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APRIL 5, 1919

W. June 28

Motion Picture News

Reg. U. S. Patent Office

DOMINATES THE FIELD

ADOLPH ZUKOR PRESENTS A

JOHN **EMERSON-LOOS** ANITA

PRODUCTION

"OH, YOU WOMEN!"

With ERNEST TRUEX and LOUISE HUFF

A Paramount Picture

Booking Now on the Open Market Plan
Available for Every Exhibitor—Everywhere

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES

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APR 7

VOL. XIX-NO. 14

Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the act of March 3rd, 1879

Published Weekly—$3.00 a year

PRICE 15 CENTS

Chicago — 729 Seventh Avenue, New York — Los Angeles

PN1993
.M6

and Capellani knows!

February 21st, 1919.

Mr. Carl Laemmle,
Universal Film Mfg. Co.,
1600 Broadway
New York City.

My dear Mr. Laemmle:

The Heart of Humanity is an achievement. It is big. Big in many ways and for many reasons. Too many reasons to state here. However, to Mr. Holubar and Universal I must express my congratulations and gratitude. Gratitude because as a Frenchman I noted with sincere admiration Mr. Holubar's acceptance and introduction of the strong French technique. This is the first indication of the American director's incorporation and blending of this technique with the ingenuity of American production.

The result speaks for itself.

Cordially,

Capellani

"The HEART OF HUMANITY"

Dorothy Phillips
in Allen Holubar's Super-Production
Released thru Jewel Productions, Inc.

The Picture that will live forever

10

675
1605
D.

5 m 29/IV/22

JESSE L. LASKY PRESENTS

VIVIAN MARTIN

IN

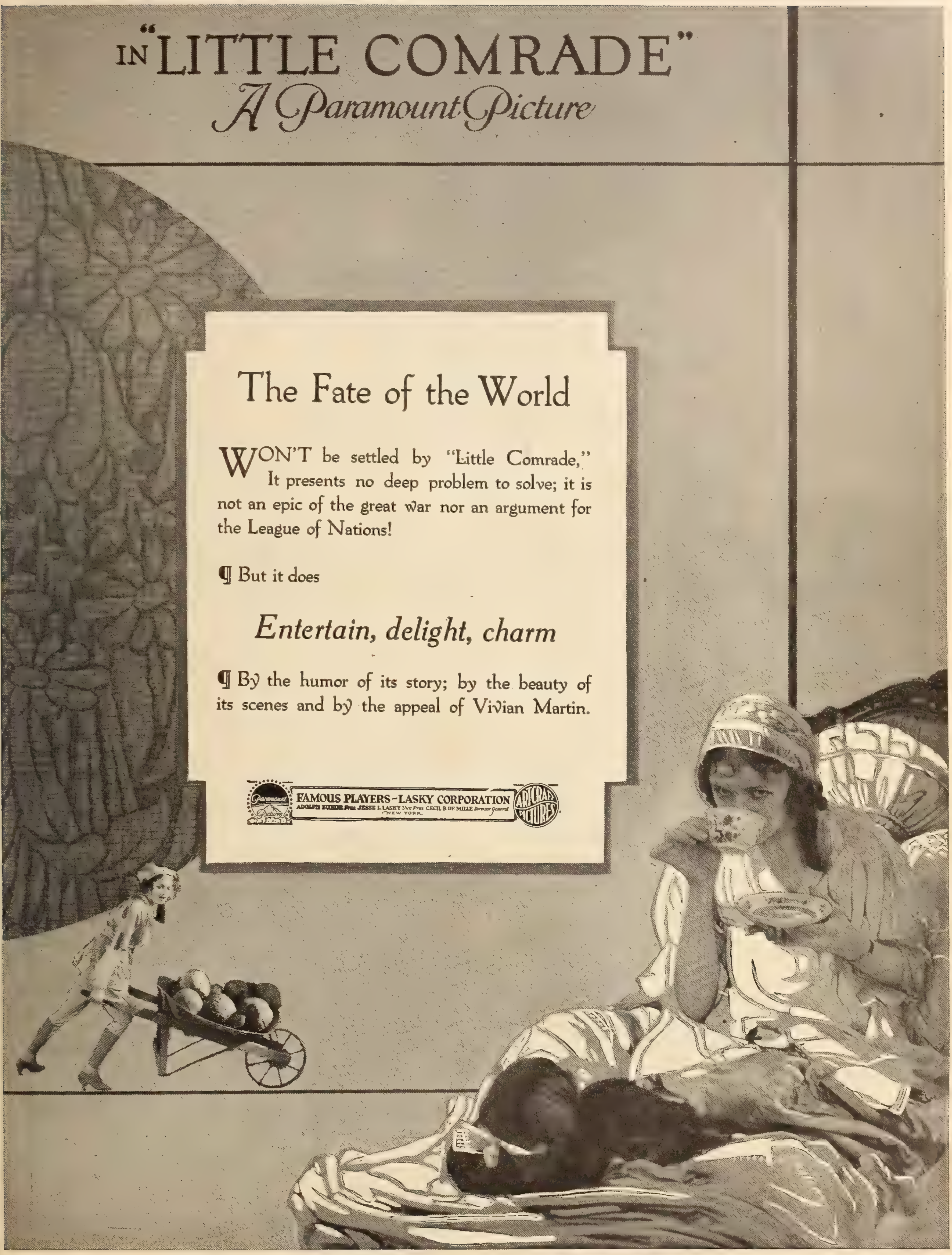
"LITTLE COMRADE"

Adapted from "The Two Benjamins"—by Juliet Wilbor Tompkins
Scenario by Alice Eyton Directed by Chester Withey

A Paramount Picture

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES

JESSE L. LASKY PRESENTS–
VIVIAN MARTIN



IN "LITTLE COMRADE"

A Paramount Picture

The Fate of the World

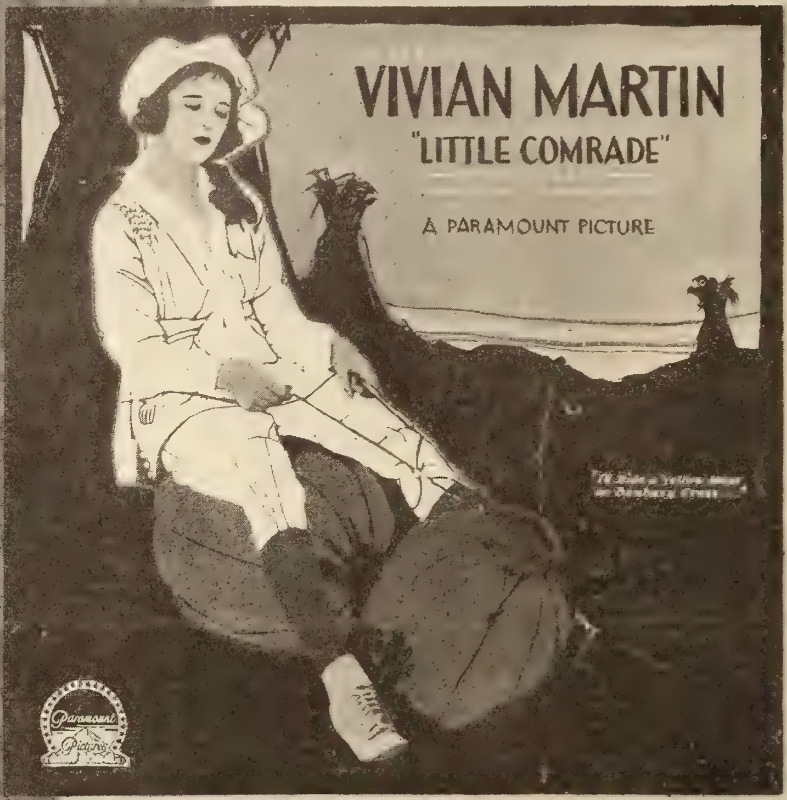
WON'T be settled by "Little Comrade," It presents no deep problem to solve; it is not an epic of the great war nor an argument for the League of Nations!

¶ But it does

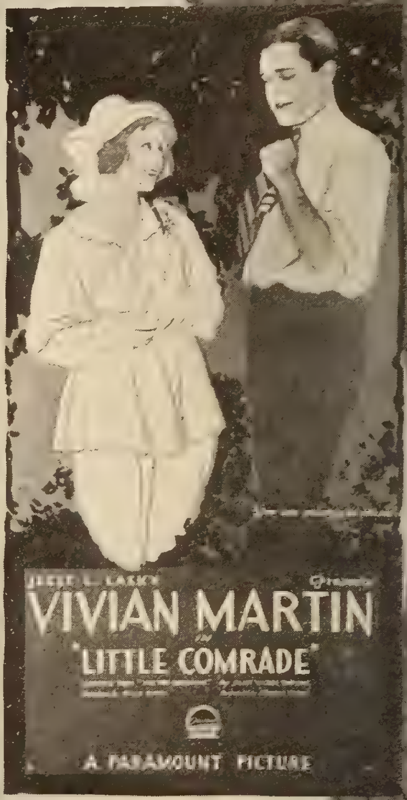
Entertain, delight, charm

¶ By the humor of its story; by the beauty of its scenes and by the appeal of Vivian Martin.

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres JESSE L. LASKY Vice Pres CECIL B DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES


VIVIAN MARTIN
"LITTLE COMRADE"
A PARAMOUNT PICTURE
Paramount Pictures

6 SHEET

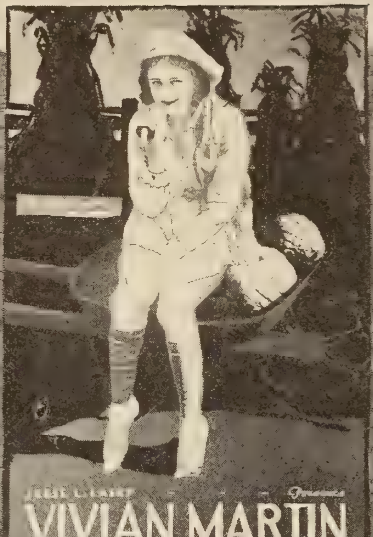

JESSE L. LASKY presents
VIVIAN MARTIN
in
"LITTLE COMRADE"
A PARAMOUNT PICTURE

3 SHEET

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

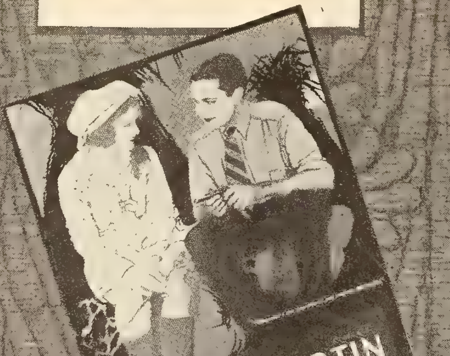
MIGHT as well shoot a popgun as a "big Bertha" if your shell doesn't explode. The best picture on earth will fizzle unless you let people know it's at your theatre. "Little Comrade" is a bear of an attraction. But you've got to play your organ to make the bear dance. Advertise! Make this picture make you money.

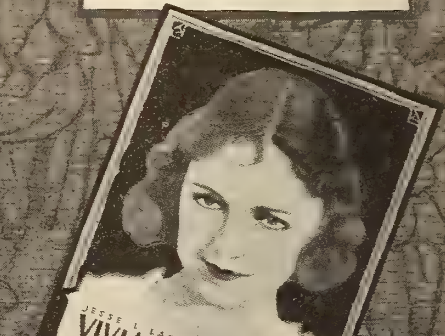
3 SHEET


JESSE L. LASKY presents
VIVIAN MARTIN
in
"LITTLE COMRADE"
A · PARAMOUNT · PICTURE

THESE splendid advertising accessories will help you put "Little Comrade" over:—The attractive paper you see illustrated on this page; three sizes of lobby photos; ten scene cuts ranging from one to three columns; one, two and three column ad cuts; also a beautiful one-sheet rotogravure showing Vivian Martin's head and four scenes. Use these helps. Advertise!

1 SHEET


VIVIAN MARTIN
"LITTLE COMRADE"
A PARAMOUNT PICTURE


JESSE L. LASKY presents
VIVIAN MARTIN
"LITTLE COMRADE"
A · PARAMOUNT · PICTURE

1 SHEET

MARY PICKFORD

in

"Captain Kidd, Jr."

An ARTCRAFT Picture

They've been waiting since September 15th for a new Mary Pickford picture.

Here it is! A clean-up for you! Give it a long run.

By Rida Johnson Young. Scenario by Frances Marion. Directed by William D. Taylor.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

Artcraft Pictures

ADOLPH ZUKOR PRESENTS A

JOHN EMERSON-LOOS ANITA

PRODUCTION

"OH, YOU WOMEN!"

A Paramount Picture

With ERNEST TRUEX and LOUISE HUFF

BOOKING NOW ON THE
OPEN MARKET PLAN

HERE'S a chance for *every* exhibitor to clean up. A production of sweeping appeal, available for every exhibitor—everywhere.

A roaring comedy poking fun at the insincere women who want to run the universe—

Glorifying the patriotic women who are genuinely helping the returning soldiers.

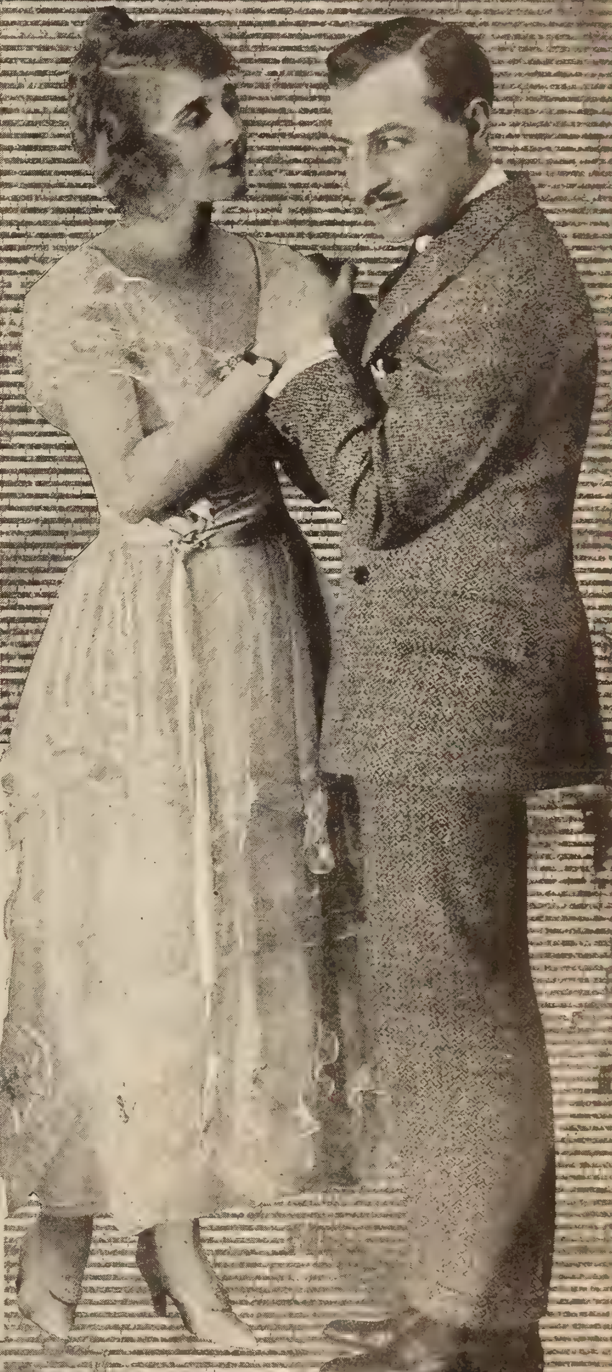
Funny! Gee whiz, yes!

Your exchange is showing it now. Bookings are coming in fast. Better hurry!

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

Artcraft Pictures



Listen to them!

SELZNICK
PICTURES

OLIVE THOMAS
in
"UPSTAIRS & DOWN"

The "Baby Vamp"
and the Polo heroes

YES

I believe in my father's principle of guaranteed profits.
Profits will be guaranteed to franchise holders on all my productions.

MYRON SELZNICK

MYRON SELZNICK
Pres. & Gen. Mgr.

SELZNICK
PICTURES
CORPORATION
501 Fifth Avenue • New York

CHARLES GIBLYN
Vice-Pres. & Director Gen.

VIRTUOUS MEN

Starring

E. K. LINCOLN

Is The Great Melodrama of the year

Because it contains

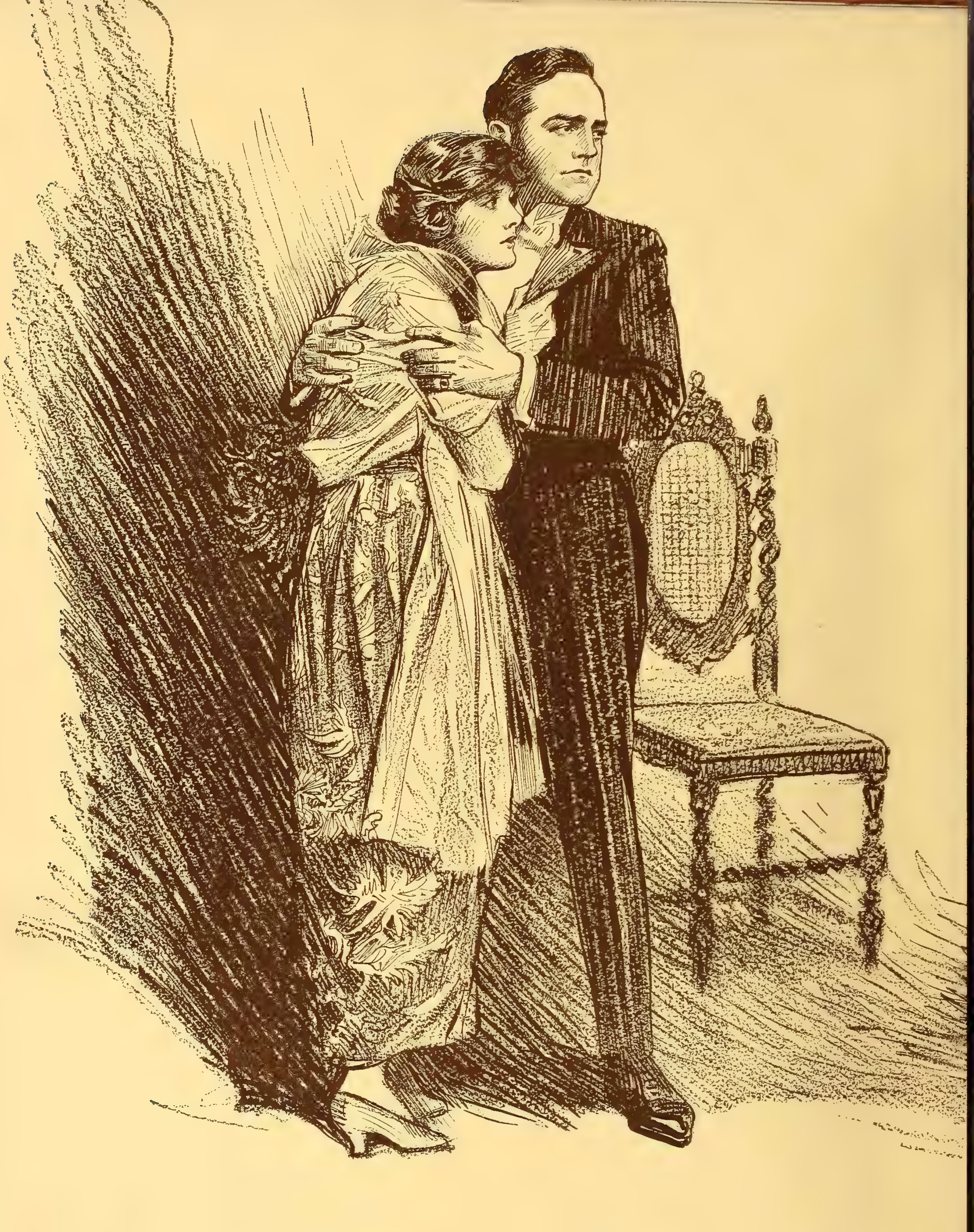
Massive Sets, Gorgeous Gowns,
Suspense, Thrills, Love, Hate, Beauty
A Fight that will make Screen History
2500 People in The Great Carnival Ball Scene
and
The most Spectacular Dramatic Scene ever screened in which 5000 people participate

Seven months in the making By the Master Director

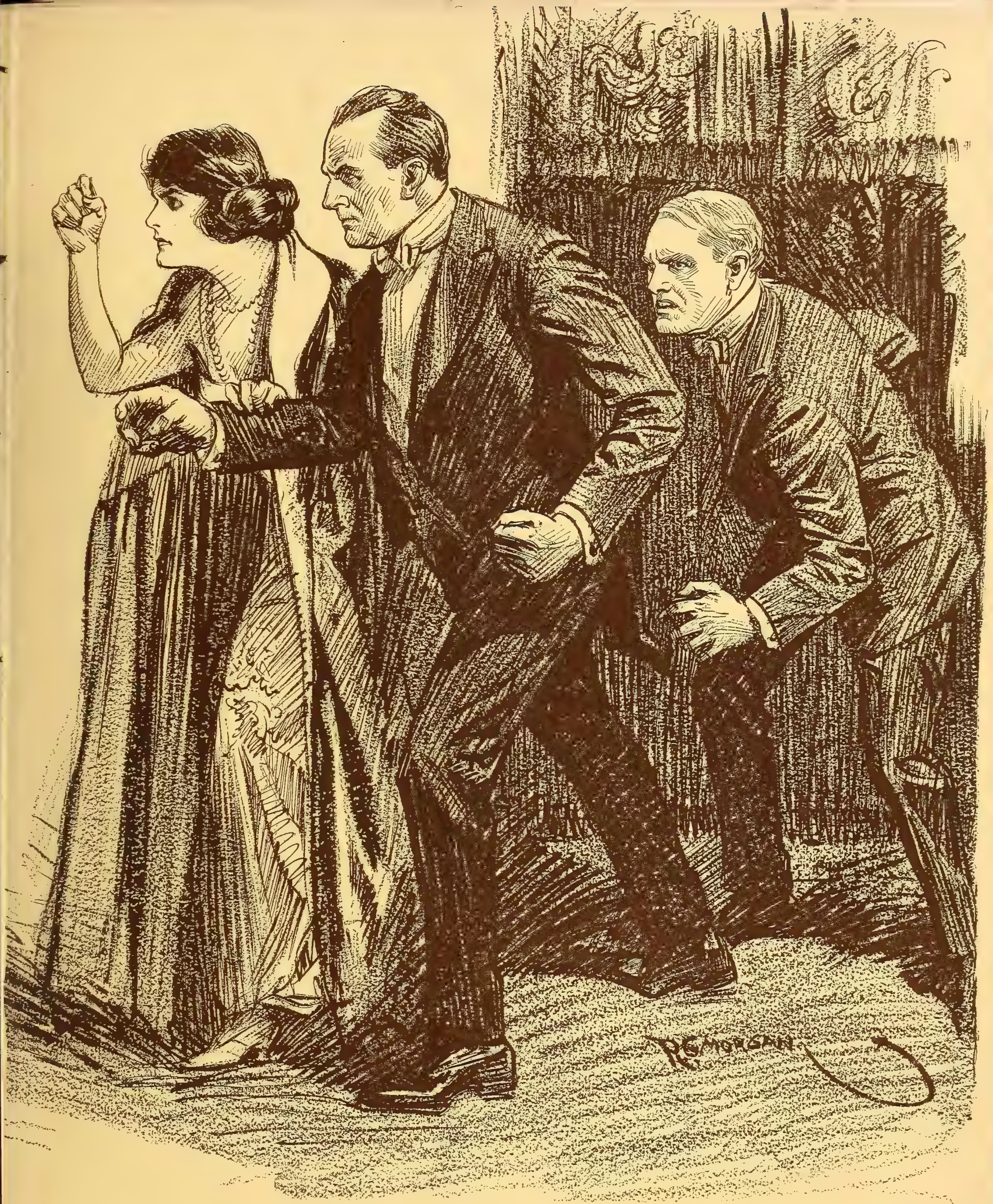
RALPH INCE

PICTURES

FOREIGN DISTRIBUTORS
J. Frank Brockliss, Inc.



Grace Darling ~ E. K. Lincoln
In a Big Moment
The Initial



Clara Joel ~ Robt. W. Cummings ~ W. B. Mack
from Virtuous Men
Ralph Ince Film Attraction

S L
PICTURES
FOURTEEN SEVENTY-SIX BROADWAY
NEW YORK

March 17th, 1919.

Mr.John H. Kunsky,
Madison Theatre Building,
Detroit, Mich.

My dear Mr. Kunsky:-

Your inquiries of February 28th and March 10th regarding our initial production "VIRTUOUS MEN," starring E. K. Lincoln, have been received.

My delay in answering your letters has been due to the fact that I did not wish to make any statement in regard to the picture until it was finally assembled and titled so that I could see it in its completed form.

Appreciating that you are a leading exhibitor with extensive theatre interests and knowing that your success has been due solely to sound judgment, - I wish to call your attention to the fact that in the making of this picture our first consideration was that it should contain all the basic elements of box office value.

Now that I have seen the picture on the screen, I can say with real conviction that under the masterful hand of Ralph Ince, this exacting standard has been fulfilled.

Combining a powerful story, a notable cast, elaborate sets, perfect photography and last but not least,- a wonderful title, it leaves nothing to be desired to spell success and make it the biggest box office clean-up of the year.

We know that we have a great picture and we would like to have you see it so that you may decide whether you will book it in your Madison Theatre for one week, two weeks or longer.

Very truly yours,

S - L PICTURES,

Herbert Lubin

President.

P. S. - I forgot to tell you that in one scene over five thousand people appear.

HL

"WELL I'LL BE ——!"

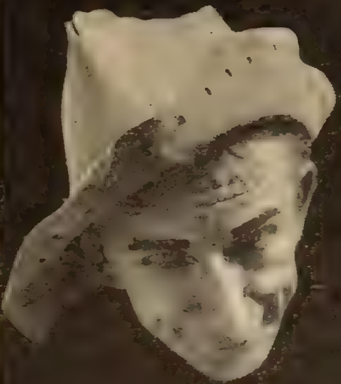
LARRY SEMON

will "set em wild" with this first of his big new feature comedies. Albert E. Smith, President of Vitagraph, told Larry the lid was off the cash-box and Larry spent 93% of what was in the till on this one.

Well I'll Be ——!"

is a comedy of super feature quality.

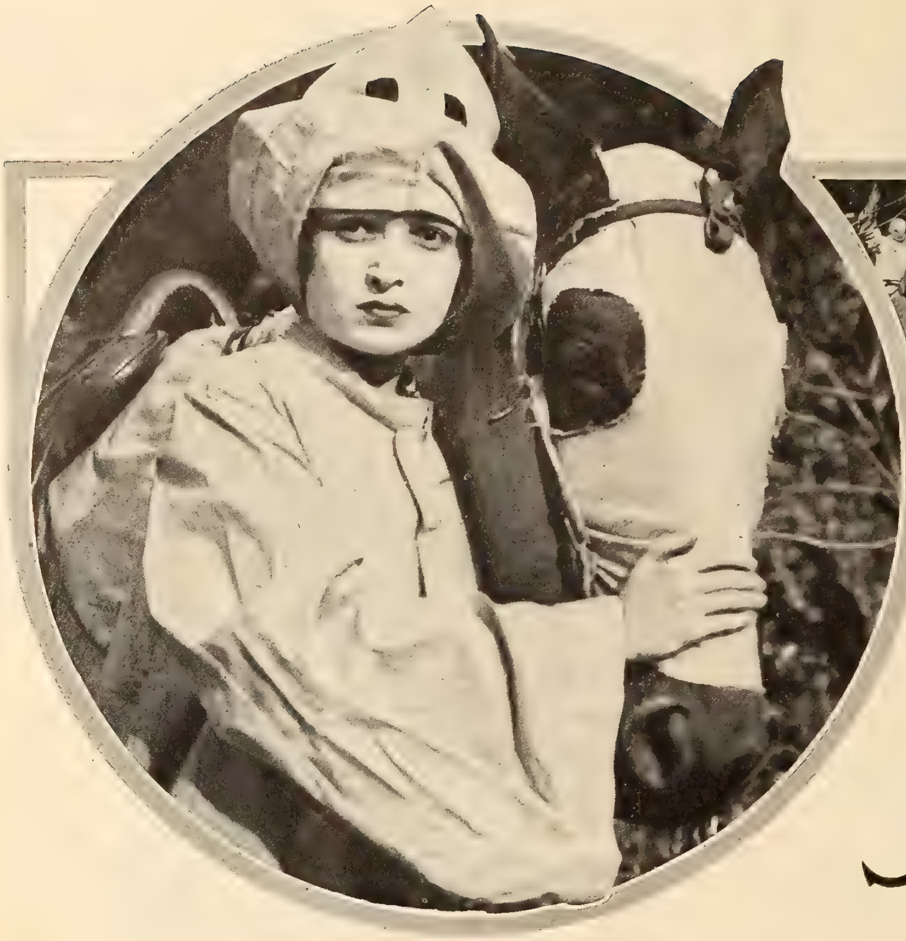
Go to it—and clean up!



Stand in the back of your theatre while this comedy is running—

The riot will drive you to your nearest Vitagraph Branch Office with a yell for first crack at every one of the

LARRY SEMON COMEDIES



Albert E. Smith
presents

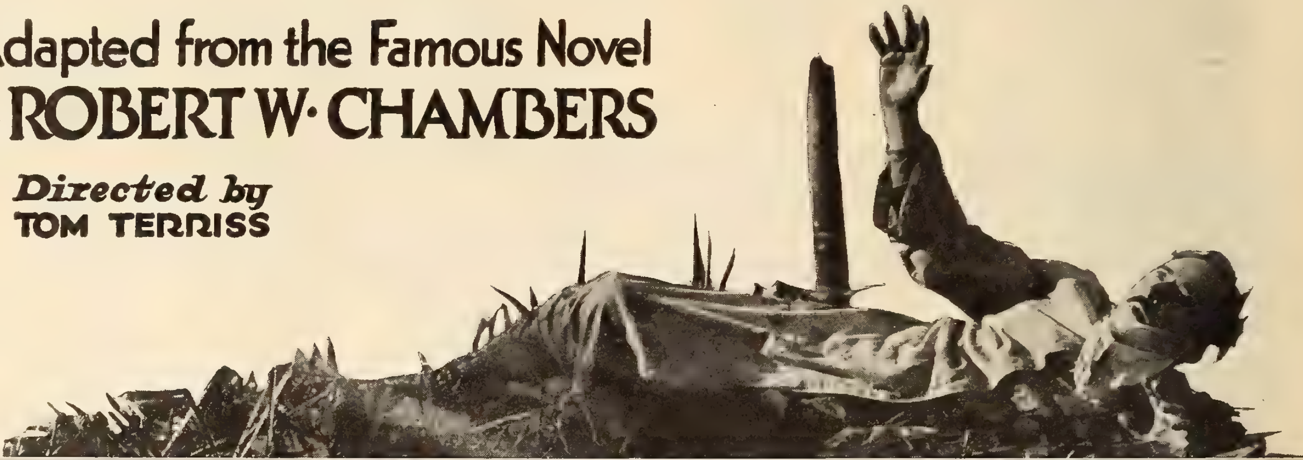
ALICE JOYCE

in

"THE CAMBRIC MASK"

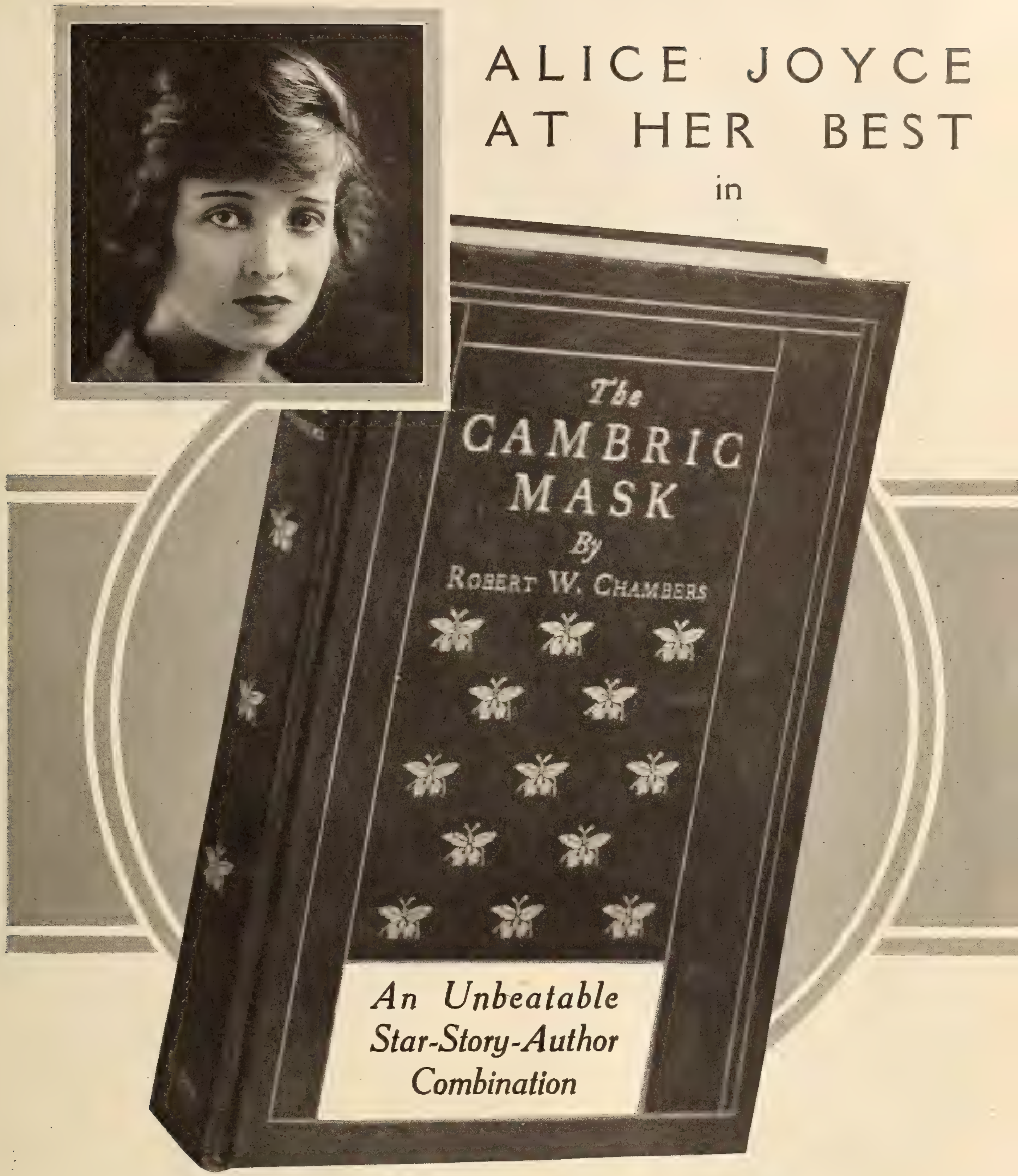
Adapted from the Famous Novel
by ROBERT W. CHAMBERS

Directed by
TOM TERRISS



ALICE JOYCE AT HER BEST

in


The
CAMBRIC
MASK
By
ROBERT W. CHAMBERS
An Unbeatable
Star-Story-Author
Combination

A Popular Box-Office Star—A Famous Author—
A Production Finished in Every Detail—

this is just the kind of a feature that will pack your theatre. Its throbbing, thrilling story, will mean satisfied audiences on the first day of your run and overflow crowds on the following days.

VITAGRAPH

Brilliant Star in exceptionally powerful picture.
M. P. NEWS

Florence Reed
in
Her Code of Honor

Story by Irene Reals
Directed by John M. Stahl

Tribune Productions Inc.

United Picture Theatres of America Inc.
J. A. Berst pres.

UNITED PICTURE THEATRES OF AMERICA
ECONOMY
SERVICE
COURTESY

Watch the imitators of United.

Dustin Farnum

in

A Man In The Open

'It will make many new friends for me'
Dustin Farnum

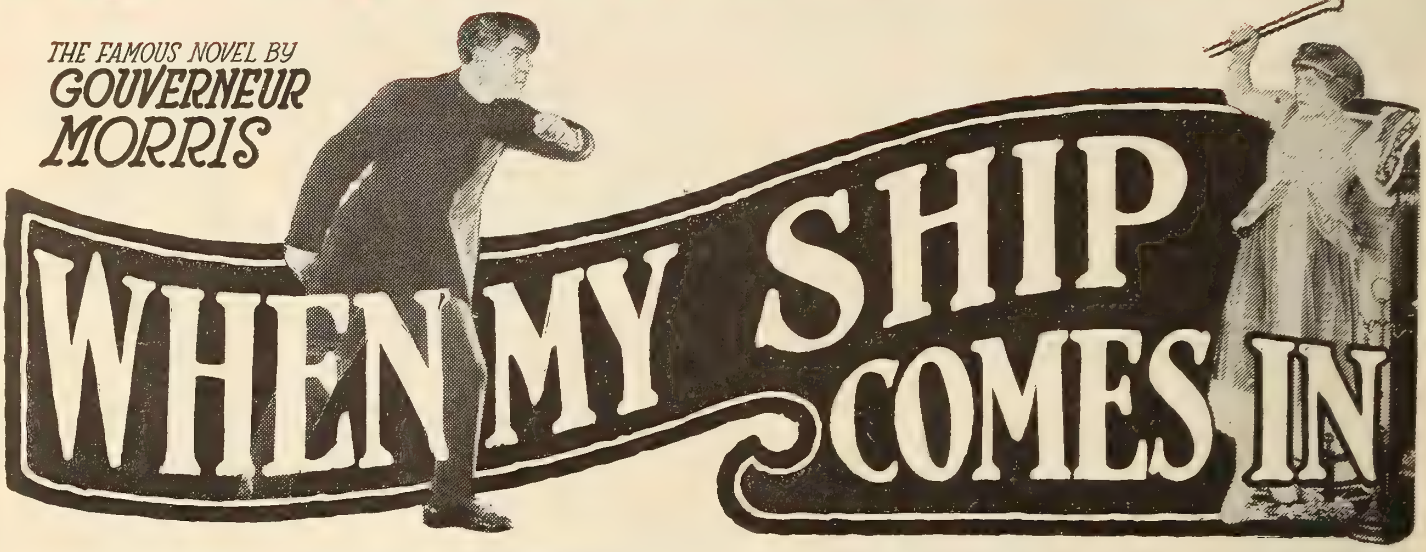
By Roger Pocock

Directed by Ernest C. Warde.

United Picture Theatres of America, Inc.
J. A. Berst, pres.

Thanks, Mgr. O'Leary
Big Specials on Your

THE FAMOUS NOVEL BY
GOUVERNEUR MORRIS



WHEN MY SHIP COMES IN

PRESENTED IN MOTION PICTURES WITH **JANE GREY** *AND A POWERFUL SUPPORTING CAST*

"Last night

'LIFE'S GREATEST PROBLEM'

played to all that could squeeze in," writes F. J. O'Leary of the Queen Theatre, Eagle Lake, Texas.

"Our doors did not close until 2.10 this morning, on account of having such large crowds"

"We are more than pleased with the 10-20-30 Contract, and trust you will continue to furnish us with features that draw the crowds as this one did."

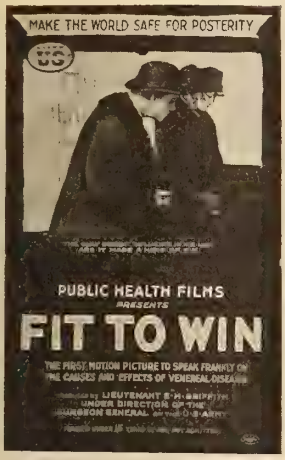
EVERY SECTION OF THE COUNTRY
WITH THE

Bookings placed by

INDEPENDENT SALES CORP.

FRANK G. HALL

"FIT TO WIN"


MAKE THE WORLD SAFE FOR POSTERITY
US
PUBLIC HEALTH FILMS
PRESENTS
FIT TO WIN
THE FIRST MOTION PICTURE TO SPEAK FRANKLY ON THE CAUSES AND EFFECTS OF VENEREAL DISEASES
LIEUTENANT E. H. GRIFFITH UNDER DIRECTION OF THE SURGEON GENERAL OF THE U.S. ARMY

Produced for

WAR DEPARTMENT

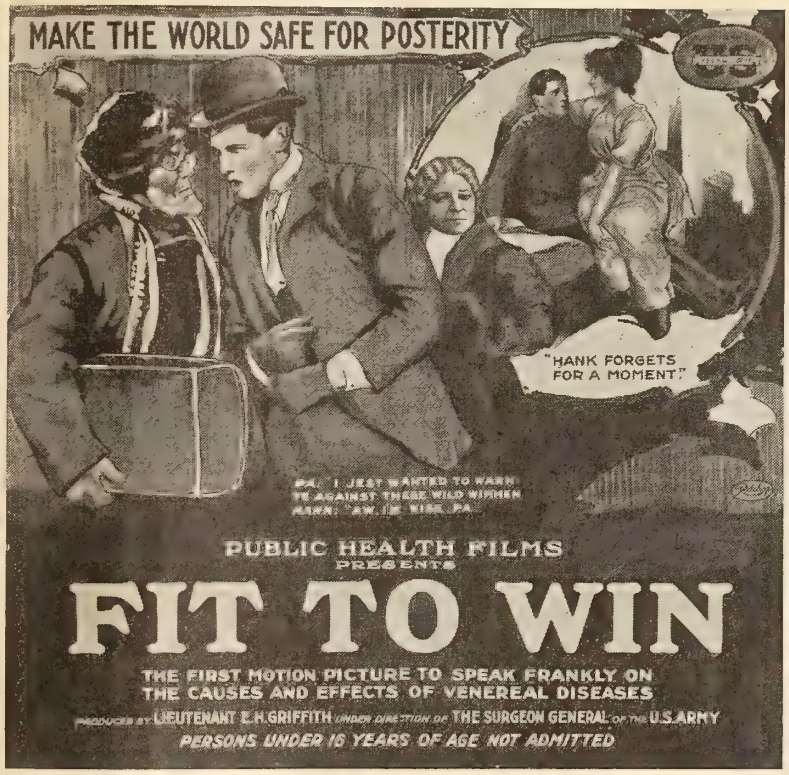
Commission on Training
Camp Activities

with

SGT. RAY McKEE

as

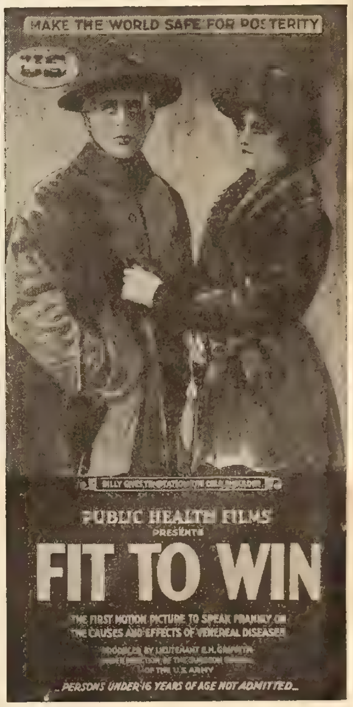
"BILLY HALE"


MAKE THE WORLD SAFE FOR POSTERITY
US
"HANK FORGETS FOR A MOMENT!"
PA, I JEST WANTED TO WARN YE AGAINST THESE WILD WIMMEN HANK. AW, I'M WISE, PA
PUBLIC HEALTH FILMS
PRESENTS
FIT TO WIN
THE FIRST MOTION PICTURE TO SPEAK FRANKLY ON THE CAUSES AND EFFECTS OF VENEREAL DISEASES
PRODUCED BY LIEUTENANT E.H.GRIFFITH UNDER DIRECTION OF THE SURGEON GENERAL OF THE U.S.ARMY
PERSONS UNDER 16 YEARS OF AGE NOT ADMITTED

Personally Directed by

Lieut. E. H. GRIFFITH

Complete
Line of
Advertising
Matter


MAKE THE WORLD SAFE FOR POSTERITY
US
PUBLIC HEALTH FILMS
PRESENTS
FIT TO WIN
THE FIRST MOTION PICTURE TO SPEAK FRANKLY ON THE CAUSES AND EFFECTS OF VENEREAL DISEASES
PRODUCED BY LIEUTENANT E.H.GRIFFITH
OF THE U.S. ARMY
PERSONS UNDER 16 YEARS OF AGE NOT ADMITTED

"Fit to Win" Calls a spade a spade

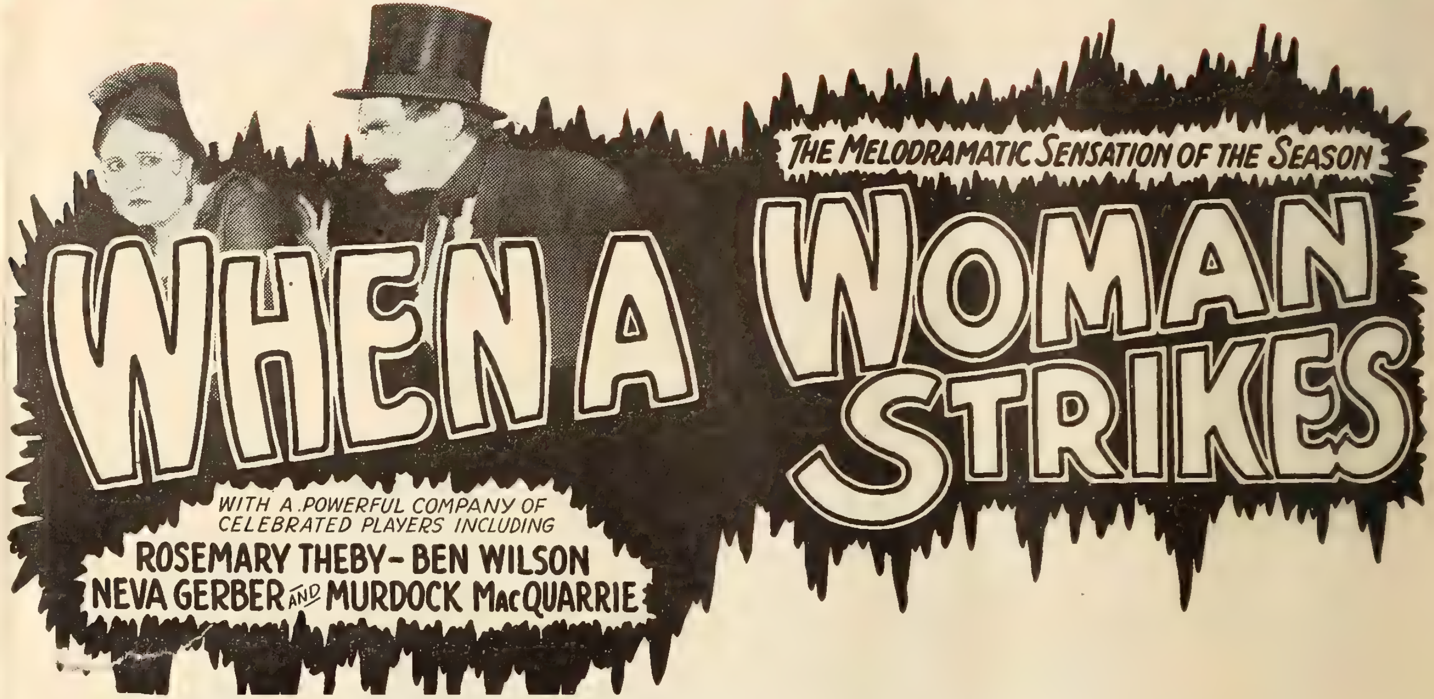
The opening gun of the government's nation wide campaign to make civilian life cleaner

AUTHORIZED BY
US
PUBLIC HEALTH SERVICE

PUBLIC HEALTH FILMS

1493 BROADWAY SUITE 211 PHONE BRYANT 9496 NEW YORK

Here Are Two More
10-20-30 Contract


THE MELODRAMATIC SENSATION OF THE SEASON
WHEN A WOMAN STRIKES
WITH A POWERFUL COMPANY OF CELEBRATED PLAYERS INCLUDING
ROSEMARY THEBY - BEN WILSON
NEVA GERBER AND MURDOCK MacQUARRIE

No. 1 Julius Steger's Greatest Achievement
Evelyn Nesbit and her son Russell Thaw in
"HER MISTAKE"

No. 2. The sensational J. Stuart Blackton Super Feature
"LIFE'S GREATEST PROBLEM" Starring Mitchell Lewis

No. 3. The Great Bacon-Backer Production of Paul M. Potter's Dramatic Masterpiece
"A WOMAN'S EXPERIENCE" Starring Mary Boland

No. 4. The sensational Frank Reicher Production of Isabel Ostrander's world-famous novel
"SUSPENSE" Starring Mollie King

REPORTS TREMENDOUS BUSINESS
10-20-30 SERIES.

Distributed Thru

FILM CLEARING HOUSE, INC.

PRESIDENT

SELECT SP PICTURES

Lewis J. Selznick
presents

CONSTANCE TALMADGE

in

"EXPERIMENTAL MARRIAGE"

from the play
"SATURDAY TO MONDAY"
by William J. Hurlbut

Scenario by Alice Eyton

Directed by
ROBERT G. VIGNOLA

Samuel Goldwyn *presents*

MADGE KENNEDY

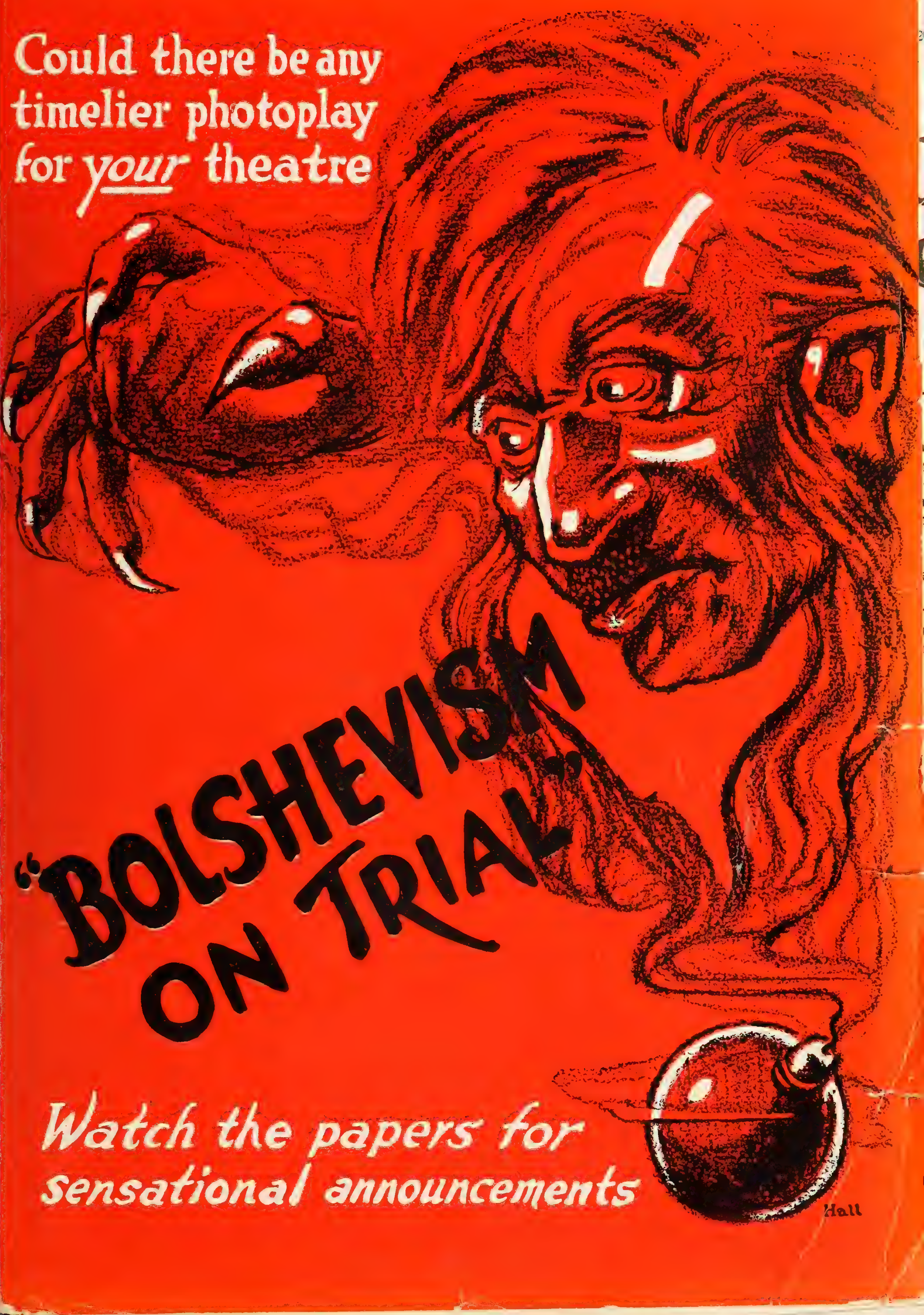
in Daughter of Mine

By Hugo Ballin
Directed by
Clarence G. Badger

Rosie Mendelsohn of Ludlow Street and New York's tragi-comedy East Side—and Charles Howard, the hungry, homeless young author. Love and romance; youth that finds happiness in each other's arms. And the great Law of Israel to build a wall between them.

Here is the sweetest and most human love story Madge Kennedy has ever had, as well as a happy, wholesome, laughter-giving comedy. Advertise this to your patrons as "the story of people you love to meet." The public is going to say "we like this better than any other Madge Kennedy picture."

GOLDWYN PICTURES CORPORATION
Samuel Goldwyn *President*
16 East 42nd Street New York City


Could there be any timelier photoplay for *your* theatre
"BOLSHEVISM ON TRIAL"
Watch the papers for sensational announcements
Hall

SELECT SP PICTURES

presents

"BOLSHEVISM ON TRIAL"

OF all the specials ever offered to the nation's exhibitors this is the most timely, as it reaches the theatres at a moment when the fate of the entire world seems to hang upon the progress or the downfall of Bolshevism.

In this great photodrama is shown what might happen to an American community if it should be dominated by a Bolshevistic leader. It is a story which enthralls and fascinates from start to finish.

"BOLSHEVISM ON TRIAL"

is not propaganda—is not a preachment—is not "made to order"—is not inspired or projected by any person or group of persons as a moulder of public opinion. It is a photodrama only, but a photodrama whose theme and central interest happen to be the most interesting topic of the civilized world today. It is entertainment of the sort which grips and thrills, which amuses and terrifies, and which never fails at any moment to *entertain*.

"BOLSHEVISM ON TRIAL"

is ready for immediate presentation. The production will be kept before the public by a consistent campaign of advertising and publicity.

This feature is adapted from Thomas Dixon's great novel, "Comrades," with continuity and titles by Harry Chandlee. The story was produced by Mayflower Photoplay Corporation, Isaac Wolper, President, and is presented in six reels.

Book Immediately Through All Exchanges

SELECT PICTURES CORPORATION

United States and Canada

Samuel Goldwyn
presents

The Eternal Magdalene

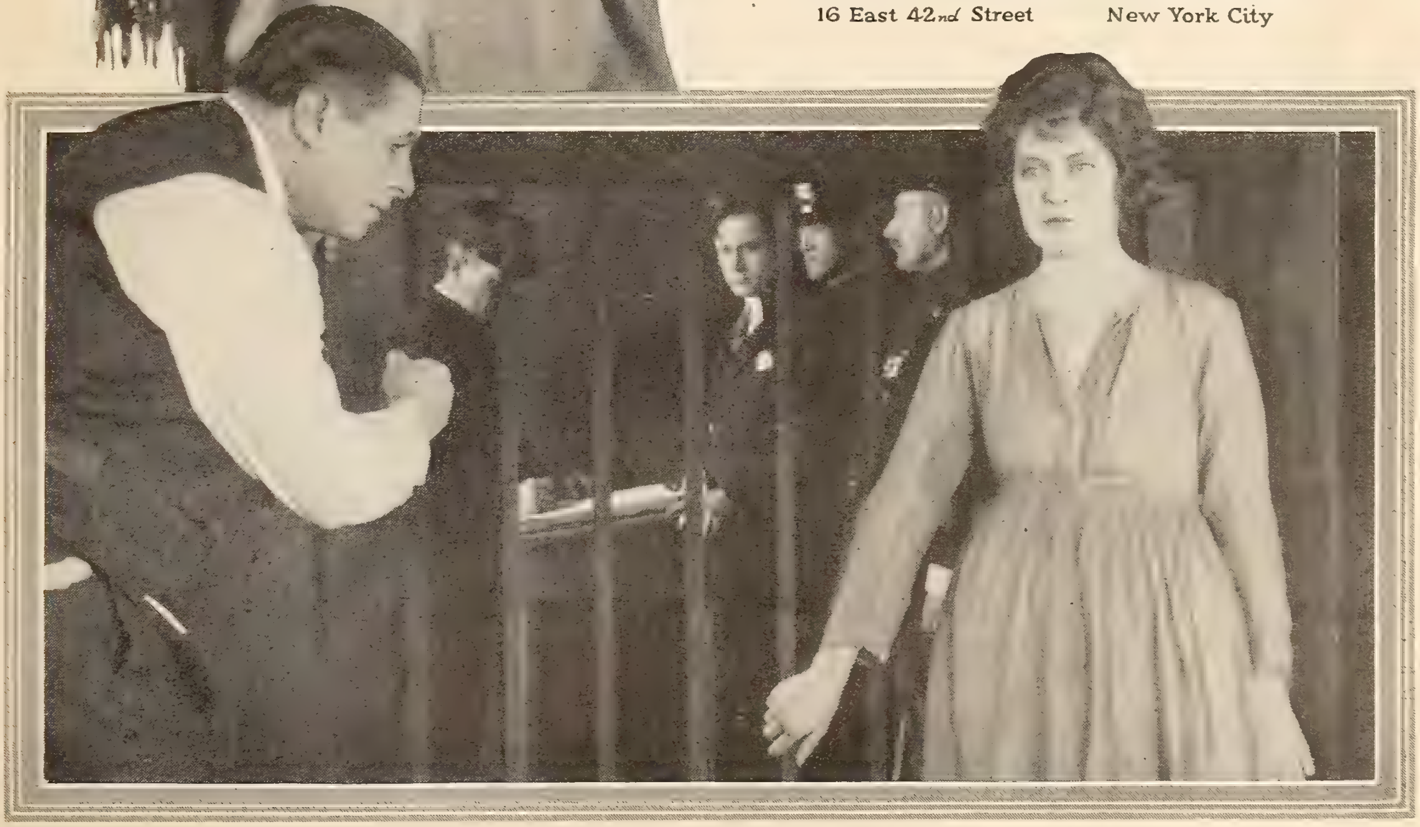
By Robert H McLaughlin

One of the most important motion picture productions of the year.

First released April 20 as an Easter-season Special production, "The Eternal Magdalene" is being booked by the leading first run theatres and behind it every exhibitor is devising and carrying out one of the biggest publicity and advertising campaigns that he has ever made on a motion picture.

A panorama-drama of *the hunted woman* in ten thousand towns; in your town and my town. A story of love and loyalty; of temptation and redemption; a story of human hearts and hypocrites. A plot of the present moment about men and women and boys and girls with whom you rub elbows every hour of your life.

GOLDWYN PICTURES CORPORATION
SAMUEL GOLDWYN *President*
16 East 42nd Street New York City



REX BEACH'S
Great Drama of the Yukon
THE BRAND
Directed by Reginald Barker
Produced by
GOLDWYN

The S. R. O. Sign Is Out an Hour Earlier Than Usual at the Rialto!

This is what the latest remarkable Rex Beach production, made with the customary Goldwyn care and fineness of detail, is doing in New York, as well in all the larger first-run cities of America. All over America exhibitors are giving it extra playing dates and many are raising their prices.

More Verdicts of Important Critics

New York Telegraph: The S. R. O. sign is out an hour earlier than usual at the Rialto. Impressive and engrossing in plot describes "The Brand." Crowds stand in the rain waiting to get in.

New York Globe: A strenuous melodrama is "The Brand" told against a majestic Yukon background of snow and pines.

New York Times: "The Brand" at the Rialto has inherent force and beauty. It is one of Rex Beach's powerful stories of Alaska.

New York Post: Rex Beach's "The Brand" is a big, entertaining picture of the Alaskan country.

New York Tribune: The wonderful scenes in "The Brand" make you hold your breath and be thankful for motion pictures which have made such things possible.

New York Mail: A marvelous picture of Alaska is "The Brand," the week's headliner at the Rialto.

Chicago American: Another blinding glimpse of Rex Beach's Alaska, where man's blood runs hot and red. A great story of a strong man and a weak woman.

Chicago Post: It takes a picture like "The Brand" to show us how vividly the screen can present a story. Rex Beach always appeals to the heart and the eye.

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDWYN *President*
16 East 42nd Street . New York City

LOUIS BENNISON

"is running the leader a close race... His future is full of promise."

This is the Philadelphia *North American's* comment on the star of Betzwood's thrilling, dramatic "Speedy Meade." Of this picture it says: "A great advance over his other pictures."

"Here is the real Western picture; every reel crowded with action and Bennison to offer a great deal more than good looks," says the Philadelphia *Press*.

"Speedy Meade" is Louis Bennison's strongest, fastest, best picture," says the Philadelphia *Inquirer*. ' This star is a leader, right from the beginning."

"You'll see what a great actor Louis Bennison is the momen you see 'Speedy Meade'," says the Philadelphia *Record*. "He shows you the meaning of personality."

"Quite at his best—a breezy, ingratiating hero," says the Philadelphia *Bulletin*.

"Louis Bennison's feats in 'Speedy Meade' will give you all the thrills you will want or ought to have in a picture," says the Philadelphia *Ledger*.

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDWYN *President*
16 East 42nd Street New York City

The most conclusive and convincing proof of the popularity of "Smiling Bill" Parsons in Capitol Comedies is found in the presence of Capitol Comedies in more than 3,000 motion picture theatres.

By the greatest stretch of your imagination you will be unable to name more than six screen comedians appearing in one or two-reel comedies. Of this number three, at the outside, are able to offer twenty-six comedies a year. The others produce and offer less.

Therefore in 14,000 theatres, many of them with daily or thrice-a-week changes, three comedians are the reigning favorites of the American public, making a sustained number of appearances. Goldwyn's distribution and "Smiling Bill" Parsons' clean, laughable comedies have given him the actual leadership, based on the number of accounts served.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*
16 East 42nd Street New York City

ZANE GREY'S
powerful story
The BORDER LEGION
Starring
Blanche Bates
and Hobart Bosworth
Directed by T. Hayes Hunter

A series of bandit battles that make you fairly hold your breath.

A pursuit and running fight on horseback with as daring riding as has ever been pictured on the screen.

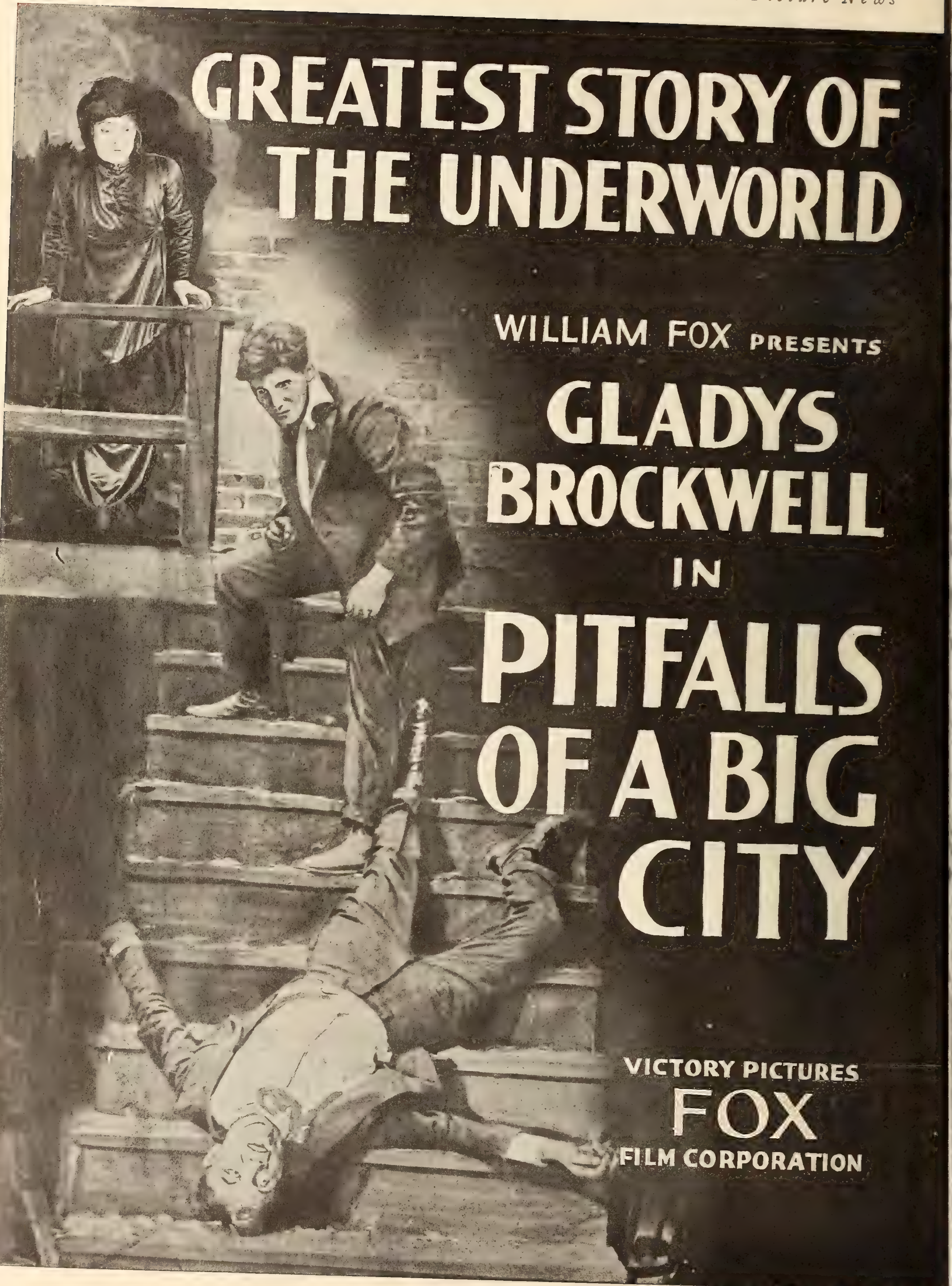
A love story of a woman who saved the life of a wounded outlaw—her own and her lover's worst foe.

The story of a coward who became a man. A drama of muscle and might in picturesque California in the gold-mad days of '49.

These are elements that have established the instant success in first-run and subsequent-run theatres of "The Border Legion."

See and book this production at the nearest Goldwyn office.

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDWYN *President*
16 East 42nd Street New York City



GREATEST STORY OF THE UNDERWORLD

WILLIAM FOX PRESENTS

GLADYS BROCKWELL

IN

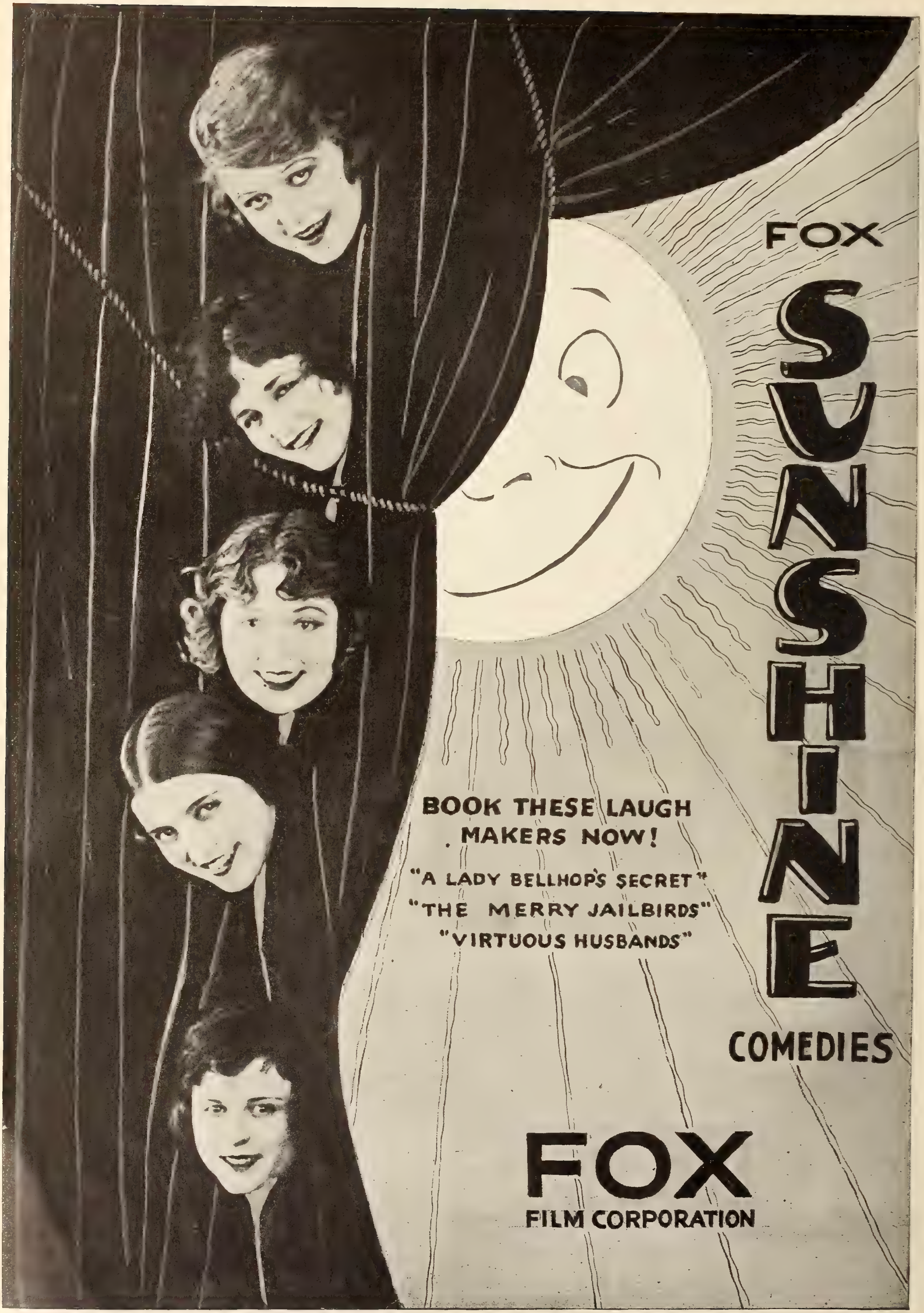
PITFALLS OF A BIG CITY

VICTORY PICTURES

FOX

FILM CORPORATION

A STARTLING REVELATION OF THE SNARES
AND WICKEDNESS OF THE UNDERWORLD
THE TRIUMPH OF MISS BROCKWELL'S CAREER



FOX

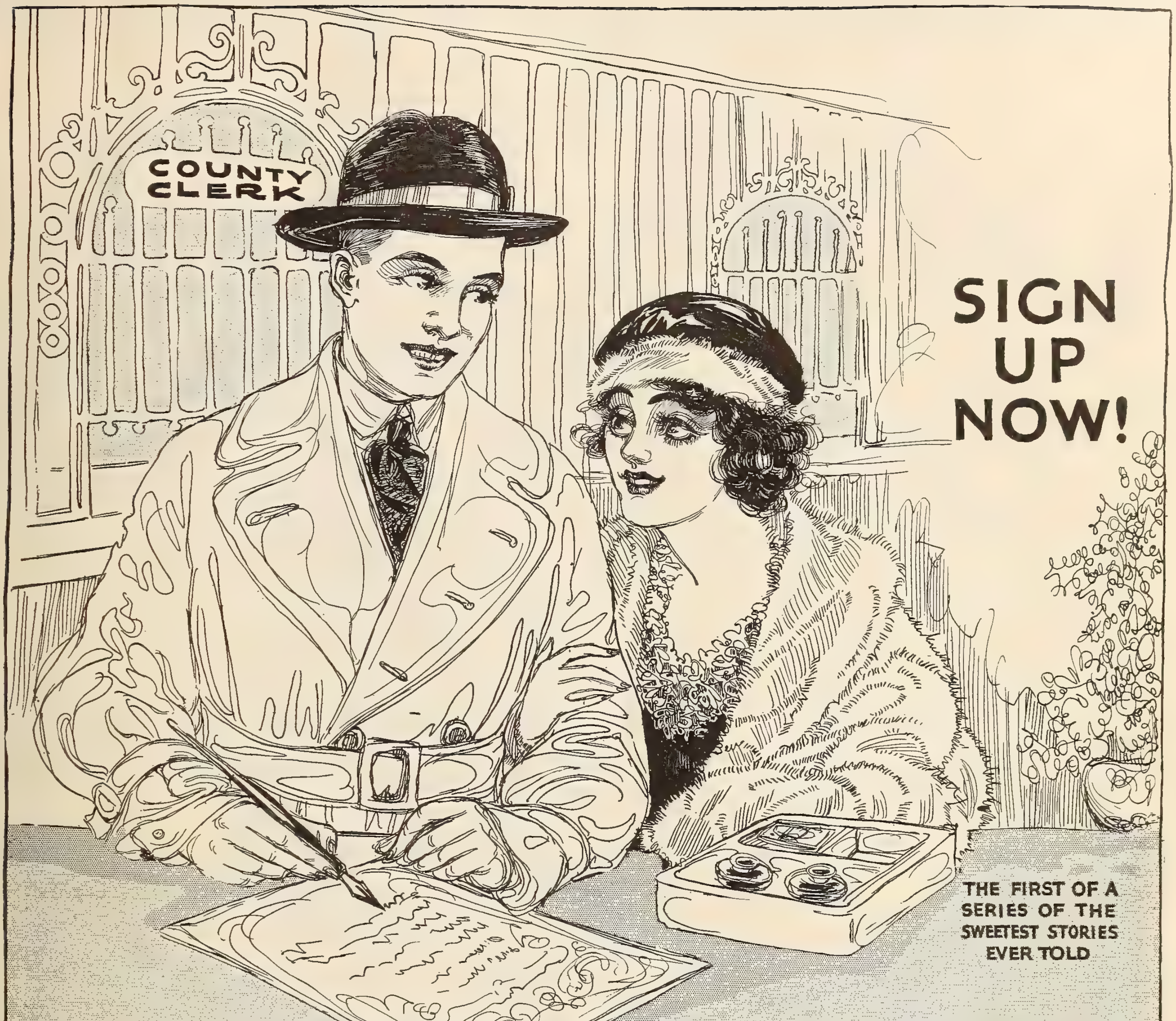
SUNSHINE

COMEDIES

BOOK THESE LAUGH MAKERS NOW!

"A LADY BELLHOP'S SECRET"
"THE MERRY JAILBIRDS"
"VIRTUOUS HUSBANDS"

FOX
FILM CORPORATION



SIGN UP NOW!

THE FIRST OF A SERIES OF THE SWEETEST STORIES EVER TOLD

MARRIED IN HASTE

INTRODUCING TWO NEW STARS

ALBERT RAY WITH ELINOR FAIR

IN ROLES TYPICAL OF IDEAL AMERICAN YOUTH

A WILLIAM FOX PRODUCTION

EXCEL PICTURES FOX FILM CORPORATION

Jester Comedies

The New two-reel Super Series has everything for successful exploitation.

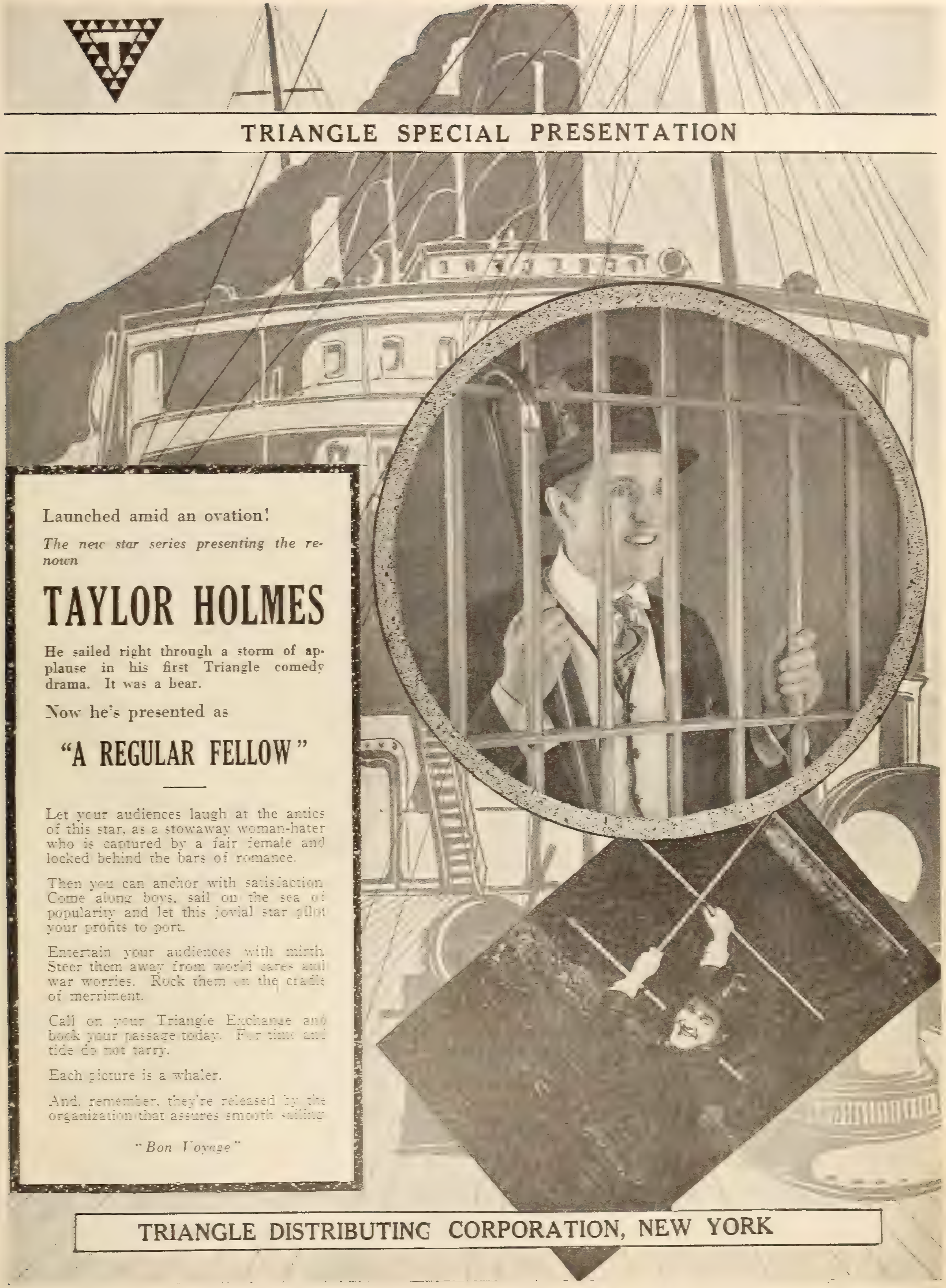
The pictures themselves are far above the average comedies in entertaining value.

The advertising matter is most complete.

Prints are being shipped to eighteen centers for prospective buyers to view on the "Show You Plan."

If interested we will arrange a screening for you.

TERRITORIAL SALES CORPORATION
1600 BROADWAY
NEW YORK CITY



TRIANGLE SPECIAL PRESENTATION

Launched amid an ovation!

The new star series presenting the renown

TAYLOR HOLMES

He sailed right through a storm of applause in his first Triangle comedy drama. It was a bear.

Now he's presented as

"A REGULAR FELLOW"

Let your audiences laugh at the antics of this star, as a stowaway woman-hater who is captured by a fair female and locked behind the bars of romance.

Then you can anchor with satisfaction Come along boys, sail on the sea of popularity and let this jovial star pilot your profits to port.

Entertain your audiences with mirth Steer them away from world cares and war worries. Rock them on the cradle of merriment.

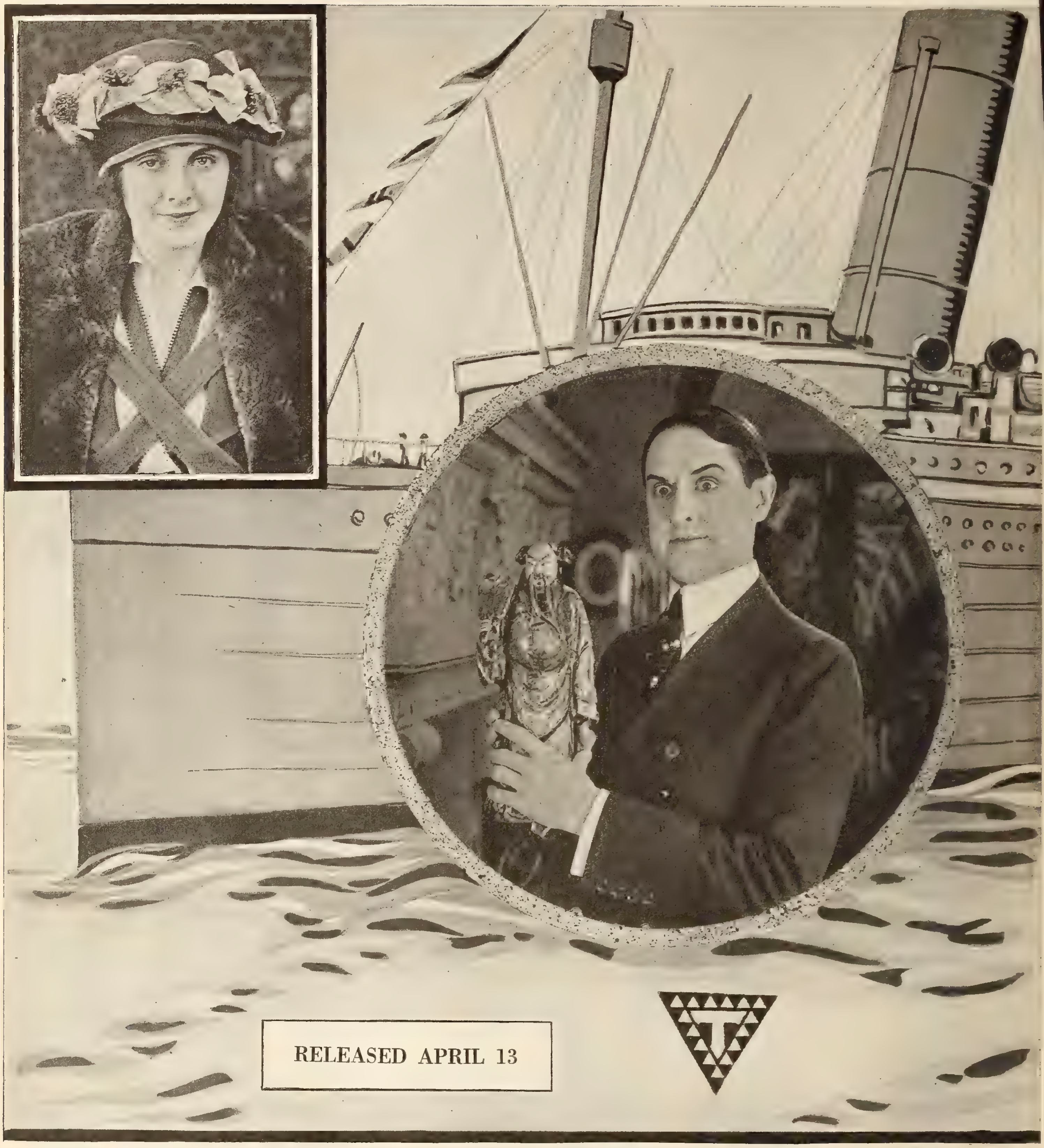
Call on your Triangle Exchange and book your passage today. For time and tide do not tarry.

Each picture is a whaler.

And, remember, they're released by the organization that assures smooth sailing

"Bon Voyage"

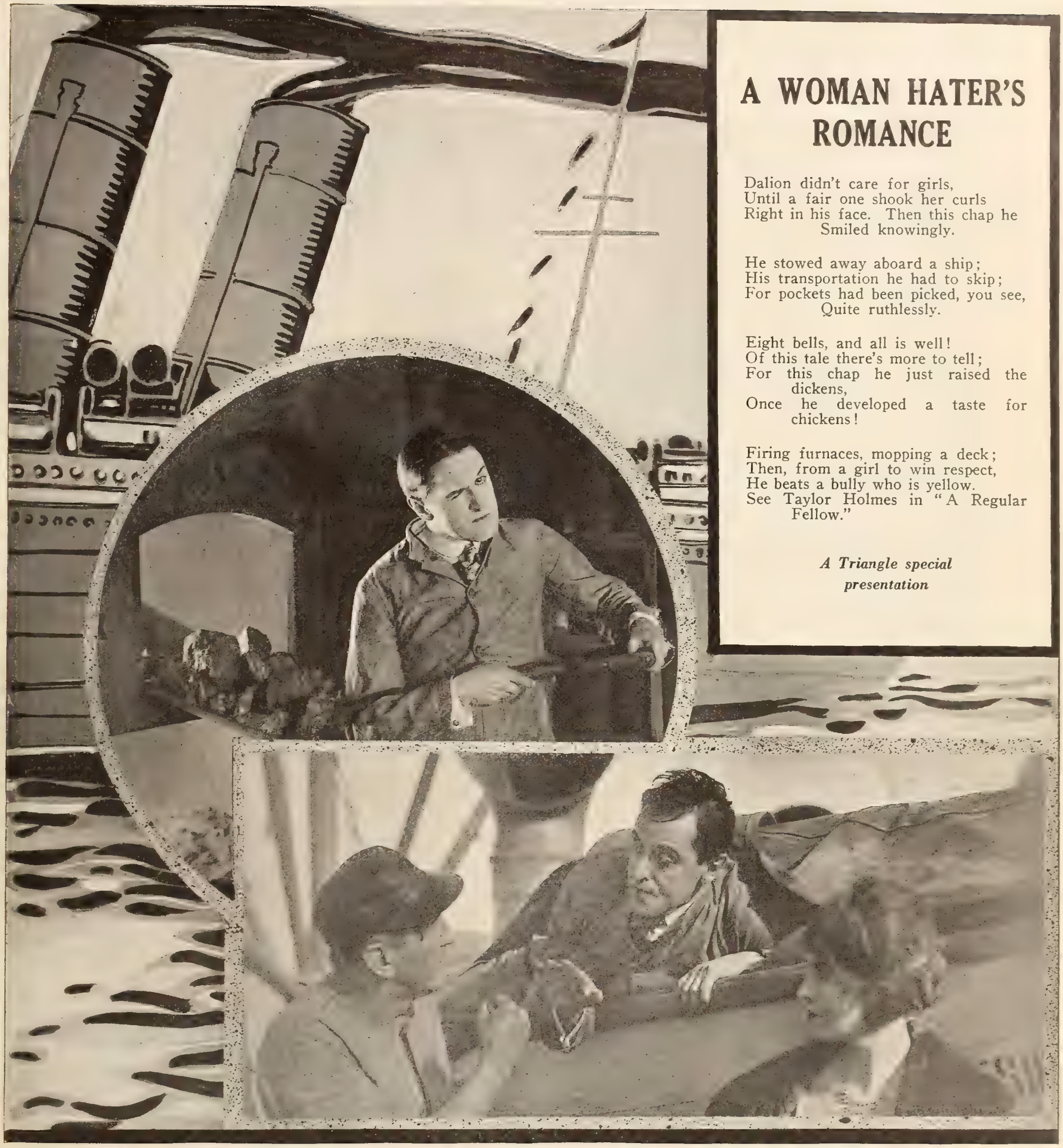
TRIANGLE DISTRIBUTING CORPORATION, NEW YORK



RELEASED APRIL 13

TAYLOR HOLMES IN

TRIANGLE DISTRIBUTING CORPORATION



A WOMAN HATER'S ROMANCE

Dalion didn't care for girls,
Until a fair one shook her curls
Right in his face. Then this chap he
Smiled knowingly.

He stowed away aboard a ship;
His transportation he had to skip;
For pockets had been picked, you see,
Quite ruthlessly.

Eight bells, and all is well!
Of this tale there's more to tell;
For this chap he just raised the dickens,
Once he developed a taste for chickens!

Firing furnaces, mopping a deck;
Then, from a girl to win respect,
He beats a bully who is yellow.
See Taylor Holmes in "A Regular Fellow."

A Triangle special presentation

"A REGULAR FELLOW"

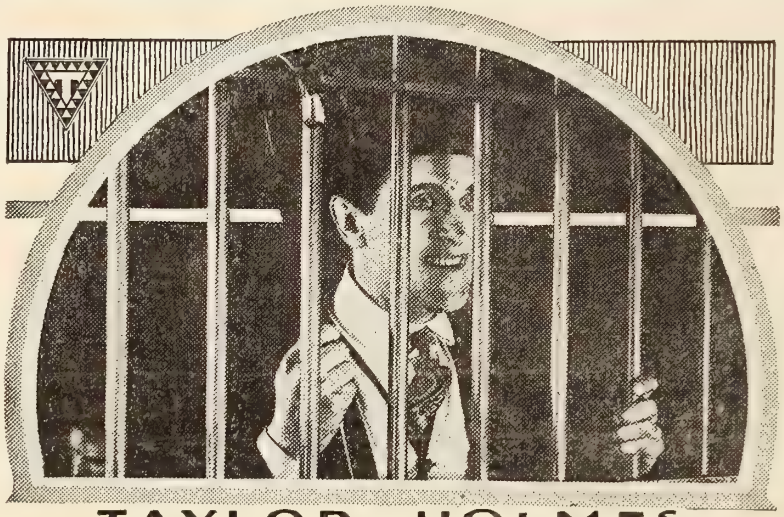
1457 BROADWAY, NEW YORK CITY

Suggestions for the Use of Press Cuts

Triangle Special Presentation

Taylor Holmes in "A Regular Fellow"

Herewith we illustrate two single and one double-column press cuts available at your local Triangle exchange on this special production. Thumb-nail and star cuts also are available. These can be used in numerous ways by the progressive exhibitor to sell " A Regular Fellow " to his patrons.



TAYLOR HOLMES
IN
"A REGULAR FELLOW"

Poor chap. Men disliked him and he hadn't many friends. You see he despised women.

Not that he was born to hate the fair sex. All his life he had been pursued by a girl whom relatives had selected as a mate for him.

But gallantry overstepped the bounds of propriety when he finally fell for " the beautiful one."

And he found himself behind the bars of romance.

Then beauty reformed him and he became a regular guy.

3 days of wit and humor with this jovial star

It starts tomorrow

YOUR THEATRE

On this sheet two of the cuts have been arranged with copy, suggesting newspaper ads, ready for the press. The two-column cut is featured in an ad 5 inches across two columns, while a single-column cut has also been arranged with copy, as a two-column ad, 2½ inches.

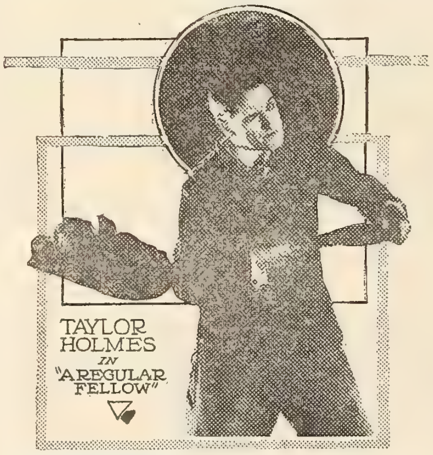
We suggest the use of these cuts with this copy as ads that will pull results. But the wide-awake exhibitor who views this production before his performances can utilize all of the cuts in numerous different ways, perhaps adjusting copy from an angle that will make an original appeal in accordance with his own particular territory.

Remember that, while the copy or type " Taylor Holmes in a Regular Fellow " is a part of the cuts, this can be eliminated by your pressman and the cuts used as illustrations without type, if you so desire.

For instance, the single-column cut of Mr. Holmes in the life preserver might be used for decorative purposes where the line cut of type, announcing his name and the title of the picture, could be better placed elsewhere. Your pressman can remove this line of type.

This illustration, by the way, would be excellent for a throwaway or a circular. Its use is suggested as an illustration for a circular for your mailing list, in connection with the four verses of the little poem exploiting this show. You will find this copy used in connection with this series of ads or on the press sheet of " A Regular Fellow."

Use the press sheet on " A Regular Fellow." It contains suggestions for lobby displays, copy for program readers, long and short synopses, and many little stories for advance press publicity.



WHO LOOKS AFTER YOUR FURNACE?

This woman-hater lived to see the day when he gladly shovelled coal for " the girl of his dreams."

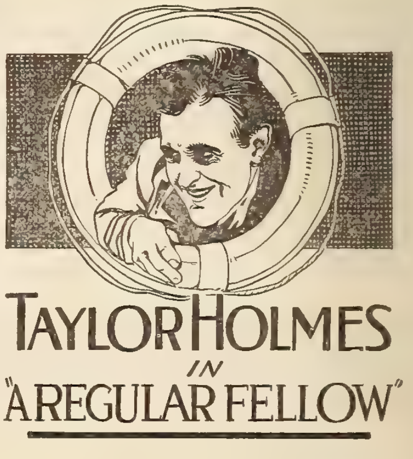
But then he became

"A REGULAR FELLOW"

see

TAYLOR HOLMES

Your Theatre All Week



TAYLOR HOLMES
IN
"A REGULAR FELLOW"

ROTHAPFEL UNIT PROGRAMME

COMPLETE FROM OVERTURE TO FINAL CURTAIN

MUSIC
ESPECIALLY ARRANGED FOR THE WHOLE PERFORMANCE

EFFECTS
SCENIC AND LIGHTING EFFECTS PECULIAR TO THE PICTURES

FEATURE
AN ELABORATELY STAGED SPECIAL PRODUCTION

COMEDY
THE LAST WORD IN UP-TO-THE-MINUTE HIGH CLASS COMEDY

TOPICALS
EXCLUSIVE-SERVICE NEWS AND MAGAZINE REELS

NOVELTIES
SCENIC CARTOON AND NOVELTY SUBJECTS

SPECIALS
ANIMATED TITLES AND ANNOUNCEMENTS

ALL PRODUCED UNDER THE PERSONAL SUPERVISION OF

SAMUEL L. ROTHAPFEL

SLR

Booked by
INDEPENDENT SALES CORP.

Distributed thru
FILM CLEARING HOUSE, INC.

FRANK G. HALL, PRESIDENT

The New York Times.

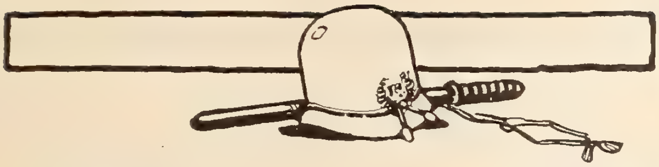
EDITORIAL

January 12, 1919

SAMUEL L. ROTHAPFEL'S resignation as Managing Director of the Rialto and Rivoli Theatres came as a surprise, ... Of course Mr. Rothapfel is not the only artistic exhibitor in the world, but he has certainly been a pioneer in placing exhibitions on a higher and ever higher plane. New York has him, more than any other man, to thank for the presentation of motion pictures in a way attractive to persons of taste and intelligence.

Mr. Rothapfel is creative. He not only selects the best photoplays available, and the most important topical and educational films, but instead of just showing what pictures he has, he builds programs out of his material, each of which is as harmonious a whole as he can make it. He was one of the first, if not the first to realize the power of music and setting to enrich a motion picture entertainment, and employing his own unusual abilities, and those of the most talented artists he could engage, he has made his programs richly effective. And in building them he has not been a slave to the idea that a photoplay must always be the cornerstone. He has had a venturesome initiative to build his programs around any film that seemed to him to represent a distinctive accomplishment of the motion picture camera.

The announcement of Mr. Rothapfel's departure from the Rivoli and Rialto Theatres caused a keen sense of regret until—and here is the important, encouraging fact that came with second thought—it was realized first that Mr. Rothapfel had established his theatres so firmly that they could go on without him, and second that he would enter some new field of motion pictures where he would probably be able to release energy and ability that cannot find expression in the management of theatres. This means that the public will gain by his change of work. It will still have the results of Mr. Rothapfel's work in a new field.



WILLIAM RUSSELL IN "BRASS BUTTONS"

By STEPHEN FOX

Directed by HENRY KING

P. S. Harrison, in Motion Picture News, March 1st issue, says of the last William Russell release:

"With 'Where the West Begins' Russell adds another good picture to the long list of his successes. The plot is full of action and it has been handled well. It holds the interest undiminished from start to finish."

LADIES will gasp at the way Russell woos and wins the society girl he thought a ladies' maid.

MEN will thoroughly enjoy the scenes in which Russell, as a New York cop, bluffs the gunmen of Sawtooth, Arizona, who had boasted that no sheriff could tame them.

EXHIBITORS will proclaim this picture one of the peppiest they ever screened and make arrangements to repeat it.

WILLIAM RUSSELL PRODUCTIONS

Distributed by
PATHÉ

William Russell Successes Now Available:
- "Hobbs in a Hurry"
- "All the World to Nothing"
- "When a Man Rides Alone"
- "Where the West Begins"

FRANK POWELL

Presents

¶ "THE FORFEIT."

¶ Starring HOUSE PETERS supported by JANE MILLER. From the novel by Ridgewell Cullum. Produced by the Sunset Pictures Corporation, San Antonio, Texas.

¶ Distributed by W. W. Hodkinson, Inc., through the Pathe exchanges.

¶ Booked in the entire Loew circuit.

¶ Praised unanimously by trade paper critics.

¶ Motion Picture News said:

> "Striking exteriors of Southwestern country, snappy Western action . . . 'The Forfeit' is a good bet." The Moving Picture World said: "With House Peters and Jane Miller in the principal roles it makes a powerful appeal to the heroic emotions of human nature, since it possesses the big spiritual events made by the clash of strong personalities . . . Drives straight through to sympathy and appreciation."

¶ To be followed by

¶ "THE PROMISE."

¶ From the popular novel "Sundown Slim," by Henry Herbert Knibbs. With JANE MILLER and a strong supporting cast.

Release Plans on "The Promise"
Announced Later

FRANK POWELL

Announces

¶ A series of "different" features--produced by the Sunset Pictures Corporation, San Antonio, Texas.

¶ Created amid the wealth of scenic grandeur and picturesque color of the glorious Southwest.

¶ Meeting the demand for something "new"--answering the problem of the exhibitor whose patrons are weary of hackneyed settings and time-worn locations.

¶ Each production based on the rock-bottom, sure-fire foundation of *a good story*--a successful novel by a popular American author,

¶ Starring HOUSE PETERS.

¶ A definite output of Epics of the Great Outdoors, produced with the unlimited facilities of the Sunset Pictures Corporation, aimed pointblank at box office success and audience satisfaction.

¶ All productions personally supervised by FRANK POWELL.

Watch for Important Distribution

Announcement Soon

Produced by
SUNSET PICTURES INC.
SAN ANTONIO, TEXAS
Directed by
FRANK POWELL

Foreign rights controlled
by Federal Photoplays, Inc.
3 East 44th St., New York

FRANK POWELL *presents*

HOUSE PETERS *in* THE FORFEIT

Supported by JANE MILLER

THIS picture is a corker through and through—a smashing big south-western play, well written, well directed, well acted and well produced. It will hold your audience from first to last—and it will pack your house, performance after performance.

(Or will it pack your competitor's house?)

DISTRIBUTED BY

W. W. Hodkinson Corporation

THROUGH PATHÉ EXCHANGE, INC.

THE TURN IN THE ROAD
"One picture in a thousand" Exhibitors Trade Review

EXHIBITORS EVERYWHERE PROCLAIM IT AN EXTRAORDINARY SPECIAL

Moore's Rialto Theatre, Washington, D. C. put some big pictures on the shelf to show it—read what they say in the Washington Star of March 16th:

> "The strongest alignment of film plays ever booked for premiere presentation in Washington has been set back to make room at the Rialto this week for the most human drama ever enacted before the camera."

Kunsky shelved a regular booking to play it a week at the Madison, Detroit, Michigan's exclusive picture theatre.

A Brentwood Production directed by King W. Vidor

Released through
EXHIBITORS MUTUAL

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
BANKERS AND EXPORTERS
FOR THE PRODUCER

BESSIE BARRISCALE

in

Heart's ASLEEP

A romance that will make your audiences say they have seen a mighty good picture—and a star that never fails to play to big business.

Released through

EXHIBITORS MUTUAL

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
BANKERS AND EXPORTERS
FOR THE PRODUCER

WILLIAM DESMOND

in

White-Washed Walls

by Ethel and
James Dorrance

Produced by
JESSE. D. HAMPTON

He slapped the pompous little governor on the back and asked him to have a drink.

Yankee blarney saved him from death against the "white washed wall" in a Latin-American republic.

It's a hilariously funny comedy-burlesque on Central American politics.

Distributed through
EXHIBITORS MUTUAL
ROBERTSON-COLE COMPANY
DIVISION OF FILMS
BANKERS AND EXPORTERS
FOR THE PRODUCER

NOT since Camille has there been presented to the drama, silent or spoken, a role so rich in pathos so appealing to the sympathies, so compelling in the sublimity of its art as the part of Jeanne in "The Parisian Tigress".

Its lights and shadows are so wonderfully portrayed by the best of the screen's younger stars that we want you to see it first for your own delight and then with reference to its power over the patrons of your theatre.

It is a big special released as a *Metro All Star Series* production.

Metro presents

VIOLA DANA

in the Albert Capellani-June Mathis drama

THE PARISIAN TIGRESS

Adapted by Finis Fax and
directed by Herbert Blache in
5 acts

Released by
METRO
MAXWELL KARGER, *DIRECTOR GENERAL*

March 31st.

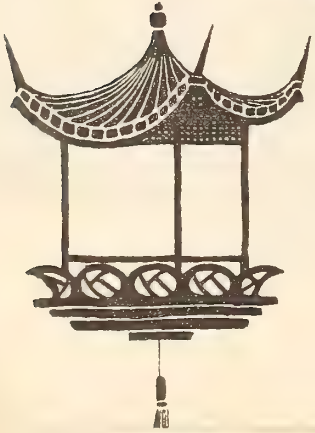
When
you see

NAZIMOVA

in

The RED LANTERN

you will see
the beginning
of a new era in
motion pictures



METRO

CHOCK FULL OF PEP

OODLES OF THRILLS
TEEMING WITH SENSATION
AMAZING DEEDS OF DARING
GRIPPING, THROBBING INCIDENTS
ROMANCE BEAUTIFULLY INTERWOVEN
HEART INTEREST AND HUMAN INTEREST

AND YOU CAN BET YOUR LAST BOTTOM DOLLAR AND GUARANTEE TO YOUR PATRONS THAT THERE'S NO PADDING IN

CAPITAL TWO REEL PLAYS

"Action in every foot"

ALL BACKED WITH THE GREATEST PAPER AND LOBBY DISPLAY YOU EVER LAID EYES UPON! COME AND SEE! WE KNOW THE ANSWER!!!

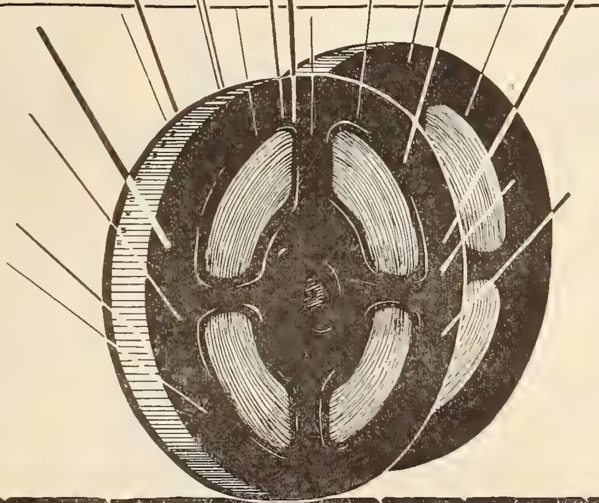
FOREMOST STARS IN SHORT FEATURES OF EVERY TYPE

- DRAMAS
  - Sensational and Snappy.
- WESTERNS
  - Wherein Guns Talk.
- RAILROADS
  - Daring and Thrilling.
- COMEDIES
  - Western and Slapstick.
- DETECTIVES
  - Exciting and Startling.
- PROBLEMS
  - Society and Finance.
- MYSTERY
  - Plays of Punch.
- COMEDY-DRAMAS
  - Humor and Pathos.
- INDIAN
  - Stories of Adventure.
- SERIALS
  - Watch Announcements.
- AND MORE
  - To follow—wait!

CAPITAL FILM C^o^ inc

INDIANAPOLIS
IND.

IKE SCHLANK
PRES.



CAPITAL EXCHANGES NOW OPEN AND READY TO SERVE

CHICAGO
220 South State St.

DETROIT
63 E. Elizabeth St.

PHILADELPHIA
1314 Vine St.

CLEVELAND
407 Sloan Bldg.

INDIANAPOLIS
211 Wimmer Bldg.

KANSAS CITY
3rd Floor Gloyd Bldg.

MILWAUKEE
415 Toy Bldg.

OKLAHOMA CITY
114 So. Hudson St.

DES MOINES
702 Mulberry St.

ST. LOUIS
3431 Olive St.

MINNEAPOLIS
421 Loeb Arcade Bldg.

WORLD-PICTURES

"GOLD DOLLARS FOR TEN CENTS"

that's the line exhibitors everywhere can use in their advertising of

"THE BETTER 'OLE"

A $2.50 Show for 15c., 25c. or 50c.

That's Your Opportunity with the Greatest Audience Picture Offered You Today. —WIRE WORLD NOW.

Photographed in Natural Colors

PRIZMA

THE SUPREME ACHIEVEMENT

Prizma Presented Only in Premier Playhouses

KINOGRAMS

THE VISUAL NEWS
OF ALL THE WORLD

THE WORLD CALLED HIM CRAZY!

But he accomplished the impossible. He made his dreams come true. He fought a great battle and won! And today the world hails him as a genius.

Herbert M. Dawley went back to the Dawn of Time to bring before our very eyes the animals that lived when history began. How did he do it? Where did he go? How did he return? The answer is 'The Ghost of Slumber Mountain'

WHAT
SHALL
WE DO
with
him

The 100% Showman's Picture

Produced by McCLURE'S *Distributed by WORLD*

WORLD PICTURES
present
JUNE ELVIDGE
in
"THE LOVE DEFENDER"

With MADGE EVANS and FRANK MAYO
By MARAVENE THOMPSON. Directed by TEFFT JOHNSON

"AMERICA'S ANSWER"

"UNDER FOUR FLAGS"

COMMITTEE ON PUBLIC INFORMATION FILMS DIVISION WASHINGTON

U. S. A. SERIES (2 reels)

THE SAME AFTERNOON

Pictures of the Review of the 27th Division

ON THE SCREEN FOR ALL NEW YORK'S FIRST RUNS

and

SHIPPED TO ALL CLIENTS IN THE UNITED STATES

Extraordinary Service and a "Beat" by hours

KINOGRAMS

OF COURSE

Issued by
KINOGRAM PUBLISHING CORPORATION
Distributed by
WORLD PICTURES

Hiram Abrams
Presents

GEORGE BEBAN

One of the
screen's most
magnetic
personalities
in

"HEARTS OF MEN"

a story that will make the world look brighter.

THE FIRST GEORGE BEBAN PRODUCTION EVER OFFERED ON THE STATE RIGHT PLAN!

Just played two capacity weeks at Turner & Dahnken's Tivoli Theatre, San Francisco, and the California Theatre Los Angeles.

Ask Sol Lesser!

Applications are being considered in the order of their receipt.
IS YOURS IN?

address
HIRAM ABRAMS
Longacre Bldg.
B'WAY & 42ND ST., N.Y. CITY

WATCH

For forthcoming announcements of the only picture big enough to get

$10.00 per Seat

The sensational release we will soon announce has actually been getting this price for every seat at private performances in New York, Boston, Philadelphia and San Francisco — and turning them away.

This is positively on the level

The screen's most stupendous sensation

5000 People

8 Reels

FIRST NATIONAL EXHIBITORS CIRCUIT

A First National Money Maker

NATHAN HIRSH

PRESENTS

FIFTEEN FIVE REEL PRODUCTIONS

EXCHANGEMEN →

EXHIBITORS →

SECURITY PICTURES

SECURITY PICTURES

Fifteen five-reel productions are first class, up-to-the-second attractions, titled in the highest attainment of art, edited expertly and in some parts reproduced. They represent the difference between a reissue and a RECREATION—a difference you can see with your own eyes because it's there.

For Example,
the first three releases are

"THE ETERNAL PENALTY"

With CHRISTINE MAYO and HENRY KOLKER

"ROSES AND THORNS"

With the brilliant Belasco star, LENORE ULRICH

"IN THE DAYS OF DARING"

With TOM MIX

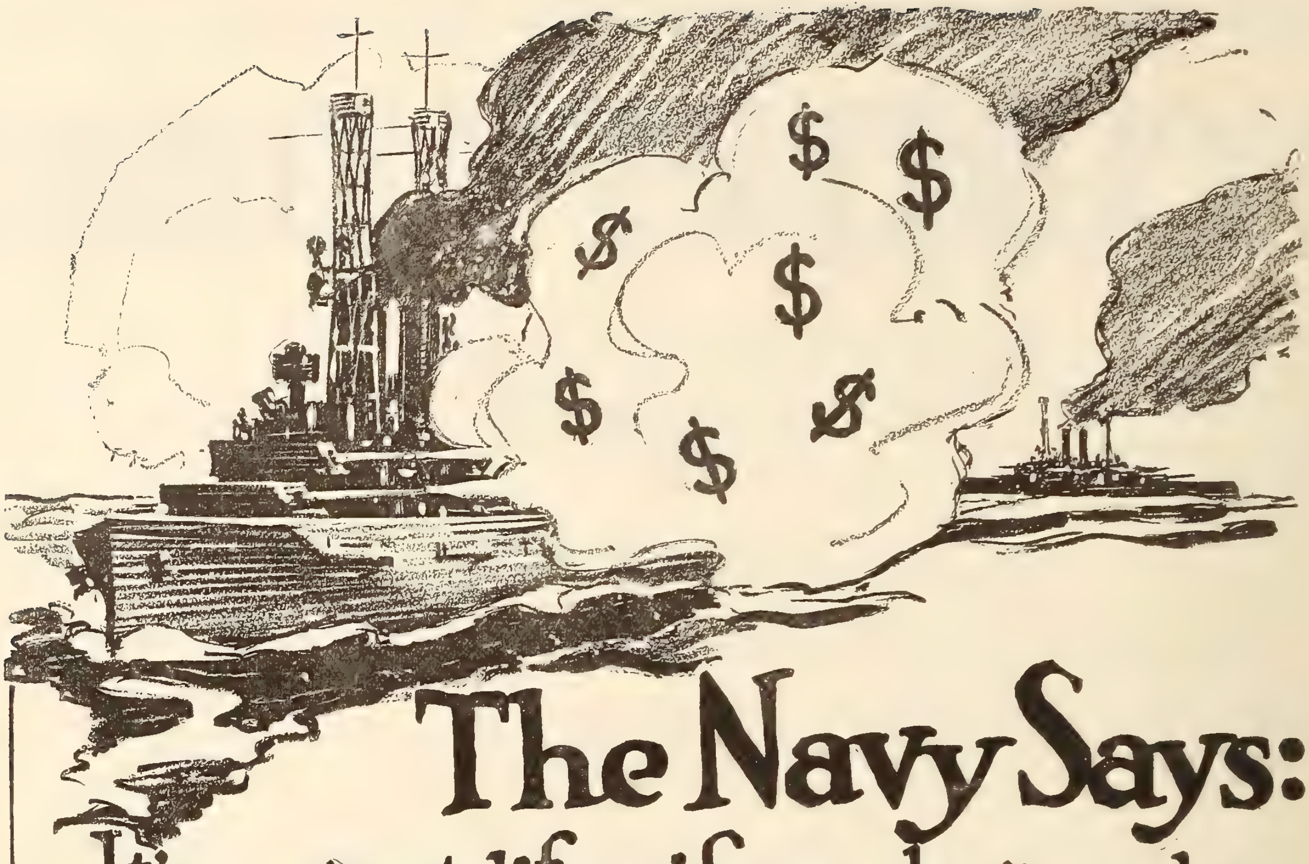
And each carries a full line of lithographs, photos and other material, and press and display matter designed for first-class houses.

The SECURITY SERIES is being offered as a straight commercial proposition on business lines to the exchange that needs a sure output at a live-and-let-live price. It is offered by a man who is selling these productions in his own New York exchange—by a picture-wise exchange man, Nathan Hirsh.

STATE RIGHTS NOW SELLING

AYWON FILM CORPORATION

729 Seventh Avenue (Phone Bryant 7224) **New York City**



The Navy Says:

It's a great life—if you don't weaken

The war is over. We and our allies have won the victory the good of the world demanded. Democracy, honor and justice were proved triumphant.

Some people seem to think we're all through.

We're not. It was, for us, essentially a war of preparation. Our dollars counted heavily and saved thousands of lives. The discovery that America *would* fight, fight with everything she possessed in men, materials and money, aided greatly in the collapse of Germany

It took a great many dollars, but that is infinitely better than a great many lives.

Some of the war bills have yet to be paid, and we have not finished our job until the account is settled.

Don't weaken now.

Because it's cleaning up our job, because our country needs the money, because victory and peace are ours, because we are thankful the war meant to us for the most part dollars rather than lives—let us "carry on," finish the task and subscribe to the

Victory Liberty Loan

LIBERTY LOAN

The "Clean-up" Button

Space contributed

Prepared by American Association of Advertising Agencies cooperating with United States Treasury Department

WARNING!

C. K. Y. FILM CORPORATION has applied to the New York Supreme Court for an injunction to restrain CLARA KIMBALL YOUNG from violating her contract with that company, and will take all necessary steps to obtain such an injunction. Under that contract, which does not expire until August 31, 1921, that company has the exclusive right to her services in motion picture productions.

SELECT PICTURES CORPORATION has acquired by contract the exclusive right to distribute all of her pictures which may be produced on or before August 31, 1921.

Both companies will protect their contract rights against all outside interference. Notice is hereby given to all distributors and exhibitors of motion pictures that they will deal with Miss Young or her representatives at their peril, and any attempt to distribute or exhibit any pictures produced in violation of our contract rights will be met at once with proceedings for an injunction, accounting and damages.

C. K. Y. FILM CORPORATION,
485 Fifth Avenue, New York City.
Geoffrey Konta, President.

SELECT PICTURES CORPORATION,
729 Seventh Avenue, New York City.
Lewis J. Selznick, President.

As Usual—12 Pages of Exploitation Aids in the Service Bureau This Week—See page 2107

Motion Picture News

Vol. 19 No. 14. April 5, 1919

The Week in the Film World at a Glance

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Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Representative, W. M. Hight, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 618 Wright and Callander Building (Hill at Fourth St.); 'Phone Pico 780. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book. Western Union registered cable address is "Picknews," New York.

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 19, No. 14 April 5, 1919

The Star and The Story

A PROMINENT magazine editor sends us, in confidence, a heated criticism of present production policies.

There are points in his statement open to argument, and, like many other writers, he is radically intolerant of present picture conditions because he knows so little of the causes of them.

If he knew these causes, and knew also that, excusable or not, they nevertheless exist and that the stage for instance went through a similar development, he would be more patient with the present and much more optimistic of the future motion picture.

At the same time his contention, though well-known undoubtedly to many picture people, is worthy of serious thought.

* * * * * *

First—The Star System

HE attacks the star system—that is to say, the policy of making the star the fundamental if not the only production value and the resultant star contracts which are largely the basis of picture production today.

He relates that he submitted to a leading producer what was freely agreed to be a story of exceptional originality and strength. It was adapted in every way to picturization, "except," said the scenario editor in chief, "*it doesn't fit any of our stars and we cannot use it at all.*"

"If you are making pictures on this basis," charges the editor, "then Heaven help the development of your art, and more practically, Heaven help your hold upon the public.

"If it is your sole ambition to photograph pretty faces and exploit pleasing personalities—then all well and good. You are going about it in the right way.

"But," he concluded, "I had a totally different conception of the motion picture, its field today and its future."

In the present star contract system the editor finds an answer for: "the many inexcusably weak or hopelessly mediocre pictures; the dreadful monotony in themes; the fact that the best writers of the day do not freshly create for pictures; the wild scramble and tremendous prices paid for vehicles which happen to fit the stars."

* * * * * *

Let's Think it Over

ALL of which is partly true, and not wholly fair—but decidedly a basic and serious matter for consideration.

The rise of the star is a very natural one.

In the beginning the motion picture gave to its personalities a quick and widespread circulation unprecedented and unapproached in the entertainment world.

Their continued appearance upon the screen would, within a limited period, make them known to millions of the public. They stood out, also, by contrast with the stories which in the earlier days were of little consequence.

This possibility of sudden and tremendous popularity with the public exists today—in even greater degree; though now the story and other production values have come to the front and we see stars made and unmade by these other values.

Again, in the earlier days and until recently the exhibitor did little advertising; he could not, as many now do, exploit a strong non-star picture and break his house records. He coveted the star picture because all he had to do was to feature the star's name before his theatre or elsewhere and the public knew and came.

* * * * * *

There's a Demand—And a Supply

SO, because the market demanded star pictures, it was perfectly natural for the producer to stock up with stars; and so it is today, for the market still asks for stars, or we had best say, star values *along with other values.*

And in order to have and hold stars it is perfectly natural that the star contract system should come in being—and should still exist.

It was the more natural a few years ago—when the stars first loomed large in power and salary—because then the power of the story was not appreciated as today, and there were few scenario editors in chief of ability and discrimination. There were few producers, too, experienced enough in the making of photo dramas to create successfully and independently of the star's name and popularity.

* * * * * *

Times are Changing

TODAY the situation has changed. The story has gradually grown important in the eyes of the producer till now the scramble for vehicles is about as intense as the effort to contract for stars.

This does not mean that the star value has lessened. It simply means that the story value has increased, has come into its own; and not merely the story in itself, but very importantly its development for and transmission to the screen—which is where supervision and direction, two mighty big values, too, come in.

Exhibitors know the value of the story today; so do producers and distributors—and also the stars themselves. No star is above story value. That has been proven. But since we know that stories make and unmake stars it would seem that the story, plus its true adaptation, is above the star value.

(*Continued on next page*)

Editorially Speaking:

Times Are Changing

(Continued from preceding page)

If this is true, will the story tolerate the star contract system?

Are stories to be created for stars and restricted to just that extent? And is it wise in any entertainment field to restrict creative effort? Or is it best to leave creative effort wide open—and therefore ever fresh, original, experimentive, and so appealing broadly and successfully to all kinds of human minds and emotions.

It would clearly seem that the story must precede all other values—that it must be the genesis of the photo drama, and the star, the cast, the adaptation, all of these selective matters based upon the story.

The stage went through the same star and story development.

* * * * * *

Going Through the Cycle

THIRTY years ago saw the stage star contract system at its height. And then slowly and inevitably the situation changed. Producers grew up who built their business upon plays, not stars, and because of their success and increasing fame the plays came to them.

The selection of the play was the important thing; and then, as today, the successful producer found the personalities to fit the play. And so the star became second and the play was established. The star appeared largely, if not wholly, because of the play's acceptance and the star's adaptability to it.

A complete revisal of the earlier, or star contract stage.

Will the picture go through the same development?

Undoubtedly, not in a hurry on all sides, but slowly as with the economic corrections of the industry.

Today the situation is divided. Star value and story value are tugging for supremacy. The present is a transition period.

But the story will gain in power.

This is not only inevitable, but as it should be. It will be best for the motion picture art, best for the motion picture's permanent and growing hold upon the public and therefore best for the motion picture stars themselves.

Best, in other words, not only artistically but economically, for the entire picture industry.

* * * * *

Showing the Trend

W. W. HODKINSON announces Zane Grey pictures. Less than a year ago a star would have been exploited, not an author. The change is significant.

A previous announcement from the same corporation features the four values in pictures—author, producer, director, star. This, too, is an innovation, and also significant of the new order in production.

And the news and advertising pages of the trade press carry right along abundant evidence from all quarters of the fact that stars big or little, and producers big or little, are basing the strength of the picture upon the strength of the story.

The foreign market is an important factor here. Great Britain, for instance, places the story high and has for some time. The star counts as here, but the value of the story was sooner recognized, in all probability because of the system there of advance trade showings. The star without a story stands little chance of booking.

And now may we point out that the next important step with story value pictures is the supplying to the exhibitor of that advertising service to the public which the story must have, that emotional appeal advertising to which the story lends itself so well.

* * * * *

Lessons from the Field

A NEW booking circuit is reported to us from Northern California. Over thirty exhibitors in this section are said to have signed as members of the "United Theatres Association." The theatres, it is claimed, represent an investment exceeding two and a half millions.

By a coincidence there comes at the same time a report on the healthy status and growth of the Philadelphia Association, now embracing about eighty-five theatres and soon to be extended to one hundred and fifty.

The objects of these circuits are: Cooperative booking; the elimination of exchange evils; the up-building of a community interest among exhibitors to end cut throat competition, raise prices, and stamp out the illegitimate theatre.

"Here," says one letter, "is an answer to your slogan of fewer pictures, better pictures and longer runs. We furnish longer runs so that fewer and therefore better pictures can be made."

There are several lessons in these booking circuit enterprises.

One is to the exchange which doesn't cooperate with the exhibitor when such cooperation costs only the exercise of good business sense and an effort to please.

There's a lesson to the whole distribution system, insofar as these circuits are directly the outgrowth of their bad economics.

And finally there's a lesson to be constantly borne in mind by the members themselves of these circuits that they use their new found power not blindly and selfishly but with a live and let live concern for the other branches of the industry to which they belong.

* * * * *

Sailing Smoothly in New York

THE bills providing for local option in the matter of Sunday motion picture shows in New York have been favorably reported out of the Senate committee.

Similar good fortune is expected with the Assembly committee.

The prospects are bright. Here's hoping that when the bills reach the legislative floor they will not be the victims of bargaining due to the fact that liberal interests are also seeking Sunday baseball and legalized boxing at this session.

Which of the three "evils" would the reformers choose?

W. A. Johnston

Dealing in Personalities

'He Has Acquired Fred Warren"

WE used to laugh every time someone said "So-and-So will soon have important announcements to make."

The Hodkinson organization said it a few weeks ago.

But we are not laughing.

For right after the hint came the news that the Raver-Thomas-Baird-Irving product would be handled by Hodkinson. Then the signing up of the Zane Grey productions. And the word that two more big lines of product are to be announced soon.

On top of it all the acquisition of Fred Warren:

Is anything further needed to warn you to take a good look at this photo of W. W. Hodkinson now—because he is going to get a considerable share of every film man's thoughts during the coming year.

Look him over now—and watch his speed.

Harry Charnas, of the Standard Film Service, Cleveland, Detroit and Cincinnati, is in town. Expects to be here a week or so.

Saw Joe Brandt at the Astor on Wednesday. Guess the Universal executives will now be trouping in from Los Angeles one by one. Bob Cochrane won't be so lonesome.

Benny Schulberg dropped into the Astor grill the other day and soon was holding court, surrounded by half the film men in the room. Benny always deserved all the popularity he got—and these days it's coming with a rush.

Dwight S. Perrin, formerly of Goldwyn, is back in our midst after a sojourn on Florida's sands. Was nabbed for jury duty as soon as he got back. Will announce new connections as soon as "His Honor" says "Finis."

Jake Wilk dropped into the office Wednesday to say "Hello" after a trip through the midwest. Dropped some pertinent observations on pictures and picture conditions. We know that Jake is a shrewd film man because his ideas chime with our own.

Incidentally, Jake placed a few boosts for Charles Branham, until recently manager of Detroit's Majestic. Says he's one of the greatest showmen in the country.

And we agree with Jake, 'cause Bre'er Branham is a member of Motion Picture News Advisory Board and a frequent contributor to the Service Bureau.

S. Hopkins Hadley. We've just printed those words to see how they look. Our private sleuth informs us that a person with that monicker resides out in exclusive Kew Gardens, Long Island. And our sleuth suspects that it is the same old-timer we know in the film game as "Hopp" Hadley.

Reg Warde is looking over the picture business on the Pacific slope.—[Adv.]

Frank Carroll is wandering around the country in parts unknown.

Paul Brunet dined the Pathe Home Office staff last week at the Beaux Arts, returning the celebrations they have held on his anniversary as vice-president and general manager. Those present were: Paul Brunet, Louis Landry, Fred C. Quimby, Tom North, P. A. Parsons, Jack Kyle, Randolph Lewis, W. E. Raynor, Harry Lewis, Lewis Innerarity, M. Ramirez Torres, Gilson Willets, Emanuel Cohen, F. R. Clarke, John Humm, L. S. Diamond, Frank V. Bruner, H. E. Genet, George B. Seitz, C. W. Allers, A. Werkmeister, Bertram Millhauser, G. L. Chanier, L. E. Franconi, C. A. Brady, Edgar O. Brooks, W. C. Smith, B. P. Egan and C. J. Fischer.

You ought to hear Joe Plunkitt enthuse over the new Mark house soon to open in Brooklyn. Some house—take it from Joe.

And here's a bit of news. The Strand performances, staged by Bre'er Plunkitt, will be transferred intact—soloists, 'neverything—to the Brooklyn house.

Al Lichtman is out of town for five days.

Bernie Fineman, manager of the Accessory Sales Promotion Department of Famous Players-Lasky, is swinging around the exchange circuit.

Other F. P.-Lasky news tells of the fact that Harry Day has joined the ranks of the benedicts, the bride being Miss Marquita Harriss, of Memphis, Tenn.

And of a dinner given last week by the office staff to the three who recently stepped to the altar rail—Pete Smith, Harry I. Day and Louis E. Loeb.

The Motion Picture Business Men's Club is coming along.

A meeting held at Sherry's last week found the following committee members present: C. F. Zittel, Adolph Zukor, Jules E. Brulatour, J. Stuart Blackton, P. L. Waters, Arthur Friend and Paul Brunet.

A sub-committee is now looking for suitable quarters. Present plans call for a suite of six or seven rooms in one of the big hotels.

A total of $20,470 was collected at the Brady dinner. Since then thousand dollar contributions have come from P. L. Waters, William Fox and Paul Brunet.

Membership is to be limited to one hundred.

Thomas D. Goldberg, W. D. Pacy and Milton Caplan, Baltimore exhibitors, are in New York this week arranging for the coming ball of the Maryland Exhibitors at the Lyric theatre, April 25th. Several prominent stars in New York have already promised to attend.

Have you heard about "The Big Five?" Not yet? Wait!

"Starting His Second Pathe Year"

PAUL BRUNET has completed his first year as vice-president and general manager of the Pathe organization.

And starts the second year with Pathe aiming to do bigger things than ever.

"Common Clay" started it.

By breaking records for long runs in theatre after theatre.

And now Pathe is going after the "specials" with a vengeance. With a top-notch organization headed by Mr. Brunet and containing such experts in their lines as Fred Quimby, P. A. Parsons, Tom North and Edgar Brooks.

"The Unknown Love" is the next of the "big ones."

Watch that organization wind up and go to it.

Vetoes Arizona Ripper Bill

PHOENIX, ARIZ. (Special to MOTION PICTURE NEWS).—At the eleventh hour Governor Campbell vetoed the Waters Bill placing almost confiscatory regulations on film companies doing business in Arizona. The veto followed on the failure of the exhibitor sponsors of the bill to rally to its support before the Chief Executive. Previously the theatre owners had worked hard in both houses securing the passage of the legislation.

As exclusively told in last week's issue of MOTION PICTURE NEWS, the bill was a wonder as a collection of stringent regulations that would have effectively halted the industry in Arizona. Film exchanges in Los Angeles had taken the decided stand that they would not rent films to any of the 108 theatres in Arizona had the bill received the Governor's approval.

The Waters Bill consisted of twenty-three sections, every one of which levied red tape upon the motion picture interests in order that it conduct these in Arizona, the most undesirable sections providing the following requirements:

If film company does business in the state, it will be necessary for the corporation or partnership to register there at an annual fee of fifty dollars, which registration gives the corporation commissioner rights to require audit of the books and accounts of the film company made at the company's home office and at the expense of the company.

Every film company doing business in the state must have a registered and resident representative.

Any film company registered in the state can be sued in any county court in the state, and failure to pay any judgment within ninety days is sufficient for forfeiture of registration license.

Film companies requiring an advance payment or deposit, required to deposit with the treasurer of state, amount equivalent to deposits made by the several exhibitors of Arizona. Minimum amount at any time not to be less than $5,000. There is no provision for interest on this deposit, or refund at any time.

Every film company to be required to place on file with the corporation commissioner duplicates of every contract made for the rental of pictures to anyone in Arizona.

Production of any film or portion of film would require that the company register as a corporation in Arizona, pay annual tax and permit audit of books and accounts.

Annual statement must be made June 1st of every year to corporation commissioner by all film companies doing business in the state.

Film company must have capital stock fully paid.

Violation of this act subject to $5,000 maximum fine and license revoked.

When members of the Los Angeles Film Exchange Board of Trade learned of the Waters bill, and that it was before Governor Campbell for his signature, two special meetings were called. At the first, letters and telegrams were drafted and sent to all exhibitors of the 108 theatre owners and managers of Arizona urging that they telegraph or write Governor Campbell asking that the bill be vetoed. By wire arrangement were made for representatives of the Board of Trade to call on the Governor and present their objections to the Waters Bill. Their request was granted by the Governor, and a committee composed of Dave Bershon, Manager Universal Exchange; Charles Marley, Manager Triangle Exchange, and Michael Narlian, general counsel of the Board of Trade, were selected as a committee to see Governor Campbell. When the committee was received on Wednesday morning, March 19th, the Governor requested that they file brief containing their objections which was done later in the day.

Frederick L. Collins Sails for Europe

Frederick L. Collins, president of McClure Productions, Inc., and publisher of *McClure's Magazine*, sailed last Saturday on the "Adriatic" for Europe. He expects to visit England, France, Belgium, Holland and Italy and will be gone several months.

In addition to important business for his magazine, Mr. Collins will devote a large part of his time to consummating extensive motion picture projects, which are said to be of international importance. Mr. Collins has been busy upon plans for these enterprises for several months.

Mr. Collins has been preceded to Europe by a special representative of McClure Productions, Inc., who will transact the preliminary details for all the McClure motion picture activities abroad.

New Theatres Projected in Michigan

Many new theatres are being projected in Detroit and in Michigan. The Jefferson Theatre Co., of which George Harrison is general manager, plans a house to seat 2,000 on East Jefferson Avenue, one block from the present location. George Nichols, who operates the Superba and Isis theatres in Grand Rapids, is to build a 2,000 seat house at the rear of the Superba. There are quite a number of smaller houses that are being talked about and John H. Kunsky, it is said, will have a new theatre seating 3,000 in downtown Detroit

New Club Lays Plans

C. F. Zittel, Adolph Zukor, J. E. Brulatour, J. Stuart Blackton, Percy L. Waters, Arthur S. Friend and Paul Brunet met at Sherry's last week and decided on plans for the recently formed Motion Picture Business Men's Club.

Mr. Zittel appointed a sub-committee composed of himself and Messrs. Zukor, Brulatour, Blackton and Waters to secure quarters. In the interim a suite of six or rooms in one of the large hotels will be used. The membership will be limited to 100 resident members.

Committee members stated that the club has no connection or affiliation with any other club and should not be confused with the Motion Picture Club of America, recently organized, as noted, by Lee Ochs and others.

Contributions of $1,000 each were announced by Percy L. Waters, William Fox and Paul Brunet.

Reopens Theatre in Chelan, Wash.

R. C. Kelsey, of Omak, Wash., is reopening the Ruby theatre at Chelan, Wash. Chelan is situated on Lake Chelan, in the Wenatchee Valley, and is a noted summer resort.

Mr. Kelsey is new in the picture game, but as he is a shrewd business man he will assuredly have a great success. He will play the newest and best pictures.

Plans are being drawn for a first-class modern theatre, 500 capacity, for Oroville, Wash.

Chester Goes to Ottawa, Canada

C. L. Chester, producer of Outing Chester Pictures, left Friday for Ottawa to confer with a number of prominent motion picture men regarding the extensive use of Outing Chester Pictures throughout Canada. Since Outing Chesters deal entirely with nature studies whose province is international there is no restriction on their scope, and Mr. Chester feels that the Canadian field is so important that it warrants a special trip.

The success of Outing Chester Pictures in Western Canada is evidenced by a recent letter received from the First National Exhibitors Exchange in Vancouver in which their vice-president, Sam J. Coffland, writes that "we are very much pleased with the class of productions that you are turning out," and further states as his opinion that Outing Chesters should prove an excellent part of any program.

Christie in the East to Visit Exchanges

All exchanges releasing Christie Comedies in the east are to shortly receive a call from Charles H. Christie, who is leaving Los Angeles March 25th for a trip that will take him to all exchange cities.

Mr. Christie is particularly anxious to invade the eastern Canadian field, as he has been successful in doing in western Canada, and after a trip east which will take him through Denver, Minneapolis, Chicago, Cleveland, Philadelphia, New York and Boston, he will spend some time at Toronto. After completing his work in the east Mr. Christie will return to the coast by the way of Washington, Atlanta, New Orleans and Dallas. He anticipates the trip will require from four to six weeks.

Ball Game! April 13

The Lambs, Friars, Green Room Club, Motion Picture Club, National Vaudeville Club, Burlesque Club, Authors and Composers of America, Stage Hands Union, and every other prominent organization, will be on hand at the Polo Grounds on April 13 to root for their favorites at the baseball game between the Actors and Songwriters, which will be one of the many features of the Field Day which is being held on that date for the benefit of The Actors' Fund of America, of which Daniel Frohman is president.

Last Minute Coast News

William Desmond, Hampton star, and Mary McIvor were married in Pasadena on March 29th.

Oscar Price has arrived in Los Angeles and is in daily conference with William G. McAdoo and the stars of the United Artists Association. It has been decided that a Fairbanks subject will be the first release.

Albert E. Smith is visiting the Vitagraph coast studio.

Richard A. Rowland is here for conference with Maxwell Karger and an advance view of "The Red Lantern."

Sets Premiere of Sawyer-Lubin Film

The premiere of "Virtuous Men," the inaugural Ralph Ince film attraction, will take place at the Fulton theatre, New York, on Sunday evening, April 6. It stars E. K. Lincoln and was produced under the personal direction of Ralph Ince. It is said to be the biggest melodrama of the screen ever offered the photoplay public.

The presentation of "Virtuous Men" at the Fulton theatre will be surrounded with many distinctive features. A special musical score has been written in which are introduced several innovations. The musical setting is perfectly synchronized with the action, due to the composer spending several days with Ralph Ince during the making of various scenes. An extraordinary lobby display has been prepared under the direction of two experts in matters of this kind. Original paintings by Clarence Underwood, R. G. Morgan, Gustav Michelson and other well-known illustrators will have a prominent place in this display. Arthur H. Sawyer and Herbert Lubin, sponsors for "Virtuous Men," have also taken advantage of the extensive lobby of the Fulton theatre to display many other original pictorial effects and illustrations which have been prepared to accompany the picture.

Two Managers Resign in Ottawa

Two resignations of moving picture theatre managers were recorded in Ottawa, Ontario, during the week of March 17. On that date Manager J. T. Moxley, of Allen's Regent theatre, announced that he had acquired the lease of the Russell theatre, a legitimate house, which he proposed to convert into a moving picture theatre after improvements had been made. His association with the Allen Theatrical Enterprises was due to expire on March 26. The Regent at Ottawa is one of the best paying theatres controlled by the Allen interests.

Manager J. Lavois, of the National theatre, Ottawa, also announced that he was terminating his connection with the National on Saturday, March 22. He stated that he expected to secure the management of an important theatre in Montreal.

War Thriller to Boost Victory Liberty Loan

A war feature entitled "The Price of Peace," compiled from the official film archives of the government, photographed in the thick of battle, is shortly to be released in behalf of the Victory Liberty Loan.

The picture has been assembled and titled under the direction of Frank R. Wilson, director of the bureau of publicity of the Treasury Department, by Betty Shannon and Terry Ramsaye, with Joseph La Rose of the Rialto-Rivoli at the cutting table.

The material for the picture was selected from the film files of the War College, by permission of Colonel Weeks, and from the films of the Navy Department, the Marine Corps and other official sources.

Fred Warren Joins Hodkinson

THE big news surprise of the week was the announcement on Wednesday that Fred B. Warren had been elected a vice-president of the W. W. Hodkinson Corporation, retiring as vice-president and member of the Board of Directors of the Goldwyn Distributing Corporation.

The change takes effect on April 1. In confirming the news Mr. Warren declared: "I have the friendliest and best of feeling for the Goldwyn organization. This is further evidenced by the fact that a few hours before my resignation I purchased additional Goldwyn stock on which I had an option."

Speaking on the acquisition of the new vice-president, W. W. Hodkinson declared:

"I think Mr. Warren shares my own opinions as to the necessity for the integrity of product and the improvement of relations existing between the exhibitor and distributor of motion pictures. I have watched his development in the industry and have felt that his previous experience as an editor and publisher of important newspapers gave him a sound base for straight thinking. After all, both the making and the selling of motion pictures is a publishing function, and the most successful publisher of pictures will be the one who rejects unfit materials in his search for the selective, finer materials upon which he can place his imprint.

"During the past year the W. W. Hodkinson Corporation has proceeded with great deliberation to build an internal organization capable of doing the big things we have in prospect. We have not wished to expand too quickly, for that has been one of the big faults of the industry both in its business and production sides. I am now gathering about me both the men and the product that will make our company's name stand for a definite quality in production and service. And by service I mean our business relations with the exhibitor as well as the aids rendered the exhibitor in conjunction with the pictures he receives from us. I shall next week make a comprehensive announcement of the product that I have assembled for our new season together with some plans for a releasing innovation which I am certain will win exhibitor support immediately."

"My affiliation with Mr. Hodkinson is founded upon business logic," is Mr. Warren's explanation of his unheralded change. "My first reason is founded on the memory that six years ago when W. W. Hodkinson founded the Paramount organization and laid down the fine pattern and fabric on which it was built, the producer-distributor and the exhibitor were not engaged in a blood feud. They were not at each other's throats. They did not feel that there was any necessity for their being enemies. A thousand Strands and Rialtos and their equivalents in all of the large cities of the country are operating to-day because of the initial Hodkinson vision that pioneered in good pictures at decent prices, instead of contributing to the abundance of cheap melodramas that formed the prevailing motion picture diet of that period. The continuation of such product meant the continuation of converted store shows and five-cent houses."

"Mr. Hodkinson has always had a lesson to teach. He has been a pioneer and I like both pioneers and men who use their brains. He has had the patience to re-develop slowly. I believe in the things he is going to do and I want to help do them. I have the friendliest and best of feeling for the Goldwyn organization of which I have been a part since it was organized and that is further evidenced by the fact that a few hours before my resignation I purchased additional Goldwyn stock on which I had an option. I hope to be up to my eyes in work with the W. W. Hodkinson Corporation on April 1."

Samuel Goldwyn is at present in Los Angeles. No announcement has been made as to possible changes in the Goldwyn organization with the retirement of Fred Warren, who has been with the organization since its first days, earning considerable praise for the remarkable advertising and sales campaign that established the Goldwyn name in all parts of the world. Since December Mr. Warren has handled the distribution of the Ford Educational Weekly, making unusual records.

Fabian Plans New Theatre

A motion picture theatre seating four thousand people will be the permanent memorial and tribute which Jacob Fabian, owner of the First National Exhibitors' Circuit franchise for New Jersey, and proprietor of the Regent and Garden theatres of Paterson, N. J., will erect there early this summer as his supreme exhibitor accomplishment and in recognition of the remarkable interest that local theatre-goers have shown for screen entertainment.

The structure will cost half a million dollars. It will have a frontage of two hundred and eighty-seven feet on Church Street and one hundred and twenty-five feet on Ellison Street. The auditorium will be one hundred and seventy-five feet deep by one hundred and twenty-five feet wide. The first floor will have seats for two thousand seven hundred and fifty people, while the balcony will accommodate one thousand two hundred and fifty.

In size and the magnificence of its appointments the Paterson theatre will be the equal of the new theatre which Mr. Fabian is about to build in Newark, N. J.

One Hundred Per Cent

Hamilton, Ontario, boasts of a one hundred per cent membership in the Motion Picture Exhibitors' Protective Association of Ontario. There are seventeen moving picture theatres in Hamilton and the association's active membership in the city is seventeen.

New Haven Film Men Organize Club

New Haven, Conn. (*Special to Motion Picture News*).—Film men, theatrical men and newspaper writers of New Haven have organized The Jesters, a social club to be limited to the fraternity. Officers are Henry T. Scully, state manager of Famous Players' exchange, president; Daggett M. Lee, treasurer Shubert theatre, vice-president; Morris Caplan, auditor of Paramount state exchange, financial secretary and treasurer; Henry C. Higgins, attorney, recording secretary, and George R. Gould, New Haven *Register*, sergeant-at-arms.

Among charter members are Morris Joseph, of Universal exchange; Frank J. Scully, Metro Corporation; Robert S. Hersley, director; L. S. Tobias, Mutual; Austin Interrante, Goldwyn; Israel Lavine, Select Pictures; John V. Pavone, Herman Rudnet, Benjamin Simon, Famous Players; J. C. Lleighton, Boston Photo Play; Nathan Furst, Fox; Geoffrey Whalen, Boston; and Poli staff members as follows: Lewis D. Garvey, Frederick Valles and Walter Griffith.

Walter Betts Resigns

Walter Betts, manager of Keeney's theatre, Brooklyn, for the last five years, has resigned from that position to take a rest. Mr. Betts has been in ill health for some time and on different occasions has had to take time off. He will recuperate at Lake Placid.

Latest National News of Censorship

Buck Bill is Favorably Reported

Illinois Censorship by Small Group Comes Nearer Against Protests of Exhibitors—Campaign Is Prepared

LLINOIS residents who depend upon pictures for their chief amusement, in a few months will pay more for the privilege of watching the film flicker and will have those same films carefully slashed by a small group of men labeled "censors" if the bill of Senator Buck of Monmouth is passed. The measure was favorably reported to the upper house by the Senate Judiciary Committee and started upon the first lap of the process which will make it a law.

The same bill has been introduced in the house by Representative Havill, of Mount Carmel, but has not yet been advanced there.

Springfield motion picture theatre men are prepared to fight the bills and will take the lead in the statewide opposition expected. Harry Loper, manager of the Lyric theatre, characterized the bill as vicious legislation not wanted by the thousands of Illinois people who patronize the picture shows, and intended to place in the hands of a few men the right to decide what kind of films the people of the state shall see.

"The people want to be their own censors," declared Loper, "and such bills are not favored by one in a hundred of the people who enjoy a good motion picture."

The passage of the bill means more expense for the motion picture men and probably added cost as a result to the theatre patrons. The bill provides a tax of three dollars for each original film of 1,000 feet with a dollar tax on each additional thousand feet. The film before permission would be given for display, would be censored by a board under the control of the department of registration and education.

An amendment to the bill provides that Chicago may have separate and local censorship similar to that of the Funkhouser regime which acquired almost national notoriety. The amendment was asked by a small number of Chicago ministers who are behind the bill and two of whom appeared in favor of the measure at the first committee hearing given it.

The Chicago censorship will affect the State, Loper yesterday asserted, because of the majority of films coming to Springfield and other cities through Chicago where they would pass under the scrupulous scrutiny of a Chicago board.

The same bill was up last session and nearly went over.

It is significant, a local theatre man pointed out, that Buck who sponsored the Senate bill, and Havill who is author of the house bill, are from Monmouth and Mount Carmel, towns of about 6,000 and 2,000 where two or three second class picture shows operate and where Sunday shows are forbidden.

Shelved for Two Years

In at least one state where motion picture censorship has been recently advocated, it is safely shelved for another two years. The F. H. Peterson bill in Minnesota, providing for a state board, has been recommended for indefinite postponement by the Senate general committee on legislation.

Upon learning this, the National Board of Review, which is actively opposing censorship legislation in all states where it has been introduced, addressed the following letter to members of the committee voting against the bill (Senators Blomgren, Boylan, Conroy, Denegre, Gjerset and Putnam) and to Chairman Sullivan, who expressed himself as opposed to it.

Canada Protests Reel Tax of Fifteen Cents

Ottawa, the Canadian capital, was wellnigh the center of film interest in the Dominion on Wednesday, March 19, when Mr. Thomas Scott of Toronto invaded the parliamentary preserves as official representative of the Motion Picture Exhibitors' Protective Association of Ontario.

Mr. Scott, who is the secretary of the Ontario association, was a delegation of one to seek relief from the Federal tax of 15 cents per reel per day, which, he declared, was forcing a number of small exhibitors throughout the country to the wall. If he could not have the tax abolished entirely, he wanted consideration for the little fellows—but everybody in the film business was being taxed half a dozen different ways by every government that had the right to impose an assessment. He pointed out that the moving picture business was being taxed proportionately and comparatively twenty-five per cent more than its share.

In his statement of claims, Secretary Scott noted that the expenses of operating a moving picture theatre in Canada had increased 300 per cent during the war period. The theatres had been hard hit by the influenza epidemic.

Against Rorke Bill

More than one hundred motion picture men from all parts of Pennsylvania appeared in the House Chamber of the Capitol at Harrisburg to argue in favor of a bill introduced by Representative William Rorke of Philadelphia to exempt musical entertainments and motion picture shows from the provision of the ancient Blue Laws. They came in company with the Philadelphia Orchestra, which is supporting the same bill.

There was a lively opposition from the ministers and churchgoers, who pleaded for the retention of the obsolete laws.

Baker Appears Against Missouri Censorship

S. J. Baker, manager of the St. Louis branch of the First National Exhibitors' Circuit and former motion picture censor of Kansas City, Mo., appeared last week before the Judiciary Committeee of the State Legislature at Jefferson City and "showed cause" why the bill providing for the creation of a State Board of Moving Picture Censors should not be passed. Baker was delegated by St. Louis exhibitors and exchange managers to address the committee.

Exhibitors throughout the state are fearful that the drastic measure will be enacted. The fate of the bill will be known early in April.

Baker in his address said that his experience and his observations convinced him that the censorship of pictures in Missouri is unnecessary.

"While censor in Kansas City I looked at productions day in and day out for six months—often assisted by a committee of obliging ladies who represented the Parent Teachers' Association, the Collegiate Alumnae and others," Baker told the committee members. "During that period I reviewed 3,500 reels of film. Out of those I totally rejected only two pictures—both of which had been rejected four years prior, and the owners of which had tried at least once a year during those four years to exploit them, but without success."

Goldwyn Calls Attention to Censorship

At a luncheon given representatives of the Los Angeles press by Samuel Goldwyn, the producer took occasion to call to the attention of the newspaper fraternity of the west, the injustice of censorship bills introduced in the various legislatures for the so-called improvement of motion pictures, and emphasized a point heretofore overlooked by the film industry with respect to the far-reaching effects of censorship and the throttle it puts upon the public and press.

"Censorship will not prove half as undesirable to the producer ultimately as it will to the public," was one of Mr. Goldwyn's statements, "for in reality censorship takes away from the vast American public what it has shown it wants and likes, and therefore I claim that when politicians pass laws to say what the public shall see and read, they throttle the public. The producers may change their method of production, which may be a hardship for a time, but we can all continue to make pictures but maybe not the kind the public wants, and could have were it not for the satisfying of political greed in the passage of unjust laws of censorship." Mr. Goldwyn quoted statistics showing that fifty million people weekly attend motion picture theatres in this country. "To say that these people cannot attend a picture show and be harmlessly entertained on Sunday is taking us back to the blue law days."

"Every year there are attacks of one kind or another by the legislatures of the several states, and why?" he asked. "We are trying to produce clean stories that will help educate as well as entertain, and by so doing we are trying to foster a great industry that will perhaps make us a few dollars, but we want our rights preserved the same as the press, magazine and the novel. Why don't all three or four work together to educate the public that censorship is wrong in a democracy."

Vital Happenings for Exhibitors and Producers

Brady Heads Delegation at Harrisburg

The activities of the Legislative Committee of the National Association of the Motion Picture Industry were centered during the past week in Pennsylvania, where two important hearings were held at Harrisburg on Wednesday and Thursday.

Under the able leadership of President William A. Brady, the representatives of the industry attended a hearing Wednesday on the bill introduced by Representative Rorke, which would permit Sunday concerts, lectures and entertainments of an educational nature. President Brady received a tremendous ovation from an audience estimated at 3,000 which packed the House of Representatives, and his arguments were delivered in a forceful and most effective manner. He related in detail how President Wilson had commanded him to mobilize the motion picture industry for co-operation with the war program, and that motion pictures had rendered the most distinguished service during the war without any profit.

On Thursday President Brady continued his triumphant march through the legislative halls at the Pennsylvania state capitol through his appearance at a conference with Governor Sproul to consider the proposal for moving of offices of the State Board of Censors of motion pictures from Philadelphia to Harrisburg. He related the importance of Philadelphia as a first release territory, of its central location, exceptional transportation facilities offered, and that it would be mose embarrassing and very expensive to the motion picture industry to have the headquarters of the Censorship Board removed to the state capitol. Mr. Brady was complimented by Governor Sproul for having come to Pennsylvania and for the enlightenment.

Judge Defends Rex Beach Production

That the members of the Pennsylvania State Board of Censors had overstepped their authority in refusing to permit the exhibition in Pennsylvania of the Rex Beach-Goldwyn production, "The Brand," was the expression from the bench used by Judges Rogers and Wessel in Common Pleas Court, Philadelphia, where Gabriel L. Hess, general counsel for Goldwyn Distributing Corporation, had caused an appeal to be taken from the findings of the Pennsylvania State Board of Censors. Morris Wolff of the law firm of Stern & Wolff represented the Goldwyn Distributing Corporation.

Judge Rogers himself interrupted the proceedings to put into the record his own statement that during a view of the picture given the two judges, in the Board of Censors' projecting room, just before the trial began, Mrs. Katherine M. Niver told him that no matter what changes were made, either in the picture or subtitles, it would not be accepted.

Buffalo Measure Stirs Picture Men

See in It Endorsement of Sunday Pictures — One Exhibitor Declares Public Against It

BUFFALO, N. Y. (*Special to* MOTION PICTURE NEWS).—Buffalo exhibitors are much stirred up over the introduction in Albany by Assemblyman Slacer of a bill amending the penal law by permitting any municipality to conduct motion picture shows for education and recreation on Sunday from 2 to 6 P. M. in armories, schoolhouses, any state, county, or municipal building, or in any hall or room furnished rent free, provided pictures are censored by a local board of recreation, serving without pay and appointed by the local executive authorities and provided there is no charge for admission.

Some of the leading exhibitors in commenting on this measure voice their sentiments as follows:

HAROLD B. FRANKLIN, manager Shea's Hippodrome: "This measure is simply an indorsement of Sunday motion pictures. If the 'movies' are O. K. for the multitudes in special halls that haven't any of the modern improvements of the big picture house, where the pictures are presented in a delightful and cozy atmosphere, it is a foregone conclusion that they are equally O. K. in regular picture houses. The mere fact that no admission would be charged does not change the situation. If pictures are all right in armories on the Sabbath they are all right in theatres. I do not think the city wants to compete with regularly appointed photoplay theatres, which are now filling every need. If pictures are good for recreation from 2 to 6 P. M. they are also good from 2 to 11 P. M. At least almost 250,000 Buffalonians think so, as this number of citizens have to date signed petitions in favor of Sunday movies."

EARL L. CRABB, manager Strand theatre: "Assemblyman Slacer seems to have taken the side of the exhibitor in this bill, for it states that the city may show motion pictures for EDUCATION AND RECREATION ON SUNDAY. That is just what we have been maintaining all along that the motion picture is the ideal method to educate and amuse the workers of the country who labor six days a week and who demand this form of entertainment on Sunday. It is hard to imagine, however, just where there would be much 'recreation' in looking at pictures in a cold, dreary, military armory with no facilities for the proper presentation of pictures. We are indeed indebted to Mr. Slacer for seeing our side of the proposition."

JULES H. MICHAEL, manager Academy and Regent theatres: "Assemblyman Slacer certainly does not represent the sentiment of the people of Buffalo in trying to force a bill through the legislature providing for the free showing of motion pictures in big 'barns' about the town. Buffalonians want to see motion pictures on Sunday not only from 2 to 6 P. M., but from 2 to 11 P. M., and they want to see them in real theatres built for the purpose of showing artistic film plays in an artistic manner."

Lieut. William K. Howard Arrives from France

After nearly two years in the service, Lieut. William K. Howard is back from France.

He enlisted in Minneapolis, July, 1917, and was at that time manager of the Metro exchange for that territory. Previous to the Metro management Lieut. Howard was manager of Vitagraph's Minneapolis exchange, where he is said to have established a high record.

The transport Matsonia landed him in New York March 26, and he was nonchalantly strolling along Broadway when he was spied by a member of the MOTION PICTURE NEWS staff who had officiated as toastmaster at the farewell banquet tendered Lieut. Howard in Minneapolis, July, 1917.

He entered the signal service and after winning his commission at the training camp he was transferred to the Artillery division with a California contingent. Before locating in Minneapolis Lieutenant Howard was active in film circles in Cincinnati.

He seems to have grown six inches taller and eight inches wider and is as brown as a Southern cotton picker.

Think Governor Will Not Veto Bill

NEW HAVEN, CONN. — That Governor Holcomb will not veto the bill providing for Sunday motion picture shows, if it passes both houses of the Legislature, is the opinion of men here who are greatly interested in the provision. And that both legislative bodies will pass the bill is practically a certainty today. The State Senate went on record as approving the bill, only three members voting against it. Action by the lower house should be taken March 26.

Conditions in Connecticut have undergone a radical change since Governor Holcomb vetoed a liberal Sunday bill two years ago. The Governor has come to recognize the fact, his closest friends say, that every effort must be made to ease the masses of people who have been growing restive under restraint in the big towns. Motion pictures are generally conceded to have the power to partially quell unrest.

Another point that makes the passage of the Sunday bill fairly certain is the change in the leaders who are urging the bill. J. Henry Roraback, State Republican chairman, has charge of the work in person, it is generally known.

Sherwin Goes West for Goldwyn

Louis Sherwin, until recently doing special publicity for the Goldwyn Pictures Corporation from its New York office, left Thursday for the company's studio in California, where he will take up his new duties in the scenario department there. Mr. Sherwin resigned from the company about three weeks ago. Since then the new proposition was made him and he immediately accepted.

Mr. Sherwin was for nearly ten years dramatic critic on the New York *Globe*, where he earned for himself a reputation of being a keen analyst of play construction and a critic of sound judgment. He has already had some experience in the scenario writing line, preparing one continuity for a Select picture starring Alice Brady and one for a Goldwyn production not yet released.

Screen Club Wins Suit

Judgment was entered on March 24, 1919, in the Supreme Court of New York, by the Screen Club, through its attorney, Arthur Butler Graham, against its former landlords, William H. Cowen and Robert H. Davis.

The action was brought against the club for unpaid rent amounting to $2500. The complaint alleged that the club had been dispossessed for non-payment of rent and that the landlord had been unable to rent the premises to anyone else. The club defended on the ground that the dispossess proceeding had terminated the lease and that the club therefore owed no rent for the period that followed while the premises were vacant. The court sustained this contention and directed judgment for defendant.

Old Chinatown Setting for "Checkers" Scene

At the William Fox studio in Fort Lee, director Richard Stanton is said to have erected a most interesting set for "Checkers," the famous racing picture which Mr. Stanton is producing as a big special attraction. It is one showing the Chinatown of some years ago—the storied district of abducted girls, opium dens, dark alleys, Tong men, and mysterious underground passages.

The set was built under the supervision of Captain Hannon, of the Elizabeth Street police station, which has Chinatown within its jurisdiction.

Exhibitors Against Daylight Saving

Exhibitors of Western Canada are in high glee over the decision of the Canadian Parliament to shelve the daylight saving measure this year. The westerners were among those who had protested against the move. Not long ago the Winnipeg exhibitors placed a letter of protest against the adoption of a daylight saving plan with the Winnipeg City Council with a request that it be passed along to higher authorities. The western exhibitors complained that they did not want more daylight when night's shadows are not seen under ordiary circumstances during the summer before 9.30 P. M.

Charles C. Pyle to Enter Broader Field

After seven years as general sales agent of the Bartola Musical Instrument Co., Charles C. Pyle has sold his interest in the agency and resigned from the company to enter a larger field.

This will come in the nature of a surprise to the many exhibitors of the country with whom Mr. Pyle has dealt for many years and who have come to look upon the names Bartola and Pyle as synonymous.

Mr. Pyle has been in charge of the Sales Department since the inception of the Bartola Co. and has built up its business to a point where it stands second to none in the country.

While Mr. Pyle expresses a great deal of reluctance at leaving the organization, other matters of a far greater scope for his ability have presented themselves proving too alluring to permit of their passing by.

Mr. Pyle has not announced his new connection, but it is understood to be something presenting a vast field for operation. There is no question whatever it is it will be brought by him to success and he carries with him the best wishes of the many men in the business who have always found Mr. Pyle's judgment dependable and figure that he is entitled by his fair and square conscientious work of the past to a big share of prosperity.

Costume Company Leases Buildings

Lease was made last week by the Western Costume Company for the use of a seven-story building, 40 x 85, at 908 South Broadway, Los Angeles. The Western has heretofore been located at 719 West Seventh street, and in the past four years has grown from a masquerade costume company to the most important one of the west coast film industry, due to the very efficient manner of handling motion picture accounts by M. E. Burns, the proprietor. Recently Mr. Burns purchased the "property" business of Lee Powers, and this will be merged with the Western as a nucleus for his motion picture supply establishment which will furnish anything and everything required in the way of props and costumes for film making. Scene docks are to be built, and a furniture factory will be one of the important features of the new establishment.

Rivalry in Canadian Theatre Building

A highly interesting development has occurred in connection with the carrying out of plans to build new theatres in London, Ontario, by the rival Allen and Loew interests. The Loew people paid a deposit on a site for a theatre at Dundas and Wellington streets. The Allens then announced that they would build their theatre in another block along Dundas street. The Loew interests subsequently forfeited the amount which they had paid on their selected site and secured a long term lease on property immediately adjoining the location of the Allen theatre property.

New Theatre for Springfield, Illinois

It is announced that Springfield, Ill., is to have a new photoplay theatre. Rumor has it that a large Chicago corporation—Balaban and Katz—are back of the deal, and that Rapp and Rapp, Chicago architects, are now working on plans for the playhouse. The site selected is at Fifth Street and Capitol Avenue, half a block north of the Majestic theatre, and directly across from the Princess. The ground is now occupied by two dwellings, both landmarks in this city. The land is owned by Harris Hickox and the Miner estate. It is planned to build a large and magnificent theatre, with stores on the ground floor.

The seating capacity will be about 2,500. The location is off the beaten path for the picture business, being a block away from the principal thoroughfare. But as crowds flock to the Majestic and Princess, it is safe to assume that the new theatre will draw its share also. Three of the city's most important street car lines pass this corner, and the others make good connection for there. The manager of one of the theatres in Keokuk, Iowa, is slated to be the manager of the new house.

This is all rumor.

Series of Exhibits

The National Board of Review has been requested by President George A. Strayer, of the National Education Association, to arrange a series of exhibits on visual education for the national conference held by the association in Milwaukee the first week in July. This will include motion pictures and lantern slides now being used by the schools in departments of visual education. The interest expressed by President Strayer in this form of education is full of possibilities for the larger use of motion pictures in school buildings for the instruction of scholars and for the social activities of the schools through community centers, parent-teacher associations and neighborhood meetings.

Defense Society Endorses

The American Defense Society is reported to have endorsed "Made in America" because of its merit in winning the unqualified endorsement of some of the largest and most influential patriotic and educational societies in the United States. The Boy Scouts of America was the first national organization to officially recognize and endorse the series.

Its approval was closely followed by the International Committee of Young Men's Christian Associations.

"Lord Jim," By Bennison

The Betzwoon organization, producing the Louis Bennison pictures for release through Goldwyn, announces that "Lord Jim" will be the next Bennison production to follow "Speedy Meade."

Ira M. Lowry, who wrote the story and directs all of Bennison's pictures, says that the plot and scenes are laid in the United States and England.

Exhibitor Service Bureau

An Art with a Large Capital "A"

THERE isn't the slightest doubt that within the past two years there has been a more wonderful change come over the exhibition end of the motion picture business than it has known before in its history.

It has come because exhibitors have realized that selling each picture is a different proposition and that they have something else to do after they have built a fine house to get steady patronage coming to them.

They have found that the motion picture exhibiting business has become an Art with a very large capital "A." And when we use the word Art it should not be confused with the high brow, because there can be just as much art in presenting and exploiting a slapstick comedy as with a huge symphony orchestra.

And with Art comes Study—a study of your business. There is a tendency everywhere to putting every effort behind every picture to getting the most out of each one.

NOW there can be no text book of motion pictures. The man who tries to sell you a handbook and then tell you that you have the knowledge of the business or a particular branch of it is simply handing you bunk. The only study that you can make that is going to improve you is through the current developments of the business.

Motion Picture News realized this when this department was started. It realized that if there could be some forum established where the best work of the most enterprising exhibitors could be reviewed, intelligent and constructive criticism rendered and where every idea that was published first met the test of worth that a great deal would be established.

There was no plan that this should be set up as a teacher for you from the wisdom of the employes of the department, but that this real learning should come from the successful experiences or the failures of exhibitors everywhere. We have had scores of letters telling us how valuable the department has been, how this or that specific article or criticism brought money into the box office.

WE know that this department has done much and it has been largely on account of the splendid cooperation that has come from the exhibitors. These men, perhaps, have become more and more willing to contribute their experience because they have seen that their worthwhile efforts are not going to be set right against some piece of bunk offered by an armchair showman representing a producer who has something to sell.

Now the point that we want to make is that if this department could print every worthwhile idea that the exhibitors of the country use this would become the weekly text book of the showman's side of the business. At first many exhibitors held back because of lack of confidence, but this quickly disappeared. Then real modesty prevented many of them sending in their matter, and we fear that on the part of others it is simply a case of not being willing to do the little work that is attached to it.

You know how valuable the ideas that appear here are to you. You know that when you are able to use the plan of some other exhibitor that your business is helped. And you know that when your business and the other fellows' and all the rest are helped you are going to get the cumulative benefit.

So why not joint this forum?

This is your department and that of no other.

THERE is not a week that passes that there does not appear here some valuable article by a successful exhibitor telling you of some of the things he has done, how he has done them and what has been the result.

For instance, in this issue there is an article by E. O. Weinberg, manager of one of the most successful neighborhood houses in the country. The question of children's matinees is not a new one, but Mr. Weinberg has some new angles on it. Possibly you have found that such matinees have not been successes in your theatre, but possibly that has come because you did not get the right appeal over. You may find something in this article that will help you.

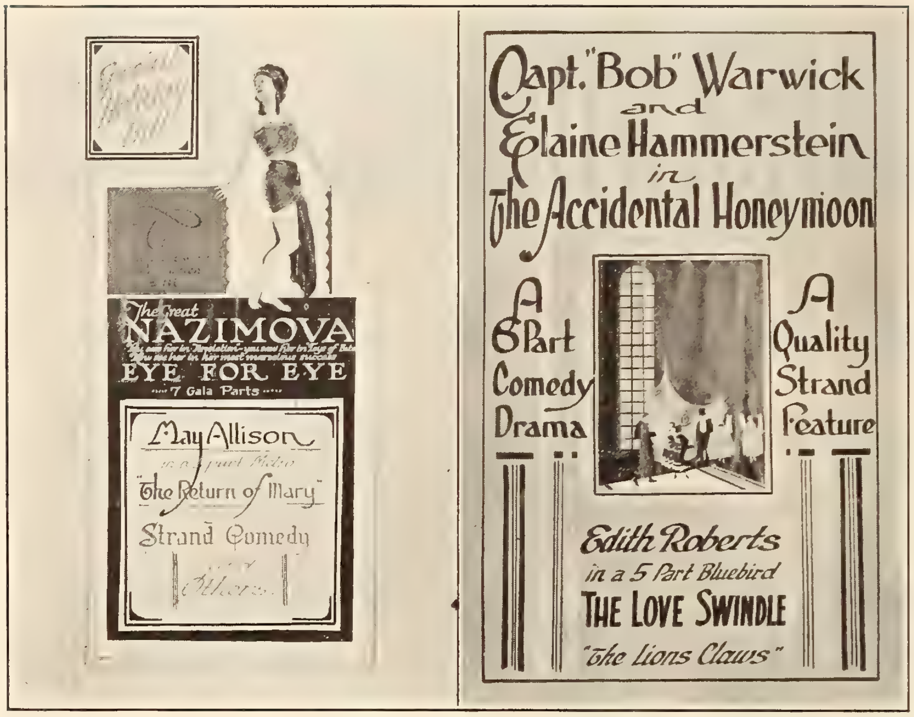
This reminds us that several months ago there appeared here an article by George E. Carpenter, manager of the Salt Lake City Paramount-Empress theatre, in which he gave some valuable pointers of these matinees. The value of it is shown, in that only a few weeks ago it was reprinted in a producers' house organ. And this is no criticism of that producer for he did the right thing to reproduce this valuable article.

And incidentally the other day another trade paper prints as an original idea a quotation from one of the contributors to this department, word for word the same matter that appeared here five months ago. Dozens of other cases of the sort may be cited.

But we are glad they do this. We know that this is recognized as the DEPARTMENT OF THE EXHIBITOR, because we have proven that it is.

We believe that we have the confidence of all of you. Now all that we ask is that you hesitate no longer in telling us the good things that you are doing.

AND DON'T FORGET THAT ANY SORT OF SERVICE, NO MATTER THE DEGREE, IS ALWAYS AVAILABLE TO YOU WITHOUT COST OR OBLIGATION.



H. C. Young, manager of the Strand theatre, Pittsfield, Mass., believes in collecting material for future use. Here is how he employs some of it in his attractive lobby posters

Young Gathers Material From Every Source For the Proper Exploitation of His Pictures

UP in Pittsfield, Mass., there is an exhibitor who believes in making just as strong an appeal as possible in his exploitation, and though his city belongs in the smaller class there is nothing small about the way that he goes after business. This man is H. C. Young, manager of the Strand theatre.

It was only a few months ago that Mr. Young took charge of the Strand, but he had something definite in view before he assumed he responsibility. He had studied the motion picture situation carefully and had decided exactly what he was going to do. In fact his experiences up to date reminds us a great deal of the accounts given in the Diary of a Successful Exhibitor, which was published in this department.

One of the first things he did was to change the name of the house, because he wanted to start fresh with the policies that he had in view. The place was practically made new and with this start he started out to let the people know about the house. He gave his earnest attention to advertising and it was through numerous letters that this bureau became acquainted with him. Mr. Young set out to get ideas. He found out through these pages who were some of the leading advertisers of the country and proceeded to get newspapers from those cities.

Mr. Young watches carefully the advertising pages of the MOTION PICTURE NEWS and when he sees a striking design there he does not hesitate to adopt it. In several instances he has been able to secure cooperation from the distributors by getting the originals or mats of plates so used where they are adaptable to printing on newspaper stock. And he is getting his accessories well lined up by keeping after the exchanges. He is not satisfied to have one of them fail to send him the material he asks for and offer some excuse, but he takes steps to see that the next time he makes a request some attention is given to it.

However, he may take only an idea out of one of these newspapers or NEWS ad. displays and then prepares the rest of the advertising to suit his own purposes.

But one of the principal things that he has accomplished has been to get his local newspaper interested in motion pictures. The Berkshire Eagle is now cooperating fully and the sheet is a credit to the industry.

Clever exploitation is carried out in the lobby and here Mr. Young has his posters specially prepared for him. These are on colored stock and in colors, the illustrations being either especially designed or taken from photographs. Mr. Young is fortunate in having the services of a clever artist in doing this work, but if most exhibitors will look around their cities they can find someone who can do this sort of posters and get new attention to the theatre. The posters are 18 by 36 and are mounted in special glass frames that he has mounted in the Strand lobby.

Pittsfield is one of the cities that is cursed with the evil of double feature bills, but it will be noted that in all of his advertising Mr. Young picks one of the features to play up and then incidentally mentions the second. In other words, he does not appeal to quantity, but to quality. For instance, he picked "The Accidental Honeymoon" as the one to feature and kept it right up to date with the featuring of Capt. "Bob" Warwick. There was a fanciful ments of Bluebirds. illustration in colors for the center of this which was taken from one of the advertise-

In the case of the Nazimova picture, he featured the "Special Holiday Bill" on account of the season and then every bit of the display on "Eye for Eye" was taken from the Metro advertising, including the picture of the star, and then the display on the May Allison picture was lettered in, the whole being mounted on a bluish background.

We have seen a number of other specimens of these posters and in each case they show that Mr. Young gathers his material together carefully and makes use of all his opportunities. If he sees something in the NEWS or in some of the publicity sent out by the exchanges, in the regular paper or in heralds—no matter where—he files this away until he has occasion for its use. Mr. Young is not one of the exhibitors who is content to simply kick about the sort of material that he gets from his exchanges, although he naturally seeks to get the best that is available. But he is never caught in a hole, for he has his material on hand and in the comparatively short time that he has been conducting the Strand he has learned just about what he may expect on each brand of pictures and makes his preparations accordingly.

We have been repeating for the past two years here that every exhibitor should have a filing system and that he should accumulate there all possible material on the exploitation of pictures and not be content with simply following the ideas of the makers of the pictures. The number of those who are following such suggestions is increasing rapidly. It is simply a case of failing to grasp your opportunities if you fail to arm yourself for the sale of the pictures to your patrons.

BY PARCEL POST

Exhibitor Finds Picture So Shipped Saves Him Money

A. C. H. CHAMBERLIN, manager of the Opera House, Madera, Cal., and one of the live wires of the Pacific Coast, wants to know why exchanges cannot send pictures to the exhibitors by parcel post instead of using the express. He finds that it saves him a great deal of money. For instance, a ten-pound package from San Francisco costs 44 cents by express and only 14 cents by parcel post. These are small amounts, yet they count in the operation of a theatre in the course of a year. Mr. Chamberlin reports that he cannot induce some of the exchanges to use the parcel post.

Exhibitors should awake to their rights here. They should investigate and if they can get their films in as quick time and at a lower rate they should not hesitate to demand that policy. And if the exhibitor will sit down and write to this department it will at least be published here, so that the exchange will be on record and the home office is likely to want to know what is the matter. We wish as few troubles for the exhibitor as possible—but if you have them let us know about them.

Getting By-Product from Your Theatre

WELCOME OUR HEROES

"Welcome Home" display at Shea's Hippodrome, Buffalo

YOUR theatre has a by-product value! Edwin O. Weinberg, manager of the Elmwood Theatre at Buffalo—the house that caters to absolutely the highest class trade in the city with an eminent degree of success—is the author of this declaration.

Weinberg is a living receptacle for quaint ideas that crystallize from drama form into practical money-making pleasure-producing steps.

His theatre is not open afternoons except on Saturday, Sunday and holidays. Naturally the big houses must play to capacity and draw those crowds within a few hours each evening.

This is where he has applied the by-product plan that has been such a boon to great corporations, making it possible for them to clear running expenses through a utilization of that which heretofore had been regarded waste.

Weinberg has infused the by-product idea into the theatre. This is a resume of his views on the subject and which WILL be helpful to any manager who must make his money in a few hours at night:

Childrens' Matinee

"The childrens' matinee has been considered by hundreds of managers as a waste of energy and money," said Weinberg. "All I can say is that he who passes up the children's matinee opportunity is not alive to the present-day demands—to modern advertising possibilities—to the magnitude of the theatre as a by-product producer.

"When you utilize your theatres during periods when it is not usually in operation—and manage to make those periods a paying proposition—that, I consider a creation of by-product. You are capitalizing waste time.

"For one year I have made Saturday childrens' matinees and often children's midweek matinees—produce a good margin of profit, when the week's total was summed up.

"Many managers will say: 'Bunk!' I can appreciate their feeling in the matter for that was my attitude for a long time.

Sentimental Advertising

"But time has changed. This is an age of sentimental advertising. Nowadays when a corporation advertises fire extinguishers it presents as an argument—a selling-point—a magazine or newspaper ad, showing how a man is saving his wife and little brood from flames with the patent extinguisher. The maker of automobile tire chains offers an ad showing how a father is trying to brush out of his mind an accident narrowly averted by him and which might have killed a small child through his not having tire chains. The ad pictures him dreaming of his own family in the same jeopardy.

"The insurance company pictures a family destitute because father made no insurance provision. The same sentimentalism has crept into motion picture advertising both by producer and exhibitor.

"And so on down along the line. Americans today think more of the comfort, safety and amusement of their wives and children than ever before. And the motion picture exhibitor can capitalize it through the holding of childrens' matinees with an appeal toward the family sentimentalism.

"The Elmwood last week Tuesday after-school played to 1600 children and several hundred grown-ups. That I consider a by-product. The attraction was a Humpty-Dumpty circus played by Marionettes with comedy films topping-off the bill. In other words, it was a modernized Punch and Judy show with films additional. We turned them away. The performance opened at 4:30 o'clock, after school, and ended in time so that the evening meal was not interfered with.

"My advertising appeal was made to fathers and mothers—that they allow their children to enjoy a Punch and Judy show with modern specialities. We pointed out what a bright spot it was in their lives when they saw years ago their first Punch and Judy show.

"Children never have been given such attention by parents as they get in this age. Naturally fathers after reading our ads suggested to mothers that they take the kids around to the Elmwood. And

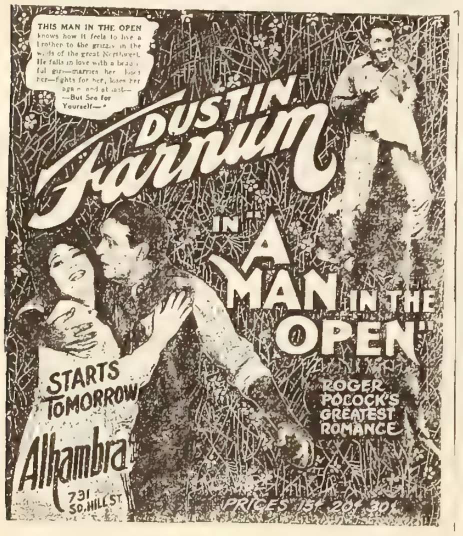
(*Continued on page* 2118)

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Thomas D. Soriero, Park theatre, Boston, and Strand theatres, Lowell
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Edw. L. Hyman, Film Director, U. S. Liberty Theatres, New York.
E. Mandlebaum, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Grossman, Standard theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis.
Theo. L. Hays, New Garrick theatre, St. Paul.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Chas. G. Branham, Majestic theatre, Detroit.
Leo A. Landau, Butterfly theatre, Milwaukee.
C. Edgar Momand, Garden theatre, Flint, Mich.
Charles C. Perry, Strand Theatre, Minneapolis.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta, Ga.
R. B. Wilby, Strand Theatre, Montgomery, Ala.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.
C. A. Lick, New theatre, Fort Smith, Ark.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
Herbert J. Thacher, Strand theatre, Salina, Kan.
H. M. Thomas, Strand theatre, Omaha.
Ralph Ruffner, Rialto theatre, Butte.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Spokane.
E. J. Myrick, Liberty theatre, Portland, Ore.
A. S. Kolstad, Liberty theatre, Hood River, Ore.
H. L. Percy, Rialto theatre, Medford, Ore.
P. E. Noble, Publicity Manager, Liberty and Columbia theatres, Seattle.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.

Your Idea and Ours

THIS quarter of a page display is excellent work for a theatre in a city where you can get good cuts made and where you can get good printing in the newspapers. It comes from the Alhambra theatre, Los Angeles. With one exception this is all plate stuff, but there is a welcome and effective relief with the mortise in the upper left hand corner and the type matter which gives the selling argument for the production: "This man in the open knows how it feels to live a brother to the grizzly in the wilds of the Northwest. He falls in love with a beautiful girl—marries her; loses her—and fights for her; loses her again and, at last—but see for yourself."



THIS MAN IN THE OPEN knows how it feels to live a brother to the grizzly in the wilds of the great Northwest. He falls in love with a beautiful girl—marries her—loses her—fights for her, loses her again and at last—
—But See for Yourself—

DUSTIN Farnum IN "A MAN IN THE OPEN"

STARTS TOMORROW

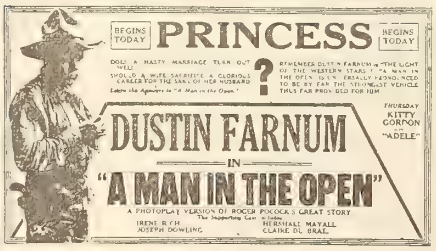
Alhambra
731 SO. HILL ST.

ROGER POCOCK'S GREATEST ROMANCE

PRICES 15¢ 20¢ 30¢

The remainder of the display is devoted to a couple of scenes from the production, one showing Farnum alone and the other with the girl, the title of the picture, the name of the theatre, the date, the prices and the fact that the story is taken from "Roger Pocock's greatest romance." And we say, it is mighty good as it stands, but bad printing here would result in a terrible mess.

An entirely different angle on the same picture is taken by the Princess theatre, Milwaukee, in a six inch, four column display. Here there is an attractive cut of the star used as the attention-getter and then there are two questions asked: Does a hasty marriage turn out well? and Should a wife sacrifice a glorious career for the sake of her husband? On the opposite side of the question mark there is the statement that this is a stronger picture than "The Light of the Western Stars," the previous Farnum production. This is manifestly the curiosity arousing type of a display, but we do believe that the Alhambra selling argument is the better of the two because it appeals to the woman element with the winning of the woman and losing her, etc., and to the men because it suggests action.



BEGINS TODAY PRINCESS BEGINS TODAY

DOES A HASTY MARRIAGE TURN OUT WELL
SHOULD A WIFE SACRIFICE A GLORIOUS CAREER FOR THE SAKE OF HER HUSBAND
Learn the Answers in "A Man in the Open"

?

REMEMBER DUSTIN FARNUM in "THE LIGHT OF THE WESTERN STARS"? "A MAN IN THE OPEN" IS UNIVERSALLY PRONOUNCED TO BE BY FAR THE STRONGEST VEHICLE THUS FAR PROVIDED FOR HIM

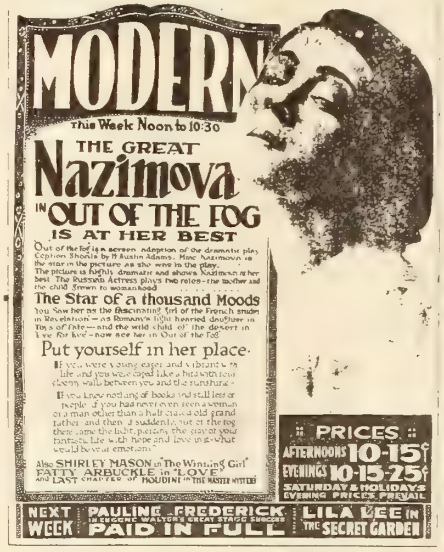
THURSDAY KITTY GORDON in "ADELE"

DUSTIN FARNUM
IN
"A MAN IN THE OPEN"
A PHOTOPLAY VERSION OF ROGER POCOCK'S GREAT STORY
The Supporting Cast includes
IRENE RICH
JOSEPH DOWLING
HERSHALL MAYALL
CLAIRE DU BRAE

Best jewel for you to wear is consistency.

WE do not like to see the superlative used in motion picture advertising—as you well know, if you have been following this department, and so we will resist the temptation to use it ourselves in this case. But that does not prevent us from saying that we have never seen better advertising, so far as getting the attention, than this full page display from the Modern theatre, Providence, R. I.

This splendid picture of Mme. Nazimova has been used to the very best advantage, and it is so appealing that it is going to cause everyone to stop and read all that is said about her. There is just one improvement that we would suggest and that is the omission of the "cap" line "Is at her best" under the title of the picture. It is slightly jarring in appearance there and is unnecessary because there is a better sales argument in the matter that follows and which tells something of the role in which she is seen. We would have much rather have devoted that much room to space between the name of the star and the title of the picture.



MODERN
This Week Noon to 10:30
THE GREAT
Nazimova
IN OUT OF THE FOG
IS AT HER BEST

Out of the Fog is a screen adaption of the dramatic play Ception Shoals by H Austin Adams. Mme Nazimova is the star in the picture as she was in the play. The picture is highly dramatic and shows Nazimova at her best. The Russian Actress plays two roles—the mother and the child grown to womanhood

The Star of a thousand Moods

You Saw her as the fascinating girl of the French studio in Revelation—as Romany's light hearted daughter in Toys of Fate—and the wild child of the desert in Eye for Eye—now see her in Out of the Fog

Put yourself in her place.

If you were young eager and vibrant with life and you were caged like a bird with four gloomy walls between you and the sunshine—

If you knew nothing of books and still less of people, if you had never even seen a woman or a man other than a half crazed old grandfather—and then if suddenly out of the fog there came the light, piercing the gray of your fantastic life with hope and love in it—what would be your emotions?

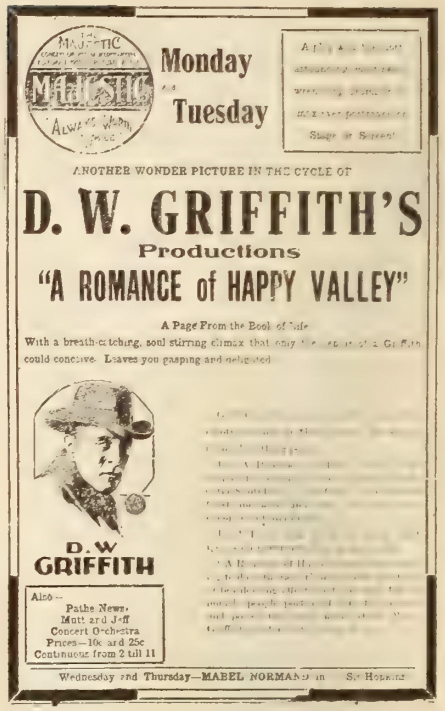
Also SHIRLEY MASON in "The Winning Girl"
FATTY ARBUCKLE in "LOVE"
and LAST CHAPTER OF HOUDINI in THE MASTER MYSTERY

PRICES
AFTERNOONS 10-15¢
EVENINGS 10-15-25¢
SATURDAY & HOLIDAYS EVENING PRICES PREVAIL

NEXT WEEK PAULINE FREDERICK IN EUGENE WALTER'S GREAT STAGE SUCCESS PAID IN FULL
LILA LEE IN THE SECRET GARDEN

We are glad to see that the Modern is becoming converted to advertising one feature alone predominantly—for Providence is one of the cities where the double bill is still the fashion.

Exaggerated advertising is comparable to the merchant who puts a silk dress on display in the window and then only has calico to offer you inside.



MAJESTIC
Always Warm

Monday and Tuesday

Stage or Screen!

ANOTHER WONDER PICTURE IN THE CYCLE OF
D. W. GRIFFITH'S
Productions
"A ROMANCE of HAPPY VALLEY"

A Page From the Book of Life
With a breath-catching, soul stirring climax that only [illegible] Griffith could conceive. Leaves you gasping and delighted

D. W. GRIFFITH

Also—
Pathe News
Mutt and Jeff
Concert Orchestra
Prices—10c and 25c
Continuous from 2 till 11

Wednesday and Thursday—MABEL NORMAND in Sis Hopkins

DOWN in Jackson, Miss., there are a couple of theatres under the same management that are following just about our ideals of the correct advertising policy for a small city. These are the Majestic and Istrione theatres, located in a city with a census population of 27,000, half of whom are negroes and not admitted to the motion picture houses.

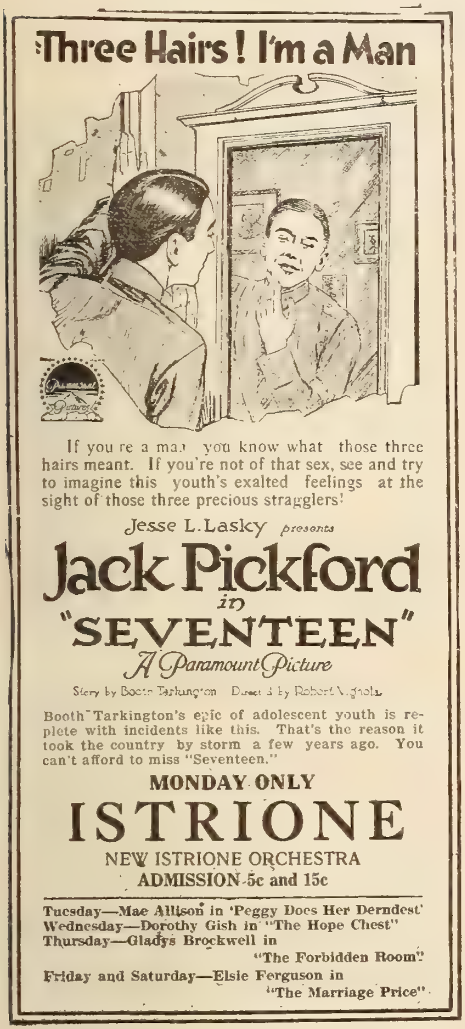
In the first place with the exception of a few week days displays these houses keep away from the syndicate idea. The displays of the two theatres are separate and generous, and the result is that they both get good positions, especially in the Sunday issues where the larger space is used. Still another commendable thing is that they place the emphasis on the first attraction of the week (there are no Sunday showings). This is true though the Istrione usually runs a picture only for a day and the Majestic for two days.

Evidently the advertising manager of these houses studies carefully the matter that he can get from the producers and this is used liberally, line cuts predominating. The theatres are able to get excellent cooperation from the papers and the half tones are used in the text columns so that the houses have a double appeal. But this press book matter is switched around so as to get the proper local appeal.

Now in the eleven inch three column display on "Happy Valley," the selling argument is largely taken from the press book, but instead of referring merely to Kentucky this is made a "story of the plain people of the Southland," which certainly brings it closer home to the people of Jackson.

Istrione uses ten inches double and here a mat furnished by the producers has been effectively used. We would have brought out a little stronger here that the story was by Booth Tarkington, but the designer has overlooked a bet and has let the name of the author go by in the small script as prepared by the producer. You will note

What Live Wires are Doing



Three Hairs! I'm a Man

If you're a man you know what those three hairs meant. If you're not of that sex, see and try to imagine this youth's exalted feelings at the sight of those three precious stragglers!

Jesse L. Lasky presents
Jack Pickford
in
"SEVENTEEN"
A Paramount Picture
Story by Booth Tarkington Directed by Robert Vignola

Booth Tarkington's epic of adolescent youth is replete with incidents like this. That's the reason it took the country by storm a few years ago. You can't afford to miss "Seventeen."

MONDAY ONLY
ISTRIONE
NEW ISTRIONE ORCHESTRA
ADMISSION 5c and 15c

Tuesday—Mae Allison in 'Peggy Does Her Derndest'
Wednesday—Dorothy Gish in "The Hope Chest"
Thursday—Gladys Brockwell in "The Forbidden Room"
Friday and Saturday—Elsie Ferguson in "The Marriage Price"

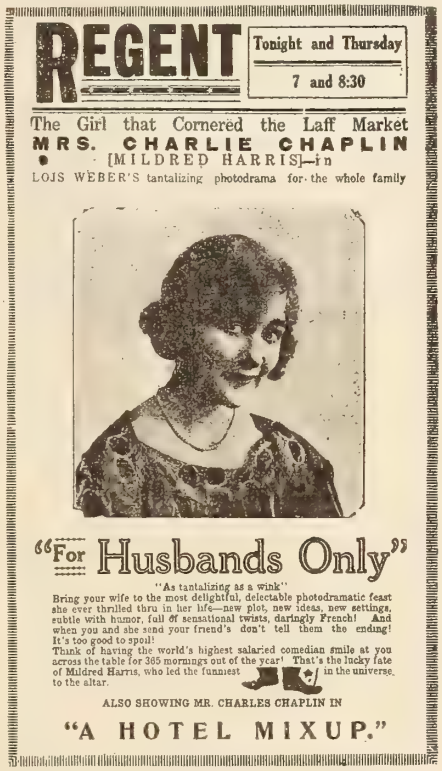
that there is just a line devoted to each of the other pictures for the week. The theatre does liberal daily advertising and will sell these pictures when it gets to them. That's the right idea.

Misery may love company—but not intelligence, enterprise and advertising.

THERE is some mighty good stuff in in this eleven-inch, triple-column advertisement of the Regent theatre, Cedar Falls, Iowa, but the typing could not have been much poorer and the result is that one has to look for the punch. The designer seems to have depended entirely on the picture of Mildred Harris to get the attention and then to have left the rest to the printer. This is certainly a case where a few inches more of space would have brought greater attention.

In the first place, the name, Mrs. Charlie Chaplin, should have been brought out at least four times as strong, and the title of the picture should have been played up better instead of using the open-faced type. There is a good line in "The girl who cornered the laff market," and we would have pushed the cut to one side and have used that line alongside.

There is another clever selling point in the use of Chaplin's feet, but this is so mixed up with the selling argument on the picture that it does not attract attention. While we are generally opposed to boxes, this is a case of matter which should have either been separated by the use of a box or brought right up under the name, Mrs. Charlie Chaplin. It reads: "Think of having the world's highest comedian smile at you across the table for 365 mornings out of the year. That is the lucky fate of Mildred Harris, who led the funniest (then the reproduction of the Chaplin feet) to the altar."



REGENT
Tonight and Thursday
7 and 8:30

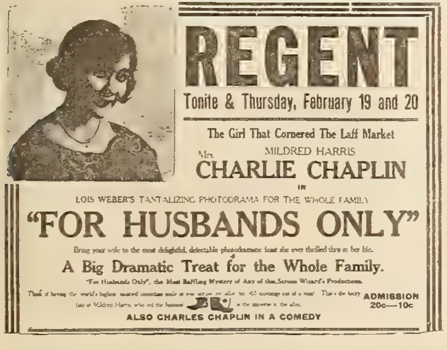
The Girl that Cornered the Laff Market
MRS. CHARLIE CHAPLIN
[MILDRED HARRIS]—in
LOIS WEBER'S tantalizing photodrama for the whole family

"For Husbands Only"

"As tantalizing as a wink"
Bring your wife to the most delightful, delectable photodramatic feast she ever thrilled thru in her life—new plot, new ideas, new settings, subtle with humor, full of sensational twists, daringly French! And when you and she send your friend's don't tell them the ending! It's too good to spoil!
Think of having the world's highest salaried comedian smile at you across the table for 365 mornings out of the year! That's the lucky fate of Mildred Harris, who led the funniest in the universe to the altar.

ALSO SHOWING MR. CHARLES CHAPLIN IN
"A HOTEL MIXUP."

The same theatre has done much better in this display which appeared in *The College Eye*, which we presume is the publication of some local school, but still the pin is not what it should be.



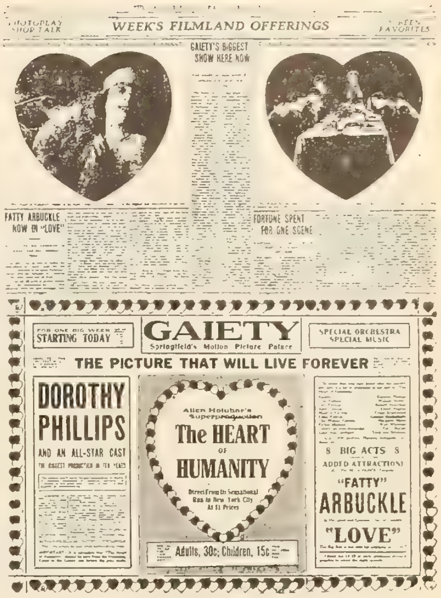
REGENT
Tonite & Thursday, February 19 and 20

The Girl That Cornered The Laff Market
MILDRED HARRIS
Mrs.
CHARLIE CHAPLIN
IN
LOIS WEBER'S TANTALIZING PHOTODRAMA FOR THE WHOLE FAMILY
"FOR HUSBANDS ONLY"
Bring your wife to the most delightful, delectable photodramatic feast she ever thrilled thru in her life.
A Big Dramatic Treat for the Whole Family.
"For Husbands Only", the Most Baffling Mystery of Any of the Screen Wizard's Productions.
ADMISSION 20c—10c
ALSO CHARLES CHAPLIN IN A COMEDY

Keep the latchstring of welcome out and let advertising tell where the door is.

HERE is a mighty clever idea fo rthe exploitation of "The Heart of Humanity" if your local newspaper will let you get away with it. In this case it was put over by the Gaiety theatre, Springfield, Ill., by using a half page advertising display. You will note that through having the two cuts made in the shape of a heart, this gives over the full page effect to the picture and much more strikingly than would have been the case with a page ad. The week before the opening of the picture the Gaiety also used a total of half a page, half of that being devoted to "The Heart of Humanity" and in that issue it had another one of the heart-shaped cuts.

The heart effect is well carried out in the border of the display and in the center. We are generally opposed to the box effects in advertising, but here it has been well done, each referring to some different phase of the entertainment. The advertisement deserves commendation because it gives the big outlines of the picture and it shows the right sense of values on the prices, hours of presentation and the opinions of the New York papers.



PHOTOPLAY SHOP TALK
WEEK'S FILMLAND OFFERINGS
GAIETY'S BIGGEST SHOW HERE NOW
FATTY ARBUCKLE NOW IN "LOVE"
FORTUNE SPENT FOR ONE SCENE

FOR ONE BIG WEEK STARTING TODAY
GAIETY
Springfield's Motion Picture Palace
SPECIAL ORCHESTRA SPECIAL MUSIC
THE PICTURE THAT WILL LIVE FOREVER
DOROTHY PHILLIPS
AND AN ALL-STAR CAST
Allen Holubar's Superproduction
The HEART OF HUMANITY
Direct From Its Sensational Run in New York City At $1 Prices
Adults, 30c; Children, 15c
8 BIG ACTS 8
ADDED ATTRACTION
"FATTY" ARBUCKLE
"LOVE"

Lots of people conduct their business on the principle of the old-time housewife who kept the blinds carefully closed on the front room unless "company" was there.

SPRING IS HERE

Let's Get the Right Sort of "Fever" With It

SPRING is here, and there's likely to come along the well-known Spring Fever with it. But that's a disease that the motion picture wants to avoid this year. From all sections there comes good news, and it is up to the exhibitor to get out and try to do more for himself and his fellows.

It ought to be idea time for most of you. Time to think of things that you can do to improve your theatre and better your advertising and presentations. And for the benefit of others we are mighty anxious to record here the things that you do do.

And if there is anything that we can do to help—well, the Exhibitors' Service Bureau has been inoculated against the Spring Fever.

How New York Stages the Show

ALTHOUGH there is at times plenty of laughs and heart appeal in "The Girl Who Stayed at Home" at the Strand theatre this week, the feature attractions at the New York houses belong rather to the tenser class of offerings.

At the Rialto the feature is Pauline Frederick in "The Woman on the Index," a story with a crook setting and a very strang drama. To offset this there is a Mack Sennett comedy, some more comedy thrown into the magazine and one of the quartet numbers is humorous, with most of the music of the lighter quality.

In addition to the latest D. W. Griffith picture the Strand is also showing the Sennett comedy, "Reilly's Wash Day," in which the various animals of the studio play a considerable part in the fun making. There is also a cartoon comedy included in the Strand Topical and, as has been observed, there are quite a few laughs in the feature, accentuated by the way that it is staged.

William S. Hart is appearing at the Rivoli in "The Poppy Girl's Husband," a very serious drama, and this is lightened by including a "Judge Rumhouser" cartoon in the Pictorial and with a Harold Lloyd comedy, "A Sammy in Siberia," as the final comedy.

Broadway featured the homecomng of the boys of the Twenty-seventh Division all the week. Mr. Kashin has a specially prepared feature which gives the story of the former guardsmen from the time they started to camp up to the present moment. This was started in at the regular Sunday opening and after the parade pictures of that were included. Pictures of the parade were used at all of the Broadway houses immediately after it was over.

Rupert Julian in "The Fire Flingers" is the Broadway feature.

Strand Theatre

MANAGING DIRECTOR JOSEPH L. PLUNKETT is getting some mighty striking effects this week with his presentation of the latest Griffith picture, "The Girl Who Stayed at Home." The battle effects are strikingly reproduced and the phonograph is used in a manner that delights the audience. Of course the use of the phonograph during a presentation is not a novelty, but in this case it has been done with a nicety that the audiences appreciate.

The lighter element dominates the bill at the Strand for though there is plenty of action and lots of tense scenes in the feature the humor stands out all the more by contrast and then there is one of the Mack Sennett comedies, with the lighter and more tuneful offerings running through the musical selections. Because of the length of the feature the usual scenic or educational picture is omitted this week and there is one double vocal number.

"Dance of the Hours" from "La Gioconda" is the tuneful overture and this is played with the lights all in gold. This is a selection that calls for the finer use of the various instruments, with little of it on the brasses, but the reeds and strings dominating. At the performance we heard it played the overture got an unusual hand.

Strand Topical opens with Universal Current Events pictures of London's welcome to the Scots Guards returning from the battlefields of Europe where they have been since the start of the war. The king and queen are shown reviewing the troops and *the royal personages and the British soldiers get as much applause as if they were Americans.* "London Scottish" is the most appropriate music which is played here. Then come Pathe pictures of the American battleship fleet at Guantanamo, the pictures this week being devoted to showing airships flying from a platform on the big guns of the battleships and how these machines were used to hunt out the U-boats. "Buffalo News March" accompanies.

There is a dash of humor brought in with Current Events pictures of delivering milk in Key West. Here the cows are driven in front of the residences and the householder buys the amount she wants straight from the course of supply. "In the Meadows" is played with these. Then comes some striking pictures from Pathe, showing scenes in Germany after the armistice. First we see the propagandists at work and making speeches and then actual warfare among the Germans come and we see machine guns commanding the streets and then the kaiser's palace riddled with machine gun fire. "Gethsemane Commadery March" is the music. Following these are Current Events pictures of the wedding of Princess Pat. Again from the volume of applause one would think that American nobles were being greeted and the soldier escort draws forth new enthusiasm. Excerpts from the magnificent "Pomp and Circumstance" add greatly to the effect.

Then there comes a novelty from Paramount Pictograph with "Out of the Ink Bottle." These are pen drawings by Maz Fleischer. First we see the artist seated at his desk and then he draws the head and upper half of the body of a clown and then on another portion the lower half. The two parts of the body do a dance before they unite. The clown gets a black eye but the artist repairs this and then restores his hat, the views on the screen alternating between the antics of the mannikin and the sight of the artist drawing. Toward the end there is a clever effect as the artist tickles the clown with the pen. Finally he throws water over the paper and the mannikin fades away. "Melody Caprice" was used here. As we saw the presentation on Sunday a specially made "Welcome Home" Cartoon for the boys of the Twenty-Seventh Division was used to the music of "DeMlay Trio," but later in the week motion pictures of the parade itself were included.

Malcolm McEachern, a basso with an unusually good voice then sings a double number, "The Floral Dance" and "Mary of Argyle." The stage is in red and the spot on the singer for this number.

Then comes the feature which is screened to the music of "A Little Song" until we have a view of the old Confederate soldier and here "Carry Me Back to Old Virginny" is played, changing with the title "With the passing of a generation" to "Valley of the Poppies." For the first of the love scenes we have "L'Automme" when the Frenchman is claiming the girl and later in the evening with the American's appearance "My Paradise" is played and then with the title "A short time later" there is another switch to "Adieu."

This continues until the departure of the Americans. Then the organ takes up the music for five minutes coming back with "Now comes the day" and we have the calls on mited trumpets and then "French National Defile," played pp until the scene shifts to Germany where "Mother's Blessing" is used for the scene between the old woman and her democratic son. Then we have another change to "Faithfulness" with the title announcing America's entry into the war.

"Cutie Beautiful," the cabaret dancer, is introduced to the tune of "Laughing Eyes," certainly most appropriate fo the action of the picture and then when we see her trying the newest dance record we have the effect on the phonograph with the orchestra tacit. After the maid stops the machine we have "Sieste" and then with the title "The bright lights" there is accentuated humor with the playing of "Rockin' the Boat," This continues until the dance is over and here again the organ takes over the music for ten minutes, or until the scenes where Shipbuilder Grey is trying to get exemption for his younger son and then the orchestra comes back with "Military Tactics." When we see the result that military training has produced on the youth "I Hate to Get Up in the Morning" is played. Then we have the farewell dinner of the soldier and the girl and here the music is "Legend of the Rose" until the boy places the ring on her finger and then Grieg's "A Dream" is played. With the change of scene "Chant Elegigue" is used and then with the view of the marching soldiers we have the drums.

For another interval of ten minutes the

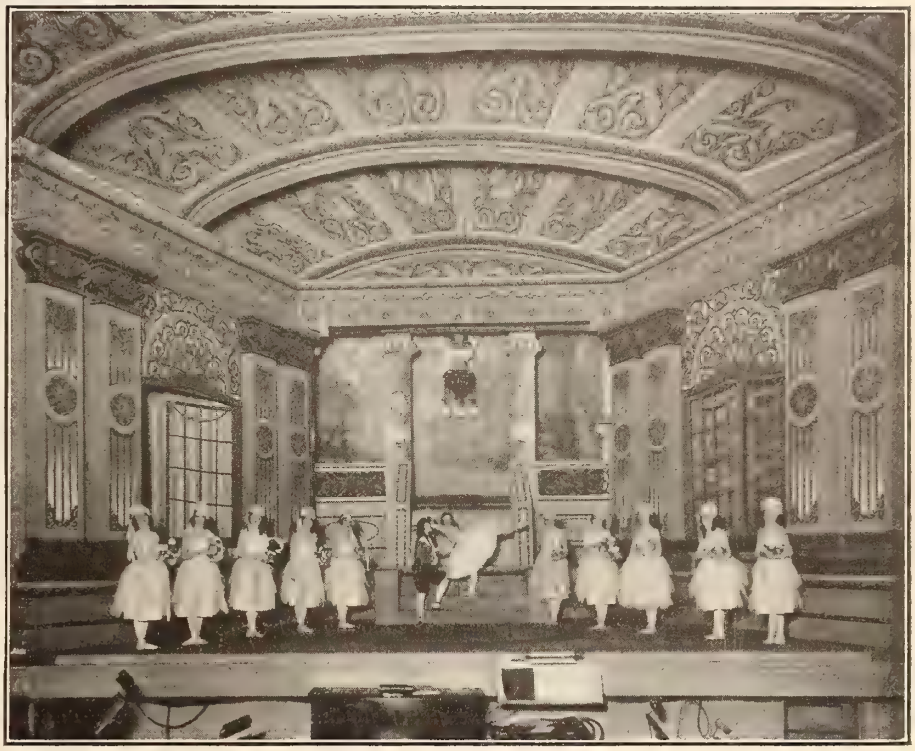
Tips From First Showings Here

orchestra carries the music and then as the auto is seen leaving the chateau we have the stirring "Battle of Ypres" changing to "Yelva" as we see the little American company still resisting. There we have a change back to "Cutie Beautiful" and the phonograph is once more introduced, this time playing McCormack's rendition of "When You Come Back." This scene fades out into battle stuff and we have "Le Roidy" played as Blossom sitting down by the dying German when we have "Heart Wounds" to the battle scenes where we get the effects. This continues until the old Confederate shakes hand with the American and drums are used to action here and then with the scene of his looking on the Confederate flag and saluting the emblem of the united nation we have "Yankee Doodle" played up.

Then with a change of scenes we have "None but the Weary Heart" and then the orchestra is tacit again as the phonograph is used. But the lovers are too busy with their kisses to note when the number is finished and we have the effect of the needle running around, continuing until the scene of the old folks and then the orchestra takes up "When You Come Back" and continues it to the end.

Then comes the screamingly funny Mack Sennett comedy, "Reilly's Wash Day." The famous Sennett cat and dog are introduced, the cat getting many of the laughs. Then the goat and the clever baby have their share of the fun. There is a succession of laughs during the scenes that show the improvised and dog operated merry-go-round. The music for this order is: "You Keep Sending Them Over," "Rastus," "Oh Lady, Lady" and then at the title "Uptown" the organ takes the music for five minutes, the orchestra coming back with "Tres Bien," "Have a Smile" and "Don't Cry, Frenchy."

Rogers' "March in E Flat" is the organ solo.



Stage set and performers at the New Lyric theatre, Minneapolis, used by Manager William M. Vance in presenting "Infatuation," with Gaby Deslys. During the showing of "Infatuation," the projection machine was stopped, the picture screen was raised, footlights flashed on the two principals, and a chorus of ten dancers performed the "Infatuation ballet." Dancing of the ballet occupied less than five minutes at each showing of the picture. Manager Vance reaped a harvest as a result of his enterprise

Rialto Theatre

THERE is a mighty clever musical arrangement of the score for the Robert Bruce scenic, "An Essay of the Hills," at the Rialto this week. Dr. Riesenfeld believes in paying just as much attention, if not a little bit more, to the arrangement of the score for the short subjects, and this makes them all the more effective. And here it is one of those simple "little things" that sends the audience away from the theatre more than ever "solid" on the house.

Now this picture opens with a fine view of a mountain stream with falls in the background, and then we are alternated with view showng "The law of rest" and others showing "The law of motion." For the first rest scene we have the snowclad mountains and a placid lake, and then for the motion we are shown the sea breaking on a rocky coast. Then we are shown a lazy spot with nature at rest, and in contrast a "mental tonic" with rapids and falls. Other scenes show panoramas of the mountains, little rivers cutting their way through the rock, then swelling into torrents, with the noisy falls, the contrast kept up.

Now for the music. "Woodland Echoes" is the first selection, and then "Siegfried" follows through. The orchestra carries the greater part of the music, *but with the scene showing the angry sea we have the organ carrying the music and the effects brought in with each one of the turbulent scenes. One sees at a glance the "pep" that this puts into the picture.*

With the final movement from "Scheherazade" there is a brilliant overture number. At the start all the lights go into red with the orchestra bathed in that color before the leader appears. It opens with a violin solo and then a touch of the harp, then the horns coming in and then the violins, the lights coming up to gold as the selection is about one-quarter ended. Near the end comes a burst from the organ, then softens down to the violins, with the lights going down gradually into blue and the music back to the violins and harp until we have only the concertmaster playing. Then the other strings come in, with the violin still dominant, and there is a brilliant burst at the end that gets a world of applause.

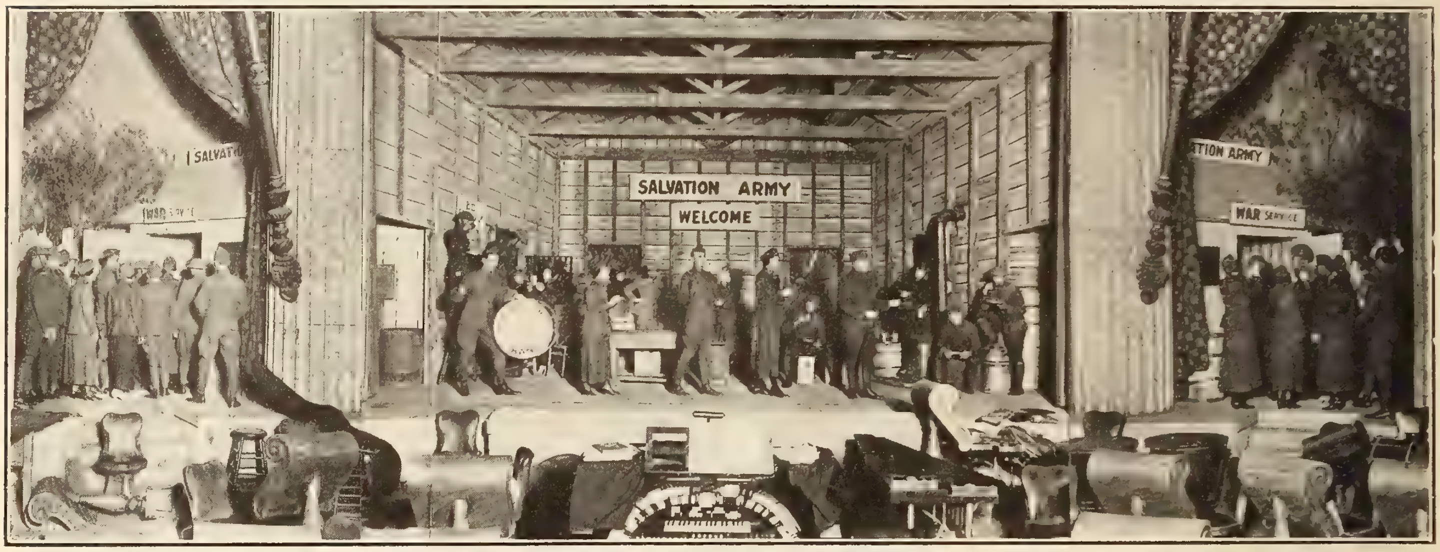
Then comes the Bruce scenic, and this is followed by the Rialto Male Quartette singing "The Lost Chord." They render this from the steps at the left of the stage, two of them standing and two seated, with a spot on them from the right. Organ and 'cello accompany.

Rialto Magazine opens with Kinogram views of the final review of the Italian marines, for which "Florentine March" is used. Then come pictures from Belfast, Me., showing a big schooner launching itself hours ahead of time, and here "Humoresque No. 2" is employed. Then there follow the Pathe Guantanamo pictures with "Cradle of Liberty" used until the aeroplane is seen in the air and then the orchestra fades out into effects, which are done with all the cleverness of Production Manager Joe LaRose. These continue through Universal Current Events pictures of testing an airship at Rockaway for the trans-Atlantic flight.

Kinograms then shows us pictures of feeding the forests to the paper mills, and there are some interesting views of timber-cutting with "A Dutch Wind Mill." There follow Current Events pictures of the milk delivery at Key West to the tune of "In Holland," the orchestra dimming down into effects with the title, "No bottling expenses." Then there breaks in a strong comedy element with Mutt and Jeff in "A Cow's Husband." There are some mighty funny situations that come through Mutt's acting as a cow and the troubles that he has certainly are a plenty. The orchestra has a good time with the effects here and the selections that follow one another through are "Wyoming Days," "Kinkies" and "Hunkatin."

Now there follows a portion of one of the Photoplay Magazine studios of film stars at

Music Hints For Entire Programs



Aiding the cause of the Salvation Army in the raising of funds for further relief work among the soldiers, and at the same time adding an attractive feature to his program, was done by Sid Grauman this week when he presented a musical sketch requiring forty people and running twenty minutes. In the center of the sixty-foot Grauman stage was built the interior of a Salvation Army headquarters supposedly in France, and on each side were shown the entrances to this somewhere near the camps now on the western front. The act consisted of the entrance of the Salvation Army workers accompanied by soldiers and the program given included several song numbers by soloists, trios and quartets, some clever jig dancing and choruses. The act was roundly applauded, and it was made decidedly attractive by pretty lighting effects.

play. We say "a portion" because there is so much of the issue for this week that half of this is used at the Rialto and the other half at the Rivoli, giving the patrons of both houses view of the famed of the screen away from their work. First we have J. Warren Kerrigan calling at the office of *Photoplay* to see Julian Johnson, the editor, and then William Russell with Yen, his Chinese servant. When Russell asks Yen whether he, the Chinaman, wants to appear in his next picture there is an explosive Chinese title and the orchestra dims down from "Dream Kisses" into Chinese effects. Then come Gaumont pictures of decorations for the marines, followed by Kinogram pictures showing Capt. Herbert Hall being decorated at Fort Totten. "Thunder and Cannons" is used for this with telling effect, and then at the end comes an appeal for the Old Clothes Week with "Rose of No Man's Land" played by the full orchestra.

Practically all of the music for the feature, Pauline Frederick in "The Woman on the Index," consists of the Rialto and Rivoli numbered selections. This is an intensely dramatic picture and therefore the lighter selections are not allowed to enter. The music is also largely carried on the organ because of the demand on the services of the orchestra for the remainder of the program. "Chant Elegique" is played at the screening and then goes into "Hezekiah," and then into the numbered offerings. At the title near the end where one of the Secret Service men tells Sylvia that he has enjoyed being her butler, we have "I Love Thee" used to the end.

There is an introduction on the brasses for "The Musical Trust," which is sung by the Rialto Quartet, their second appearance on the same bills. This is a story of four wandering musicians who meet on the road and form a combination, the songs telling their trouble. This is so acted through that it gets lots of laughs and hearty applause at the end.

Then comes the Mack Sennett comedy, "Reilly's Wash Day." Fourteen different selections are used for this and the effects are kept up by the orchestra almost continually. Selections in the order they are played are: "At the Jazz Band Ball," "Everybody Works But Father" (which is used when Murray is first shown and gets a big laugh), "Keep Moving," "When the Kaiser Does the Goose Step," "Pepper Pot," "Baby Doll," "After the Ball," "A Wild Jazz Knight," "Rainy Day Blues," "I've a Shooting Box in Scotland," "Minnehaha," "Full of Dash," "More Candy," and "The Vixen."

One thing that especially commends itself about the bill is the way that the tenseness has been set against comedy and melody so that the impression is almost left at the end that one has seen an all-comedy bill, though the feature stands out fresh in the recollection.

Rivoli Theatre

THERE is one of the longest Rivoli Pictorials that we have ever known shown at the Rivoli this week; but at the same time it is one of the most interesting that the house has ever had because there is so much variety in it, ranging from scenic pictures to comedy, with the news events filling in.

"First Hungarian Rhapsody" is the overture, and this is played with the lights all gold and then the Pictorial starts, opening with a Prizma picture of trout. These show the manner in which they come up the California rivers to spawn and then how they are captured by the U. S. fisheries employees, the eggs taken from them and then the various processes of raising the fish. There is a good laugh at the end as a fisherman is shown catching one of them and then the fish getting away.

Now there is a clever combination used next. First we have Gaumont pictures of Princess Pat at the farewell review of her regiment. These Canadian soldiers get a world of applause as the orchestra plays "Land of the Maple Leaf" with full effect. Linked right up with these are Universal Current Events pictures of the marriage of the Princess, and here we have "Loyal Hearts," which is counterpointed with "God Save the King" played. We have seen lots of scenes of enthusiasm over news events, but few greater than this demonstration, the British soldiers getting an especially big reception. For the shot of them the air changes to "Tommy Atkins." Unquestionably the music is largely responsible for this reception of the pictures.

Kinograms shows us pictures of the flood at Des Plaines, Ill., and there is a touch of comedy with the kids in all sorts of "boats" and one riding through the water on a bicycle. The organ carries the music for this. Then Gaumont brings pictures of armored craft passing through Paris for use on the Rhine and here "Celtic Suite" No. 1 is played. Then comes one of the "Films of Business" pictures," this being "The Story of Ink." There is a little negress for the title and then the picture goes into the discovery, laboratory processes and through the bottling and packing operations. "Funeral March" is used at the start and then "Forest Whispers."

There comes a high-light of comedy with

BROADWAY THEATRE
RUPERT JULIAN
THE FIRE FLINGERS
THE BROADWAY THEATRE

Victory display used at Broadway to exploit pictures showing the career of the Twenty-seventh Division

New York's Way

one of the "Silk Hat Harry Stock Company" cartoons. This one being "Snappy Cheese." Judge Rumhauser has received a note from the Black Hand that a bomb is on the way, and so he gets a substitute, Silk Hat Harry, to act as the judge. There are laugh-provoking sneezes from the orchestra as the judge takes the snuff to "make him ill." Whistle effects are used for the clothes changing scenes. Then the courtroom and the first prisoner is brought in, who is equipped with some very active Limberger cheese, which does the "Hoochie" and all sorts of dances to the edification of the audience. Finally, as it is thrown out of the courtroom into Rummy's office it proves a bomb and explodes. "Porcupine Patrol," "It's a Pippin," and "Ching Chong" are the musical offerings.

Then come Intimate Studies of Screen Stars, and we are shown Dustin Farnum in his racing boat introducing "the newest thing in motion pictures—the gasoline fade-out," where his boat is enveloped in smoke. Then "in a desolate flat on Riverside Drive Mae Marsh comes home from the factory where she slaves for $2,000 a week," to her family, and there are views of the Marshes, big and little, with Mae playing with her little nephew. "Jeannette" is used for these pictures. "Southern March" is played for Gaumont views of the Mardi Gras celebration at Galveston, and from the same source come views of naval scouts getting their first training at San Francisco, with "Boy Scouts" the music. There is a punchy finale with Gaumont pictures of the "Dixie" leaving Ponta Delgada in the Azores after two years' service and sailing for home. "The Navy Will Bring Them Back" is played once through to the finish.

There is an artistic dance then arranged by Adolph Bohm with a scenic setting by John Wenger and executed to music written by Victor Herbert. Alexander Umansky and three girls in very filmy attire are the performers of this "Silhouette Dance." At the start of the music the lights go up to gold and then fade away before the curtains part until the house is completely dark except for the exit lights and a little light in the orchestra. The background consists of a fanciful vine sort of setting with a statue at the left of the stage. The smallest of the dancers has one of the Pipes of Pan and another carries a wreath which she places on the head of the statue and another brings flowers for the base. Then the statue comes to life and there is a wild dance with finally the figure going back into the statue at the end. A dull gray background for the stage helps to carry out the silhouette idea of the number.

Then comes the feature, William S. Hart in "The Poppy Girl." This is one of the more serious pictures and there is a lot of melodious music used to soften it. The first scenes are in prison and "Massougshiana" is played at the screening and then with the title, "Milestones of memory," the music changes to "Gold and Silver." Then one of the two themes is brought in with the first view of "The poppy girl," but this does not run entirely through the picture, because of the story where Dutton learns that his wife has been faithless, it ends. It is Huerter's "Melody," and is played several times during the first part of the picture. When Dutton tells the girl goodbye it is played as a cello solo, again when he is told that he is to be paroled and the last time when he tells of knowing that she is waiting for him.

With the introduction of the child Wieniawsky's "Romance" is played and this is followed through with Nevin's "Lullaby," which becomes the theme for the child. Friml's "Romance" and "Berceuse" are some of the other numbers that are used effectively.

Selections from "The Pink Lady" are the second orchestral number and then comes the comedy, Harold Lloyd in "Sammy in Siberia." There is a lot of clever stuff here at the expense of the Bolsheviki. We are introduced to "Private Smith from Florida" and others from various sections of the country who are having a terrible time in the cold, but the private from Chicago, Lloyd, is seen asleep in the snow and enjoying himself. There is a funny scene when Lloyd takes a swig of vodka and throws a fit. Music for this is "Glory of Russia," "Russian Rag," "Dough Boy," "Ghost Dance," "Sinbad" and "For Your Boy and My Boy."

Francis Fetis's "March in G" is the final organ solo.

The Broadway

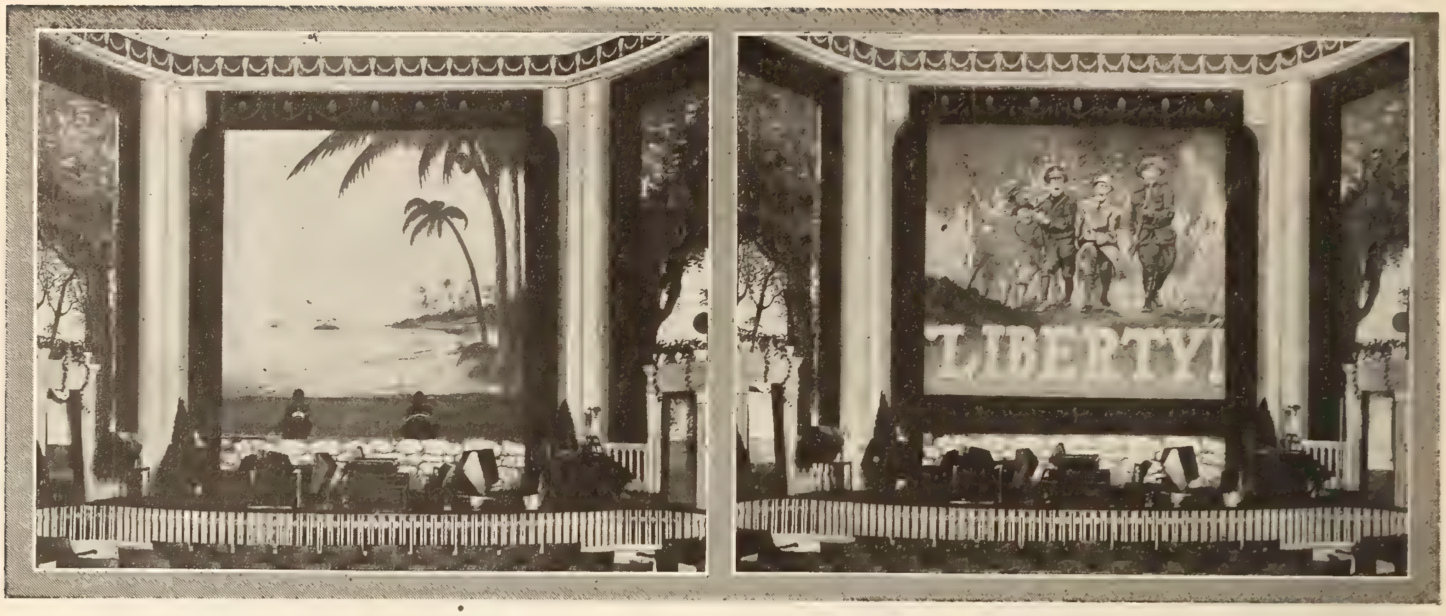
MANAGING Director Maurice A. Kashin, of the Broadway theatre, was the only one to devote this week to celebrating the homecoming of the boys of the Twenty-seventh Division, the biggest occasion that New York has ever known. Of course all of the theatres included pictures of the parade immediately after it was over, but from the start of his Sunday opening Mr. Kashin featured the homecoming and made this the dominant thing in his newspaper advertising and in his lobby display.

Ambrose Tjomas's "Raymond" is the brilliantly rendered overture. This is played with the amber flood on the orchestra and the red lights upon the cyclorama scene of the city with all of the house lights dark.

Immediately after this comes the "Welcome Home." This picture has been made up of news weekly scenes taken at various times, but they have been so cleverly worked together that they make a real feature, especially New York where the enthusiasm has been at such a high pitch over the accomplishments of their former national guardsmen. At the screening we have Sousa's "Bullets and Bayonets" and then with a title "Here is the Story" we get "Smile." As they start off to Spartanburg, S. C., for training we have "K-K-Katy" and then "Der Vampyr." "A Cheery Smile" is used for the pictures of Gen. Ryan and then when some of the boys are shown on a furlough we have "Oh Frenchy" and then with the title "The big bosses" "Our Starry Flag" is used. The titles are all cleverly arranged here and there is no use of describing them since the pictures would have to be seen to get their effectiveness. But with the next one "They told us" we get O'Hare's "Military Scene" and then with the boys chasing the Germans we have "Goodby Alexander." With the news of the war over came "You're a Grand Old Flag," then "Songs of a Nation," with the title "Home Again" and finally "The Stars and Stripes Forever." Of course after the parade the pictures of it were included in this story so that it makes it complete.

There is an impressive effect used with the scenes depicting the homecoming. A woman singer in one of the boxes begins to sing "Home Sweet Home" and the impression left is that this is a voluntary tribute and it is not until she has gotten well into the selection when the spot is thrown on her. There is a burst of appreciation at the end of the song that is far more spon-

(*Continued on page* 2118)



At left stage setting used by the Liberty theatre, Youngstown, with the showing of "Cannibals of the South Seas," and at left drop with "Under Four Flags"

Youngstown Theatre's Anniversary Proved That Best Pays Even Outside of the Very Largest Cities

THAT the manager who is there with the brains and the enterprise can make mighty good both artistically and financially outside of the biggest cities has been shown again. This time it is the case of C. W. Diebel, promoter and manager of the new Liberty theatre, Youngstown, O. For not only is the Liberty one of the handsomest in the country, but it is conducted on the same plane as the biggest houses in the great centers, with the result that the pictures are not only presented with the proper music, but there are special stage settings used and every detail for each show carefully planned.

It is a peculiar thing that this theatre was conceived, financed and built during war time. Youngstown is noted for its great iron and steel plants and this probably resulted in the company being able to get the materials without great delays, but it was the spirit behind the citizens who put up the half million dollars the house cost that made it possible. As a matter of fact the construction of the theatre was to a considerable extent inspired by the war. Mr. Deibel and his associates found that in his section the war had increased the demand for the motion picture, because the natural antidote for the horrors of battle and the columns of news from the front is amusement—and at a price that the people as a whole can afford.

And at the same time this decision was made, it was also determined upon that Youngstown should have the finest house of any city of its size in the country. The men interested in the venture had heard much comment about the way that pictures were presented in other cities which Youngstowners visited and so they decided that the amusement right at home should be as good as they could get elsewhere and that it should be presented in just as fine a theatre. The result was the Liberty, a house that is magnificent from its beautiful terra cotta front to the last detail. It occupies one of the principal corners of the city and seats 1,800, a thousand of them on the lower floor. Every comfort is provided.

Besides the $20,000 pipe organ there is an orchestra of twelve pieces and special attention given to the musical portions of the program and to the interpretation of the pictures. The complete lighting system enables the management to get all of the color effects. Then there is a splendid stage arrangements that permits special settings and tableau and these have been in vogue since the opening week. There is one large central opening where the displays are made and on either side there are other curtained panels where further displays are given:

With the opening bill there was a display representing the spirit of Liberty with the goddess draped in an American flag and holding aloft the torch of freedom, flanked by one youth in the garb of a Revolutionary soldier and on the right by a youth in the khaki of the American army of today.

When "Under Four Flags" was presented there was a special drop used reproducing soldiers of the four allied countries changing. On this occasion a special patriotic musical bill was given.

For the showing of Martin Johnson's "Cannibals of the South Seas" there was another clever effect obtained with the representation of the harbor of a South Sea island and the palms overhead while two cannibals sat on the beach looking out over the waters at the coming explorer. Local negroes were used in this case and immediately after this setting was revealed the picture was started on the screen.

Such displays as these were new to the people of Youngstown who had not visited leading theatres in the largest cities, but they made a hit from the start and Mr. Deibel soon had the people talking about his house. As a matter of fact within a couple of weeks the Liberty was really one of the institutions of the city.

We believe that we are going to hear a whole lot more from Mr. Deibel and the Liberty, for the manager and the house are both surrounded with the spirit of doing more and more in the presentation of pictures.

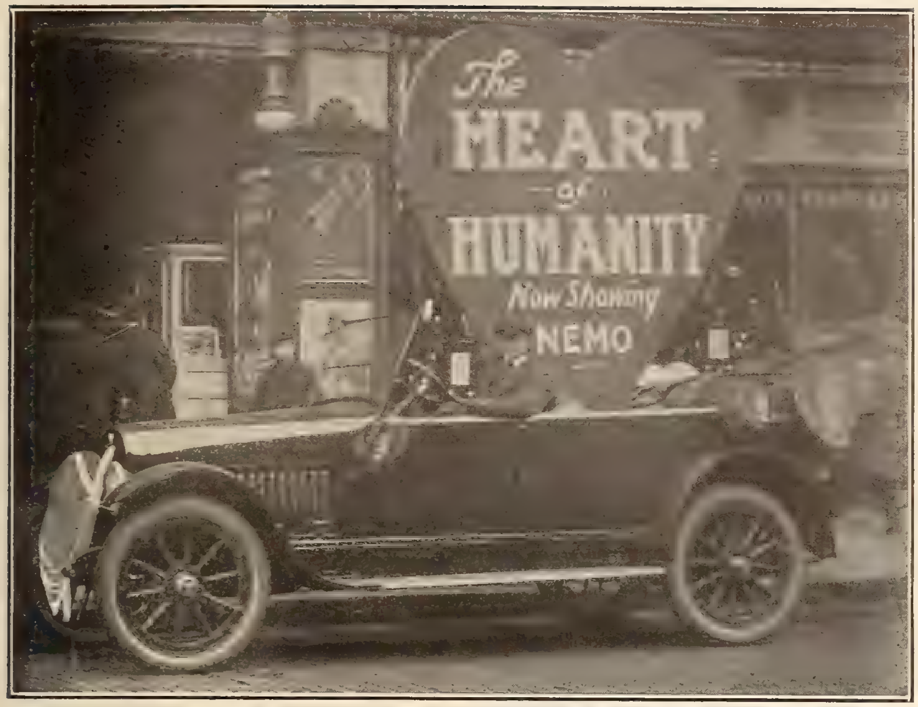
The Liberty has just celebrated its birthday and is starting on its second year of big things.

Spotlights on Girl Ushers Help Advertise Theatre

A more than worth-while scheme has been adopted by Sid Grauman, and is now in use at the Grauman theatre, Los Angeles, which is of great benefit to patrons of the theatre. Since the opening of the house Mr. Grauman has used girl ushers, and a feature of their costume has always been white flannel trousers, for Mr. Grauman always thought it best to give them something that would make them distinctive, and at the same time aid the public in seeing them because a portion of the theatre is necessarily dark. Ushers, when not busy, always stand at attention at the Grauman theatre on each side of every entrance to the main auditorium from the foyers.

The latest Grauman innovation is a spotlight hidden above each girl which brings them into bold relief and renders it possible for anyone entering the foyer to immediately see the girls who are on duty, and therefore know just where to go to enter the theatre. Furthermore, the spotlight effects add attractiveness to the theatre foyer by the attractive girls whose presence is emphasized by the lighting.

The spotlights are changed frequently so that different hues of light are thrown upon the girls. This is a marked improvement over the general conditions which prevail in most theatres where it is necessary for the patron to grope about to find an entrance, and inasmuch as the device for the spotlights are very inexpensive



This eight-foot heart mounted on a touring car covered the streets of Johnstown every day

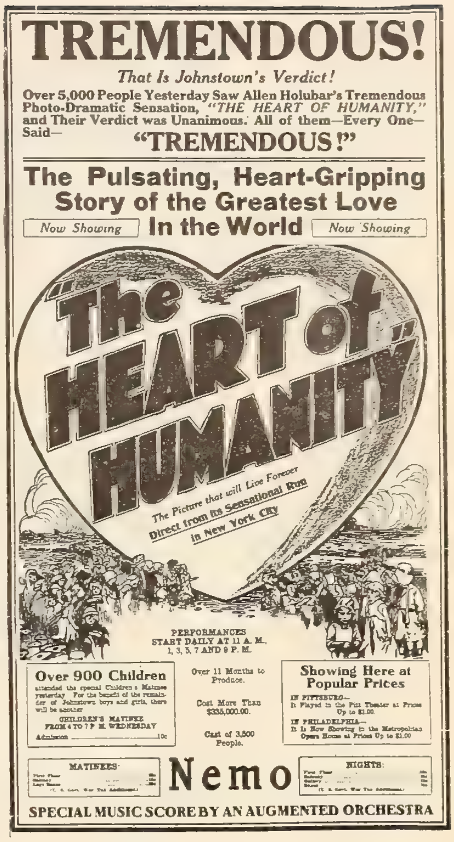
Johnstown Theatre Uses Every Vehicle in Its Exploitation of "The Heart of Humanity"

GRAND AMUSEMENT COMPANY, Johnstown, Pa., which operates the Nemo and three other theatres there, has just put over what is about the model exploitation of a picture with the show of "The Heart of Humanity" for an entire week. This campaign was the work of L. W. Barclay, advertising manager for the Grand.

Such campaigns as this proves that it pays to go the limit in the exploitation when you have a big picture and when you are willing to run it long enough to get the full benefit from the money that you spend. Johnstown has a census population of about 65,000, but the appeal made by the Nemo was not limited to the local public, but carried through the district.

The reports from the Grand are that the picture went over to immense crowds, though an admission of fifty cents in the evening and twenty-five cents in the afternoon was a most unusual thing for Johnstown. As a matter of fact, the thorough way in which this picture was advertised is an object lesson to other managers of what they can do if they will really get out and hustle. But it cannot be done by sitting around the theatre and theorizing.

As a basis for the campaign the theatre had printed 20,000 eight-page heralds, and these were distributed at the three motion picture houses the company operates and through the stores in the suburban districts. In addition there were 10,000 heralds announcing a special children's matinee for the opening day. Incidentally, the newsboys of the city were the guests of the theatre that day. They marched to the Nemo headed by an automobile which bore a huge heart. This is reproduced on this page.


TREMENDOUS!

That Is Johnstown's Verdict!

Over 5,000 People Yesterday Saw Allen Holubar's Tremendous Photo-Dramatic Sensation, *"THE HEART OF HUMANITY,"* and Their Verdict was Unanimous. All of them—Every One—Said—

"TREMENDOUS!"

The Pulsating, Heart-Gripping Story of the Greatest Love In the World

Now Showing *Now Showing*

"The HEART of HUMANITY"
The Picture that will Live Forever
Direct from its Sensational Run
in New York City

PERFORMANCES START DAILY AT 11 A. M., 1, 3, 5, 7 AND 9 P. M.

Over 900 Children attended the special Children's Matinee yesterday. For the benefit of the remainder of Johnstown boys and girls, there will be another

CHILDREN'S MATINEE FROM 4 TO 7 P. M. WEDNESDAY

Admission 10c

Over 11 Months to Produce.

Cost More Than $335,000.00.

Cast of 3,500 People.

Showing Here at Popular Prices

IN PITTSBURG—
It Played in the Pitt Theater at Prices Up to $1.00.

IN PHILADELPHIA—
It Is Now Showing in the Metropolitan Opera House at Prices Up to $1.00

MATINEES:

Nemo

NIGHTS:

SPECIAL MUSIC SCORE BY AN AUGMENTED ORCHESTRA

There was variety every day in the heavy newspaper advertising

The city was literally covered with paper. There were fifteen 24-sheets used, forty 6-sheets, sixty 3-sheets, 200 one-sheets and 200 half sheets, and then 6,000 window cards. Special street car cards were used in every car in the Johnstown district.

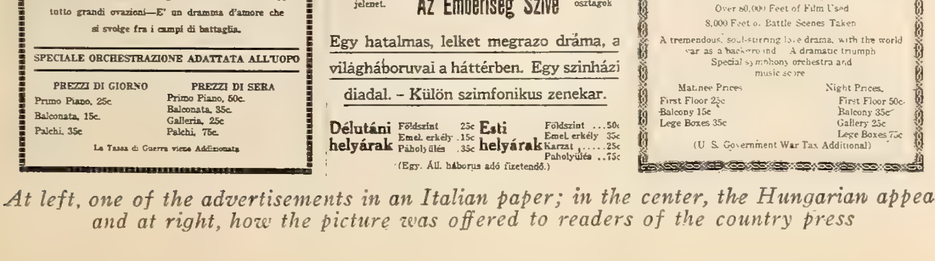
These carried a big red heart, the title of the picture, the name of the theatre and the date of the beginning of engagement. This advertising reached the eyes of practically everyone who could conveniently make their way to the theatre.

Newspaper advertising started three weeks in advance of the showing of the picture and continued through the engagement. Liberal space was used, up to four full columns, and the best part about the advertising was the little reading matter that it contained. Yet none of this matter, which was carried in all three of the Johnstown papers, was allowed to remain the same day after day. For instance, in the one that is reproduced here the theatre referred to the verdict of the city after the first showing and to the fact that 900 children enjoyed it at the special matinee. Considerable of the advance campaign was devoted to what critics of the larger cities said about the picture, New York, Chicago and St. Louis papers being among those quoted. This was followed up with local opinions after the showing in Johnstown.

In addition to the three dailies printed in English, four foreign papers, published in Italian and Hungarian, were also used and advertising was also carried in country weeklies.

All during the engagement an auto was kept running through the principal streets of the city bearing an eight-foot heart that attracted the attention of everyone.

(*Continued on page* 2118)


Nemo Theater

Per Una Intera Settimana, a cominciare da

LUNEDI, 10 MARZO

La migliore cinematografia storica

3,500 Persone — 500 Cavalli — Areoplani Al Volo — Spadra di Tanks

Costa piu' $335.000.000 — 11 Mesi di Lavoro — 80.000 piedi di film — Scene di Battaglia

"THE HEART OF HUMANITY"
The picture that will live forever

E' la produzione piu' bella del genere che ha riscosso dappertutto grandi ovazioni—E' un dramma d'amore che si svolge fra i campi di battaglia.

SPECIALE ORCHESTRAZIONE ADATTATA ALL'UOPO

PREZZI DI GIORNO
Primo Piano, 25c.
Balconata, 15c.
Palchi, 35c

PREZZI DI SERA
Primo Piano, 50c.
Balconata, 35c.
Galleria, 25c
Palchi, 75c.

La Tassa di Guerra viene Addizionata

NEMO THEATER

Egy egész héten át. Először hétfőn:

Március 10-én

A történelem legnagyszerübb mozidarabja

Többe kerül, mint $350,000.00 — Tizenegy hónapig tartott elkészíteni — Több mint 80,000 láb film. — 8000 lab csatajelenet.

3500 szereplő — 300 lo — Repülőgep svadron — Tank osztagok

Az Emberiség Szive

Egy hatalmas, lelket megrazo dráma, a világháboruval a háttérben. Egy szinházi diadal. – Külön szimfonikus zenekar.

Délutáni helyárak: Földszint 25c, Emel. erkély .15c, Páholy ülés .35c

Esti helyárak: Földszint ...50c, Emel. erkély 35c, Karzat ......25c, Paholyülés ..75c

(Egy. Áll. háborus adó fizetendő.)

NEMO THEATRE

One Entire Week, Beginning Monday, March 10

The Most Stupendous Picture in History

3,500 Persons 500 Horses Squadron of Airplanes

Squadron of Tanks Cost More Than $335,000 00

Took 11 Months to Make

Over 80,000 Feet of Film Used

8,000 Feet of Battle Scenes Taken

A tremendous, soul-stirring love drama, with the world war as a background. A dramatic triumph. Special symphony orchestra and music score

Matinee Prices
First Floor 25c
Balcony 15c
Lege Boxes 35c

Night Prices.
First Floor 50c
Balcony 35c
Gallery 25c
Lege Boxes 75c

(U. S. Government War Tax Additional)

At left, one of the advertisements in an Italian paper; in the center, the Hungarian appeal and at right, how the picture was offered to readers of the country press

COMMON CLAY

Poli's theatre, New Haven, has an attractive lobby for the showing of Fannie Ward in "Common Clay." The model of the woman was over eight feet high

Successful Neighborhood Manager Tells How He Sells "Bi-Product of His House

there were many fathers in the audience too.

"The parent also is partial to those old nursery stories told to them in their childhood, such as Babes in the Woods, the Three Bears, Cinderella and the Magic Slipper, etc. Naturally they tell these stories to their children, and in addition to that the schools now are aiming to develop imaginations through the use of the fairy story.

"Therefore I knew I would be successful when with proper human appeal advertising I put on filmizations of such stories on Saturday afternoon. The films of this nature were shown only at the kids' matinee, the regular evening features going on at night.

"I have not had one failure in the last year on childrens' matinees. However, I do not over-work them; one, say every two or three weeks. But for every Saturday afternoon I buy an inexpensive film, even if not a feature, but which embodies an appeal to the child mind.

"I have also enlisted the benefit plan on these matinees, some of them which have been held on Friday afternoons or midweek afternoons.

"These are also by-products inasmuch as your theatre is standing idle.

"Recently I put on a benefit matinee on a Friday afternoon with a college alumni association of women. They were trying to raise money to provide free scholarships for girls. Together we put on a matinee of childrens films, The stars were child stars with a rousing Arbuckle comedy. The women went out and sold tickets. These women fired with enthusiasm worked hard. The result was that the street was blocked when the doors opened. In the summing-up the theatre got as its share a tidy sum while the women were more than satisfied.

"All in all we made friends of those women, of those who enjoyed the performance and made some money out of the theatre at a time when it would have been idle.

"Of course discretion must be used. Any old thing won't go. They must be worked out to a nicety—with advertising, the right kind—as the predominant factor.

"Your theatre has a by-product value, and from thees by-products—utilized waste time—you will be able to pay for repairs and over-head which would ordinarily have to come out of the regular evening performances."

Great Campaign in Putting Over a Week's Run

(*Continued from page* 2117)

Sill another novel stunt came through the co-operation of the two Vendome restaurants, the most prominent in the city, which offered special "Heart of Humanity" menus for the week before the showing of the picture and during the showing. The name of the picture was printed prominently on the menu and of course the theatre got a lot of unusual advertising.

For three days in advance of the showing the theatre employed a woman singer to render the song, "The Heart of Humanity," and window displays on it were secured in the Grand and Woolworth stores. Since the record was not ready, Mr. Barclay prepared special displays for the Victor and Columbia dealers and in addition there were displays in the windows of all the leading stores of the city that handle musical goods. These displays were made largely by use of cut-outs from the one, three and six-sheets.

Return of Soldiers Featured at Top of the Bill at Broadway

(*Continued from page* 2115)

taneous than if this had been staged as a regular number.

Then comes the comedy, Lee and Moran in "Lay Off." Musical Director James C. Bradford has arranged a most attractive musical score for this, including a lot of the latest hits and some of the old favorites, all of it light and catchy so that the audience is kept humming most of the way through. In the order that they are rendered the numbers are: "The Canary," "Dixie Melody," "I'm So Happy," "Cold Turkey," "Oh, Helen," "Texas Fox Trot," "Walking the Dog," "Come On, Papa," "Do, Re, Mi," "I'll Say She Does," "A Wee Bit of Lace," "High Yaller," "Pahjamah," "Mama's Blues," "Tackin' 'Em Down," "Aces High," and Herbert's "American Serenade."

Then with an amber spot on the singer, Miss Edwards rendered delightfully "Your Boy and My Boy," and after this comes an organ solo, followed by the feature, Rupert Julian in "The Fire Flingers." Here we have a mystery story that is inclined to be melodramatic at times and with lots of action to it, but the score that is played at the Broadway stays away from the conventional and Mr. Bradford's originality certainly makes it all the more enjoyable. There is an entire absence of the hurry and scuffle music so usually found in a picture of this sort. As a matter of fact the score elevates this strong picture.

At the screening there is Langey's "Canzonetta" used, and then when we get a flash of the stenographer at her desk there is "Have a Smile," turning into "March Jouesse" with the flash of the back end of the office. When we see Olwell at the safe, "The Perfect Melody" is used, turning into "Serenata" with the title, "At the noon hour," and then when the auto appears with Olwell to Borch's "Turbulence." As he enters the room the music becomes "Rienzi" and then "The Erl King" when he attacks Hatton. With the title, "You could look like him," we have Tschaikowsky's "Final Symphony" until the policeman is seen entering the kitchen, when we get an appreciated touch with "Wearing of the Green."

When Hatton is seen to lock the door there is a shift to "Prelude from Eva" and "Hymn to the Sun" as the stenographer enters, with "Perpetual Motion" coming in for the police chase. "The Asra" comes with the title, "The next morning," and then with the appearance of Winnie, the theme, "Evensong," is introduced. Then follow "Nocturne" and "Bocturne" and the theme again with the reappearance of the girl. As the accomplice enters, "Cicely" is played and then with the title, "Bring my finger prints," comes "Un Sonnett d'Amour," and with the final title, "They are identical," we have the theme to the end.

Live News from the Producers

World Film Announces April Schedule

World releases for the month of April will start with "The Little Intruder," starring Louise Huff, with Johnny Hines as her leading man. Kitty Gordon, Montagu Love and June Elvidge also star in pictures on the April schedule.

The story of "The Little Intruder" was written by H. S. Sheldon. The continuity was prepared by Clara S. Beranger. Oscar S. Apfel directed the production, while Alfred Gondolfi handled the camera. Other prominent players appearing in this production are George MacQuarrie, Stuart Holmes and Albert Hart. "The Little Intruder" is scheduled for release on April 7.

On April 14 will be released "The Scar," made into a screen drama by Hamilton Smith from one of Gaboriau's famous nevels. Kitty Gordon is the star of the production, with Irving Cummings appearing as her leading man. The picture was directed by Frank Crane, with Lucien Tainguy as cameraman. Prominent in the cast are Eric Mayno, Frank Farrington and Ruth Findlay.

"The Quickening Flame" is the title of the World Picture scheduled for release on April 21. The story was written by Elizabeth R. Carpenter, and was adapted for the screen by Giles R. Warren. Montagu Love and June Elvidge are starred in the production. Albert Hart and Jack Drumder are prominently cast in the picture. Traverse Vale directed "The Quickening Flame," with Alfred Moses as the cameraman.

Mary Miles Minter and Alan Forest appear in "The Intrusion of Isabel," American Film

Four All-Star Series in This Month

Metro Offers May Allison, Bert Lytell, Viola Dana and Emmy Wehlen in Screen Versions of Popular Novels

May Allison, Metro Star

FOR the month of April, Metro's program of releases is comprised of four All-Star Series productions, and they declare that as far as story and plot are concerned, their success is already assured.

Each of these four features has for its foundation a novel or short story, which has met with the approval of publishers, editors and the thousands of readers of well known authors.

In presenting these offerings to the lovers of the silent drama, Metro has selected them with a view to variety of theme and fitness for the respective stars, and in accordance with the policy of this firm of producers the settings, interior and exterior, are said to be of the highest standard of the screen.

The first of these is "The Island of Intrigue" which will be released on April 7, with May Allison in the stellar role. The play is taken from the popular novel of the same name by Isabel Ostrander, and enhances the thrillng story of advnture, love and intrigue.

The cast supporting Miss Allison in this tale includes Frederick Vroom, Jack Mower, Mrs. Lucille Ward, Gordon Marr, Lillian West, Hector V. Sarno, Tom Kennedy, Chance Ward and Edward Alexander.

The novel was adapted to the screen by A. S. Le Vino and June Mathis, and was directed by Henry Otto, with William E. Fildew at the camera. Maxwell Karger gave the piece his personal supervision.

Number two of the quartet of features will be released April 14, and is called "Blackie's Redemption," a title which is descriptive of the part essayed by popular Bert Lytell.

The famous "Boston Blackie" stories by Jack Boyle, as published in the *Red Book Magazine,* are the basis of this drama. In the cast surrounding Lytell, besides Miss Lake and Mr. Kolker, are Bernard Durning, Jack Duffy, William Musgrave, Gertrude Short, Don Bailey, Wilton Taylor and a real Chinese actor, Ah Tov.

Under the supervision of Maxwell Karger, John Ince has directed this drama. Finis Fox adapted the play from Jack Boyle's stories, and Robert B. Kurrle cranked the camera beside Mr. Ince.

On April 21, "Madelon of the Redwoods" will be released, which marks the picturization of the first of the many books from the pen of Mary E. Wilkins (Freeman). "Madelon" was the name of the novel.

Viola Dana has a refreshing role as the star. The screen adaptation is the work of Finis Fox. Edwin Carewe, directed, and in the cast are Wheeler Oakman, Edward J. Connelly, Pat O'Malley, Peggy Pearce and Virginia Ross.

The last of the Metro's four April offerings released April 28, is the return of Emmy Whelen in her new romantic-comedy, "An Amateur Adventuress," adapted to the silent drama from the novelette by Thomas Edgelow published in *Young's Magazine.*

Russell in "Some Liar"

May 11 is the release date set by the American Film Company for the next "swift and snappy romance" of William Russell Productions.

"Some Liar" is the title, picturized from a story which James Oliver Curwood contibuted to *The Green Book* last October. Stephen Fox made the screen adaptation.

Eileen Percy enacts the role of the maid for whose admiration the "liar" spins his tallest yarns of wholesale murder. Henry King did the directing.

"Sir Sidney" in Film

A forthcoming Mutt and Jeff Animated Cartoon, "Sir Sidney," available at all Fox exchanges, shows the Peace Conference at Paris as the basis for a comedy.

Mutt and Jeff arrive with credentials. Sir Sidney is pictured as an important diplomat. Bud Fisher's famous comedy team in films are described as big winners.

Will Boom the Salvation Army Special

In Addition to the Salvation Army Co-operation Throughout the Country a Book and a Song Is Expected to Provide Exhibitors with Exceptional Exploitation Aids

WHAT the Famous Players-Lasky Corporation declares will be one of the greatest exploitation campaigns ever accorded a motion picture will be centered on "Fires of Faith," the big Salvation Army special feature.

Many out-of-the-ordinary channels are opened for progressive exhibitors in helping to place this production before as many millions of the people as possible.

The regular advertising campaigns generally conducted through the trade journals, newspapers, magazines and billboards will be in keeping with the calibre of the production. But other exploitation aids will augment this national publicity drive.

A book has already been written and published direct from the screen version, thus reversing the usual method of procedure.

"Fires of Youth" is also the title of a song which the publishers claim will receive unusually wide circulation, and which they declare is catchy and tuneful enough to surely attain a wide vogue.

Doughnut Remembered

And the lowly doughnut has not been forgotten in the many aids given the exhibitor by Famous Players'Lasky in a special twenty-four page press book.

Millions of persons throughout the entire country are said to be anxious to see Commander Booth, and she has an active part in the film and a splendid cast is heralded in her support.

"The Advertising and Publicity Department has arranged a campaign for 'Fires of Faith' that makes it possible for every exhibitor who runs this film to score a ten strike," said Al. Lichtman, General Manager of Distribution for Famous Players-Lasky Corporation, in outlining the proposition.

"Aside from the advertising and publicity campaigns on the film in newspapers, magazines and trade papers, there will be open to the progressive manager, various different channels which he can use to put over the picture.

"In the first place there is a 40,000 word novelization written from the film, by Charles Kenmore Ulrich and published by Grosset & Dunlap. This is perhaps the first time that a book version of a story has been published from the film.

"The volume is nicely bound, has fifteen half-tone illustrations of scenes from the photoplay, and an all-round jacket or paper wrapper in four colors, also embellished with scenes from the picture. This book, as well as the photoplay, has been officially endorsed and recommended by Commander Booth. The volume will sell at the popular retail price of fifty cents a copy.

"The publication of this volume at the time of the release of the picture gives the exhibitor a fine opportunity to work up some unusual and extra publicity in co-operation with the booksellers of his town. One of the best methods of procedure is that the exhibitor call upon the bookseller just as soon as the picture is booked, have him order a large stock of the novel and then arrange for a window and interior display using the advertising material from the publishers and the supplementary paper which will be furnished the exhibitor through the Famous Players-Lasky exchanges.

"Furthermore, the book dealer can be prevailed upon to mention the announcement of the picture in his advertising copy in reciprocation for advertising the book in the lobby displays of the theatre and in the exhibitor's newspaper announcements.

Attractive Posters

"Then there is an attractive one-sheet poster being prepared, a reproduction in colors of the popular 'Doughnut Girl' cover of a recent issue of the Saturday Evening Post. This poster, it is pointed out, opens up numerous channels of exploitation to the exhibitor. Owing to the high esteem in which the Salvation Army is held in every American community, it will not be difficult to place them in office and store windows not ordinarily given over to general advertising.

"In fact, it will be found that merchants and citizens generally will be not only willing but anxious to co-operate in every way possible if the exhibitor will donate a percentage of the receipts of the opening day to the local corps of the Salvation Army. Moreover, if this is done it is more than likely that returned soldiers will be eager to assist in an advance sale of tickets," continued Mr. Lichtman.

"The erstwhile lowly but now exalted doughnut even may be turned to good advertising use, either distributed free to patrons or, better still, sold to them for the benefit of the Salvation Army. In this connection, during the recent engagement of 'Ladies' First,' at the Nora Bayes theatre, New York, a number of Salvation Army girls gave away doughnuts and Miss Bayes's solicitation was responsible for the collection of nearly a hundred dollars for the Army at each performance.

"All these suggestions and others are incorporated in a special twenty-four page press book on 'Fires of Faith' which is now being prepared. The edition of this press book, which will be twice the dimensions of the usual press books issued by the company on its productions, will run to nearly twenty thousand copies and will be distributed to every exhibitor in the United States, serving as a sales medium as well as an exploitation aid. The press book will be most attractive typographically, including a complete list of all the Salvation Army headquarters in the United States with the name and address of the officers in charge.

For the Singers

"Another tie-up possibility for the picture is a song published by Waterson, Berlin and Snyder, especially written and dedicated to the film, entitled 'Fires of Faith.' The music offers an exceptional ballad by well known writers, the words being by Lewis and Young and the music by M. K. Jerome. The song also presents the musical theme of the photoplay and is part of the music score prepared by George W. Beynon.

"Local music dealers will be glad to co-operate with exhibitors along the same lines as the book dealers and the progressive exhibitor will be in a position to tie up the respective exploitations of the film, the book and the song to his advantage. Besides this, exhibitors will be furnished with slides containing the chorus of the song by Waterson, Berlin and Snyder, free of charge.

"With the individual advertising campaigns given by the distributors of the film, the song and the book plus the co-operation of the Salvation Army, the exhibitor who books 'Fires of Faith' has at his command a wonderful opportunity to put over a big showing. This publicity is backed by the unusual quality in the film itself. With its dynamic title and the inspiring theme, its splendid cast, admirably directed by Edward Jose and the fact that Commander Booth herself takes active part, it is quite evident that this film will be one of the biggest box-office possibilities this season."

Little Ben Alexander and his seven puppies in "The Turn In the Road," released by Exhibitors' Mutual

Olive Thomas Gives a Piece of Her Mind

"It is not the Tired, but the Re-tired business man who makes the theatrical business boom," says Olive Thomas. She used to be in the Ziegfeld Follies constellation. Olive says the average New York business man, when he reaches the state of affluence which permits his associating with the stage beauties, only has to work about two or three hours a day, and most of the time he never goes near his office. The young fellows who do all the work and are compelled to be at the desk from nine to five are the real tired business men and can't afford the Follies. Their recreation is the moving pictures, and that is why Olive now feels that she is doing a real service in helping these boys forget for the time the drudgery of the office. Olive is now the idol of the Tired business man and not the Retired business man as she was when in the Follies. She is in the movies now, starring in Selznick Pictures.

Wm. S. Hart Story Selected

William S. Hart's next picture will be from a magazine serial called "Square Deal Sanderson," it is reported, though little is as yet being announced concerning the picture or the cast.

It is understood, however, that Mr. Hart has arranged to secure a particularly strong company of players to enact the roles in the production.

The Artcraft star began work last week on the production at his Hollywood studio and several important sets are being constructed.

"From Headquarters" Scores

Vitagraph declares that to recount the big runs now being scored by Vitagraph's Anita Stewart feature, "From Headquarters," would mean the listing of a goodly percentage of the important picture theatres whose booking dates have so far made available a run of the pitcure.

The New Theatre in Baltimore began a run on March 24, and, scattered all over the country, other big houses are putting the picture in as their dates permit.

Pearl White, in the Fifteenth Episode of "The Lightning Raider," Pathe serial

Goldwyn Distributing Corporation announces that unusual attention has been called to its release, "The Eternal Magdalene"

Goldwyn Names Spring Releases

Says Five Powerful Productions Are on Current Schedule, Including a Rex Beach Offering

PICTURES that are certain to add tremendously to the popularity of Mabel Normand, Geraldine Farrar, Tom Moore and Madge Kennedy, including a virile Rex Beach production, is what Goldwyn promises in spring offerings.

Leading off is the latest Mabel Normand broad comedy, "The Pest," which Samuel Goldwyn confidently predicts will surpass in popularity her "Sis Hopkins."

W. Christy Cabanne, supervised the production of "The Pest," his first Goldwyn assignment, released April 20.

A week following "The Pest" comes what is heralded as Geraldine Farrar's most powerful screen offering, "The Stronger Vow," a vehicle which reveals the international celebrity as an incomparable artiste because of the extraordinary demands her new role makes on her ability.

Again the diva is supported by Milton Sills and Tom Santschi, who contributed not a little to the success of her previous Goldwyn productions, "The Hell Cat" and "Shadows," as well as by Hassard Short, who distinguished himself in Miss Farrar's support in "The Turn of the Wheel."

Third in the list of Goldwyn's spring releases is Tom Moore's newest comedy-drama, "One of the Finest," in which he is said to duplicate his brilliant performances in "Thirty a Week" and "A Man and His Money."

Aside from the comedy element in "One of the Finest," it is declared to be replete with tense situations that bring out the young star's splendid dramatic talents. Again Tom Moore has vivacious Seena Owen as his vis-a-vis, and once more the Goldwyn star has Harry Beaumont as his director.

"Leave It to Susan," Madge Kennedy's newest Goldwyn production, will be released May 11. Though the light comedy element is the main theme of the new Madge Kennedy release, the star is once more given opportunity to display her versatility—to evoke heart throbs as well as laughter from her audiences. Wallace MacDonald is Miss Kennedy's leading man in "Leave It to Susan." Clarence G. Badger, who showed his directorial skill, in six other Madge Kennedy-Goldwyn productions, is directing "Leave It to Susan."

Rex Beach's "The Crimson Gardenia" is described as a powerful picturization of one of the famous author's best sellers, is his newest contribution to the screen. It is expected to equal the tremendous impression made by Mr. Beach's recent success, "The Brand."

New Orleans, at the height of the carnival season, is the locale of "The Crimson Gardenia," released May 18.

Miss Condon East to Sell Picture

The six-reel film made by the New Art Film Company at Long Beach under the direction of Frederick Sullivan and with a cast that included Jack Mulhall, Helene Chadwick, Pauline Curley, Leo Pearson, Charles Spere, Wharton Jones, Emmett King, Ann Shaffer, Gordon Griffith and others, is shortly to be offered New York buyers by Mabel Condon, who is in the east with the film. As yet the subject is unnamed. Miss Condon will be aided in the sale of the film by George B. Watters, general manager of the New Art Company.

A bit of "atmosphere" in the Harold Lockwood production, "A Man of Honor"

Rowland Goes to the West Coast

Metro Head Aims to See "The Red Lantern," New Nazimova Subject—Will Exploit Production Largely

RICHARD A. ROWLAND, who, together with Maxwell Karger, presents the Nazimova de luxe screen dramas, left on a hurried trip for Hollywood, Cal., this week to see a projection of the star's latest feature, "The Red Lantern," the cutting and assembling of which has been finished under the personal supervision of Mr. Karger.

Immediately upon Mr. Rowland's arrival in California a conference of executives of Metro Pictures Corporation, who are the exclusive distributors of the Nozimova Productions, will be held to perfect the details of special plans for the exploitation and distribution of this sensational production.

Both Mr. Rowland and Mr. Karger consider "The Red Lantern" the artist's greatest achievement on the screen or stage, and they propose to leave no stone unturned in exploiting it on a scale and in a manner never before attempted with a picture.

Already a nation-wide advertising and publicity campaign has been inaugurated to aid the exhibitor in getting the very best results from this feature. Definite announcement of the details of other promotion plans, recently evolved, will be forthcoming after Mr. Rowland sees the picture and consults with Mr. Karger and their business associates.

The release for this spectacular photoplay, Mr. Rowland stated on the eve of his departure, has been set for April.

It will be the first of the new series of big Nazimova productions of big stories produced in a big way. All of the picture, Mr. Rowland said, will be made in California. They will be the most elaborate series ever undertaken in the annals of the screen. They will even excell Nazimova's first series, he says, and will be produced without refernce to speed and with attention given to the minutest detail.

"The Red Lantern," he pointed out, will be a good example of what the famous actress will do in this new series. In strength of story, elaborateness of production, wealth of costume, lighting, setting, direction and photography, it will establish new standards in the industry and advance the art of the screen twenty-five years.

It is a tale of great sweep and power, painted in bold colors, and not only gives Nazimova the finest opportunity she has yet had for a display of her great versatility, but provides her with a background even more atmospheric and picturesque than "Revelation" or "Eye for Eye."

It was produced at a cost of a quarter of a million dollars. Among the massive and striking sets is a faithful reproduction of a famous Pekin street, with its dwellings, shops, temples and bazaars and the historic throne room of the Emperor.

Rialto of Minneapolis Invades the East

George E. Luxton, associated with Sid Lewis of the Rialto Theatre Supply Company, Minneapolis, is making a trade tour of the Eastern and Central states in the interest of his concern.

And from all reports the tour is described as a most successful one. Mr. Luxton states that he has already placed several of the articles manufactured by the Rialto with many of the leading producers, laboratories, theatres and distributors.

Sid Lewis, President of the Rialto of Minneapolis, was at one time travelling general auditor of General Film Company, and later manager of their Minneapolis exchange. He afterwards organized a poster mounting company with shops in both Minneapolis and Chicago. This is still an adjunct of The Rialto Theatre Supply Company which was organized about three years ago.

The offices and display rooms alone occupy 12,000 square feet and the clerical staff in the office is composed of eleven persons. The exclusive agency for Motiographs throughout the entire Northwest is held by the Rialto.

A four story concrete building is planned to house all Rialto activities and it is said that an excellent location has been secured in the heart of the film district in Minneapolis.

The chief articles manufactured by Rialto that Mr. Luxton is introducing nationally at this time are: a shipping case which has met all requirements of the U. S. Government; a film patcher and rewind; a novel film band and about fifteen other articles calculated to be useful to the trade.

A handsome 200 page catalogue, profusely illustrated on heavy cream enameline paper, is issued by the Rialto. Mr. Luxton goes from New York to Philadelphia, Washington, Pittsburgh, Cleveland and Chicago before returning to Minneapolis.

Percy Uses Bruce Scenics Regularly

H. L. Percy, of the Rialto theatre, Medford, Ore., writes to Vice-President E. W. Hammons, of the Educational Films Corporation of America, that he is a regular user of Robert C. Bruce scenic pictures, and that he finds them far superior to any other material of the kind available in his territory. Mr. Percy has just acquired two other theatres in addition to the Rialto, and says that the "Educational" single-reel attractions are to be featured in all his houses.

Three New Christie Comedies Are Described

CHRISTIE FILM COMPANY, announces that the titles of its three latest single-reel Christie comedies are "Brides For Two," "Oh What a Night" and "Hard Luck," directed respectively by Wm. Beaudine, Al E. Christie and Scott Sidney.

In "Brides for Two," Ethel Lynne, Earl Rodney, Roscoe Karns and Dorothy Dane are the prominent players. It is described as a diverting story of a bachelors' card club, and the reticence of the members to admit that each—being alleged women haters—was backsliding and contemplating marriage, leads to an amusing situation in which the bachelors become benedicts and their efforts to cover up their matrimonial adventures leads them into difficulties with their wives and hotel detectives. The story is by John D. Newton.

"Oh What a Night," with Bobby Vernon and Dorothy De Vore, is said to hit a popular chord in seeing the funny side of a "spook meeting." Bobby's entertaining adventures during the night which he had to spend with the Human Ouija Board, because he was engaged to a girl who believed in "spooks," should be a warning to young men who contemplate marrying into families who are addicted to spirits of this nature. The story is by Walter Graham.

In "Hard Luck," Ethel Lynne and Jay Belasco are presented as fond sweethearts. Jay and Ethel have their troubles in a rather amusing way, it is said. Robert Hall wrote the story.

"Marrying Molly" and "Apartment 23" are the Christie Comedies which will follow these three.

To the left is a moment in the Madlaine Traverse-William Fox production, "The Love That Dares." Gladys Brockwell is shown in the center and to the right is a moment in "Married In Haste" with Albert Ray and Elinor Fair

Big Eastern Plant for Famous-Lasky

With the expectation that the cameramen will be "shooting" before next Summer, the Famous Players-Lasky Corporation will start work soon on a gigantic producing plant to be located in Long Island City.

Two entire city blocks have been secured for the new plant, one block housing the studio and the other the laboratories. A glass covered stage and one large open air stage will be included in the studio equipment in addition to offices, dressing rooms, etc. The laboratory plans have been laid out under the supervision of Frank Meyer.

The new plant, which will be fifteen minutes' ride from the heart of the city, is being built with the intention of giving those stars of the company who cannot go to California producing facilities equal to those provided on the West Coast.

Ralph Kohn, assistant secretary of the corporation, has been in charge of the

Kin Hubbard, creator of "Abe Martin" in Universal Screen Magazine

Great Record Claimed for Frank E. Woods

A LOS ANGELES film man declares a record that has not been paralleled in annals of motion picture industry history, has been made by Frank E. Woods, the supervising director of Paramount Productions made at Hollywood studios, in that Mr. Woods has supervised the making of no less than 570 motion pictures since 1914.

A great number of the most successful film plays released to date came to the screen after supervision by Mr. Woods.

Supervising means all the word implies, and Mr. Woods has had his advisory say in every picture he has been connected with from the selection of a story down to the cutting, assembling and editing.

This surprising number of pictures supervised dates back to 1914 and to the Reliance and Majestic companies, which flourished under the guiding hands of David W. Griffith and Frank E. Woods. With these pictures were those known as Masterpictures, distributed by the Mutual. Now for more than a year and a half the big majority of the Paramount productions have been made under his supervision.

Five hundred and seventy pictures is cited as furnishing a fine record, and appearing in them are some of the following artists: Mae Marsh, Robert Harron, Dorothy Gish, Norma Talmadge, Douglas Fairbanks, Wallace Reid, Bryant Washburn, Henry B. Walthall, Ethel Clayton, Constance Talmadge, Lloyd Ingraham, De Wolf Hopper, Sir Beerbohm Tree, Vivian Martin, Jack Pickford, Sessue Hayakawa, Fred Stone, Lila Lee, Fay Tincher, Rozika Dolly, Bessie Love, John Emerson and a host of others.

From present indications, it is claimed that Mr. Woods is likely to double his five hundred and seventy productions within a like period—it is five hundred and seventy "odd" already.

Joe Brandt Cites Prosperity of the Serials

THREE months of studying conditions in various parts of the country, visiting with hundreds of exhibitors, exchangemen, editos and critics has convinced Joe Brandt, head of Universal's serial department, that the serial market is better today than at any time during the past four years.

Mr. Brandt returned to New York Monday from Universal City after supervising the starting of "The Red Glove," featuring Marie Walcamp, and "The Midnight Man," which will introduce James J. Corbett to the screen. Mr. Brandt spent over six weeks at the studios and the remainder of his time visiting exhibitors in various cities and in studying conditions and in creating ideas for better exploitation of Universal serial productions.

Just prior to returning to New York Mr. Brandt selected the type of story he has found most suitable for Eddie Polo's next serial production, deferring his selection until he had visited many cities to learn what sort of a serial exhibitors and public desired to see Mr. Polo featured in. The title for the new serial Mr. Brandt refused to divulge but stated that he was confident it would prove the best vehicle the star has ever had and that in all probability it would be eighteen episodes in length.

In practically every territory visited, Mr. Brandt states, he found serial conditions proving and a demand for the continued films increasing steadily as the warmer months drew near. Mr. Brandt has predicted that this spring and summer will see serials given a wider distribution than at any time since the idea of showing continued films was first conceived. In the West and Middle West, exchanges have recorded a record number of bookings on "The Lure of the Circus" and "The Red Glove" according to Mr. Brandt and adds that exchangemen have already received numerous requests for bookings on the Corbett serial, which is not scheduled for
search for a location for the new plant.
release until May.

Hodkinson Has Zane Grey Films

Announces Distribution of Famous Author's Pictures as Second of Four Big Lines of Product

THE new Zane Grey pictures, made by the author's own company and with his cooperation, are this week announced as the second of the big new lines of product to be handled by the W. W. Hodkinson Corporation in forthcoming months.

This announcement follows closely on the heels of the recent news concerning the alignment with the Hodkison Corporation of the Augustus Thomas-Harry Raver-George Irving-Leah Baird series of features. It is hinted that it will be followed in the near future with other announcements of equal interest in keeping with the Hodkinson policy of confining its energies to four big lines of product of the "special" type.

News of the plans and activities of the Zane Grey Pictures, Inc., have already been published, but the identity of the organization chosen to distribute these new pictures has been withheld until the present time. The Zane Grey Pictures Company is the author's own company; the books of Zane Grey will be used as the basic material for the productions, and the author himself will cooperate in the making of the pictures. To a greater extent than has ever before been attempted, this company will produce the books of this famous author, not as some director thinks the books ought to have been written, but exactly as the novels were conceived and put in literary form.

The Zane Grey Company is now working on the first production of the series, a picturization of the author's novel, "Desert Gold." The part of Dick Gale is being played by E. K. Lincoln. Casting for this production has been carried on both in the West and the East. One of the latest additions, for instance, is William Bainbridge, seen in "Hands Down," "God's Country and the Woman," and many other pictures, who in "Desert Gold" takes the part of the rancher, Belding. The rest of the cast has been just as carefully chosen.

Benjamin B. Hampton is president of Zane Grey Pictures, Inc.; Van Campen Heilner, one of the editors of *Field and Stream,* is associated with him. The man mainly responsible for the organization of the Zane Grey Company is Eltinge F. Warner, owner of *Field and Stream* and *Smart Set,* who "discovered" Zane Grey when he was a struggling writer nearly a dozen years ago.

T. Hays Hunter is in charge of the direction of "Desert Gold." Mr. Hunter has directed many successful screen dramas, his latest being "The Border Legion," another Zane Grey story. The New York offices of the corporation are at 3 East 44th street, and are in charge of Charles A. Weeks, treasurer of the company.

E. K. Lincoln, star of the S-L Production, "Virtuous Men"

S-L Installs Special Service Bureau

Arthur H. Sawyer and Herbert Lubin, sponsors of "Virtuous Men," the first Ralph Ince Film Attraction, starring E. K. Lincoln, will put into effect with the release of this production the theory that "no picture—no matter how good it is, sells itself." A special service bureau has been installed at the S-L offices to give direct aid to exhibitors presenting "Virtuous Men."

Publicity material tied up direct with the important points of the production, the director, the star, etc., has been prepared. A new idea in the matter of lobby display has been worked out for the benefit of exhibitors. Several of the illustrations making up this display are from original paintings by Clarence Underwood, Gustav Michelson, R. G. Morgan and other famous artists. A new service of color combinations has also been used for the lobby photographs. A diversified number of cuts suitable for newspapers, magazines, programs, etc., embracing the star, the biggest moments in the drama and reproductions of the paintings by the artists mentioned above, will be available. A comprehensive press sheet has been designed containing only matter essential to the exhibitor in selling his entertainment. Every line in this press sheet has been carefully weighed from the standpoint of the showman's actual requirements.

The executives of S-L Pictures have to their credit several years' experience in the production, exhibition and exploitation of films, and are thoroughly conversant with the requirements of the exhibitor.

All Foreign Rights Sold on Garson Feature

"THE UNPARDONABLE SIN," starring Blanche Sweet and personally directed by Marshall Neilan, has been sold for the entire world outside the United States and Canada, by Harry Garson.

This is the big ten reel special that adopted the very unusual method of having its premiere in Detroit instead of New York or Los Angeles.

Of the many territorial buyers that made a quick trip to Detroit when the enthusiastic reports began coming in was Bobby North. Mr. North and Lawrence Weber own the Apollo Trading Company in the Long Acre building, New York City.

According to all reports Bobby North saw the picture exhibited at the Broadway-Strand in Detroit and ten minutes afterwards managed to secure a short option for all the foreign rights. He declared that the picture was not only a positive knockout for this country but that it possessed that other peculiar and very essential International angle.

To show how determined Mr. North was in closing the deal at once the producers cite his quick trip to the telegraph office and then to the long distance telephone and then finally to the fastest train direct to New York from Detroit.

He stated that the deal was so stupendous that he felt he should see his partner Lawrence Weber before finally closing it. But Mr. Weber was on a fishing trip in Florida, and apparently was out in the only available boat when finally located, but he could not be reached in time to close the deal before the option expired, according to report.

Bobby North then boarded a train back to Detroit and closed the deal on his own personal responsibility for his concern and secured all foreign rights for the Garson production.

Mr. Garson then went to Los Angeles where he will personally supervise the Los Angeles opening of "The Unpardonable Sin," at the Majestic Theatre starting March 31 at $1.50 top admission price.

Cites Interest in Timely Film

The Lenten season is witnessing extraordinary activity in the Vitagraph branch offices in connection with bookings on the five-reel feature, "From the Manger to the Cross."

This pictorial presentation of the life of Christ from his birth in Bethlehem to the final tragedy on Calvary, has received the endorsement of the Christian clergy of all denominations. The fact that this is the only picture ever taken in Palestine and Egypt stamps it as the one film portrayal of the life of Christ worthy of the highest recognition of the public.

"Better 'Ole" Scores

The following wire was received by Ricord Gradwell, President and General Manager of World Film Corp., from a representative of World Pictures in Chicago:

"With a steady rain all day, 'The Better 'Ole' opened at the Rose theatre Monday to the best Monday business the house has done in months. The combined receipts of two other houses in the same block owned by the same people and playing pictures of best known stars failed to equal 'Better 'Ole' business by one hundred dollars. One of our best known newspaper critics after looking at the picture summed it up by saying it is such great fun of strange fashion that it has a distinct appeal that is of lasting quality."

"(Signed) L. A. ROZELLE."

Mary Mac Laren
in
"The Amazing Wife"
UNIVERSAL SPECIAL ATTRACTION

Mary

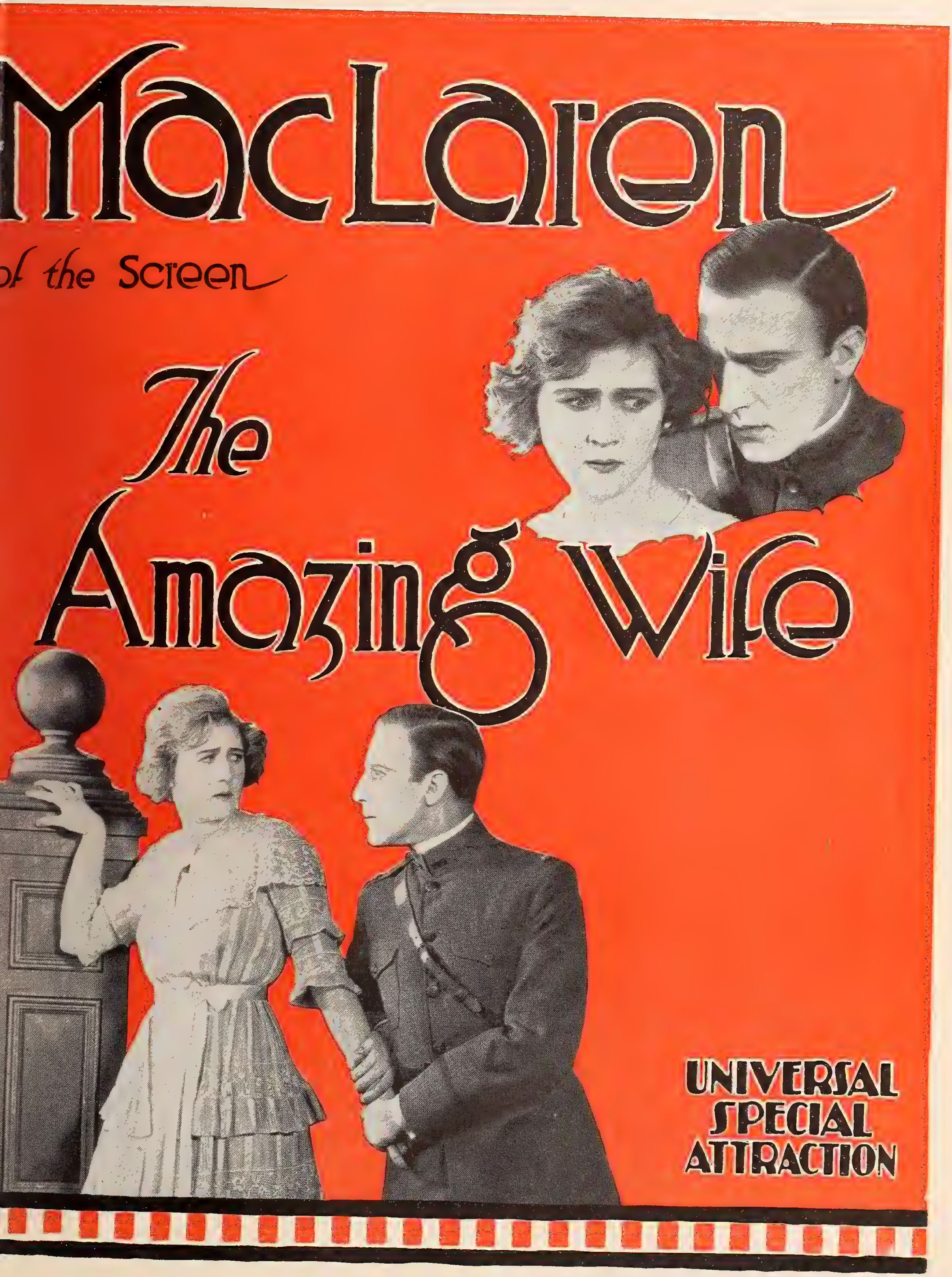
The American Beauty

THIS is an unusual picture for the reason that the suspense—which is one of the biggest reasons for moving pictures—never lets down for a moment but keeps growing and growing.

Picture beautiful Mary MacLaren in this hugely dramatic situation—a penniless young widow, she claims a deceased man's name to keep from starving—is accepted by society—and then, with horror-struck eyes, sees the dead come to life again.

Here is an up-to-the-minute Universal Special Attraction that will make them thrill with the beauty of its romance. See it without fail at your nearest Universal Exchange— now— to-day!

UNIVERSAL FILM MFG. COMPANY
1600 Broadway
CARL LAEMMLE, Pres. New York

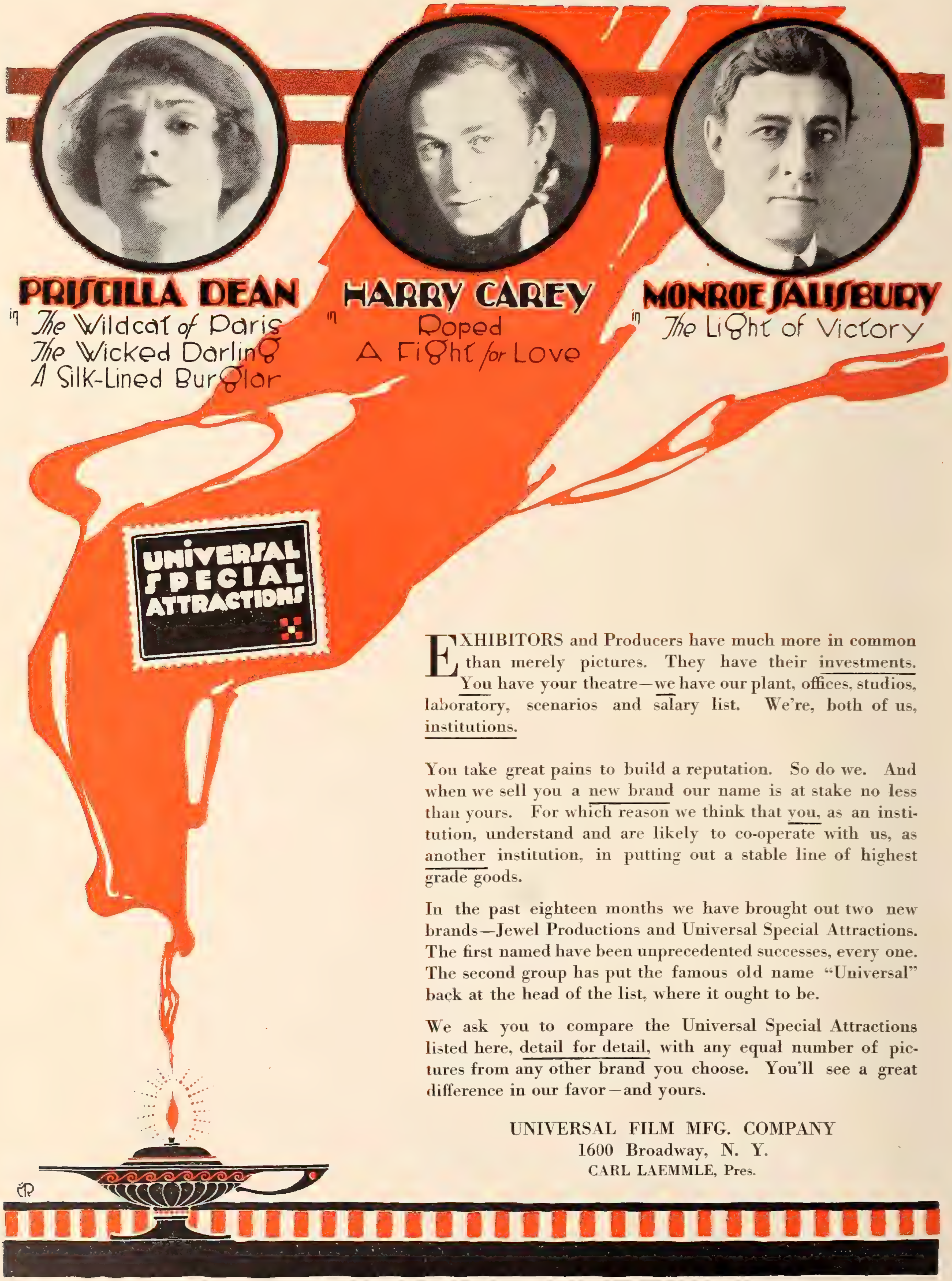


MacLaren

of the Screen

The Amazing Wife

UNIVERSAL SPECIAL ATTRACTION


PRISCILLA DEAN
in The Wildcat of Paris
The Wicked Darling
A Silk-Lined Burglar
HARRY CAREY
in Roped
A Fight for Love
MONROE SALISBURY
in The Light of Victory
UNIVERSAL SPECIAL ATTRACTIONS

EXHIBITORS and Producers have much more in common than merely pictures. They have their investments. You have your theatre—we have our plant, offices, studios, laboratory, scenarios and salary list. We're, both of us, institutions.

You take great pains to build a reputation. So do we. And when we sell you a new brand our name is at stake no less than yours. For which reason we think that you, as an institution, understand and are likely to co-operate with us, as another institution, in putting out a stable line of highest grade goods.

In the past eighteen months we have brought out two new brands—Jewel Productions and Universal Special Attractions. The first named have been unprecedented successes, every one. The second group has put the famous old name "Universal" back at the head of the list, where it ought to be.

We ask you to compare the Universal Special Attractions listed here, detail for detail, with any equal number of pictures from any other brand you choose. You'll see a great difference in our favor—and yours.

UNIVERSAL FILM MFG. COMPANY
1600 Broadway, N. Y.
CARL LAEMMLE, Pres.

Special Service Section on

Priscilla Dean in "Amazing Wife"

IF you are going to show "The Amazing Wife" you want to take the fullest advantage of the title, but at the same time avoid adding any comment of your own that is suggestive of the wronged girl stuff, for there is nothing of the sort in the picture. Here is the case of a girl who does commit a fraud, but the sympathy of the audience will be with her from the start because the circumstances are such as to more or less justify her.

Here the appeal should be mainly in telling the people that this is a startling story, or at least indicating that, and the sex appeal, as such, should be entirely omitted. Tenseness, the romance and the unexpected turnings of the story are the things to which you should call your patrons' attention. Once you turn from this and get into an appeal to what is usually recognized as the sensational, you are going to weaken the power of the advertising to those who want to see unusual pictures.

Of course you will use striking illustrations in your advertising and here is a case where there should be a scene from the production, but be sure that it is one in which the figure of the star is brought out prominently and one that is suggestive of the dramatic qualities.

THESE are the main points of the story: Cicely Osborne consents to marry John Ashton, a laborer, who has made money by his brawn, but who hasn't risen above the lower level, simply because her mother is dying for lack of food and medicine. But this husband is repulsive to the girl, and even when he tries to kiss her at the marriage bureau she shows how she loathes him. Then after the ceremony they go to a cabaret for their wedding dinner and immediately the husband starts to flirting with a be-painted woman. The result is to arouse the jealousy of her male companion and a fight follows in which Ashton is killed and a waiter tips off Cicely to make her escape before the police arrive so that she will not be dragged into the affair.

MARY MAC LAREN IN "THE AMAZING WIFE"

Convenient for those unable to make own cuts

She goes home to find her mother dead. We are told these things in flashbacks for the picture opens with the girl seated by a lake in the park, determined to end it all. But at the moment she picks up a paper and sees the announcement that Lieut. John Ashton, the only son of a millionaire, has been killed with the American army in France. She sees the opportunity of ending all her troubles by posing as the widow of this John Ashton. Taking with her the newspaper and her marriage license she goes to the splendid home of the Ashtons and there she is readily received by the young officer's parents as his widow. To make things all the easier Claire Winston, who had been young Ashton's fiancee, becomes her friend and companion.

But there is one who fathoms the girl's secrets, Philip Ashton, a cousin who attempts to use her secret to gain his own ends.

THEN there comes the startling development when Lieut. Ashton turns up at his home. Though he has been badly wounded and is still suffering from his hurts there had been an error in reporting his death. His greeting with Claire shows the audience that she is the girl that he loves, so it can be imagined how he receives the statement of his mother that his wife is upstairs.

But in the time that she has posed as the son's widow Cicely has established herself as really a daughter in the affections of the mother and has nursed her through the shock that came with the news of the young officer's death. This is apparent to John and rather than destroy this feeling by denouncing her at the moment, he takes the girl in his arms. And then they proceed to have to carry out the play so as not to undeceive the mother and at the same time not to be husband and wife.

Their actions convince Philip that the girl is paying the price to John so that he will not expose her. The first clash between the two cousins comes with a sneer of Philip when John refers to the girl as

At left Cecile and her "husband's" cousin at roadhouse; in center, as the bride, and at right her "husband" denounces the cousin

At left, wedding scene, when John believes he is dying; in center, the real husband's repulsive kiss, and at right, "husband" and bride

his wife and there is almost an encounter but she begs John not to strike because Philip knows the secret.

FULLY determined to go away at the first moment, Cicely agrees to meet Philip at a road house in order to beg him not to reveal her secret, but there he grows offensive and demands that he pay him for his silence the same way that he believes she is paying John. In anger she leaves him, but later he repeats his threats until the jealousy of John (who is now coming to love the girl) is aroused and he goes to his cousin's apartments with the demand that his attentions cease.

But still Philip persists and he and Cicely chance to meet in the woods and there when she again spurns him he seeks to attack her. But the suspicions of John are now aroused and he follows the girl and comes upon them just in time and then the cousins fight, with the result that the soldier's wounds are reopened. He is carried home and believing that he is about to die demands that the ceremony of the church be performed to seal the civil ceremony, and there they are married. Of course, John recovers and they are very happy—the true story of the alleged first marriage is never known.

WHEN you start to lay out your advertising on this make up your mind to devote at least half of the space to the cut. If you are able to design your own displays, so much the better. *You need then the name of the star and the title in the biggest type that your space will allow. You can afford to come along with the selling arguments in smaller type for it is pretty certain that there will be enough curiosity aroused to cause them to be read.*

Here are a couple of them:

"She had a husband that she didn't want. But he was killed on the very night of her wedding. Then she was alone and there was nothing left for her but the lake. She had determined to leap in and end it all when she picked up a paper and found that a rich man of the same name as her mate had been killed in France. What would be easier than to pose as his secret bride? How was she to know that the news was all a mistake and that the young officer was going to show up at home in a few weeks? What do you suppose she did then?"

"Cecile married a man that she loathed that her mother might live. His kisses were repulsive to her, and there was only one of them. She fled from the brawl in which the bridegroom was killed to find her mother dead. She was alone, penniless and hungry and the deep waters appealed to her. Then there came a chance—to claim that she had married the son of a millionaire who had been killed in France. What a wonderful girl she must have been to so win the mother that when the man she claimed to be her husband came home alive that he was willing to accept her to save his mother pain. That was just the start of Cecile's problems. There was another man who sought to profit by her secret. He didn't—and no one ever knew that she had stolen a name. The reason why is the call for you to see 'The Amazing Wife.'"

WE would omit the "You" stuff with this picture. There is no occasion for asking what "you" would do under these conditions. It is sufficient to state the facts in an impersonal manner. The problem, if well outlined, brings itself sufficiently close to the person to make the answer something sought after. Now let's get a little stronger punch at the public:

"She was married three hours and her husband lay dead because he had tried to flirt with another woman. She loathed him, but vengeance was in another's hands. But she was alone and penniless. There was one thing—she thought to do—and the lake lay before her.

"Then she picked up a paper. Dead in France was a young officer of the same name as her husband. His parents were rich and they had a wonderful home. She had a marriage license bearing his name. Why shouldn't she go tell them that she was his secret bride and claim sanctuary there.

"She did and she proved a wonderful daughter to the old lady who thanked the saints that her dead boy had at least left behind such a solace. And when, as one out of the shadows, there came back to her from France the son, alive, but terribly wounded, with what delight she called for his bride.

"And he claimed her—why? He didn't know whether she was an adventuress. He even loved another. And his cousin was heaping infamy on this girl who claimed to be his bride. But he knew that there must be something in the heart of a girl who could win the love of that wonderful mother of his——. And——

"Like mother, like son."

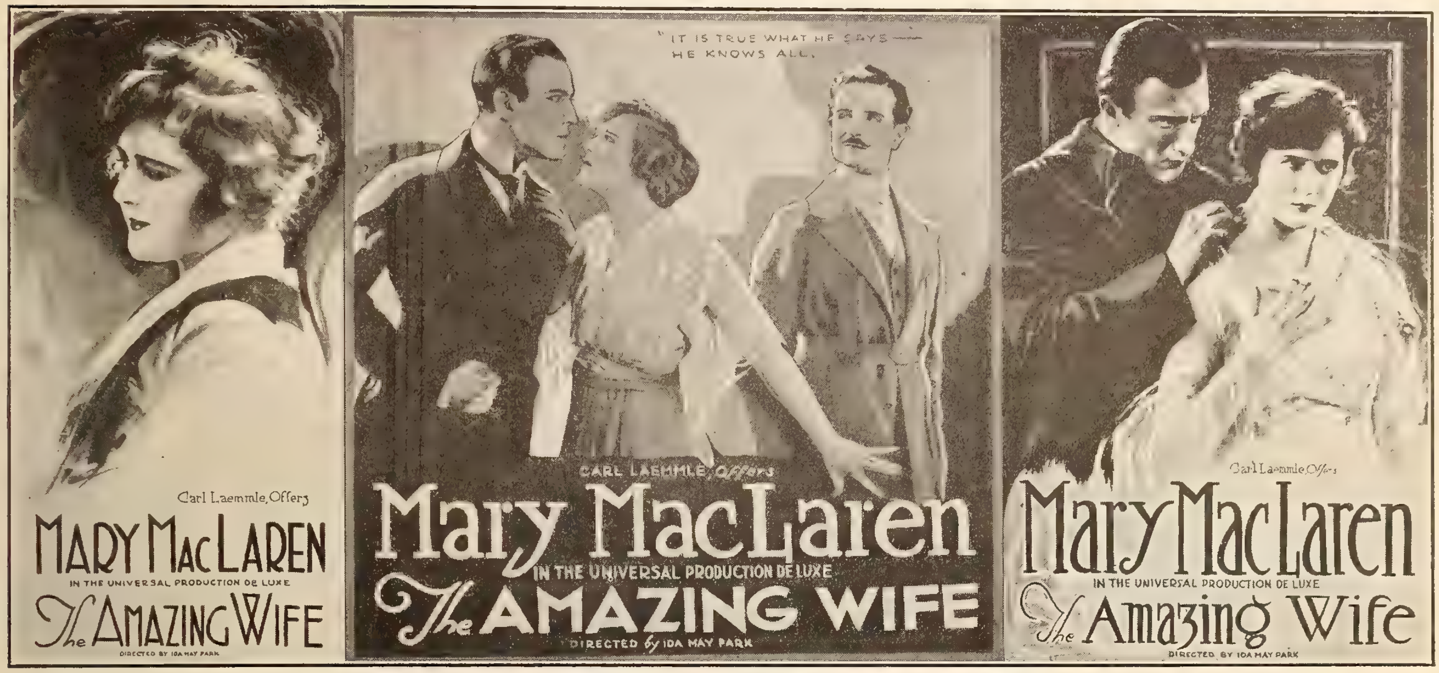
NOW at first blush these lines will be considered too long by the average exhibitor. They know that they have the name of the star and the title for their appeal and they devote only a few lines to the sales talk. But here is a case where you want to get the full appeal over. Of course there is a strong element that wants to solve the mystery of an absorbing sory. There is another element that will be pulled in by the love element, but don't forget that there is a stronger appeal with every one of us when the mother element enters in. It is worth taking additional space to get matter like this before the public.

But if you insist on getting the punch into a few lines, here are some of them:

"She had a marriage license bearing the name of a young millionaire reported killed in France. And she was a young widow of a few hours herself—married to a man of the same name. What was the use of troubles when she could claim a fortune."

"Lieut. John Ashton, millionaire's son, was reported killed in France. She was a Mrs. John Ashton—a bride three hours before her husband had been killed—in a brawl. It was easy for her to claim to be the secret bride of the millionaire. But his death proved to be quite an exaggeration. Then the story really starts."

"John Ashton came back from France severely wounded. He had been reported dead and his parents were in mourning for him. But there was the light of victory in his eyes and he expected to claim his affianced for his bride. What was he to do when 'his wife' was presented to him. He didn't denounce her as an impostor. Of course there was a reason, but it would be unfair for us to tell you the reason why."


Carl Laemmle, Offers
MARY MacLAREN
IN THE UNIVERSAL PRODUCTION DE LUXE
The AMAZING WIFE
DIRECTED BY IDA MAY PARK
"IT IS TRUE WHAT HE SAYS — HE KNOWS ALL."
CARL LAEMMLE Offers
Mary MacLaren
IN THE UNIVERSAL PRODUCTION DE LUXE
The AMAZING WIFE
DIRECTED by IDA MAY PARK
Carl Laemmle Offers
Mary MacLaren
IN THE UNIVERSAL PRODUCTION DE LUXE
The Amazing Wife
DIRECTED BY IDA MAY PARK

Three-sheet at left; six-sheet in center, and one-sheet at right will all furnish cut-outs

Special Appeal Should Be Made to the Women Here

YOUR OWN IDEAS

THESE Special Service Section are written with the purpose of suggesting to exhibitors how to get the most out of pictures that he has booked. They are prepared after studying the pictures and the best way of exploiting them. Wont you let us know any use that you made here and the original ideas that you have used in putting over this picture of any others.

YOU should take the fullest advantage of everything that Mary MacLaren means to the people of your section when you play this production. You can tell your people that the producers say that this is the best picture in which she had ever been seen and then call their attention to some of the best of the others that you have shown at your theatre.

Mary MacLaren was practically an unknown when she had a small part in "Where Are My Children?" but since then she has been discovered and some of her most recent successes have been "Shoes," "Bread," "Vanity Pool" and "Creaking Stairs." It is a peculiar thing that she owes a great part of her success to members of her own sex and if you print a house organ or use circular letters we would call particular attention to this, directing the letters to the woman of the household.

Try a form letter along these lines:

"Mary MacLaren is a favorite with everyone, but she is distinctly a woman's star—not particularly in her appeal, but because of her career. When she was playing a small part in "Where Are My Children?" she was discovered by Lois Weber, the first woman to score a hit as director of motion pictures. It was Miss Weber who developed her talents and brought her prominently before the motion picture world.

"Another great woman director—Ida May Park—then took charge and she has been responsible for the most recent success of Miss MacLaren. Miss Park shows her talents at the very best in her arrangement of "The Amazing Wife." It will thrill every man, but it really takes a woman to understand why Cecile posed as the wife of a man she believed killed on the battlefields of France, why she won the love of her mother-in-law and how she was able to make her dreams come true.

"We want your opinion—that of a woman—on this picture. Bring the men along, and if they don't enjoy every bit of it—well, they have no use for a woman."

Instead of an elaborate lobby display we would use very largely pictures of Miss MacLaren together with scenes from the production and then on the sides of the lobby and on the street we would have huge exclamation marks in black on white, with a circular face of the star forming the period at the bottom and then the title of picture appearing down the length of the exclamation. There should be no further explanation offered in the lobby.

Cut outs of Miss MacLaren can be made from the 24-sheet and others from one of the one sheets. These should be prominently displayed, preferably hanging from the ceiling, and there should be flower effects through the lobby, real ones if you can afford to use them. This suggests romance, and marriage. If they are not available, palms and other potted plants will add a dainty flavor. It is because that these indicate that there is something out of the ordinary in the picture and that they give class to the lobby that we would suggest their use, for with such a background anything of the cheapness of the exclamation point idea is taken away.

We would omit anything of the stunt order here because it will tend more to cheapen the appeal than to bring the sort of business that the attraction warrants going after.

"THE AMAZING WIFE" is a tense drama and therefore there should be a comedy balance to this bill if you run more than one picture. If you have a full bill there should be a soothing scenic with plenty of clever titles in it to follow the overture.

It struck us when we saw this picture for the first time that there was something about it that suggested the old time music. Miss MacLaren here has the role of a girl who is pure and clean in thought and action —for she plays a part so far removed from any of the frivolous of her sex that one is impressed by it, even though she does start the plot off by pretending to be the widow of a man she had never even seen to escape the hardships of life.

If you are going strong on the music we would suggest that you use the best of the old music. For instance, "Gems From Stephen Foster," consisting of Southern melodies or "Old Time Waltzes" would supply a splendid overture.

As a musical prelude to the picture itself we would use the rose garden effect with a girl seated singing "Then You'll Remember Me" or "Bonnie Sweet Bessie" or any of the old favorite love songs. A more modern note can be brought in with "Kiss Me" from "Mlle. Modiste."

In the musical score prepared for this picture "The Song of Songs" is suggested as the theme, and it is a good one, and therefore it is all the more appropriate to use the higher class of love music for solo and orchestral numbers.

Chicago Gets a Double "Scandal"

Stage Version of "Scandal" Gives Big Impetus to Select Re-issue of Screen Production

REPORTS from Chicago state that with the Messrs Shubert advertising Constance Talmadge in one of her old Select Pictures, "Scandal," in which she is presented by Lewis J. Selznick, in order to put over their own stage production at the Garrick, and Select's Chicago exchange working double time to take care of the re-issue bookings at the first-run houses, "Scandal" has literally taken that city by the ears.

"Scandal" was Constance Talmadge's first Select picture. It was written by Cosmo Hamilton. Several weeks ago the producing firm of Lee and J. J. Shubert placed "Scandal" in rehearsal for a stage production. The piece was taken to Chicago and opened at the Shuberts' Garrick theatre.

Immediately Select's Chicago Exchange got busy booking re-issues of the original screen version.

Lubliner & Trinz re-booked "Scandal" over their entire circuit, the Lakeside, Ellentee, Pantheon, Pershing, Oak Park, Vitagraph, Biograph, Paramount, Knickerbocker, Covent Garden, Michigan and West End. As soon as the Lubliner & Trinz management took account of the interest the combined advertising of the picture and stage play had awakened, they booked "Scandal" at the Lakeside for seven days, instead of the original three days.

This seven-day booking at the Lakeside established two records. It is the first time in the history of the Lakeside that any production has played for a solid week, and it is said to be the first time in the history of any Chicago theatre where a re-issue has been booked for an entire week.

In addition to the Lubliner & Trinz houses, Select's Exchange then booked the attraction for seven days at the Star theatre in the down-town district, thereby establishing another record in that it was the first time the Star had booked a re-issue for a seven days' run, and the second time that a re-issue had been booked for a solid week in that city.

Marion Davies, Select Star, Is Presented in "Getting Mary Married"

Close onto the Star contract and the Lubliner & Trinz bookings, came an order for play dates at each of the fourteen Ascher Brothers' theaters, including the Chateau, Terminal, Lane Court, Milford, Metropolitan, Kenwood, Oakland Square, Peerless, Cosmopolitan, Columbus, Adelphi, Calo, Frolic and Midway.

Each day public interest in "Scandal" is said to have grown greater. The Shuberts were using big space in the Chicago dailies to advertise their stage production at the Garrick, and all of the picture houses were going in for big advertising to get the benefit of the Shubert space.

It soon developed into a battle for space between the big New York producers of the spoken stage version, and the Chicago exhibitors of Select's original screen attraction.

Both sides were reported as doing a big business. People were said to be attending the stage version at the Garrick and the following night were going to one of the picture houses to see how Constance Talmadge played "Scandal" on the screen.

W. E. Atkinson Enjoys Luncheon by Proxy

ALL that W. E. Atkinson needs now is a finger-bowl, a serviette and a toothpick—the toothpick being, of course, distinctly American. The luncheon he has already enjoyed a la Christian Science.

Mr. Atkinson, who is the business manager of the Metro Pictures Corporation, received the other day in his regular stack of mail a copy of the menu distributed at a luncheon given at the Cafe Francais the 9th of January, in Melbourne, by the directors of Co-Operative Films of Australia.

The menu is a novelty in itself, minus the many tempting dishes set down within its cover, and Mr. Atkinson promises to preserve the folder carefully with his most treasured souvenirs. In the first place, it is uniquely patterned with an ornamental cover design headed "Complimentary Metro Luncheon," and in the neat little slots cut for the purpose of inserting the name of the individual guest is the name card of "W. E. Atkinson."

The directors of Co-Operative have certainly arranged a most pleasing program, including the toasts and music, and in glancing over the responsible officers' names we find Mr. O. R. Flecker, chairman; Alec Hellmrich, general manager; W. W. Gudgeon and G. F. Garden. Mr. Atkinson naturally feels that these gentlemen are to be congratulated on their taste in the selection of dishes fit for a King—or a President.

Opening the folder the guest beholds an array of mysterious concoctions of the cuisiniere, each named after a Metro star of one of their many triumphs of the screen. The whole is a worthy tribute to the merit of Metro and its productions.

Shows That Americans Look to Mexico

E. V. Richards, of the Saenger Amusement Company of New Orleans, has forwarded to New York an interesting document that proves that a great curiosity on the part of the American public concerning the real appearance and character of Mexico and its people remains to be satisfied. The Board of Directors of the New Orleans Association of Commerce has drawn up resolutions requesting motion picture producers of America to encourage the exploitation of the favorable side of Mexico, rather than the constant exploitation of Mexican bandid life and other unfavorable phases that are detrimental to the best interests of the two countries.

George D. Wright has supplied two more of his series of single-reel productions describing "Mexico To-day," which have been completed for distribution by the Educational Films Corporation of America. "A Day with Carranza" and "What Is a Mexican?" are the titles of these newest subjects.

In the last five years there have been very few American photographers in Mexico. With the exception of Mr. Wright's negatives, practically all the film descriptive of Mexican life that is now in this country was exposed before the military disturbance that called the boys to the border in 1913.

Says "Our Teddy" Draws Strong in South

"Our Teddy" is drawing heavily in the South, according to reports emanating from McClure Productions, which is distributing the Roosevelt picture through First National.

From Texas and Kentucky came reports that Colonel Roosevelt's exploits on the screen are attracting large audiences and intense enthusiasm.

At the Hippodrome, Dallas, Texas, and at the Princess, Bowling Green, Ky., it is declared that the picture broke all attendance records, drawing audiences from all classes of people, including the non-movie goers and the anti-Sunday opening crowd.

Pearl White is acknowledged adept in the art of character make-up. She appears thus in the Pathe serial, "The Lightning Raider"

World Announces Film from Riley Poem

World Pictures announces for early distribution a picturization of James Whitcomb Riley's famous poem, "Little Orphant Annie," in which Thomas Santchi and Coline Moore are the stars. This photoplay was made by Selig and the negative purchased by the Pioneer Film Corporation. The World, appreciating the merits of the picture and the widespread publicity attached to it through Riley's immortal poem, purchased it from the Pioneer Film Corporation, who intended to put it out as a state right feature. The price paid for it by the World was such that it influenced the Pioneer Film Corporation to withdraw it from the state right market, but not until after they had sold the rights to the city and state of New York and northern New Jersey. If James Whitcomb Riley had written nothing else but "Little Orphant Annie" he would have gone down to posterity as one of America's greatest poets. There is hardly a school child in this country who is unacquainted with the story of the little orphan girl immortalized by the "Hoosier" poet, and this fact alone should give the picture an appeal that shows big results at the box-office.

Priest to Handle Blackton's "House Divided"

J. Stuart Blackton has appointed Robert W. Priest sales agent for his latest feature "A House Divided" from the book by Ruth Bouccicault. Sylvia Breamer, Herbert Rawlinson and Lawrence Grossmith are the principal players in the production.

The method of distribution has not been decided.

Foreign rights have already been disposed of, Bech Van Sichlen & Co. taking over the production for the entire world. L. C. Wheeler, until recently London representative for W. N. Selig, will be in charge of the sales end for the export house.

James Vincent, producer and director of "The Spirit of Lafayette"

The Southern Atmosphere Is Caught Faithfully in "Miss Dulcie from Dixie," Vitagraph Picture Starring Gladys Leslie

"Bill" Duncan Keeps Up Series of Thrills

WILLIAM DUNCAN in the prize Vitagraph serial thriller, "The Man of Might," in which he is supported by an all star cast including Edith Johnson and Joe Ryan, has been responsible in the past number of weeks for considerable goose-flesh on the backs of motion picture theatre audiences, but it seems that Duncan is never satisfied or is it that Albert E. Smith, the Vitagraph president, and Cyrus Townsend Brady, who write the Vitagraph serials, are the men to blame?

At any rate, word comes from the West Coast studios that despite the unending risk of life that Duncan has already registered, the later episodes of "The Man of Might," go beyond anything that he has so far attempted.

In the tenth episode, for example, Duncan puts in a double thriller by way of good measure. As he and the heroine are driving an automobile through a deep ravine, the villains, at the top of one of the cliffs, blow off a giant boulder which plunges down into the ravine, barely missing the automobile, and blocking Duncan's exit.

And then, when this thrill has been delivered, the spectators will be treated to a second feat of daring, when Duncan stands by and blows up the obstruction in order to free himself and his companions from the trap.

Duncan has had his entire company out on the Pacific Ocean, somewhere off the harbor of San Pedro, getting marine scenes for the final episodes of "The Man of Might," and while heavy seas have been running all week, wireless reports state that splendid progress has been made.

Universal Productions Big in South America

THAT Universal productions are enjoying wide distribution in South America, Europe and the Orient is clearly brought out in the announcement of the Universal's export department. Relating the success of Universal productions in foreign lands the export department reports that despite the signing of the armistice "The Kaiser, the Beast of Berlin" is proving one of the greatest drawing cards ever provided exhibitors. In South America, Europe, in China, India, Straits Settlements, Philippine Islands and in Australia the Julian production is not only being rapidly booked by theatremen but is establishing new box office records with regularity. "The Kaiser, the Beast of Berlin" began a third week's showing at the Gaumont Palace, Paris, March 16 and throughout France has booked like wildfire according to reports from the Paris agency. In Buenos Ayres, Argentina, and in Valparaiso, Chile, the Julian production recently played several weeks to extraordinary business. In Valparaiso when the film was shown a band of pro-Germans stormed the theatre and created such a disturbance that the police reserves were called to prevent a clash between the pro-Germans and pro-Allied civilians who were in attendance at the showing. The incident was given wide publicity and as a result exhibitors all over Chile were quick to book the film. In Australia and India the film has been enthusiastically received.

"The Heart of Humanity" has not been shown outside of North America as yet but it is expected that the Campoamor theatre at Havana, Cuba, considered the largest and most beautiful theatre in the West Indies, Central or South America, will open early in April with the big Jewel production as its initial attraction.

Allison Completes Metro Production

May Allison has completed "Orchestra D-2," her newest picture, following "The Island of Intrigue" and "Peggy Does Her Darndest," at the Metro studios in Hollywood.

Considered Ince's Best Production

S-L Productions Declares "Virtuous Men" Is Great—Tells of Director's Achievement in Film Industry

RALPH INCE, who personally directed "Virtuous Men," has to his credit many of the most successful film attractions of the past few years. Ince is one of the real pioneers of the motion picture industry. He began his career with the original Vitagraph organization more than ten years ago. Prior to his entrance in the world of pictures, Ince was a well known actor of the legitimate drama. He will be remembered by millions of photoplay fans for his many characterizations during the early Vitagraph days. He is accredited with portraying the immortal character of Abraham Lincoln more realistically than any other artist of contemporanious times. Ince rapidly developed into a director of prominence while with the Vitagraph organization. During his long stay with that company he produced a long line of successful feature productions. Under his personal direction such successes as "The Wreck," "The Combat," "The Juggernaut," "From Headquarters" and other tremendous photoplay spectacles were made. He is responsible for the introduction in films of the present-day star, Anita Stewart, and personally produced many of her successes. He is one of the few motion picture directors whose achievements have been great enough to warrant the organization of a special company to present a series of productions bearing his name. Seeking the opportunity to enlarge the scope of his activities and put into effect many advanced ideas, Ince will produce a series of Ralph Ince Film Attractions. The first big screen entertainment bearing his name is "Virtuous Men." It stars E. K. Lincoln, contains a cast of celebrated stage and screen players, and is said to be the biggest film melodrama ever made. Speaking of the inaugural Ralph Ince Film Attraction, "Virtuous Men," Mr. Ince recently had the following to say relative to the picture which will have its initial presentation at the Fulton theatre on Sunday evening, April 6th:

Ralph Ince, Director

"I consider 'Virtuous Men,' every scene of which was made under my personal direction, the supreme achievement of my career. For many years I have had certain ideas relative to production of a real screen melodrama. Due to certain circumstances, I have been unable to put them into effect up to now. Surrounded with a perfectly equipped organization, I believe the first Ralph Ince Film Attraction to be the biggest thing I have ever done. It is a melodrama of the fast moving type with society atmosphere, wonderful settings and a series of spectacular effects which out-do anything of the kind I have ever attempted. I gave seven months of undivided attention to the personal direction of this production. I wish to stamp it with my personal assurance as being the biggest photoplay melodrama ever offered to the motion picture public.

"I believe in the production of 'Virtuous Men' I have incorporated every element necessary to photoplay melodrama of the most realistic type. The swiftness of the action, the tensity of the many dramatic situations and the spectacular scenes with which I have embellished the story throughout, form what is to my mind perfect screen entertainment."

"Virtuous Men" will be shown at the Fulton theatre on Sunday evening, April 6th. This date will mark the first of a series of special productions which Ralph Ince will personally direct for the S-L organization.

American Film Buys "Six-Feet-Four"

Jackson Gregory has sold the screen rights to "Six-Feet-Four" to the American Film Company, Inc. This story has been published serially in the *All Story Weekly* and had just appeared in book form.

Mr. Gregory has a long and brilliant record as newspaper man and story writer. He is the author of "Under Handicap," "The Outlaw," "The Short Cut," "Wolf Breed," "The Man from Painted Post" and numerous other well-known novels and photoplays.

William Russell, alias "Big Bill," will star in the production, which is said to be peculiarly well fitted to his splendid physique and animated screen style. Stephen Fox is preparing the scenario, and Henry King, Russell's special director, wil boss the production.

Fred Bolls Entertains Minnesota Prisoners

Through the courtesy of Fred Bolls, an exhibitor-member of United Picture Theatres operating the Majestic theatre, Stillwater, Minn., the inmates of the Minnesota State Penal Institution at Stillwater were entertained recently by a screening of "Adele" in which Kitty Gordon is starring for United.

The *Mirror*, the Institution's inmate-edited newspaper, devotes an editorial to the attraction and dwells on the beneficial enjoyment accruing to the audience from the presentation of "this wonderful picture," paying a tribute to its plots as being "different, unlike anything that has been presented in just the same light before," and eulogizing the direction, and the attractiveness of Miss Gordon.

Buys "Unpardonable Sin" for New York State

After securing all foreign rights to Harry Garson's ten reel production starring Blanche Sweet and under the personal direction of Marshall Neilan, Bobby North met his partner in New York after he had just returned from Florida.

His enthusiasm is said to have impressed Mr .Weber so much that they saw a few prominent theatre men around New York and organized another company to buy the rights to "The Unpardonable Sin" for New York state.

A New York opening at a principal theatre with $2.00 top admission prices prevailing is now declared to be an almost immediate possibility.

Producer Applies Suggestions From Patrons

AN announcement from the Brentwood Film Corporation states that the company had a very definite purpose in offering prizes for public opinions regarding the particular note of appeal in "The Turn in the Road" during the eight weeks' run of that picture in Los Angeles.

That purpose was to determine whether or not the very film-sophisticated public of Los Angeles wanted pictures that offered more than mere artistic entertainment, pictures in short which presented food for serious thought and which in their very humanness and the truth-to-life of their stories also presented common-sense suggestions of an uplifting character, applicable in the daily lives of every one of those who viewed them.

"The Brentwood people believed that the picture public did want such pictures," the statement continued, "and if the public wanted them, they as producers proposed to shape their future production policy accordingly. Some five hundred people who saw 'The Turn in the Road' sent in to the company their offerings for the contest.

"The opinions were of an unusually high quality and they found one great outstanding note of appreciation for a picture which, as many of them expressed it in so many words, 'touched our hearts and made us *Think.*'

"Firmly believing that the photoplay will develop to be the biggest power toward the improvement of the intellectual and moral standard of the human race, and realizing that its messages, teachings or suggestions toward that improvement will be effective exactly in proportion to the heart-touching and life-like art with which they are presented, the Brentwood corporation now feels itself to be publicly supported in its policy of concentrating production upon that type of story which has 'something to it.'"

Eugene Mullin Engaged by Universal

After recently resigning as scenario editor of the Vitagraph Company, Eugene Mullin signed a contract with Universal and left for the Pacific Coast Wednesday, March 26, to assume charge of the scenario department at the big producing center.

Mr. Mullin has been connected with Vitagraph for over eight years and is one of the best known men in the film industry. As Mr. Mullin has studied conditions within the industry from all angles, is said to be well acquainted with leading authors and a recognized authority on cinema values, Universal believes that in engaging him to supervise the preparation of future stories for its screen productions that it has obtained a man who will do much to assist in the carrying out of a recently adopted policy of giving Universal stars more suitable stories, and better vehicles.

Three Episodes of Serial Assembled

The three first episodes of the new serial which is being made by the Western Photoplays, Inc., for release on the Pathe program, have been assembled and titled and are now ready for release, announces A. Alperstein, treasurer and general manager of the organization.

The present title of the serial is "The Great Gamble," co-starring Anne Luther and Charles Hutchison. It is being produced under the personal direction of Joseph A. Golden, widely known in the serial world.

"The Great Gamble" is said to be entirely different to the regular type of serial. The story is an original one by Mr. Golden, who is said to have made big strides from the beaten track.

Feminine Appeal Promised in Gordon Picture

United announces that Kitty Gordon's next feature, "Playthings of Passions," possesses a strong feminine appeal.

Among the items said to be worn by Miss Gordon in this production appear an ermine coat valued at $15,000, a fan of ostrich plumes valued at $5,000, a rope of pearls valued at $100,000, earrings valued at $20,000, and bird of paradise feathers valued at $1,000.

Miss Gordon's gowns and hats are said to be of her own design.

Hart Breaks Record in Los Angeles

William S. Hart in "Branding Broadway" broke the week's attendance record at the new California Theatre, Los Angeles, according to Harry Leonhardt, one of the owners, in just six days. This feat is considered the most remarkable box-office record in Los Angeles motion picture annals in view of the fact that "Bill" had to compete with the strongest drawing cards possible to book during the last three months.

Bessie Barriscale, at the Extreme Right, Watches the Newest Dances in "A Trick of Fate." an Exhibitors Mutual Release

Alma Rubens Completes Picture

Star Returns to Screen in "Diane of the Green Van" for Exhibitors Mutual

ROBERTSON-COLE announces the return to the screen of Alma Rubens in a new photoplay produced by her own company, Winsome Stars Corporation.

Her first starring vehicle under her own management. "Diane of the Green Van" is about ready to be put on the market by Exhibitors Mutual. This is the picture produced from the story by Leona Dalrymple, which met with such popular appeal that a Chicago publishing house awarded the author a $10,000 prize.

Every opportunity the photoplay art offers for high class productions was taken advantage of by Miss Rubens' company in producing "Diane of the Green Van." From a technical viewpoint, the picture is declared to be of the highest calibre.

When the print of the Rubens drama was received at the headquarters of the Robertson-Cole Company, it was shown for Miss Dalrymple, author of the story, who lives in New Jersey. She was immensely pleased with the faithfulness with which her story had been taken from the printed novel and reproduced on the screen.

In Miss Rubens, Miss Dalrymple asserted that the very character she had penned as her heroine appeared in real life. No other actress she could recall on the screen today would have filled the role of Diane Westfall as did Miss Rubens, in the opinion of the young author.

It is the policy of the Robertson-Cole Company to show each production before the executive forces of the Robertson-Cole and Exhibitors Mutual. Following each showing a frank discussion is held, and any meritorious changes suggested are adopted.

After seeing "Diane of the Green Van," Assistant General Manager Kirkpatrick of Exhibitors Mutual, in judging the production from a sales angle, declared it one of the best he had seen in months.

"This picture contains everything to recommend it as a splendid feature," declared Mr. Kirkpatrick. "There is more romance in it than is usually crowded into two pictures. The public likes romance. It likes the actress who loves romance, and in 'Diane of the Green Van' Miss Rubens is offered a role which could hardly be more romantic.

"Then there is conspiracy aplenty to lend drama to the production, and on top of that there is some of the most remarkable photography I have ever seen on the screen. The direction of Wallace Worsley is all that could be desired, and a little more."

Albert Ray and Elinor Fair Picture Released

T has been reported that exhibitors everywhere have manifested a great interest in the announcement made some time ago that William Fox was going to star Albert Ray, with Elinor Fair as his leading woman, in a series of the sweetest stories ever told.

"Married in Haste" is the title of the first one recently completed and now released at all Fox exchanges.

According to an announcement by the Exhibitors Service Bureau of the Fox Film Corporation, "Married in Haste" fully lives up to the plans William Fox has made for this group of pictures. It is described as a clean, lively, wholesome comedy, breathing the joyousness and love of life of youthful America, and fitting in admirably with the season of spring, romance and general happiness.

Mr. Ray plays the role of Sam Morgan, a youthful millionaire, whose spendthrift habits and happy-go-lucky outlook on life have been a constant source of worry to the aged trustee who has charge of his fortune. Miss Fair is seen as Constance Winwood, and the comedy opens with the marriage of Morgan and Miss Winwood.

Indignant because the careless bridegroom has forgotten the wedding ring, the young bride persuades the old trustee to shut off her husband's income, and the couple start their honeymoon with $10.30.

The events that occur on their trip and money, form excruciatingly funny comedy, the announcement states.

The Favorite of Millions

In her winning personality, her charm of beauty, her characteristic and sympathetic acting, her interpretations stand as unusual ornaments to the motion picture screen.

ALMA RUBENS

She will appear in eight new and decidedly unusual photoplays.

Her wide popularity is based upon her exceptional ability to bring into her work subtle charm, enticing beauty, deep sympathy, a spirit of romance, intense drama, a ripple of humor and a sweetness of person that is her's alone.

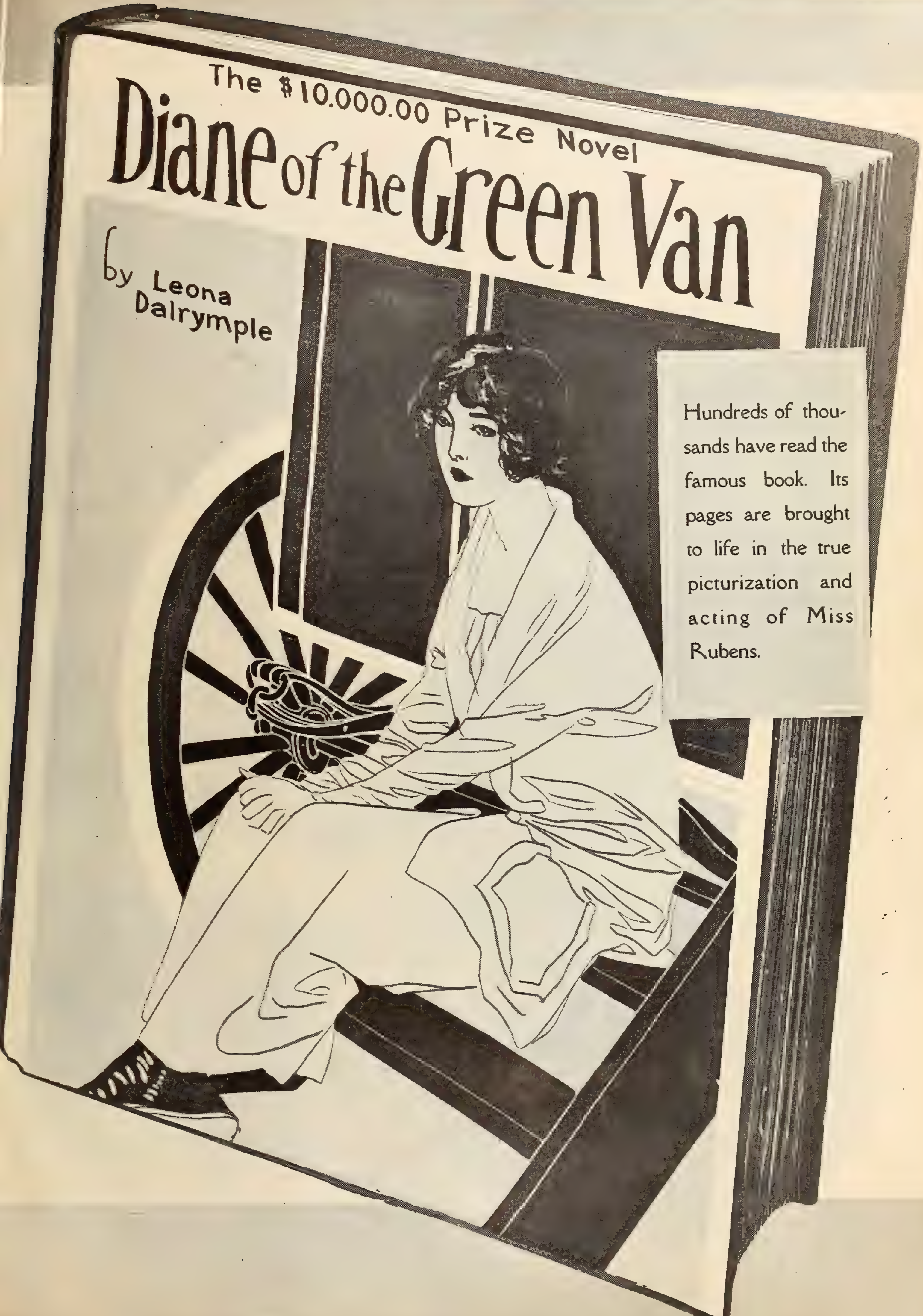
Her first release is from
The $10,000.00 Prize Story
DIANE OF THE GREEN VAN
Written by Leona Dalrymple
Produced by Winsome Stars Corporation

Released through
EXHIBITORS MUTUAL

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
BANKERS and EXPORTERS
FOR THE PRODUCER

ALMA RUBENS

Undoubtedly Miss Rubens greatest achievement. It has all the swift action of adventure, the deep interest of romance and the charm of Miss Rubens' acting. It is most beautifully produced.


The $10.000.00 Prize Novel
Diane of the Green Van
by Leona Dalrymple

Hundreds of thousands have read the famous book. Its pages are brought to life in the true picturization and acting of Miss Rubens.

Special Service Section on

"Diane of the Green Van"

THIS is a story that depends largely on the intricacies of the plot and if you are booking this you should arrange your exploitation along the mystery lines and at the same time give prominence to the star, Alma Rubens.

This story involves princes and an imaginary kingdom, but we would be mighty careful the way we phrased the exploitation touching that because you are liable to leave the impression that this is a costume picture, when as a matter of fact, every scene of it is laid in America and the time is today.

Romance and adventure are both strong elements of this picture while the title itself gives a suggestion of the mystery idea. Therefore the title should be prominently played, second only to the name of the star and then you should tell just enough about the story to arouse the curiosity. *Give a considerable share of your newspaper display over to a picture of Miss Rubens, preferably one of those showing her in riding habit or seated in the door of the green van.*

DIANE WESTFALL is the heiress to the Westfall millions, yet she has a young girl's craving for adventure. She tired of her home and the unwelcome attentions of Carl, a drunken cousin, and decides to go out into the world for herself, a green van elegently fitted up being her vehicle and her own companion a man servant. She ignores the pleadings of her aunt and makes the start into adventure and romance with keen anticipation.

But the one idea of Carl in his attentions to the girl is to get possession of the money and scarcely has she left when he discovers a paper hidden in a candlestick that he accidentally breaks, that appears to show that she is the heiress to the throne of Houdania and not to the Westfall fortune. And at the moment that he makes this discovery there are in this country the Prince and a Baron of Houdania, each on different missions, but both of them on the trail of Diane whom they, too, feel sure, is the heiress to the throne. The Prince is carrying out his own plans but the Baron enlists the services of his friend, Philip, a young American, to follow Diane and get all the information possible about her.

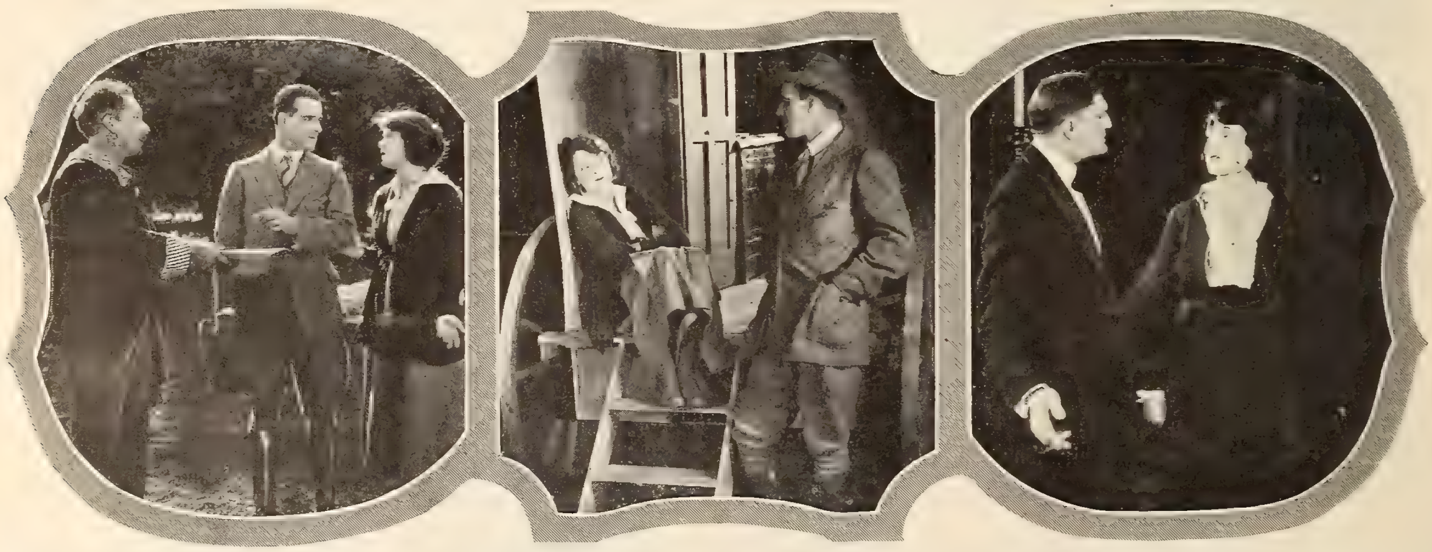
With these three different sets of men on her trail there is a series of mysterious situations that keep the spectator guessing, for the Baron and the Prince are not clearly disassociated until the end of the picture and the part that Philip is playing is not clear. It is for that reason that we would hesitate to publish the full story of the picture in the news columns, for it will spoil some of the patrons' interest.

SHORTLY after Diane has made her first stop for the night in her green van she is startled by a shot, which is fired by the Prince and she is being followed by Carl. It is then that Philip comes into the story and instead of working against her he promptly falls in love with her and assumes the role of her guardian angel, though the girl herself is unaware of the fact.

Foiled in his efforts to kill the girl so that he himself may take the throne of Houdania the Prince determines that the only way to achieve his ends is to marry her. These adventures continue, Philip becoming all the more smitten and finally telling her of the true character of the Houdanian Prince. But the mystery of the whole thing is that Diane herself doesn't know whether it is true that she is really heiress to the Houdanian throne—though she much prefers to remain in America as the heiress to the Westfall millions.

Her wanderings in the green van take her to Florida, where she meets in the Everglades, the daughter of Mic-co a mysterious character who has spent thirty years of his life with the Seminoles and who is regarded as a seer of things. There are further complications when at a ball at the winter resort the Indian girl and Diane change costumes so as to confuse the Houdanians. But in the end the mysterious old man reveals himself as the real heir to the throne of the little country, that the girl is his daughter and that he has come away to escape the position.

Then it is revealed that the Prince has come here to kill the heiress, that the Baron is seeking her in good faith, to give her the position that belongs to her—and, of course, that Carl is after the money. The only thing that Philip seeks is Diane herself and he wins her in the end after a charming love scene.



Diane is certainly pursued by the men in this picture. At the left there is the Emissary from Houdania, and in the center the green van, the girl and the man who has fallen in love with her, and at the right she is shown in a scene with the cousin, who seeks her fortune

At left Diane goes for advice to the strange man who has lived for years among the Seminoles of Florida; in the center there is a scene at the dance at one of the big Florida hotels, and at the right, Diane and the "Indian girl"—who is the real princess

How to Get the Most Business From Star Appeal

THERE is the spirit of adventure in everyone and even the most timid of us like to imagine what we would do if we started out all alone in the world to experience the thrills that come along. And when you get away from the spirit of violence, you are interesting the women as well as the men. It is for that reason that we would build the selling talks on "Diane of the Green Van" along these lines.

If you are making your own cuts let us use in the big Sunday announcement the picture that shows Diane seated on the steps of the green van and then a selling argument along these lines:

"Diane has oodles of money and she could have bought most anything that her heart desired. But she was weary of society and its people and she wanted real adventure. So she turned lone gypsy and in her green van started out in the world to seek new thrills. And she found them. for there was a mysterious foreigner who wanted her life, there was another who wanted her as a queen for her country, a third man who sought her fortune, and a fourth who—but that would be telling. The best part of it is that you are just as mystified as Diane until the whole story is solved for you."

Or this one:

"Most girls who have millions would hire a private car or buy a yacht and take their friends along with them to enjoy their travels. But Diane was eighteen and she was tired of society. She wanted to see what the world looked like and to get its thrills. So she fitted herself up a green van and with no one to accompany her but a servant she started off toward Florida. But adventure was on her trail, and romance, too, and you'll have many a thrill with her and delight in the perfect ending."

HERE is another one that suggests even more of action and mystery:

"This girl with the beautiful eyes sought only happiness alone in the world, and she bought herself a green van and started out on the trail of adventure. But she didn't know that she was followed by four men:

"One sought her fortune.

"Another her life.

"The third would claim her as the heiress to a throne.

"And the fourth wanted—and wait until you see what he got.

"If you have dreamed of romance you'll find your dreams come true here."

This reproduction of part of the twenty-four-sheet suggests cut-outs for the lobby to feature the star's personality

And another:

"'I am tired of the city and the lights, I want to hear the voice of the open country.' And so Diane Westfall forgot all about her own millions, hired herself a green van and a couple of horses and started out. She found that there were a lot of things happening in the 'open country' that she has never even dreamed of. Mystery stood before her on every hand; danger waited to trap her, peril was all about—but there reached out of the wilderness something that drove them all away. It's good to thrill when you can be happy at the end."

THEN here are some shorter ones that still keep the story in suspense:

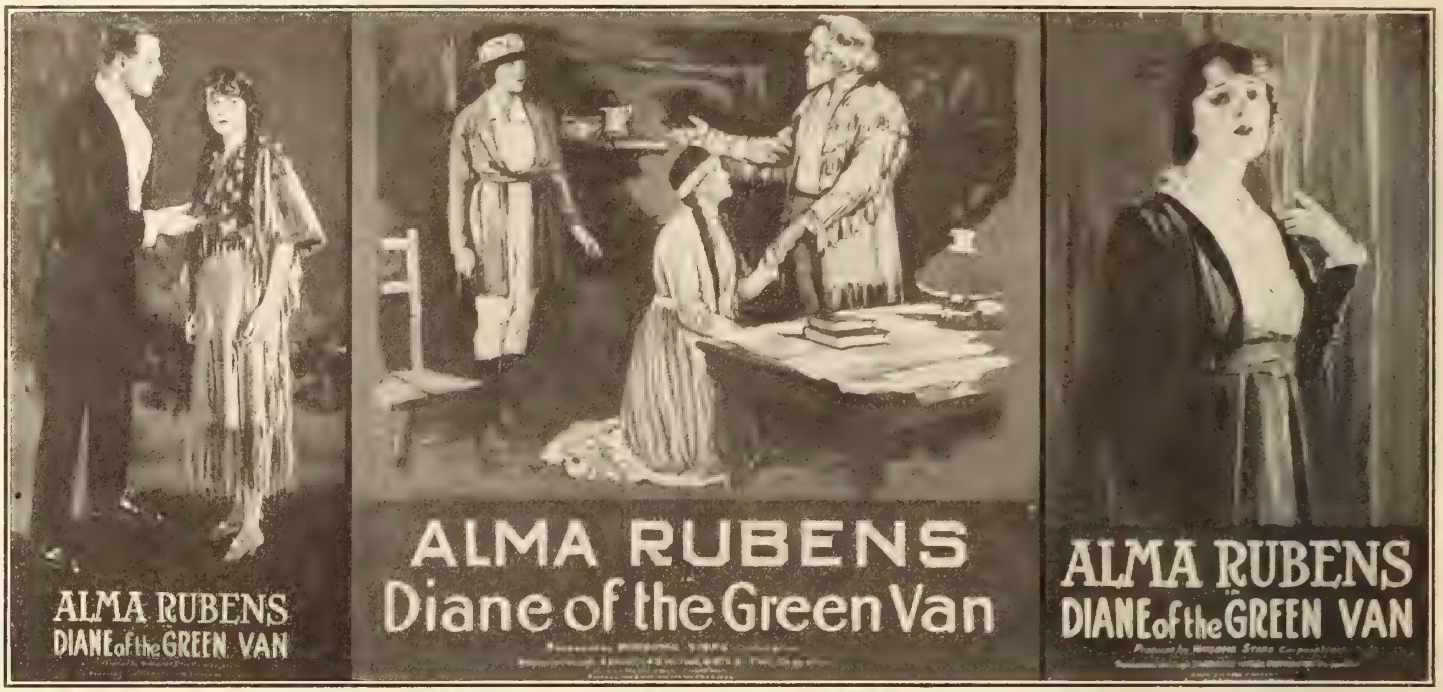
"If you were a beautiful girl of eighteen which would you rather be: The queen of an honest to goodness country or the possessor of several millions of good American money? These two things were in the balance with Diane Westfall and the adventures that she has before a still bigger decision confronted her will keep you on the edge of your seat."

"A beautiful girl traveling all alone in a green van—that suggests adventure, doesn't it. Then there was a man on her trail that wanted her money and another who insisted that she was a real queen. How in the world could she be saved? Well, there are some men in the world who wanted nothing but—and you'll be just as pleased as Diane was at the end of this photoplay."

"Heiress to millions she turned a lone gypsy and all sorts of adventures came to her in her green van. If you like to be mystified and delighted at the same time and to find everything 'just lovely' at the end, you cannot afford to miss this one."

BE sure to make it plain in all your selling talks that everything comes out all right in the end—that it is a happy picture. You can give the public just as much mystery as you like provided the right things happen, and we wouldn't hesitate to indicate in every advertisement that this is one of that sort.

If you are using considerable space in your newspaper advertising, it would be well to mention the names of some of the supporting cast. Nigel Barrie is the leading man while Lamar Johnston, Wedgewood Nowell and Harry Van Meter have prominent roles.


ALMA RUBENS
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ALMA RUBENS
DIANE of the GREEN VAN

Suggestions are made elsewhere in these pages for devoting the greater part of the lobby display to pictures of the star. Here and attractive picture of the girl in Indian costume can be obtained from the three-sheet at the left, a picture of her in riding costume in the six-sheet in the center and the one-sheet at the right furnishes another different figure

Adventure Spirit Should Be Always Kept Dominant

STAR appeal is to a considerable extent what you make it. It does not consist in merely putting the name in big letters in front of your theatre and in your advertising, but in bringing out the appeal of the personality of the player. Where you have a woman of beauty this is made all the easier for you.

This is the first feature in which Miss Rubens has been starred since making her new connections, and if you intend to show this series of features we would advise you to start in right now to connect her name right up with your theatre. This is made all the easier and all the more effective because you have a beautiful woman with whom to deal. Don't figure simply on this one attraction, but on the others that you expect to play.

While she is a comparatively new star she is well known to photoplay followers because of her appearance with Douglas Fairbanks and many of the former Triangle male stars. Later she was starred by that company, but now she has an organization of her own and is to be seen in a series of offerings that, we are told, will bring out all of her talents. In booking pictures, you have to more or less get over the appeal of the player for your own patrons, and here is a chance to start.

MISS RUBENS is a California girl and she started in with pictures with the Triangle company. At first she played smaller parts and then she was seen as leading woman with Fairbanks in "Reggie Mixes In" and "The Half Breed." She also played with Wm. S. Hart and other of the prominent stars, and there her work attracted so much attention from the critics that she was herself featured in a number of offerings by Triangle, including "The Passion Flower" and "The Gown of Destiny." Success of these offerings led to the formation of her present producing company.

Well in advance of the showing of this first of her special releases we would advise printing a picture of her on the cover of your program, with the lines:

"The girl with the wonderful eyes."

Then follow this up by telling something about her. There is a story in the press sheet that will be suitable for this use or for the newspapers.

Then come along with a letter something like this:

"We get a lot of letters from girls wondering how they can get a start in motion pictures. Alma Rubens got hers by going around to the Triangle studios out in Los Angeles and looking for small parts. She got them and soon she was in demand of the stars who wanted mighty good looking leading women. Douglas Fairbanks and William S. Hart are two of them who drafted her to add beauty to their productions.

"Shortly after that she began to be featured and now she is starring in real productions. We have heard a lot of you talk about how wonderful she is on the screen and how much better you have thought her than this or that star. Now you have a chance to see her and decide whether your judgment has been right. At least we have had so much confidence in Miss Rubens and have been so charmed by her beauty that we have signed for her pictures.

"Won't you tell us how you like her? We feel confident of your answer."

ESPECIALLY if your ticket booth is in the center of your lobby convert this into a green van such as is shown in the stills and have the tickets sold through a window in the side. Get a quantity of real Florida moss and hang it in masses from the ceiling, and if you cannot get this use imitation stuff together with palm trees and other Florida suggestions.

With this as the background we would distinctly make it an Alma Rubens lobby. On the first page we have reproduced the right hand third of the 24-sheet. This gives you a splendid cut out of the head of the star. One of the three sheets will give you a cut out of the girl and her sweetheart, and in the six sheet you can get another of her as she appears in riding costume. One of the one sheets gives an almost full length figure of her. We would advise that these be mounted on heavy cardboard and that they be used with the background of the Florida moss. If you are not able to convert your ticket booth into the van as we have suggested there is another three sheet that will give you a picture of the girl seated on the rear of this van.

In addition to this the stills from the picture should be featured. These are attractive and the eight 11 by 14 pictures and the two 22 by 28 will attract attention. If you have a collection of Alma Rubens' photographs there should be a special display on these. If you haven't, start saving the stills from this picture and all the others that come to hand so that you will be able to get the fullest amount of attention to the other attractions in which she appears.

There isn't the slightest doubt that the pulling power of a star rests to a considerable extent in the confidence that you show in her by your exploitation. We believe that a straight Alma Rubens appeal will get a lot of people into your house.

Mae Murray is silhouetted here as she appears in "What Am I Bid?" Universal production. In the center is the L-Ko Comedy Company before going into action, and at the right is another moment in the Murray picture

William Desmond Starts "Whitewashed Walls"

The Jesse D. Hampton production starring William Desmond, and to follow "The Prodigal Liar," is entitled "Whitewashed Walls."

It is a photoplay adaptation by George Elwood Jenks of a magazine story by James and Ethel Dorrance and is really a burlesque on life in a Latin-American country.

It has to do with an American globe trotting sculptor who obtains work in this funny little republic and who because of an overzealous Fourth of July celebration, gets in wrong with the powers that be.

"Tempest and Sunshine," Print by Rothacker

In view of the unusual campaign carried on to establish the quality trade-mark of Rothacker, J. Frank Hatch considers it of interest to state rights men and exhibitors to know that the laboratory work on his feature, "Tempest and Sunshine," is a product of the Chicago laboratories. Watterson Rothacker has definite quality standards for the acceptance of work, as evidenced by his handling only of such subjects as the First National releases, and the assurance is thus carried of clear prints on "Tempest and Sunshine."

L-Ko Manager Coming to New York City

Universal announces that Louis Jacobs, general manager of the L-Ko Komedy Ko at Hollywood, Cal., will arrive in New York shortly following a visit to various large cities of the West and Middle West for the purpose of learning what the public likes best in motion picture comedies.

Mr. Jacobs will spend some time in the East before returning to California, Julius Stern, president of the L-Ko Company, who has been in California since the first of the year will remain at the studios until Mr. Jacobs' return.

Johnsons Bound for South Seas

Representatives of Trade Gather at Luncheon to Bid Exploring Filmsters Farewell

CLOSE to a hundred representatives of the picture industry were gathered at a luncheon in the College Room of the Hotel Astor last Monday to bid farewell and "good luck" to Mr. and Mrs. Martin Johnson as they started on their second trip to the South Sea Isles in search of out of the ordinary screen material.

Harry Handcuff Houdini presided as toastmaster at the festivities, while the speakers included Chic Sales, Alex Beyfuss, John W. Blackwood, and Treasurer Clark of the Exhibitors-Mutual. Mr. and Mrs. Johnson responded gracefully to the bouquets that just showered at them.

A representative of the Smithsonian Institute, Washington, cheered up the affair with the news that warfare on the cannibal isle that is the Johnsons' destination had just made necessary the intervention of a gunboat and the killing off of some hundreds of the dusky skinned inhabitants. The cheer was found in the fact that with a few hundred in the happy hunting ground the chances of the Johnsons to return alive were increased proportionately.

In outlining his plans for the next subjects to follow the present successful releases, Mr. Johnson declared that one of his chief desires was to secure a picture of Chief Nagapate looking at himself in motion pictures. He promised not to let the chief return to this country in the hopes of securing a regular job in Hollywood.

In view of the unusual success of the Johnson subjects a bit of ironical humor was injected into the affair by the film man description of the rejections his ideas had first been given by motion picture men. "The fans don't want that sort of stuff," they had told him.

In closing Mr. Johnson paid a sincere tribute to the encouragements and aid he had received from Alex Beyfuss, of the Robertson-Cole organization.

Several Appointments Announced by United

WILLIAM T. BUTLER has been added to the staff of special representatives of United by J. A. Berst. Mr. Butler's initial work will be in the New England territory with which he is especially familiar since his entry into the film business some years ago as salesman for the Vitagraph Boston office.

In this capacity and also as a Vitagraph representative in southern Illinois, Mr. Butler is said to have made an enviable record. The new appointee will not be permanently assigned to any territory, but will be sent from time to time to points in the United Circuit as special need may arise.

Ben Abrahams has been engaged as a United salesman in the St. Louis territory. Mr. Abrahams who has a large exhibitor acquaintance in that country, spent a week in the New York office before leaving for his new post.

M. E. Maxwell, of the United Minneapolis office, has been called to New York as assistant to Charles Johnson, United New York manager. Mr. Maxwells promotion to headquarters is a recognition of able work in the Minneapolis territory.

E. J. O'Donnell, Central Division manager, is now operating in the Dallas Exchange territory, and will devote special attention to the Texas, Southern Arkansas and Oklahoma territory, in connection with the membership drive now in full swing by United.

Lester D. Wolfe has been appointed by President Berst as manager of the United Buffalo office. Mr. Wolfe was for several years Buffalo manager of General Film Company Exchange. Homer Howard, formerly United manager in that city, has been appointed to special work in the Buffalo territory for the United drive.

Conrad Nagel Male Lead With Alice Brady

SELECT Pictures announces that in Alice Brady's forthcoming production of "Redhead," the star will be supported by Conrad Nagel. He is now the leading man in her stage production, "Forever After," now in its twenty-seventh week on Broadway.

Miss Brady and Mr. Nagel, owing to their close association in Miss Brady's stage production, are thoroughly familiar with each other's style of acting, and it is for this reason that Miss Brady selected Mr. Nagel to support her in her forthcoming screen attraction. Mr. Nagel is said to be one of America's most accomplished young leading men, and according to reports from the studio, he is equally capable as a screen actor.

"Redhead" is a story by Albert Payson Dowst, which appeared in a recent number of one of the popular magazines. It was adapted for the screen by Charles Maigne, who is also directing the production, thus making the fifth Alice Brady production for which Mr. Maigne has written the scenario as well as directed.

The story of "Redhead" is about a dance hall entertainer who succeeds in getting one of the wealthy patrons to marry her at a time when he is under the influence of liquor. On the "morning after" both realize what a mistake they have made. Matt, the husband, threatens to divorce his wife, but Dazie proceeds to get him "illuminated" again, and then takes him to her apartment to sober up. Matt's uncle hears of his escapade and stops his allowance, so with nothing to gain by leaving his wife, Matt decides to go to work, something he has never done before in his life.

There are said to be a number of thrilling moments in the picture, and an unusually new and different conclusion. Charles Stevenson also has an important part in the picture, and the other members of the cast are Robert Schable, Charles Eldridge and May Brettone.

Arrow Sells Some More Territorial Rights

Arrow Film Corporation, besides selling to the Variety Pictures Corporation, two pictures, have sold to Silee Film Exchange of Chicago the 6-act picture "The Hearts of Men" starring Mlle. Valkyrien, and have also sold the serial "The Demon's Shadow" to Montreal buyers for all Canada.

The Arrow has taken on 6 pictures in the past five weeks and are enlarging their sales force and to take care of the added business have engaged new offices with projection suite which they will occupy after May 1st. The company also contemplate the opening of exchanges at three points in the U. S. where there is a need for Independent exchanges.

The Fords for April

Goldwyn announces that the four subjects of the Ford Educational Weekly for April entertainingly mix the lighter phases of life with the more serious picturizations.

The-one-reel-a-week releases are as follows: April 6, "Cut It Out," a story of plate glass-making; April 13, "Northern Sports Under Southern Skies," polo, hydroplaning at the Florida resorts; April 20, "Good Roads," a camera drama of roadmaking; April 27, "A Visit to New Orleans."

Market Street, Philadelphia, a Simplex Street

Lewis Swaab, Simplex distributer in Philadelphia, announces the installation of Simplex machines in the Princess theatre on Market Street.

With this installation completed, Market Street has now become Simplex-ized, since up to this time the Princess was the only house still using other than Simplex machines.

"Crimson Gardenia" Follows "The Brand"

"The Crimson Gardenia" will be the next Rex Beach drama following that author's "The Brand." "The Crimson Gardenia" holds every promise of equalling the impression made by the drama of the Yukon, and at the same time revealing another phase of the author's storytelling genius. As a novel it has steadily increased in popularity since its publication three years ago, and to-day still holds its place among the best sellers.

Work on the production is progressing at the Goldwyn Studios in Culver City under the direction of Mr. Beach and Reginald Barker, who contributed his directorial skill in adding to the box-office magnetism of "The Brand."

Guinan Story Starts

Production work of the two-reel western dramas for the Frohman Amusement Company and starring Texas Guinan, was started last week at a studio in Hollywood where activities will continue until work of remodeling the old Metro studio, recently leased by William L. Sherrill, is completed. The first story to be filmed is titled "South of the Santa Fe," and Cliff Smith, the director, and Jack Sherrill, who is to manage the business affairs of the company, have selected George Chesebro and Jack Richardson as principal supporting players together with a troop of twenty-five cowboys and girls.

Realism in "Checkers"

Director Richard Stanton, who is producing "Checkers," the famous racing play, for William Fox as a big special attraction, is said to be a stickler for realism to be injected in his pictures.

It is reported that Ellen Cassity, who plays one of the leading roles in the production, was painfully injured by a broken goblet in the ballroom scene last week.

Nazimova Wears Expensive Costumes in Picture

In her production of "The Red Lantern," to be distributed by Metro. Nazimova is said to wear robes of regal splendor.

Richard A. Rowland and Maxwell Karge, who present the Russian star in the production now being cut and assembled at the Metro studio in Hollywood, declare that more than $50,000 have been spent in costumes for this production which they state is highly elaborate.

For Mahlee, the half-chinese, half-English girl played by Nazimova, bears a not remote resemblance to France's Joan of Arc. True, she leads a hopeless cause, that of the Boxers against the Europeans in China.

And her heart is torn between the love she bears for an Englishman and the ancient traditions of the yellow race.

Territorial Sales Corp. Gets Under Way

The Territorial Sales Corporation, with offices at 1600 Broadway, got under way last week with the shipment of prints on the first three Jester comedies to eighteen film centers where they will be shown to prospective buyers before allotting franchises.

"In the Wild West," "Peace and Riot" and "The Tenderfoot" are the initial trio.

It is also stated that Territorial Sales has completed a deal for the handling on the state rights basis of one of the biggest feature productions produced in recent months. Other subjects will follow.

Current Nesbit Picture, "Thou Shalt Not"

Evelyn Nesbit's current picture under the William Fox Standard group, is "Thou Shalt Not," and the star portrays a country girl, who is led astray by an unscrupulous lover.

The picture was directed by Charles J. Brabin, and in it Miss Nesbit is declared to have one of the strongest roles which she has enacted, and ably supported by a cast which includes Ned Burton, Florida Kingsley, Gladden James, Crawford Kent and Eddie Lawrence.

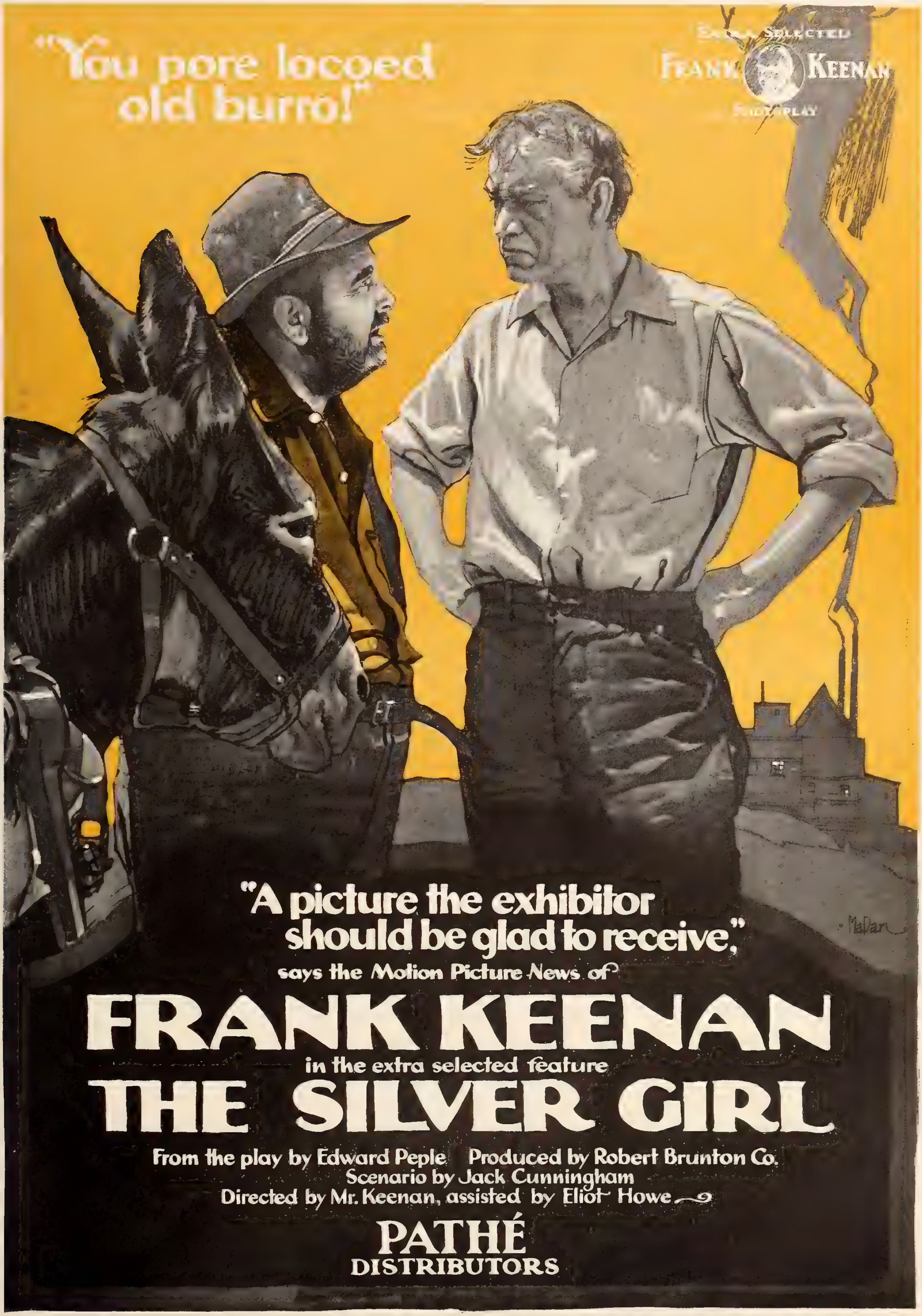
Many of the scenes of "Thou Shalt Not" are laid in a small New England village.

"Ginger" Coming in May

A five-reel feature entitled "Ginger" is announced by World Pictures as due for release in the month of May.

Gareth Hughes, Violet Palmer and Paul Everton are the stars, and it is described as a story of love and adventure. Raymond Hackett appears in support, and it is announced that a very capable cast interprets all the roles. Burton George directed the picture, as well as being responsible for the story. Raymond Schrock prepared the continuity.

The three stars are all said to have enjoyed a very successful stage career.


"You pore locoed old burro!"
EXTRA SELECTED
FRANK KEENAN
PHOTOPLAY
MaDan

"A picture the exhibitor should be glad to receive,"

says the Motion Picture News of

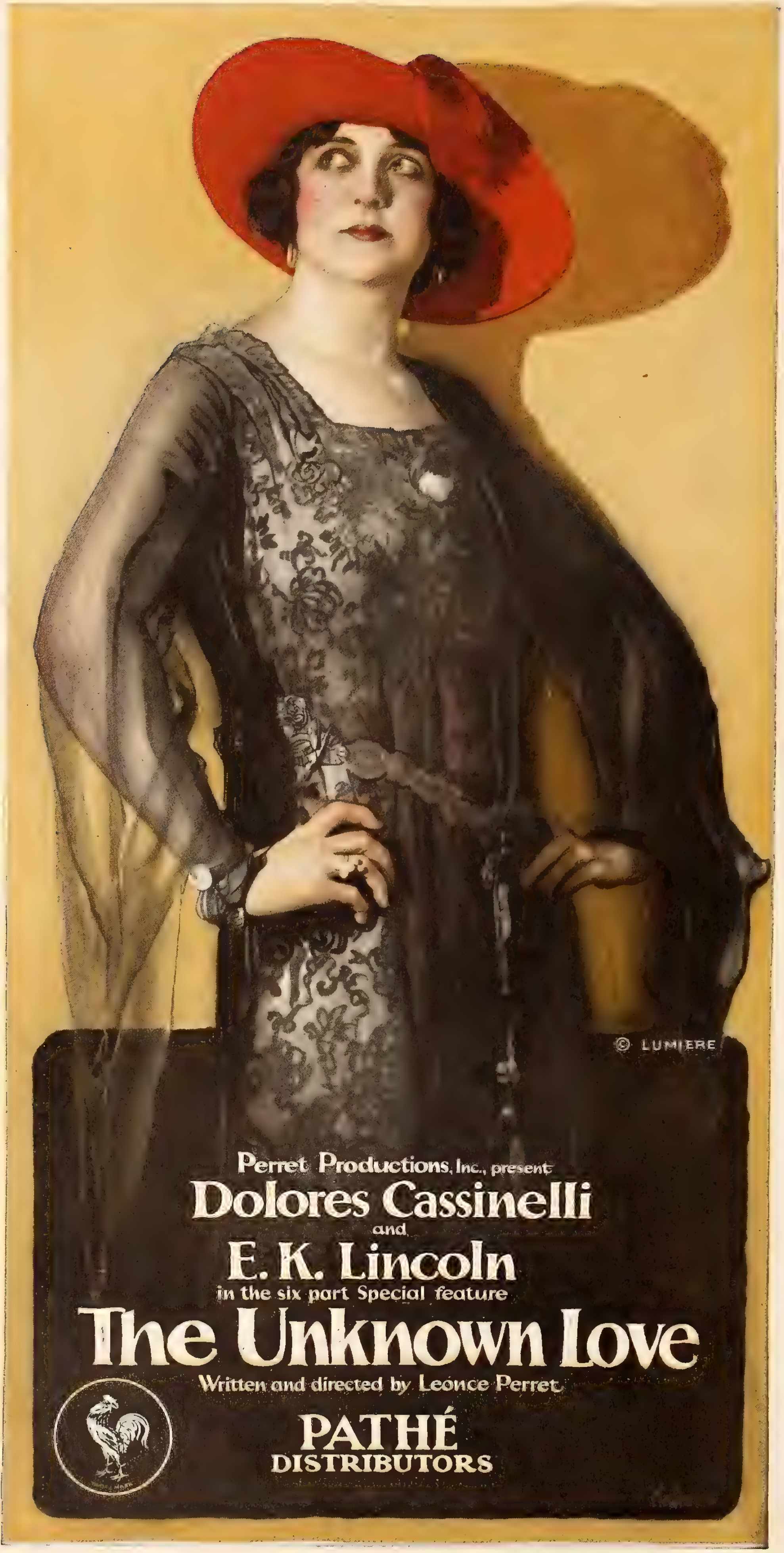
FRANK KEENAN

in the extra selected feature

THE SILVER GIRL

From the play by Edward Peple. Produced by Robert Brunton Co.
Scenario by Jack Cunningham
Directed by Mr. Keenan, assisted by Eliot Howe

PATHÉ
DISTRIBUTORS



Perret Productions, Inc., present

Dolores Cassinelli

and

E. K. Lincoln

in the six part Special feature

The Unknown Love

Written and directed by Leonce Perret

PATHÉ
DISTRIBUTORS

The stars: the girl very beautiful with a personality and talent that "get across"; the man a recognized attraction.

The direction; most artistic, full of subtleties and new ideas.

The story: timely and appealing with a really big moments.

Detail: good; a pronounced novelty in illustrated sub-titles will make a hit. The picture has real "finish".

Quality: Pathé has made it a "special";- on merit.

Dolores Cassinelli
and
E. K. Lincoln
in the six part Special
The Unknown Love

Produced by Perret Productions, Inc.
Written and directed by Leonce Perret

PATHÉ
DISTRIBUTORS

"The best single reel comedies on the market,"
says a prominent Western exhibitor of the

HAROLD LLOYD COMEDIES

"We have been using one Harold Lloyd comedy a week since I took charge of this house. In that time we have not had one 'flivver'. The Liberty mob is a little more critical than the average but every one of these comedies has gone over big with them. They are by far the best single reel comedies on the market."

J. Wm. Houck, Mgr. Liberty Theatre, Spokane, Wash.

One one reel comedy every week
Produced by Rolin

PATHÉ
DISTRIBUTORS

Making Memphis a "Week" Picture Town

First National Exhibitors Circuit has called attention to an accomplishment credited to one of its releases, "Virtuous Wives," starring Anita Stewart.

This motion picture, it is cited, has been the cause of longer runs in the Tennessee city, which formerly considered four days a long time to exhibit a film on consecutive days.

No doubt this is the first instance on record where an exhibitor has been forced to re-book a picture as a hold-over on threat of having his lobby wrecked by angry fans who had stood in line outside the theatre waiting to get in.

"VIRTUOUS WIVES" DID THE WORK

THE accompanying story is a tale of how the populace of the great Tennessee city demanded to see a motion picture after the regular-booked run had expired, and how Exhibitor McElravy righted himself with the fans after keeping them standing in line until after the doors had closed.

As a result, Anita Stewart, First National Exhibitors and the Majestic theatre have won an everlasting place in the memory of Memphis picture-goers.

This has been cited by First National as an argument for longer runs.

Can You Blame Memphis

For going wild over the wonderful combination that has been responsible for the remarkable bombardment at Majestic No 2 this week?

We refer, of course, to

Anita Stewart

AND

"Virtuous Wives"

And how have Memphis amusement-goers been rewarded?

Seeing ANITA STEWART "come back" after a year's absence more charming and fascinating than ever.

Enjoying the "cut-ups" of "Virtuous Wives."

Seeing "male crocodiles" in action—and the other creatures of New York society so entertainingly visualized from OWEN JOHNSON'S 2,000,000 edition novel.

It has been a most enjoyable week and when Miss Stewart and the "Virtuous Wives" say farewell Thursday Night we're going to tell Miss Stewart that she has captivated Memphis. You bet we will!

MAJESTIC NO. 2 OPPOSITE HOTEL GAYOSO

Today, Wed., Thurs. Admission 25c

COMING FRIDAY

"THE LOVE AUCTION"
with VIRGINIA PEARSON

THEATRE patrons in Memphis, Tenn., recently took the management of the Majestic theatre there away from C. A. McElravy, and gave other local managers a severe jolt in a public demonstration of their attitude toward motion pictures.

Until this happened Memphis was known as a four day town. Now it has given evidence that when it is offered something it wants seven days is not sufficient to exhaust its possibilities for profit.

It was no prearranged demonstration of mob anger that was tendered McElravy by a struggling, pushing crowd of several thousand men and women who literally stormed the lobby and street in front of the Majestic. The trouble started after they had waited impatiently for a full two hours for admission to the house the last night of a five day run on a special. Those at the front of the long lines quickly filled the house to capacity for what had been advertised as the last show. The doors were closed and, so far as the management was concerned at that moment, the next activity was to complete plans for the new program to start the following day.

But the crowds had gone beyond the ordinary limits of patience in the displeasure they felt over their inability to get into the theatre. Several men in the lobby began to make excited speeches. The vein of their remarks was decidedly bitter toward McElravy.

"Why didn't he make an announcement, two hours ago, that he couldn't get us all in? Why has he let us stand here like a lot of boobs?"

Some one else shouted:

"What does he think we are? It's a damned shame the way we've been treated. Why don't they build theatres big enough to take care of people. We've stood in line nearly two hours. Now we can go home and thank the Majestic for a rotten evening."

"Open those doors, we'll get in," yelled someone out on the sidewalk. "Break them down if you can't open them."

"Get the manager out here or we'll wreck the lobby," roared the man who had just reached the box office window, money in hand to buy tickets, when the curtain was pulled down. The crowd caught his spirit and in an instant half a dozen lobby frames had been overturned and trampled. "Smash the lights," he cried, suiting the action to the word by waving his cane overhead. At this moment McElravy appeared.

"We want to see this show," called a dozen voices. "You've kept us standing here all evening. There are enough of us here to make trouble and we're ready to do it. You can't get away with this."

McElravy is a showman with lots of experience in judging the public mind. He didn't need but a moment to see that the crowd was in a temper. The damage, if any was attempted beyond what had been done, would be completed before police aid could arrive. There was no mistaking the sincerity of the crowds. They were remaining for a purpose. Either they would see the show or they would vent their anger in violence.

"Just a moment, please," McElravy shouted at the top of his voice. "Keep quiet just a moment. I can't let any more of you in tonight, but I am going to hold the show over for two days. That'll give you all a chance to see it. Get back in line and buy your tickets for tomorrow or the next day. I promise every one of you that you'll get in, and have seats. I'll mark every ticket that is sold here now and give it preference over any that are sold tomorrow or the next day.

"Get back in line, take it easy and don't crowd. You'll all see the show. I'm holding it for two days more.. I"——. He got no further. The crowd was busy buying tickets. But despite this promise of McElravy's many of them went away grumbling, tickets in hand.

"My God," gasped McElravy, once more back in his office. "Get the Big Feature Rights Corporation of Louisville on the phone for me, quick. Quick! Do you hear me? I want to talk to Lee Goldberg, the manager. If he isn't there find out where he is. Oh boy, I'm a cooked goose now unless Goldberg comes through. Wowee, hurry that call. Tell Long Distance to charge it double, BUT GET HIM QUICK."

"What's the trouble?" asked his assistant.

"Oh, nothing. I've just promised about twenty thousand yelling mad men and women that I'd hold this picture for two days more to give them a chance to see it. They're still buying tickets outside for tomorrow and the next day. AND I DON'T KNOW THAT I CAN HOLD THE PRINT. IT'S PROBABLY BOOKED SOMEWHERE ELSE. If I don't hold it I am going to be mobbed when they come back tomorrow to see the show. If I hold it despite another booking for it, I'll lose my franchise. Oh, boy, hurry that call."

The telephone bell rang. McElravy had the receiver to his ear in a flash.

"Hello, hello, Goldberg? Thank the Lord. This is McElravy, Majestic, Memphis. Yes. Say, I've got to hold this print another two days.

"What? Yes, yes, I know I told you that 'Virtuous Wives' wouldn't stand more than four days here. Yes, dammit, I know you convinced me that it would go

(*Continued on page* 2150)

Phillips Film Breaks "U" Record

Universal Declares "The Heart of Humanity" Has Surpassed Kaiser Picture in Bookings—Premiere in December

A report compiled by the exchanges department of the Universal showing the business recorded on "The Heart of Humanity," Allen Holubar's master drama featuring Dorothy Phillips brings out the fact that the big production has eclipsed the sensational booking record established by "The Kaiser, the Beast of Berlin" during the first three months of its presentation throughout the country.

"The Heart of Humanity" was given its premiere at the Broadway theatre, New York on December 22 and within ninety days has been booked into more theatres than the sensation, "The Kaiser, the Beast of Berlin," during a period of similar length. Not only has "The Heart of Humanity" been booked into more theatres than "The Kaiser, the Beast of Berlin," but to date it has recorded even greater box office success than the Julian production, which, it must be taken into consideration, was released at a time when the American public was craving for just such a sensational exposure of the kaiser's life as the Julian production was.

The Holubar production has been shown in nearly every large city of the country.

The week ending March 22 marked the close of the sixth week of "The Heart of Humanity's" showing at the Shubert theatre, Minneapolis, and of several other extended runs in various cities of the Middle West. It also closed the biggest week for bookings of a Jewel production in Universal's history. March 23 and 24 marked the start of indefinite runs of the big feature in 17 of the principal cities of the Mississippi Valley and of several score of runs throughout the Southern States and along the Pacific and Atlantic Coasts. In Chicago and New York "The Heart of Humanity" is playing in neighborhood houses and in the Northwest territory where the film is being booked as a road show bookings that will keep the various companies en tour until July have been recorded.

Eugene Mullin, scenario editor who has joined the Universal forces

The appeal of "The Heart of Humanity" to film followers in various sections of the country is well brought out by the statements of exhibitors in four corners of the country. Manager Franklin of Sheas' Hippodrome at Buffalo, N. Y., is responsible for the statement that "The Heart of Humanity" proved one of the greatest box office attractions ever presented at his theatre. At the Tudor theatre at Atlanta the showing of the film was extended two weeks. At the Liberty theatre, Walla Walla, Wash., the film proved such a box office magnet that Manager Crews sent the following wire to Carl Laemmle: "Heart of Humanity opened here last night biggest business in history of house. Beat 'Hearts of World' opening over hundred dollars. Is tremendous success and talk of the town."

Charles Pathe Expected in New York April 15

CHARLES PATHE, head of the organization whose activities circle the earth and which has afforded a broad and efficient service to the allied nations during the war, is expected to arrive in America about April 15. Already the service he has rendered to the French government has earned him the distinction of the Legion of Honor; and now that the war is over he is turning his attention to the vast problem of peace and the large opportunities which are promised with the great resumption.

The world war, he has said, revealed the cinema as a tremendous intellectual, moral and industrial force. What its most inspired prophets foresaw in the distant future was accomplished in a day, so to speak; and the plaything and show of the millions suddenly became a giant of dignity and power to sway the world. Charles Pathe, in the very beginning, at the birth of the child, was possessed of the gift of prophecy and previsioned the things to come, which now have been fulfilled in an overflowing measure.

Mr. Pathe's last visit to America was about two years ago, and this time it takes on a greatly increased importance. He will find the organization broader, stronger and more aggressive in its activities, with a steadily growing business, including the selling and distributing for some of the strongest groups in the industry. A test of the fundamental strength of Pathe was afforded by the "shut down period" formally adopted by the industry recently.

White with Stone

Philip H. White has been engaged for the position of film editor for the Lewis S. Stone Productions. Mr. White has had extensive experience with the George Kleine, Thomas H. Ince, Universal and Triangle organizations prior to his present affiliation.

Making Memphis a "Week" Picture Town

(*Continued from preceding page*)

five. Yes, yes, yes, yes. Yes to anything, but do I get it for another two days without trouble or will I have a lawsuit?

"What kind of advertising did I do? What's that got to do with it. I want two days more. You have got to know first what advertising I did? Well, go on, I'm about ready to drop dead now. I used sixty one-sheets, thirty three-sheets, fourteen twenty-four sheets, five thousand heralds, two hundred window cards, twenty-five window hangers, two film trailers three days before opening, about $350 in newspaper advertising, and published every cut and mat you sent down for publicity or ad. illustration. Now, damn you, do I get the two days more. What?

"Yes, I've turned them away every performance for five days. I know it. I got scared at the five day thing. Never played more than four days on any special before. Thought I needed a great big campaign to make it go for five days. It was a seven cylinder affair, not a five. I've got to have two days more. Cashier just tells me we've sold enough tickets to the turnaways tonight to fill three houses tomorrow and one the day after. I've got to have those extra days. What?

"You say you booked them to me when you got back to Louisville after you had signed me for the five day contract against my arguments for four days' maximum? Say, go to the devil will you. I've lost ten pounds in the last hour for nothing. Yes, come down the first chance you get, and I'll confess in person that Memphis knows more than I do about its ability to make long runs profitable."

Poppy Comedies Enter the Field

A new brand of comedies is shortly to be introduced on the market and distributed by the Frohman Amusement Company under the brand name of Poppy Comedies. A producing company for the making of these subjects has been formed by Harry Leonhardt, who is president; William L. Sherrill, vice-president, and Eugene Perry, secretary and treasurer. Mack Swain, remembered as Ambrose, the giant, of many Mack Sennett Keystone Comedies, has been engaged and will be the featured comedian. W. S. Fredrick, formerly scenario writer and director at Sennett's, who wrote and co-directed the series of Mack Swain Comedies released by Universal, will be in charge of scenario work and the direction. A studio on Santa Monica Boulevard in Hollywood has been leased, and production work will start April 1.

Harry Leonhardt has been identified with the film industry for the past four years, following a life in the theatrical business. He was western representative for Fox Exchanges in the territory west of Chicago, and later served the Goldwyn in the same capacity. At the present time Mr. Leonhardt is director of presentation at the new California theatre in Los Angeles. Mr. Perry has been in the distributing end of the film business for the past several years, identified with exchanges in the east and west.

Special Service Section on

Vivian Martin in "Little Comrade"

IF you are showing the Vivian Martin pictures you should feature her in your exploitation of "Little Comrade" as having a very light comedy role and should put emphasis on the fascination of her in the garb that she wears as a "theoretical" farmerette—for she does not get very far with the practical side of it.

It is distinctly a spring or early summertime sort of a production and there should be that atmosphere set about it—to take advantage of the longing that all of us feel at this time of the year for the open country, for blooming, growing, green things. This should be carried out through the lobby and in the setting that you give your program, as we are suggesting in more detail on another page.

While war is excuse for the plot of the story and service of one's country serves for some of the heart interest, there is nothing in the world to suggest that this is a war picture and we would keep anything out of the exploitation that would give that impression. *Straight comedy, almost a farce at times, is the way that we would advertise this—appeal directly to the laughs and to the heart at the same time.*

Niles Welch is the leading man here and we would be sure to mention that point. If your patrons pay attention to the directors of pictures we would also bring out that this is the work of Chester Withey, responsible for many successes.

HERE is the story: Genevieve Hale is the pampered daughter of rich parents, but just the same with all her frivolity she is much interested in helping the United States win the war and when she reads of the call for farmerettes and the good work that they are doing she determines to become one. She is long on enthusiasm, but very short on the practical end of it. This is shown in the costume which she adopts, rather tight fitting trousers and a fluffy silk and ribboney jacket which are suggestive more of the musical comedy than the hay fields.

Immediately on her arrival at the Hubbard farm where she is to work, in her limousine, accompanied by maid, chauffeur, pet dog, and raiment impedimenta of all sorts she arouses the hostility of the husky and practical farmerettes who are already on the job and who have discarded daintiness for overalls, broad straw hats and practical footwear. Of course there comes a lot of comedy when she starts about her career of practical farm work. She fails miserably in her attempt to milk, to white wash the chicken coop and in various other efforts, all of which increase the contempt of the farmerettes for her. Finally the forewoman demands whether she has sense enough to gather eggs and the ingenue of her character is revealed with the reply: "Have you got some of the cute little bantam ones?"

She not only has her troubles in her attempting to do the farming work, but she is an outcast among the farmerettes and her life in their dormitory is made anything but pleasant.

BUT there is a ray of sunshine among all the laughs at the expense of Genevieve. Just as she arrived at the farm Bobbie, youngest son of the Hubbards, is called in the draft, though he is mighty unwilling to go. But Genevieve has arrived just in time for Bobbie to fall thoroughly in love with her before he is haled away to the nearby training camp.

In the meantime the girl is fighting her battles against the life she loathes with a grim determination, but finally she caves in and then Mrs. Hubbard, in her motherly soul, takes the girl from the dormitory and brings her to live at the house, an act which does not help the little girl's standing with the farmerettes. But from that time on she practically becomes the pet of the Hubbards.

Bobbie has been raised as much a pet as Genevieve and the ardor of the training camp are too much for him, so he decides to desert. Genevieve is out hiding from her sorrows when the boy comes home and they meet, the result being that the girl persuades him to go back and do his duty, she promising that his family shall not know of his secret visit.

BUT they have been seen together, though the boy's identity is not known to the farmerettes, who see that the Hubbards get full information. Then developments come thick and fast with Mr. Hubbard banishing the girl from the farm and she goes back to her home, broken-hearted with her failure in serving her country.

She and Bobbie have been corresponding and when he fails to hear from her he determines to see what is the matter. He gets a furlough and comes home to find Genevieve gone and demands to know

At right, Genevieve is not a success at a-milking; in the center, her dismissal, and at the right the life she had left

Gee, the chief farmhand, is hard-hearted, at the left; but in the center Genevieve finds something worth while; at the right the explanations of her troubles come with the gown that she wore to the farm

the reason why. When he is told that she was seen meeting a soldier at night, the boy comes out and explains, telling how the girl has persuaded him to do his duty and prevented him from becoming a deserter.

The father is immediately repentant and with the boy he seeks the girl out in her home and apologizes for his action. There is a general reconciliation with Bobbie starting out to fight "over there." Genevieve going back to the farm "to work over here" with every understanding that when the war is over marriage will cement the romance of the farm.

One point should be featured in connection with all references to the story: It is taken from the serial, "The Two Benjamins" by Juliet Wilbur Tompkins, which ran serially in McCall's Magazine. This is a publication with a circulation of nearly a million and a half with women almost exclusively the readers.

Practically all of the stills on this production show Vivian Martin in her very fascinating farmerette garb and if you make your own cuts you should feature her very prominently in your half tone effects. There are also line drawings of her in the same costume available. Then after you have featured her name and the title of the picture strong, jump into the sort of a selling argument that will let the people know that this is one of the pleasant little stories with a lot of laughs in it.

Here are some:

"She didn't know the first thing about milking a cow, or whitewashing a chicken coop or gathering in the pumpkins, yet she was the most fetching little farmerette that you ever saw. But she knew that she loved her country and she wanted to do something for it—and she did, down on the farm, but it wasn't with the onions or the potatoes, or with the cows and the chickens—but it was something worth while to her country and herself."

"Genevieve thought that she loved the cows and chickens, but she changed her mind when she tried to milk Old Brindle, and when they set her to work whitewashing the coop she was helpless until the farmer's son came along and showed her how. But at least that started a romance—and Genevieve in her dainty touserettes and her silken blouse was just the sort of a little girl that you would like to have in a romance of your very own. You'll laugh the most of the way through at her troubles, and then you'll be mighty happy with her in the end."

"Genevieve felt sure that she could help her country a whole lot by becoming a farmerette, so she sent for her fashionable modiste and had herself 'dolled up' in the garments that she thought she ought to wear. The women will agree that she is 'just too cute' and the men—well, they'll be willing to look at her again and again. Genevieve wasn't of much use on the farm, so far as raising crops was concerned, and she got in mighty bad with the practical farmerettes, but when it came to saving the honor of the family and to winning hearts—she was there."

"Genevieve decided that her country needed her and that she would become a farmerette. So she called in her fashionable modiste to design a costume that was more suitable to plucking hearts than to picking pumpkins, summoned her limousine, tucked her toy dog under her arm and left her maid to come along with her other gowns and hats and things. But she found the real farmerettes were rough and ready, and then her troubles began. She bumped into all sorts of troubles—and each one will give you a laugh—and then into a romance, which will delight you."

IF you are in a city where there has been any considerable attention paid to war gardens or in a section where there have been girls who have been giving their services in raising food you may be able to put over an unusually good publicity stunt in the newspapers by interviewing some of these local girls about the experiences they had on the farm, how they overcame their lack of knowledge and the like, and then bringing in a reference to the sort of a role that Miss Martin has in this picture.

Your newspaper might be induced to add to the interest in these war gardens, if they are still being conducted in your city—and they are in many now that the people have the habit—by offering a prize of tickets good for your theatre for the farmerette who will tell of the most successful work they have done.

As we have already said, do not get too serious about this, because you are likely to leave the impression that this play hinges on some big problem or something of the sort and this is just what you need to avoid.

Unless you are committed to letters to your patrons we would pass this one up for that and devote the additional money to newspaper advertising, and particularly to playing up strong pretty pictures of Miss Martin in her farmerette garb.

MOST of the lines that we have suggested apply rather to the cities, but if you are located in a smaller community it will probably pay you to "kid" along the idea of a big city girl thinking she knows anything about farming.

In either case we are going to offer some shorter lines that will apply. Now, no matter how big a following Miss Martin may have in your community don't be content with merely announcing her name and the title of the picture. You will find it a whole lot easier to sell a picture to the public if you lead the people to believe that you have a theme out of the ordinary.

We prefer the longer selling arguments that we have given, but here goes for the shorter ones:

"She didn't know the first thing about raising chickens, but she raised a successful flutter in one youth's heart."

"Genevieve was shy on knowledge of ploughing, but you'll agree that she was an ornament to any farm."

"Yes, Genevieve knew a lot about farming. She had her modiste design her a farmerette costume that was a cross between pajamas and a Russian dancer's garb, and then she had her picture taken with a hoe. She thought she was all ready, but when she hit the farm things began to happen—and there's a laugh in every one of her troubles."

"Days of war bread have passed, but if we had to depend on farmerettes like Genevieve to raise our food we fear that a lot of us would be mighty hungry these days. But you'll get a hearty meal of laughter in following her experiences."

At the left Genevieve shows the mother how she will farm, and in the center she gets a picture taken only to be denounced by the practical farmerette at the right

Rural Lobby Display Will Get Lots of Attention

LOBBY displays and music will go a long way to make the people of your community talk about "Little Comrade." Now because we have told you that a picture is a comedy many exhibitors think that they have nothing more to do than to tell the public that and let it go. It seems to us that as a general rule the forced lobby display is generally worthless. When you have to hunt around to get some point to bring out, you will find that it is hard to persuade the public to "get" that point. And nothing is worse for a theatre to have a lobby display of a character that the public does not understand it, even after visiting the theatre.

If possible convert your lobby into a garden, using real stalks of plants of whatever sort may be available in your community. If these are not accessible, use imitations. If there is room build a fence around these gardens. The lobby display which was used by the Alhambra theatre, Milwaukee, on "A Romance of Happy Valley" with the corn field along the sides of the lobby will be most appropriate here. We wouldn't try to use dummy figures for they are like to be a mess. If you can have a couple of pretty girls costumed as Miss Martin appears, they will attract a great deal of attention.

Striking cut-outs should be used as the main feature of the star display. The six sheet contains the figure of Miss Martin seated on a pumpkin while one of the three sheets shows her with a wheel barrow. There is a smaller figure with her in the same costume and talking to the boy in one of the one sheets. These cut-outs should be prominently placed so as to get attention from all angles.

IN most localities this is the time of the year when there are gardens being started and you ought to be able to secure the cooperation of the stores selling seeds and also those handling garden tools. The cutouts that we have already mentioned or the full paper will help along in this connection. Ask that these be placed in the window with a sign reading:

"When you see Vivian Martin in 'Little Comrade,' at the Empire theatre, you'll see she wasn't a success as a farmerette. But you'll see a lot of perfectly good vegetables —the sort that are raised with our seeds."

If you can get the cooperation of the bookstores we would advise you to have printed a slip saying that this picture is made from Juliet Wilbur Tompkins' story in *McCall's Magazine* and get the dealers to place one of these in not only the copies of *McCall's* that they sell, but in those of every other publication devoted to the interests of women.

There is still further possible cooperation if you can get the grocers to include in every package that they send out a circular bearing a picture of Miss Martin in her farmerette garb and then:

"These vegetables weren't raised by Genevieve Hale and her fellow farmerettes. So when you want good ones come to us, but if you want to laugh a lot at an amateur farmerette's troubles, see 'Little Comrade' at the Empire tonight."

THERE is one little effect that you can get in your music with this picture that will cause no end of talk. Remember the little things count in presentation. There is an incident toward the first of the picure in which Bobbie Hubbard is seen with a harmonica and starts to play "Oh, You Beautiful Doll" until the girl tells him, "No, play 'Over There.'" Just a few bars of these on a real harmonica with the remainder of the musicians tacit will make a hit.

There is another point where the youth gets a note from the girl referring to the fact that she has fed the cows and chickens, and here you have obviously a call for "This is the Life." Then toward the end of the picture there is one title "To fight" and here a few strains of "Over There" should be brought in and then with the next title "to work over here" there should be used "Keep the Home Fires Burning."

Most of the music here will be light. Select one of the better known love themes of the catchiest character. This theme is to be introduced when the youth and girl meet, again at their secret meeting, then when the boy tells his father the truth and finally right at the end. With the exception of the bugle call at the place that is clearly indicated and the "Over There" suggested, keep away from the military music.

YOU can arrange an attractive prelude here with the reproduction on the stage of a field of corn or grain or even of vegetables with the real article in the foreground, fading into the drop. Now with four girls attired in overalls, the sort that the real farmerettes wore you can have an attractive song with "The Girl Behind the Man Behind the Gun." It is from a recent stage success and is very timely here and you may be able to make a few changes in the wording that will make it more effective.

This whole scene should be with the lights fairly well down and after this first selection the lights should fade down into the blue, for the night effect and with your quartette retiring to a bench at the side you can have a wide variety of selections to be chosen from. With the use of a moon in the background you can have effectively rendered "The Moon Drops Low." Any of the old time favorites such as "Sweet and Low," "In the Gloaming," and "Sweet Genevieve" may be used. Should you do this you can render the last named as the final selection and then carry it into the picture as the theme.

With this feature you are safe in picking almost any character of pictures for the balance of your bill. There is an excellent chance for an all comedy bill here. There is no overdose of out-of-door stuff so a scenic will not conflict.

To the left is Alice Brady, Select star, in "Red Head," announced this week. In the center is one of the principals of "Bolshevism on Trial" and at the right is an example of the magnitude of the production

Strong Exploitation for Feature

"Fit to Win" Given Advanced Showing to Selected Audience in Each City Before Playing Theatre

WITH the idea of enlisting a strong array of boosters in every locality where their six-reel feature is to be shown, the promoters of "Fit to Win" plan to hold a private exhibition of the production several days ahead of play date.

"Fit to Win" is described as a six-reel dramatic production containing an educational health theme calculated to intensely interest and highly benefit all humanity.

It was originally produced for the War Department Commission on Training Camp Activities and personally directed by Lieut. E. H. Griffith. Sergt. Ray McKee appears in the leading role of Billy Hale. The original title was "Fit to Fight," and it is said to have already been seen by 1,500,000 enlisted men of the Army and Navy.

"Fit to Win" is declared to be the first motion picture ever produced that tells the truth about the cause and effect of venereal diseases and has been revamped so that it can be shown to civilians in any theatre in the country.

Isaac Silverman was one of the U. S. Government "Dollar a Year" men and when the armistice was signed he secured the feature with the full authorization of the U. S. Public Health Service. Mr. Silverman formed a company known as Public Health Films with offices in the Putnam Building, New York City, and many advance agents are now booking the feature in leading cities.

The unique plan of exploitation adopted to arouse advance interest in the feature is said to have proved a strong drawing card for the exhibitor. About five days before the feature is to be played at the theatre in any city an invitation is issued to the Mayor, Chief of Police, Health Commissioner, ministers, doctors, professors, Y. M. C. A. workers and Knights of Columbus field workers.

Open discussion is held at the private exhibition of the picture. The newspaper men are also present by invitation and the picture and discussions are expected to promote many columns of live publicity from a news standpoint.

Public Health Films expects to provide every exhibitor with a crowded house when he opens his theatre to play "Fit to Win." The exploitation methods adopted as outlined is expected to do the work effectively.

It is stated that many ministers have already preached stirring sermons upon the great value of this picture. It is expected to draw heavily on a new and hitherto unexploited patronage as well as the regular movie fans. In preparing the feature for public viewing an epilogue has been written and inserted in the picture.

"Fit To Win" portrays five young fellows who have just joined the service from civilian life. One turns a deaf ear to all allurements and temptations and his sole desire is to strictly follow the health regulations so carefully laid down and keep himself perfect for the one girl.

The other four are pictured as meeting all sorts of trouble for their love of the many so-called pleasures. There are said to be many thrills provided in the picture. One is described as showing a stirring fight scene in which a pugilist, formerly the picture of health, is knocked out by a much smaller man.

Pathe Appoints Abeles in Newark

A. S. Abeles has been appointed manager of the Newark branch of Pathe Exchange, Inc., and brings to the administration of the office through experience in the big corporation an exceptionally fine record. He joined Pathe in January, 1914, as a traveling salesman for the New York exchange, then in West 23rd Street. He went thence to St. Louis as Branch Manager, which position he held for seven months, when he was selected as manager of the New York Exchange. Here he served from 1915 to 1918, when he was appointed District Manager of the Central Western Division.

Rork Leases Studio for MacDonald

For the past four weeks there have been reports of the formation of the Katharine MacDonald Pictures Corporation, but it remained until this week for the new organization to actually begin production. Sam Rork, the general manager, has leased the studio on Georgia and Girard street built by the Biograph Company five or six years ago, and most recently used by Thomas H. Ince, and there work has been started on the filming of "The Thunderbolt," a drama of Kentucky mountains, written by J. Grubb Alexander. The supporting cast selected includes the names of Tom Meighn, Forrest Stanley, Adda Gleason, Spottiswoode Aitken, Doc Cannon, Antrim Short, and others. Colin Campbell, who for more than four years was affiliated with Col. William Selig, and special feature producer there making many of the Selig successes, including "The Spoilers," "The Crisis," "The Ne'er-Do-Well," and many others, has been engaged as director for the MacDonald Company.

Ethel Clayton East for Long Rest

Ethel Clayton, Paramount star, arrived in New York last week from the Lasky studio at Hollywood. Under the direction of George Melford, Miss Clayton has finished "Impulses," adapted from a story by George Hartman, which is the final production of her series of Paramount pictures for the releasing year 1918-1919. Miss Clayton will take a three month's rest before starting her second year's work as a Famous Players-Lasky star and in the interim expects to take a vacation trip to Japan. Four pictures of her present series are yet to be released. They are "Pettigrew's Girl," by Dana Burnet, released March 23; "Vicky Van," Carolyn Wells' mystery story; "Men, Women and Money," by Cosmo Hamilton, and "Impulses."

Miss Clayton has worked steadily in Paramount pictures for the past year.

Special Service Section on

Taylor Holmes in "A Regular Fellow"

TAYLOR HOLMES and comedy are the two strong points to be played by exhibitors who have booked this picture. There should be nothing suggestive of the serious in it, for the laughs are the main thing, though at times there is a suggestion of the Fairbanks sort of action crossed with the Chaplin perils.

Like most comedies you wouldn't stop to analyze this one and then conclude that it was likely to happen in real life, so the thing to suggest to your patrons is that they won't be burdened with any problems, that all they will have to do is to laugh—and then promise to send the tired business men away forgetful of all their troubles.

There are two sets of crooks that enter into the action, but we would not feature these further than as a background for the comedy. Since a great portion of the action takes place on an ocean liner you can call this:

"A voyage on the sea of comedy to the land of romance."

Then put the greater weight of your exploitation behind the name of the star and the things that he has done. Feature the title strong because "A Regular Fellow" in itself suggests a happy, action picture.

THIS is the story: Dalion Pemberton, though yet young, is a confirmed woman hater and he even runs away from the United States to South America to avoid meeting those of the opposite sex. But his aunt follows him and there reveals to him that the will of his grandfather demands that he marry one Virginia Christy or lose the fortune. Dalion remembers Virginia as a freckled faced little girl and besides he hates all women—so a little thing like a fortune means nothing in his young life.

But evidently something goes wrong with his woman hating streak, for driving home one evening he passes a stalled taxicab and in this he sees a girl who—well, he forgets all the mean things that he had said about women. Heretofore he had been the most timid of men, but now he even frames it up to whip a man whom he hires to attempt to flirt with the girl in a restaurant. But the girl really pays no attention to him and this excites his desire to win her.

He learns that she is to sail that evening for America and follows her and her mother to the pier, still in his dress suit, and just as the ship is about to pull out he finds that he had been robbed and that the contents of his pocket are a single cigar. So there is nothing left for him to do but to stow away and then there result a lot of comedy situations in which Dalion is discovered hiding under coal and is forced to scrub the decks. He gets a chance during the voyage to whisper a few words to the girl: "I thought that I hated women until I saw you—But I don't—I love you."

BUT on the trail of the girl and her mother are Count Eugenie and Lady Westfall, two society crooks who are planning to steal the jewels of mother and daughter. Dalion's activities on shipboard help in blocking them, though Dalion is innocent of his share in the game. But Lady Westfall succeeds in so ingratiating herself with the mother and the daughter that she and the count decide to postpone their operations until they visit the New York home and then make a complete haul.

Dalion certainly has his troubles on shipboard and when he finds that he is to be returned to South America he leaps from the opposite side of the ship and makes his way to the dock only to fall into the hands of the police. A little later he finds himself the cell companions of a couple of crooks who have just completed the arrangements for their escape. They force him to accompany them on a big jewel robbery, and though he protests that he cannot enter the house because "I do not know these people" they have a use for him because he is still attired in a dress suit and is "dressed for the role" that they want him to play.

In the meantime the two society crooks are guests in the very home that the other pair have entered and the bogus count and lady have determined to carry out their plans. One of the principal things these two are seeking is a very handsome necklace, but they note that the mother does not wear these as she starts for the opera, leaving her daughter to entertain the "guests." It is then that Lady Westfall shows such an insistent desire to see the jewels that the daughter announces that her mother has locked them up. Then the couple start a search for them as the girl denounces them as thieves. At that moment Dalion and his thug companions are in an adjoining room, and there follows a fight between the two sets of crooks while Dalion summons the police.

JUST at that moment the mother and Dalion's aunt enter. "I'm glad to meet you," he says to the mother, "I know your daughter very well indeed." And then his aunt turns to him with the information that the girl is Virginia Christy and that the aunt took the next boat as soon as she knew that her nephew was following the girl that had been picked for him.

"If I'd known that I'd have swum over," announces Dalion.

At left he hates women; in the center he sees her, and at the right with the crooks

Dalian is so smitten that he hides under the auto to get a sight of the girl; in the middle, the woman hater defiant, and at the right the the man, the girl and the two crooks

Light Comedy Stuff is Needed in Your Exploitation

EXHIBITORS who are to show this picture should depend largely on the name of Taylor Holmes, the title of the picture and some of the humorous lines from it. There is a rather slender plot and to give it away would be to weaken the interest in the picture. For that reason we would prefer not to carry through any regular sales argument but rather to be content with fairly brief lines, as suggestive of comedy as possible.

Of course the name of the star has always been associated with comedy, but we would go further than to rely merely on that by trying to show that many of the situations in this picture are ludicrous. Merely saying that he plays the role of a woman hater does not indicate that, but quotations from the titles of the picture will carry over the idea. *Make the crook end of your exploitation merely incidental, for it is only a setting to the laughs and to strengthen the plot.*

In your advertising you will naturally feature the name of the star and will use pictures of him in the character. There is one that shows him behind the bars and under this you can use the lines:

"Say, Mr. Jailer, can't I have a separate compartment? I don't know these gentlemen."

EITHER in your advertising or through a new story we would certainly be sure to call attention to the fact that he has scored successes in such pictures as "Efficiency Edgar's Courtship," "The Small Town Guy," and "Ruggles of Red Gap," and in "It's a Bear," the first of his new series of pictures.

Holmes has great individuality and this should be made prominent, and it can by the use of quotations that we have indicated. The drollness has been typical of most of his pictures. This, in connection with the titles is the main thing that will appeal to your audiences, we believe, and if you get a laugh in advance with your advertising you are pretty sure to get the person into your theatre.

Millicent Fisher is the leading woman and the director is Christy Cabanne, who has made some of the most successful of motion pictures. You may get an appeal in some quarters by adding that Mrs. Taylor Holmes also appears in this one as the titled woman crook.

NOW play the picture of Holmes prominently, then his name and the title, and then let's jump right into something about the picture. Here are a few of them that are light and frothy but are still calculated to make people want to see the picture:

"He ran all the way to South America because he hated the fair sex. 'When I see a woman it spoils my whole day,' observed Dalion Pemberton, and that very evening ran into one and fell in love with her at first sight.

"That was all very well, but it happened that she was sailing from home that evening, and though Dalion followed her to the liner, he found that he didn't have a cent in his pockets. So he tells the captain: 'I've decided to take a position on your boat.' The captain couldn't see it that way, but Dalion got there just the same, though he didn't get a chance to take off the dress suit until the girl had promised to be his.

"'I love you, I love you forever—excuse me.' That was the way Dalion Pemberton made love to the beautiful lady whose name he didn't even know. But you see he didn't know much about such things because he had always been a woman hater—and because there was a husky deck hand on his trail seeing that he attended to his duties as chambermaid to the deck. Even if he was wearing a dress suit, he had to do that or 'get off and walk.'

"One minute he was refusing a fortune because he had to marry to get it—he hated women so. An hour later he was shoveling coal and mopping the decks—and in evening dress—so that he could remain on the same ship with the 'beautiful lady.' And a little thing like a husky deck hand, a visit to a cell and a couple of burglars and a pair of society crooks didn't balk him—but as many laughs as you get you'll see that the joke was on this woman hater all the time.

"But he is satisfied and we think you'll be."

THIS is a picture where you ought to change the cut and the underlines in each one of your newspaper displays. There is no occasion for a teaser campaign here and therefore you should build the advertising that you run in advance and during the showing of the picture straight on the amusement side. Of course there's that saying that humor is infectious, but if you keep on giving the people indications of the laughs in "A Regular Fellow" every day while you are showing this, you will be likely to get a lot more people into your house.

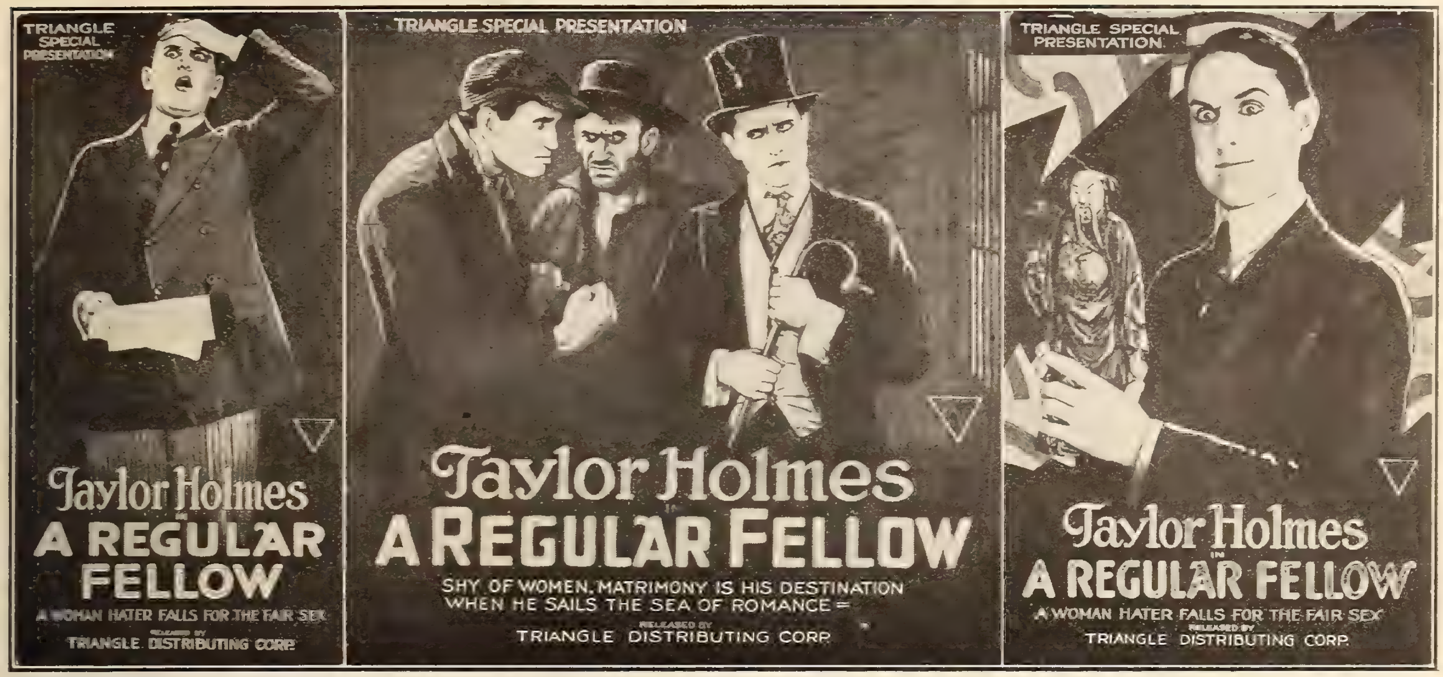
Here are some of the shorter lines:

"He hated all women until he saw one of the reasons why men leave home—and then he fled from his retreat straight back to civilization, because the woman hating stuff was sure giving him the reverse English."

"Pemberton hated women so that if he had to sit through a performance of 'Romeo and Juliet' he was ill for a week; but then something happened and if Romeo were around he quit the job cold after seeing himself outdone. You'll laugh a whole lot more at Pemberton than you sighed with Romeo."

"'Women have ruined the world,' he gasped tragically one moment and ten minutes later he was vowing 'I only want to feast my eyes on that beautiful lady.' Juggling coal, mopping deck and even a cell didn't check his ardor—and then he found that he had simply gone to an awful lot of trouble—but what did he care?"

"Woman hating was his occupation, and he didn't know the slightest thing about burglary. But he was 'dressed for the part' and they forced him to go after the 'million dollars worth of ice'—and what he found was a billion dollars worth of—— And you'll get dollars worth of laughs."


TRIANGLE SPECIAL PRESENTATION
Taylor Holmes
A REGULAR FELLOW
A WOMAN HATER FALLS FOR THE FAIR SEX
RELEASED BY
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TRIANGLE SPECIAL PRESENTATION
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IN
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Taylor Holmes
IN
A REGULAR FELLOW
A WOMAN HATER FALLS FOR THE FAIR SEX
RELEASED BY
TRIANGLE DISTRIBUTING CORP.

A three-sheet at the left, six-sheet in the center and one-sheet at the right will all provide cut-outs

Here's a Stunt and Some Suggestions of the Music

WE have already suggested that we would confine the newspaper display on this picture to straight matter with the comedy element, but in some communities the street stunt is found a business getter and here there is opportunity for a good one.

Attire a man in a dress suit and at the same time place a mask over his face giving the appearance that he is blindfolded and then have him feel his way along the street with a cane. On the back of his coat have a printed card bearing the wording:

"Every time I see a woman it spoils my whole day. Yet I am a 'Regular Fellow' at the Empire theatre today."

This same idea could be followed out in the lobby as a curiosity stimulant with the use of figures. Have a figure similarly garbed but with his back toward the street and bearing the quotation and then next to this a sign "That's what Dalion Pemberton said, but this is what he came to," and then have a huge hand pointing to the right or left and there you can have a cabinet with a peep hole and then the figure of a man kneeling at the feet of a girl. They'll all wonder what it is about.

MUSICAL setting for this picture should be of the light and airy sort although you will have to bring in some mysterioso and agitatos for the crook and the fight stuff. For instance, in the cafe scene where Dalion is trying to attract the attention of the girl, there might be well played, "Oh, You Beautiful Doll." If you want to keep the picture the lightest possible you might use "Tell Me Pretty Maiden," from the musical comedy hit of several years ago.

Right here while we are referring to the cafe theme. There is a point where the orchestra is supposed to be playing "The Star Spangled Banner" and one of the guests refuses to rise. The temptation is possible strong for you to play the national anthem here, but don't do it. In the first place the people do not want ot get up in the middle of a picture, and more than that the national anthem is entirely out of place in a comedy.

A MYSTERY IDEA

IN cities where street stunts get attention you can put over a good one by building a duplicate of the green van in which Diane Westfall had her adventures. This should have curtained windows at either side and a door and steps at the rear, and should be drawn by a pair of white horses, with the driver garbed as a gypsy.

Costume a young woman in riding habit and let her ride about in this so seated that she may be seen through the windows. Every half a block or so have the van stop and the girl come to the steps and look about as if searching for some one. If you can get the co-operation of your newspapers, so much the better, and you will create a real mystery.

"Pan American" can be played at the screening of this, then going into "Chin Chin Chinaman," with the view of the Chinaman who was the original woman hater and then into "Introduce Me" as we see Pemberton, "who began where the Chinaman left off." There is another occasion when Holmes comes up through the ventilation and "Nights of Gladness" is appropriate here. There is another such suggestion as the pair of crooks start to leave the jail, and here you might play "Where Do We Go From Here," You can use a funeral march burlesqued with the threat of the crooks. "Sailing, Sailing" can be used several times for the shipboard scenes.

WE would use as the overture some selections from a musical comedy, and then you can employ some of the lighter selections for your musical numbers. There is one song that might appeal as the prologue and that is "He's Had No Loving in a Long, Long Time." That could be sung by a man in dress suit and a very sombre look on his face, who strolls off the sage just as the projection of the picture is started.

If you decide to make an all-comedy bill of this we would use a slap stick affair, because the Holmes picture falls under the class of polite comedy, depending on the personality of the star and the title, and any more of that on the same bill might be tiresome. But the slap stick, especially with the burlesque effects will go well.

IF you are making a special play to matinee business it might be well to consider that in special exploitation children will readily understand this and will appreciate the action on shipboard where they will probably get more thrills than the grown-ups, while the appeal to the women is apparent.

If you use the circular letter form, we would suggest a brief tone something like this:

"Do you believe in love at first sight?

"Dalion Pemberton has just finished swearing that he hated all women and turning down a fortune depending on his marrying a certain girl when he fell madly in love with a woman whose name he didn't know.

"Dont think that we are asking you to solve a problem. Don't worry your head about it. And if you'll come to see Taylor Holmes at the Empire next week you'll laugh so much that you'll forget there are problems and worries in the world."

Coming Program Offerings

Pickford Is Scheduled for April

Four Artcraft Releases for Month on Famous Players-Lasky List with Eight Paramounts

IN announcing the Famous Players-Lasky Corporation schedule of releases for the month of April, Walter E. Greene, Vice-President in Charge of Distribution, states that Mary Pickford appears in one of the four Artcrafts and that eight Paramount productions will also be issued.

Of the twelve productions, four of them are from the studios of Thomas H. Ince. In addition there are also the many one reel novelties and two-reel comedies.

Including the Mary Pickford production, the other Artcraft pictures on the list, are a Cecil B. DeMille Special and productions in which Elsie Ferguson and William S. Hart are the respective stars.

The eight Paramount productions, present John Barrymore, Shirley Mason, Marguerite Clark, Bryant Washburn, Dorothy Dalton, Charles Ray, Enid Bennett and Wallace Reid as stars.

The Mary Pickford production, "Captain Kidd, Jr.," is one of the first to be released, being scheduled for April 6. This romantic story by Rida Johnson Young was adapted by Frances Marion and the picture was directed by William D. Taylor.

Also on the 6th are John Barrymore in "The Test of Honor" and Shirley Mason in "The Rescuing Angel."

April 13 is the release date of Marguerite Clark's Paramount picture, "Let's Elope," adapted by Katherine Reed from Fred Jackson's clever stage comedy, "The Naughty Wife," Bryant Washburn in "Something to Do" is also scheduled for the 13th. On the same date also Thomas H. Ince presents Dorothy Dalton in "The Homebreaker," from the story by John Lynch and scenario by R. Cecil Smith, Victor L. Schertzinger directed.

Elsie Ferguson in the Artcraft production, "Eyes of the Soul," founded on George Weston's Saturday Evening Post story, "The Salt of the Earth," is scheduled for April 20. William S. Hart in the Artcraft picture, "The Money Corrall," written and directed by Lambert Hillyer and Mr. Hart, and Charles Ray in "Greased Lightning."

Cecil B. DeMille's new production for Artcraft, "For Better, For Worse," will be released April 27. Edgar Selwyn wrote the original story and the scenario is credited to Janie Macpherson.

"The Law of Men," serves as a Paramount vehicle for the Thomas H. Ince star, Enid Bennett. This picture is scheduled for the 27th, as is "The Roaring Road," a Paramount picture starring Wallace Reid.

Wm. S. Hart, Artcraft star, in his newest production

The comedies for the month are as follows: April 6, Mr. and Mrs. Sidney Drew in "The Amateur Liar," by Albert Payson Terhune; April 13, Louise Fazenda, Chester Conklin and Phyllis Haver in the Mack Sennett two-reeler, "The Foolish Age;" April 20, James Montgomery Flagg's satire, "The Last Bottle," starring Harry Foshay and Dorothy Fitch, and the Mack Sennett comedy, "The Little Widow."

In addition to these, there will be released in the Success Series Mary Pickford in "Hulda From Holland," John Barrymore in "The Dictator," Marguerite Clark in "Gretna Green," and Victor Moore in "Chimmie Fadden;" also the usual weekly issues of the Paramount-Burton Holmes Travelogues and the Paramount-Bray Pictograph.

Alice Brady Compares Stage and Screen

Many of the New York daily newspapers are running stories on the successful run which "Forever After" is still enjoying in the metropolis. This stage play, starring Alice Brady, has already passed its 250th performance.

In one of the Sunday editions Miss Brady has a signed article which deals with her experience on stage and screen and her idea of the training for stage work that a screen experience gives.

"When I returned to the stage after two years spent in acting before the camera," writes Miss Brady, "many of the critics expressed a mild surprise that I had not brought back with me the flamboyant acting methods of the movies."

She then went on to state that the so-called flamboyancy attributed to motion picture acting was only a myth, and that the screen artist has to practice more restraint then does the stage artist.

"Next Aisle Over"

The humorous possibilities of a big dry goods establishment is shown, with a keen satirical appreciation, in "Next Aisle Over," a Rolin comedy, featuring Harold Lloyd, with Bebe Daniels and "Snub" Pollard, which will be released by Pathe March 30th.

Fox Gets Screen Rights, "My Little Sister"

Fox Film Corporation announces that another famous book has been added to the long list purchased by William Fox for conversion into screen plays.

Following closely on the purchase of "Checkers," the famous stage play, came the announcement this week that "My Little Sister," one of the season's best sellers, had been bought as a starring vehicle for Evelyn Nesbit, and that Miss Nesbit will begin work on it immediately.

"My Little Sister" was written by Elizabeth Robins, one of the best known English authors, and it is said that more than a million copies already have been sold on both sides of the Atlantic. It is described as having exceptional publicity because of its strong theme and great dramatic power.

Metro Chooses One for May Allison

"His Father's Wife," an original comedy drama by E. V. Durling, has been purchased by Maxwell Karger, Metro Director General, to serve as May Allison's next starring vehicle. The production, to be made at the new Metro studios in Hollywood, follows "Orchestra D-2," "The Island of Intrigue" and "Peggy Does Her Darndest," recent May Allison pictures.

Charles Swickard, who directed Bert Lytell in his two big successes, "The Spender" and "Faith," will direct Miss Allison in "His Father's Wife."

Concerning the Drews

"The Drews are efficiently ridiculous," states a New York paper in a review of "Once a Mason," the latest Paramount-Drew release, which was a feature of the New York Rialto theatre's "Comedy Week" bill. Most aptly has the critic phrased the public consensus, which is demonstrated by the hearty laughter and applause that greets these new two-reel Drew comedies.

Chuncho Indian of Peru, in a new Outing Chester Picture

Paramount Promises Much Realism

Realism is said to be the dominant feature of "Pettigrew's Girl," Ethel Clayton's new Paramount picture, which is released March 23. The story, scenarioized by Will M. Ritchey, was written by Dana Burnett and originally appeared under the title, "Private Pettigrew's Girl," in the Saturday Evening Post where it attracted wide attention by reason of its element of heart appeal.

Several scenes were taken in New York on Fifth Avenue when the members of the Lambs and Friars clubs, arrayed in their picturesque costumes, were holding their contest for contributions for the Allied War Relief Fund. Many faces familiar to Broadway audiences are seen, including that of David Warfield. Other scenes depicting the same event were filmed at the Lasky studio at Hollywood in order to permit of Miss Clayton's appearance.

Sturgeon to Universal

Priscilla Dean's next vehicle will be from an original story by Bayard Veiller, and she will be directed by Rollin Sturgeon, who has just joined the Universal force.

Mr. Sturgeon produced "God's Country and the Woman" and "The Chalice of Courage" for Vitagraph, and is said to have won considerable prestige for his directing a few years ago.

"The Rose of the Rancho" in Success Series

California at the beginning of the gold rush when residents of that great commonwealth were directed by the United States government to register their holdings, a measure that created much opposition, is the scene of "The Rose of the Rancho," a picturization of the celebrated stage success of the same name, which is the Success Series feature released by the Famous Players-Lasky Corporation March 23.

June Elvidge, World Film star, is presented in "The Love Defender"

W. S. Wessling, Serial and Short Reel Sales Manager of Pathe, and Tom North, Feature Sales Manager of That Organization

Pathe Booking Its Newest Serial

"The Tiger's Trail," Starring Ruth Roland, Will Be Released April 20, and Bookings Reported Heavy

THERE is little doubt in the minds of Pathe officials that their forthcoming serial production, "The Tiger's Trail," in which Ruth Roland is starred, will set a new high mark in serial popularity.

In paraphrasing a well known and historic saying they state that the sun never sets on Pathe serials, and that no sooner has the final episode of one flashed on the screen than there is another ready for the public.

April 20 is the date set for the first episode of "The Tiger's Trail," with advance bookings reported as enormous, and it will follow immediately on the concluding episode of "The Lightning Raider," the Pearl White production now being shown.

"The Tiger's Trail," in addition to its star, Miss Roland, has a cast headed by George Larkin. The story is by Arthur B. Reeve, author of several successful Pathe serials and creator of the Craig Kennedy detective stories, and Charles A. Logue, author of many popular screen offerings. It was done in scenario form by Gilson Willets, a writer, traveler and soldier of fortune.

In connection with the release of the new Pathe serial, a few general figures compiled from Home Office records are cited as showing the tremendous popularity of these productions, not only in the United States, but in every country of the world. In the United States, for example, it is estimated that there are 15,000 theatres showing motion pictures.

The current Pathe serial, "The Lightning Raider," is being screened in 3,000 of these houses, it is claimed. This means that the serial is being shown in one out of every five picture houses in the country.

Approximately 1,000 houses of this list show Pathe serials on standing order, to use exchange parlance. In other words, these houses use every Pathe serial that is issued, and in them the current serial production may be seen every week of the year.

When figures are available on the bookings of "The Tiger's Trail," similarly striking results are expected to be made known. "The Tiger's Trail" is said to be starting off with a far better record than was made by "Hands Up!" which heretofore was Miss Roland's most successful Pathe serial. There is no doubt in the minds of Pathe officials that a record is about to be established in serial bookings, judging from the showing to date on "The Tiger's Trail."

There isn't a country in the world where Pathe serials are not shown, say the officials. They state that Pathe is the largest film exporting house in the world, and its tremendous system spreads over every continent. And that Pathe serials are fully as popular abroad as they are in America.

Holmes Shows Versailles

The current Paramount-Burton Holmes Travelogue is entitled "A Visit to Glorious Versailles."

Versailles is described as one of the most magnificent show places in the world, because of its superb palace erected by Louis XIV and the smaller palaces close by—the Grand Trianon which Louis XIV built for Madame de Maintenon, the Petit Trianon built by Louis XV for Madame du Barry and the charming little village built as a playground for Louis XVI and Marie Antoinette.

Cantor in Los Angeles

Abe Cantor, of the technical staff of the Anita Stewart Productions Company, who has been supervising the laboratory work on "The Midnight Romance" at the Rothacker Laboratories in Chicago, has returned to Los Angeles to assist in the filming of Miss Stewart's next production, which is being made under Marshal Nielan's direction.

The Independent Field

Maurice Tourneur and his staff at "the zero hour" during the shooting of a scene for "The White Heather"

Saunders Enthuses On Tourneur Production

"WITH a subject as interesting as 'Woman,' and a director the caliber of Maurice Tourneur, can you have any doubt as to the quality of this production?" inquires C. P. Saunders, a Buffalo exchange man, in a letter to Independent Sales Corporation, praising their release.

"The picture is absolutely 100% in every detail; scenic and dramatic; to the smallest point it is perfect," he continues.

"The cast is an all-star, the settings and scenic effects are marvelous, and with the title of 'Woman' which is sensational and suggestive, and at the same time refined and classical, the drawing power of this picture is without doubt the strongest of any picture ever released, and has been proven so in every city and town in which it has been played.

"S. L. Rothapfel, upon retiring from the management of Rivoli and Rialto theatres in New York City, mentioned five pictures which stood out in his memory as being the best during the history of the Rivoli and Rialto, and 'Woman' was one of the five.

"No production of the screen year has received the unanimously enthusiastic trade press comment, as has Maurice Tourneur's 'Woman.' Without a single dissenting voice, the trade publications pronounce 'Woman,' aside from being Mr. Tourneur's masterpiece, to be the most artistic production of the year, and it has been a year of big productions."

"Khavah" May Be Finished This Week

Zion Films, Inc., reports that "Kavah," the initial Sholom Aleichem production by the Zion Films, Inc., co-starring Alice Hastings and Giacomo Masuroff, will be finished this week.

Work on the exteriors is being rushed by Director Charles E. Davenport.

According to present plans the picture will have a private showing at one of the Broadway theatres by April 15.

The story is said to be working out beautifully and the prediction is held out by those who have seen the picture in the making that it will prove a sensation in the world of the silent drama. The story is a simple one and yet so replete with tense dramatic moments as well as lighter ones that it will prove a relief from some of the sex and triangle stories.

The plans of the Zion Films, Inc., now include a trip to Palestine this summer where a massive production will be staged. Prior to this, however, it is expected that a feature play by David Pinski, the Jewish dramatist, will be produced.

International Comedies Get Many Bookings

According to officials of Educational Films Corporation of America, the new series of "International" comedies in black and white, featuring the well-known artists, "Judge Rumhauser," the "Shenanigan Kids" and "Happy Hooligan," has broken all previous records for booking and approval in the best theatres.

Vice-President E. W. Hammons, of the Educational Films Corporation of America, reports that the managers of the various Educational exchanges throughout the country have received many enthusiastic comments. Theatres that have discriminated against "jerky" cartoons have found the International process of double-animation most realistic and life-like, and audiences that enjoy really clever comedy find the smooth action and continually funny situations the very best sort of laughing material.

With the new "Ravings of a Rounder" as an added part of each comedy release, the subjects become more rapid-fire fun of the sure and certain type.

Selling Pictures with a Picture, *as Bert Adler Sees It*

R. H. COCHRANE to my mind saw it first. He was keen on the motion picture that contained somewhere in its length a picture, that would be easily remembered by the public when advertised.

The largest advertising proposition of Mr. Cochrane's firm, then, was its serials. "R. H." would select his serial titles on their *advertising picture* value.

And it had to be a simple picture, one that would get over quick. For instance, a playing card, "The Trey of Hearts"; a black box, "The Black Box"; a shattered coin, "The Broken Coin"; a mask, "The Purple Mask"; a circus girl, "Lure of the Circus."

"The Better 'Ole" was "cinched"—most of the insiders think—by the catchy Old Bill head. The walrus-remindful face got 'em! You saw that "mug" to want to know more about its owner. It made for curiosity.

And the box office coined Curiosity into Cash!

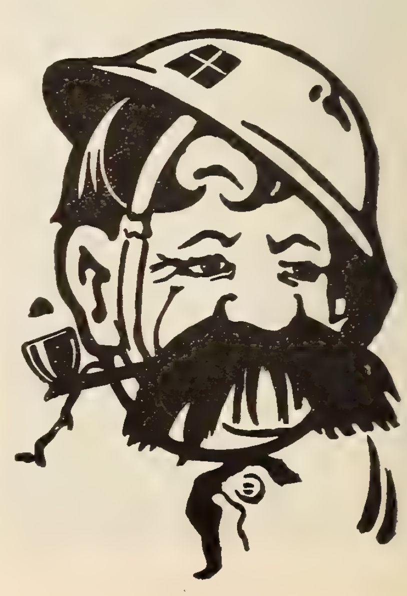
An *advertising picture* in a motion picture means economical publicity for the latter. Practically all that the space-buying exhibitor must do is flash the RIGHT *advertising picture* with name and date of show, to be assured the attention of newspaper readers.

In one city six readers were used for "Better 'Ole" advertising at a cost of exactly half of what the exhibitor had originally calculated. This was made possible by persuading the exhibitor to pass up some of his own ideas for "type copy" and featuring instead just the Old Bill head.

This exhibitor knew it paid; for he did a better business on "Better 'Ole" week than any of the weeks he advertised his show with "type copy".

The poster artist at World Film, who distribute the picture, was also smart enough to headline the O. B. head in his lithos.

"R. H." guessed the truth years ago. Cast your *advertising picture* upon the waters and it will return your *motion picture* attraction a winner.



"When a Woman Strikes" is sixth of the Frank G. Hall series of 10-20-30 distributed by Independent Sales Corporation.

"When a Woman Strikes" Is Released

Frank Hall, President of Independent Sales Corporation, announces that the sixth release on the 10-20-30 series of special productions is a typical Western drama, entitled "When A Woman Strikes."

Four of the principal roles are interpreted by Ben Wilson, Rosemary Theby, Neva Gerber and Robert Brower.

The story as told in this latest release of Mr. Hall's on the 10-20-30 series, is of the West in the days when the sheriff was more powerful than the mayor or governor.

It tells of the sacrifices made by a sister for a brother, the virile, big-hearted nature of a stage-driver who is made sheriff and solves a mystery that hangs over the lives of two innocent people.

Complete First Sholem Aleichem Feature

Zion Films, Inc., has announced the completion of its first Sholem Aleichem production, "Khavah." Alice Hastings is starred, while Charles E. Davenport directed.

Work of assembling and cutting and writing titles for the picture will begin the early part of the week. Nat Dorfman, a New Yok newspaperman, will edit and title the story. The assembling and cutting will be done by the director, Mr. Davenport.

It is expected that a private showing of the picture will be given on April 15.

Shorty Hamilton Features for New York

Elk Photoplay Company of 130 West 46th Street, New York City, has secured the rights to the Shorty Hamilton big Western comedy-dramas for Greater New York and Northern New Jersey.

The subjects are "The Pen Vulture," "The Snail," "Denny From Ireland," and "The Ranger." These productions were made by W. H. Clifford.

Schlank Says Exhibitors Like New Prints

"THE vast majority of exhibitors appreciate new prints instead of junk film which has been run for ninety days or more," says Ike Schlank, President of Capital Film Company. "That is one of the greatest reasons to which we can attribute our success."

"The poor condition of film when it reaches the smaller towns has been the cause of many an exhibitor losing heart in his attempt to 'elevate the screen.' It is undoubtedly a fact that it is not always the fault of the producers and exchanges that prints soon become torn, scratched and filled with oil splotches. Nevertheless, it is well known that practically every picture produced arrives at the junk stage before it 'hits the road,' or is offered to the smaller exhibitor."

"The Capital policy, however, places every exhibitor on an equal basis, and permits the small town manager to get brand new prints as early after release date as he desires, with the price of first-run easily within his limit."

It was explained by Mr. Schlank that this scheme of things was possible on account of all Capital pictures being within two-reel lengths. Their dramas, comedies, detective stories and railroad plays are made to reap them profit upon the same basis as news weeklies, with a given life for each print not to exceed sixty days.

Washington, D. C., Exchange Gets Shorty Hamilton

Arrangements have been made whereby the Exhibitors Film Exchange of Washington, D. C., have become sole distributors of the Shorty Hamilton five-reel comedy dramas throughout the District of Columbia, Delaware, Maryland and Virginia.

The inimitable Shorty is featured in four comedies of Western life entitled "The Pen Vulture," "The Snail," "Denny From Ireland," and "The Ranger."

A tense moment in "The Master Mystery," produced by B. A. Rolfe for Octagon Films, Inc., with Harry Houdini in the principal role

Jane Grey, star of Independent Sales Corporation, caught by the camera "up a tree"

Hammons Enthuses on Screen Supplement

ACCORDING to Vice-President E. W. Hammons of Educational Film Corporation, interest will not lag in theatres showing the third issue of the Photoplay Magazine Screen Supplement and that there are seven fascinating glimpses of studios and stars that will keep photoplay audiences "at attention."

The first print of the new release has just been received at the New York office and Mr. Hammons, of that company, has written an enthusiastic letter to the managers of the twelve Educational exchanges outlining the quality of the latest issue.

The opening scene is said to be an especially fine "shot" of Universal City, and follows with views of the interesting parts of this movie town, with Priscilla Dean, in the foreground, as one of the many inhabitants. Then Mae Marsh is seen, returning, after a hard day at the studio, to her humble home on Riverside Drive, surrounded by her sisters, and her cousins and her aunts. Another "homey" scene is found in Edith Storey's cottage by the sea, a bungalow of stone, on the north shore of Long Island.

Warren Kerrigan, on a visit to the Chicago office of Photoplay, is made the subject of a bit and the same good-natured spirit is maintained in the short scene showing William Russell introducing his new cook. Then follows some exciting pictures of William and Dustin Farnum in their new high-speed motor boat.

The feature of the reel is the closing subject, the first pictures of the domestic life of Geraldine Farrar, made in her new home on West Seventy-fourth Street, in New York.

Phillips Says Subjects Are Diversified

Clarence W. Phillips, manager of the Chicago exchange of Capital Film Company, asserts that diversion is the real reason that Capital pictures have hit the popular chord among exhibitors.

"One week we read of the public being tired to death of the five-reel blood-and-thunder dramas, the eternal triangle and the problem plays," continued Mr. Phillips.

"I have been both surprised and elated over the discovery that nearly every foresighted manager is attempting to balance his program and give the public real diversion.

"The demand for this style of pictures is increasing to the extent of twenty-five customers each week."

Kyler of Denver, Gets Frohman Feature

"Once To Every Man" has been acquired by H. O. Kyler, general manager of Supreme Photoplays Corporation of Denver, for that territory.

After ascertaining that a print of this Frohman Amusement Corporation Special could not be forwarded to Denver for screening Mr. Kyler hurriedly packed his grip and made a special trip to New York to view the attraction.

He arrived in the forenoon, the production was screened for him within a few hours after his arrival, and the contract for the production signed the same day.

Arrow Sells Two for the Baltimore Territory

Among the Arrow sales of the week is reported the sale of "The Profiteer," starring Jack Sherrill and Alma Hanlon to Variety Pictures Corporation (Milton Caplon, President) of Baltimore for the states of Maryland, Delaware, District of Columbia and Virginia.

Mr. Caplon also purchased the five reel "Western" starring Neal Hart, which will be ready for release April 15th. The title of the picture has just been selected by Arrow officials and it will be released under the name of "When the Desert Smiled."

Houtain Finds Story for Myrtle Stedman

After extended research a story has been found suitable for Myrtle Stedman and work on her first Gray Seal Classic has just started.

"I could have given Miss Stedman an inferior story," explained George Julian Houtain, President of Gray Seal Productions, "but that would have been violating my promise to buyers, exchange men and exhibitors. Rather than do this I preferred to find the right story before commencing production I am confident that when the production is ready for screening it will be declared well worth waiting for."

The search for future Myrtle Stedman stories has already begun, and no time will be lost in preparing the several Gray Seal Classics for which she is under contract.

Rothapfel Unit Program Shows Progress

Work on the Rothapfel Unit Program is progressing very rapidly at the Bacon-Backer studio, according to an announcement by Samuel L. Rothapfel.

The comedy, conceived by Mr. Rothapfel and scenarioized by George V. Hobart, one of America's best known playwrights, has been completed. Helen Weir, who was with David Warfield in "The Music Master"; Yvonne Sheldon, of Ziegfeld Follies fame; Templar Saxe, Walter McEwen, Alex. Herbert and Eugene Acker are seen in prominent roles.

Helen Weir in Program

A prominent role in Samuel L. Rothapfel's comedy production for the first Rothapfel Unit Program is allotted to Helen Weir, who will be remembered for her portrayal of the role of "Jennie" opposite David Warfield in "The Music Master."

A title for the comedy has not been announced. George V. Hobart, the playwright wrote the script from a suggestion offered by Mr. Rothapfel. Wally Van directed with Mr. Rothapfel supervising production.

Albert Teitel, of Inter-Ocean Film Corp.

Midnight Showing for the B. S. Moss Feature

"Break the News to Mother," the B. S. Moss photoplay production directed by Julius Steger, was given a midnight private showing before a representative gathering of state rights buyers and exhibitors at the Hamilton theatre.

The title has become a household word all over the English-speaking world, being the name of a famous song by Charles K. Harris. The screen version, however, is an original story by Hugh MacNair Kahler, one of America's best known magazine writers.

The scenario is by Garfield Thompson and the photography by Andre Barlatier. The audience is declared to have been unanimous in pronouncing the photoplay as being perhaps Mr. Steger's most effective creation.

Eugene Moore Productions Is Organized

Eugene Moore now heads his own company in the producing field and will make special pictures for the independent buyers.

Mr. Moore is a veteran director of a decade ago and is said to have handled many of the foremost stars in their earlier careers.

Among the successful players to pass through his hands are Jeanne Eageles, Vincent Serrano, Gladys Hulette, Florence Labadie, Marguerite Snow, Edith Roberts, Violet MacMillan, and Baby Marie Osborne.

The officers of the new corporation are Eugene Moore, president; Harris Gordon, vice president and secretary; and George Mohr, treasurer and general manager.

The Teeth Are Filmed

A special two reeler just completed by the Industrial Department of Universal for the United Drug Company, is entitled "The Care of the Teeth."

The film is based on a story relating how many diseases result from neglecting the care of the teeth in childhood.

"The Scarlet Trail" is a new G. & L. Feature

Beatriz Michelena, in "Just Squaw," her own production

Ritchey Lithograph Corp. Starts Campaign

Ritchey Lithographing Corporation of New York City has recognized the commercial principles attained by the motion picture industry and is now making an aggressive campaign to establish a demand among exhibitors, particularly for a higher form of posters and lithographs.

"I feel," said Mr. Ritchey, "that my practical experience as a motion picture producer, for I was such in the early days of the industry, gives me peculiar qualifications so speak on the question of lithgraphs, as far as it applies to motion pictures.

"There is no doubt that exhibitors appreciate that a proper lithographic display on any production is bound to increase the attendance at his theatre, and that oft times a picture is either made or marred by the character of the advertising matter circulated"

Motion Pictures on First Page of Newspapers

According to the southern sales representative of Independent Sales Corporation, the first time in the history of Atlanta that motion pictures occupied space on the front pages of Atlanta dailies when Lieut. Bert Hall, American Ace, and star of Independent Sales Corporation's special release, "A Romance of the Air," made personal appearances at the Auditorium, Atlanta, in connection with the run of the picture.

A two-column cut of Lieut. Hall with two-column "write-up" appeared on the front page of the Atlanta *Georgian*, announcing Lieut. Hall's coming.

Ham Back with Christie

Harry Ham, who has frequently appeared in Christie Comedies, is back again, under Al E. Christie's direction, in a comedy now being produced, which also includes Dorothy De Vore, Roscoe Karns, Harry Edwards and other Christie Players.

Two Abramson Pictures Sold in Pittsburgh

Graphic Film Corporation declares that Ivan Abramson, director general of the concern, has just made one of the quickest state right sales on record.

He closed the deal for his two latest productions, "Ashes of Love" and "The Echo of Youth," with M. Schoenberg of Pittsburgh, for Western Pennsylvania and West Virginia in something less than one minute.

Never having met before until that moment and having to make trains in opposite directions within five minutes the entire proposition was billed down to this: Abramson: "I've got 'Ashes' and 'Echo' open for your territory. My price is so and so." Schoenberg: "They're both mine! Here's your check."

Leah Baird a Writer for the Pictures

Leah Baird is not only a well known artist, but has been very successful as a scenario writer it is said. This is not generally known, but she has served successful vehicles for many of her contemporary stars.

Many exhibitors and film fans know Miss Baird only as a screen star and her emotional work and beauty have been widely heralded. But her prolific pen has not become known generally.

Following are several of her screen stories and the stars of same who will vouch that Leah Baird can assuredly write for the photoplay public: "Kiss of Retribution," with Norma Talmadge; "The Moulding," with Anita Stewart; "A Soul in Bondage," with Earl Williams, and the "Dawn of Understanding," featuring E. K. Lincoln and directed by Ralph Ince.

Retitles Minter Film

The American Film Company, Inc., sends word that its new picture featuring Mary Miles Minter, originally announced as "The Reign of Colleen O'Malley," has been rechristened "Mary O'Rourke."

Notice to the Motion Picture Trade

We have in the course of production a Photodrama entitled

"Virtuous Sinners"

Pioneer Film Corporation

126 West Forty-sixth Street,
New York, N. Y.

All Rights Protected

Classified Ads.—Tell Your Wants Here

[Where advertiser is to be addressed in care of Motion Picture News send all replies to the office of publication, 729 Seventh Avenue, New York City.]

SITUATIONS WANTED

ACCOUNTANT — Experienced accountant, 22 years of age, released from U. S. N. R. F., desires connection as assistant operator or publicity man. Willing to go anywhere to start. References exchanged. Will consider work in film exchange. Address H. H. T., Motion Picture News.

ASSISTANT DIRECTOR—Late with Bob Leonard, now with Canadian Engineers, Signal Corps. Expect to be in Los Angeles in February. Six years' experience, starting as property man with Wallace Beery. Twenty-two years old. If you want me communicate with Miss Gibsone, Mabel Condon Exchange, Hollywood.

OPERATOR-MANAGER—Operator and electrician, honorably discharged from aviation service, wishes position as operator or manager of small house in good town. Five years' experience. Can deliver the goods. Salary and all in first letter. Address O. V. Tilton, Auditorium, Defiance, Ia.

ADVERTISING—Wanted, position handling advertising for photoplay concern or in responsible position directly under advertising manager. Have had extensive experience writing ad copy as well as practical newspaper and theatrical experience, press agenting large middle western houses. Am 23 years old. Address J. M. M., MOTION PICTURE NEWS.

STUDIO WORK—Position wanted by man who can qualify as assistant director, technical director, casting director, studio manager. Has had special experience on serials. Formerly with Pathe and Astra studios as general utility and assistant director to Louis Gasnier and Donald MacKenzie. Just completed fifteen months' service in U. S. N. R. F. Address STUDIO, MOTION PICTURE NEWS.

ORGANIST—Honorably discharged soldier, organist, wishes position advantageous to completing studies; competent now to render classy selections. Address MUSICIAN, care of MOTION PICTURE NEWS.

ASSISTANT—Assistant director, one year in navy, desires connection with producer. Have assisted Frank Grandon, Bing Thompson, Howell Hansel, Allen Holubar, John Lopez. Can cut film and make scene plots. Address X. Z. Y., MOTION PICTURE NEWS.

OPERATOR—Just discharged from navy. Seven years' experience, union. Wishes position anywhere, on any make machine. Can furnish good references. Write, stating all, to D. E. DAVIS, 608 Fifth Street, Sioux City, Iowa.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, of "Motion Picture News," published weekly at New York, N. Y., for April 1, 1919.

State of New York
County of New York ss.

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared E. Kendall Gillett, 729 7th Ave., N. Y. C., who, having been duly sworn according to law, deposes and says that he is the Business Manager of the Motion Picture News, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Motion Picture News, Inc., 729 7th Ave., N. Y. C.; Editor, Wm. A. Johnston, 729 7th Ave., N. Y. C.; Managing Editor, Robert E. Welsh, 729 7th Ave., N. Y. C.; Business Manager, E. Kendall Gillett, 729 7th Ave., N. Y. C.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent. or more of the total amount of stock:)

Motion Picture News, Inc., 729 7th Ave., N. Y. C.; Wm. A. Johnston, 729 7th Ave., N. Y. C.; E. Kendall Gillett, 729 7th Ave., N. Y. C.; Henry F. Sewall, 729 7th Ave., N. Y. C.; Percy S. Alden, 729 7th Ave., N. Y. C.; Wentworth Tucker, 729 7th Ave., N. Y. C.; Carl Tucker, 729 7th Ave., N. Y. C.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholders or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is.............................. (This information is required from daily publications only.)

E. KENDALL GILLETT,
Business Manager.

Sworn to and subscribed before me this 18th day of March, 1919.

[SEAL] JAMES S. JUDD,
Notary Public.

My commission expires March 30, 1920.

Emmy Wehlen Arrives in Hollywood

Emmy Wehlen has arrived in Los Angeles from New York to resume her work before the camera at the new Metro studios in Hollywood. She is thoroughly recovered from her recent illness and made the journey across the continent without incident, save once. That was when her Pekinese dog, "Sweetie," escaped from the baggage car at Albuquerque, New Mexico, and had to be rescued from the Hopi Indians who lend the true western atmosphere to the station.

Selznick Gives Opinion of Reissues

"The problem of the reissue, like the poor," we have always with us," says Myron Selznick, president of the Selznick Pictures Corporations.

"I would not go so far as William S. Hart," adds Mr. Selznick, "who is quoted in an interview in a magazine as saying, 'If the law doesn't put a stop to this practice of selling old products as new, a gun will.' This is drastic. I don't believe it is possible to deceive many exhibitors nowadays, even if there were a desire to do so.

"It is interesting to note, however, that the film player is the only person whose earlier efforts, improperly handled, are out of his control. A painter can destroy a picture he has painted, and a writer can refuse to permit reprinting of his books, as Rudyard Kipling did with 'Letters of Marque.' But the film once made is a permanent piece of property of the producer, for good or ill.

"The only thing left for the later producers of pictures starring a player who has been presented in unsuitable vehicles is to make his output so far superior to that of his predecessors that the exhibitor can make no mistake and there can be no possibility of confusing the one for the other. For this reason we propose to make everything that appears under the Selznick Pictures brand of a quality that will be distinctive, so that exhibitors will look for our trade mark first."

Mix Single Reelers Controlled by Jans Corp.

World rights to forty Tom Mix single reelers were secured in a deal closed last week by the Jans Distributing Corporation, with headquarters at 729 Seventh avenue.

The deal was negotiated with the Selig Polyscope Company through the Film Market, Inc. The productions will be handled on the state rights basis with Franklin Backer in charge of sales. Lobby displays, one and three sheets and other accessories will be prepared for exhibitor use.

As the ink on the contract was being blotted, eight states were closed for the entire forty single reelers—Morris Berger of Craft Film Service, 1201 Liberty avenue, Pittsburgh, bought the Western Pennsylvania and West Virginia rights, and A. C. Bromberg of the Southeastern Features Productions, Atlanta, Georgia, closed for the six Southern States.

Viola Dana on Location

In the heart of California's giant redwoods, Viola Dana and her supporting company are on location, photographing scenes for Miss Dana's forthcoming Metro production, "Madelon of the Redwoods," with Edwin Carewe directing. The company is staying at Santa Cruz, but Big Trees, six miles away, is the location used.

Equipment Service

CLASSIFIED DIRECTORY

FOR SALE

Theatres	Projection Machines
Chairs	Spot Lights
Converters	Ticket Machines, etc.

WANTED

Theatres	Camera Man
Positions	Projectionist, etc.

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MOTION PICTURE NEWS

Los Angeles New York Chicago

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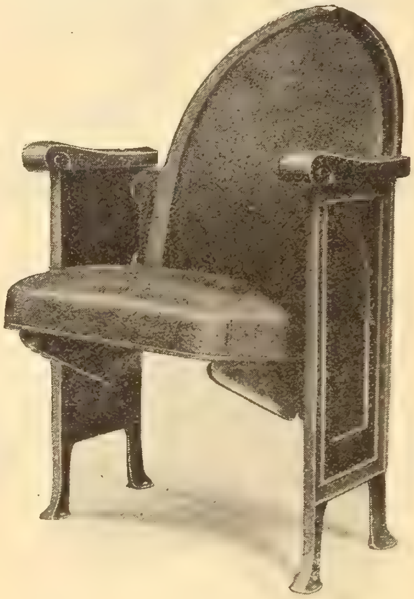

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BETTER SATISFACTION

This notice is addressed to the minority of our subscribers who do not regularly answer advertisements. The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

1. Advertising Novelties
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28. Floral Decorations
29. Gas Engines
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31. Heralds
32. Interior Lighting
33. Interior Telephones
34. Laboratory Apparatus
35. Lenses
36. Lighting Sets
37. Lithographers
38. Lobby Display
39 Lobby Novelties
40. Metal Ceilings
41. Motors
42. Mural Paintings
43. Musical Instruments
44. Paints
45. Perforating Machines
46. Printing Machines
47. Programs
48. Projection Booths
49. Projection Lenses
50. Projection Machines
51. Projection Machines (Homes)
52. Rectifiers
53. Reels
54. Rewinders
55. Rheostats
56. Safety Exit Locks
57. Screens
58. Slide Ink
59. Slides
60. Slip Covers
61. Stage Setting
62. Studio Lights
63. Tickets
64. Ticket Selling Machine
65. Ticket Taking Machine
66. Tripods
67. Uniforms
68. Vacuum Cleaners
69. Ventilating and Fans

Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name..........................

Theatre..........................

City..........................

State..........................

Equipment Service,

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. L. Bragdon............................*Technical Editor*

Employment

WE have heard a great deal about the employment of the returning soldiers.

We are going to hear more.

It is the duty of every man, who is in a position to help get these warriors settled, to put his shoulder to the wheel and push

Every man who has had a present soldier in his employ before he became a soldier should see to it that his old job or one just as good is ready when he gets back. If he can't take him back himself, as some can't, he should go out and see that a place is made elsewhere. Don't let any one say: "Well, I can't help it; his old place is filled and that's an end of it." Get out and help him—your help may mean everything.

Motion Picture News intends to do what it can but it asks cooperation from its readers—

We have offered to run WANT ADVERTISEMENTS FREE for the men who have been in the service who came from employments connected with the STAGE or MOTION PICTURES. These men will state their qualifications which may make them suitable as studio or theatre electricians, or may even allow them to take positions outside these two industries for which they are qualified. If so, and any of you know of such an opening answer the advertisement and give the man a chance.

Some of these men may be suited for studio jobs as scene painters, camera men, scene shifters, typists or otherwise fit in your organization. Remember you are helping the country by jumping in and seeing that these men are placed. You are giving tangible evidence of your patriotism.

Exchange managers will find men among those coming back who will make fine assistants, salesmen, shipping clerks, bookkeepers and otherwise help round out your organization. Keep your eyes open for them. They will come to see you, if you have a place, slide them in. Also keep your eyes on the want advertisements; they may bring to you the very man you need.

Another way in which every theatre man can help the boys is by bringing them together in the various communities and keeping their organization going and seeing to it that these clubs are run along the proper lines. For example, a theatre man is in a position where he can work for the good of the men as no one else can do. There are two big ways of doing this.

First—The theatre owner can go out into the town or community and gather together the influential men and state the needs of the men and the community. He can arrange to have these men head the proposed organization. He can then arrange for a meeting place. When this is done he can make slides to be thrown on the screen announcing the time and place of the meeting and urging all returned soldiers to be present. This will bring the business interests, big and small, linto contact with these men.

Second—The theatre man can advertise on his screen that he would like to have the names, addresses and business qualifications of all men back from the service. He can then make or have made slides giving these facts with or without the man's name and address, and asking any one in the audience who knows of a position to leave his name and the address of the opening with the name of the man to be seen. This card system may take time, but, gentlemen, it will be worth while.

I want to give every theatre man in the country an idea of what is being done for and by the 77th Division here in New York—you can do th same thing yourself in a smaller way by beginning your local organization now.

* * *

The spirit of patriotism existing among New York business men is being strikingly shown in the support which they are giving to the 77th Division Employment Bureau at No. 280 Madison avenue. This bureau was opened in cooperation with the United States Employment Service, by Major S. Fullerton Weaver, who was sent here from France by Major General Alexander, commanding "New York's Own" 77th Division, to arrange for jobs for 77th. Men and for a National Army Clubhouse in New York.

Gordon L. Sawyer, of the Federal Bureau, was detailed by Everett E. Wood, State Federal Director, to have charge of the 77th Bureau. Mr. Sawyer's first step was to send out a circular letter to 5,000 business men under whom 77th Division men worked when they entered the National Army, and who these soldiers were not sure would hire them when they returned from France. Thus far 100 answers have been received, and ninety of the business men state that they will take care of their old employes and more soldiers besides. In the other ten cases the writers state that the soldiers were not employed by them when the National Army was organized, but that they are anxious to give preference to soldiers of the 77th Division wherever possible.

Major Weaver brought with him from France a card index system showing that 21,400 of the 27,000 men in the Division are sure of jobs when they return. This left 5,600 to be taken care of. That number has since been cut down to 5,459 because 141 employers have sent word to the 77th Division Employment Bureau that each will take care of one 77th Division soldier.

The efforts of the Bureau are now being centralized on taking care of Casuals of the 77th Division—that is, soldiers who either because of wounds or sickness were sent back to New York ahead of the Division. Many of these Casuals have been taken care of, and the employment lists show that about seventy-five are seeking work. Of the seventy-five, one is a teacher, two want places as subway guards and there are wholesale dry goods clerks, specialty salesmen, firemen, iron workers, a manufacturing jeweler, who was "gassed" in battle and wants outdoor work; an accountant, chemist, stock clerks, typewriter salesmen, corset, hosiery and underwear salesmen, electricians, waiters, telegraphers, a clerk, who says he cannot work indoors because he was "gassed", an assistant buyer of ready-to-wear merchandise, a bookbinder, a creamery worker, freight traffic clerk, a commercial news reporter, a compositor and a salesman and advertising clerk.

Major Weaver has prepared a circular letter to employers outlining the labor situation in so far as discharged soldiers from other cities who are seeking employment here are concerned, and asking that the slogan, "New York jobs for New York soldiers," be adopted by New York business men. Regarding the problem of soldiers from outside points who are seeking work here, Major Weaver says in his letter:

"It is an unfortunate fact that many soldiers from various localities who, on being mustered out of service in the vicinity of New York, have preferred to remain in Greater New York rather than return to their own homes, and in securing employment here have preempted positions which would have been available to New York soldiers returning home at a later date, while the jobs waiting in communities of these out-of-town soldiers are not available to the returning soldiers resident of Greater New York."

* * *

Do these facts start you thinking? They should. It's your move.

Equipment Operating Projection Questions Answered

Connecting Motor Direct to Machine

Mr. Glen Woodburn of the Iris Theatre, Pomeroy, Iowa, writes: "Motion Picture News:

"I want to take off my Powers motor drive and connect up my motor direct to the machine and control the speed by a rheostat control. I have done this before on a Simplex and used the regular motor that came on the machine, 110 volts, 60 A. C., and it worked all right. Now I was told that it would not work on a Powers motor. Please give me your opinion on this."

Reply: There is no reason why you cannot take the motor drive off and drive the machine direct from the motor. The Nicholas Power Company, however, does not advise such a move for this reason: The motor supplied with their machine runs at approximately 1700 R.P.M. To reduce this speed to the number of revolutions required in direct drive would mean a considerable power loss in rheostatic resistance. In other words your machine is now operating at its highest efficiency, and any change you make will mean more expense for current.

Questions from Providence

F. J. Brown, Providence, R. I., asks:

(1) What is meant by a five-to-one or a four-to-one intermittent movement?

(2) Why are all short focus lenses small in diameter?

Reply: (1) Take any single film picture. It is moved in front of the aperture, held there a certain length of time, then moved on again to make room for the next picture. Now, a five-to-one movement means that the time required to exchange one picture for the picture following is just 1/5 as long as the time during which the picture is held motionless before the aperture. It might also be explained in this way by saying that with a five-to-one intermittent the film is moving 1/5 of the time and is stationary the remaining 4/5.

The difference between a six-to-one, five-to-one or four-to-one movement lies entirely in the design of the cam, which is the part that drives the intermittent.

(2) Short focus lenses are not usually made of greater diameter because the excess glass would be of little use. The light rays from an arc pass through the central part of the objective, at least the greater portion of the rays. But remember this—the focus of the lens has nothing to do with its diameter. A lens of a given focus may be secured in many commercial diameters.

Bad Case of Punch Holes

Motion Picture News.

Gentlemen:—Enclosed you will find a sample of punch marks which I think are worthy of attention. The strip of film is from "Day Dreams" (Goldwyn) Reel No. 40, No. 5, five-reel feature, shown by me (the projectionist) today. As you will see, the film is in first-class condition, and the amount of punchholes in it are what we might expect were the picture used a considerable number of times. This style of punching continued throughout the five reels in the same manner, combined with other scratches and different style holes.

I could not cut out any more film, as I did not wish to spoil any part of the picture. A good remedy for such work as this is for the film exchange to issue orders to each manager of a theatre on their list to forbid the "projectionist" or reel boy or anybody else to use or have a punch in their possession that will tend to spoil his or any other make of picture.

One other way is to lend to the theatre whom you suspect a fire-reel feature free from punch-holes and then examine it closely when it returns, and they will soon find out who does the dirty work.

I have been employed at the Comedy theatre as "Projectionist" for five years and have been in the profession very near fourteen years and I can not remember ever using a punch for the purpose of mutilating a picture. If a man is careful and works right he need never worry about "change overs" or punch holes.

I hope you can land this "heart-shaped puncher."

Very truly yours, (Signed) Frederick R. Miller,
Comedy Theatre, Jamaica, New York.

Answer: The strip of film submitted by Mr. Miller was 19 inches in length and contained thirty-nine heart-shaped punch holes in addition to the stencil punched by the exchange. There are many samples of punched film sent to us for examination but few have been as striking in their appearance as the one described above.

If the "heart-shaped puncher" is present will he kindly stand up, so that all may have a look at him.

The film strip is being sent to the Goldwyn studio together with the facts supplied by Mr. Miller.

Wants Examination Questions

Motion Picture News,
New York City, N. Y.

Dear Sirs:

I am thinking of joining the Operators' Union. Could you give me the necessary questions or else tell me the address of the company from which I could get this information?

Sincerely, Mallard C. Zwang,
Lyric Theatre,
Sheldon, Ia.

Reply: I am sorry to say that there are no printed questions available for those wishing to join the Operators' Union. As you can readily see it would be foolish to have certain questions asked over and over again, as any one by memorizing such questions would have no trouble in passing the examination and joining the Union.

The best and only way to prepare yourself for the examination is by studying all the material you can get on the question of motion picture machines, also books on elementary electricity, and furthermore get in touch with an operator who has already passed the examination. It is probable that he would be very glad to help you out on those points which are a little difficult.

"Give the Soldiers a Chance"

THE article under the above title which appeared in the March 15 issue of the Motion Picture News was submitted by Mr. Alfred B. Werham of Massillon, O., to whom full credit should have been given. Mr. Werham by frequent communications to the Projection Department has shown a sound interest in projection problems and for this reason the omission of his name was doubly unfortunate.

Renovating Gold Fibre Screens

Mr. E. J. Bregger, Crystal Falls, Mich. asks: "Can you tell us what to use to remove spots from a gold fibre screen?"

Reply: We regret to say there is no dependable way of doing this. If the spots are not particles of dust, they can be removed only by returning the screen to the factory and having it resurfaced there. Whenever cleaning has been tried the screen has been harmed rather than improved. We would suggest, therefore, that you get in touch with the makers of your screen and arrange with them for its disposal.

Painting a Muslin Curtain

Camp Custer, January 21, 1919.

Motion Picture News, Inc.,
New York City, N. Y.

Sirs: We have a muslin curtain here and we would like to have you send us a formula for painting it.

I read in the projection department when I was operating at Hastings, Mich., about a way to do it, but I have forgotten it.

I would like to know if, when I was drafted in the army that would throw me out of the N. A. M. L. I was No. 818.

Thanking you, I am,

Lyle E. Wilcox, Pvt.,
Care of K. of C. Bldg., No. 572, Camp Custer, Mich.

Reply: After sizing your screen in the usual way, apply a coat of any of the patented white wall paints which can be purchased at any paint stores. These paints are composed principally of calcimine and have given fine satisfaction as screen surfaces. There are many formulas which have been "discovered" by makers of home-made screens, but a standard preparation is cheaper in the end, besides being easier to prepare.

If you are now operating you are still a member of the N. A. M. L. Simply keep us posted on your change of address so that any important N. A. M. L. matter will reach you without trouble.

Sixty-three Shows Every Six Days

With the photograph which we reproduce herewith, Mr. Bemis (the man in the center) sent the following note:

"I have been here at Camp Lee since May 30, 1918, where I am employed as a motion picture machine and film supervisor. It is some job. I have twenty machines to look after and turn out sixty-three shows a week (six days) at Y. M. C. A. buildings. Enclosed find a photo of carpenter, movie man and machinist.

"I guess you will remember me from Hudson County Local I. A., No. 384.

"With best wishes,

"W. A. Bemis, Film Supervisor,
"Care of Y. M. C. A. Adm. Bldg., Camp Lee, Va."

Important Notice!

Simplex Mechanism No. 4283 and Intermittent No. 4269 have been stolen from S. Epstein's Majestic theatre, 2424 Kensington avenue, Philadelphia. If supply dealers or theatres are offered the above articles, they will confer a great favor by communicating with Motion Picture News or with Mr. Epstein direct.

More Mazda Units Installed

The Lewis Electrical Supply Co. of Boston has recently supplied the Star Amusement theatre of Boston and the Orpheum theatre of Malden, Mass., with Argus Mazda Projector Units for installation in their respective theatres.

SWAAB'S SUPERLITE SCREEN

Is a perfect Silver Screen and will not oxidize; remains bright and Silvery and can be cleaned easily and quickly. Swaab's Superlite Silver Screen now in use in the Stanley and other large representative theatres in this and other cities. Price is 75¢ per square foot. An additional charge is made for the Special Stretcher Frame, according to size, the average extra cost is $30.00. You are not obliged to buy the frame.

NEW SPEER CARBONS

now ready and far superior in quality and screen results to any carbons thus far produced.

SWAAB'S MOTORS

for Power 6A and 6B are pleasing their users—not a single one has fallen down or been returned. They are sold for $37.50 and $40.00 respectively and are complete absolutely. Dealers do not recommend our Motor Equipments because they cannot make anything on them. We have priced them so that the Exhibitor gets the best price regardless of the Dealer. We are exclusive distributors of the *SIMPLEX* Machine. We repair all makes of machines and sell all supplies. Your old machines taken in trade for *SIMPLEX*.

LEWIS M. SWAAB
1327 Vine Street, Philadelphia, Pa.

GOERZ

Goerz Vignetting Devices

The present standards of motion-picture making and projecting are so strict that unless a camera-man has the best possible equipment he cannot meet the keen competition of others. The GOERZ VIGNETTING DEVICES and GOERZ MICROMETER MOUNTS have met every studio and field test. They may be fitted to nearly every standard camera. Used with the well-known GOERZ KINO HYPAR F:3.5 lens they leave nothing to be desired. Write or call for our latest information.

C. P. GOERZ AMERICAN OPTICAL COMPANY
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A New Animated Advertising Device

W. G. KIRBY, who has been a motion picture operator for 15 years, the last five of which he has been with C. H. Miles in the Orpheum theatre of Detroit, has lately perfected a device that is described as the last word in advertising for a theatre. After studying the means of advertising on the screen for several years, Mr. Kirby has evolved a device that can be attached to any projecting machine in a few minutes. The device projects the advance billing on the screen in an animated fashion and it is so unusual that the spectators are struck with the originality of the idea while being informed of the coming attractions and other notices. In a few moments a ribbon with the desired lettering can be made. A limited number are to be placed in the Michigan territory.

As soon as more details are obtained from the inventor of the above device, it will be fully described in the Theatre Equipment Section of MOTION PICTURE NEWS. The editors intend to present a readable description of every new device pertaining to motion picture houses, as soon as information on which to base the description is received.

Rotker Leaves Projection Association

MORRIS J. ROTKER, secretary of Local No. 306 is no longer connected with the International Projection Association. Mr. Rotker organized the I. P. A. and has been active in its affairs, occupying the chair of Vice President at the time of his resignation from the association.

Western Simplex Distributors Expand

MESSRS. DUTTON AND DOUGLASS, two husaling executives of the Exhibitors Supply Company, distributers for Simplex in Illinois, Indiana and Wisconsin, were in New York last week on a business trip and included in their itinerary a tour of inspection of the Simplex factory.

They report that the sales of Simplex Projectors is so heavy since the let-up of war hostilities and the clearing up of the "flu" epidemic that they are forced to move to large quarters for their main office in Chicago, and are about to locate in the Famous Players-Lasky Building at 845 South Wabash Avenue, Chicago. The rapid advancement made by the Exhibitors Supply Company since the inception of this progressive concern in 1915 is the real indication of the type of its energetic officials. Starting at that time with a limited floor space of three hundred feet, this concern grew so rapidly that before the first year had ended it was necessary to seek larger quarters, which were located in the fifth floor of the Mallers Building, where six hundred square feet of space was available and quite necessary. By the following January the volume of business again required large quarters and two additional rooms in the same building were taken. Meanwhile, branch offices had been established at 157 North Illinois Street, Indianapolis, and 204 Manhattan Building, Milwaukee.

At the new quarters the entire second floor of the Famous Players building has been taken and the general offices, sales rooms and sales offices will be located here, using the present headquarters for a supply base.

It might be noted that the untiring efforts of Messrs. Dutton, Douglass and Lincoln resulted in the Simplex machine being used exclusively in the "loop" section of Chicago, and while somewhat modest by nature, Mr. Dutton enthusiastically claims that outside of the 100 per cent "loop" section, Chicago is at the present writing 90 per cent Simplex and still gaining.

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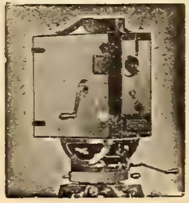

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Chemical Fog

By J. I. Crabtree

(Cntinued from last week)

Substitutes for Potassium Salts

In view of the present scarcity of potassium salts and their greater expense as compared with sodium salts, the question arises as to what extent they can be replaced by salts of sodium or ammonium.

As a general rule, for photographic purposes, a potassium salt can be replaced by a sodium salt weight for weight, the error caused by the difference in molecular weight of the two salts being usually negligible. There are many exceptions, however, where there is a difference in the physical properties of the two salts for example, potassium carbonate and sodium bichromate are deliquescent, while sodium carbonate and potassium bichromate are not.

Substitution in Developing Formulae

1. *The Developing Agent*

As a general rule it is not possible to replace one developing agent by another and obtain a developer with identical properties, because each developing agent has its own characteristics as regards rate of development, fog, color of image produced, etc. In some cases, however, a close approximation can be made, for example by substituting Elon by kodelon (or paramidophenol) providing the developer is sufficiently dilute to permit of sufficient paraminophenol being dissolved. This applies either to an all Elon or an Elon-hydroquinone formula.

If in an Elon-hydroquinone (or E-H) formula paraminophenol is substituted for the Elon and the activity of the developer is increased by the addition of alkali, the effect of the alkali is proportionately greater on the hydroquinone than on the paramidophenol so that a rapid hard working developer is obtained. To avoid this, proportionally more paramidophenol is required than if Elon is used.

2. *The preservative*

It is now customary to substitute sodium bisulphite for potassium metabisulphite weight by weight, though in a plain fixing bath-sodium bisulphite has a slightly greater tendency to produce sulphurization than the potassium salt.

The question is often asked as to the difference in action between sodium sulphite and sodium bisulphite. Sodium bisulphite may be considered as a compound of sodium sulphite and sulphurous acid, and therefore reacts acid, while sodium sulphite is alkaline so that in the case of a two-solution pyro formula where the pyro A solution is preserved with oxalic acid or sodium bisulphite, an equal weight of sodium sulphite would not preserve so well since pyro oxidizes much more readily in alkaline than in acid solution.

In the case of a one-solution developer containing, say, sodium sulphite, sodium bisulphite and sodium carbonate, the bisulphite is converted to sulphite by the sodium carbonate according to the following equation:

Sodium Bisulphite+Sodium Carbonate=Sodium Sulphite+Sodium Bicarbonate so that a corresponding amount of sodium sulphite might just as well have been added in the first place. Sodium bisulphite also neutralizes or destroys an equivalent amount of sodium carbonate thus reducing the proportion of alkali and therefore exerts an apparent restraining action, while the developer apparently keeps longer because some of the carbonate has been destroyed. The relative amounts of the different salts which produce the same preserving action is given in the following table:

Sodium Sulphite	1.0 parts
Sodium Bisulphite	0.83 parts
Potassium Metabisulphite	0.88 parts

For a two-solution developer therefore use sodium bisulphite, but in the case of a single solution developer containing alkali use sodium sulphite, because in this case no advantage is gained by using a mixture of sulphite and bisulphite.

3. *The alkali*

The common alkalis are the carbonates and hydroxides of sodium, potassium or ammonium. Substances like acetone, tribasic sodium phosphate, borax, and amines are occasionally used but will not be considered here.

When sodium carbonate is dissolved in water a small proportion of it reacts with the water forming caustic soda and sodium bicarbonate; this is called hydrolysis though only a small portion of the carbonate is hydrolyzed at any moment. As the caustic soda formed is used up in development, more carbonate hydrolyses so that we can consider that carbonate acts as a reservoir of caustic alkali. If in the first place a solution of caustic soda was used of the same alkalinity as the carbonate this would soon be used up. The use of carbonate therefore enables us to use a small concentration of alkali and yet keep it constant during development.

It is rarely possible therefore to replace caustic alkalis by carbonated alkalis such as sodium or potassium carbonate.

Potassium carbonate is slightly more active than sodium carbonate in solution because it hydrolyses to a greater extent. For developing motion picture film on a reel when the developer may splash on the floor, potassium carbonate cannot be substituted by sodium carbonate since, because of the deliquescent nature of potassium carbonate, the splashes of solution remain moist thus preventing the formation of carbonate dust in the air.

Caustic soda and caustic potash may be replaced weight for weight in most formulae.

Ammonia and ammonium carbonate are seldom used in developers on account of the odor and the fact that they tend to cause dichroic fog.

Desiccated and Crystal Sodas

Sodium carbonate and sodium sulphite are often supplied in two forms: Crystals and the desiccated or dry variety, which is sometimes called anhydrous because it does not contain water of crystallization.

Desiccated sodas possess the advantage that they occupy less than half the bulk of the crystals, while desiccated sodium sulphite is much less liable to oxidation by the air than the crystalline variety.

The sodas should be substituted as follows:

1 part by weight of sodium carbonate (desiccated) for 3 parts by weight of the crystals.

1 part by weight of sodium sulphite (desiccated) for two parts by weight of the crystals.

4. *The Restrainer*

Potassium bromide may be substituted by an equal weight of sodium bromide. Ammonium bromide should not be used in a developer because the alkali liberates ammonia gas and this tends to produce diachroic fog as above.

SUBSTITUTION IN THE FIXING BATH

Sulphites and Bisulphites

The same remarks apply as to preservatives in the developer.

Alums

An alum is a compound or double salt of aluminum sulphate or chromium sulphate with either sodium, potassium or ammonium sulphate. The hardening action is only produced by the aluminum or chromium sulphate, so that equivalent weights of aluminum sulphate and of sodium, potassium, or ammonium alum should exert the same hardening action.

As a result of a series of practical tests by the author the following conclusions have been drawn:

(a) Equivalent amounts of potash alum and aluminum sulphate exert the same hardening action, two parts by weight of aluminum sulphate, being equivalent to three parts by weight of

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potash alum. Commercially pure aluminum sulphate is satisfactory if this does not contain an excess of iron, though if the sample is acid the solution should be neutralized with ammonia. When mixing the usual liquid hardener formula with commercial aluminum sulphate, a slight milky suspension is formed which should be allowed to settle and filtered off.

(b) There is no appreciable difference between sodium, potassium and ammonium alum in their hardening action when substituted weight for weight in the usual formulae. In practice, if any difference in hardening action occurs, this is due to the use of impure alums, in which case, providing the impurities are harmless, an increased amount of the alum should be used so that its content of aluminum sulphate is the same as that in the potash alum called for by the particular formula.

When using ammonium alum, if the fixing bath becomes alkaline by virtue of a neutralization of the acid by the developer carried over, ammonia will be liberated resulting in the production of dichroic fog and stain. No trouble will be experienced, however, if care is taken to keep the bath acid.

Pure chrome alum may also be substituted for potash alum, as above, though it has a slightly greater tendency to precipitate sulphur than potash alum. It has the advantage, however, that it does not form a basic sulphite as rapidly as potash alum so that a chrome alum fixing bath remains clear even when appreciably alkaline.

Acids

The most commonly used acids are acetic, citric, tartaric, and sometimes lactic acid. Strong acids like sulphuric are seldom used because of the great tendency to liberate sulphur. Weeker acids like the above bear the same relation to a strong acid as a carbonated alkali to a caustic alkali, that is they act as a reservoir of acid, so that only a small proportion of the acid is available for reaction in solution at any one time.

Acetic acid is usually supplied in two strengths, glacial (98%) and 28% acid, so that one volume of glacial acid is equivalent to three and a half volumes of 28% acid.

Citric and tartaric may be substituted weight for weight and when used in place of acetic, substitute in the ratio of one gram of citric for every 3 ccs. of 28% acetic acid.

However these acids are not quite so satisfactory as acetic because for a given degree of acidity as measured by the amount of alkaline developer which can be added to the fixing bath before the bath becomes neutral, citric and tartaric acids have a greater tendency to precipitate sulphur from the hypo than acetic acid.

PURITY OF CHEMICALS

The Water Supply

Water is the most important chemical used in photography, and it is therefore important to know to what extent the impurities present may be harmful to the various operations and how these impurities may be removed.

Excluding distilled water, rain water, and water from melted ice or snow, the following impurities may be present:

1. Dissolved salts such as bicarbonates, chlorides, and sulphates of calcium, magnesium, sodium and potassium. In case calcium salts are present and a developing formula is used containing sodium bisulphite or potassium metabisulphite, fine needle-shaped crystals of calcium sulphite are apt to separate out in the developer as a sludge on standing. The sludge is harmless if allowed to settle though the developer is robbed of sulphite to the extent of the amount required to form the sludge. If the developer is agitated, the sludge will cause trouble by setting out on the emulsions of plates, films, etc. Other salts have usually little effect on a developer although chlorides and bromides exert a restraining action.

Dissolved salts often cause trouble by crystallizing on the film after drying, and although not always visible as crystals to the eye, they detract from its transparency.

2. Suspended matter in the form of dirt and iron rust, which if not filtered or allowed to settle will cause spots.

3. Slime, consisting of animal or vegetable colloidal matter and which is not removed by filtering. If such water is used for mixing solutions, the colloidal matter gradually coagulates and settles out in the solution as a sludge.

4. Dissolved gases such as air, sulphuretted hydrogen, etc. *Water dissolves about 2% of air at 70° F. and when a developing agent like hydroquinone is dissolved without the addition of sulphite, the oxygen present in the water combines with the developing agent forming an oxidation product which will cause chemical fog.*

Sulphuretted hydrogen gas will also cause bad chemical fog, but the gas may be removed by boiling or by precipitation with lead acetate.

PURIFICATION OF WATER

Water may be purified as follows:

1. By distillation: Distilled water should be used whenever possible for mixing solutions.

2. By boiling: This coagulates the colloidal matter and changes certain lime salts to the insoluble condition which then settle out, while dissolved gases such as air, sulphuretted hydrogen, etc., are removed. Therefore, unless the water contains an excessive amount of dissolved salts it is usually sufficient to boil the water and allow it to settle.

3. By chemical treatment: If large quantities of water are required, chemical methods of purification must be employed, though it is only possible to remove lime salts, slime and colloidal matter in this way.

Excessive amounts of dissolved lime salts are very objectionable, because after washing if drops of water are allowed to remain on the plates or film, when the water evaporates the dissolved salts in the water become visible as a white scum.

The following methods of chemical purification may be adopted:

a. Add alum to the water in the proportion of one gram to four liters. This coagulates the slime which carries down any suspended particles, and the solution rapidly clears. This method does not remove dissolved salts, while the small amount of alum introduced into the water has no harmful effect on the developer.

b. Add a solution of sodium oxalate until no further precipitate forms. This method removes the calcium and magnesium salts and coagulates the slime, though sodium and potassium salts are left in solution.

c. Most of the commercial methods of water softening may be employed though such methods do not remove sodium and potassium salts.

The "Decalso" process of water softening is one which can be recommended. The water is passed through a tank containing sodium aluminum silicate which is a Zeolite, and possesses the power of exchanging its sodium for the calcium and magnesium present in the water. When the Zeolite thus loaded with calcium and magnesium is washed in a strong solution of common salt (sodium chloride) it exchanges the calcium and magnesium again for sodium and is thus regenerated, and is in a condition for further softening. Full particulars may be obtained from the American Water Softening Company, 1011 Chestnut street, Philadelphia, Pa.

Impurities in Developing and Fixing Chemicals

It is beyond the scope of the present article to indicate all the possible impurities which may be present in photographic chemicals. For a more detailed account the reader is referred to the paper by H. T. Clarke on "The Examination of Organic Developing Agents" (Phot. J. Amer., Nov. 1918, p. 481), which contains a number of analyses of developers recently placed on the market under fancy names and containing such substances as starch, sugar, salt, borax, etc.

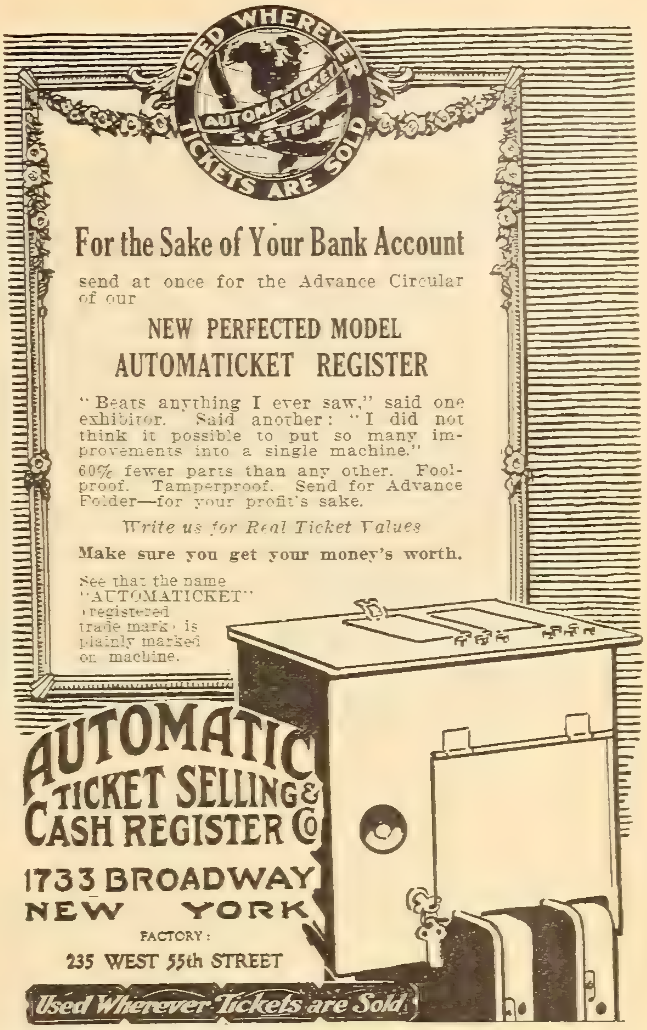
In this article we are only concerned with the impurities usually present in chemicals which are not intentionally added as adulterants.

Impurities may have access to photographic chemicals in three ways: (a) during manufacture, (b) during storage, (c) during mixing and storage of the solution.

(a) If chemicals of repute are purchased, the photographer need not worry about impurities.

If the elon, hydroquinone or pyro is colored, the presence of fogging agents should be suspected, although some colored samples do not give any more fog than colorless ones.

(To be continued next week)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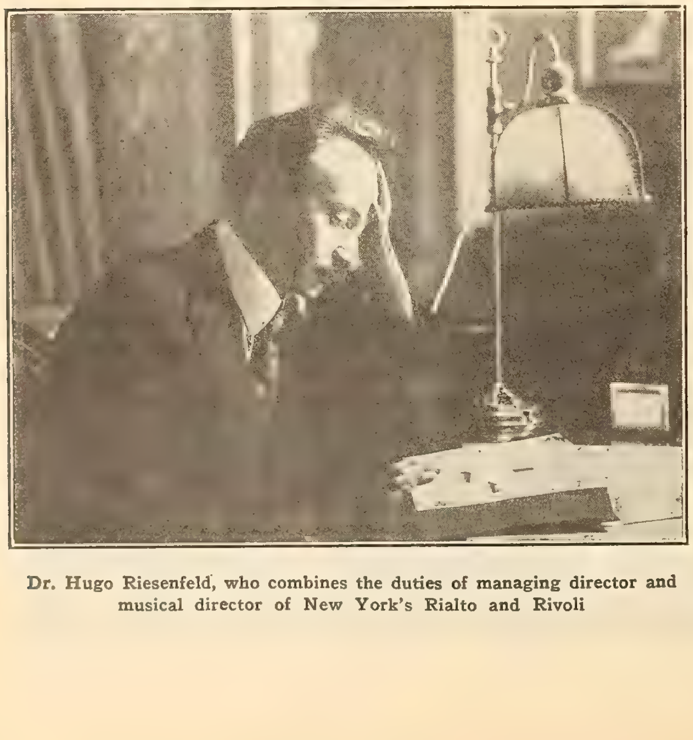
What is Music to the Motion Picture?

IT is hardly necessary to emphasize that a printed page full of music is not music. It only carries the signs that point the way. The piano untouched is only a piece of furniture. The violin unstrung is dead. The cornet but a bit of twisted brass. The organ an unknown volume of secrecy. All are next to nothing. All are non-essentials until touched by a hand and guided by the spirit of music. The child is guided by the mother's song. The heart is warmed by familiar melodies. The home brightens with songs of the past. The church vibrates with consecrated tones, which soften into heart throbs as they penetrate the soul. Music puts vigor into marching troops. It forces tears into a strange spectator's eyes at the sight of a passing funeral. It speaks the words of love to golden youth. It even guides the mountain shepherd and his flock. It is a story of eternal life. It is joy, sorrow and death.

What is a Motion Picture? It is expressing the sorrows of the world. It is bringing joy to our generations. It travels with us from the icelands of the North to the deserts of the South. It shows us the crosses on France's fields. It shows us everything —but we cannot hear the tramping of the marching troops. It cannot speak to us about the secrets of the hidden world. It is mute. It is an unstrung violin. It is an untouched organ. Where is the spirit that can guide it to reality?

It is the spirit of the music. It is the vigor of the martial sounds that makes us hear what we see. It is the sentimento of the cello that tells a story of a mournful past. It is the Waltz, the Trot, the One-Step that makes us dance wih the screen. It is the "Silver Threads Among the Gold" that puts tears into mother's eyes. It is "My Country 'Tis of Thee" that keeps us thinking as Americans." It is "Home Sweet Home" that makes us hear the voice of our dearest. It is the power of the sound that speaks to us in every language. It speaks the tongue of the praying Arab on the field of Mecca. It tells us the story of the world we do not know—We never heard of. It speaks our language no matter where it is residing. We hear our boys singing songs of home. We hear them come. We see them go. We live, we see, we hear and feel, because Music is the Master. Who was it first who said "Music is non-essential to the Motion Picture?"

THE EDITORS.



Dr. Hugo Riesenfeld, who combines the duties of managing director and musical director of New York's Rialto and Rivoli

Two New Novelettes Issued

AMONG the many recent new issues which have been announced by the House of Sam Fox, of Cleveland, Ohio, there are two instrumental numbers which are worthy of special mention.

"Carnations," by Fred G. Albers, is the newest addition to their famous Flower Series. It is a pretty little gavotte conceived along similar lines to Mr. Albers' former success, "Basket of Roses." "Carnations" is at once fascinating and melodious and is characterized by a swinging rhythmic tempo.

Walter E. Miles, the composer of the famous "Sparklets," offers, in his newest composition, "Butterfly Dance," a bright, pleasing little novelette, written in that typical and characteristic Miles style. Surely no other composer can give us novelettes of such character and melody as can this very successful young writer. The number is as dainty and as bright as the name implies; it is truly a "Butterfly Dance."

Review of Latest Musical Compositions

1—"Tears" (of love) is a world beater. It cleaned up in a big production recently. The general verdict is "It will be the 1919 hit." Try it over and you will know why. It will haunt you. (J. W. Stern & Co., 101 W. 38th St., N. Y.)

2—"Shot and Shell" is declared by people who know, to be the best of all the home-coming songs. No, it's not a war song—nor a peace song neither. It's the musical expression of what the whole world is discussing—of what concerns us and YOU. In other words, it's the PSYCHOLOGICAL SONG OF THE MOMENT. (J. W. Stern.)

3—"My Chocolate Soldier Sammy Boy"—one-step. A rapid-fire, ripping, rollicking one-step—a regular knockout. (J. H. Remick, 217 W. 46th St., N. Y.)

4—"You Don't Know"—Another new one by Lee S. Roberts. It's going to be a regular hit. (Remick & Co.)

5—"My Cairo Love," fox-trot, by J. S. Zamecnik. An Egyptian serenade also published as a concert number. An exquisite Oriental melody, originally conceived for concert use and now published as a fox-trot, and as such, it has won immediate popularity. You will have many calls for it this season, as it has become a favorite in hotel, theatre and dramatic circles. (Sam Fox, Cleveland, Ohio.)

6—"Society's Shimmying Now," fox-trot, from "The Midnight Whirl," the musical comedy hit at the Century theatre, N. Y. The hit of the show. (McCarthy & Fisher, 224 W. 46th St., N. Y.)

7—"Salvation Lassie of Mine," by Caddigan & Story. The Doughboy's tribute to the Doughgirl—the Lass of the Doughnut. It's a big ballad hit. Waltz. (Feist Edition, 249 W. 40th St., N. Y.)

8—"You Can Have It, I Don't Want It"—A fox-trot of the foxiest kind. It will guarantee encores every time. (McKinley Music Co., 147 W. 45th St., N. Y.)

9—"Yankee Tars," by John Boulton. One of the most inspiring American Navy march with excerpts from famous sea song. (Belwin, Inc., 701 Seventh Ave., N. Y.)

10—"At Twilight," by Ernest S. Golden. A beautiful romance of exceptional musical conception; a number equally effective for concert or theatre. (Belwin, Inc.)

11—"Norma," by Ernest Luz. An original melodious waltz, consisting of four double movements, with complete coda and finale, exceptionally suited for theatre, concert or dance. (Belwin, Inc.)

12—"Tragic Suite"—What greater composers than Mozart or Gottschalk could be offered as a combination in a classic suite? "Adagio" and "Cradle Song" contained in the Tragic Suite have never been published before for orchestra and musicians will find these two numbers musical gems. (Belwin, Inc.)

13—"Prudence," by Ernest Luz. A delightful entr'acte novelette, consisting of three original movements and a highly developed trio of artistic merits. (Belwin, Inc.)

LATEST MUSIC CUES

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Theme: "Wild and Woolly" (Characteristic Western Allegro), by Minot

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

1—Theme (2 minutes and 5 seconds), until—T: "Mary Dillman left motherless."

2—"Silent Sorrows" (Andante Pathetique), by Borch (1 minute and 20 seconds), until—T: "Robert Bridges U.S. Marshal."

3—"Clematis" (From Boutonniere Suite) (Moderato Poco Agitato), by Tonning (2 minutes and 30 seconds), until—T: "Look after Speedy."

4—"Canterbury Bells" (From Boutonniere Suite) (Capricious Allegretto), by Tonning (1 minute and 25 seconds), until—T: "Bud has lost no time."

5—Continue ff (1 minute and 20 seconds), until—T: "Henry Dillman owner."

6—"Sinister Theme," by Vely (4 minutes and 25 seconds), until—S: Girls in bedroom.

Note: Watch shots.

7—"Bleeding Hearts" (Andantino Sentimento), by Levy (2 minutes and 5 seconds), until—T: "Mary no longer able."

8—Continue pp. (20 seconds), until—T: "Speedy prepares to."

9—Theme (1 minute and 45 seconds), until—T: "My name around here is Smith."

10—"Hurry No. 33," by Minot (2 minutes and 10 seconds), until—S: Speedy leaves the ranch house.

11—"Rustle of Spring" (Dramatic Agitato), by Sinding (3 minutes and 20 seconds), until—T: "The gent who drove your daughter."

12—"Half Reel Hurry," by Levy (3 minutes and 30 seconds), until—T: "Dillman's the man."

Note: Watch shots.

13—"Camelia" (From Boutonniere Suite) (Allegretto Cantabile), by Tonning (2 minutes and 5 seconds), until—T: "Business continues to."

14—"Intermezzo" (Allegretto), by Puerner (3 minutes and 30 seconds), until—T: "Your father seems to object."

15—"Dramatic Recitative," by Levy (2 minutes and 35 seconds), until—T: "I've heard my father."

Note: To action pp. or ff.

16—"Dramatic Reproach," by Berge (1 minute and 30 seconds), until—S: Speedy in the woods.

17—"Mysterioso No. 29," by Andino (2 minutes and 30 seconds), until—T: "Give me the right."

18—"Lento Allegro," (From Symphonette Suite), by Berge (1 minute and 5 seconds), until—T: "Dillman you squealer."

19—Theme ff. (1 minute and 30 seconds), until—T: "We'll get Dillman."

20—"Half Reel Agitato Furioso," by Levy (3 minutes and 5 seconds), until—S: After the fight.

Note: Watch shots.

21—"Love Song" (Dramatic), by Flegier (1 minute and 40 seconds), until * * * * * THE END.

"A MAN IN THE OPEN"

(Dustin Farnum-United)

Specially selected and compiled by M. Winkler

Theme: "May Dreams" (Moderato Romance), by Gaston Borch

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

1—"Storm Furioso" (Descriptive), by Minot (2 minutes), until—T: "Jesse Smith."

Note: Wave and storm effects.

2—"Tragic Theme," by Vely (3 minutes and 45 seconds), until—T: "A man hired me."

3—"Hurry No. 2," by Simon (3 minutes), until—T: "Abilene, Texas."

4—"Stampede" (Western Allegro), by Simon (2 minutes and 45 seconds), until—S: At the Spiritualist meeting.

5—Organ improvising to action (1 minute and 10 seconds), until—S: When Jesse and Joe meet.

6—"Dramatic Tension," by Levy (1 minute and 30 seconds), until—T: "And they mighty nigh."

7—"The Bee and the Floweret" (Allegretto Intermezzo), by Zamecnik (1 minute and 30 seconds), until—T: "Madame is exhausted."

8—Theme (2 minutes), until—S: As scene fades to dance-hall.

9—"Kentucky Dreams" (Waltz), by Henry and Onivas (2 minutes and 30 seconds), until—T: "In naughty stories like that."

Note: Effects of shot.

(Continued on next page)

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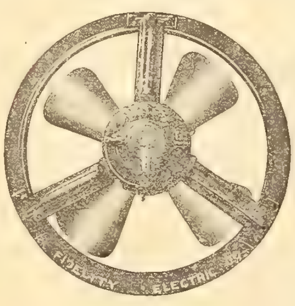

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(Continued from preceding Page)

10—"Western Allegro," by Winkler (2 minutes), until—T: "Following seven days."

11—Organ only (Wedding scene) Improvise to action (40 seconds), until—T: "Mexican Joe told him."

12—"Dramatic Agitato," by Hough (1 minute and 20 seconds), until—T: "You've had your little."

Note: Effect of shot.

13—"Dramatic Suspense," by Winkler (3 minutes and 10 seconds), until—T: "Evening brings desire."

14—"Dramatic Agitato, No. 38," by Minot (2 minutes and 15 seconds), until—T: "Just before dawn."

Note: Effects of fire and shots.

16—"Dramatic Tension, No. 36," by Andino (1 minute and 15 seconds), until—T: "In the mountains Jesse."

16—"Mountain Song" (Andantino), by Borch (1 minute and 30 seconds), until—T: "Surly Brown who runs."

17—"Eccentric Theme," by Roberts (1 minute and 20 seconds), until—S: When Trevor shoots.

18—"Dramatic Recitative," by Levy (1 minute and 45 seconds), until—T: "Curiosity plus one."

Note: Effect of shot.

19—"Graciousness" (Characteristic Intermezzo), by Smith (1 minute and 45 seconds), until—T: "How'dy, Mrs. Trevor."

20—Theme (2 minutes and 45 seconds), until—T: "So this is the reason."

21—"Turbulence" (Allegro Agitato), by Borch (1 minute and 40 seconds), until—T: "Other neighbors of Jesse."

22—"Sinister Theme," by Vely (40 seconds), until—S: When Jesse sees Mrs. Trevor.

23—"Dramatic Tension No. 9," by Andino (1 minute and 15 seconds), until—S: When Trevor fires shot.

24—"Dramatic Agitato No. 37," by Andino (2 minutes and 45 seconds), until—T: "In the days that followed."

Note: Effect of shot.

25—Theme (1 minute), until—T: "In the Spring following."

26—"Dramatic Tension No. 44," by Borch (3 minutes), until—S: When Jesse mounts horse.

27—"Rondo" (Excerpts Beethoven Sonata Pathetique), by Berge (2 minutes and 45 seconds), until—T: "I don't mind the shootin'."

28—"Dramatic Agitato No. 43," by Borch (1 minute and 45 seconds), until—T: "Son, you mind Mr. Smith."

29—Theme (2 minutes and 30 seconds), until—T: "So you thought I was."

30—"Dramatic Narrative," by Pement (2 minutes and 10 seconds), until—T: "A year has passed but."

31—"Clematis" (Moderato Con Moto), by Tonning (2 minutes and 30 seconds), until—T: "Did him get lonesome."

32—"Agitato No. 6," by Minot (1 minute and 45 seconds), until—S: When Jesse kisses wife."

Note: Effect of shot.

33—Theme (15 seconds), until * * * * * THE END.

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Two Outing-Chesters

(Produced by C. L. Chester in Cooperation with OUTING Magazine)

LYMAN HOWE tints are injected in Outing-Chester Pictures beginning with the fifth and sixth subjects, just released. The photography is very clear in these scenics and the laboratory work with the improved color effects seems to bring the beautiful mountains, valleys and rivers right to your feet.

And there are many thrills in both subjects. Also an amusing thread of light comedy which naturally tends to make each patron in the audience feel that they are part and parcel of a personally conducted excursion through the wilds.

A sort of running story in scenics is a novel idea, and this is what Katharine Hilliker manages to convey in the many descriptive inserts. Subject Number 5 is entitled "Guided and Miss Guided," and pictures a jaunt into the Canadian Rockies covering the Lake Louise region, showing the Swiss village of Edelweiss and the climbing of Mt. Lafroy, as the climax. A determined young lady in knickerbockers accompanies the climbers and cheerfully accepts all the bruises undoubtedly accumulated in her hazardous trip.

Subject Number 6—"A Waswanipae Week-End"—shows some real thrills when the Indians shoot the various swift running rapids. No portaging for them. They tempt the perils of the falls in a wonderful close-up which should bring an exquisite shudder to even the most blase. The wind-up is an Indian village in the James Bay region of Canada. One-reel subject every week. Released through First National exchanges except in a very few territories.—*Tom Hamlin.*

"Well I'll Be ———"

(Vitagraph—Two-Reel Comedy, with Larry Semon)

"JUST about the cleverest combination of a western serial episode burlesqued and an uproarious comedy," is the way one observer summed "Well I'll Be ———" up as he left the projecting room. This two-reeler, the first in Larry Semon's new special series for Vitagraph, is all of that—which is another way of saying that as far as comedy goes it is A1.

Semon has a style all his own. He does not imitate. He is unique both in makeup and in action and business. He plays the clown in this comedy to perfection. He is the court jester to a t. If we were a king we would have Semon wield the fool's baton. He can handle it with as much art as a musical director wields his. His art as a director lies in contrast, in this picture at least. In one of those "typical" bad man towns he introduces himself as the timid sheriff. And he is timid. The constant contrast between the sheriff and the bad, bad men of the municipality makes for the most in comedy.

As a comedian Semon's art lies in accepting the perfectly ridiculous situations as the most natural things in the world. Thus when his hat is blown from his head by the villains he arises from his bed, dons his hat and marches from the door (the only remaining piece of carpentry of the entire building) as if nothing had happened. He is serious to the extreme; that is real art in comedy.

Lucille Zintheo is about the best looking comedienne that we have seen in short subjects. She has a pretty face, a pretty figure and talent. What more can be said?—*Peter Milne.*

"Captain Kidd, Jr.," with Mary Pickford

(Artcraft—Directed by William D. Taylor)

You had to wait quite a long time for a new Mary Pickford picture, but when "Captain Kidd, Jr." gets around to you, you will be more than repaid for that wait, because it will, no doubt, give excellent satisfaction to all tastes. To begin with, the story is interesting, then follows the fact that clean and wholesome comedy is its predominating element. This comedy is caused, not only by the situations, but also by the cleverly written subtitles. But what will cause most of the laughs is a parrot, who is made to swear successfully, as an old experienced hand at the game, and in general say lots of funny things.

The story depicts a little clean love affair. The young hero's uncle dies, leaving a chart, denoting where treasure is buried, and a letter, instructing him to go and dig for it. The chart with the letter, by chance, fall in the hands of the heroine, who returns it to the owner. They both decide to go together in quest of the treasure. They reach the spot, and, after much digging, they find the box; but, instead of gold, they find a letter giving the young man nothing but advice. In the end, however, the hero finds out that he is really an heir to some fortune; and as he now loves the heroine, being in turn loved by her, they become engaged.

The acting of the star is as good as ever; the character of Willie, the young hero, is cleverly delineated by Robert Gordon; the supporting cast is excellent, Victor Potel, the well known tall former Essanay Comedian, in particular, making a very comical rural constable. Release date not yet announced. Length, 5 reels.—P. S. HARRISON.

What have you to offer?

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Address H. G. F., Motion Picture News

"EXPERIMENTAL MARRIAGE"—SELECT

Stage Play Successfully Turned Into Film Drama

AS is well known, it is not always that a successful stage play can be turned into a successful picture, for various reasons. " Experimental Marriage," based on the stage play " Saturday to Monday," by William J. Hurlbut, is one of those exceptions in which the attempt is successful. It couldn't help but give satisfaction, because, for one thing, it holds the interest, for another, it creates good hearty laughs. In fact, it may well be considered as good a picture as any in which Miss Constance Talmadge has ever appeared.

The foundational idea of the plot is rather odd. It is a contract marriage of the two principals, binding them to consider themselves as husband and wife only from Saturday to Monday, the acts of either not being subject to criticism from the other party during the remainder of the week. But woman will always be woman, as his wife, heroine of the story, through jealousy, becomes dissatisfied with the agreement and demands its cancellation so that they may be husband and wife all the time.

The picture is free from any suggestion; it should give good satisfaction to all, especially to high class neighborhoods.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Suzanne Ercoll	Constance Talmadge
Foxcroft Grey	Harrison Ford
Charlie Hamilton	Walter Hier
Dot Harrington	Vera Sisson
Mrs. Ercoll	Edythe Chapman
Arthur Barnard	Raymond Hatton
Mrs. Entwhistle	Maym Kelso

From the play " Saturday to Monday."
By William J. Hurlbut.
Scenario by Alice Eyton.
Directed by Robert G. Vignola.
Photographed by Frank E. Garbutt.

PROGRAM READER

Patrons of the ——— theatre have long since accepted Constance Talmadge as one of their prime favorites. Her long line of Select pictures have established her firmly. The management takes great pleasure in announcing, therefore, that included in the coming attractions scheduled for exhibition at the ——— theatre, is " Experimental Marriage," Miss Talmadge's latest comedy. Adapted from William J. Hurlbut's play, " Saturday to Monday," this picture presents the story of a young widow, spirited and charming, who, unwilling to " bind " herself again by matrimonial ties, decides to frame her own marriage contract and be a wife from Saturday to Monday only—a free woman the rest of the time. There are humorous complications galore when the husband, selected as one of the principals of this experiment, decides to teach his wife a lesson. Miss Talmadge and her leading man, Harrison Ford, render a brace of delightful performances.

PRESS NOTICE

The latest Select picture starring Constance Talmadge and entitled " Experimental Marriage " will be the feature attraction on the screen of the ——— theatre on ——— ——— week. This is an adaptation of a play by William J. Hurlbut and has as its central character a charming young widow, Suzanne Ercoll by name, who doesn't quite like the idea of entering into matrimony again even though she does love Foxcroft Grey, who has proposed. So Suzanne hits upon what she believes to be a clever idea. They will be married, conventionally enough, but the marriage contract will bind them only from Saturday to Monday of each week. From Monday to Saturday, this means they will be as free as all single folk.

Now this plan doesn't appeal to Foxcroft Grey in the least. He loves Suzanne and he wants her for his wife and he doesn't want any freak strings atached to the proposition. But wise lawyer that he is, he sees a way out and decides to accept Suzanne's plan. And so they are married! This point is usually the windup in the careers of screen characters, but it is only the beginning of the careers of Suzanne and Foxcroft. How Suzanne's plan worked out (?), how her husband abided by the contract to the letter and how finally things came to such a climax that the young wife decided that the old folks who made the marriage laws knew something about marriage after all, are events which make a photoplay of the most delightfully humorous situations.

Miss Talmadge again has as her leading man the popular Harrison Ford, while others in the cast are Walter Hiers, Raymond Hatton, Vera Sisson, Edythe Chapman and Maym Kelso.

THE STORY

Suzanne, a charming young woman, hasn't been a widow very long when she receives an offer of marriage from Foxcroft Grey, a lawyer. Suzanne loves Grey, but hates the idea of surrendering her freedom through the conventional marriage ties. As a result she proposes to Grey that they sign a marriage contract under which the service will bind them as man and wife from Saturday to Monday, but which will permit them perfect freedom from Monday to Saturday. Grey is loathe to do this, but sees that it is the only way of winning Suzanne. The plan is put through and when Monday morning arrives, the wily husband, though he hates to lose his wife, shows no emotion about doing so. This worries Suzanne and she determines to keep a watchful eye on Grey.

In the apartment above Grey's queer things have been going on. Dot Harrington has foolishly accepted a dare to visit one Charlie Hamilton after a late dance. It's a bachelor apartment and the superintendent is very strict about permitting ladies to enter. They appeal to Grey in their predicament and, in endeavoring to get Dot away, the cards are shuffled and she lands in his apartment, just as Suzanne returns. She is very much disturbed about it all, but Grey offers no explanation, as according to the terms of the marriage contract, he is free to do what he wants during this period.

Very much peeved Suzanne decides to play the same game and proceeds to visit one Arthur Bernard, a mutual friend. Grey arrives and finds her there but, seeing through the scheme, puts up no rumpus whatsoever as she had expected. A few more such complications and Suzanne is convinced that she prefers the old, conventional marriage contract to any one of her own making.

SUGGESTIONS

The manner in which the Constance Talmadge pictures are going leaves no room for doubt that they constitute what is probably the most successful series of pictures available on the market today. The pleasing personality of the star, the light, original and somewhat spicy character of the stories, the support, the settings, all these meritorious qualities have long since become known to your public if you have played the previous Constance Talmadge pictures. Then in announcing the new one, " Experimental Marriage," all that you should really need is a line to the effect that Constance is the star. Doubtless this will bring the people to the doors. In other words the star's name has come to mean a certain type of entertainment. Select has brought her name to count for something in a certain line, something of the best. They offer you the best selling argument in her name alone.

Certainly, however, with the case of " Experimental Marriage " the company has provided you with a title that will make them sit up and take notice. It is mysterious, you wonder what it means. " Experimental Marriage "—something unheard of. Display it then as prominently as possible. Give it as much prominence as you do the star's name if possible. And any descriptive advertising that you do should carry out the suggestion of spice—of something naughty but nice—that is implied by this title. The catch lines elsewhere on this page have been written with this end in view. See if they won't fit. And naturally in your pictures or sketches that you employ in the advertisements the same note of smartness, implying that the picture is high, brilliant, sparkling comedy should be incorporated.

In your supporting cast there is Harrison Ford who has been prominent in all the Constance Talmadge pictures. Of course he has collected a following too. Mention him then. There are other prominent members of the screen profession in the cast. One or more of them may be individually popular in your neighborhood. Look over the cast and find out.

CATCH LINES

Suzanne didn't like the old fashioned marriage laws—they didn't give one enough latitude—freedom, and so she drew up a contract wherein it stated that from Saturday to Monday she would be married, but from Monday to Saturday she would be single! The consequences are startling and humorous. See them in Constance Talmadge's latest Select picture, " Experimental Marriage."

She wanted to be married from Saturday to Monday of each week and unmarried the rest of the time! But she became suspicious when her husband agreed to the proposition! And then she found another woman in his apartment! She had never bargained for that, no inded! But see " Experimental Marriage," it's Constance Talmadge's latest Select picture and you know how good it must be with that spicy plot.

Hint to Husbands: Don't ever let your wife think you're the least bit jealous and you'll win out. Foxcroft Grey followed this plan in " Experimental Marriage " and Suzanne just had to give in.

ACCESSORIES

PAPER:—Two 1-sheets, two 3-sheets, one 6-sheet, one 24-sheet. Paper does not bring out the comedy; the scenes selected for reproduction might indicate any character of picture.

LOBBY DISPLAY:—Nine 8x10 black and white scenes and title card; seven 11x14 colored scenes and title card; two 22x28 horizontal "flats," colored scenes; one 22x28 star portrait, colored, upright (stock).

CUTS (ELECTROS):—Production cuts are five in number—two 1-column, two 2-column, one 3-column. Star cuts are one-half column, one 1-column and one 2-column. These cuts are made available for use either in advertisements or text pages.

Other accessories available are slides and music cue sheets.

"THOU SHALT NOT"—FOX

Should Satisfy Fans Who Patronize This Type

AS all past Fox contributions featuring Evelyn Nesbit, this one also deals with the sex question, except that, in this instance, it is innocence betrayed instead of the usual disgrace brought upon the heroine through the force of circumstances. She meets the young city man and they fall in love. The father objects to her marrying him, therefore, he induces her to run away with him to the city. There he persuades her to live as his wife, falsely promising that he will soon have the marriage ceremony performed. Finally he tires of her and bids her go.

The minister from the home town, who always loved the heroine, comes to the city to seek her. He finds and persuades her to return to her dying mother. Father and mother receive her with open arms. The minister attempts to reinstate her into the church, but his congregation revolts and a big row results. In the end, he marries her and they leave town.

Although the sixth reel appears more or less as an exaggeration, the picture on the whole should satisfy those of picturegoers who are attracted by this star and the kind of photoplays in which she appears. Women, in particular, will sympathize with the role of the heroine, just because she is the innocent victim. Miss Nesbit's acting helps a great deal to put this picture over. It is more flexible, and more human than that of any of her past contributions.—Released March 23.—Length, 6 reels.—*P. S. Harrison*.

THE CAST

Ruth	Evelyn Nesbit
Her father	Ned Burton
Her mother	Florida Kingsley
Alec Peters	Gladden James
The minister	Crawford Kent
A rural swain	Eddie Lawrence

Scenario and Direction by Charles J. Brabin.

PRESS NOTICE

"Thou Shalt Not," a Fox picture starring Evelyn Nesbit will be the *piece de resistance* of the bill at the ——— theatre on ——— of ——— week. As written and produced by Charles Brabin, this picture tells the story of a popular small town girl, the very apple of her father's eye, who came under the influence of Alec Peters, a member of the shiftless element of the town. Though she was a reigning belle in her own circles, Ruth capitulated to the soft words of Peters and, when her father and mother remonstrated with her, she left her home and went with the man she loved to the city.

Here Ruth's course followed that laid down by many another innocent in the big city. After a short time she was deserted by Peters and forced on the very streets. But there was a minister from her home town whose creed it was to practice that which he preached and it was due him that Ruth returned to the town that had gloried in the girl before. Her reception there, her pitiful plea to be taken back in the graces of the folk that previously called her friend, the final denunciation of his hypocritical congregation by the minister,—these are events that conclude the photoplay in a sequence of dramatically powerful scenes.

Miss Nesbit lends herself to the steller role admirably and plays it with sincere feeling and deep appreciation. The producers have surrounded her with a particularly competent supporting cast included in which are Crauford Kent as the minister and Gladden James as the betrayer. Mr. Brabin believes that the theme of "Thou Shalt Not" is the most appealing and forceful that he has ever handled and judging from advance reports he is quite correct in his opinion.

THE STORY

Ruth was the reigning belle of Bedford, a little New England village. No party, large or small, was complete without her. She was the pride of all the inhabitants, not the least of her father and mother, who though strict to the letter in every way, shared the girl's delight in her popularity. Then one day Ruth, as she was passing the station, came face to face with Alec Peters. Peters was only a brakeman on the railroad but brakeman or no, he had a way with him and before many more meetings Ruth was completely captivated. Her stern father remonstrated and told her that he knew better than she what company she should keep. It was to no avail. In the end after a stormy scene, she left her home and went to Peters for protection. And all the protection she got was a promise of marriage after they reached the city.

But there was no ceremony forthcoming after many weeks of it in the new place and eventually Peters cast her off. There in the city, alone, disillusioned, Ruth went the way of scores of others. At length she was found by the Bedford minister, who urged her to return for her mother's sake. And she did, though with certain fears that she could not regain her old place in the heart of the town. Her fears were realized. Though they listened to the minister's gospel, his sermon to forgive the Magdalene even as He had forgiven, they could not. And so the minister tendered his resignation rather than serve the bigoted. Taking Ruth with him he left the church and the town of Bedford behind him.

CATCH LINES

When it came to an actual carrying out of a religious principle, the minister was ready—but his congregation? It could not practice what he preached. But he defied public opinion and went his bidden way. See the dramatic "Thou Shalt Not," now at the M——— theatre.

Do you know what happens to girls who mysteriously drop out of sight? The papers carry reports of such cases every once in a while. Nothing is heard of them, very seldom do they reappear. But Ruth came back and told her story. And where was the promised sympathy of her friends? See "Thou Shalt Not."

From Belle of a little New England village to the streets of New York!

Many that are with sin take part in a stoning. The citizens of Bedford "stoned" Ruth because she had fallen and returned repentant. But were they capable to judge? Were their own records clear? See "Thou Shalt Not."

The story of a girl who loved not wisely but too well—a story done with tremendous effect—see "Thou Shalt Not."

A minister renounced his pulpit because his congregation was of little faith.

PROGRAM READER

A story of a modern Magdalene is presented in "Thou Shalt Not," a Fox feature shortly to be seen at the ——— theatre. Written and produced by Charles Brabin and starring Evelyn Nesbit, this picture promises to be one of the most powerful that the management has had the pleasure in presenting for some time. Mr. Brabin himself considers that it surpasses in strength, moral force and sustained drama "The Stoning," a three-reel Edison picture, which he produced some years ago and which was given special notice by various societies throughout the country. "Thou Shalt Not" contains somewhat the same idea as "The Stoning" only the modern technique of the director has endowed it with considerably more in strength and appeal than was possible in the earlier days of picture production. Miss Nesbit is seen to appealing advantage in the principal part while Crauford Kent and Gladden James are prominent in her support.

SUGGESTIONS

The story of "Thou Shalt Not," as can be gleaned from a reading of the synopsis, is one of the oldest favored by the picture producer. In fact, its source goes all the way back to the New Testament. However, it has proven one of the most appealing of all plots and as handled here it certainly makes the strongest picture in which Miss Nesbit has appeared. In advertising the picture bring out as forcefully as possible just what the story is—of a modern Magdalene who endeavored to live down her shame.

The statement of this fact alone will arouse considerable interest and if you reinforce it with suitable pictures or drawings and with some

(Continued on Page 2193)

ACCESSORIES

PAPER:—Two 1-sheets, two 3-sheets, one 6-sheet, one 24-sheet. Paper is in three colors and well brings out the sensational tone of the production.

LOBBY DISPLAY:—Twelve 8x10 black and white photographs, twelve 11x14 and three 22x28 (colored).

PRODUCTION CUTS AND MATS:—Three 2-column, two 1-column. The 2-columns shed the small town, homely atmosphere of the opening scenes of the production.

ADVERTISING CUTS:—One 1-column, three 2-column, one 3-column. These are all line cuts done by an artist and reproduce to better purpose than the cut based on the photograph. In this case the cuts both in picture and word arguments bring out the highly colored character of the story to a good degree.

STAR CUTS:—These are provided in 1 and 2-column size.

Slides and music cue sheets are among the other accessories obtainable at all Fox branches.

"THE CAMBRIC MASK"—VITAGRAPH

Alice Joyce in Version of Unusual Chambers Story

THE drawing power of this feature can not be underestimated. There is Alice Joyce, the star, and Robert W. Chambers, the author. Here indeed is a combination sufficiently well known to attract the great mass of picture going folk—which, after all, means the great mass of the population of the country.

And after this mass is attracted it will not be disappointed. For while "The Cambric Mask" is a feature that calls for some criticism in the way of editing and subtitles, it presents a thoroughly delightful romance, a romance sustained throughout by a vein of melodrama that maintains the interest at a high pitch.

Miss Joyce is, as usual, a perfect delight. The role of Rose Ember, the Southern beauty, whose activities include protecting her sweetheart from a band of "White Raiders," a mysterious, evil aggregation of country-side folk, suits her admirably. Maurice Costello returns again as her leading man and gives a suitable interpretation as the hero.

Director Tom Terris has laid the picture in a variety of attractive settings, while to say that he has managed the headlights of the plot expertly, is quite superfluous considering his past record with the Vitagraph company.—Length, 5 reels.—Released April 7.—*Peter Milne.*

THE CAST

Rose Ember	Alice Joyce
Robert Ember	Herbert Pattee
John Snark	Maurice Costello
Henry Murden	Roy Applegate
David Creed	Bernard Siegel
Daniel Guernsey	Jules Cowles
Reggie Lanark	Martin Faust
Mrs. Lanark	Florence Deshon

By Robert W. Chambers.
Directed by Tom Terriss.

PRESS NOTICE

Alice Joyce, the beautiful and talented Vitagraph star, will be seen in her latest picture, "The Cambric Mask," at the ——— theatre on ——— of ——— week. This is an adaptation of a story by Robert W. Chambers and is considered one of the most elaborate and highly entertaining pictures in which the star has appeared. Under the direction of Tom Terriss the picture has been given a masterful production with such a well-known player as Maurice Costello playing opposite the star and with a supporting cast including artists of the most superior sort, among which Herbert Pattee, Roy Applegate, Bernard Siegel, Jules Cowles, Martin Faust and Florence Deshon are prominent.

Miss Joyce assumes the role of a southern girl, the daughter of an old gentleman whose business and estate have long since decayed owing to his passion for drink. Instead of reigning in the home of her ancestors Rose, the girl in question, now spends her time serving as secretary to one John Snark who has bought her father's property. But there are plotters afoot. They plan to inveigle Snark to sell his property at a small figure with the idea of reselling it to a railroad company for a sum considerably in advance of what they paid for it. Failing in this they plan to do away with Snark through the White Rider band!

The White Rider band is a relic of the old Civil War days and just what its function is is not to be revealed save in the picture itself. Suffice it to say that through this medium the production draws to an exceedingly dramatic close. "The Cambric Mask" is as exciting a story as Chambers ever wrote, produced on the celluloid with all faithfulness to detail, and this is, in itself high praise indeed.

THE STORY

Rose Ember is assistant to John Snark, a naturalist. Time was when Robert Ember, Rose's father, owned the vast estate now occupied by Snark. But drink and a sinister power wielded over him by one Henry Murden, had lost him his home, his fortune and his standing in the community. Murden, the postmaster of the village, by opening the mails learns that the Snark property is to increase in value when the railroad builds through the town. He endeavors to buy the land. The information containing the railroad's contemplated purchase reaches Greed, a miser of the village. With his partner, Guernsey, he plans to purchase the property. But Snark has promised Ember that he will sell the land to no one but Ember, providing he keeps it in trust for Rose. Of course this stand of his precipitates a serious situation and his refusal to sell eventually causes Murden to fall back on his band of White Riders.

The White Riders are a relic of the Civil War days, but their purpose is to terrorize. At the summons of Murden they gather to make Snark captive. Rose overhears the plot because her father, due to the power held over him by Murden, is one of their members. He is told to make ready to join them on the appointed night but drink again affects him and he is unable to answer the summons. Instead, Rose dons the white, ghostlike costume and rides in his place. It is Murden's plan to throw Snark in a swamp. As he makes ready to do so Rose hands Snark a revolver and he knocks Murden senseless. The others believing there are traitors in their midst take fright and ride away. Snark is saved and, on the way home, he voices his love for the girl who saved his life.

SUGGESTIONS

Vitagraph offers a universally popular star and a universally popular author in this production—a combination that is hard to beat when it comes down to cases. In the first place you have Alice Joyce, an actress who has remained among the foremost ever since pictures became a real vogue. Even those who are not "fans" know her name—know her reputation, who she is. This certainly is an asset that you cannot well afford to overlook. Feature her name, in any press stories dwell on her long and successful career before the camera. Play her up as a big star. She is, without a doubt. Mention the Vitagraph special feature in which she only recently appeared, "The Lion and the Mouse." This is just out and is still going strong throughout the country. In fact it hasn't begun to strike its stride yet. Let them know that she is the star of that picture and the star of this one, too.

On the other hand you have Robert W. Chambers. Of all the modern authors of the day probably Chambers is the most popular with the mass of the magazine-reading public. What does this mean to you? It ought to convey a lot. Because Chambers is popular with the magazine-reading public it means that he has just as big a hold on the picture-going public. Many of his works have been transferred to the screen but, disregarding this fact altogether, it is due to the fact that Chambers is read in magazines that they flock to see him in pictures. Use his name, feature it in as big type as the star's in your advertisements and theatre cards. Don't let a chance pass to play it up. Chambers is a name everyone knows—make the most of it.

PROGRAM READER

In the world of fiction Robert W. Chambers stands supreme. His readers are numbered by the hundreds of thousands. Originality of plot and crispness of dialogue are a pair of the greatest elements that go to make up his various works. "The Cambric Mask," young as far as literature goes, is the latest of his works to be transferred to the screen by the Vitagraph company, and, it must be confessed with all due modesty, it is one of the most successful pictures made from a work of fiction. It is this feature that is scheduled to hold prior position on our bill on next ———. That the picture is worthy of particular note is a fact substantiated by the various reviews on it printed in the trade journals throughout the country. Without exception they have heralded it as one of the best in with Alice Joyce, the popular Vitagraph star, has appeared. Telling the story of a romance of the old south, a romance severely menaced by an ancient secret society, a relic of the days of the Civil War, the picture can well claim to be one of the most unusual and swift moving that has been shown on the ——— theatre screen. Miss Joyce, resplendent in the stellar role, is supported by such well-known and competent players as Maurice Costello, Florence Deshon, Jules Cowles, Bernard Siegel, Roy Applegate, Herbert Pattee and Martin Faust.

CATCH LINES

Alice Joyce in a story as fascinating as ever Robert W. Chambers wrote—see "The Cambric Mask"—it's "on the go" from start to finish.

Many a man has accused a woman of faithlessness when all the while she has been endeavoring to help him out of a terrible difficulty. Man is short-sighted when it comes to this show-down. See "The Cambric Mask." Here is a situation that touches every emotional string in the human instrument.

Alice Joyce in her latest Vitagraph Blue Ribbon feature supported by Maurice Costello and a distinguished cast of Vitagraph players.

ACCESSORIES

PAPER:—One one-sheet; one three-sheet; one six-sheet.

LOBBY DISPLAY:—Eight 11 x 14 photographs and title card; two 22 x 28 colored photographs; set of 8 x 10 black and white photographs to be used either in completing lobby display or for the making of special cuts. For special publicity use all Vitagraph exchanges have on hand a selection of 8 x 10 photographs of star.

CUTS:—Two one-column; two two-column. These include cuts of star in character and actual scenes from the production. They may be used either for advertising or publicity purposes or for use in theatre program announcements.

Slide and music cue sheet among the other accessories obtainable at all Vitagraph exchanges.

"THE POOR BOOB"—PARAMOUNT

Absurdity Is Chief Entertaining Point of This One

THIS picture is thoroughly enjoyable from start to finish. It is true that the story is somewhat absurd, but in its absurdity really lies its entertaining power, chiefly because, in transferring it to the screen, the director has not tried to present it as something serious; so it resulted in a picture that ought to satisfy the tired brain of any pleasure seeker. In other words, it is a regular Bryant Washburn contribution, the kind that makes a spectator relax himself and take it all in good humor.

The indirectly conveyed moral of the story is "Bluff wins out." The hero of the story, through lack of experience and nerve, loses his canning factory, so he is reduced to the point of having to work as a plain clerk for a living. Towards the end of the story, however, he is induced to bluff it out. He returns to his native town, and although penniless, succeeds in posing as a millionaire. Thus he wins back his canning factory and a girl.

The picture is clean and should give satisfaction wherever shown.—Released March 9.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Simp Hightower	Bryant Washburn
Hope	Wanda Hawley
Jimmy	Dick Rosson
Henry Platt	Theodore Roberts
Stephen Douglas	Raymond Hatton
Benton	Jay Dwiggins
Tucker	Charles Ogle
Mrs. Benton	Jane Wolff
Tiny	Mary Thurman
Hallock	Guy Oliver

By Margaret Mayo.
Scenario by Gardner Hunting.
Directed by Donald Crisp.

THE STORY

Simpson Hightower of Hightower, N. Y., is a failure as far as business goes—and as far as love goes for that matter. Bamboozled out of his right to the local canning factory he makes ready to depart from his native town, carrying with him the nickname of "Simp." In New York he becomes a clerk in Platt's Provision office. But his ivory refuses to function properly even here. A colossal error in dealing with a rival company, earns him the much-feared pink slip in his pay envelope. But although his boss quite well agrees with the citizens of Hightower as regards the inner condition of Simp's cranium, Hope, the stenographer, and Jimmy, the office boy, determine to show the world of what stuff he is made.

So a plan is hatched whereby Simp is to return to his home town posing as a millionaire. Hope is to be his secretary and Jimmy his valet. The town, as all towns will do, turns its color and comes out to greet the returning hero. And then Simp starts to rise. His old employer is due to meet a business acquaintance in the town to sign important papers. The man fails to appear and Simp signs in his stead, saving a large sum of money for the man who fired him. However, he exacts a large commission. Then his old sweetheart, Tiny, appears. Tiny had married the man who stole Simp's factory. He still thought he loved her but she shows up at least seventy-five pounds heavier than she was before!

Simp is cured. By another stroke of luck and long hidden business perspicacity, Simp wins back his factory. And now he is a man of means by right, not only by bluff. And then Simp turns to Hope, whom he had admired all along and whom he now realizes he loves.

SUGGESTIONS

First off you have a title that will attract attention in this feature. Advertise it prominently. It will immediately get the eye owing to its slangy familiarity.

Then you have the author, Margaret Mayo, one of the best known farce playwrights of the stage. She is author of "Twin Beds," "Baby Mine" and a number of other plays. But just these two need be mentioned. They played successfully on the city stages and toured extensively throughout the country. Moreover one of them has been put into pictures. Certainly mention of them will help you to pull the crowds to your theatre. Just use a line, "By Margaret Mayo, author of 'Twin Beds' and 'Baby Mine'," under your main title. It may seem a small thing to do but its the little things that count and those ten words will count a lot.

In Bryant Washburn you have a star that the Paramount Company is feeding on the very best of farces that it can secure. If you advertise him properly you should make his name practically synonymous with this type of picture. As stated before in these columns, this sort of advertising is what has made the biggest stars of the day. Each is known for his or her particular variety of pictures. So try to make Washburn's variety known, fix it in your public's mind so that when you flash his name in electrics and on the bills the people will know the type of picture you are showing.

Wanda Hawley and Mary Thurman are both worthy of mention in ads or news stories on this picture.

PROGRAM READER

Margaret Mayo, known as the author of "Twin Beds" and "Baby Mine," two of the biggest farce hits of the speaking stage, contributes "Poor Boob" to the list of Paramount comedies. Starring Bryant Washburn, this picture will be among the early features to be shown at the ——— theatre and the management has selected it because of its wonderful value as a farce and the little lesson in business success that it carries with it. The hero of "Poor Boob" is a boob in every sense of the word—because he has been told he is one. No one gave him any confidence in himself. They all laughed at him. And then one day the right girl comes along and convinces him that he is not a boob. So, blessed with her confidence, he returns to his home town posing as a millionaire and, before he is through, the real dollars come knocking at his pocket door. The part fits Mr. Washburn admirably well while in his support appear Wanda Hawley, one of the screen's real beauties, and Mary Thurman, another pretty Miss, who however, carries an astonishingly odd role. "Poor Boob" comes to the ——— theatre for ———.

PRESS NOTICES

"Poor Boob," with Bryant Washburn featured, will hold the place of honor on the bill of the ——— theatre on ——— of ——— week. The style of picture comedy that this Paramount star has been offering in his past releases has won him a firm place in the hearts of local fans. In fact, ever since his appearance in the never-to-be-forgotten "Skinner" pictures, Mr. Washburn might well have boasted of as large a following as any of the screen luminaries of the day. His natural, easy going manner, his skill of expression and gesture, his ability to live his roles on the screen—these are qualities that have brought him rapidly to the fore.

In "Poor Boob" Mr. Washburn is afforded an excellent vehicle taken from the stage play by Margaret Mayo. Miss Mayo has contributed a number of successes to the stage, chief of which are "Twin Beds" and "Baby Mine." In "Poor Boob" she conceived the role of a small town man who was regarded as a failure by all those who knew him. But he had the "makings" and two people found it out. One was a stenographer and the other an office boy. In the city whither the "Simp" had gone, these two persuaded him to return to his native village posing as a millionaire. And they return with him as part and parcel of his retinue.

How the bluff carries through, how Simp makes the home folk sit up and take notice and how he eventually wins real money for himself and his friends forms a thoroughly amusing and entertaining picture. Mr. Washburn receives sterling support from Wanda Hawley, Dick Rosson, Mary Thurman and Raymond Hatton. The picture was produced under the direction of Donald Crisp.

CATCH LINES

Without a dollar to his name he returned to his home town a millionaire! Impossible? No, but very funny; see "Poor Boob," Bryant Washburn's latest.

At the instigation of a pretty girl he threw a grand bluff at being a millionaire! And before he got through he had backed up his bluff with real dollars! See "Poor Boob," a rollicking Paramount farce.

By Margaret Mayo, author of "Baby Mine" and "Twin Beds."

Two of the prettiest leading women on the screen today support the star in "Poor Boob"—Wanda Hawley and Mary Thurman—it's a garden of beauty and a feast of comedy.

All Simp could make was errors. No dollars ever came his way. Then he recalled Barnum's words, "there's one born every minute," and he determined to prove that he wasn't one of the one's. He started to bluff and then the dollars came to back up his bluff. See "Poor Boob."

ACCESSORIES

PAPER:—Two 1-sheets, two 3-sheets, one 6-sheet, rotogravure 1-sheet. The six is comedy scene while rest of paper shows star in character.

LOBBY DISPLAY:—Eight 8x10 black and white photographs, eight 11x14 sepia, one 22x28 sepia (scene or star), 22x28 female lead, 22x28 of star, 8x10 photographs of star.

CUTS AND MATS ON PRODUCTION:—Five 1-column, three 2-column, two 3-column.

STOCK CUTS AND MATS OF STAR:—Five 1-column, three 2-column, two 3-column.

ADVERTISING LAYOUTS:—One 1-column, one 2-column, one 3-column.

Other accessories include one 2-column mat of star with special publicity story, slides, music cue sheets, thumbnail star cuts and trademark cuts.

"CALIBRE 38"—EDGAR LEWIS-SHERRY

Melodrama Based on Murder Mystery; Story Well Constructed

THOSE of picture patronizers who like the strong melodrama, the kind that is based on a murder mystery, will undoubtedly enjoy this picture immensely. To begin with, the story, barring some minor faults that should not affect the general entertaining qualities of the picture. is well constructed, causing the interest to remain tense all the way through; and as the mystery is not explained until towards the end, it holds the spectator in fairly strong suspense. The human appeal in some of the situations also helps to increase its entertaining values.

A young man's father is murdered, and the crime, due to the clever manipulations of the real murderer, is fastened upon the son. Towards the end of the story the son is caught and is about to be lynched, when the hero, who has evidence of the young man's innocence, intervenes and saves his life. He also exposes the real murderer.

The picture in one place is suggestive. One of the tough characters wrongs a sick girl, for which act he is killed by another character.—Released through the General Film Co.—Length, 6 reels.—*P. S. Harrison.*

THE CAST

Austin Brandt	Mitchell Lewis
Joan	Hedda Nova
Ford Barton	Victor Sutherland
Myrtle	Lola Pauzdrovna
Barton, capitalist	William A. Williams
Royce Greer	Edward F. Roseman
Sure Shot Jessup	W. A. Cavanaugh
Rosemary	Mary Kennevean Carr

By Roy Middleton.
Production by Edgar Lewis.

PROGRAM READER

Edgar Lewis, director of such well known feature pictures as "The Barrier," "The Great Divide" and "The Nigger," is responsible for one of the strongest pictures that will be presented at the ——— theatre next ———. This is "Calibre 38," a special production written and produced by Mr. Lewis which centers around a murder mystery in the Montana cattle country. Certainly this is an original locale for such a type of story and certainly may our patrons look forward to seeing a fast moving, unusual and forceful picture in "Calibre 38," Mr. Lewis is one of the star directors in the art. His name generally "carries" a production without the added value of a star's presence. However, with the case of "Calibre 38" our patrons will see the return of an old picture favorite in Mitchell Lewis, whose great work in the production, "The Barrier," brought such favorable comment. His performance in the present case in the role of Austin Brandt, the cattle-man, is as good as any could require. In his support appear such competent players as Victor Sutherland, Hedda Nova, Lola Pauzdrovna and William A. Williams.

PRESS NOTICE

While there are stars of undeniable position in "Calibre 38," the feature which will hold stellar position on the screen of the ——— theatre on ——— of ——— week, the real star is Edgar Lewis, its producer and director. Mr. Lewis was the man behind the cameraman on such important features as "The Barrier," "The Great Divide" and "The Nigger," pictures that cut more than the average figure in the business. His work on "Calibre 38" evidences itself in a dramatic story, excellent characterization, broad views of the far western cattle-country and a unity of force that grows to a big sweep as the picture nears its climax.

"Calibre 38" centers about the murder committed in a lawless town of the West. The unfortunate victim is Robert Barton, a capitalist from the East who had made the journey West to discuss a deal with Brandt, a large cattle owner. They had quarreled and, for this reason, Ford Barton, the son, believes Brandt guilty of the crime. This complicates matters as Ford is in love with Brandt's niece, Joan. How the mystery is solved through the unusual calibre of the bullet used in committing the crime forms a story of highly sustained interest.

Mitchell Lewis appears in the role of Austin Brandt and creates one of those truly appealing characters for which he is famous. His Brandt here is quite worthy to rank on the same level as his 'Poleon Doret in "The Barrier." Others in the exceptional cast are Victor Sutherland, Hedda Nova, Lola Pauzdrovna, Mary Kennevan Carr, William A. Williams and Edward F. Roseman.

THE STORY

Austin Brandt, a young Montana cattleman is jilted by the girl he loves, Rosemary, who elopes with a stranger named Greer. Subsequently Brandt settles down to his business to bury his sorrow, and derives some happiness from the love of his small niece. With the passing of twenty years this girl, Joan, has grown into a beautiful woman. A wonderful attachment has sprung up between Brandt and the girl. She is the very apple of his eye.

To the town of Custer City, Greer returns with Rosemary to conduct a saloon and dance hall. Rosemary, embittered toward her husband because of his gross mistreatment of her, is but the shadow of her former self. Into the town comes Robert Barton, an eastern capitalist and his son, Ford. Barton's trip has been made necessary through a financial misunderstanding with Brandt. Ford, a handsome young fellow, enters somewhat dangerously into the rough spirit of the town and is reprimanded by his father. The next morning the old gentleman is found dead in his bed. Ford, knowing that Brandt had quarreled with his father believes that he committed the crime. Greer and his gang claim that the son committed the murder himself.

Ford is thrown from his horse and rescued by Joan and her uncle who tend his injuries. Discovering the identity of Brandt, Ford attacks him but is easily repulsed. Convinced of his innocence, Ford asks Brandt to help him find the real murderer. A clue is given by the fact that Barton was shot with a 38 calibre bullet and it is a known fact that Greer carries such a revolver. Greer's mob storm Brandt's house demanding Ford be taken a prisoner. But when the danger seems at its height Brandt forces a confession from Greer and he is dragged away to pay the penalty. Rosemary departs again after her husband's death, leaving a farewell note explaining her love for Brandt. Joan and Ford are happy in each other's love.

CATCH LINES

Mitchell Lewis in a wonderfully strong picture, centering about a mysterious murder in the Montana cattle country.

Produced by Edgar Lewis, the man who gave "The Barrier," "The Nigger" and "The Great Divide" to the picture public.

He wanted to kill the only man in the strange town who was his friend.

Mitchell Lewis, star of "The Barrier," in a new, yet thoroughly appealing role.

A picture laid in the great Montana cattle country.

A murder mystery that loomed insoluble!

The murderer made one mistake in his carefully laid plan. He forgot that all cattlemen used 45 calibre revolvers. He used a 38! And there was one man who knew it! See "Calibre 38."

"Calibre 38" is a sure shot for perfect entertainment.

She turned down a great, unselfish love for one that proved shallow!

SUGGESTIONS

Herewith the exhibitor has a good producer-star combination to play up. Edgar Lewis' work is favorably known to the trade and the pictures he has made have nearly all been of the extra big kind. Consequently the probability is that they have made an impression on the public. As a result even though your crowd is not acquainted with the name of Edgar Lewis, recall those previous pictures of his to them. Mention "The Barrier," "The Nigger," "Souls in Bondage," "The Great Divide" and others you have run. Then link up the name of Edgar Lewis with them and say that he is the producer of the present picture. If the people remember these others that will immediately catch the suggestion of strength, unusualness, etc., that is carried in this announcement.

Then the star you have is Mitchell Lewis. He too has had many picture successes. Some of his recent Select productions may be recalled if you have played them. But his biggest and greatest success was in Edgar Lewis' own, "The Barrier," when he appeared as 'Poleon Doret, the half-breed, in Rex Beach's powerful story. Here then is your opportunity to tie up still further the producer and the star. Let the people know that they form a most valuable combination in the making of pictures and that "Calibre 38" is the latest joint effort of theirs.

The character of the story is of the mystery type. Bring this out in your advertising and also state that the locale is the Montana cattle country.

ACCESSORIES

PAPER:—Two one-sheets; two three-sheets; one six-sheet. All paper shows Mitchell Lewis in prominent poses with the exception of the one's. His name, however, is not mentioned. The producer's name is featured in all instances.

LOBBY DISPLAY:—Eight 11 x 14 sepia photographs; one 22 x 28 colored.

PRODUCTION CUTS:—Two one-column; two two-column; one three-column. None of these show Mitchell Lewis and again the name (signature) of Edgar Lewis is prominent.

ADVERTISING CUTS:—One one-column; one two-column; one three-column. These are line cuts containing producer's name, title and releasing service in prominent positions.

Slides and music cue sheets also available at all branches handling the production.

"THE LITTLE INTRUDER"—WORLD

A Most Satisfactory Comedy-Drama Starring Louise Huff

LOUISE HUFF'S grace and charm, plus some of Johnny Hines' comedy and a sustaining, cleverly evolved story, make "The Little Intruder," a well rounded and charming piece of pictorial entertainment. The presiding genius, however, was Oscar Apfel, the director. He can always be counted upon to produce a picture which, in its various essentials, presents a strong and wide appeal. Even the settings of "The Little Intruder" give evidence of being selected by a real artist. They are some of the best that World has given us.

The story tells of a girl who is mistaken for a crook by a married man, exceedingly anxious about his frivolous wife. He introduces the girl as his niece in order that she may watch the other woman. The plot takes several original twists and turns, introduces a pleasant romantic and comedy thread, as well as the more melodramatic affair of the wife and a particularly strenuous admirer who really seeks her jewels. In the end the girl turns out to be the man's real niece after all.

For light, yet thoroughly sustaining entertainment "The Little Intruder" may be counted upon to fill any manager's bill. It will get the laughs and it will hold the attention. Others in the cast who give creditable performances are George MacQuarrie, Stuart Holmes and Christine Mayo.—Length, 5 reels. —Released April 7.—*Peter Milne.*

THE CAST

The Little Intruder	Louise Huff
Geo. Conklin	Geo. MacQuarrie
Virginia Conklin	Christine Mayo
"Billy" Kent	John Hines
Henry Harding	Stuart Holmes
Bob McCarthy	Albert Hart

Story by H. S. Sheldon.
Scenario by Clara S. Beranger.
Directed by Oscar Apfel.
Photographed by Alfred Gondolfi.

PRESS NOTICE

Officers of the law were a new and dangerous thing to the little blonde girl who hurried along one of New York's fashionable streets just before nightfall. When she collided with one, she almost passed away from the fright of it. In fact, she did not regain her composure quickly enough to avoid the suspicion of the officer. She hurried along the street again but this time she was shadowed. Coming in front of the residence of George Conklin she hesitated for she saw that the door was open. Should she go in? Should she risk the officer's wrath? She might persuade him to believe that she really lived there! So she took the chance and in she darted. The house was empty, not a soul stirred. The girl explored. Upstairs she found a variety of beautiful gowns and decided to try one on for the fun of it. Then suddenly George Conklin entered. He pointed a pistol at her. He accused her of being a crook! And the policeman entered and called her "Philadelphia Mary." She was lost! But then suddenly Conklin turned around and told the policeman that she was his niece!

Sounds like a real mystery, doesn't it? Well, to tell the truth it is, and a cracker-jack mystery tale it is too. You will see it all, all the mystery, the comedy, the romance, the big punches in the latest World film release, "The Little Intruder," which will be shown at the ——— theatre on ——— of ——— week with dainty Louise Huff as the star. She is supported by Johnny Hines who offers some fine comedy, by Stuart Holmes who presents a perfect villain and by George MacQuarrie, Christine Mayo and other accomplished players. The picture was produced under the direction of Oscar Apfel, a guarantee of its excellence.

THE STORY

George Conklin believes the innocent flirtations of his wife a personal affront to him and he departs from the seaside resort to the city with the purpose of hiring a detective to put on Mrs. Conklin's trail. His town house has been deserted by the drunken butler and taken possession of by a pretty girl whom George encounters when she is trying on one of his wife's gowns. On the statement of the policeman he believes her a crook but lies to the officer, saying that she is his niece. The Little Intruder accepts this identification and also the terms that go with it, that she must look after Mrs. Conklin's love affair with one Henry Harding.

Later the Intruder is safely installed in the Conklin home and ardently made love to by Mrs. Conklin's brother, Billy Kent. But things don't go well with the Conklins themselves. The wife, driven desperate by her husband's unreasonable jealousy, practically throws herself on the mercy of Harding. This precipitates a situation that even the Intruder finds difficult to penetrate. But she sees a solution. Overhearing Harding's conversation she soon realizes that it is Mrs. Conklin's jewels that he really desires and not her love. The woman, believing he loves her, arranges an elopement.

There follow a number of rapid events, carefully planned by the Intruder, in which she pitches Harding headlong into the clutches of the law with a box of candy under his arm instead of the jewels. The meek wife returns for her husband's forgiveness and the two are summoned to the police station to exonerate Billy and his new wife—the Intruder. And after that it develops that the Intruder was Conklin's real niece after all, sd everything is very sweet all around.

PROGRAM READER

That picture which contains the perfect balance—the one, we mean, that offers a generous portion of romance, a delightful side dish of subtle comedy, a little bit of desert that is flavored with a highly dramatic sustaining interest—that picture is the complete bill of fare as far as a single picture can go. And that complete bill of fare will be found in the latest World picture starring Louise Huff and entitled "The Little Intruder," which will constitute the main portion of the ——— theatre's bill next ———. "The Little Intruder" is nothing lavish, we can't go into ecstacies about its settings, its epoch making story, or anything like that. But we can say that it is one of the most thoroughly enjoyable pictures that have come to our notice for many a day. Miss Huff is simply charming in the title role. Johnny Hines, the gay buffoon of so many World pictures, offers a fine measure of comedy, and a serious domestic situation is unravelled after many hazards by George MacQuarrie and Christine Mayo as the husband and wife. Oscar Apfel, an artist in directing, had charge of the production of the picture.

SUGGESTIONS

From her many appearances as co-star with Jack Pickford and again as star in her own right in World pictures, Louise Huff has gained a folowing of no inconsiderable size. As the producers have furnished her a most suitable vehicle in "The Little Intruder," we would not hesitate to call it the best picture she hsa done for this company. Feature her big and lay particular stress on her sweet and youthful personality in any exploitation that you may do in newspaper stories.

Then glance over the supporting cast too. Johnny Hines has done a lot of fine comedy work for the World Film Company. In "The Little Intruder" he has a role that will get the laughs from all. The boy is a natural born comedian and is rising in ability with each successive appearance. Let them have his name a few times in the advertising. Stuart Holmes is a well known villain and George MacQuarrie and Christine Mayo, who take the other principal roles have appeared in many pictures. The cast is, all things considered, one that you can pay special attention to.

As regards the story advertising of this feature, we would pay special attention to the heroine's role. The catch lines were written with this practice in mind. Shroud it with a little mystery in your advertising matter but at the same time bringing out the romantic element of it and the fact that there is considerable comedy in the picture. Look those catch lines over. Any one of them might suit your copy.

CATCH LINES

The jewels were stolen, they were sure of that. The police had the strong box in their possession. The key presented them, they opened it and found—a few dozen bonbons! A trick? Sure. See it and get one hour's worth of the finest entertainment on the screen in "The Little Intruder."

Pretty romance and delightful comedy—Louise Huff and Johnny Hines supply that. Awful villainy—leave that to Stuart Holmes. A matrimonial mishap that turns out all right after all—George MacQuarrie and Christine Mayo take this in hand. It's a perfect combination, true enough, this picture called "The Little Intruder." To see it is to find an hour's pure pleasure.

ACCESSORIES

PAPER:—One 6-sheet, two 3-sheets, two 1-sheets.

LOBBY DISPLAY:—Two 22x28 colored photographs, eight 8x10 black and white photographs and title card.

CUTS AND MATS (Advertising):—Two 1-column, one 2-column. These serve to bring out the comedy character of the picture, all of them showing Louise Huff and Johnny Hines in intimate scenes.

(Production):—One 2-column, two 3-column. These cuts, unlike the advertising, are more dramatic in character than the others. But they are also fully characteristic of the picture's action.

(Special Cuts):—One 2-column, one 3-column.. These contain poses of the principal players, not in character, but "at play" in the studio. A long caption is provided with each one. Mats of these are furnished at World Film Headquarters.

"THE WOMAN ON THE INDEX"—GOLDWYN

Genuine Goldwyn Success, Filled with Real Suspense

THIS Pauline Frederick contribution on the Goldwyn program may safely be called a success. It is a well developed melodrama, hardly ever going to extremes. For one thing it holds the attention; for another, as the outcome of the story cannot be guessed in advance, it holds the spectator in suspense.

The story deals with the heroine, who marries, not knowing the man is a notorious crook. Chased while on a job, the heroine's husband runs to the house, which is surrounded by the police; but rather than surrender he shoots and kills himself. The heroine is falsely accused by one of the confederates as having murdered her husband, but is acquitted by the jury for lack of evidence. In the course of the story she marries again, a wealthy man. Her services are now used by a government agent in trailing a Bolsheviki who is trying to spread the doctrines in this country. Her queer actions arouse the suspicions of her husband, but, in the end, everything is explained to him satisfactorily.

There are no repulsive features in the picture, and as it is free from suggestiveness, it should have a wide appeal.—Released Feb. 23.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Sylvia Martin	Pauline Frederick
David Maber	Wyndham Standing
Hugo Declasse	Willard Mack
John Alden	Ben Hendricks
Louis Gordon	Jere Austin
John Martin	Louis Sterns
Butler	Frank Joyner
Mother Fralonz	Florence Ashbrooke
Mrs. Martin	Florida Kingsley

By Lillian Trimble Bradley and George Broadhurst.

Scenario by Willard Mack.
Directed by Hobart Henley.
Photographed by Edward Gheller.

CATCH LINES

She turned the pages of the police record and found HER name on the index! She had thought every vestige of the past buried and gone—yet here was the printed proof of her former career! It was her husband's volume! Was he familiar with its contents? Had he read THAT INDEX? See "The Woman on the Index."

In which Pauline Frederick has her greatest modern emotional role.

She was forced to make love to a man she did not love—she had to suffer in silence when her husband denounced her—see "The Woman on the Index."

"The Woman on the Index" is THE picture on the index of good pictures—don't miss it.

Pauline Frederick supported by Wyndham Standing and Willard Mack.

PRESS NOTICE

Pauline Frederick will be the star at the ———— theatre on ———— of ———— week in her first Goldwyn picture entitled "The Woman on the Index." Special interest is attached to this picture in that Miss Frederick assumes a modern society role which taxes her veried emotional ability to the utmost. Suffice it to say that she arises to every occasion offered her in the picture with splendid effect.

"The Woman on the Index" is an adaptation from the play by the same name by Lillian Trimble Bradley and George Broadhurst which was produced in New York early this season with signal success. The scenario was done by Willard Mack, the star's husband, while the direction was in charge of Hobart Henley, Goldwyn's senior director in point of service and probably the most brilliant man on the company's producing staff. Miss Frederick is supported by a brilliant supporting cast including such popular and competent players as Mr. Mack himself, Wyndham Standing, Jere Austin and Francis Joyner.

The story of the picture tells of a woman with a past. The widow of a notorious crook she becomes the secretary of a wealthy man and eventually his wife. In going over his books one day she comes upon a police record in which she finds her own name! Fearful lest her husband discover her past the wife is almost driven to distraction when a man, once a detective, but now head of the Secret Service, appears and recognizes her. How she repays her debt to the government, how she first damns and then exonerates herself in the eyes of her husband are events which form one of the most exciting photoplays ever seen on the ———— screen.

THE STORY

Sylvia Martin leaves the home of her mercenary parents who take every penny she earns and, fainting and cold, succumbs on the street. She is carried home by Louis Gordon, leader of a band of crooks. Before she realizes his occupation she marries him. The truth of the situation only dawns on her when the police raid his hiding. To prevent capture, which he knows will mean a long jail sentence, Gordon shoots himself before Sylvia can prevent it. She is accused of causing his death and serves a term in jail as a result. Eventually she is exonerated and a number of years later she is found serving as the secretary to David Maber. Shortly they are married and lead an ideal existence.

One day Sylvia chances upon a police record in her husband's library. In it, on the index, she sees her name as one of the principals of the Gordon gang. From then on she is fearful lest he discover her past and her fears rise when a detective who conducted the raid appears as head of the Secret Service. He promises friendship provided she play a game to procure evidence sufficient to convict one Hugo Declasse of fomenting a Bolshevik uprising. Fearful least her secret become known Sylvia lays a campaign to court Declasse's attention. He grows bold and seeks to return the advances of the beautiful woman. David grows suspicious and, eventually, seeing his wife in a compromising position with Declasse, drives her away from his home.

But Declasse suspects her. Believing to test her he leaves an envelope of blank papers on his desk and sees her hurridly seize them. Meanwhile he gives another parcel of papers to his Japanese valet. Warned, the Secret Service men enter and surround the suspect. He fears nothing but it proves that Sylvia has the incriminating papers as the valet was in league with her. A reunion between Sylvia and her husband follows.

PROGRAM READER

Because a play was a good play, it doesn't always follow that it will make a good picture—in fact, many a failure of the speaking stage has been turned into a triumphant picture success. With the case of the Goldwyn picture, "The Woman on the Index," the first Goldwyn to star Pauline Frederick, there is a half-way story to tell. Produced in New York early this season it attracted only mild attention. It was a good play but no one loudly proclaimed it a world beater. Despite this fact the bidding of the picture producers was heavy to obtain the celluloid rights to it. Not a paradox exactly. Merely the fact that it contained true picture material. That Goldwyn was lucky in securing the rights is proved beyond the shadow of a doubt in the picture itself. For as far as strong, surprising and highly sustained melodrama goes it must be confessed "The Woman on the Index" fairly establishes a record of its own. Miss Frederick brings all the varied emotional capabilities for which she is noted to the role of the woman who, through the clutch of circumstances, was forced to act the unfaithful wife before the husband she adored and who adored her. Wyndham Standing as the husband and Willard Mack as the third party complete a triangle of unusual excellence and ability. "The Woman on the Index" is one of the early features coming to the ———— theatre.

SUGGESTIONS

That Pauline Frederick is celebrated as an emotional actress no modern exhibitor needs to be told. That she be billed as such is advice more or less superfluous. But in "The Woman on the Index" she has what is generally conceded to be her strongest part—one in which her emotional ability is given its fullest play. Don't fail to lay stress on this fact. The exhibitor will also find a number of prominent names in the supporting cast, notably Wyndham Standing and Willard Mack. As Mr. Mack is known as the star's husband and as he also adapted the scenario for the picture from the play, these facts can be made the basis of an interesting press story for your local newspapers. At all events use his name in the billing. If you have played other Goldwyn pictures such as the Will Rogers and the Frank McIntyre features use the name of the director, Hobart Henley.

The Goldwyn Company itself offers you numerous fine advertising suggestions. The design of the twenty-four-sheet, numerous hands pointing at the star's head, suits very well for an advertisement, and one which will attract attention through its unusualness and which will arouse interest and suggest mystery through the same quality. Anything along this line will suit for your advertising. Be sure to bring out the

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ACCESSORIES

PAPER:—Lithos are furnished in one's, three's and six's. A new sort of twenty-four-sheet is provided, it being finished in black and white (affording a striking contrast) and containing a number of fingers pointing at the head of star.

LOBBY DISPLAY:—Photographs are in three sizes, 8 x 10, 11 x 14 and 22 x 28, including star photographs as well as production scenes.

PRODUCTION CUTS:—Two two-column; three one-column. These serve to bring out the intense, dramatic character of the production.

ADVERTISING CUTS:—Two two-column; two one-column. The deep two-column contains a design similar to that of the twenty-four-sheet, the other cuts being finished in the usual Goldwyn style. Photographic copies of all advertisements are available if the exhibitor desires to have them made in sizes to suit himself.

STAR CUTS:—These are provided in one and two-column sizes.

Slide and music cue sheet also available at all branches handling the production.

"THE POPPY GIRL'S HUSBAND"—ARTCRAFT

New Style Picture for Two-Gun Hero; Should Win Out.

WILLIAM S. HART should be proud of this picture. The story calls for mostly emotional work, but he acquits himself in that line; and although the tax on his acting is rather heavy, he hardly ever crosses the line of naturalness. He will undoubtedly win the sympathy, love, and good will of the spectator. He should also make many new friends on the strength of this picture; it is entirely different than any of those in which he has appeared in the past.

The picture opens showing the hero, a crook, behind the bars, serving his tenth year. Flashbacks reveal the cause of his incarceration. It is brought about by his young wife, whom he worships, ignorant of the fact that she is unfaithful to him. When he comes out of the penitentiary, he finds out the truth. His son, however, whom he meets by chance, prevents him from carrying out his plans for revenge. He intended to brand his wife with a hot iron on the face, and thus destroy the beauty which caused her downfall. In the end he takes his boy and leaves for a remote place.—Released March 16. —Length, 5 reels.—*P. S. Harrison.*

THE CAST

Hairpin Harry Dutton, a convict	William S. Hart
Polly, the Poppy Girl, his wife	Juanita Hansen
Boston Blackie, Harry's Pal	Walter Long
Big Mike McCafferty, a detective	Fred Starr
Montana Kid, a convict	David Kirby
Donald Dutton, Harry's son	Georgie Stone

By Jack Boyle.

Scenario by C. Gardner Sullivan.

Directed by William S. Hart and Lambert Hillyer.

Photographed by Joe August.

CATCH LINES

Something entirely new for Mr. Hart—a wonderfully human story of San Francisco crooks—one of the Boston Blackie series by Jack Boyle—don't miss it—you will see a new Hart and get a new thrill.

For ten long years behind the bars the thought of the wife he adored—the Poppy Girl—had kept up Hairpin Harry's spirits. Now he was released—free again to breathe free air. He looked for his wife outside the prison gates, but she was nowhere to be found. Then his pal, Boston Blackie, spoke and his worst fears were realized! The Poppy Girl had proven faithless. Ten years of waiting for this! And he planned a terible revenge!

You know the Boston Blackie stories by Jack Boyle that make even brighter the pages of the Red Book magazine from time to time—you know how brisk and refreshing and unusual are these stories—you know the fascination of Mr. Boyle's style—now then see "The Poppy Girl's Husband," an Artcraft feature made from one of the best of these and with William S. Hart in the star part. It's different. It's a treat.

PRESS NOTICE

William S. Hart's next Artcraft feature, "The Poppy Girl's Husband," which will be shown at the ——— theatre on ——— of ——— week for the first time in this city, affords this rugged star an entirely new role. Instead of the time-honored bandit of the West he portrays the part of a San Francisco crook, Hairpin Harry Dutton, who, as the picture opens, is just finishing a ten-year term in jail. He is released to find that his wife has been faithless and transferred her affections to another man. A revenge as sweet to Harry as it appears terrible to the average mortal is planned by the ex-convict. But at the last moment a better influence enters the man's life and, leaving the woman he once loved to lead her own life, he departs for other places.

"The Poppy Girl's Husband" is taken from one of the popular Red Book Magazine stories by Jack Boyle. Mr. Boyle's series concerning the adventures of Boston Blackie and his coterie of friends comprises some of the most interesting and dramatic fiction published in the pages of the Red Book. The stories seem to lend themselves particularly well to picture production. Bert Lytell and Priscilla Dean are two stars who have already appeared in adaptations from this series with signal success. "The Poppy Girl's Husband" has had the benefit of the best producing talent in the field. C. Gardner Sullivan prepared the scenario from the Boyle story while the direction is due to the joint efforts of the star and Lambert Hillyer.

THE STORY

After serving ten years of his fourteen-year sentence, Hairpin Harry Dutton is paroled on good conduct. He turns from the prison gate when once again he breathes the free air and looks eagerly for his wife—the Poppy Girl, but she is nowhere to be seen. Instead Boston Blackie, Harry's pal, whom he had entrusted to protect the Poppy Girl and his little son, steps up to him. And his news fairly staggers the released convict. Polly, the Poppy Girl, had married Mike McCafferty, a detective who was instrumental in sending Harry up, only one short year after his imprisonment. The woman he had loved and adored was faithless!

Embittered toward the whole world Harry journeys to San Francisco, there to make his headquarters at Mother McGinnis' hotel, the headquarters of the western crooks. With a feverish energy he pores all night long over a copper plate on which he is scratching a design. During the day time Harry hovers near the public school so that he may see his boy, Donald. The two become fast friends after a time and play various games together. But during this time Polly has had a vague uneasiness. A premonition of disaster haunts her. So she asks Mike to "frame" Harry and send him up again.

Harry is warned of this both by his boy and Boston Blackie and he is on his guard. He escapes the trap and, copper plate in hand, goes to Polly's apartment. Here she meets him in all her splendor and is afraid. He shows her the plate. On it is a picture of a woman pushing a convict into an open grave. He will brand her with this, he says, and leave her to carry the mark of her shame through life. But the boy appears—Harry relents and, after the little fellow has bid his mother goodbye, they depart to make their home in the mountains.

PROGRAM READER

Most of our patrons are acquainted with the Boston Blackie stories by Jack Boyle that appear from time to time in the Red Book Magazine. Some of the most fascinating of fiction printed in the last few years has appeared under this author's name. One of the recent numbers of this series, "The Poppy Girl's Husband," was adapted for William S. Hart's latest Artcraft picture and will be the feature attraction here next ———. The combination of one of these engrossing pieces of fiction and the rugged star, previously associated with the western plains, makes for one of the most well balanced and delightful slices of pictorial entertainment that it has ever been the management's pleasure to present. Not only does the plot offer Mr. Hart a new role, that of a San Francisco crook—one of the honest variety—but in essentials itself the picture contains all those elements of good drama that go to make the exceptional photoplay. We feel that our patrons will be only too glad to welcome Mr. Hart in this new role. All those concerned in the picture's production were the most skilled members of the picture art that money could secure. C. Gardner Sullivan prepared the scenario, it was produced by Mr. Hart in collaboration with Lambert Hillyer while Juanita Hansen, Walter Long, Georgie Stone and Fred Starr are seen in the supporting cast.

SUGGESTIONS

Throw out your old stock cuts of the star in his western rig and get hold of the new accessories to exploit this picture. Be sure that you make the point clear to your patrons that "The Poppy Girl's Husband" is "different." It is not the western photoplay, it is a Jack Boyle, Red Book Magazine story—one of the Boston Blackie series—a crook story of San Francisco. In the first place the title of the picture helps you to distinguish it from the majority of Hart plays. It implies something different. If you back up this suggestion by using new cuts—or original drawings based on the stills—and telling the picture's source, you will have it firmly established that this Artcraft is something quite apart from its mates.

You can't go too strong on the author's name, the name of the series from which the story is taken, and the magazine in which it was first published. Without handing the Red Book Magazine any free advertising it may safely be stated that it is as well read as any purely fiction monthly now on the market—perhaps more so. And these Boston Blackie stories have gained great popularity. Other picture companies have produced others in the series and with success. So by all means dwell on the above-mentioned facts. It would do no harm to take copies of the magazine—the issue in which the story appeared and use them for additional lobby display. This idea has been suggested before in these columns and apparently it is a profitable one. Open one of the issues, or several of them to some exciting passages in the story and place them in your lobby frames. Advertising can be based on the same principle, using either a page of the story or the cover of the magazine as a back-ground for your announcement.

ACCESSORIES

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four-sheet; one rotogravure one-sheet. All paper designates the "different" type of Hart photoplay.

LOBBY DISPLAY:—Eight 8 x 10 black and white photographs; eight 11 x 14 sepia photographs; one 22 x 28 sepia of scene or star; 22 x 28 colored of female star; 22 x 28 black and white of star; 8 x 10 photographs of star in black and white.

CUTS AND MATS ON PRODUCTION: — Five one-column; three two-column; two three-column. These also bring out the original character of the picture as compared with the other Hart releases.

STOCK CUTS AND MATS OF STAR:—Five one-column; three two-column; two three-column.

ADVERTISING LAYOUTS:—One three-column; one two-column; one one-column. Other accessories provided on the production include slides, music cue sheets, one two-column mat with special publicity story, thumb nail cuts of star and Artcraft trademark cuts.

"HEARTS ASLEEP"—ROBERTSON-COLE

Joy for Barriscale Fans; May Find Fault with Story

BECAUSE of Miss Barriscale's personality, and the intelligent handling of the production, this picture will, no doubt, satisfy a large number of picture goers, especially the Barriscale fans; but the plot is not as strong as those in some of this star's past contributions.

The theory that a woman doesn't have to descend from an illustrious ancestry in order to be a lady, but that she can be picked up even from the gutter, and, under the proper tutelage, be made into one, forms the foundation of the story. The chief weakness of such a story, however, lies in the fact that it undertakes to prove a theory—an argument you may call it—not by natural means, but by fiction. The spectator knows all the time that it is fiction and that the success or failure of the experiment depends solely upon whether the author wishes to give it a solution, favorable or adverse; consequently, it fails to create the illusion upon which the life of a picture depends. Besides, as the same idea has been exploited many times in the past, the spectator knows right from the beginning what the outcome is going to be; as a natural consequence, his interest somewhat declines.

Since the picture is free from many repulsive features, however, also owing to the popularity of the star, I am sure no serious kicks will be heard from any source; in fact, it leaves rather a pleasant taste. —Released through the Exhibitors' Mutual.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Nancy	Bessie Barriscale
Virginia Calvert	Vola Vale
John Lewis	Frank Whitson
Randolph Lee	George Fisher
Gentleman Chi	Henry Woodward
Andrew Calvert	Tom Guise
Mother Hawkins	Anna Dodge

Directed by Howard Hickman.

CATCH LINES

Does Environment or heredity count? See "Hearts Asleep."

Do you think a scrub-lady could drop the scrub and become a real one? See "Hearts Asleep."

It was a serious situation when "Uncle" John fell in love with his "niece"! See "Hearts Asleep."

Mother Hawkins was peeved because Nansy wouldn't go about earning a decent living. She insisted on scrubbing floors. Mother Hawkins wanted her to pick pockets or break safes! See "Hearts Asleep."

In which is proven the theory that environment makes the lady and not heredity.

Would she reveal her past before all her new-found friends to save this girl from a horrible fate? Or would she rest on her laurels and keep silent and see the girl deliberately trapped? See "Heart's Asleep."

Bessie Barriscale's best role and her best picture—see her in "Hearts Asleep" with a brilliant supporting cast.

THE STORY

Mother Hawkins, the notorious "fence" for a gang of equally known crooks, is in despair over Nancy. Despite all her teachings Nancy positively refuses to be a crook. She scrubs and earns an honest living, much to the scorn of Mother Hawkins and all those who frequent her establishment. But Nancy scrubs happily on. In the apartment house where she plies her trade lives John Lewis, a wealthy bachelor, who, however, looks on life from a different angle than that taken by the majority of his wealthy friends. Once in an argument with Calvert, an old southern gentleman, he had loudly proclaimed that ladies are made and not born despite all Calvert's contentions to the contrary.

Then one night Nancy knocks on Lewis' door. Mother Hawkins had forced her into partaking in a night raid with Gentleman "Chi," the idol of all the crooks. Chi had paid Mother Hawkins one hundred dollars and looked upon Nancy as his woman. Thus her hurried retreat to Lewis, her only friend. Lewis is astonished but readily protects the girl and then his argument with Calvert flashes across his mind. This is the chance to show him.

Five years later Nancy is introduced as Lewis' niece. Thorough schooling and the proper environment have caused her to blossom forth a gorgeous butterfly. She becomes fast friends with Calvert's daughter, Virginia. All goes well until Chi again puts in an appearance and lays suit for Virginia's hand. Here Nancy finds herself confronted with the alternative of saving Virginia and revealing her own past to her friends or keeping silent and seeing the girl she loves go to destruction. Her breeding tells. She speaks the truth for Virginia's sake and then finds true love with her "Uncle" John.

PRESS NOTICE

Bessie Barriscale, the talented actress whose two previous pictures, "A Trick of Fate" and "All of a Sudden Norma," gave her a new grip on her admirers, will return again to the——— theatre on ——— of ——— week in her latest feature, "Hearts Asleep." This is considered one of the very best pictures in which Miss Barriscale has appeared. She takes the role of Nancy, the "ward" of Mother Hawkins. Mother Hawkins is a notorious "fence" for the crooks of the city and is a perfectly happy and evil individual except for one thing. She can not force Nancy to go about earning her living in a decent way! Nancy insists on working and since she has no education she has to scrub floors for a living. This rankles in the hard bosom of Mother Hawkins until one day she becomes desperate and practically sells Nancy to "Gentleman Chi," one of the leading crooks of her acquaintance.

But this is more than Nancy can stand. She deserts Chi and seeks shelter with the only friend she knows, John Lewis, one of the tenants in the apartment house where she was wont to ply her mop. The consequences of her visit to Lewis are some of the most amazing ever revealed in a photoplay and constitute the remaining portion of "Hearts Asleep." There is a charming element of romance introduced while the true worth of Nancy comes to a severe test in the climax of the story, a test which, it is needless to say, she meets squarely and fairly.

Miss Barriscale receives excellent support from a cast in which Frank Whitson. Vola Vale, George Fisher, Henry Woodward, Thomas Guise and Anna Dodge are prominent. Other features on the bill of the ——— theatre for these dates are ———.

PROGRAM READER

Bessie Barriscale, last seen here in "A Trick of Fate," admittedly one of the most thoroughly enjoyable pictures that the management has presented in many weeks, returns again on ——— in her latest feature production entitled "Hearts Asleep." This picture presents the story of a girl reared among crooks who refused to join them in any of their evil practices. When they attempt to force her into theft she runs away to the only friend she knows. John Lewis, a wealthy bachelor. Lewis had only that day indulged in a heated argument with a southerner who claimed that ladies were born and not made. Lewis thought differently on the subject and so the sudden appearance of this girl seemed a real opportunity for him to prove his theory. How it worked is delightfully told in the remaining reels of "Heart's Asleep." Miss Barriscale is surrounded by a cast of peculiar excellence including such well-known players as Frank Whitson, Vola Geore gFisher, Henry Woodward, Thomas Guise and Anna Dodge. The picture was produced under the direction of Howard Hickman, Miss Barriscale's husband, who also was in active supervision over "A Trick of Fate."

SUGGESTIONS

In advertising "Hearts Asleep" to your patrons center your advertising arguments and pictures about the central situation in the play, i.e., the scrub-girl being educated into a lady. While this situation is not altogether unusual in pictures it is certainly striking and arguments built around it should attract considerable attention provided they are worded properly. The final situation of the story also affords another opportunity for special appeal to the public. This one arrives when the heroine is forced to decide between making a confession that will sacrifice her own happiness yet will save an innocent girl from harm; or keeping silent and seeing the other girl go to her ruin. This can be played up to good effect. It is strong in its essentials and, handled correctly, should also present a real appeal to your patrons.

Not only use these two situations in your newspaper adevrtising but make them the center of any special paintings or drawings you may have done for additional lobby display. The cards could be placed in frames on either side of the lobby to good effect.

Play up the star's name. Miss Barriscale is not one of the pretty little ingenues of the screen but her name carries with it the significance of real acting ability. Dwell on the fact that her role of Nancy in this picture affords this ability of hers considerable latitude and let it be known that it is probably her best part since starting her own company. Interest will also center in the announcement that the picture was produced by Howard Hickman, the star's husband.

ACCESSORIES

PAPER:—Two one-sheets; one three-sheet; one six-sheet; one twenty-four sheet. Star prominent in all paper which is of average character.

LOBBY DISPLAY.—Eight 11 x 14 photo gelatines and title card; two 22 x 28 photos are supplied with the first set at a slight advance in price.

CUTS AND MATS:—One three-column mat; one two-column cut and mat; one one-column cut and mat; one thumbnail cut; one program cover cut.

Slides and music cue sheets are included in the list of accessories available at all Exhibitors-Mutual exchanges.

"THAT'S GOOD"—METRO

This Comedy-Drama a Trifle Slow, but Mildly Amusing

THAT "That's Good" fails to measure up to the exceedingly fine standard that Metro has been maintaining recently is not a great reflection on its individual worth. It passes as a mildly amusing comedy-drama, just a trifle slow to pass the minutes away with complete success, with Hale Hamilton's ingratiating personality and manner always in the foreground.

The picture is an adaptation of another *Saturday Evening Post* story by Richard Washburn Child and tells of a village haberdasher, set down as an easy mark by Chicago crooks, who wins Josephine, one of their number, over to the side of right—which means that he wins her as his wife—before the plot is over. There is a pleasant touch at the end when it is disclosed that the hero was aware of Josephine's identity all the while and that the trick of the crooks didn't fool him.

Mr. Hamilton's leading lady in this instance is Stella Gray, an actress known on Broadway by another name. Her performance is a little stiff and her profile isn't treated kindly by the camera, but there is a certain appeal about her—an appeal lying in her eyes—that in some measure counterbalances her shortcomings.—Length, 5 reels.—Released March 24.—*Peter Milne.*

THE CAST

Marcellus Starr	Hale Hamilton
Josephine Pollock	Stella Gray
Barrett Prentice	Herbert Prior
Ed. Freeze	James Duffy
Ben Goetting	Lewis Morrison
Alice, Starr's orphaned niece	Marjorie Yeager
Jim, store clerk	James McAndless

By Richard Washburn Child.
Scenario by A. G. Kenyon.
Directed by Harry L. Franklin.
Photographed by Arthur Martinelli.
Supervised by Maxwell Karger.

THE STORY

Marcellus Starr runs the men's furnishings store in the little town of Rodbank. By the people of the town he is generally looked upon as a "desirable catch" and an easy mark. For instance one of the matrons of the vilage thinks to smuggle away a tie for her husband when Mark isn't looking. But next month said husband finds the tie charged to him on his bill. Mark isn't exactly a boob after all. But a group of Chicago crooks have a different opinion of him. They have Mark marked as a "sucker." They know he has at least fifteen thousand in the bank and they envy him its possession. And so they lay their scheme.

So to Rodbank one day come Barrett Prentice and his "niece," Josephine Pollock. Barrett is thinking of amalgamating a chain of men's furnishing stores, he says, and wants Mark to get in on the ground floor before the proposition starts going up. Mark "falls" for Josephine. They bring him to Chicago and there lay a trap guaranteed to catch even the most wary boob. Mark returns to his home town much impressed and several days later Josephine follows him to finish up the game. She at length succeeds in influencing him to invest all his money, as well as five thousand he holds in trust for his little niece, in their proposition.

And then at the last moment Josephine can not go on. Its not so bad to swindle Mark—but his innocent niece, never! And so she steals the envelope containing her five thousand—but discovers in it only newspaper with a note from Mark saying that he knew she would steal it to save the little girl. And so Josephine finds true love and happiness with Mark, the man she thought a fool but who turned out to be a wise man.

CATCH LINES

Because Marcellus Starr was always pleasant and made known his abiding faith in human nature a gang of Chicago crooks set him down as "easy money." They laid their trap for him and thought they had him caught and tied! But they were wrong. Faith triumphed over crookedness—see how it worked in the fascinating Metro play, "That's Good."

An honest man pitted aaginst a gang of crooks! He didn't call in the police or make any sort of a rumpus and yet he won out! His faith in human nature did the trick. See how in "That's Good."

Would you entrust your fortune to a gang of crooks on the chance that your faith in human nature would guard your money? See the course Marcellus Starr took in "That's Good."

Can the forces of wickedness be put to rout through simple faith in human nature? See "That's Good."

Are you wisely foolish or foolishly wise? Which would you prefer to be? See the answer in "That's Good."

PROGRAM READER

Hale Hamilton in "That's Good" will come to the ———— theatre at an early date. Mr. Hamilton's one of the newer stars in the Metro constellation is, at the same time, one of the brightest. His work, savored by long years of experience on the speaking stage, is undeniably clever and his personality is always ingratiating. His work in "That's Good" will doubtless bring him nearer to the many admirers he has already made through his few appearances on the screen. "That's Good" is from a Saturday Evening Post story by Richard Washburn Child and offers the star the role of the proprietor of a small town men's furnishing store. This fellow is generally looked upon as a boob by the townsfolk and this reputation spreads to Chicago where a gang of crooks single him out as an easy mark. How they lay their trap for him through the services of Josephine, one of their number, how finally his faith in human nature triumphs over their crookedness, are events which make "That's Good" a comedy-drama to be enjoyed every minute of the way. Mr. Hamilton is supported by a strong cast headed by Stella Grey, an actress known on the stage as Grace LaRue.

PRESS NOTICE

"That's Good, That's Good." Because Marcellus Starr always said "That's Good" in answer to everything that was said to him people thought he was a fool. In reality he wasn't at all. He did have an abiding faith in human nature, a sincere conviction that there was a little bit of good in everyone. That's where the gang of Chicago crooks erred in their judgment. Because Mark believed in human nature they thought him a fool. In reality he was a wise man. At any rate Marcellus Starr, proprietor of the "gent's emporium" at Rodbank was marked by this gang as easy picking and straightway they laid their plan to fleece him of the fifteen thousand they knew he had stored away in the bank.

But there was a flaw in their calculations somewhere. Just where it was will be revealed in "That's Good," the new Metro comedy-drama which will be shown for the first time in this city on ———— of ———— week at the ———— theatre. The star of this picture is Hale Hamilton, one of the international favorites of the stage who has been making a fine record in Metro pictures. The role of Marcellus Starr suits him well. He brings to it that ingratiating personality and manner that won him the great success in "Get Rich Quick Wallingford" on the stage. He is both human and humorous and there are few actors on the screen today who can successfully achieve this combination.

Mr. Hamilton has a fine supporting cast headed by Stella Grey. "That's Good" is an adaptation of Richard Washburn Child's Saturday Evening Post story of the same name and was produced under the direction of Harry L. Franklin.

SUGGESTIONS

If you care to make a novel announcement in your advertisement you can easily frame one by playing on the title. That is, using it as descriptive of the picture itself. A number of novel lines will immediately suggest themselves to the exhibitor if he looks at the title from this angle.

For catch lines and the angle of the story to stress, see the catch lines published elsewhere on this page. The important points in the story have been brought out in them and we have tried to suit them to advertising form.

Hale Hamilton is a star who deserves boosting. He is an appealing personality and his career on the stage, togoether with the popularity that he has earned for himself there, should count largely in his favor when he comes to your theatre screen.

The author is Richard Washburn Child and as the story first appeared in the columns of the Saturday Evening Post, he also deserves mention in the advertising together with a line stating the original source of the story.

ACCESSORIES

PAPER:—Two one-sheets; two three-sheets; two six-sheets.

LOBBY DISPLAY:—Photographs come in 8 x 10 sepia; 11 x 14 sepia; 22 x 28 colored. These include both production scenes and star photographs. Title and synopsis cards are provided with each set to complete the display. (Stills are also provided for exhibitors to use in making their own cuts).

CUTS AND MATS:—Star cuts are furnished in one-half, one and two-column sizes and may be used for either text or advertising columns of the local newspapers as well as for program announcements.

SLIDE AND MUSIC CUE SHEET also available at all Metro exchanges.

"THE GIRL WHO STAYED AT HOME"—ARTCRAFT

Hardly a Flaw from Production Angle

WITH Mr. Griffith's keenness for taking advantage of every opportunity to insert a human touch, and with his well-known care for detail, it goes without saying that hardly a flaw can be found in this picture, judged solely from the production angle.

There is nothing out of the ordinary about the story, however. The theme is a romantic love affair, with much of the action developed on the battlefields of France. As there are many hundred feet of this "war stuff," with occasional bits of horrors realistically reproduced, it is up to Mr. Exhibitor, who is acquainted with his patrons and their viewpoint, to judge of the entertaining value.

THE CAST

Monsieur Le France	Adolphe Lestina
Mademoiselle Blossom	Carol Dempster
The Chum	Frances Parks
Ralph Grey	Richard Barthelmess
Count de Brissac	Syn de Conde
Jim Grey	Robert Harron
The Elder Grey, a Shipbuilder	George Fawcett
Jim's Mother	Kate Bruce
The Turnverein Terror	Edward Peil
Cutie Beautiful, a Cabaret Dancer	Clarine Seymour
Cutie's Old Friend	Tully Marshall
August Kant	David Butler

By S. E. V. Taylor.
Produced by D. W. Griffith.
Photographed by G. W. Bitzer.

CATCH LINES

Griffith has shown us the trials of men in war—now see his version of the part that women had to bear in wartime—see "The Girl Who Stayed at Home," the producer's latest and greatest work.

He lived in France but was a man without a country.

How the war reacted on a cabaret dancer and a girl who knew nothing of the outside world.

Ever since the fall of the Southern Confederacy he had lived in France, a man without a country. He did not like the Stars and Stripes but when he saw them united with the Tricolor of the land he lived in, a great change came over him—see "The Girl Who Stayed at Home," Griffith's lastest masterwork, this is but one of the many dramatic moments in it.

The hardest part of war rests on the womenfolk who must stay at home while their men go forth to fight—this is the theme of Griffith's latest Artcraft photoplay, "The Girl Who Stayed at Home"—see it at the ———— theatre.

Another masterpiece by the creator of "The Romance of Happy Valley," "The Greatest Thing in Life" and "The Great Love."

PRESS NOTICE

The latest D. W. Griffith-Artcraft feature will hold the place of honor on the ———— theatre's bill on ———— of ———— week. How the women fared at home during men's absence in the war is the theme of this picture which bears the significant title, "The Girl Who Stayed at Home." While there are some scenes of war shown, the major portion of the picture reveals the trials and tribulations of two girls whose loved ones were serving in the ranks of their country.

The producer has again endowed his picture with a handful of really human characters. The little cabaret singer, Cutie Beautiful, before whom a new life opens when the man she loves departs in the service of his country, is one of the most realistic characters that Griffith has ever introduced into a picture. In striking contrast to her there is Mlle. Blossom, the daughter of the old outcast living in France. The two girls are loved by two brothers, Ralph and Jim Grey. Here again is the valuable element of contrast brought into play. Ralph is a serious-minded, dutiful boy, while Jim is a strong-headed, impetuous fellow, inclined to having more fun than is really good for him.

This quartette of characters is played by Clarine Seymour, Carol Dempster, Richard Barthelmess and Robert Harron. The three first mentioned are new players in Griffith pictures yet their work compares favorably with that of Robert Harron whose many performances under the guiding hand of the master-director have won him immense popularity. The remaining members of the cast were selected with care and perform to advantage.

THE STORY

Monsieur Le France is the name by which an old soldier in the Confederate army of the South is known. Since the cause he fought for was lost he has made his home in France—a man without a country. His daughter is his only friend. Grey, an American shipbuilder, visits France and looks his old friend up. His son, Ralph, falls in love with Blossom but unhappily for him there is a French count to whom Blossom has been practically given by her father. When the Greys return to New York Le France and his daughter accompany them and here they meet Jim Grey, the other son of the shipbuilder.

Jim is a wild, careless youth, very much in love with a cabaret girl of the name of Cutie Beautiful. When the war breaks out Jim is loathe to follow the example of his brother and enlist but the draft calls him and, despite himself, he gets into a uniform, a uniform which is the pride of Cutie. The Le Frances, returned to their home in France, find themselves right in the war zone. One day the Count is brought in wounded and shortly afterward dies in Blossom's arms.

Jim and Ralph find themselves in the same regiment when the time comes for action. The story of the regiment, the lost battalion, is written in history. Both Jim and Ralph cover themselves with glory and the latter has ths satisfaction of rescuing the girl he loves from personal contact with the enemy. Ralph returns to America with his wife and Jim comes home to find a faithful Cutie Beautiful awaiting him. And old Grey is proud of his sons. "We've always been a fighting family," he declares, even though before America's entrance into the war he had been listed as an ardent pacifist!

PROGRAM READER

D. W. Griffith's latest creation, "The Girl Who Stayed at Home," is one of the productions that will be seen at the ———— theatre before many days. In this picture Griffith has taken as his principal characters two girls who were obliged to smile and bid their loved ones goodbye as they went off to fight in the world's war in France. Griffith has given us much of battle, of the life in the trenches, of the hardships the soldiers had to bear during the war. But in "The Girl Who Stayed at Home" he branches off on this new theme and has presented it with all the artistry at his command which is no little. We will not endeavor to tell the story here. A story of Griffith's can never be justified in cold type. But suffice it to say that in the lives of his four principal characters, Cutie, the cabaret dancer, Blossom the innocent child of an old recluse, and the two brothers, Jim and Ralph Grey, he has molded plot and counterplot that provide excellent entertainment from the beginning to the end of the picture. Robert Harron, the cleverest juvenile actor on the screen, appears as Jim Grey, while the other three roles are carried by players new to the Griffith banner, Clarine Seymour, Carol Dempster and Richard Barthelmess. Others who appear in the cast are Tully Marshall, George Fawcett, Adolphe Lestina, Frances Parks, Syn de Conde, Kate Bruce, Edward Peil and David Butler.

SUGGESTIONS

No exhibitor need be told the correct manner in which to advertise the Griffith productions. Above all things make most prominent his name. Don't let a chance go by to mention Griffith in your publicity and advertising of whatever form. The name of this producer is a box-office asset in itself, as everyone knows. It is to pictures what the names of Belasco and Cohan are to the stage. Capitalize it as extensively as you can.

With the case of "The Girl Who Stayed at Home" you have a good title and a different type of story to play up. Although there is plenty of war stuff in the picture certainly don't make this your leading advertising point unless your audience has signified its approval of this type of picture. Pull your crowds by advertising the picture as based on the theme of women's part in the war at home. Tell them of the two girls in this picture who watched their men go away with a smile, who then were obliged to knuckle down to fights, each one of them every bit as difficult though not as all important as the men's tasks.

You won't be misrepresenting the picture if you follow these lines and it is not likely your patrons are going to complain about the actual war stuff in the picture. Griffith knows how to present this better than any other producer. He always makes his battle stuff thrilling. But mention of it is hardly the right thing to do to pull the crowds these days.

Among the cast you have Robert Harron, one of the best known male stars on the screen. Tully Marshall and George Fawcett. Three of the principals have not appeared in Griffith productions before. They are Clare Seymour, Carol Dempster and Richard Barthelmess. As they give very fine performance in the picture, stories regarding the manner in which Griffith is able to bring out the best in any actor or actress who comes under his direction would be in good taste.

ACCESSORIES

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four-sheet; one rotogravure one-sheet. The feminine leads are prominent in all paper. No war atmosphere.

LOBBY DISPLAY:—Eight 8 x 10 black and white photographs; eight 11 x 14 sepia; one 22 x 28 sepia of scene or male star; one 22 x 28 colored of female star; one 22 x 28 black and white of male star; a series of 8 x 10 star photographs are also procurable.

CUTS AND MATS ON PRODUCTION :— Five one-column; three two-column; two three-column. As is the case with the paper the scenes are peaceful in character.

STOCK CUTS AND MATS OF PRODUCER:—Five one-column; three two-column; two three-column.

ADVERTISING LAYOUTS:—One three-column; one two-column; one one-column.

Other accessories include slides, music cue sheets, thumbnail cuts of stars and producer, Artcraft trade-mark cuts.

"WHAT AM I BID?"—UNIVERSAL

Holds Interest All the Way; Discriminate Fans May Find Fault

THE one thing that can be said about this picture is that it does hold the interest alive all the way through. To many a pleasure seeker this feature alone is considered as worth the time and money spent; and when the fact be taken into consideration that the picture has been photographed way up in some beautiful mountains, among enchanting natural scenery, it should be taken for granted that it will satisfy a great number of picture goers.

The only point that discriminate audiences, especially family patronages, might pick out to criticize is the fact that, although the theme is a love affair between two young folk efficiently portrayed, the story is based more or less on whiskey drinking; incidentally, one of the characters, given the role of a saloon keeper, has evil thoughts about the heroine, although his plans, by which he hopes to obtain her, miscarry. To the writer these features seem to rob the picture of the pleasant feeling it is entitled to when a sweet love affair forms its basis. It is not a question of morals nor of temperance, but a study of public taste, as even moderate drinkers hardly desire to have a drunkard thrust upon their face while devoting an hour or so to their entertainment.

If your patrons are lovers of nature they should enjoy this picture, because the mountain scenery, with the river and lake in the background, is really beautiful.—Released April 14.—Length, 6 reels.—*P. S. Harrison.*

THE CAST

Betty Yarnell	Mae Murray
Ralph McGibbon	Ralph Graves
Abner Grimp	Willard Louis
Dark Cloud	Chief Dark Cloud
John Yarnell	John Cook
Diana Newlands	Gertrude Astor
John McGibbon	Joseph W. Girard

By Harvey F. Thew and John B. Clymer.
Directed by Robert Z. Leonard.

PRESS NOTICE

"What Am I Bid?" is the feature holding the place of honor on the .... theatre's bill for .... of .... week. This is a late Universal offering with Mae Murray as the star and in its story by Harvey Thew and John Clymer it reveals a thoroughly charming romance between a girl of the northern mountains and a revenue officer. While these characters may appear conventional at first glance, the plot in which they are the principals is far from such. The authors, indeed, have fashioned a most unusual and dramatic series of incidents through which the lovers are piloted with a skill that merits the highest praise.

Miss Murray has the role of Betty Yarnell, known around the countryside as "that brat of Yarnell's," She has no friends, no companions. Yarnell, once prosperous, has sunk to a low level through drink. The only thing that he has given Betty is a fine assortment of bad words. These she fires at the townsfolk whenever she journeys to the village to retrieve her father from Abner Grimp's saloon. So the good folk shun her as if she were possessed of the plague.

On one of these trips to Grimp's saloon, fat and ugly Abner notices that Betty is blossoming into womanhood and so he makes a bargain with Yarnell, who is his debtor, to provide him with all the liquor he needs in return for the girl! Into this almosot hopeless situation then comes the clean cut, manly Ralph McGibbon from the city and here the romance begins. It is a romance fraught with danger, however, as can well be imagined when the fury of the brute Abner Grimp is stirred. But the incidents are too many and unusual to tell here.

THE STORY

Up in the North Woods old John Yarnell, a drink-sodden, sunken man lives with his daughter Betty. Betty has no friends. Her father gradually loses every sense of decency and never gives her that slight affection that she had previously received from him. Her only friend is a little lamb that a passing sheepherder had given her. To this creature Betty confides her woes and her "Cuss words." She has learned a large list of these from Yarnell and the little lamb is the only one who is never shocked at them. As for the village folk, whenever Betty ventures among them for the purpose of piloting her father home from Abner Grimp's saloon, she is shunned.

Grimp notices that Betty is approaching womanhood and covets her. Yarnell, in debt to him, is easily persuaded to sign a paper, turning his daughter off to Grimp in return for all the drink he wishes. Then Grimp comes to the cabin to take the girl. But at this moment Ralph McGibbon arrives from the city. He is a revenue offiocer on a trip to look up the illicit whiskey traffic going on in the neighborhood. Betty's cries reach his ears and he goes to her rescue. Foiled in his first attempt Grimp sends Dark Cloud, his Indian partner, to get the girl, but again Ralph comes to the rescue. This time, however, he is beaten senseless by Dark Cloud and Grimp. Then they discover that he is a revenue officer and, believing they have killed him they flee to the further mountains.

Betty nurses Ralph, killing her pet lamb in order to provide broth for him. Ralph's father and fiancee arrive and move him to a hotel, telling Betty that she need never hope to reach his level. The sheriff decides to auction the troublesome girl off and she is placed on the block. Grimp presents his paper and demands that the girl be turned over to him. But Ralph is not to be kept from the girl he loves. Again he fights Grimp and again he wins and Betty goes to his arms.

PROGRAM READER

Mae Murray who has appeared in some of the most unusual features that the management has presented here will return shortly in her latest Universal feature entitled "What Am I Bid?" And a mere glance at this title will suffice to suggest to the reader that this picture presents another unusual story. 'What Am I Bid?" was written by Harvey F. Thew and John B. Clymer, two of the most expert writers for the screen and producd under the direction of Robert Leonard, Miss Murray's director on all her recent pictures such as "Her Body in Bond," "Danger—Go Slow," and "The Bride's Awakening." This picture is laid for the most part in the mountains surrounding a backwoods town. Miss Murray assumes the role of the daughter of a drunken degenerate who sells her to the saloon keeper of the town. She is rescued from this horrible fate by a young revenue officer present in the mountains on duty. But the rescue is not complete before many thrilling and original situations have been introduced. The authors have developed their material splendidly and it has been handled with the utmost skill by Director Leonard. The locations reveal a variety of beautiful outdoor scenery while against this background the plot takes on a power and significance that cannot be denied even by the most hardened picture "fan."

CATCH LINES

She was innocent of all harm and yet these hypocritical townsfolk placed her on the block —the sheriff made ready to auction her off to the highest bidder! And Abner Grimp, the fat, ugly, wicked, proprietor of the town saloon claimed her as his! See "What Am I Bid?"

Her drink-sodden father sold her for more drink! He signed her over to the keeper of the saloon! What was her fate? See "What Am I Bid?"

A tale of modern slavery—the public auction of a human being! See "What Am I Bid?"

Mae Murray, star of "The Bride's Awakening," "Her Body in Bond," and "Danger—Go Slow," in another stirring Universal feature. Don't miss "What Am I Bid?"

Sold into slavery by her father.

A pretty girl on the auction block!

Auctioned off to the highest bidder—was there no friend to save her!

SUGGESTIONS

Universal comes through again with another good title in "What Am I Bid?" It arouses the interest in itself alone. But you can make it five or six times as effective if you follow out its suggestion in picturing an auction block with the star, in rags, standing thereon. This is the picture that is seen on the sixsheet and also on one of the production cuts, and if you can get the same one into an advertisement you will certainly be getting your money's worth when you buy space in the newspapers. Follow this design out also on any special lobby paintings or drawings that you have made for additional display. Combined with the title this

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ACCESSORIES

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four sheet. Paper is full of action, the six, a one and a three centering about the auction block.

LOBBY DISPLAY:—Scene and star stills together with title card are supplied in the various standard sizes.

PRODUCTION CUTS:—One one-column; one two-column; one three-column. The two and the three also are "action" scenes, the one is a pose of star in character.

STOCK CUTS OF STAR:—These supplied in one and two-column size.

ADVERTISING CUTS AND MATS:—One one-column; one two-column; one three-column. These are dressed in the usual Universal style both as regards pictures and arguments.

Slides and music cue sheets also furnished at all Universal branches.

"WHEN MY SHIP COMES IN"—INDEPENDENT SALES

A Melodrama of the Stage with Jane Grey Featured

ADAPTED from a Gouverneur Morris story of the same name, "When My Ship Comes In" tells the story of a young actress and a young playwright who found the going hard when they encountered the world's most famous theatrical producer. Said producer gets the young woman's signature on a fifty-dollar-a-week contract through misrepresentation and steals the young man's play. Eventually the producer is severely beaten up by the author, and the play is produced with the proper credit given.

The story is frankly of a melodramatic character and is acted and presented with emphasis on this element. It contains, by reason of its much persecuted pair of lovers and the cut-throat methods of the villain, an appeal that will probably reach the mass of photoplay patrons.

Jane Grey appears in the featured role to advantage and the hero is well played by Nigel Barrie. William J. Kelly's characterization of the villain is as melodramatic as could be conceived.—Length, 5 reels.—Released by Independent Sales Corporation.—Distributed through Film Clearing House.—*Peter Milne.*

THE CAST

Silver Sands	Jane Grey
Paul Grayson	Nigel Barrie
McKay Hedden	William J. Kelly

By Gouverneur Morris.
Directed by Robert Thornby
Presented by Frank Hall as the fifth in the series of twelve offered on 10-20-30 basis.

CATCH LINES

Both Silver Sands, the actress, and Paul Grayson, the playwright, sent ships out, but they failed to come in. Finally they gave their expeditions up in despair, but then they discovered that there was a pirate interfering with their sailings! See how the ships finally returned in "When My Ship Comes In," the fascinating story of the New York stage with Jane Grey in the star part.

A wonderful glimpse behind the scenes of New York's theatrical world afforded you by that clever writer, Gouverneur Morris." See "When My Ship Comes In."

See Broadway after the lights are out in the stirring photoplay of theatrical life, "When My Ship Comes In."

Where does a New York actress dine? How does she live? What does she do with her time when her stage duties release her? See the vivid tale of stage life as presented in "When My Ship Comes In," by the well-known author, Gouverneur Morris.

Featuring Jane Grey supported by Nigel Barrie and William J. Kelly—an astonishing story of New York stage life.

PRESS NOTICE

On ——— of ——— week, Frank Hall will present "When My Ship Comes In," his latest feature at the ——— theatre. Those of our patrons who saw "Wanted For Murder," the last picture offered by Mr. Hall, can well formulate a pretty accurate opinion of the merit of this, his latest production. But whereas the former was a war picture, "When My Ship Comes In," is a story of the New York stage, differing altogether in character and treatment from its illustrious forerunner but providing an entertainment every bit as good if not surpassing that which was offered in the other.

"When My Ship Comes In" was adapted from the Governeur Morris magazine story of the same name which was one of the successes of last year's fiction season. It tells the story of a young woman and a young man, both of whom came in contact with a New York theatrical producer and discovered that the way to fame on the stage was no mere path of roses. The producer attempts to sign the girl up for a long term at a ridiculously small salary, while, on the other hand, he endeavors to steal the playwright's first effort for the stage. In both directions he is nearly successful when finally the playwright takes matters into his own hands and engages the villain in a terrific fight, winning and demanding justice after he has gained the upper hand.

The picture is filled with situations that for sheer dramatic intensity have seldom been equaled on the screen while the cast does work of an exceptional order. The Star is Jane Grey, an actress than whom there is none more proficient on the screen.

THE STORY

Paul Grayson, a young and successful mining engineer with aspirations to become a playwright submits his first opus to McKay Hedden, leading theatrical producer in the city. After making a copy of the play Hedden returns it to the writer saying that it is poor. In reality he likes it and departs on his yacht to study it. Grayson is disappointed and is persuaded to give up his writing to go on a yachting trip with Van Brunt, a mine owner by whom he was formerly employed. Hedden puts into port at Hanleytown and there renews his acquaintance with an old sea captain.. His daughter, Silver, he singles out as the leading dowan for the play. Later Grayson also meets her and a love springs up between them. Grayson departs to look after Van Brunt's mining property in the west and Hedden intercepts his letters to Silver.

Later in the city the play is in course of production with Silver taking the leading role. She learns that all Hedden's kindness is not without purpose when she discovers that he has inveigled her into signing a contract that awards her very little money. On the advice of a friend Grayson returns to the city. He discovers that it is his play Hedden is rehearsing. However, he agrees to say nothing as he does not wish to interfere with Silver's success. But the night before the opening, Hedden entraps Silver in an apartment. Grayson learns of his deed and rushes to the rescue. There ensues a furious fight in which Hedden is worsted. Before he leaves the apartment Grayson forces him into paying Silver sufficient money and into giving him credit for the writing of the play, which, when produced, is a great success.

PROGRAM READER

"When My Ship Comes In," an adaptation of a story by Gouverneur Morris and featuring Jane Grey, will be the main feature on the ——— theatre's bill next ———. Special interest is attached to this production in that it is a story of the New York stage, telling the romance of a young playwright and an actress, both of whom run afoul of a dishonest theatrical manager. Besides affording the observer an interesting peep behind the scenes of the metropolitan stage, "When My Ship Comes In" presents a story of strong dramatic crises that are cleverly handled by cast and director. Miss Grey, one of the most accomplished actresses on the American stage, brings a pleasing personality, good looks and a knowledge of technique to the role of the actress. She is supported by Nigel Barrie as the playwright and William J. Kelly as the theatrical producer. Mr. Barrie has just returned from duty overseas with a Canadian air squadron. The picture reveals a number of pretty locations and shows one of New York's most famous places on Broadway, the Hotel Claridge.

SUGGESTIONS

Play up the fact that "When My Ship Comes In" is a story of New York stage life. This is ever an interesting topic and if you advertise it in an attractive manner you should win large audiences. Use catch lines that allure but do not tell. Say that the picture tells of the life behind the scenes of a New York stage in an intense and dramatic way. You might also hint of the dangers and pitfalls that beset anyone who endeavors to make a way on the stage. But do not tell the story. "When My Ship Comes In" is a feature that better and more attractive descriptions can be written about.

You also have the name of Gouverneur Morris, a well-known author, to play up in your advertising. The best magazines have carried his works and he is probably as well known as any author of the day. So use his name. Jane Grey has done a number of pictures and is an actress of various accomplishments. She is the star. Nigel Barrie, leading man, has just returned from the service, while Robert Thornby, the director, has been with some of the leading companies of the day, including Lasky.

"WHAT AM I BID"

(Continued from page 2189)

picture is probably the most effective one provided in this week's productions.

If you plan running the picture for a week or more this title also lends itself admirably well to a teaser campaign. The title alone repeated in the newspapers or in throwaways several times before your regular announcement is printed will certainly attract attention. If you follow this plan you might also print one of the short catch lines along with the title on the last day of the campaign. These catch lines were written with this purpose in view or for captions for the advertisement suggested above.

It will certainly pay to recall Mae Murray's other successes on the screen. They, too, were possessed of catchy titles, and if you ran them you certainly should make mention of them. Don't forget Robert Leonard either. He produced these previous pictures and also directed this one.

ACCESSORIES

PAPER:—Two one-sheets; one three-sheet; one six-sheet; one twenty-four-sheet.

LOBBY DISPLAY:—Photographs are provided in three sizes, 8 x 10, 11 x 14 and 22 x 28. These include star portraits and scenes from the production.

CUTS AND ELECTROS:—Two one-column; one two-column; one three-column. These cuts are suitable for use either in newspaper advertisements, text stories or for the exhibitor's own program announcements.

Other accessories provided at all Film Clearing House exchanges are slides, music cue sheets, heralds and press sheets.

"THE SILK LINED BURGLAR" UNIVERSAL

Entertaining Version of "Boston Blackie" Story

"BOSTON BLACKIE," the central character of Jack Boyle's fascinating series of Red Book Magazine stories, is an ideal screen personality, while the plots in which he is the pivotal person have an amount of fast action and sustaining interest that suit them admirably well for screen presentation.

"The Silk Lined Burglar," one of this series, offers the story in which Boston Blackie unwittingly turns his burglarizing activities to the assistance of the Government, when a young woman approaches him with the proposition to crack a safe. The interest is well maintained throughout and there is just the right touch of mystery to make the picture a real "go."

Priscilla Dean is featured as the girl, while Sam De Grasse has the Boston Blackie part, handling it well indeed. The picture was reviewed at length in the issue before last.—Length, 6 reels.—Released March 31.—*Peter Milne.*

THE CAST

Doris Macon	Priscilla Dean
Robert Melchoir	Ashton Dearholt
Boston Blackie	Sam De Grasse
Michael Delano	Sam Appel
Mary	Lillian West
Capt. von Hoffmeier	Fred Kelsey

By Jack Boyle.
Scenario by Fred Myton.
Directed by Jack Dillon.

CATCH LINES

Boston Blackie, the delightful character of Jack Boyle's Red Book Magazine stories, now appears in celluloid form. His activities in "The Silk Lined Burglar" are some of the liveliest of the times.

Priscilla Dean's latest feature—worthy to rank with her many wonderful successes of the past—to miss it is to miss one of the real treats the screen has to offer.

He had been caught opening a certain safe and realized that the game was up. Sought after by the police chiefs of a dozen cities, he had always evaded them until inveigled into this foolish escapade with an innocent girl. He was a lawbreaker a dozen times and more. A sentence, long and hard, loomed before him. Well, he had played and lost, he had to face the music. And then out of a clear sky he found himself a hero—a man honored by the police and the Secret Service! How? See "The Silk Lined Burglar."

He had to take his jail sentence at last—had to face the music—then suddenly the music turned around and faced him—and made him a hero!

PRESS NOTICE

All readers of good fiction know the Boston Blackie stories of Jack Boyle's that appear with regularity in the Red Book Magazine. It is one of these that has been made into the picture, "The Silk Lined Burglar," by Universal, and which will be presented at the ——— theatre on ——— of ——— week. These stories lend themselves particularly well to screen presentation, a number of them having already been put into celluloid form with great success. In "The Silk Lined Burglar," Priscilla Dean, the brilliant Universal star, is seen in the heroine's role, while Sam De Grasse plays the Boston Blackie part.

The story tells of an advertisement that attracts the master crook's eye. It asks for an expert safe-cracker! The way it is worded brings a reply from Blackie, despite the entreaties of his wife to the contrary. He finds the advertiser a beautiful young woman who refuses to give the reason that prompts her to desire the safe in a certain house to be opened. And Blackie, believing her straight, decides to trun the trick for her. The outcome of this adventure brings "The Silk Lined Burglar" to a climax of the most exciting character, one that is pictured on the screen with a remarkable degree of sustaining power.

Miss Dean appears resplendent in the principal part, while others among her support are Ashton Dearholt, Sam Appel, Lillian West and Fred Kelsey. The picture was produced under the direction of Jack Dillon from a scenario by Fred Myton.

THE STORY

Boston Blackie, that lovable crook who had eluded a hundred different police chiefs in as many cities, was lying low after a certain job when he read a peculiar "want ad" in the daily newspaper. The ad asked for an expert safe-cracker, and Blackie decided that he would be the first applicant for the job. He knew from the way the ad was worded that it wasn't a frame-up by the police. And his knowledge was proven certain indeed when he arranged a meeting with the writer of the ad and found her to be a beautiful girl, Doris Macon by name, very uneasy and nervous about something.

Doris told Blackie that the safe in a certain house simply must be opened and its contents removed. And she agreed to pay him a price for turning the trick. And so that night they enter the place and blow the safe. Just as the door flies off the owner enters. In consternation he rushes, not to his safe, but to his phonograph! While he is out summoning assistance Doris grabs certain papers in the safe and Blackie takes the phonograph records and the needle! But they are captured, and by secret service men at that. One of them, Robert Melchoir, is Doris' sweetheart. She had rifled the safe knowing it to belong to Captain von Hoffmeier. The captain was under suspicion as a spy but no one could get the evidence on him. And it looks as if Doris had failed for the papers reveal nothing. But Blackie had not had years of experience for nothing. The phonograph records, when played with a special needle, prove to contain valuable secrets. The lovers were happy, the captain was jailed, and Blackie decided that he could work better for the Government than against it!

SUGGESTIONS

Jack Boyle's "Boston Blackie" stories, which appear in the Red Book Magazine, comprise one of the principal factors of that publication's rapid rise during the past year. Therefore it would certainly be an oversight if the exhibitor neglected to mention that "The Silk Lined Burglar" finds its original source in one of these stories. Boston Blackie is a character known wherever popular fiction is read and he has appeared on the screen heretofore. Spread yourself then, on announcing the fact that the picture is one of this popular series of Jack Boyle.

You can advertise this picture well by announcing the fact that just when Boston Blackie thought the game was up, that he would be turned over to the police, luck turned and he discovered that, unwittingly enough, he had been working for the Government all the time instead of against it. This will give you a chance to build up the mystery of the picture, and a very good idea this is, for the production contains much of this element.

Priscilla Dean, the star, should be advertised heavily also. Her past productions have boosted her to a position enviable indeed in the ranks of leading actresses, and not to cash in on her popularity, when it is at its crest, would be a mistake.

PLAN BOOK SERVICE

THE Motion Picture News Plan Book is the most complete service ever offered the exhibitor.

This is the consensus of various opinions expressed by readers.

Motion Picture News was the first trade paper to bring such a service to the field.

The old days of the review here—the synopsis there—the ad talk somewhere else—those old days are no more.

In the Complete Plan Book you have it all in one place.

ACCESSORIES

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four-sheet.

LOBBY DISPLAY:—Scene and star stills with synopsis and title cards are provided in the regular standard sizes. If desirable some of these stills may also be used in the making of special cuts.

PRODUCTION CUTS:—Production cuts are furnished in one, two and three-column size and are adequate in suggesting the sustaining, mysterious character of the production.

ADVERTISING CUTS:—These cuts (line) are also furnished in one, two and three-column sizes, containing good scenes and well written arguments.

STAR CUTS:—One and two-column cuts of Priscilla Dean are also on hand at all Universal exchanges.

SLIDE AND MUSIC CUE SHEET are also obtainable at all exchanges handling the picture.

"GOOD GRACIOUS ANNABELLE"—PARAMOUNT

Regular Billie Burke Type of Film; Mining Atmosphere

A LITTLE comedy, more romance and some suspense, contribute toward making this picture enjoyable. The story upon which it has been based is of the light, delightful variety, the kind that brings pleasure without causing undue strain, leaving a happy taste. It is the regular Billie Burke type of a picture, in which the charms of the star add a great deal to the entertaining values.

The story starts in a mining town out West, where the father of the heroine is killed in a row with another miner. The hero, a miner himself, in order to save the heroine, takes her away from the scene and carries her to his cabin; he then induces her to marry him so that he may protect her and her interests.

After the marriage, she becomes dissatisfied and returns East. But she gets into trouble and into debt because of her vengeance. In time, her husband returns East unrecognized because he is minus his beard. Towards the end of the story, however, real love develops between them, and when he discloses his identity, her happiness is without bounds.

The picture is clean and will have a better appeal among the cultured type of audiences. Released March 2.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Annabelle Leigh	Billie Burke
John Rawson	Herbert Rawlinson
Harry Murchinson	Gilbert Douglas
George Wimbledon	Craufurd Kent
William Gosling	Frank Losee
Wilbur Jennings	Leslie Casey
Alfred Weatherby	Gordon Dana
Ethel Deane	Delle Duncan
Gwendolyn Morley	Olag Downs
James Ludgate	Thomas A. Braidon
Lottie	Billie Wilson

By Clare Kummer.
Directed by George Melford.
Photographed by Paul Perry.

SUGGESTIONS

In advertising this picture to your public bring out the fact that it was a successful play by Clare Kummer. Miss Kummer is enjoying quite a vogue in the big cities with her plays and doubtless some of your patrons have seen one or more of her plays or have read of her work.

Get into all advertising an atmosphere of smartness. Don't use just conventional wording or conventional drawings. Get some spirit into the copy. Take a look at the picture and then write your ad. If you can incorporate some of this high spirit of the comedy itself into your newspaper announcements you will be accomplishing a lot.

There is one situation in the picture that you can play up. It will mystify and amuse. It will get people talking and coming to your theatre. That situation is the fact that two people are married and don't know each other. On this hinges all the comedy in the picture and on this you should be able to build a most attractive advertisement.

Play up the star, Billie Burke, and say that the role of Annabelle suits her admirably well. Use Herbert Rawlinson's name also. He is a star in his own right, has had a lot of publicity and has done some fine work.

PRESS NOTICE

Billie Burke in "Good Gracious Annabelle," a film version of one of the most amusing plays ever produced on Broadway, will be the attraction at the ——— theatre on ——— of ——— week. Clare Kummer, author of such successful comedies as "A Successful Calamity" and "Be Calm Camilla," wrote "Good Gracious Annabelle" and the play contained a lot of humorous dialogue, cleverly written, and was fraught with the unusual in the way of comedy situations. All the original spirit of the play has been communicated to the screen by the director, George Melford, with the result that the picture stands as one of the best that Miss Burke has done.

Annabelle, a miner's daughter, had been whisked away by a hermit when she was sixteen years old and had spent the night in his cave. The next morning she told him that he had compromised her and so he married her. When she started to cry, however, he thought it over and decided he didn't want a wife. He sent Annabelle away to the city and regularly thereafter forwarded money to her. The peculiar thing about it was that Annabelle never even knew her husband's name!

The miner strikes it rich and, after six years, arrives in the city, taking up his residence at the same hotel in which his wife resides. As neither of them recognizes the other, it may be surmised that from here on the comedy is abundant. Miss Burke appears to exceptional advantage in the stellar role, while Herbert Rawlinson makes a most satisfactory hero. Gilbert Douglas and Crauford Kent are also seen in the cast.

THE STORY

When Annabelle Leigh is but sixteen years old she is kidnapped by John Rawson, a hermit miner who takes her to his cave. She spends the night there and the next morning Annabelle tells him she is terrible compromised as a result. So Rawson marries her. When Annabelle starts to cry, he ejects her from the cave and she journeys to a nearby city. The fact is she doesn't even know this husband's name! But shortly afterwards Rawson makes a strike and, for six years, regularly sends Annabelle a remittance. This she spends lavishly in entertaining.

Then one day one of the checks she presents at the hotel is turned back to her marked N. G. Annabelle is peeved not to say hurt. Rawson arrives in town and registers at the same hotel as Annabelle. Neither recognizes the other. Rawson's mission is to secure two blocks of stock held by his wife. One of her banquets doomed to failure because of lack of funds, Annabelle grasps at a last straw and invites Rawson, whom she learns is rich. He accepts—and has to foot the bill for the banquet.

Without funds Annabelle decides to accept a position as cook in a Long Island country home. Her friends think it's a lark and turn up in other menial positions. So Rawson, who has fallen in love with his wife, rents the place. After this events move rapidly. Annabelle has some suspicion cast on her name in a contemplated divorce case. Through this Rawson learns that she is his wife and he finally reveals his identity to her. This is particularly satisfactory to Annabelle as she has truly fallen in love with her husband.

CATCH LINES

A husband and wife who didn't know each other! See them in "Good Gracious Annabelle," one of the smartest comedies of the season.

Adapted from Clare Kummer's successful play of the same name. It was thoroughly enjoyed on Broadway only two years ago. You'll thoroughly enjoy it in its new form.

In which high society turns to kitchen mechanics for a lark!

She married not even knowing the man's name. And, six years later she didn't even recognize him. And nor more did he her! Impossible you say! See "Good Gracious Annabelle" and you'll find out that it can be so. It's one of the best laugh-makers ever shown at the ——— theatre.

Billie Burke in the ideal role—supported by Herbert Rawlinson.

PROGRAM READER

"Good Gracious Annabelle," a film version of one of Clare Kummer's popular plays with Billie Burke as the star, will be seen at this theatre shortly. This is a comedy in which the principals, husband and wife, do not know each other, strange as that may seem, and the fun is derived from the peculiar situations in which they move throughout the play. Miss Kummer is noted for her originality, her freshing humor. Her plays are popular because of these qualities. "Good Gracious Annabelle" is her best play to date and the reason for this will not be hard to distinguish after one has witnessed the picture. Miss Burke appears to exceptional advantage in the principal role while the support she receives from such expert players as Herbert Rawlinson, Crauford Kent and Gilbert Douglas is of the best possible sort. George Melford was entrusted with the direction of the picture and his work shows to advantage in its every scene.

"WOMAN ON THE INDEX"

(Continued on Page 2184)

strength of the picture, however, and center your advertising around the character portrayed by the star. Although the story itself is not a mystery, you can very well envelope her character in mystery in your advertising copy. In this case it is excellent showmanship. Another advertisement you might use could be fashioned from a page index of small type. With this as your background, run your announcement and theatre lettering over it and use a head of Miss Frederick breaking through the center of the page. This will illustrate the title in a way and also will serve to attract attention through its novelty.

ACCESSORIES

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four-sheet; one rotogravure one-sheet. Paper brings out light character of the picture.

LOBBY DISPLAY:—Eight 8 x 10 black and white photographs; eight 11 x 14 sepia; one 22 x 28 sepia of scene or star; one 22 x 28 colored of star; 8 x 10 black and white photographs of star (stock).

CUTS AND MATS ON PRODUCTION :— Five one-column; three two-column; two three-column. The comedy is brought out in these scenes.

STOCK CUTS AND MATS OF STAR:—Five one-column; three two-column; two three-column.

ADVERTISING LAYOUTS:—One one-column; one two-column; one three-column.

Other accessories provided on this production include slides, music cue sheets, thumbnail cuts of star and Paramount trade-mark cuts.

"THE SAWDUST DOLL"—PATHE

One of Best Marie Osborne Pictures; Heart Appeal

TO write a story for a child actress and keep within the bounds of logic is, indeed, a difficult undertaking. The author has always to keep in mind the physical as well as the mental development that would, in real life, be natural to a child of that age. This time, however, the producers have again struck it right, as the story in "The Sawdust Doll," besides being interesting, is heart appealing as well. It also offers some genuine thrills. In fact, the picture may be placed in equal rank with the best Marie Osborne contributions.

The star is presented as a motherless little girl, living with her blacksmith father. She wants to have a mother, and thinks that a stranded young lady who has obtained a position in a local ice cream parlor would be an ideal one. The father woes the young girl and they eventually marry; but soon she tires of the monotony of that life and seeks new conquests. Towards the end of the story, however, the kindness of the little heroine softens her heart; so, when she is told by the child of an overheard conversation in which some bad characters stated they were about to wreck a train full of soldiers, with her husband aboard, risks her life to flag the train.

The picture should give good satisfaction wherever shown.—Released April 20.—Length, 5 reels.
—*P. S. Harrison.*

THE CAST

Sally Lou	Baby Marie Osborne
Jim Davis	Jack Connolly
Rose Budd	Claire De Brey
Raynor	William Quinn

By Agnes C. Johnston.
Directed by William Bertram.
Produced by Diando Film Company.

SUGGESTIONS

The Baby Marie Osborne pictures are ideal subjects for children's matinees. Are you putting them to this purpose? While they are usually enjoyed by all sorts of audiences, it would be an oversight if they weren't put to this purpose. Circularize your women patrons, especially those that you know to be mothers, and invite them to bring the kiddies. Tell them about Baby Marie and the little pickaninny. They have played together many times before. And they are popular. Let them know that their team work is again to be found in "The Sawdust Doll."

In putting on one of these matinees you might take a tip from the title of the picture and offer some sort of a prize for the best dressed doll—or best doll made out of sawdust by a child. This would stimulate interest in the matinee and you would very likely draw a good crowd of the little folks.

PRESS NOTICE

Baby Marie Osborne, the clever Pathe child star, returned to the ——— theatre on —— of ———— week in her latest feature entitled "The Sawdust Doll." Those who have found the previous Baby Marie subjects of interest will certainly enjoy this, the latest of her efforts before the camera, for the plot has a refreshing originality about it, is developed with skill, and contains generous amounts of comedy and suspense. Baby Marie plays her role with her usual sincerity and zest while the supporting cast includes Jack Connolly, Claire Du Brey, William Quinn and the inevitable little pickaninny of all Baby Marie pictures.

The star assumes the role of Sally Lou, the motherless daughter of Jim Davis, the village blacksmith. The manner in which the picture gains its title is brought in through the medium of a clever little episode. The child gets her father to buy her a large sawdust doll, almost as large as a human being, that she may have a "mother." But this scarcely serves to fill the void in Sally Lou's life. There comes her opportunity to get a real mother and she makes the most of it. A travelling beauty doctor's demonstrator, Rose Budd, a former cabaret performer, has been stranded in the town and Sally Lou naively suggests that her father make her his wife! And Jim Davis thinks somewhat kindly of the idea too.

This is as far as we will pilot the characters here. Their adventures, however, constitute a most amusing photoplay. It was written by Agnes Johnston, a scenarist who has contributed several of Mary Pickford's continuites and who knows screen values as well as any other in the field.

THE STORY

Sally Lou is the motherless daughter of Jim Davis, the village blacksmith. Jim hasn't much time for his child and she leads a very lonely existence. She persuades her father to buy her an immense sawdust doll to take the place of the real mother. And for a time she is happy with the imitation. There comes to the village a travelling beauty doctor and his demonstrator, Rose Budd, once a cabaret performer. The townsfolk do not take kindly to the doctor's beauty recipes, so he leaves the place in haste, deserting the girl.

Through the good offices of Jim she obtains employment in the local drug store. Sally Lou is attracted to Rose and eventually tells her father that she wouldn't make a bad mother. Jim thinks the suggestion a pretty good one himself and a short while afterward Rose and he are married. But the ex-cabaret performer doesn't make a very good blacksmith's wife. She turns to the druggist, Raynor, for a flirtation which, though it starts innocently enough, soon assumes serious proportions.

Jim determines to enlist and Rose determines to elope. But Sally Lou saves the day. She hears from her pickaninny friend that Raynor plans to dynamite the troop train on which Jim will be travelling. This information she communicates to Rose. Between them they manage to flag the train by igniting Sally Lou's doll. The troops are saved and Sally Lou is the heroine of the day. And this near-catastrophe reunites Jim and his wife.

CATCH LINES

Baby Marie Osborne and the delightful little pickaninny again in a comedy-drama that all will enjoy.

Sally Lou wanted a mother so she suggested that her father marry Rose Budd, a former cabaret performer. Rose was quite willing and so was Jim but see how the union was brought about in "The Sawdust Doll," Baby Marie Osborne's latest.

Written by Agnes Johnston, one of the most skilled of scenarists in the art. Mary Pickford has produced several of her continuities.

A story for women and children and men—written from the woman's viewpoint by a woman.

The Sawdust Doll saved the troop train.

A planned elopement that turned into a rescue party.

PROGRAM READER

Baby Marie Osborne, the charming little Pathe star will be seen here shortly in her latest Pathe feature entitled "The Sawdust Doll." This is considered one of the best of her subjects by the producers as, besides offering the diminutive star, a thoroughly congenial role, it provides a plot filled with comedy and sustaining situations. It was written by Agnes Johnston, a skilled scenarist who has contributed a number of continuities to Mary Pickford's productions and who is able to get a refreshing viewpoint on all the plots that she turns out. "The Sawdust Doll" is by no means the least of her work. The comedy in it most of our patrons will recognize as quite new while the play between the star and her little companion, the pickaninny, is delightful to the extreme. "The Sawdust Doll" is scheduled for exhibition here on ———— ———— and the management has secured a number of other pictures of interest to complete the program.

"THOU SHALT NOT"

(Continued from Page 2179)

small descriptive matter couched in appropriate language, it should bring you good houses all through the showing. Don't be afraid of this theme because it is old—that is, don't be afraid of advertising it as old. In fact this might be the very way to advertise it. A statement to the fact that "Thou Shalt Not" is "older than modern civilization but as appealing as any drama ever pictured," will gain you your patrons' confidence and at the same time will be backing up the story with the truth.

Use Miss Nesbit's name prominently. Her name sells, even though today she is more than a name to many picture patrons. Play her up prominently and follow along with the title in just as prominent type and position. The combination should prove doubly alluring to the passerby. As for the rest of the cast both Crauford Kent and Gladden James are favorably known. They have worked with the biggest stars and with various companies. A line to the effect that they appear in the supporting cast will not come amiss.

ACCESSORIES

PAPER:—One one-sheet; one three-sheet; one six-sheet.

LOBBY DISPLAY:—Eight 11 x 14 scene stills and title card are provided. This selection constitutes a complete display. One 22 x 28 of scene and one 22 x 28 of star are also furnished.

CUTS:—There are one-column and thumbnail cuts of star obtainable on this production as on all pictures featuring Baby Marie. These are suitable for use either in dressing advertisements, for the text columns or newspapers or for program announcements.

SLIDE AND MUSIC CUE SHEET are also obtainable at all Pathe branches.

In and Out of West Coast Studios

By J. C. Jessen

Fox Studio Doings

Program for the production of William Farnum subjects for the Fox Company has been arranged for several months in advance, it was made known at the studios the week of March 22. Mr. Farnum has made the last scenes for the first subject he filmed since returning West, and the next picture to be filmed is an adaptation from Zane Grey's novel, "The Lone Star Ranger," and following this will come "The Last of the Duanes" by the same author. After this, it is proposed that Mr. Farnum shall be starred in a massive super-production which the Fox organization propose to make a classic of the screen. Story for this is now being prepared. J. Gordon Edwards, director general, is to continue as Mr. Farnum's director in the making of all of these subjects.

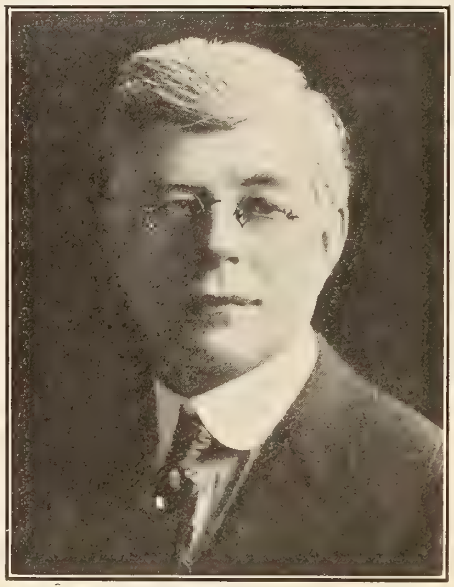
Mr. Farnum has returned from spending two weeks at Palm Springs Canyon, where the exteriors for "Wolves of the Night" were taken, and immediately preparations were made for a new picture. Living up to his past ability as a screen fighter, Mr. Farnum fought three men who had been the cause of his troubles in "Wolves of the Night," and, true to the script, was the victor of the battle against odds. Charles Clary, Lamar Johnstone and G. Raymond Nye were Farnum's opponents.

The William Fox western studio in the foothills of Hollywood was the location used for exteriors of "The Coming of the Law," being directed by Arthur Rosson, which has Tom Mix as star. It is planned that as soon as this picture is completed. Ed. Le Saint will begin the filming of "The Romance of Cow Hollow." Juanita Hansen has been engaged to play the role opposite Mix in this coming production.

General Manager Sol Wurtzel has added a number of exceptionally well-known players to the Fox list of supporting actors and actresses, and now Louise Lovely, Charles Clary, Betty Schade, Tom Santchi, Colleen Moore, Irene Rich, and a number of others are to be seen on the Fox studio stages daily working in the various productions now being made.

About Metro Players

Charles Swickard has been engaged by Metro to serve as director, and has already taken up the work of preparing to direct the next May Allison subject, which will be "Her Father's Wife," written by E. V. Durling. This has a Swiss mountain will spend ten days or two weeks in the



vicinity of Truckee, Cal. Miss Lee's most setting, and to quote Miss Allison and her director such scenery is as scarce in California as the much discussed Swiss navy.

Bert Lytell is next to play under the direction of George D. Baker, taking the role of the young minister, who during the week conducted a grocery store as chronicled in the Saturday Evening Post story, "In the Lion's Den." Alice Lake is to continue as Lytell's leading woman in this picture.

The Viola Dana Company is home from two weeks spent in the redwood timber company on exteriors for "Madelon of the Redwood," and the Nazimova organization is continuing on the production of "The Brat." Almost all of one day this latter company had the use of a block in the downtown district of Los Angeles, and made scenes using the stage entrance of Grauman's theatre. The street was roped off and all traffic was stopped.

The F. P.-Lasky Studio

The promised activities at the Lasky Hollywood studio have not materialized because of requirements in preparation of stories and settings, and but one company continues actively at work here, that finishing the C. B. De Mille Artcraft Special from the pen of Edgar Selwyn, "For Better for Worse."

Story has been prepared and filming will be started by Lila Lee and Company directed by Irvin Willat. This will be a snow picture, and while the settings are being prepared at the studio, the company recent subject filmed in Arizona and titled "Rustling a Bride," has been wholly completed.

Director James Cruze, with a company including Wallace Reid, Grace Darmond, and others, is still in Northern California making exteriors for "The Valley of Giants," and Robert Vignola is making the last scenes for the Vivian Martin picture, "A Home Town Girl," at the Morosco studios.

Tests have been made of make-up and costumes for the Capt. Robert Warwick Special Artcraft from the play, "Secret Service." Aside from the leading woman, Shirley Mason, no others have been cast for this film. Hugh Ford is to be the director.

Universal Newsettes

The Universal Company is shortly to introduce a new kind of animal pictures, and with this end in view have engaged Major Jack Allen to direct the making of these. All officers of the Universal are reticent with respect to the making of the new pictures, and about the only information given out is that Allen will direct and play the only human part in the animal comedies.

After four weeks preparatory work Allen Holubar began the filming of the coming Dorothy Phillips release, "The Light," with William Stowell and Robert Anderson in the principal roles of the supporting cast. It is expected that at least six weeks will be required for the filming of this play.

Director Paul Powell is nearing the completion of the Mary MacLaren story,

Bessie Barriscale, in the B. B. Feature, "A Trick of Fate," distributed by Robertson-Cole

"Prairie Gold," and with the assistance of his scenario writer, Elmer Elsworth, is preparing the next story. The present subject which has an exceptionally big cast of well-known players will be finished within a week.

The Lyons & Moran Company not content with one leading woman, have this week added the second in the person of Marion Mason. Mildred Moore, who has been with this company for the past several months, will also continue. Lyons and Moran have just finished filming "Fish Out of Water," and are now engaged in the making of "The Model Husband."

Universal City had more than a usual thrill this week when Charley, the big elephant, broke his chain and started to explore the San Fernando Valley. The riot call was sent to the cowboys, zoo attaches, and a posse of 200 horseman and footman were soon after the big beast that in many instances had proven to the beholder that he was temperamental. After three hours he was driven back to his barn, and induced to back in when a new chain was snapped about his left hind foot. Terror reigned throughout the entire valley while Charley was at liberty.

Harry Lyons, elder brother of Eddie Lyons, Universal comedian, died Wednesday, March 12, of heart disease, and the funeral was held Saturday, March 15. The deceased has played in films for the past three years, taking character parts under the name of Harry Nolan. He leaves a widow and children and a big circle of friends in the film colony.

Here and There

Plans are to be announced within the very near future by Thomas H. Ince for at least one company to work at New York in the making of two or three film plays for the Paramount Program. Dorothy Dalton is to be starred in these plays, and she will go East with a company as soon as the subject she is now playing in "A Man's Wife" is completed. This is now being directed by Joseph de Grasse.

The Enid Bennett Company directed by Fred Niblo has finished the filming of the story titled, "Stepping Out," and the star and friend husband, Director Niblo, are enjoying a well-earned vacation at Coronado. It is planned that several additional companies will shortly be organized at the Ince studio.

Samuel Goldwyn after five years of trying, has at last accomplished a desire—namely, that Thompson Buchanan, easily the best known young American playwright, is now a member of the Goldwyn scenario staff, which is in charge of J. G. Hawks. Mr. Goldwyn made a contract with Buchanan which becomes effective April 15, when he begins his work at the Goldwyn studios at Culver City. Buchanan will be remembered as the author of "A Woman's Way," Grace George's successful play; "Life," successful New York melodrama, and made his debut as a scenario writer with the Goldwyn production, starring Tom Moore in "Thirty a Week." The contract with Buchanan was consummated in Chicago when Mr. Goldwyn was en route to Los Angeles.

Madge Kennedy's next production is from a book and play written by Jerome K. Jerome, and its filming will present the story in its fourth form. Originally the play was produced, starring Fannie Ward, under the title of "The New Lady Bancock," next it came out as a novel under the title, "Fannie and the Servant Problem." Last season the story was used as a plot for the New Amsterdam theatre musical comedy, "The Rainbow Girl." It is not definitely stated which title will be used for the screen production. Miss Kennedy, who has enjoyed an extended vacation to the present time, will begin work in this production on Monday, March 24, under the direction of Clarence G. Badger.

Tom Moore within a few days will complete the scenes for "The City of Comrades,'" and his next vehicle is to be the screen adaptation of an extremely well-known play. Elaborate settings for this have been prepared, and cast will be named within a few days.

Tom Moore, it is stated by Mr. Goldwyn, is to continue as a Goldwyn star for the next five years, which is a corroboration of similar report carried in MOTION PICTURE NEWS several weeks ago. Moore originally made a three-year contract with the Goldwyn Film Corporation, and a few weeks ago this was extended two more years.

Plans have been perfected for the production of two new subjects at the Goldwyn studio, one to be another Rex Beach story directed by Reginald Barker, and the other a Mabel Normand subject filmed under the direction of Victor Schertzinger.

Hollywood Hookum

APRIL 5, 1919 NEWS MORE NEWS

Fair and Rainy.

Francis Ford is back.

Joe Brandt is flitting eastward.

Enid Bennett is doing housework this week.

R. Cecil Smith has bid goodbye to Pneumonia.

Dick Willis sends HOOKUM an essay on Thought.

And now we learn that George Holt is a director.

Jack Kerrigan slept through a hotel fire in Mobile, Atlanta, once.

Allen Holubar claims to have a hat that cost $57—mostly in tips.

Edith Roberts admits she is happy and contented as leading woman for Charley Ray.

And now we learn that klean kut komedies are to be made by the Kewpie Komedy Kompany.

Marie Walcamp's greatest ambition is to own a hacienda left by the Spanish settlers in California.

Jim Corbett claims the fighting game has it over the pictures in at least one respect—the clothes.

Up to the minute of going to press Charlie Chaplin had not shipped "Sunnyside" to the iaboratories.

Charley Ray admits his education has been neglected, for he does not understand the terms of a poker game.

Doug. Fairbanks was out paying social obligations Monday, and called on Bill Farnum at Bill Fox's studio.

Kathleen Kirkham, by the aid of her trusty .45, shooed a burglar out of her house at two a.m. all alone.

Tom Ince gave a New Year's party this week—he didn't lose his calendar, but just needed scenes of this kind for a Dorothy Dalton film.

J. P. McGowan has bought a bulldog to watch over his dressing room and offices while he's filming scenes to prevent further burglaries.

When J. S. Woodside, who writes pieces for the paper for Tom Ince, beats off the word "work" on the typewriter, he always begins it with a capital.

Juanita Hanson was once an extra girl, and then she got a job at thirty dollars a week. Ultimately she hopes to live down her bathing suit record.

Sam Rork is back amongst us, now general manager of the Kathrine MacDonald Pictures Corp., that has hung out its shingle at the old Biograph studios.

Frank E. Woods has supervised the production of more than 570 feature motion picture films since 1914, and still he has a smile that won't come off.

A fellow named Barrymore has come into our midst and the same floor, and hung out his shingle as representative of a certain reflector of the dramatic world.

Olive Thomas and Claire Du Brey jointly vamped the skipper of an old freighter at San Francisco when they were making scenes, and he forgot his grouch and invited 'em to call again.

Monroe Salisbury is now being referred to as the Mansfield of the Screen, and the Otis Skinner of the celluloid. Anyone familiar with stage celebrities will understand what this means.

Clarence G. Badger is to have a new home in the foothills near Hollywood, and just to be sure it's built the way he wants it to be built, he is building it himself. Some sage has said, "versatility thou art a jewel."

Jesse Hampton needed a wedding scene for "The Best Man," and secured an honest-to-goodness minister, and the bride and groom are still wondering whether they are or are not. Mr. Hampton is sure a stickler for detail.

Charley Murray's house was robbed while he and Mrs. Murray were absent from home on Sunday, March 16, and the burglars stole everything including Charley's green shirt. But they left him his green necktie for St. Patrick's Day.

Sy Snyder has compiled a glossary of film lingo which tells what all the terms regarding a film picture mean. A director, the glossary says, is the architect and builder of a picture play. If you don't believe it, ask any producer.

Kathleen O'Connor has stepped forth with a number of suggestive names for dances that may be introduced in the future. Here's a few: Stretch the garter; Slip the slipper; prance the pumps; jingle the corset, and others which Hollywood HOOKUM refrains from publishing.

Harry Leonhardt is authority for the statement that Poppy Comedies, Inc., did not have its birth on the Alexandria mystic rug, but was organized by showmen who talked show-business and cash at the same time. He further states the corporation does not propose to spend any sucker money, for it has none to spend.

Bill Wrigley, Mrs. Wrigley, son Wrigley and daughter Wrigley, and all the other Wrigleys who help to making chewing gum famous, were guests of Bill Farnum at the studio, and Bill showed 'em how proficient he is in the art of masticating the stick-with-em substance, and Bill was so good that Bill Wrigley gave him a permit to make pictures on Catalina Islands which Wrigley recently purchased.

FILMS—ONE PRICE BUSINESS?

Fluctuation of quotations for films is exceptionally well illustrated by a deal recently completed by one of our well-known coast exchange managers. A New York company wired him quotations on a special short subject ten cents a foot with two prints for the territory. The exchangeman wired back an acceptance, but the stenographer made a mistake and instead of two prints said two cents per foot. Then came another wire from the east asking "what is the best price you will pay for the territory," and Mr. Exchangeman wired back ten cents per foot for the first print and five cents per foot for the second. Whereupon he added another $100 to the profit and loss column. It is suggested by the editor of HOOKUM that Mike Rosenberg buy a dinner for film rowites of Seattle, or at least a new dress for the stenographer.

IRISH CELEBRATE BIRTHDAYS

Two well-known characters of exactly the same age celebrated their birthdays on St. Patrick's Day, the same being March 17. Friend wife of one gave a dinner party at their palatian home in Hollywood which almost ended in a row. A wonderful birthday cake containing, well, we don't know how many candles, and at least four feet in width, was brought on to the table. Mounted on the top of this was an airplane, practical in every respect and operated by an electric button at the bottom of the cake. The other celebrater and his friends were chagrined that partiality should be shown by the hostess, all thinking there should be two cakes. There were threatening clouds and riotous murmurings, and then the waiter brought on a second cake to quiet the angry mob. It was even larger than the first, and built upon the top of it was a replica of the world's greatest theatre, the million dollar temple of the cinema art, electric lights, prices and everything. This quieted everyone, and a good time was had by all—and so the birthdays of Sid Chaplin and Sid Grauman ended peacefully.

Kitty Gordon is the United Picture Theatres' star in "Playthings of Passion," in which the accompanying scenes are incorporated

Advertising Drive by the United

Trade Journals and Newspapers with Billboards in Principal Cities Exploit United Releases

J. A. BERST, President of United Picture Theatres, Inc., announces that following upon the high standard set for itself in its inaugural production with Dustin Farnum, in "The Light of Western Stars" and with releases of still greater magnitude following in quick succession, United Picture Theatres of America, Inc., is pursuing a widespread advertising and publicity campaign designed to drive home the successes already achieved and to give all possible aid and advantage to its exhibitor-members throughout the country in their exploitation of current United releases, and concentrate the attention of the movie-going public on forthcoming United offerings.

With this object in view a series of effective insert pages are being published by United in the Motion Picture Industry Journals, liberal newspaper advertising is being employed and a special billboard campaign carried out from all important centers throughout the country.

It is further announced that strikingly artistic twenty-four sheets have been produced in effective colors and designs for each of the United star attractions, Florence Reed, Kitty Gordon and Dustin Farnum, and lobby displays of a high degree of attractiveness are not the least feature in the exploitation program undertaken.

J. A. Berst, President of United, who has been on the Pacific Coast for several weeks engaged in intensive work in the interests of the United organization, is completing a tour of constructive inspection and will shortly return to his executive desk in the Mecca building.

Announcements of more than ordinary interest, it is rumored, are likely to be forthcoming upon his return to New York.

Mr. Berst reports a consensus of marked satisfaction among exhibitors throughout the country at the astonishingly high standard set by United in its releases to date. Dustin Farnum's second United feature is said especially to have received a widespread measure of exhibitor appreciation for its swiftly moving story, wonderful outdoor photography, and the effective artistry of Dustin Farnum in the star role, the laudatory comments upon this United production being the more notable in view of the difficulty that always exists in duplicating a high standard already set, which, in this case, was set by the "Light of Western Stars."

That this standard has been not only reached but exceeded is evidenced, it is said, by voluminous communication from exhibitors now playing "A Man in the Open," who testify that the second United Dustin Farnum is exceeding in box office receipts the returns of its predecessor.

Marion Davies Busy on Another Picture

After a two weeks' rest, Marion Davies, following the release by Select Pictures of "The Belle of New York," and the cutting by Allan Dwan of her comedy drama, "Getting Mary Married," will start work next week in the Paragon Studio, Fort Lee, which has just been leased for her use, on a pretentious new production, directed by Allan Dwan, the title of which has not yet been made public, according to C. F. Zittel, head of the Marion Davies Film Corp.

It is believed that the new story will be the screen version of a well-known novel, and the supporting cast will be an all-star one.

Praises Gordon Picture

"Playthings of Passion" was given a private showing before the prints were shipped to New York, and J. A. Berst, president of United Picture Theatres, Inc., saw it and praised the new Kitty Gordon picture very enthustically.

It was written by William Anthony McGuire, and directed by Wallace Worsley.

Claims Big Variety of Interesting Features

Universal states that the greatest variety of features yet assembled in an issue of the New Screen Magazine are contained in the latest issue of the Universal weekly Number Seven scheduled for release on April 4.

The first feature of the issue shows the care of dogs and cats in a big animal hospital. The manner in which bowsers' broken leg is mended, his furry coat being washed and dried by special apparatus and a course in feline dentistry are shown.

Eileen Cotty, fifteen-year-old toe danger, with the "Good-Morning, Judge," show, demonstrates one of her latest dance steps before the camera, providing the Magazine with the seventh feature of a series of "Moments With the Broadway Stage Stars."

A first view of spring styles which are evolved from sketches by Hy Mayer and displayed by models from the Wooltex studios, "Familiar Types We Read About," "Laughographs," selected from the leading newspapers of the country, scenes demonstrating the art of selecting millinery for youthful wearers, "A Saw Log Joy Ride," and "Miracles in Mud," by Willie Hopkins, complete the release.

Select's General Manager Visits Omaha

Arthur S. Kane, general manager of Select Pictures, is said to have held an enthusiastic sales conference at Omaha.

He is now closing a six weeks' tour of the largest cities throughout the South and Middle West, for the purpose of getting in closer touch with his branch managers, salesmen and especially the exhibitors personally.

The conference was held on March 17th and among those present besides Mr. Kane were C. W. Taylor, Omaha branch manager; Messrs. Leo Levy, B. T. Cale and M. A. Greenfield, roadmen, and also Harry E. Lotz, Denver branch manager for Select Pictures.

Tyrad Announces Trade Showing April 2

The first trade showing of "Your Wife and Mine" was scheduled for Wednesday, April 2, at 3 P. M., in Wurlitzer Hall, New York City. A great many state right buyers and exhibitors were expected as a general invitation to all was extended.

This is described as a super-feature made in England and France, and is controlled by Tyrad Pictures, Inc., of 729 Seventh avenue.

"In extending this invitation broadcast to the film trade, I wish to emphasize this point," said Jacques Tyrol, secretary-treasurer and director general of the corporation, "and that is that we expressly invite criticism. Our personal opinion is that in 'Your Wife and Mine' we have a rare box-office attraction, a production that will make money for the exhibitor because it has all the virtues of a tried and true money maker. And we want those who will attend our showing to tell us with all candor just what they think of it. We confidently believe that they will agree with us."

Says Picture Is Timely

An official of United Picture Theatres, Inc., says that at a time when activities for women, women's votes, congresswomen and women street car conductors are part of daily life they are presenting Kitty Gordon in a superpicture which, while in no sense carrying a mission, whether feminine or otherwise, is timely in subject and replete with modern day interest.

"Playthings of Passion," from the pen of William Anthony McGuire is described as a striking story of society and of tenement life depicting the adventures of a young society woman who interests herself in "uplift" work in the slums.

Geraghty with United

Tom J. Geraghty, formerly a New York newspaper man, has been engaged by President J. A. Berst, of United Picture Theatres, Inc., to write the scenarios of the forthcoming productions, featuring Kitty Gordon and Dustin Farnum.

Mr. Geraghty's latest endeavors have been "The Unpardonable Sin," "A Heart in Pawn" and "A One-Hundred Per-Cent American."

Gladys Brockwell, presented by William Fox in "Pitfalls of a Big City"

"The Red Lantern" is declared by Metro to be Nazimova's greatest production

Harma to Make Official "Mayflower" Picture

According to reports from England, a fine tribute has been paid to the British Film Industry. The Official Mayflower Celebration Committee, under the Presidency of His Royal Highness the Duke of Connaught, has authorized the Harma Film Company to produce the official "Mayflower" film, which will be exploited on both sides of the water in connection with the Mayflower Tercentenary.

Both President Wilson and the British Premier have expressed their interest in the project and have written to the company commending the idea, it is said.

"The plans of the 'Mayflower Celebration film,'" writes President Wilson, "interest me very much indeed, and I hope sincerely that these plans will meet with the most gratifying success. The trip of the Mayflower, as we now look back to it, has a new and fresh significance.

"It was the first movement of the shuttle which has woven so close a fabric of intimacy between the two sides of the water."

Lloyd-George says: "At this momentous time when America is indissolubly linked with us in extending liberty all over the world, the official cinematograph of the Mayflower story will do much to show the people both of America and of this country what we together owe to our forefathers, to quicken their love of Liberty and to establish that peace for which the descendants of the men of the 'Mayflower' have fought and died side by side with our British sons."

The theme of this big film is an international one, and with the official commendation of the heads of the two governments it will be looked upon on both sides of the water as a great historical production of mutual interest.

Harry Maze Jenks, the proprietor of Harma Photo-Plays, is most enthusiastic about this production, and is anxious that every detail in connection with the voyage of the Pilgrim Fathers from Plymouth Sound to America should be correct and authentic. He has just arrived in America with his technical adviser.

G. W. Bitzer Scores on Griffith Photography

No more beautiful photography has ever been seen in motion pictures, it is said, than that in "The Girl Who Stayed at Home," D. W. Griffith's latest Artcraft production, which is released March 23. This photography, of course, is the work of George William Bitzer, who has been chief cameraman for Mr. Griffith since the latter's early Biograph days. Conspicuous for their beauty are a number of portrait close-ups of Carol Dempster and Richard Barthelmess, done in Mr. Bitzer's distinctive style and by the process which he himself discovered and made first use of in Mr. Griffith's Artcraft picture, "The Greatest Thing in Life." The longer shots, too, are said to be strikingly artistic, the great director and his cameraman outdoing even the best of their former efforts.

The role which Robert Harron has in "The Girl Who Stayed at Home," is said to be probably the most interesting which that sterling young actor has yet essayed. It is that of the son of a man who owns a string of shipyards. A brother has enlisted in the army immediately after America's entrance into the war, but when our boy's card comes through Uncle Sam's mill it is found that he isn't any larger, any wiser or any better than the son of the poorest laborer in the employ of the shipyard owner. Despite the fact that the son is placed at work in the shipyard at a job the old man has decided is essential, the draft detectives insist that a woman can file time cards just as well as he can, and a few days later the young man awakes with a stiff back and sore feet, due to drilling about eight and one-half hours the preceding day. After some days of torture he learns how not to weaken. The role is said to open to Mr. Harron a new line of honors which even he himself did not know he deserved.

Jesse L. Lasky presents Fred Stone in "Johnny Get Your Gun," Artcraft release. Charles Ray appears to be making progress in "The Sheriff's Son," a Paramount. Vivian Martin stars in "Little Comrade"

Constance Talmadge in "Veiled Adventure"

"THE VEILED ADVENTURE" is the title of the Constance Talmadge production to follow her current Select release, "Experimental Marriage," which Lewis J. Selznick states is receiving an enormous volume of advance dates in first run houses throughout the country.

Julia Crawford Ivers wrote both the original story and the scenario of "The Veiled Adventure." This is the first original story to be used as picture material for Constance Talmadge this season, her most recent attractions, "Experimental Marriage," "Romance and Arabella," "Who Cares?" "A Lady's Name," "Mrs. Leffingwell's Boots," "Sauce for the Goose," and "A Pair of Silk Stockings" having been adapted from plays or novels by prominent authors.

The story is being directed by Walter Edwards, and Miss Talmadge's leading man will be Harrison Ford.

The plot of "The Veiled Adventure" concerns Geraldine Barker, a young society girl, who is engaged to Reggie Crocker. One night she finds a woman's veil in his pocket, but before she has a chance to speak to him about it, Reggie goes away on a trip, saying that he will not be home until the night their engagement is made public. In the meantime, Geraldine becomes acquainted with Dick Annesly, a diamond in the rough from Texas.

Dick has a few ideas of his own concerning women, but Geraldine takes matters in hand and proceeds to "teach him a lesson."

According to the synopsis and advance information from the coast, "The Veiled Adventure" gives promise of being one of Miss Talmadge's most pleasing vehicles. There is plenty of action and an unusually entertaining plot. Another important consideration is a very capable cast, including in addition to Mr. Ford, Stanhope Wheatcroft, Vera Doria, Rosita Marstini, T. D. Crittenden, Eddie Sutherland, Margaret Loomis and Vera Sisson.

Raver Comments Upon "As a Man Thinks"

HARRY RAVER, producer, under Four Star auspices of "As a Man Thinks," film version of Augustus Thomas' speaking stage success of that name, now practically completed, considers the new picture to be a striking illustration of the value of direct co-operation between author, producer, director and star.

"The trouble with too many so-called adaptations," said Mr. Raver, "is that they are not adaptations at all, but mere mechanical make-shifts carrying titles that are considered to have commercial value, but having little else to commend them to the exhibitor.

"Everybody familiar with Augustus Thomas' work knows that his plays, from the time he wrote 'Editha's Burglar' in 1889 up to and including his latest offering, 'The Copperhead,' now enjoying success, have been action plays—plays in which people do things every minute, as distinguished from plays in which people say much and do little.

"'Alabama,' 'Colonel Carter of Cartersville,' 'The Earl of Pawtucket,' 'The Witching Hour,' 'The Education of Mr. Pipp,' and, in fact, all of the thirty-two Thomas plays I happen to recall, are so full of action, and the plots are so cohesive, that it would be quite possible to film the original speaking stage situations and achieve fairly satisfactory pictorial drama as a result."

Claims Denver Record

Mary Miles Minter in "The Amazing Impostor," is reported to have broken all box-office records in a three-day run at the Strand theatre in Denver.

A. F. Meaghan is said to have declared that "our patrons were delighted. The story was good, photography and lighting effects superb, the cast exceedingly well chosen, settings, acting and direction above criticism."

United Publishes Some Figures

A study of figures has been published by United Picture Theatres of America, Inc. They mark the course of United's intensive campaign for stock franchise members—a campaign that began on March 3 last.

These figures are really a growth-chart. They show an increase in the number of United Theatres of more than 473 per cent. in a period of five months.

These figures, which United officials say can be vouched for before a notary if necessary, show that on August 31 last United had 374 theatres. On September 30, United had 413 theatres. On October 31 United had 494 theatres. On November 30 there were 600 theatres in United. On December 31 the number of United theatres was 923—then began the big progress in United growth. On January 31, 1919, there were 1,411 theatres enrolled in United. On February 23 the number was 1,884. On March 22 there were 2,144 United theatres in the United States.

Fine Role Selected for Earle Williams

Vitagraph reports that in selecting Frederic Van Rensselaer Dey's sensational novel, "A Gentleman of Quality," as a screen production for Earle Williams, Vitagraph gave to Mr. Williams what will rank as perhaps the most powerful role he has had sinse he played "The Christian."

He is given the opportunity to do some extremely clever character work.

Pearl White Serial Progresses

Work is progressing rapidly on the big Pearl White-Robert W. Chambers serial, "In Secret," which is being produced by George B. Seitz, Inc., for release by Pathe. This striking combination of the talents of the world's most famous serial star and America's most popular author is arousing unusual interest among exhibitors and public alike.

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the current quarter arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released previous to January 5, 1919.

PICTURE BRAND STAR RELEASED PLAN BOOK

ADELE (UNITED) KITTY GORDON (JAN. 26)............FEB. 1
(Six Parts)
"Exhibitors who are 'larry' of war pictures at this time need have no hesitancy in booking this for the full run."—M. P. News.
Exhibitor Comment—"A good picture liked by all and well produced. Big to average business." "Good, but patrons are tired of war stories. Average to big business." "Good picture. War stuff dead. Average business." "Big business two days." "Good picture. Average business. War plays dead here."
Consensus—"Good picture, good puller."

ADVENTURE SHOP, THE (VITAGRAPH) GRIFFITH (JAN. 6). JAN. 11
"Better than an average picture."—M. P. News.
Exhibitor Comment—"Fair picture." "Star not popular here. Picture not much."
Consensus—"Satisfactory picture, average puller."

AFTER THE WAR (ARGOSY) CUNARD (JAN 26)..........JAN. 11
"Timely subject possessing unusual advertising possibilities."—M. P. News.
Exhibitor Comment—"A strongly dramatic story with star's work exceptionally good, as well as her support. Another good offering for city trade. Good business." "Big business two days on this Universal Special."
Consensus—"Satisfactory production, good puller."

ALIAS MIKE MORAN (PARAMOUNT) WALLACE REID (MAR. 2) ....MAR. 29
"A real human character the centre of fine story."—M. P. News.

AMAZING IMPOSTER, THE (AMERICAN) MINTER (FEB. 2). FEB. 8
"Lots of ginger in this one. Star's features better."—M. P. News.

AMAZING WIFE, THE (UNIVERSAL) MARY MACLAREN (APR. 7) ....MAR. 29
(Six Parts)
"Here's one on which you can go the limit."—M. P. News.

AS THE SUN WENT DOWN (METRO) EDITH STOREY (FEB. 10) ....FEB. 22
"Edith Storey in screen version of Baker's play."—M. P. News.
Exhibitor Comment—"Picture just fair. Star does not draw in this house." "Has some great comedy throughout but in some places tends too much on serial order."
Consensus—"Fair picture, average puller."

BELLE OF NEW YORK, THE (SELECT) MARION DAVIES..FEB. 10
Exhibitor Comment—"With al the advertising the stage success had of the same name, one would expect to break all records with this, but nothing smashed except faith in human nature. Why try to make a screen star outof Marion Davies? It can't be done. She's no better than when she started her first Select. Average to poor business."

BETTER 'OLE, THE (WORLD) SPECIAL CAST (MAR. 17)..MAR. 8
(Seven Parts)
"Novel and very entertaining; characterizations good."—M. P. News.

BLIND MAN'S EYES (METRO) BERT LYTELL (MAR. 10)..MAR. 22
"Bert Lytell excellent in murder mystery tale."—M. P. News.

BLUFFER, THE (WORLD) ELVIDGE (JAN. 20)..........JAN. 18
"An expose of society's seamy side that is entertaining."—M. P. News.
Exhibitor Comment—"Very pleasing program offering." Average business."
Consensus—"Pleasing picture, average puller."

BONDAGE OF BARBARA, THE (GOLDWYN) MAE MARSH (FEB. 2)
Exhibitor Comment—"Poor business." "Very poor picture. But Mae Marsh does her best under the circumstances. Average to big to average business." "Mae Marsh does not draw here. Fair production to average business." "Very good picture to big business." "Drew few and pleased few."
Consensus—"Fair picture, average puller."

BONDS OF HONOR (EXHIBITORS-MUTUAL) HAYAKAWA (JAN. 19) ....FEB. 8
"This picture should not fail to please wholly."—M. P. News.
Exhibitor Comment—"Splendid in every particular." "Very good. Pleased our patrons. Big business." "A dandy picture. Very gripping. Best double exposure ever produced. All pleased." "A good drawing card. Star liked in this picture. Fell down on third day."
Consensus—"Splendid picture, strong puller."

BOOTS (PARAMOUNT) DOROTHY GISH (FEB. 16)........MAR. 15
"Star attractive and comedy dominates this picture."—M. P. News.
Exhibitor Comment—"Picture proved very satisfactory. Star very pleasing."

BRAND, THE (GOLDWYN) REX BEACH CAST (MAR. 9)..MAR. 8
(Seven Parts)
"A Rex Beach story of the far North that rings the bell."—M. P. News.

BRASS BUTTONS (AMERICAN) WILLIAM RUSSELL (MAR. 30) ....MAR. 22
"A lot of snap and zest to this comedy drama."—M. P. News.

BREED OF MEN (ARTCRAFT) W. S. HART (FEB 2)........FEB. 15
"Star registers strongly in one that should please everybody."—M. P. News.
Exhibitor Comment—"Very good. Big business. Hart will have to change his style of work. Has too many imitators. Drew a very big opening and sent them out pleased. An average Hart picture." "Bill put them in on this one and they liked it."
Consensus—"Satisfactory picture, strong puller."

BREEZY JIM (TRIANGLE) CRANE WOLBER (FEB. 23)....FEB. 22
"Shows its age plainly. Hot stuff for hero worshippers."—M. P. News.

CALL OF THE SOUL, THE (FOX) BROCKWELL) (JAN. 19) JAN. 18
"'Wronged Girl' story with few moments that appeal."—M. P. News.
Exhibitor Comment—"Pleased. We had no complaints." "Well liked. Extra big business." "Average business." "Brockwell and cast great. This should be a special. It's got the goods."
Consensus—"Satisfactory picture, good puller."

CAPTAIN'S CAPTAIN, THE (VITAGRAPH) JOYCE (JAN. 6). JAN. 4
"Popular Alice Joyce in an average story."—M. P. News.
Exhibitor Comment—"Not good. Poor business." "Joyce misplaced. Has no right in comedies. Picture not liked. Consequently business 'flopped' after opening." "Fair. Poor vehicle for Alice Joyce." "Pleased all." "Not so good as 'Everybody's Girl.'" "Average business." "Average business."
Consensus—"Fair picture, average puller."

CAROLYN OF THE CORNERS (PATHE) BESSIE LOVE (MAR. 9) ....MAR 1
"Strong story, but a little loose. Muman touches plentiful."—M. P. News.

CHEATING CHEATERS (SELECT) C. K. YOUNG (JAN. 19)..FEB. 1
"Crook play that gives star chance to do excellent work."—M. P. News.
Exhibitor Comment—"Very good. Young coming back. Big business." "Very good. Big business three days." "Superb cast. Well handled. Photography good. Pleasing and entertaining. Big business seven days."
Consensus—"Pleasing picture, big puller."

CHILD OF M'SIEU (TRIANGLE) BABY MARIE OSBORNE (FEB. 16) ....FEB. 22
"Film lacks heart interest, action and suspense."—M. P. News.
Exhibitor Comment—"Big business."

COME AGAIN SMITH (HODKINSON) J. W. KERRIGAN (FEB. 10) ....FEB. 1
"Fits the star like proverbial glove; interest is plentiful."—M. P. News.
Exhibitor Comment—"A dandy comedy drama to big business." "Picture well liked. Star just average."
Consensus—"Fine picture, good puller."

COMMON CAUSE, THE (BLACKTON-VITA) (JAN. 5)......DEC. 7-14
"Contains all elements necessary to pleasing entertainment."—M. P. News.
Exhibitor Comment—"Best war picture we have run or seen yet. Drew big business and pleased all." "Good picture but public tired of war picture. Average to poor business." "Pleased the patrons but many people do not care for war pictures. Extra big and big business."
Consensus—"Fine picture, good puller."

COMMON CLAY (PATHE) FANNIE WARD (MARCH 2)....FEB. 8
"Audience will likely praise this Ward picture."—M. P. News.
Exhibitor Comment—"Generally good picture. Good box-office attraction. Big business seven days."

COURAGE FOR TWO (WORLD) CARLYLE BLACKWELL (FEB. 17) ....FEB. 15
"Star with Miss Greeley offer fine comedy drama."—M. P. News.
Exhibitor Comment—"Big business two days."

CRAVING, THE (BLUEBIRD) FRANCIS FORD (JAN. 13)..JAN. 18
"Holds suspense clear through. Staging well done."—M. P. News.
Exhibitor Comment—"A novelty in photography, nothing more. Might go strong in 'bone-dry' territory as a 'turrible' example of what 'likker' will do to a man. Business was a poor average." "Big business."
Consensus—"Good picture, satisfactory puller."

CREAKING STAIRS (UNIVERSAL SPECIAL) MARY MACLAREN (FEB. 10)..
Exhibitor Comment—"Good story of suspense and thrills with no padding but everybody on the job every second. Big to average business."

CROOK OF DREAMS (WORLD) LOUISE HUFF (MAR. 3)....MAR. 1
"Clever story with star in appealing role."—M. P. News.
Exhibitor Comment—"A good program picture. World is waking up at last and making better stuff. Average business."

DAY DREAMS (GOLDWYN) MADGE KENNEDY (JAN. 12) JAN. 25
"One of the REAL artistic offerings; cast excellent."—M. P. News.
Exhibitor Comment—"They don't enthuse over Miss Kennedy here. This was very poor picture and our patrons said so. Poor business." "Such a picture is a crime. Nobody satisfied. A shame to take the money. Never again."
Consensus—"Fair picture, average puller."

Exhibitors' Own Box Office Reports

PICTURE BRAND STAR RELEASED PLAN BOOK

DIVORCEE, THE (METRO) ETHEL BARRYMORE (JAN. 20) .JAN. 25
" Star in a brilliant screen achievement."—M. P. News.
Exhibitor Comment—" The sort of a picture that will fill your house and cure your box-office. At least in cities, but possibly will be over the heads of small town patrons. The best thing Barrymore has had in ages. And she makes the most of it." " Very good picture. Big business." " Good picture. Well liked. Average business." " Average business two days."
Consensus—" Excellent production, strong puller."

DON'T CHANGE YOUR HUSBAND (ARTCRAFT) DE MILLE'S (JAN. 26) ....FEB. 8
" Points a moral to married folk, or those to be married."—M. P. News.
Exhibitor Comment—" A very fine production. One of the best. Big business." " Extra big business seven days straight." " This with Arbuckle comedy packed them in and patrons raved over the feature." " Extra big business seven days." " Great picture, tremendous drawing power."
Consensus—" Excellent production, strong puller."

DRIFTERS, THE (HODKINSON) KERRIGAN(JAN. 6).....
Exhibitor Comment—" Story, star and cast very good. Photography and direction good. Finishing poor. Very spotted and the titles all exceptionally dark, detracting greatly from good qualities of production. A fault that this producer don't remedy, even with all the complaints." " Only average. Long time since we had an old-time Kerrigan picture."
Consensus—" Satisfactory picture, average puller."

DUB, THE (PARAMOUNT) WALLACE REID (JAN. 19)......JAN. 25
" Well produced and entertaining farce of crook sort."—M. P. News.
Exhibitor Comment—" Excellent picture." " Immense." " Good picture, average drawiug power." " A fair Reid picture. Big business." " Average business. Star well liked here. Story well done. Regular program release. 'Good picture' is the verdict." " A rattling good program offering. Will please any class audience."
Consensus—" Excellent production, good puller."

ECHO OF YOUTH, THE (GRAPHIC) SPECIAL CAST (FEB. 16) ....MAR. 8
" Cast is good and picture is clean and compelling."—M. P. News.

ENCHANTED BARN, THE (VITAGRAPH) BESSIE LOVE (JAN. 27) ....JAN. 25
" Has all good points necessary to interesting picture."—M. P. News.
Exhibitor Comment—" Very good. Average business."

END OF THE GAME, THE (HODKINSON) J. WARREN KERRIGAN (MAR. 23)........MAR. 29
" Too much footage in this Western of '49 days."—M. P. News.

FAITH (METRO) BERT LYTELL (FEB. 3)........FEB. 8
" Picture with deep appeal and excellent star."—M. P. News.
Exhibitor Comment—" Only fair. Star is capable of bigger and better things. Average and poor business." " Just another of those pictures that make Metro the most consistent program on the market." " A peculiar type of picture in that it was so simple, but handled in a way that put it over big. Big business."
Consensus—" Satisfactory picture, average puller."

FALSE FACES, THE (PARAMOUNT-ARTCRAFT) WALTHALL (FEB. 16) ....MAR 1
(Seven Parts)
" Strong melodrama of the spy sort; should please."—M. P. News.
Exhibitor Comment—" Great production. Lacks big star." " Splendid picture. Highly entertaining. Good acting. Seemingly impossible story but thrilling. Photography good. Big business seven days."
Consensus—" Excellent production, strong puller."

FIGHT FOR LOVE, A (UNIVERSAL) HARRY CAREY (MAR. 24) ....MAR. 22
" Star in strong story backed by beautiful scenes."—M. P. News.

FIGHTING DESTINY (VITAGRAPH) HARRY T. MOREY (MAR. 31) ....MAR. 29
" Star in another fine fighting picture with mystery touch."—M. P. News.

FIGHTING THROUGH (HODKINSON) E. K. LINCOLN (JAN. 27) (Six Parts) ....FEB. 1
" An example of excellent production with patriotism uppermost."—M. P. News.

FORBIDDEN ROOM, THE (FOX) GLADYS BROCKWELL (MAR. 2) ....MAR. 15
" Story of love and politics well handled."—M. P. News.
Exhibitor Comment—" Good picture. All pleased. Good continuity. Average business."

FORFEIT, THE (HODKINSON) HOUSE PETERS (MAR. 10) ....MAR. 22
" Reviewer considers picture good throughout."—M. P. News.

FOR THE FREEDOM OF THE EAST (GOLDWYN) (JAN. 19) (Six Parts) ....JAN. 25
" Has features to exploit that should put it over."—M. P. News.

FORTUNE'S CHILD (VITA.) GLADYS LESLIE (FEB. 10)..FEB. 8
" Heart appeal is there and photography and sets also good."—M. P. News.

GAMBLING IN SOULS (FOX) MADLAINE TRAVERSE (MAR. 9) ....MAR. 22
" Madlaine Traverse in story of woman's revenge."—M. P. News.

GAME IS UP, THE (BLUEBIRD) RAY-CLIFFORD (JAN. 20) JAN. 25
" Pictures in this class are rarity these days."—M. P. News.
Exhibitor Comment—" Big business." " Just under the wire. Average business."
Consensus—" Good picture, satisfactory puller."

GENTLEMAN OF QUALITY, A (VITAGRAPH) EARLE WILLIAMS (MAR. 17)........ MAR. 15
" Earle Williams in novel dual role."—M. P. News.

GIRL DODGER, THE (PARAMOUNT) CHARLES RAY (FEB. 9) ....MAR. 8
" Author comes in for big share of credit; rare comedy."—M. P. News.
Exhibitor Comment—" This is certainly Chas. Ray's best picture since 'Clodhopper' if not the best he ever made." " Gave excellent satisfaction to big business." " A dandy. Big business."
Consensus—" Excellent production, big puller."

GIRL PROBLEM, THE (VITAGRAPH) CORINNE GRIFFITH (MAR. 3) ....MAR. 1
"Matinee sort of picture; display of women's wear."—M. P. News.

PICTURE BRAND STAR RELEASED PLAN BOOK

GIRL WITH NO REGRETS, THE (FOX) PEGGY HYLAND (JAN. 26) ....FEB. 8
" Clean crook play that should give complete satisfaction."—M. P. News.
Exhibitor Comment—" Nothing big, though satisfying. A crook story with a punch." " Pleased. Average business." " Picture pleased, jumping from average to big business." " No sense to it. If Peggy makes any more like this she will be sliding pretty fast out of good company. Poor business."
Consensus—" Satisfactory picture, average puller."

GO GET 'EM GARRINGER (PATHE) FRANKLIN FARNUM-HELENE CHADWICK (MAR. 23)........MAR. 22
" A true wild and woolly one with two popular players."—M. P. News.

GOLD CURE, THE (METRO) DANA (JAN. 13)........JAN. 18
" Star's cleverness and much foolishness makes continued laugh."—M. P. News.
Exhibitor Comment—" Extra good. The best Dana production ever played. One continued laugh. Average business." " Well liked. Average business. " Big business." " Very good picture. Big business." " Wel liked. Always draws business."
Consensus—" Excellent picture, good puller."

GREAT ROMANCE, THE (SCREEN CLASSICS) LOCKWOOD (JAN. 19)........JAN. 25
(Six Parts)
" Romance and adventure story laid in beautiful setting."—M. P. News.
Exhibitor Comment—" Harold Lockwood was one of the most popular male stars on the screen. Extra big business." " Settings were remarkable. Great. Well liked. Lockwood still packs them in."
Consensus—" Excellent production, strong puller."

GREAT VICTORY, THE (SCREEN CLASSICS) (JAN. 6).......JAN. 4
" Fact and fiction combined in a war history."—M. P. News.
Exhibitor Comment—" Duck this one. Simply a rehash of old war stuff. Withdrew it third day. " If you haven't an orchestra to help put this thing over the Lord help you."
Consensus—" Ordinary picture. satisfactory puller."

HAND INVISIBLE, THE (WORLD) MONTAGU LOVE (MAR. 17) ....MAR. 15
" Star's vehicle marks Harry Hoyt's directorial debut."—M. P. News.

HAPPY THOUGH MARRIED (PARAMOUNT) ENID BENNETT (FEB. 23) ....MAR. 1
" Amusing film that also appeals to finer emotions."—M. P. News.
Exhibitor Comment—" Miss Bennett not popular here. Poor business." " Enid Bennett a favorite here. This picture made them like her better. A swell picture to from average to big business."
Consensus—" Fine picture, average puller."

HARD BOILED (PARAMOUNT) DOROTHY DALTON (FEB. 2) ....FEB. 15
" Light story but should please all your patrons."—M. P. News.
Exhibitor Comment—" Pleased a majority of our patrons. Big and average business." " Miss Dalton's friends were disappointed in this and the title was bad." " A very pleasing picture well done. Miss Dalton's acting very good. Big business."
Consensus—" Pleasing picture, good puller."

HEART IN PAWN, A (EXHIBITORS MUTUAL) SESSUE HAYAKAWA (MAR. 10) ....MAR. 15
" Productions like this make an Art of producing."—M. P. News.

HEART OF GOLD (WORLD) HUFF (FEB. 10)........JAN. 25
" Romance with comedy touches and plenty of suspense."—M. P. News.

HEART OF HUMANITY, THE (JEWEL) PHILLIPS (JAN. 5) JAN. 25
(Nine Parts)
" A war subject that should draw larger crowds each day."—M. P. News.
Exhibitor Comment—" We exhibited this picture four days with the last day the biggest. I consider it the best war picture I have had the pleasure of seeing. Photography and settings and direction could not be improved on. Every man, woman and child in America should see it." " Third week, dollar top, turn-away business."
Consensus—" Extraordinary production, tremendous puller."

HEART OF WETONA, THE (SELECT) N. TALMADGE (JAN. 5) JAN. 4
" The best Norma Talmadge yet."—M. P. News.
Exhibitor Comment—" Extra big business." " Average business. " Big business. Pleased." " A splendid picture well received." " Very good; one of her best." " Always good." " Second run, big business." " Probably the best picture Norma has ever had, yet did not do over average business." " Very good. Big business three days. Didn't do as well as 'Forbidden City.' "
Consensus—" Excellent production with strong drawing powers."

HELL ROARIN' REFORM (FOX) TOM MIX (FEB. 16)......MAR. 1
" Full of action and interest; star has human part."—M. P. News.
Exhibitor Comment—" Tom Mix is there with the goods. Big business." " A fine Western. Brought a big crowd, especially children. This star has arrived in force. Average business." " They came in blizzard. Smashed all records. Mix better than ever and beat Hart a mile." " Mix well liked and the picture is good. Big business."
Consensus—" Fine picture, strong puller."

HER CODE OF HONOR (UNITED) FLORENCE REED (MAR. 17) ....MAR. 15
(Six Parts)
" Brilliant star in exceptionally powerful picture."—M. P. News.

HERE COMES THE BRIDE (PARAMOUNT) J. BARRYMORE (JAN. 19) ....FEB. 1
" John Barrymore and good cast make most of usual story."—M.P.News.
Exhibitor Comment—" The question is, 'Why made?' You have to be a real high brow to get this. Poor business." " Barrymore acting either a 'drunk' or a 'nut,' hard to tell which. Medium in pleasing. Same in drawing power."
Consensus—" Fair picture, average puller."

HIDDEN TRUTH, THE (SELECT) ANNA CASE (JAN. 20)...FEB. 1
" Combination of Western Mystery, Society and Melodrama."—M.P.News
Exhibitor Comment—" Poor business."

HIGHEST TRUMP, THE (VITAGRAPH) WILLIAMS (FEB. 3) ....FEB. 1
" Entertaining spy and war drama with loads of action."—M. P. News.
Exhibitor Comment—" Good picture, average business." " Star's name got an average opening. Buried all photos pertaining to war. An excellent picture but war pictures are impossible." " Good picture but producer would do well by cutting out war stuff for a while."
Consensus—" Fine picture, good puller."

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HIS PARISIAN WIFE (ARTCRAFT) FERGUSON (JAN. 19)..FEB. 8
"Elsie Ferguson has never appeared to better advantage."—M. P. News.
Exhibitor Comment—"Very good picture. Business average. Star fairly well liked. They liked the picture better than most of her others." "A very pleasing picture for more intelligent audiences. Miss Ferguson a prime favorite. Average business."
Consensus—"Satisfactory picture, good puller."

HOOP-LA (ROBERTSON-COLE) BILLIE RHODES (JAN. 26) FEB. 22
"Another boost for Billie Rhodes; Clean comedy."—M. P. News.
Exhibitor Comment—Good. Star and picture well liked by our patrons." "Good comedy drama. Good business two days." "Star pleases and will get stronger if proper vehicles are furnished. Big to average to big business in seven-day run."
Consensus—"Fine picture, good puller."

INDESTRUCTIBLE WIFE, THE (SELECT) ALICE BRADY (JAN. 26) ....MAR. 1
"A regular matinee picture. Go easy."—M. P. News.

IN FOR THIRTY DAYS (METRO) ALLISON (JAN. 27)......JAN. 25
"An obvious comedy, but one which gets the laughs."—M. P. News.
Exhibitor Comment—"Good program picture to average business." "A very pleasing picture. Average business."
Consensus—"Good picture, average puller."

IT'S A BEAR (TRIANGLE) TAYLOR HOLMES (MAR. 16)..MAR. 15
"Should give substantial satisfaction; grins aplenty."

JANE GOES A-WOOING (PARAMOUNT) MARTIN (JAN. 5).JAN. 18
"Care given in producing it but story is not unusual."—M. P. News.
Exhibitor Comment—"Average business." "Pleasing production. Story rather weak. Has been in better ones." "Nice picture. Pleased majority. Vivian Martin becoming better liked." "Very good picture. Big business." "Cute. Not very strong story. Average business."
Consensus—"Fair picture, average puller."

JOHNNY GET YOUR GUN (ARTCRAFT) FRED STONE (MAR. 9) ....MAR. 29
"Good chance for Stone to do his acrobatics."—M. P. News.

JOHNNY-ON-THE-SPOT (METRO) HALE HAMILTON (FEB. 17) ....MAR. 1
"Average comedy drama made interesting because of star."—M. P. News.
Exhibitor Comment—"Sent 'em away talking. Big business first day and extra big business second day (Saturday)." "Good picture. Average business."
Consensus—"Good picture, good puller."

LAMB AND THE LION, THE (ROBERTSON-COLE) (MAR. 24) ....MAR. 22
"Human story that appeals. Acting good."—M. P. News.

LAW THAT DIVIDES, THE (HODKINSON) KATHLEEN CLIFFORD (JAN. 20) ....
Exhibitor Comment—"Big business. Good program picture. Many favorable comments. Good story."

LIFE'S A FUNNY PROPOSITION (EXHIBITORS' MUTUAL) WILLIAM DESMOND (JAN. 6)..........FEB. 22
"Clean comedy situations make this a likely winner."—M. P. News.
Exhibitor Comment—"Star is new in our house. Average business. A clean picture, well liked."

LIGHT OF VICTORY, THE (UNIVERSAL SPECIAL) SALISBURY (MAR. 17) ....MAR. 15
"Holds interest throughout; hero drunk most of time."—M. P. News.
Exhibitor Comment—"Star seems to be adding to his popularity with each picture. Big business."

LIGHT OF WESTERN STARS, THE (UNITED) DUSTIN FARNUM (JAN. 5) ....OCT. 26
"Works up well in rugged outdoor atmosphere."—M. P. News.
Exhibitor Comment—"Fine picture. Big business." "Good picture, patrons pleased, broke house record." "Very good picture to big business." "Broke record on second day. Fine picture."
Consensus—"Excellent picture, big puller."

LIGHT, THE (FOX) THEDA BARA (JAN. 12)..........JAN. 25
"Bara has best story in a good while; of vampire type."—M. P. News.
Exhibitor Comment—"'Flu' scare affecting business. Average to big." "Average business." "Regular Bara stuff. Average business." "The best Bara picture for some time. Big business three days." "Average to poor business."
Consensus—"Satisfactory picture, good puller."

LION AND THE MOUSE, THE (VITAGRAPH) JOYCE (FEB. 24) ....FEB. 22
(Six Parts)
"A special of the full-blooded variety."—M. P. News.
Exhibitor Comment—"Nothing remarkable except for rare interiors. Capably directed, however. Did not attract unusually although much advertised. Perhaps beginning of Lent affected sale. Average business." "Picture will draw but not exceptionally."
Consensus—"Good picture, good puller."

LITTLE ROWDY, THE (TRIANGLE) HAZEL DALY (MAR. 23) ....MAR. 22
"Comedy drama of the lighter type; heroine pleasing."—M. P. News.

LITTLE WHITE SAVAGE, A (BLUEBIRD) CARMEL MYERS (FEB. 20)..........MAR. 1
"Story handled skillfully; holds interest throughout."—M. P. News.
Exhibitor Comment—"Average business."

LITTLE WOMEN (W. A. BRADY-PARAMOUNT) JAN. 5.....NOV. 23
(Six Parts)
"This attraction will appeal chiefly to the literary element."—M. P. News.
Exhibitor Comment—"A fine production. Neat attraction for children. Average business." "Refreshing story. Good, clean, wholesome. Story popular and much interest, especially to younger generation. Every right-thinking exhibitor should exhibit at least three or four such stories a year. It uplifts the industry. Big business seven days." "Big afternoons to average evenings."
Consensus—"Fine picture, good puller."

LONG LANE'S TURNING, THE (ROBERTSON-COLE) HENRY B. WALTHALL (FEB. 10)..........FEB. 22
"Story improbable but should please great number of fans."—M. P. News.
Exhibitor Comment—"Picture excellent, star good, weather against us.'

LOVE AUCTION, THE (FOX) PEARSON (FEB. 9)..........FEB. 22
"Charged with high power emotionalism."—M. P. News.
Exhibitor Comment—"Acting good, story poor. These kind of stories kill the picture business. Poor to average business." "Just ordinary. Average business."
Consesnus—"Fair picture, average puller."

LOVE DEFENDER, THE (WORLD) JUNE ELVIDGE (MAR. 31) ....MAR. 29
"Eternal Triangle told in simplest form."—M. P. News.

LOVE HUNGER, THE (HODKINSON) LILLIAN WALKER (FEB. 23) ....MAR. 8
"Wild melodrama; story to blame; don't blame director or star."—M. P. News.

LOVE IN A HURRY (WORLD) BLACKWELL (JAN. 13).....JAN. 11
"Nice romance against background of sane spy drama."—M. P. News.
Exhibitor Comment—"Got by and that's all." "Big to average business."
Consensus—"Pleasing picture, average puller."

LUCK AND PLUCK (FOX) GEORGE WALSH (FEB. 2)......FEB. 15
"Stunts and Speed Characterize star's latest."—M. P. News.
Exhibitor Comment—"Looks like an old-time Walsh picture." "Walsh always means S. R. O." "Walsh liked. Bad weather kept attendance down." "Walsh is a favorite for Saturday crowds, and such pictures as this seem to please the masses."
Consensus—"Fine picture. Strong puller."

MADE IN AMERICA (HODKINSON) (FEB. 16..........MAR. 1
(Eight Parts)
"Shows making of American soldier, stages of training."—M. P. News.

MAGGIE PEPPER (PARAMOUNT) ETHEL CLAYTON (FEB. 23) ....FEB. 22
"Reviewer thinks it will cause walls to bulge."—M. P. News.
Exhibitor Comment—"A disappointment in drawing power and patrons disappointed in the picture."

MANDARIN'S GOLD (WORLD) KITTY GORDON (FEB. 10)..FEB. 8
"Well cast drama sustained by expert handling and unusual atmosphere."—M. P. News.
Exhibitor Comment—"A good story capably handled by the gorgeously gowned Kittie. And her support was satisfactory. It pleased our patrons, and that's what we are in business for. Big business." "Average business two days."
Consensus—"Fine picture, good puller."

MAN HUNTER, THE (FOX) WILLIAM FARNUM (FEB 23) MAR. 8
(Six Parts)
"No chance for a kick here; fits star exceptionally well."—M. P. News.

MAN IN THE OPEN, A (UNITED) DUSTIN FARNUM (Six Parts) FEB. 23.......... FEB. 15
"Star's second 'United' is big in every respect."—M. P. News.
Exhibitor Comment—"A wonderful picture. Splendidly produced, with illustrated titles that are great. Average business."

MARRIAGE FOR CONVENIENCE, A (KEENEY-SHERRY-GENERAL) CATHERINE CALVERT (FEB. 24)..........MAR. 8
"Strong in action and character portrayals."—M. P. News.

MARRIAGE PRICE, THE (ARTCRAFT) ELSIE FERGUSON (MAR. 9) ....MAR. 29
"True to life and touches the heart strongs."—M. P. News.

MIDNIGHT PATROL, THE (SELECT) INCE CAST (FEB. 3) FEB. 22
"Production of high quality. Strong action story."—M. P. News.
Exhibitor Comment—"Big business seven days." "This kind goes over good for a change. Big to extra business."
Consensus—"Excellent production, strong puller."

MIDNIGHT ROMANCE, A (FIRST NATIONAL) ANITA STEWART (MAR. 10) ....MAR. 22
"Reviewer Peter Milne pronounces this a romantic shower bath."—M. P. News.

MIDNIGHT STAGE, THE (PATHE) KEENAN (JAN. 12).....JAN. 11
"Powerful Western with Keenan in dual role."—M. P. News.
Exhibitor Comment—"Big business." "Big business." "Great picture. Frank Keenan has no equal, but he does not draw. I never could understand why." "Everybody we talked to said they liked Keenan, but re didn't seem to build up any great following. Average business."
Consensus—"Excellent picture, strong puller."

MILLIONAIRE PIRATE, THE (BLUEBIRD) MONROE SALISBURY (FEB. 10) ....FEB. 15
"Story of impossible kind, but good acting puts it over."—M. P. News.

MISS DULCIE FROM DIXIE (VITAGRAPH) GLADYS LESLIE (MAR. 24)..........MAR. 22
"Reviewer pronounces this one a peach."—M. P. News.

MOLLY OF THE FOLLIES (AMERICAN) MARGARITA FISHER (FEB. 16) ....FEB. 15
"Should prove entertaining to all; clean theme."—M. P. News.

MORAL DEADLINE, THE (WORLD) JUNE ELVIDGE (FEB. 24) ....FEB. 22
"Familiar yet appealing plot is basis of star's vehicle."—M. P. News.

MRS. WIGGS OF THE CABBAGE PATCH (PARAMOUNT) MARGUERITE CLARK (FEB. 9)..........MAR. 1
"This is Miss Clark's best picture in a long time."—M. P. News.
Exhibitor Comment—"Gave excellent satisfaction. Big and average business." "Big business seven days." "Very pleasing. Average business."
Consensus—"Fine picture, good puller."

NATURE GIRL, THE (BLUEBIRD) MESERAU (JAN. 6)....JAN. 4
"Above the average—exteriors delight to the eye."—M. P. News.
Exhibitor Comment—"Average business." "Pleased, average business."
Consensus—"Satisfactory picture, average puller."

NEVER SAY QUIT (FOX) GEORGE WALSH (MAR. 16)....MAR. 29
"Star's stunts well shuffled with Ralph Spence's puns."—M. P. News.

OH, JOHNNY (GOLDWYN) BENNISON (JAN. 19)..........FEB. 1
"Comedy of contrasts marks Louis Bennison's screen debut."—M.P.News.
Exhibitor Comment—"Very good, but star is unknown. He should become very popular." "An extra good program feature. Here is a picture that has a little of everything. The star is a comer. A little boosting and he can't help getting business for you. Extra big business."
Consensus—"Fine picture, big puller."

OLD MAID'S BABY, THE (PATHE) BABY MARIE OSBORNE (FEB. 23) ....FEB. 15
"Weak story that little star handles well; should please."—M. P. News.

Gives You All Data on the Pictures

PICTURE BRAND STAR RELEASED PLAN BOOK

OUR TEDDY (FIRST NATIONAL) ROOSEVELT FILM (JAN. 19) (Six Parts) ....FEB. 1
“Entertaining to unusual degree; thrills enough for anyone.”—M. P. News.
Exhibitor Comment—“One of the best pictures of this kind we ever ran in our theatre, but people don’t want to be educated. They want to be amused.” “Average business three days.”
Consensus—“Ordinary production, average puller.”

OUT OF THE FOG (METRO) NAZIMOVA (FEB. 17)........FEB. 15
(Seven Parts)
“A triumph of the Pictorial Art.”—M. P. News.

OUT OF THE SHADOW (PARAMOUNT) FREDERICK (JAN. 5) ....JAN. 25
“Star strikes good one after several months.”—M. P. News.
Exhibitor Comment—“Drew well. Pleased almost every one. Frederick’s best in several months. An excellent picture. Settings beautiful.” “They liked this one. Average business” “Fine picture but did not draw.”
Consensus—“Satisfactory picture, good puller.”

PAID IN FULL (PARAMOUNT) PAULINE FREDERICK (FEB. 23) ....MAR. 8
“Star is at her best here and story is compelling.”—M. P. News.

PEGGY DOES HER DARNDEST (METRO) ALLISON (FEB. 24) ....MAR. 1
“A May Allison comedy that registers nicely.”—M. P. News.

POOR BOOB, THE (PARAMOUNT) BRYANT WASHBURN (MAR. 9)
Exhibitor Comment—“Very good comedy. Average business seven days.”

PROBATION WIFE, THE (SELECT) NORMA TALMADGE (MAR. 24) ....MAR. 22
“Norma Talmadge delightful as the probation wife.”—M. P. News.

PRODIGAL LIAR, THE (ROBERTSON-COLE) WILLIAM DESMOND (FEB. 17)......................................MAR. 8
“Helps you greet your patrons with a broad grin.”—M. P. News.
Exhibitor Comment—“Splendid Western picture. Big business two days.”

PUPPY LOVE (PARAMOUNT) LILA LEE (MAR. 2).......MAR. 29
“Youthful romance scores with Lila Lee as star.”—M. P. News.

PUT UP YOUR HANDS (AMERICAN-PATHE) MARGARITA FISHER (MAR. 16) ....MAR. 15
“Improbable plot, but should be enjoyed by all.”—M. P. News.

REBELLIOUS BRIDE, THE (FOX) PEGGY HYLAND (MAR. 23) ....MAR. 29
“Sar gives best performance in fairly amusing picture.”—M. P. News.

RESTLESS SOULS (TRIANGLE) ALMA RUBENS (FEB. 2)..FEB. 1
(Six Parts)
“Skilful handling makes delicate subject very good picture.”—M.P.News.
Exhibitor Comment—“Good picture, average business. “Picture good. Star not well enough known. No drawing power. Average business.”
Consensus—“Good picture, average puller.”

ROMANCE AND ARABELLA (SELECT) CONSTANCE TALMADGE (FEB. 3) ....FEB. 15
“Good star saves weak story; romance is keynote.”—M. P. News.
Exhibitor Comment—“She has a great following here and the picture is fine in every respect.” “Story and situations weak, but the artistry of Talmadge saves the day. She is a warm favorite here, so our patron don’t pick flaws too easily. It will please all the young folks anyway. Extra big to big business.”
Consensus—“Fine picture, good puller.”

ROMANCE OF HAPPY VALLEY, A (ARTCRAFT) D. W. GRIFFITH’S (JAN. 26)...FEB. 8
“New Griffith picture seems a sure-fire winner.”—M. P. News.
Exhibitor Comment—“Extra big business seven days.” “Pulled this off when it fell to poor business.” “Didn’t please them all, but a real good picture. Acting by all characters good. Big business.”
Consensus—“Pleasing production, average puller.”

ROPED (UNIVERSAL SPECIAL) CAREY (JAN. 18).........JAN. 4
(Six Parts)
“Star should please everybody in this production.”—M. P. News.
Exhibitor Comment—“Good picture and pleased, but opened just after the ‘Flu.’ Average business.” “Best Carey we have had. Big business.” “Crackerjack. Big business.”
Consensus—“Excellent picture, big puller.”

ROUGH NECK, THE (WORLD) LOVE (FEB. 3)..............FEB. 1
“Latest Montagu Love picture shows excellent team work.”—M.P.News.
Exhibitor Comment—“Extra big business.” “A fine picture with Montagu Love doing some of the best work of his career. Seemed to please. Average business.”
Consensus—“Fine picture, good puller.”

SANDY BURKE OF THE U-BAR-U (GOLDWYN) LOUIS BENNISON (FEB. 23) ....FEB. 15
“Western subject full of human appeal and action.”—M. P. News.
Exhibitor Comment—“They are liking Bennison here. Average business.” “Very good. They like this star here, Both of his pictures gave satisfaction and got business.”
Consensus—“Fine picture, good puller.”

SATAN, JUNIOR (METRO) VIOLA DANA (MAR. 3)........MAR. 15
“Star is excellent in new role.”—M. P. News.

SCARLET SHADOW, THE (UNIVERSAL SPECIAL) MAE MURRAY (MAR. 3) ....MAR. 15
(Six Parts)
“Fans will no doubt like this one; comedy is entertaining.”—M.P.News.

SEALED ENVELOPE, THE (BLUEBIRD) FRITZI BRUNETTE (FEB. 17) ....MAR. 8
“Will compare favorably with many successful specials.”—M. P. News.
Exhibitor Comment—“Average business.”

SEA WAIF, THE (WORLD) LOUISE HUFF (DEC. 30)......DEC. 28
“Love story made sustaining by skillful handling.”—M. P. News.
Exhibitor Comment—“Big business.” “Don’t know why but World pictures are slipping fast. Both days we showed this picture it rained, but doubt if good weather would have improved business. Poor business.”
Consensus—“Fair picture, average puller.”

SECRET GARDEN, THE (PARAMOUNT) LILA LEE (JAN. 12) ....JAN. 25
“Plenty of action but not the happy type for star.”—M. P. News.
Exhibitor Comment—“Story punk. Awful.” “Rotten pitcure. Poor business.” “Lila Lee gaining. Fair story.” “Weak, Direction fair. She will never be a star. Hasn’t the goods.” “Not a poor picture by any means, but not the sort the public desires to see this young star play in.” “Fair picture. Star new. Average business.”
Consensus—“Ordinary picture, poor puller.”

PICTURE BRAND STAR RELEASED PLAN BOOK

SHADOWS (GOLDWYN) GERALDINE FARRAR (JAN. 26)..MAR. 1
“Should break all records. Many good points shown.”—M. P. News.
Exhibitor Comment—“This subject went over very poor. Farrar not drawing as she should.” “Great. Geraldine Farrar’s best picture with Goldwyn. Big business.” “Splendid production. Big business.” “Change of weather held attendance below normal.”
Consensus—“Excellent production, strong puller.”

SHADOWS OF SUSPICION (SCREEN CLASSICS) HAROLD LOCKWOOD (FEB. 23) ....MAR. 1
“Last Lockwood picture starts well but slumps at finish.”—M. P. News.

SILENT STRENGTH (VITAGRAPH) HARRY T. MOREY (FEB. 17) FEB.15
“Dual role subject that looks good. Should please all.”—M. P. News.

SILVER GIRL, THE (PATHE) FRANK KEENAN (APR. 6)..MAR. 22
“Frank Keenan in a dominating characterization.”—M. P. News.

SILVER KING, THE (PARA-ARTC.) FAVERSHAM (JAN. 12).JAN. 18
“Melodrama that offers much chance for criticism.”—M. P. News.
Exhibitor Comment—“Good. Of the old-school type. Well produced and good cast. Average business.” “Drew fairly well. Those who saw it liked it.” “Fair production. No particular drawing power.” “Excellent subject. Pleased most everyone. Very interesting. Big business.”
Consensus—“Satisfactory picture, fair puller.”

SIS HOPKINS (GOLDWYN) MABEL NORMAND (FEB. 16).MAR. 15
“Characterization is good; picture above the average.”—M. P. News.
Exhibitor Comment—“Just the kind of pictures they want. Went over big here.” “Extra big business five days and big business two days.” “Best thing Mabel has done with Goldwyn. Seemed to please but personally I do not care for it. Average first day to big second day and extra big business third day.”
Consensus—“Satisfactory picture, big puller.”

SMILES (FOX) JANE AND KATHERINE LEE (FEB. 23)...MAR. 8
“Lee children in one that sets a record for them.”—M. P. News.

SPENDER, THE (METRO) BERT LYTELL (JAN. 6)........JAN. 4
“Excellent comedy backed by wholesome philosophy.”—M. P. News.
Exhibitor Comment—“A dandy picture to extra big business. If any other company had this they would have made it a special.” “Lyttell will soon be with the big ones. A few more good stories and he is made. This picture well liked to big business.”
Consensus—“Excellent picture, strong puller.”

SUE OF THE SOUTH (BLUEBIRD) EDITH ROBERTS (FEB. 3) ....FEB. 22
“Don’t say any more about this than you have to.”—M. P. News.

TASTE OF LIFE, A (BLUEBIRD) EDITH ROBERTS (MAR. 2) ....MAR. 15
“One that will stand boosting; story handled carefully.”—M. P. News.

TODD OF THE TIMES (PATHE) KEENAN (FEB. 9)........FEB. 1
“Star’s work is good and story has been treated well.”—M. P. News.
Exhibitor Comment—“Good actor, but has no drawing power here. Plays are too slow.”

TOTON (TRIANGLE) OLIVE THOMAS (MAR. 30)..........MAR. 29
“Looks like star’s best bet on Triangle program.”—M. P. News.

TRICK OF FATE, A (EXHIBITORS-MUTUAL) BARRISCALE (FEB. 24) ....MAR. 1
“Bessie Barriscale is doing best work of her career.”—M. P. News.
Exhibitor Comment—“Very pleasing story. Above the average program picture.”

TURN IN THE ROAD, THE (ROBERTSON-COLE) SPECIAL CAST (MAR. 24)..MAR. 29
“This one should make patrons happy; will cause talk’.’—M. P. News.

TWILIGHT (DE LUXE) DORIS KENYON (FEB. 23)......MAR. 8
(Six Parts)
“Delightful picture of youth; construction is good.”—M. P. News.

TWO BRIDES, THE (PARAMOUNT) LINA CAVALIERI (FEB. 9) ....MAR. 15
“An artistic production that also has the punch.”—M. P. News.
Exhibitor Comment—“Poor star, too old, poor business.”

UNDER THE TOP (ARTCRAFT) FRED STONE (JAN. 12)..JAN. 18
“Star’s new Artcraft stands up better than his first.”—M. P. News.
Exhibitor Comment—“A big disappointment. Just a kid picture. Nothing to it. After advertising circus clowns, lions, etc., everyone wanted to see the circus. Not an animal in it. Business poor.” “Pleased but drew poor.” “Stone seems to fail as a film attraction. Poor business.”
Consensus—“Fair picture with ordinary drawing powers.”

UNVEILING HAND, THE (WORLD) KITTY GORDON (MAR. 17) ....MAR. 8
“A melodrama that often oversteps bounds.”—M. P. News.

VAGABOND OF FRANCE, A (PATHE) KRAUSS (JAN. 25)..JAN. 18
(Four Parts)
“French-made picture shows padding. Titles need improving.”—M.P.News.
Exhibitor Comment—“Poor business.”

VENUS IN THE EAST (PARAMOUNT) WASHBURN (JAN. 26) JAN. 8
“If you get by with this picture you should be satisfied.”—M. P. News.
Exhibitor Comment—“The best picture that this star under his present management has given us.” “Reviewer said ‘Not very good.’ We say ‘Pleased a big majority. O. K.’ Very satisfactory. Pleasing. Acting O. K. A good program picture. Big to average business.”
Consensus—“Satisfactory picture, good puller.”

VIRTUOUS WIVES (FIRST NATIONAL) STEWART (JAN. 5).JAN. 11
“Lavish production marks star’s return to screen.”—M. P. News.
Exhibitor Comment—“True to the story. Wonderful cast. That’s why it broke records. Extra big business nine days and big business balance in two-weeks’ run in medium-size town.” “Did not draw extra business. If Anita don’t pull any bigger than this—good night. Average to poor business.” “Pleased the high brows. A very classy picture and great cast. Extra big business three days at advanced prices.”
Consensus—“Excellent production with exceptional drawing powers.”

WAY OF THE STRONG, THE (METRO) ANNA Q. NILSSON (MAR. 17) ....MAR. 29
“Eternal triangle picture that ranks well up to Metro average.”—M. P. News.

Index and Reports Concluded and "Flashbacks"

PICTURE BRAND STAR RELEASED PLAN BOOK

WHAT EVERY WOMAN WANTS (ROBERTSON-COLE) GRACE DARMOND (FEB. 10)..........................MAR. 8
" Looks good enough for treatment as a special production."—M.P.News.

WHAT LOVE FORGIVES (WORLD) CASTLETON (JAN. 6).JAN. 4
" Interesting with good comedy titles but not well balanced."—M.P.News.
Exhibitor Comment—" Just picture, no story or action." " Average business."
Consensus—" Fair picture with average drawing powers."

WHEN A GIRL LOVES (JEWEL) MILDRED HARRIS (APR. 7) ....MAR. 29
(Six Parts)
" Immense both from the box-office and the screen."—M. P. News.

WHEN A MAN RIDES ALONE (AMERICAN) RUSSELL (JAN. 19) ....JAN. 11
" Rapid action Western is William Russell's latest."—M. P. News.
Exhibitor Comment—" Very poor, no story, no excitement, very tiresome, clean melodrama, not one redeeming feature." " Fine picture, big business." " Nothing to say."
Consensus—" Fair picture, average puller."

WHEN MEN DESIRE (FOX) THEDA BARA (MAR. 9)......MAR. 22
" Theda Bara makes miraculous escape from Germany."—M. P. News.

WHERE THE WEST BEGINS (AMERICAN) WILLIAM RUSSELL (MAR. 2) ....MAR. 1
" Another good picture to William Russell list."—M. P. News.

WHO CARES (SELECT) CONSTANCE TALMADGE (JAN. 19) JAN. 25
" Story of light pleasing sort; should be enjoyed by all."—M. P. News.
Exhibitor omment—" Constance was winsome in this light role and gave promise of great things when she is older in the emotional scenes." " This picture was very good. A little stronger in plot and story than most of this star's pictures. Star very good. Support also very good. Big and average business."
Consensus—" Fine picture, good puller."

WHO WILL MARRY ME? (BLUEBIRD) MYERS (JAN. 27)..FEB. 8
" Comedy and pathos blended in this Universal film."—M. P. News.
Exhibitor Comment—" Good picture. Big business."

WHY GERMANY MUST PAY (SCREEN CLASSICS) (JAN. 19) JAN. 25
" German atrocities again, with a good romantic interest."—M. P. News.
Exhibitor Comment—" While war pictures are about played out, this is an exceptionally fine one and bound to draw. Excellent cast, fine story, good photography and in every way a good attraction. Advertise it 'right' and you've got something worth while. Attendance good every day. Big Sunday." " Average business."
Consesnsus—" Good picture, good puller."

WICKED DARLING, THE (UNIVERSAL) PRISCILLA DEAN (FEB. 24) ....FEB. 22
(Six Parts)
" Strong picture that keeps interest alive all through."—M. P. News.
Exhibitor Comment—" Dandy story. Universal Special's usual fine photography. Cast is headed by that 'little devil of the screen.' We claim the honor of having 'discovered' Priscilla from an exhibitor's standpoint. Fine attendance for two days."

WINNING GIRL, THE (PARAMOUNT) SHIRLEY MASON (FEB. 23) ....MAR. 22
" Shirley Mason's latest is a nice little picture."—M. P. News.
Exhibitor Comment—" A good little picture to average business."

WISHING RING MAN, THE (VITAGRAPH) BESSIE LOVE (MAR. 10) ....MAR. 8
" It's naturalness puts it over; star is good."—M. P. News.

WOMAN ON THE INDEX, THE (GOLDWYN) PAULINE FREDERICK (FEB. 23).......................................
Exhibitor Comment—" Goldwyn makes about one good picture in seven. This is not one of the seven." " I did not like it, but my audience did, so let it go at that. It lacked outdoor scenery. Too stagy." " An excellent program feature. Extra good business against big opposition."
Consensus—" Satisfactory picture, average puller."

WOMAN, WOMAN (FOX) EVELYN NESBIT (JAN. 26)....FEB. 8
" Deals boldly with sex question; morals of heroine lax."—M. P. News.
Exhibitor Comment—" Average business."

WORLD TO LIVE IN, THE (SELECT) ALICE BRADY (FEB. 17) ....MAR. 8
" Presents star in a new role; some situations exaggerated."—M.P.News.

Individual Opinions on Earlier Releases Received During the Past Week

" Girl of My Dreams" (Exhibitors-Mutual)—" Very good. Patrons were all pleased. Extra big business two days."

" Those Without Sin" (Blanche Sweet)—" Average business."

" Song of the Soul" (Alice Joyce)—" Average business."

" Under Four Flags" (World-U. S. Official)—" Big business."

" Out of the Wreck" (Kathlyn Williams)—" Poor business."

" Raffles" (State Rights)—" Good picture, but lacks star. Poor business."

" The Guilty Man" (Paramount)—" Very good, but did not come to expectations as a special. Average business."

" I'll Say So" (Fox)—" Seemed to like it. Big business."

" Playing the Game" (Paramount)—" Ray is getting stronger here all the time. Big business."

" Woman Who Gave" (Fox)—" Nothing but the star to draw and it did not satisfy those who came. Average business first day, big business second day."

" Borrowed Clothes" (Jewel)—" Advertised this as Mrs. Charles Chaplin and brought them in. Every one liked the picture. Well produced and wonderfully lighted."

" A Woman's Fool" (Universal)—" Fine picture to average business."

" Salome" (Fox)—" Padded, but fair picture. Extra big business first day then slumped to average business only at advanced prices."

" The Panther Woman" (First National)—" Average picture, but big business two days."

" Mickey" (State Rights)—" Extra big entire week after one big week at our other theatre. No comments necessary. Everyone pleased. Producer, cast, star and situations all great."

" Bondman" (Reissue)—" Very poor photography. Average business."

" Treat 'em Rough" (Fox)—" Splendid picture to big business."

" One Woman" (Select)—" Bad weather. Lost money. Don't think people liked it anyway. No one complimented it much and some said they didn't like it. Poor business."

" Up the Road with Sallie" (Select)—" Big business."

" Treat 'em Rough" (Fox)—" Mix a comer. Big business."

" Cannibals of the South Seas" (Exhibitors-Mutual)—" A very good drawing card and liked."

" Romance of Tarzan" (First National)—" First day S. R. O., second day fair. Pleased."

" Her Only Way" (Select)—" Good picture, fair business."

" The She Devil" (Fox)—" Big business in big down town house."

" Secret Marriage" (Triangle)—" Poor business."

" Bonnie Annie Laurie" (Fox)—" Average business."

" Under Four Flags" (World-U. S. Official)—" Five reels of weekly to average business."

" The Hell Cat" (Goldwyn)—" Star beginning to get them back."

" The Woman Who Gave" (Fox)—" Poor, but better than 'I Want to Forget.' Poor business."

" The Gypsy Trail" (Paramount)—" Pleased to average business."

" A Perfect Lady" (Goldwyn)—" Very good. Pleasing picture. Star popular. Average business."

" Ali Baba" (Fox)—" Good picture, but kids don't pull. Poor business."

" Cruise of the Make-Believes" (Paramount)—" Pretty. Clean. Pleasing. But don't draw."

" I'll Say So" (Fox)—" Good snappy picture. Lots of action. Not much to plot, but star puts it over. Good action picture for young folks. Big business three days."

" Make Believe Wife" (Paramount)—" Only fair picture. Average business."

" Mirandy Smiles" (Paramount)—" Only fair picture to average business."

" Sporting Life" (Paramount-Artcraft Special)—" Extra big business three days in conjunction with Arbuckle comedy."

" Women's Weapons" (Paramount)—" Average business."

" Her Great Chance" (Select)—" Brady don't go very well."

" Greatest Thing in Life" (Artcraft)—" Big business in spite of tough opposition."

" On the Quiet" (Paramount)—" Average business."

" Her Man" (Pathe)—" Average business two days."

" Marionettes" (Select)—" Average business."

" Temple of Dusk" (Exhibitors Mutual)—" The Jap came back strong to extra big business."

" Gypsy Trail" (Paramount)—" Not extra. Just fair. Average business."

" Marriage Price" (Artcraft)—" An entertaining picture. The popularity of the star drew them in and a larger part of our patrons were pleased."

" The One Woman" (Select-Special)—" Very strong dramatically. Created a great diversity of opinion. Very few of our regulars among the women patrons cared for it. Male critics on our daily papers were enthusiastic in their praise. But it did not prove a strong drawing card."

" Struggle Everlasting" (Special)—" Book this one, especially if you have middle-class to high class English speaking patronage. It's a corker all the way through, and of course Florence Reed is one of the best drawing cards we ever had in our houses. Never overlooked a bet with Florence in it."

" Japanese Nightingale" (Pathe)—" This is one of the few older pictures put out that still attracts. Fannie Ward is always a good drawing card and the picture has lost none of its charm and appeal."

" Ruling Passions" (Select Special)—" As a rule when Select puts out anything and calls it 'Special,' you can bank on it being one. This is true of 'Ruling Passions.' A wonderfully strong story with an almost flawless cast. Four days to big business."

" Tarzan of the Apes" (First National)—" Drew the same in two nights that 'Romance of Tarzan' drew in one. Exhibitors should advertise the fact that first picture would not be complete. This caused complaint from everybody."

" Rich Poor Man" (Metro)—" Bushman and Bayne drew well in a very fine and pleasing picture."

" Battling Jane" (Paramount)—" Light story but star pleases. Extra big business."

" Rosemary Climbs the Heights" (American-Pathe)—" Mary Miles Minter is a good card. Big business two days."

" Good Bye Bill" (Paramount)—" This so-called feature would make a swell two-reeler."

" Cruise of the Make-Believes" (Paramount)—" Just a fair picture. Big business."

" The Eleventh Commandment" (Ralph Ince)—" Excellent. Good business. New star for our house. Four-day run in high class down town house."

" The Gypsy Trail" (Paramount)—" Another picture like this will finish Washburn."

" The Hun Within" (Paramount)—" Extraordinary picture but the word 'Hun' killed it. If it had been given a name like 'The Mysterious Man Within' it would have gone over good. We have been Hunned to death and people hate the word, 'Hun'."

" Fedora" (Paramount)—" An average Frederick production. The kind that people don't give a continental for."

"Arizona" (Artcraft)—" Not a good Fairbanks picture. All action, no play. Average business."

" Under the Greenwood Tree" (Artcraft)—" A high art picture. Classy atmosphere. Pleased highly. Poor business two days."

" Marriage Ring" (Paramount)—" Very good Bennett picture. Better than her other ones. Big business."

" Greatest Thing in Life" (Artcraft)—" It's the best Griffith ever but had too much competition."

" Winning of Beatrice"—" Very good picture to average business."

" Hugon the Mighty" (Universal)—" Very fine picture. Well acted and one of the cleanest Northern pictures we have had. Big business."

" The Risky Road" (Universal)—" Very good picture. When playing pictures only one night one cannot judge of the drawing power."

(Continued on next page)

"Flashbacks" — New Theatres Building

"Eye for Eye" (Nazimova-Metro)—"Fascinating picture. Star does wonderful work. Extra big business."

"Too Many Millions" (Paramount)—"Average business."

"Les Miserables" (Fox)—"Extra big business. Best bet so far this season."

"City of Dim Faces" (Exhibitors Mutual)—"Average business with Hayakawa."

"The Lesson" (Select)—"Big business three days with Constance Talmadge."

"Sauce for the Goose" (Select)—"Not quite so good as most Constance Talmadge pictures. Big business."

"A Law Unto Herself" (Louise Glaum)—"Not a very strong picture. Star does not take here."

"The Lure of Luxury" (Bluebird)—"Took well with my Saturday crowd."

"Three X Gordon" (Hodkinson)—"This got over very good although didn't draw."

"Toys of Fate" (Nazimova-Metro)—"Star not known or liked here. Believe it a little of both."

"The Bells" (Keenan-Pathe)—"Pleased nobody and drew poor."

"The Goddess of Lost Lake" (Hodkinson)—"Best Louise Glaum we have ever had. Wonderful scenery. Indian type goes fine for a change. Average business."

"Unexpected Places" (Metro)—"Good. They like Bert Lytell. Average business."

"At the Mercy of Men" (Select)—"Alice Brady liked. Picture went over great at increased business the second day."

NEW THEATRES BUILDING

ARIZONA

A $10,000 motion picture theatre will be erected in Globe by D. L. Meloy, a local automobile man.

CALIFORNIA

Colusa's new Gem theatre has just been completed by Charles Kauffman.

At Pine and Ocean avenues, Long Beach, W. L. Porterfield is erecting a motion picture theatre to seat 1,400 at a cost of $50,000. The name will be the Bluff, and it will be ready for occupancy by July 1.

The new Hippodrome at San Jose has just been completed at a cost of $200,000, and seats 2,000. T. S. Montgomery and other San Jose capitalists financed it for Ackerman and Harris.

CONNECTICUT

Walter T. Murphy is erecting a motion picture theatre at New London to seat 2,700 persons.

FLORIDA

C. D. Cooley of the Strand Amusement Company at Tampa, announces that he will erect a new $100,000 theatre there at Tampa and Zack streets. It will be known as the Victory and be ready by October 1.

GEORGIA

In Columbus, on Broad street, between Eleventh and Twelfth, a new theatre will be erected to seat 700 persons.

ILLINOIS

At Sixty-third and Union streets in Chicago, a new large motion picture theatre will be erected by the Chicago United Theatres Company.

MASSACHUSETTS

Gordon's new Central Square theatre at Cambridge has been completed and has a seating capacity of 2,000.

MICHIGAN

A new motion picture theatre will be erected in Grand Rapids at the corner of Bond avenue and Crescent street. G. C. Nichols of the Superba is promoting it.

W. S. Butterfield will erect a new $175,000 Arcade theatre on South Washington avenue at Lansing.

MONTANA

At Anaconda, Jack King announces that he will erect a motion picture theatre on East Park avenue.

NEW JERSEY

Hackensack saw its new theatre completed by Manager Sam Newton. Seating capacity is 1,000.

The Broadway Amusement Company of New York City will erect a new motion picture theatre at Lakewood, on the corner of Clifton avenue and Fifth street.

Thomas F. Dolan, postmaster at Sayerville, will erect a motion picture theatre on Main street of that town.

NEW YORK

St. Mark's Amusement Company will erect a $250,000 motion picture theatre in Brooklyn at the corner of Flatbush and Seventh avenues.

At Lancaster, a motion picture theatre will be erected on Central avenue near the Protective Park entrance with a seating capacity of 800 and at a cost of $38,000.

Thomas Hogan will erect a modern motion picture theatre at Syracuse in South Salina street near Adams. It is planned to seat 1,000 persons.

Staten Island, W. Brighton, corner Nelson avenue and Amboy Road in the Great Kills section, will soon be occupied by a motion picture theatre to be erected by Lee Beggs.

OHIO

A new motion picture theatre to seat 1,500 persons, will be erected at Lima at 307-11 Market street, by the Shawnee Amusement Company.

OREGON

A combined motion picture and hall will be erected at Reedsburg by A. E. Staples of Portland.

PENNSYLVANIA

New Castle will have a new motion picture theatre on Washington street, according to announcements of Gus D. Manlo.

With a seating capacity of 2,000, a new motion picture theatre will be erected on the site of the old Gluck building at Sharon.

TEXAS

E. H. Hulsey will erect a new 3,500-seat motion picture theatre at Dallas on the present site of the Fakes Furniture Company, Pacific avenue, according to announcement.

At Norman, Ray Berry will erect a motion picture theatre near the new State University addition.

VERMONT

James H. Whitney will erect a motion picture theatre on North street, Bennington. The plans provide for a seating capacity of 500.

VIRGINIA

Jake Wells will raze the present Colonial theatre at Richmond and erect a new theatre on the site to seat 2,100 persons.

WASHINGTON

J. D. Rice of the Dream theatre at Chehalis will erect a new motion picture theatre opposite the St. Helen's Hotel. It will seat 700.

Miscellaneous Fond du Lac News

BUSINESS at the Idea for the week ending Saturday, March 22, was excellent, says Manager Holbert. Two programs that drew splendid crowds were May Allison in the five-act Metro, "In for Thirty Days," Monday and Tuesday, March 17 and 18, and Alice Brady in "The Whirlpool," Wednesday and Thursday, March 19 and 20.

THE program for the Davison theatre, Waupun, for the week ending Wednesday, March 26, was as follows: Thursday, March 20, Pauline Frederick in "Her Final Reckoning; Friday, March 21, Billy Rhodes in "Hoop-La," the big circus picture, with a Mack Sennett comedy for an additional attraction; Saturday and Sunday, March 22-23, Cecil B. DeMille's masterpiece, "Till I Come Back to You;" Monday, March 24, Geraldine Farrar in "The Turn of a Wheel;" Wednesday, March 26, Douglas Fairbanks in "Bound in Morocco."

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM COMPANY, INC.

(See Pathe Exchanges)

ARTCRAFT PICTURES

(See Famous Players-Lasky Exchanges)

BEAR STATE FILM COMPANY

(At State Right Exchanges)

The Vigilantes	

BURLINGHAM TRAVEL PICTURES

(See General Film Exchanges Through Sherry Service)

CHRISTIE FILM COMPANY COMEDIES

(At State Right Exchange)

Apr. 21—Stop-Look-Listen	1
Apr. 14—Lost—A Bridegroom	1
Apr. 7—Apartment 23	1
Mar. 31—Marrying Molly	1
Mar. 24—Brides for Two	1
Mar. 17—Oh, What a Night	1
Mar. 10—Hard Luck	1
Mar. 3—Bobby Comes Marching Home	1
Feb. 24—Welcome Home	1
Feb. 17—Four of a Kind	1
Feb. 10—Salvation Sue	1
Jan. 27—You Couldn't Blame Her	1

COSMOFOTOFILM COMPANY

(At State Right Exchanges)

The Hypocrites	6

EDUCATIONAL FILM CORP. OF AMERICA

(Through State Right and Educational Exchanges)

Mar. 24—The Passing of the Crow	1
Mar. 17—The Eagle and the Fawn	1
Mar. 3—The Washington Air Patrol	1
Feb. 24—What Is a Mexican?	1
Feb. 17—A Day with Carranza	1
Feb. 10—An Indian Love Story	1
Feb. 3—Indian Life	1
Feb. 1—Photoplay Magazine Screen Supplement	1

BLACK AND WHITE COMEDIES (International)

Mar. 24—A Smashup in China	1
Mar. 17—Judge Rumhauser's Miscue	1

BRUCE SCENICS

18—Scenic Succotash	1
17—The Lonesome Pup	1
16—Frozen Thrills	1
15—Men Met in the Mountains	1
14—Nature—Hot and Cold	1
13—Horizon Hunters	1
12—An Essay of the Hills	1
11—The Pale Pack Train	1
10—The Tides of Yesterday	1
9—Before Breakfast	1
8—The Wolf of the Teetons	1
7—Sundown	1
6—The Restless Three	1
5—The Little High Horse	1
4—The River Gray and the River Green	1
3—The Wanderer and the Whoozitt	1
2—A Wee Bit Odd	1
1—'Tis Tough to Be Tender	1

EXHIBITORS MUTUAL EXCHANGES

Apr. —Diane of the Green Van (Alma Rubens)	5
Mar. —Hearts Asleep (Bessie Barriscale)	5
Mar. —The Turn in the Road (Special Cast)	5
Mar. —A Heart in Pawn (Sessue Hayakawa)	5
Mar. —The Lamb and the Lion (Billie Rhodes)	5
Feb. —Long Lane's Turning (Henry B. Walthall)	5
Feb. —A Trick of Fate (Bessie Barriscale)	5
Feb. —The Prodigal Liar (William Desmond)	5
Feb. —Final Half; Cannibals of the South Seas	5
Feb. —What Every Woman Wants (Grace Darmond)	5
Jan. —The Eleventh Commandment (Ralph Ince Production)	5
Jan. —Hoop-La (Billie Rhodes)	5
Jan. —Bonds of Honor (Sessue Hayakawa)	5
Jan. —Life's a Funny Proposition (William Desmond)	5

STRAND COMEDIES

Mar. 23—The Way of a Maid	1
Mar. 16—His Wife's Birthday	1
Mar. 9—The Door Between	1
Mar. 2—The Wig-Wag System (Elinor Field)	1
Feb. 23—Their Baby (Elinor Field)	1
Feb. 16—Almost a Hero (Elinor Field)	1
Feb. 9—Merely Marrying Mary (Elinor Field)	1
Feb. 2—How to be Happy Though Married (Elinor Field)	1
Jan. 26—Easy Payments	1
Jan. 12—Some Mother (Elinor Field)	1
Jan. 19—No Man's Land	1

ROTHACKER OUTDOORS

Feb. 16—Out Wyoming Way	1
Feb. 9—A Bit of God's Country	1
Feb. 2—Doing the Dells	1
Jan. 26—Western Stuff	1
Jan. 19—Bulls and Bears	1
Jan. 12—Geesers and Geysers	1

FAMOUS PLAYERS—LASKY EXCHANGES

ARTCRAFT

Apr. 27—For Better—For Worse (De Mille's)	5
Apr. 20—The Money Corral (William S. Hart)	5
Apr. 20—Eyes of the Soul (Elsie Ferguson)	5
Apr. 6—Captain Kidd, Jr. (Mary Pickford)	5
Mar. 23—The Girl Who Stayed at Home (D. W. Griffith's)	5
Mar. 16—The Poppy Girl's Husband (William S. Hart)	5
Mar. 9—The Marriage Price (Elsie Ferguson)	5
Mar. 9—Johnny Get Your Gun (Fred Stone)	5

PARAMOUNT

Apr. 27—The Roaring Road (Wallace Reir)	5
Apr. 27—The Law of Men (Enid Bennett)	5
Apr. 20—Greased Lightning (Charles Ray)	5
Apr. 13—The Lady of Red Butte (Dorothy Dalton)	5
Apr. 13—Something to Do (Bryant Washburn)	5
Apr. 13—Let's Elope (Marguerite Clark)	5
Apr. 6—The Rescuing Angel (Shirley Mason)	5
Apr. 6—The Test of Honor (John Barrymore)	5
Mar. 30—Peppy Polly (Dorothy Gish)	5
Mar. 30—Little Comrade (Vivian Martin)	5
Mar. 30—The Sheriff's Son (Charles Ray)	5
Mar. 23—Pettigrew's Girl (Ethel Clayton)	5
Mar. 23—Partners Three (Enid Bennett)	5
Mar. 16—Extravagance (Dorothy Dalton)	5
Mar. 16—Three Men and a Girl (Marguerite Clark)	5
Mar. 9—The Poor Boob (Bryant Washburn)	5
Mar. 2—Alias Mike Moran (Wallace Reid)	5
Mar. 2—Puppy Love (Lila Lee)	5
Mar. 2—Good Gracious Annabelle (Billie Burke)	5

PARAMOUNT-ARTCRAFT SPECIALS

Feb. 16—The False Faces (Henry B. Walthall)	5

SUCCESS SERIES (Re-Issues)

Apr. 27—Chimmie Fadden (Victore Moore)	5
Apr. 20—Gretna Green (Marguerite Clark)	5
Apr. 13—The Dictator (John Barrymore)	5
Apr. 6—Hulda from Holland (Mary Pickford)	5
Mar. 30—Sold (Pauline Frederick)	5
Mar. 23—Rose of the Rancho (Special Cast)	5
Mar. 16—Rags (Mary Pickford)	5
Mar. 9—Freckles (Jack Pickford)	5
Mar. 2—Temptation (Geraldine Farrar)	5

TWO REEL COMEDIES

Apr. 27—The Little Widow (Sennett's)	2
Apr. 20—An Amateur Liar (Mr. and Mrs. Sidney Drew)	2
Apr. 13—The Foolish Age (Sennett's)	2
Apr. 6—The Last Bottle (Montgomery Flagg Film)	2
Mar. 30—Beresford of the Barboons (Montgomery Flagg Film)	2
Mar. 23—Reilly's Wash Day (Sennett's)	2
Mar. 16—Once a Mason (Mr. and Mrs. Sidney Drew)	2
Mar. 9—The Village Smithy (Sennett's)	2
Mar. 2—Love (Roscoe "Fatty" Arbuckle)	2
Feb. 16—The Pullman Porter (Roscoe "Fatty" Arbuckle)	2
Jan. 5—Camping Out (Roscoe "Fatty" Arbuckle)	2

SINGLE REELS

Apr. 27—Filipino School Days (Burton Holmes)	1
Apr. 27—How the Telephone Talks (Bray Pictograph)	1
Apr. 20—Some British Bits Well Done (Burton Holmes)	1
Apr. 20—Fun in Feet (Bray Pictograph)	1
Apr. 13—Land of the Mompies (Burton Holmes)	1
Apr. 13—Coal Mining (Bray Pictograph)	1
Apr. 6—Seeing Sights in London (Burton Holmes)	1
Apr. 6—Tin Can Toys (Bray Pictograph)	1
Mar. 30—Zamboanga (Burton Holmes)	1
Mar. 30—Comets (Bray Pictograph)	1
Mar. 23—Glorious Versailles (Burton Holmes)	1
Mar. 23—Indoor Gold (Bray Pictograph)	1
Mar. 16—Gay Parie in Wartime (Burton Holmes)	1
Mar. 16—Most Popular Girl in World (Bray Pictograph)	1
Mar. 9—Making Sombreros in Manila (Burton Holmes)	1
Mar. 9—Birth of a Tornado (Bray Pictograph)	1
Mar. 2—Cabaret of Old Japan (Burton Holmes)	1
Mar. 2—Hatching an Eagle a Day (Bray Pictograph)	1

FILM CLEARING HOUSE EXCHANGES

INDEPENDENT SALES CORPORATION

Dec. —Wanted for Murder (Elaine Hammerstein)	6
Dec. —A Romance in the Air (Bert Hall-Edith Day)	6

TEN-TWENTY-THIRTY SERIES

Dec. —Her Mistake (Julius Steger Production)	6
Dec. —Life's Greatest Problem (Blackton Production)	6
Dec. —A Woman's Experience (Bacon-Backer Production)	6

FIRST NATIONAL EXCHANGES

Mar. 10—A Midnight Romance (Anita Stewart)	5
Feb. 3—Our Teddy (Roosevelt Pictures)	5
Jan. 5—Virtuous Wives (Anita Stewart)	5
The Romance of Tarzan (Elmo Lincoln)	
Shoulder Arms (Charlie Chaplin)	3
Italy's Flaming Front (Italian Official War Pictures)	
Pershing's Crusaders (Official Government Feature)	
My Four Years in Germany (Ambassador Gerard's)	

Advance Information on All Film Releases

(Continued from preceding page)

FOX FILM EXCHANGES

STANDARD PICTURES

May 4—The Siren's Song (Theda Bara)	5
Apr. 20—Wolves of the Night (William Farnum)	5
Mar. 23—Thou Shalt Not (Evelyn Nesbit)	5
Mar. 9—When Men Desire (Theda Bara)	5
Feb. 23—The Man Hunter (William Farnum)	6
Feb. 9—Every Mother's Son (all-star cast)	5

VICTORY PICTURES

Apr. 13—Pitfalls of a Big City (Gladys Brockwell)	5
Mar. 30—Fighting for Gold (Tom Mix)	5
Mch. 16—Never Say Quit (George Walsh)	5
Mch. 2—The Forbidden Room (Gladys Brockwell)	5
Feb. 16—Hell Roarin' Reform (Tom Mix)	5
Feb. 2—Luck and Pluck (George Walsh)	5

EXCEL PICTURES

Apr. 6—Married in Haste (Albert Ray)	5
Mar. 23—The Rebellious Bride (Peggy Hyland)	5
Mar. 9—Gambling in Souls (Madlaine Traverse)	5
Feb. 23—Smiles (Jane and Katherine Lee)	5
Feb. 9—The Love Auction (Virginia Pearson)	5

PRODUCTIONS EXTRAORDINARY

Cleopatra (Theda Bara)	8
Les Miserables (William Farnum)	8
A Daughter of the Gods (Annette Kellerman)	8
Salome (Theda Bara)	8

THE GREAT NINE

Feb. 23—Hoodman Blind (William Farnum)	5
Feb. 16—The Darling of Paris (Theda Bara)	5
Feb. 9—The Soul of Broadway (Valeska Suratt)	5
Feb. 2—Infidelity (Dr. Rameau's)	5

SUNSHINE AND TOM MIX COMEDIES

Apr. 20—The House of Terrible Scandal	2
Apr. 6—Tom and Jerry Mix	6
Mch. 23—Money Talks	2
Mch. 9—Six-Cylinder Love (Tom Mix)	2
Feb. 23—His Musical Sneeze	2
Feb. 9—A Roman Cowboy (Tom Mix)	2

MUTT AND JEFF CARTOONS

Apr. 6—Mutt the Mutt Trainor	½
Mar. 30—A Cow's Husband	½
Mar. 23—Out and in Again	½
Mar. 16—William Hohenzollern, Sausage Maker	½
Mar. 9—Wild Waves and Angry Woman	½
Mar. 2—Firemen, Save My Child	½
Feb. 25—The Pousse Cafe	½
Feb. 16—Five Thousand Miles on a Gallon of Gas	½
Feb. 9—The Bearded Lady	½
Feb. 2—Landing An Heiress	½

FROHMAN AMUSEMENT CORPORATION

(At State Right Exchanges)

Once to Every Man (Jack Sherrill)	
My Own United States (Special Cast)	Through Metro
God's Man (H. B. Warner)	9

GARSON-NEILAN PRODUCTIONS

(Producing for Open Market)

The Unpardonable Sin (Blanche Sweet)	9
The Hushed Hour (Blanche Sweet)	

GAUMONT COMPANY

(At State Right Exchanges)

Tuesdays—Gaumont News	1
Fridays—Gaumont Graphic	1
The Real Roosevelt	2
Satan on Earth	2
The Hand of Vengeance (Serial of ten two-reel episodes)	2

GENERAL FILM EXCHANGES

KLEINE SYSTEM, GEORGE

Triple Trouble (Charley Chaplin)	
Behind the Lines in Italy	
Conquered Hearts	

SHERRY SERVICE, WILLIAM L.

Mar. 9—Marriage for Convenience (Catherine Calvert)	6
Mar. 2—Love and the Law (Edgar Lewis Production)	6
Feb. 23—Twilight (Doris Kenyon)	6
Feb. 16—Calibre 38 (Edgar Lewis Production)	6
Feb. 2—The Son of a Gun (G. M. Anderson)	5
Jan. 5—Wild Honey (Doris Kenyon)	6

BURLINGHAM TRAVEL PICTURES (Sherry Service)

The Gornergrat Railway	1
Lovely Lucerne	1
The Riviera of Lake Leman	1
Scrambles in the High Alps	1
Allied War Heroes Arrive in Switzerland	1
The Pilatus Railway	1
Unknown Switzerland (The Lotschenthal)	1
Facing Death on the Blumlisalp	1

RAINBOW COMEDIES

Hooverizing (Lillian Vera-Eddie Bouldon)	1
The Pipe of Peace (Lillian Vera-Eddie Bouldon)	1
The Camouflaged Baby (Lillian Vera-Eddie Bouldon)	1
How She Hated Men (Lillian Vera-Eddie Bouldon)	1
Some Judge (Lillian Vera-Eddie Bouldon)	1
My Lady's Slipper (Lillian Vera-Eddie Bouldon)	1
Nearly a Slacker (Lillian Vera-Eddie Bouldon)	1

AMERICAN RED CROSS

Russia a World Problem	1
New Faces for Old	1
Homeward Bound	1
Victorious Serbia	1
First Aid on the Piave	1
Rebuilding Broken Lives	1

GOLDWYN EXCHANGES

STAR SERIES

Apr. 13—One Week of Life (Pauline Frederick)	5
Apr. 6—Spotlight Sadie (Mae Marsh)	5
Mar. 30—Daughter of Mine (Madge Kennedy)	5
Mar. 16—A Man and His Money (Tom Moore)	5
Mar. 9—The Brand (Rex Beach Cast)	7
Feb. 23—The Woman on the Index (Pauline Frederick)	5
Feb. 16—Sis Hopkins (Mabel Normand)	5
Feb. 2—The Bondage of Barbara (Mae Marsh)	5
Jan. 26—Shadows (Geraldine Farrar)	6
Jan. 12—Day Dreams (Madge Kennedy)	5

BENNISON SERIES

Mar. 23—Speedy Meade (Louis Bennison)	5
Feb. 23—Sandy Burke of the U-Bar-U (Louis Bennison)	5
Jan. 19—Oh, Johnny (Louis Bennison)	5

SPECIALS

The Border Legion (Blanche Bates-Hobart Bosworth)	6
For the Freedom of the World	7
The Manx-Man	7
Social Ambition	7
Honor's Cross	7
Blue Blood	6
Rex Beach's Heart of the Sunset	6
For the Freedom of the East (Betzwood)	6

CAPITOL COMEDIES

Apr. 6—The Midnight Alarm ("Smiling Bill" Parsons)	2
Mch. 23—The Potum of Swat ("Smiling Bill" Parsons)	2
Mch. 9—The New Breakfast Food ("Smiling Bill" Parsons)	2
Feb. 23—A Master of Music ("Smiling Bill" Parsons)	2
Feb. 9—Have Another ("Smiling Bill" Parsons)	2
Jan. 26—The Big Idea ("Smiling Bill" Parsons)	2

FORD EDUCATIONAL WEEKLY

Mar. 30—What Uncle Sam Had Up His Sleeve	1
Mar. 23—A Little Bit of Heaven	1
Mar. 16—The Story of Steel	1
Mar. 9—Good to Eat	1
Mar. 2—Rough Stuff	1
Feb. 23—Where "The Spirit that Won" was Born	1
Feb. 16—Mt. Edith Cavell	1
Feb. 9—Carrying Old Glory to the Seven Seas	1
Feb. 2—Old New England	1
Jan. 26—Hang It All	1

HILLER AND WILK, INC.

(Pictures Handled in the Open Market)'

The Silent Mystery (Francis Ford Serial)	
Woman	
The Wrath of the Gods	
The Battle of Gettysburg	
Raffles, the Amateur Cracksman	

HART, FAIRBANKS, KEENAN, TALMADGE RE-ISSUES

Fifty Fifty (Norma Talmadge)	
The Social Secretary (Norma Talmadge)	
The Devil's Needle (Norma Talmadge)	
Going Straight (Norma Talmadge)	
Children in the House (Norma Talmadge)	
The Drab (Frank Keenan)	
Bride of Hate (Frank Keenan)	
The Sins Ye Do (Frank Keenan)	
Jim Grimsby's Boy (Frank Keenan)	
The Thoroughbred (Frank Keenan)	
The Americano (Douglas Fairbanks)	
The Matrimaniac (Douglas Fairbanks)	
American Aristocracy (Douglas Fairbanks)	
Manhattan Madness (Douglas Fairbanks)	
The Half Breed (Douglas Fairbanks)	
Flirting with Fate (Douglas Fairbanks)	
Reggie Mixes In (Douglas Fairbanks)	
The Good Bad Man (Douglas Fairbanks)	
Wolfe Lowry (William S. Hart)	
The Desert Man (William S. Hart)	
The Square Deal Man (William S. Hart)	
The Gunfighter (William S. Hart)	
Truthful Tulliver (William S. Hart)	
The Devil's Double (William S. Hart)	
The Return of Draw Egan (William S. Hart)	
The Dawnmaker (William S. Hart)	
Captive God (William S. Hart)	
The Patriot (William S. Hart)	

HODKINSON CORPORATION, W. W.

(See Pathe Exchanges)

INDEPENDENT SALES CORPORATION

(See Film Clearing House Exchanges)

IVAN FEATURE PRODUCTIONS

(At State Right Exchanges)

Life or Honor (Leah Baird-James Morrison)	7
Human Clay (Mollie King)	5

Advance Information on All Film Releases

(Continued from preceding page)

JEWEL PRODUCTIONS, INC.

(See Universal Exchanges)

KLEINE SYSTEM, GEORGE

(See General Film Exchanges)

KREMER FILM FEATURES, VICTOR

(Released on States Rights Basis)

Denny From Ireland (Shorty Hamilton)..........5
The Snail (Shorty Hamilton)..........5
The Ranger (Shorty Hamilton)..........5
The Pen Vultur (Shorty Hamilton)..........5

METRO EXCHANGES

Apr. 14—Out of the Depths (Bert Lytell)..........5
Apr. 7—The Island of Intrigue (May Allison)..........5
Mar. 31—Jeanne of the Gutter (Viola Dana)..........5
Mar. 24—That's Good (Hale Hamilton)..........5
Mar. 17—The Way of the Strong (Anna Q. Nilsson)..........5
Mar. 10—Blind Man's Eyes (Bert Lytell)..........5
Mar. 3—Satan Junior (Viola Dana)..........5
Feb. 24—Peggy Does Her Darndest (May Allison)..........5
Feb. 17—Johnny on the Spot (Hale Hamilton)..........5
Feb. 10—As the Sun Went Down (Edith Storey)..........5
Feb. 3—Faith (Bert Lytell)..........5

NAZIMOVA PRODUCTIONS

Feb. 17—Out of the Fog (Nazimova)..........7
Eye for Eye (Nazimova)..........7
Toys of Fate (Nazimova)..........7
Revelation (Nazimova)..........7

SCREEN CLASSICS, INC., SPECIALS

Shadow's of Suspicion (Harold Lockwood)..........5
The Great Romance (Harold Lockwood)..........6
Why Germany Must Pay (Special Cast)..........6
The Great Victory (Special Cast)..........6
Pals First (Harold Lockwood)..........6

NAZIMOVA PRODUCTIONS

(See Metro Exchanges)

OUTING-CHESTER PICTURES

(At State Right Exchanges)

7—Up in the Air After Alligators..........1
6—A Wasmanipae Week-End..........1
5—Guided and Miss Guided..........1
4—Maid, Mermaids and More Maids..........1
3—Ballahooing on the Anarika..........1
2—Teddy Birds..........1
1—From Scales to Antlers..........1

PATHE EXCHANGES

SPECIAL FEATURES

Apr. 27—Stars of Glory (Dolores Cassinelli-E. K. Lincoln)..........6
Mar. 2—Common Clay (Fannie Ward)..........7

EXTRA SELECTED STAR PHOTOPLAYS

Apr. 6—The Silver Girl (Frank Keenan)..........5
Mar. 9—Carolyn of the Corners (Bessie Love)..........5
Feb. 9—Todd of the Times (Frank Keenan)..........5

PROGRAM FEATURES

Mar. 23—Go Get 'Em Garringer (Helene Chadwick)..........5
Feb. 23—The Old Maid's Baby (Baby Marie Osborne)..........5

AMERICAN FILM COMPANY, INC.

Mar.16—Put Up Your Hands (Margarita Fisher)..........5
Mar. 2—Where the West Begins (William Russell)..........5
Feb. 16—Molly of the Follies (Margarita Fisher)..........5
Feb. 2—The Amazing Imposter (Mary Miles Minter)..........5

HODKINSON, W. W., CORPORATION

Mar. 23—The End of the Game (J. Warren Kerrigan)..........5
Mar. 9—The Forfeit (House Peters)..........5
Feb. 23—The Love Hunger (Lillian Walker)..........5
Feb. 10.—Come Again Smith (J. Warren Kerrigan)..........5

MADE IN AMERICA (Series) Hodkinson

(Eight One-Reel Episodes)

Apr. 7—Eighth, Forward—Always Forward..........1
Mar. 31—Seventh, Overseas to Victory..........1
Mar. 24—Sixth, The Hated K. P...........1
Mar. 17—Fifth, Building the Soldier..........1
Mar. 10—Fourth, Victory Army in the Making..........1
Mar. 3—Third, The Rookie..........1
Feb. 24—Second, Nine Million Answer..........1
Feb. 16—First, The Call to Arms..........1

ROLIN COMEDIES

Apr. 13—Just Dropped In (Harold Lloyd)..........1
Apr. 6—A Sammy in Siberia (Harold Lloyd)..........1
Mar. 30—Next Aisle Over (Harold Lloyd)..........1
Mar. 23—The Dutiful Dub (Harold Lloyd)..........1
Mar. 16—Look Out Below (Harold Lloyd)..........1
Mar. 9—I'm On My Way (Harold Lloyd)..........1
Mar. 2—Hoot Mon (Stan Laurel)..........1
Feb. 23—On the Fire (Harold Lloyd)..........1
Feb. 16—Toto's Troubles (Toto)..........1
Feb. 9—Ask Father (Harold Lloyd)..........1
Feb. 2—Hustling for Health (Laurel)..........1

TWO-REEL DRAMAS

Jan. 19—Corinne, Come Here (Gloria Joy)..........2
Jan. 5—I Want to Be a Lady (Gloria Joy)..........2

ONE REEL SPECIALS

Mar. 2—The Girl of Tomorrow..........1
Feb. 9—The Story of the Orange..........1

THE LIGHTNING RAIDER (Serial)

(Fifteen Two-Reel Episodes Astra Serial Starring Pearl White, Warner Oland, Henry Gsell)

Apr. 13—Fifteenth, Wu Fang Atones..........2
Apr. 6—Fourteenth, Cleared of Guilt..........2
Mar. 30—Thirteenth, the White Roses..........2
Mar. 23—Twelfth, Hurled Into Space..........2
Mar. 16—Eleventh, The Bars of Death..........2
Mar. 9—Tenth, The Baited Trap..........2
Mar. 2—Ninth, Falsely Accused..........2
Feb. 23—Eighth, The Cave of Dread..........2
Feb. 16—Seventh, Meshes of Evil..........2
Feb. 9—Sixth, The Mystic Box..........2
Feb. 2—Fifth, The Brass Key..........2
Jan. 26—Fourth, Through Doors of Steel..........2
Jan. 19—Third, Underworld Terrors..........2
Jan. 12—Second, The Counterplot..........2
Jan. 5—First, The Ebony Block..........3

THE TERROR OF THE RANGE (Serial)

(Seven Two-Reel Episodes Starring George Larkin and Bessie Compson; Produced by Diando)

Mch. 16—Seventh, Run to Earth..........2
Mch. 9—Sixth, Tangled Tales..........2
Mch. 2—Fifth, A Threat from the Past..........2
Feb. 23—Fourth, The Midnight Raid..........2
Feb. 16—Third, The Chasm of Fear..........2
Feb. 9—Second, The Hidden Chart..........2
Feb. 2—First, Prowlers of the Night..........2

NEWS AND REVIEW REELS

Sundays—Pathe Review (Educational)..........1
Wednesdays—Pathe News..........1
Saturdays—Pathe News..........1

PERRET PRODUCTIONS, LEONCE

(Producing for the Open Market)

—A Soul Adrift (Dolores Cassinelli)..........
—Stars of Glory (E. K. Lincoln-Dolores Cassinelli)..........

RAPF PRODUCTIONS, HARRY

(At State Right Exchanges)

—Wanted for Murder (Elaine Hammerstein) Ind. Sales Corp..........6
—Sins of the Children..........

RAVER PRODUCTIONS,HARRY

(At State Right Exchanges)

—The Liberator (Maciste Serial)..........

SELECT EXCHANGES

Mar. —The Probation Wife (Norma Talmadge)..........6
Mar. —Marie Ltd. (Alice Brady)..........5
Mar. —Experimental Marriage (Constance Talmadge)..........5
Feb. —The World to Live In (Alice Brady)..........5
Feb. —Children of Banishment (Mitchell Lewis)..........5
Feb. —The Belle of New York (Marion Davies)..........5
Feb. —Romance and Arabella (Constance Talmadge)..........5

SPECIALS

The Hidden Truth (Anna Case)..........5
Ruling Passions (Julia Dean-Edwin Arden)..........5
The Midnight Patrol (Ince Production)..........5
The Cavell Case (Julia Arthur)..........5
The One Woman (Special Cast)..........6

SELZNICK PICTURES CORPORATION

(No Distribution Plans Announced Yet)

—Upstairs and Down (Olive Thomas)..........5

S-L PICTURES

(No Distribution Plans Announced Yet)

Virtuous Man (E. K. Lincoln) Ralph Ince Attraction..........

SHERRY SERVICE, WILLIAM L.

(See General Film Exchanges Outside New York State)

SOUTHERN FEATURE FILM COMPANY

(At State Rights Exchanges)

Beyond the Law (Emmett Dalton)..........6

STATE RIGHT EXCHANGES

DOLL VAN FILM CORPORATION (CHICAGO)

(In Illinois, Indiana and Southern Wisconsin)

The Mad Lover..........
Public Defender..........
Carmen of the Klondike..........
The Grain of Dust..........
Hearts of the World..........
The Crucible of Life..........
Nine-tenths of the Law..........
The Belgian..........
The Zeppelin's Last Raid..........
Those Who Pay..........
Just a Woman..........

Advance Information on All Film Releases

(Continued from preceding page)

DOO LEE FILM COMPANY, INC. (NEW YORK STATE)

The Woman Who Dared	7
The Libertine	6
Babbling Tongues	7
Married in Name Only	6
Her Bargain	6
A Man's Law	5
Human Clay	5
One Law for Both	8
Sins of Ambition	7
A Slacker's Heart	7
Cleopatra	5
The Lonesome Trail	5
Mothers of Liberty	6
Gaumont News and Graphic	
Jester Comedies (Tweed Dan) once a month	2
The Silent Mystery (Serial in Fifteen Two-Reel Episodes (Francis Ford Mae Gaston and Rosemary Theby	

TRIANGLE EXCHANGES

Mar. 30—Toton (Olive Thomas-Special)	5
Mar. 23—The Little Rowdy (Hazel Daly)	5
Mar. 16—It's a Bear (Taylor Holmes-Special)	5
Mar. 9—The Railroader (George Fawcette)	5
Mar. 2—Wild Goose Chase (Hazel Daly)	5
Feb. 23—Breezy Jim (Crane Wilbur)	5
Feb. 16—Child of M'sieu (Baby Marie Osborne)	5
Feb. 9—Secret Marriage (Mary MacLaren)	5
Feb. 2—Restless Souls (Alma Rubens)	5

UNITED PICTURE THEATRES

(See World Film Exchanges)

UNIVERSAL EXCHANGES

BLUEBIRD PHOTOPLAYS

Mar. 3—A Taste of Life (Edith Roberts)	5
Feb. 24—The Little White Savage (Carmel Myers)	5
Feb. 17—The Sealed Envelope (Fritzi Brunette)	5

SPECIAL ATTRACTIONS

Apr. 14—What Am I Bid? (Mae Murray)	6
Apr. 7—The Amazing Wife (Mary Mac Laren)	6
Mar. 31—A Silk Lined Burglar (Priscilla Dean)	6
Mar. 24—A Fight for Love (Harry Carey)	6
Mar. 17—The Light of Victory (Monroe Salisbury)	5
Mar. 10—The Scarlet Shadow (Mae Murray)	6
Feb. 24—The Wicked Darling (Priscilla Dean)	6
Feb. 10—Creaking Stairs (Mary MacClaren)	6

JEWEL PRODUCTIONS, INC.

Feb. 10—The Heart of Humanity (Dorothy Phillips)	9

I-KO COMEDIES

Apr. 9—A Movie Riot (Charlie of the Orient)	2
Apr. 2—A Skate at Sea (Dorety-Novak-Reynolds)	2
Mar. 26—Gymbelles and Boneheads (L-Ko Cast)	2
Mar. 19—Hearts in Hock (Peggy Prevost)	2
Mar. 5—A Ragtime Romance (Lynch-Smith-Dunn)	2
Feb. 26—Lions and Ladies (Hardy-Mann-Gore)	2

CENTURY COMEDIES

Mar. 12—Society Stuff (Alice Howell)	2
Feb. 10—Behind the Front (Alice Howell)	2

NESTOR COMEDIES

Apr. 14—Green Eyed Johnny (Jack Dillon)	1
Apr. 7—Charlie Treats 'em Rough (Pat Sullivan Cartoon)	1
Mar. 31—Lizzie's Waterloo (Special Cast)	1
Mar. 24—A Beach Nut (Wallace Beery)	1
Mar. 17—Home Run Bill (Billy Mason)	1
Mar. 10—The Hole in the Wall (Special Cast)	1
Mar. 3—A Poor Prune (Sammie Burns)	1
Feb. 24—The Movie Queen (Jane Bernoudy)	1

LYONS-MORAN STAR COMEDIES

Apr. 14—Skidding Thrones	1
Apr. 7—State Room Secrets	1
Mar. 31—The Wife Breakers	1
Mar. 24—The Smell of the Yukon	1
Mar. 17—Lay Off	1
Mar. 10—Chicken a La King	1
Mar. 3—Oh Ethel	1
Feb. 24—Mixed Tales	1

WESTERN AND RAILROAD DRAMAS..

Apr. 19—The Honor of Men (Neal Hart)	2
Apr. 12—The Love Letter (Pete Morrison)	2
Apr. 5—Bill Brennan's Claim (Neal Hart)	2
Mar. 29—His Buddy (Pete Morrison)	2
Mar. 22—The Gun Runners (Neal Hart)	2
Mar. 15—The Black Horse Bandit (Helen Gibson—Pete Morrison)	2
Mar. 8—The Flip of a Coin (Pete Morrison)	2
Mar. 1—Riding Wild (Helen Gibson)	2
Feb. 22—Raiders of the Range (J. Warren Kerrigan)	2

THE LURE OF THE CIRCUS (Serial)

(Eighteen Two-Reel Episodes Starring Eddie Polo.)

Mar. 17—Eighteenth, The Last Trick	2
Mar. 10—Seventeenth, a Race with Time	2
Mar. 3—Sixteenth, The Knockout	2
Feb. 24—Fifteenth, The Stolen Record	2
Feb. 17—Fourteenth, Flames	2

THE RED GLOVE (Serial)

(Eighteen Two-Reel Episodes Starring Marie Walcamp)

Apr. 14—At the Mercy of a Monster	2
Apr. 7—Fourth, The Passing of Gentleman Yeoff..	2
Mar. 31—Third, The Vulture's Vengeance	2
Mar. 24—Second, The Claws of the Vulture	2
Mch. 17—First, The Pool of Mystery	2

NEWS AND MAGAZINE REELS

Mondays —Hearst News (International)	1
Wednesdays—International News	1
Fridays —Current Events (International)	1
Fridays —New Screen Magazine (Universal)	1

VITAGRAPH EXCHANGES

May 5—A Stitch in Time (Gladys Leslie)	5
Apr. 28—The Usurper (Earle Williams)	5
Apr. 21—A Yankee Princess (Bessie Love)	5
Apr. 14—The Unknown Quantity (Corinne Griffith)	5
Apr. 7—The Cambric Mask (Alice Joyce)	5
Mch. 31—Fighting Destiny (Harry T. Morey)	5
Mch. 24—Miss Dulcie from Dixie (Gladys Leslie)	5
Mch. 17—A Gentleman of Quality (Earle Williams)	5
Mch. 10—The Wishing Ring Man (Bessie Love)	5
Mch. 3—The Girl Problem (Corinne Griffith)	5
Feb. 17—Silent Strength (Harry T. Morey)	5

VITAGRAPH SPECIALS

Mch. 10—From Headquarters (Special—Anita Stewart)	5
Feb. 24—The Lion and the Mouse (Special-Alice Joyce)	6
Jan. 5—The Common Cause (Rawlinson-Breamer)	7

BIG V SPECIAL COMEDIES

Mar. 24—Jazz and Jailbirds (James Aubrey)	2
Mch. 10—Damsels and Dandies	2
Feb. 17—Scamps and Scandal	2

LARRY SEMON COMEDIES

Apr. 14—Well I'll Be	2

THE MAN OF MIGHT (Serial)

(Fifteen Two-Reel Episodes Starring William Duncan)

—Fifteenth, The Rescue	2
—Fourteenth, The Living Catapult	2
—Thirteenth, The Flood of Despair	2
—Twelfth, The Volcano's Prey	2
—Eleventh, The Ship of Dread	2
—Tenth, Double Crossed	2
—Ninth, The Crashing Horror	2
—Eighth, The One Chance	2
—Seventh, Into the Trap	2
—Sixth, The Height of Torment	2
—Fifth, The Human Shield	2
—Fourth, The Gripping Hand	2
—Third, The Creeping Death	2
—Second, The Leap Through Space	2
—First, The Riven Flag	2

THE IRON TEST (Serial)

(Fifteen Two-Reel Episodes Featuring Antonio Moreno and Carol Holloway)

Jan. 27—Fifteenth, Riding with Death	2
Jan. 20—Fourteenth, Desperate Odds	2
Jan. 13—Thirteenth, Hanging Peril	2
Jan. 6—Twelfth, The Span of Terror	2
Dec. 30—Eleventh, The Red Mask's Prey	2
Dec. 23—Tenth, In the Coils	2
Dec. 16—Ninth, The Pit of Lost Hope	2
Dec. 9—Eighth, The Man Eater	2
Dec. 2—Seventh, The Whirling Trap	2
Nov. 25—Sixth, Fiery Fate	2
Nov. 18—Fifth, The Tide of Death	2
Nov. 11—Fourth, The Noose	2
Nov. 4—Third, The Blade of Hate	2

WARREN, EDWARD, PRODUCTIONS, INC.

(At State Right Exchanges)

Weavers of Life	
Souls Redeemed	

WESTERN IMPORT COMPANY

(At State Right Exchanges)

Mickey (Mabel Normand)	

WORLD FILM EXCHANGES

Apr. 28—The Price of Doubt (All Star Cast)	5
Apr. 21—The Quickening Flame (Montagu Love-June Elvidge)	5
Apr. 14—The Scar (Kitty Gordon-Irving Cummings)	5
Apr. 7—The Little Intruder (Louise Huff-Johnny Hines)	5
Mch. 31—The Love Defender (June Elvidge)	5
Mch. 24—Hit or Miss (Carlyle Blackwell and Evelyn Greeley)	5
Mch. 17—The Hand Invisible (Montagu Love)	5
Mch. 10—The Unveiling Hand (Kitty Gordon)	5
Mch. 3—Crook of Dreams (Louise Huff)	5
Feb. 24—The Moral Deadline (June Elvidge)	5
Feb. 17—Courage for Two (Carlyle Blackwell)	5
Feb. 10—Mandarin's Gold (Kitty Gordon)	5

SPECIALS

Mar. 16—The Better 'Ole	7
Feb. 10—What Shall We Do With Him?	5
Jan. 6—Under Four Flags (Official Government Picture)	5

UNITED PICTURE THEATRES

Mar. 30—Her Code of Honor (Florence Reed)	5
Feb. 23—A Man in the Open (Dustin Farnum)	6
Jan. 26—Adele (Kitty Gordon)	6
Jan. 5—The Light of Western Stars (Dustin Farnum)	6

NEW REELS

Tuesdays—Kinograms	1
Saturdays—Kinograms	1

Simplex

Simplex

WHEN USED TO DESCRIBE A MOTION PICTURE MACHINE MEANS MORE THAN JUST A TRADE-NAME—MORE THAN AN ASSORTMENT OF GEARS AND SHAFTS.

IT REPRESENTS THE DETERMINED EFFORTS OF THE KEENEST BRAINS OF THE INDUSTRY TO GIVE TO THOSE WHO SHOW MOTION PICTURES ALL THAT CAN BE DESIRED IN SIMPLICITY—ALL THAT IS BEST IN WORKMANSHIP —ALL THAT CAN BE DEVISED IN SAFEGUARDING THE PUBLIC— AND ALL THAT IS NEEDED IN PROJECTING THE MASTERPIECES OF THE FILM MAKERS' ART IN THE MANNER IN WHICH THEY WERE INTENDED.

THE WORD "SIMPLEX" IN THE PROJECTION ROOM IS THE HALL-MARK FOR PEERLESS PROJECTION—PERFECT PROTECTION—IDEAL SELECTION.

* * *

AND TOM MOORE TOO—SAID "SIMPLEX"
FOR THE RIALTO—WASHINGTON

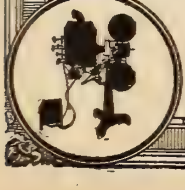
In the Rialto which was built for the showing of pictures exclusively—seating two thousand persons—embracing all that is finest and best in theatre decoration and equipment—the Simplex was selected to maintain the high standard of projection which is called for at the Rialto in order to carry out the purpose of the owners of this theatre in making it the show-place of the Capital City.

IN COLORADO TOO THE "EXTRALITE" MAKES PERMANENT FRIENDS.

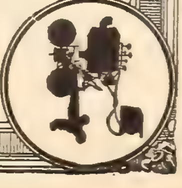
Swanson-Nolan Theatre Equipment Co.,
1514 Welton Street,
Denver, Colo.
Mr. J. J. Morgan, Manager.
Dear Sir:

We received the new shutters which you ordered for us yesterday, and they are certainly great. In connection with our 950 watt lamps we are putting on some picture, and never use over 28 amperes.

Yours respectfully,
(Signed) DICK DAVIS, Manager,
Palace Theatre,
112-114 W. Main Street,
Trinidad, Colo.



THE PRECISION MACHINE CO. INC.
317 East 34th: St— New York



We have spent much time and money in collecting and selecting practical information concerning progress, developments and opportunities in the Motion Picture Industry.

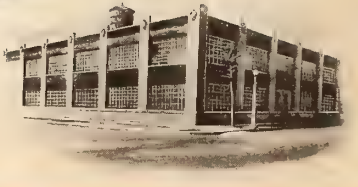
Our customers enjoy the advantage of this valuable information along with an active and powerful co-operation which is given with great good will.

We treasure the loyal confidence of our customers, and by constant vigilance and diligence, safeguard their feeling of complete satisfaction.

Quality + Service

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.



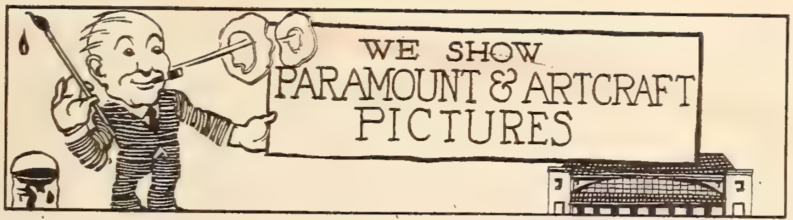
There are reasons-
Come and see them.

APRIL 12, 1919

Motion Picture News

Reg. U. S. Patent Office

DOMINATES THE FIELD



One More Big Selling Point

The public *knows* that Paramount and Artcraft Pictures are the best pictures made and that the theatre that shows them is the best place to go.

It's one more big selling point to announce "*We show Paramount and Artcraft Pictures.*" It helps bring more crowds.

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK
Artcraft Pictures

VOL. XIX-NO. 15

Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the act of March 3rd, 1879

PRICE 15 CENTS

Published Weekly—$3.00 a year

Chicago — 729 Seventh Avenue, New York — Los Angeles

GET THIS

Motion Picture News

"WHEN A GIRL LOVES"—JEWEL

Immense Both from the Box Office and from the Screen

THERE can be little, if any, doubt regarding the great value of this production, for besides offering the exhibitor a star in the person of Mrs. Charlie Chaplin, the story it presents is vitally strong, and to match its many dramatic highlights it has snatches of comedy that instantly appeal to the popular mind.

The reviewer was present at the Broadway Theatre at a crowded Saturday matinee exhibition of the film and the audience practically "ate the picture up." It was interested in the star, immensely so; there were whispers on her entrance and even the succeeding times she appeared comments could be heard throughout the house.

But "When a Girl Loves" offers real entertainment after it has drawn the crowds. The story of the bad man who assumes a minister's role, at first for evil purposes, and who is won over to the side of right by a combination of influences, proves intensely interesting.

Lois Weber in her direction of the picture has staged it with full command of her craft and has proven herself in this work excellent in the dual capacity of author and director. William Stowell makes a commanding hero.—Length, 6 reels.—*Peter Milne.*

Mildred Harris

(Mrs. Charlie Chaplin)

Supported by Wm. Stowell and great cast

In Lois Weber's First Western Photo-Dramatic Masterpiece

JEWEL

"WHEN A GIRL LOVES"

ooOOOOOO—
"Oh You Women"

ADOLPH ZUKOR presents a

JOHN ANITA

EMERSON-LOOS

PRODUCTION

"OH, YOU WOMEN!"

WITH AND

ERNEST TRUEX, LOUISE HUFF

A Paramount Picture

IT IS BOOKING NOW.

A special Paramount production, available for every exhibitor—everywhere. A roaring comedy, making fun of the feminine foibles of today—fighting with ridicule the employers who won't give back the jobs to the soldiers.

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

THE NEW ART FILM CO. PRESENTS

DOROTHY GISH

in

"Peppy Polly"

A Paramount Picture

Who Threw That Brick?

Peppy Polly—Right through a jewelry store window. And the judge said, "Three years."

You see, Polly had a pal—a poor little thing who had been sick and out of a job and had gone the easiest way. And when Polly, on a "visitors' day" saw the brutal way her little pal had been treated she decided on a clean-up.

So, to collect more evidence, Polly heaved that brick, and rode in the "black Maria."

In jail was Dr. Jim—there merely to call on his patients, of course; and the rest is a happy blending of laughs, tears and thrilling, heart-warming drama.

If you saw saucy, lovable Dorothy Gish in "Battling Jane" and as the Little Disturber in D. W. Griffith's "Hearts of the World," you'll know she gets what she goes after in "Peppy Polly"—including Dr. Jim.

By Marjorie Raynale. Scenario by M. M. Stearns. Directed by Elmer Clifton. Photographed by John Leezer. Leigh R. Smith, Technical Director.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

MARY PICKFORD

There's Money in It!

"STELLA MARIS" was a clean-up for exhibitors, "Amarilly" was a riot, a gold mine. "M'Liss," "Rebecca of Sunnybrook Farm," "Johanna Enlists"—all the Mary Pickford Artcraft pictures brought big coin into the box-office window.

Now comes another Mary Pickford picture, the first in seven months.

From a famous play by a famous author.

With the same scenarioist, director and production that made all the others big money getters.

Cash in on it! There's money in it! Big money. And it's yours.

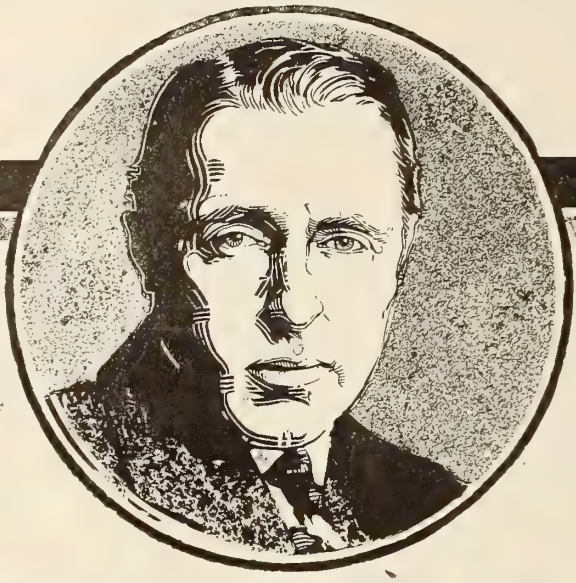
By Rida Johnson Young
Scenario by Frances Marion
Directed by William D. Taylor

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

in "Captain Kidd, Jr."

An ARTCRAFT Picture.



D.W. GRIFFITH

Presents

"The Girl Who Stayed At Home"

An ARTCRAFT Picture

WHAT people say is the strongest force in the world today. Word of mouth advertising has the biggest pull of all. These criticisms (on the opposite page) of "The Girl Who Stayed at Home" reflect the word of mouth advertising that comes to you when you show this picture.

These New York critics are not professional motion picture men. They are of the rank and file of the typical motion picture audience—the same sort of audience that comes to see your pictures. They judge just as the public judges—not alone the New York public, but the whole American public—people from all over the United States, the kind of people from the small towns and larger cities who fill the theatres of New York every night.

It's not a coincidence—there's a reason why all these laudatory criticisms agree. You will find that reason in "The Girl Who Stayed at Home."

Adapted from the story by S. E. V. Taylor
Photographed by G. W. Bitzer
Personally directed by D. W. Griffith

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

TRADE MARK ARTCRAFT PICTURES

They Say Just What Your Audiences Will Say

N. Y. Times: "The Girl Who Stayed at Home," satisfies every expectation. Judged by the Griffith standard, it is good. In some ways it even adds to its producer's long list of achievements.

Mr. Griffith has been noted for his ability to handle plots of varied and extensive range, but he *has never done it so well before* in a photoplay designed for routine exhibition. "The Girl Who Stayed at Home" is not what is called in the trade a "super-production," it is a regular Artcraft release; yet it has all of the scope and wealth of treatment that might be put into a "super" film.

Another characteristic that it shares with the greater Griffith productions is its blending of melodrama, delineation of character and humor. And, of course, Mr. Griffith's subtlety and strength in making scenes of pure beauty and of dramatic meaning, has not failed him. He is not only an artist in pictorial composition, but, by technical skill, often along original lines, he produces effects that others in time learn to imitate. No pictures seem to have the perspective of his. And when Griffith does make a close up, it is a soft, delicately shaded portrait. These remarks, while general, are pertinent here because they appertain particularly to "The Girl Who Stayed at Home."

* * *

N. Y. Morning Sun: The picture has less scenes devoted to the world conflict itself than most ambitious war pictures, but Griffith once more reveals even in the swift glimpses shown that only Napoleon, Caesar and a few others surpassed him in staging a war. In Clarine Seymour, he has a player who can do a vibratory walk that is like shaking the shimmy without music. Robert Harron, Richard Barthelmess, George Fawcett, Tully Marshall and Carol Dempster carry the honors in a cast that is heavily coated with talent.

* * *

N. Y. Morning World: An *excellent example* of the artistic work of D. W. Griffith as a producer. Makes unusually good moving picture entertainment because of its dramatic action and effective photography.

* * *

N. Y. Herald: D. W. Griffith's new photo drama combines humor with war thrills. Bobby Harron in one of the best comedy parts he has had in a long time, and Miss Clarine Seymour as a charming little cabaret dancer, were the principals in a well chosen cast.

* * *

N. Y. American: Mr. Griffith has again done something different—not only in production, but in selecting the material and the cast, and it is a happy medium that serves to introduce new faces in a Griffith production.

One of the young women is Clarine Seymour. It took the unerring eye that gave us Mary Pickford and the Gish girls to feature her.

* * *

N. Y. Telegraph: Griffith has a fortunate habit of letting his audience into the secret that he is thoroughly enjoying the discomfiture, the pangs, and the aspirations of his young heroes and heroines. He lifts the commonplace above the ordinary by means of a little gentle, kindly humor.

It is in the treatment that Griffith shows what he can do with a simple tale. He makes it all real, and so plausible, and brings it very close to every one. . . . That is where Griffith gets his audience. He appeals to them each individually.

* * *

N. Y. Telegram: Even if the circus is coming the director at the Strand Theatre is not a bit worried. This week he is projecting D. W. Griffith's new production, "The Girl Who Stayed at Home." The story is dramatic and intensely interesting, lightened with touches of genuine comedy. The pictures show the genius of Mr. Griffith as a motion picture creator.

* * *

N. Y. Post: It is a typical Griffith piece, done on a gigantic scale, with thrilling battle scenes, a host of characters, beautiful scenes, several love stories, and a plot that never lags.

* * *

N. Y. Evening Sun: The great master of battle pieces ventures to hold the fearsome incidents of the field down to due proportion in "The Girl Who Stayed at Home." In direction and photography it is in every respect worthy of Mr. Griffith.

* * *

N. Y. Globe: A series of shadow impressions of the boys who marched away, the battles they fought, and the girls they left behind them. Clarine Seymour is one of these girls—a slangy, bewitching little tomboy—and Robert Harron and Richard Barthelmess are the very appealing young veterans.

* * *

N. Y. Mail: It is the best of his Artcraft series. No one is going to complain because "The Girl Who Stayed at Home" is a war picture. For that matter, Griffith's war pictures are about the only war pictures nowadays that have any thrill in them, the only ones that offer convincing imitations of the real thing. D. W. is a whole military school in himself. You cannot describe the plot because its producer has interwoven several plots in the manner of his earlier spectacle dramas. He is the only producer who is able to do this without offering his audience a screen jig-saw puzzle.

* * *

N. Y. Journal of Commerce: There are many features displayed in D. W. Griffith's latest photoplay, "The Girl Who Stayed at Home," that are refreshingly new. It cannot be called a war play. A few short chapters deal with actual fighting and have to do exclusively with the charge and siege of one of the lost companies that faced the Germans in the Argonne. While Robert Harron, George Fawcett and Tully Marshall are seen to great advantage in the more prominent roles, the little girl who stayed at home, as played by Clarine Seymour, won the most distinction. She possesses unusual beauty and intelligence.

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

FRANK E. WOODS

Supervising Director of Paramount Productions. Famous Players-Lasky, Hollywood Studios

Supervised the following picture productions, from the selection of the story to the final editing and titling.

RELIANCE—MUTUAL (1914-15)

The Smugglers of Sligo
The Mysterious Shot
The Godfather
The Stilletto
The Return of Cal Clawson
Ashes of the Past
The Broken Bottle
The Deputy Sheriff's Star
Dad's Outlaws
The Girl in the Shack
Golden Dross
Izzy the Operator
For the Sake of Kate
The Angel of the Gulch
Silent Sandy
A Pair of Cuffs
The Rosebush of Memories
The Cowboy's Chicken Dinner
Dan Morgan's Way
The Horse Wrangler
The Vengeance of Gold
Izzy and the Diamond
The Saving of Young Anderson
The Sheriff's Prisoner
The Gunman
Izzy and His Rival
On the Border
The Bank Burglar's Fate
So Shines a Good Deed
The Wagon of Death
Izzy Gets the Wrong Bottle
For the Last Edition
The Stolen Ore
Through the Dark
The Miner's Baby
Turned Back
In the Nick of Time
The Sheriff's Choice
Broken-Nose Bailey
The High Grader
The Peach Brand
The Stolen Code
Izzy's Night Out
The Broken Barrier
Izzy the Detective
The Weaker Strain
How Izzy Was Saved
A Wife from the Country
Blue Pete's Escape
How Izzy Stuck to His Post
The Blotted Page
Sheriff for an Hour
The Availing Prayer
The Wrong Prescription
The Miner's Peril
A Woman Scorned
The Widow's Children
The Floating Call
The Hidden Message
The Boundary Line
The Double-Crossing of Slim
The Man with a Record
Your Baby and Mine
The Green Idol
The Lucky Transfer
Ex-Convict 4287
The Balance
Only a Tramp
How the Kid Went Over the Range
The Lost Shot
The Runaway Freight
Where the Mountains Meet
The Sheriff's Master
The Wireless Voice
The Badge of Office
The Tardy Cannon Ball
Bad Man Mason
The Revenue Officer's Deputy
After Twenty Years
The Express Messenger
The Love Pirate
The Beat Within
Heart Beats
The Chinese Lottery
The Death Dice
The Deputy's Chance That Won
Un-da-wa-nek
His Responsibility
They Never Knew
The Hop Smugglers
The Kaffir's Skull
The Lucky Shot
Who Shot Bud Walton
The Forest Thieves
On the Ledge
The Joke on Yellentown
The Slave Girl
The Black Sheep
Bubbling Water
The Primitive Spirit
Sympathy Sal
The Indian Changeling
Station Content
The Job and the Jewels
The Light in the Window
A Man for All That
Rose Leaves
God Is Love
The Arrow Maiden
A Breath of Summer
The Americano
The Lie
Old Mother Grey
The Pretender
Her Fairy Prince
Billie's Rescue
Fate Takes a Hand
The Bride of the Sea
The Little Boy That Once Was He
A Woman of Nerve
The Ceremonial Turquoise
The Little Orphans
The Noon Hour
The Beat of the Year
A Lucky Disappointment
Bobby's Medal
The Exposure
The Message
A Banakie Maiden
A Night's Adventure
The Lost Receipt
The Terror of the Mountains
One Flight Up
The Sea Brat
The Buried Treasure
The House of Bentley
The Baby
The Old Shoemaker
The Son of the Dog
Mike's Elopement
Added Fuel
Gridley's Wife
The Huron Converts
The Deadly Focus
The Man of It
The Race Love
One Who Serves
The Celestial Code
A Mother's Justice
Payment in Full
The Way of a Mother
The Big Brother
An Independent Woman
The Little Lumber Jack
Farewell to Thee
Editions De Luxe
A Bold Impersonation
For His Pal
The Turning Point
Hidden Crimes
The Divorcee
Little Marie
The Healers
The Fortification Plans
At the Postern Gate
The Headliner
Merely Players
The Queen of the Band
The Everliving Isle
The Cass-Janey Feud
Father and Son
A Romance of the Alps
The Stab
The Wayward Son
The Law of Success
The She Devil
The Ten O'Clock Boat
Hearts United
The "Old Batch"
The Housemaid
The Old Clothes Shop
The Choir Boys
The Silent Witness
A Bad Man and Others
The Showdown
In Old Mexico
The Stronger Man
The Indian Trapper's Vindication
The Family Doctor
The Father
A Dark Horse
The Door House Mystery
As in Days of Old
The Bread Line
The Penalty
The Law of Duty
The Crest of Von Endheim
Friends of the Sea
Her Mother's Daughter
The Bankhurst Mystery
The Decoy

MAJESTIC-MUTUAL (1914-15)

The Yegg and the Eggs
After Her Dough
Victims of Speed
The Fatal Dress Suit
The Right Dope
Nearly a Burglar's Bride
Izzy and the Bandit
Bill the Office Boy—I
The Only Clue
A City Beautiful
A Race for a Bride
The Miniature Portrait
The Painted Lady
Bill the Office Boy—II
A Red Man's Heart
Lest We Forget
Nell's Eugenic Wedding
The Song of the Shore
The Stolen Radium
The Soul of Honor
An Exciting Courtship
The Newer Woman
The Intruder
The Last Drink of Whiskey
Her Birthday Present
The Rebellion of Kitty Bell
Hubby to the Rescue
The Severed Thong
The Deceiver
The Burden
Arms and the Gringo
The White Slave Catcher
The Suffragette Battle in Nuttyville
The Angel of Contention
The Different Man
The Wheels of Destiny
The Scene of His Crime
Wrong All Around
The Old Derelict
The Lover's Gift
The Man in the Couch
The Swindlers
The Double Knot
The Mystery of the Hindu Image
Leave It to Smiley
Down by the Sounding Sea
Moonshine Molly
Bill Takes a Lady to Lunch
The Idiot
The Tavern of Tragedy
Ethel's Teacher
The Saving Flame
Her Mother's Necklace
Bill Saves the Day
Their First Acquaintance
A Lesson in Mechanics
Out of the Deputy's' Hand
A Flight for Fortune
Bill Joins the W. W. W.
A Mother's Influence
Paid with Interest
Casey's Vendetta
False Pride
The Tear That Burned
Ethel's Roof Party
The Niggard
The Folly of Ann
The Odalisque
Out Again, In Again
The Little Country Mouse
The Saving Grace
Ethel Has a Steady
Another Chance
The Sisters
A Corner in Hats
The Old Good-for-Nothing
A Question of Courage
Mr. Hadley's Uncle
Her Brave Hero
In Wildman's Land
The Old Maid
The Housebreakers
The Inner Conscience
The Second Mrs. Roebuck
A Physical Culture Romance
Granny
Frenchy
Bill Organizes a Union
The Milkfed Boy
For Those Unborn
The Mascot
Sierra Jim's Reformation
The Final Verdict
Bill Goes in Business
Every Man Has His Price
Down the Hill to Creditville
Her Awakening
Foiled Again
Meg of the Mines
The Great God Fear
Bill Manages a Prizefighter
A Mother's Trust
Out of the Air
The Million Dollar Bride
The Unpainted Portrait
Sands of Fate
Bill Spoils a Vacation
The Warning
Back to the Kitchen
For Her Father's Sins
At Dawn
In Fear of His Past
The Better Way
Her Grandparents
The Spell of the Poppy
Flooey and Axel
The Smuggler
At the Stroke of the Angelus
Ethel's Romance
The Electric Alarm
Eleven-thirty P. M.
The Rivals
A Rightful Theft
Little Dick's First Case
Out of Bondage
Gasoline Gus
Her Filmland Hero
The Living Death
Brave and Bold
Dirty Face Dan
The Burned Hand
Unwinding It
Pirates Bold
The Woman from Warrens
Where Breezes Blow
The Ash Can
The Motor-boat Bandits
Dizzy Joe's Career
Bill and Ethel at the Ball
The Old Fisherman's Story
The Record Breaker
The Baby's Ride
Vengeance is Mine
Ethel Gets the Evidence
His Lesson
Branch No. 37
Three Brothers
The Forged Testament
Ethel's Doggone Luck
The Greaser
The Old Chemist
Mixed Values
An Image of the Past
The Artist's Wife
Doctor Jim
Ethel's Deadly Alarm Clock
The Little Mother
The Fencing Master
By Fair Means or Foul
The Little Match-makers
The Highbinders
Ethel's New Dress
The Story of a Story
For the Honor of Bettina
Children of the Sea
Beautiful Love
The Kid Magicians
The Old High-chair
Mr. Wallack's Wallet
The Hired Girl
Her Oath of Vengeance
Over and Back
For Love of Mary Ellen
His Guiding Angel
The Jinx on Jenks
The Little Life Guards
Tangled Paths
The Strawman
The Deacon's Whiskers
Big Jim's Heart
The Right to Live
The Fatal Finger Prints
The Root of All Evil
Faithful to the Finish
A Child of the Surf
Hearts and Flowers
Home Again
Checkmate
The Little Soldier Man
The Comeback
Ethel's Disguise
The Mountain Girl
Beppo the Barber
A Ten Cent Adventure
The Mystic Jewel
A Chase by Moonlight
The Runaways
The Little Catamount
Safety First
Victorine
Billie Goat
Father Love
The Kinship of Courage
Providence and the Twins
The Fatal Hour
The Little Cupids
Shocking Stocking

MUTUAL MASTER PICTURES (1914-15)

The Dishonored Medal
The Lost House
The Outlaw's Revenge
A Man and His Mate
Captain Macklin
The Absentee
Strathmore
The Failure
The Fox Woman
The Wolf Man
Tricotine, the Wanderer
The Mountain Rat
The Outcast
Enoch Arden
Man's Perogative
A Child of God
The Victim
Ghosts
Up from the Depths
A Yankee from the West
Bred in the Bone
Her Shattered Idol

FINE ARTS-TRIANGLE (1916-17)

The Lamb
Old Heidelberg
Martyrs of the Alamo
The Sable Lorcha
Double Trouble
The Lily and the Rose
Jordan is a Hard Road
Flirting with Fate
The Little School Ma'am
Stranded
The Half Breed
The Marriage of Molly O
The Devil's Needle
Hell-to-pay Austin
A Child of the Paris Streets
Mr. Goode, the Samaritan
Going Straight
Reggie Mixes In
An Innocent Magdalene
A Wild Girl of the Sierras
Casey at the Bat
Cross Currents
Let Katy Do It
The Missing Links
The Wood Nymph
The Price of Power
Acquitted
His Picture in the Papers
Pillars of Society
Gretchen the Greenhorn
Daphne and the Pirate
The Flying Torpedo
Martha's Vindication
Hoodoo Ann
The Habit of Happiness
Little Meena's Romance
Sister of Six
Atta Boy's Last Race
American Aristocracy
The Microscope Mystery
The Children Pay
The Wharf Rat
The Heiress at Coffee Dan's
Nina, the Flower Girl
Jim Bludso
The Bad Boy
Betsy's Burglar
A Daughter of the Poor
Her Official Fathers
Cheerful Givers
Might and the Man
Madam Bo-Peep
Betty of Greystone
Don Quixote
The Little Liar
Diane of the Follies
Manhattan Madness
The Rummy
The Old Folks at Home
Solf for Marriage
Sunshine Dad
The Children in the House
The Good Bad-Man
Susan Rocks the Boat
Children of the Feud
The Matrimaniac
The Little Yank
The Americano
The Girl of the Timberclaims
Stage Struck
A Love Sublime
A Woman's Awakening
An Old-Fashioned Young Man
Hands Up
Souls Triumphant
Macbeth

TRIANGLE KOMEDIES (1916-

Laundry Liz
Poor Papa
The French Milliner
Everybody's Doing It
The Lady Drummer
The Mummy and the Girl
The Calico Vampire

FAMOUS PLAYERS-LASKY (1917-18-19)

The Firefly of France
Less than Kin
The Source
A Woman's Weapons
The Girl Who Came Back
The Clever Mrs. Carfax
The Mystery Girl
* Johnny Get Your Gun
Cruise of the Makebelieves
Too Many Millions
The Goat
Rimrock Jones
The Honor of His House
The Shuttle
Maggie Pepper
The Dub
Puppy Love
* Vicky Van
* Pettigrew's Girl
The Bravest Way
Under the Top
Countess Charming
Call of the East
Nan of Music Mountain
The Secret Game
Such a Little Pirate
The Widow's Might
Hidden Pearls
Jules of the Strong Heart
One More American
Jane Goes A-Wooing
The Secret Garden
Way of a Man with a Maid
Venus in the East
Believe Me, Xantippe
The White Man's Law
* Alias Mike Moran
The House of Silence
* Poor Boob
* The Winning Girl
The City of Dim Faces
* Fires of Faith
* Men, Women and Money
Molly Entangled
The Man from Funeral Range
His Majesty Bunker Bean
Sandy
* The Roaring Road
* Something to Do
The Fair Barbarian
The Petticoat Pilot
Unclaimed Goods
Mile-a-Minute Kendall

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* Not yet released.

Willis & Inglis, Personal Representatives, Los Angeles

VITAGRAPH
Albert E. Smith, *President*

The Unknown Quantity 115

In that almost bare room a young woman sat sewing at a machine. She nodded to Kenwitz as to a familiar acquaintance. One little stream of sunlight through the dingy window burnished her heavy hair to the color of an ancient Tuscan's … he flashed a rippling smile at Kenwitz a… flustered inquiry.

Kinsolvi… r and pathetic be… came into the…

The "Mary Boyne"
of one of the
Immortal

O. HENRY'S

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CORINNE GRIFFITH

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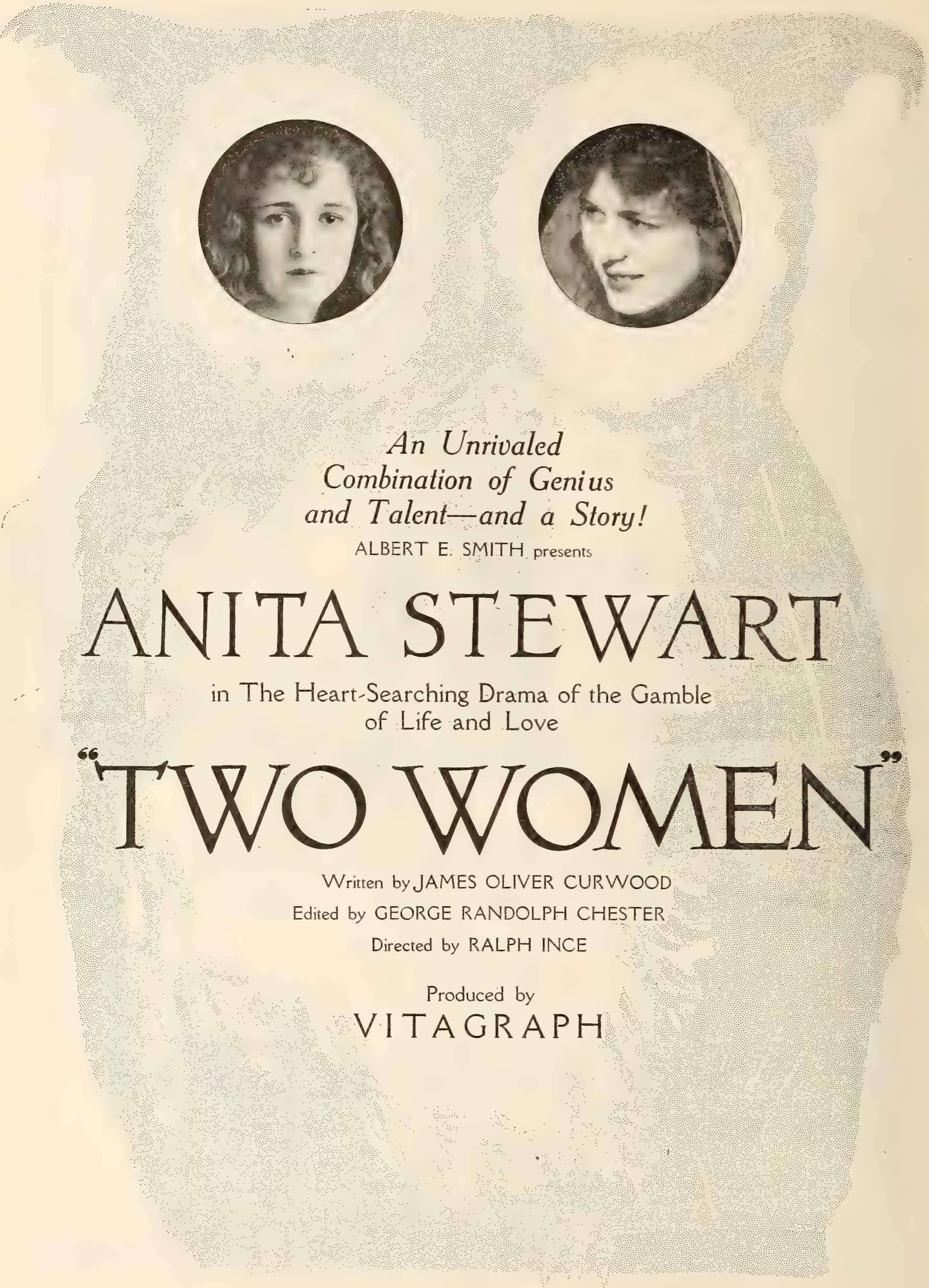
Directed by TOM MILLS



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ALBERT E. SMITH presents

ANITA STEWART

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"TWO WOMEN"

Written by JAMES OLIVER CURWOOD

Edited by GEORGE RANDOLPH CHESTER

Directed by RALPH INCE

Produced by
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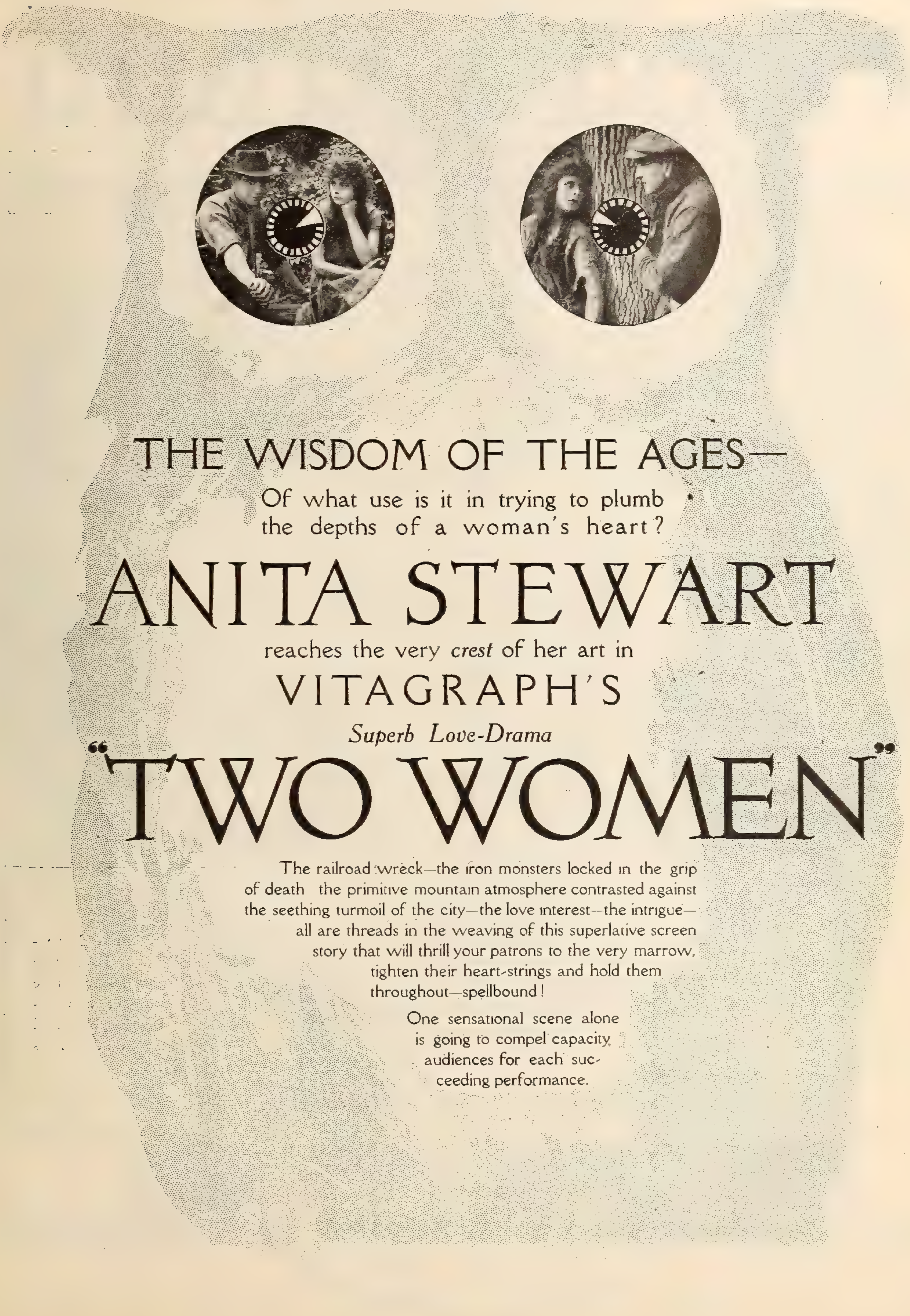

THE WISDOM OF THE AGES—

Of what use is it in trying to plumb
the depths of a woman's heart?

ANITA STEWART

reaches the very *crest* of her art in

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Superb Love-Drama

"TWO WOMEN"

The railroad wreck—the iron monsters locked in the grip of death—the primitive mountain atmosphere contrasted against the seething turmoil of the city—the love interest—the intrigue—all are threads in the weaving of this superlative screen story that will thrill your patrons to the very marrow, tighten their heart-strings and hold them throughout—spellbound!

One sensational scene alone is going to compel capacity audiences for each succeeding performance.

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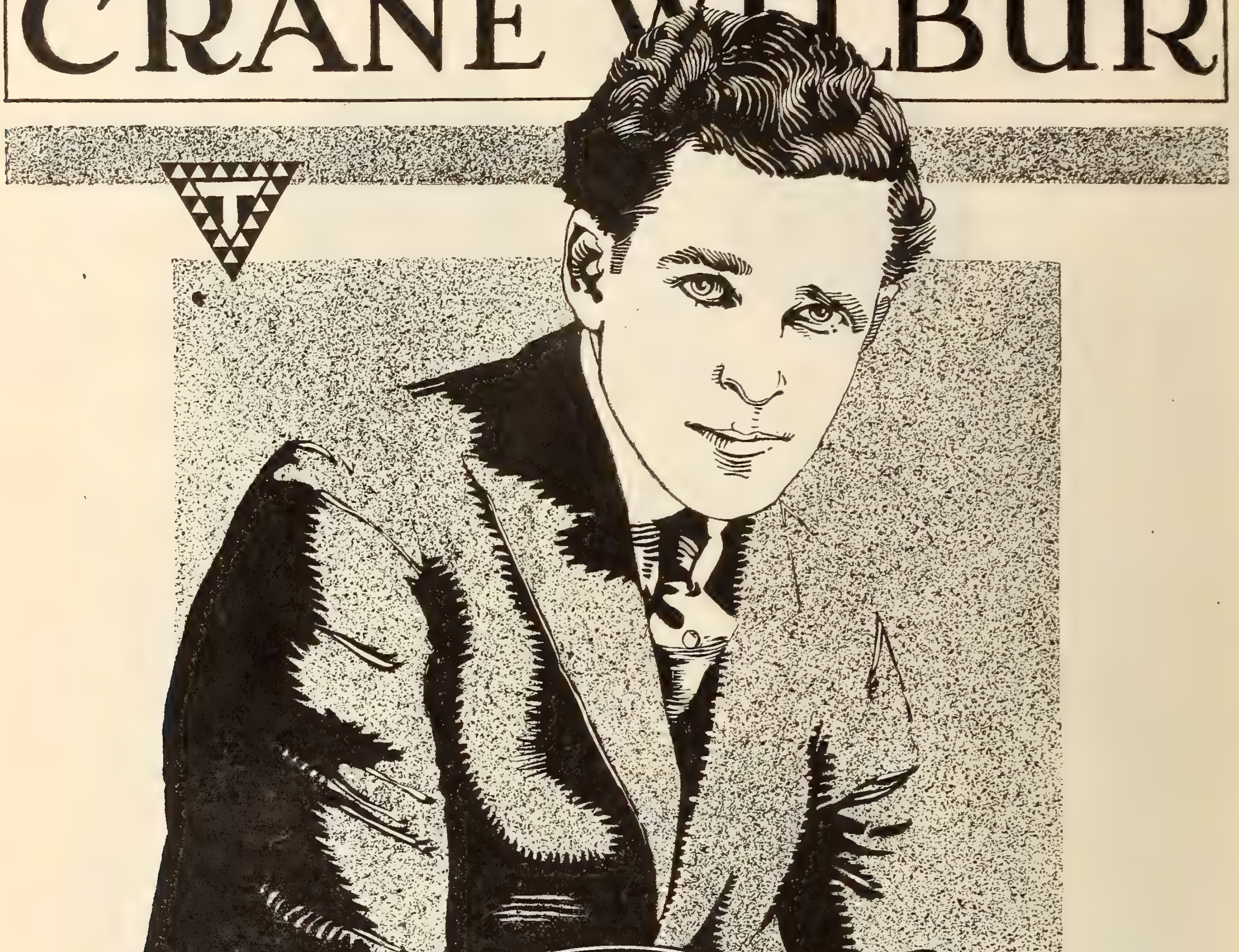

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There's romance and intrigue in "Devil M'Care" that will excite the most satiated picture-goer.

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By Louise Winters

Scenario by Jane Murfin

Directed by KENNETH WEBB

As clean and as breezy as the American Girl it portrays

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Zane Grey's own company—the biggest series of pictures under production—starting off with a remarkable picturization of "Desert Gold," the famous novel of this most popular of all American novelists.

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Four Star Artco Productions

A series of powerful photodramas, directed by George Irving and featuring Leah Baird, beginning with a splendid production of Mr. Thomas' famous play, "As a Man Thinks."

3 J. Warren Kerrigan

in even better pictures, concentrating all the proven popularity of this virile star in a new series of photoplays of the highest type.

4 Wait!

This one is so big in scope that we are going to hold it for a separate announcement, all its own. But watch for it—for it is going to be the most important series of productions actually initiated since the birth of motion pictures.

W. W. Hodkinson

THE W. W. Hodkinson Corporation now takes its long prepared-for position of leadership in the motion picture industry, with four big new lines of product that will stand out, taken together, as the best pictures now being produced. The opposite page tells you what they are.

THE first two have already been announced. The Kerrigan pictures are a living example of our selective machinery, for Kerrigan is the only line we have kept out of our entire past year's product.

The fourth new line is so big that we are holding its announcement for a later date. When we do announce it, present idols will totter.

We have taken the lead. No other concern is going to put out a better line of pictures, because no other concern is free to do it; no other concern is free from producer or exhibitor domination. *We are.*

If we can't get pictures that come up to our standards we will cut our releases down to one a month—or one a year. But this we stand on: *We are going to lead and continue to lead from this day forward.*

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BLANCHE SWEET

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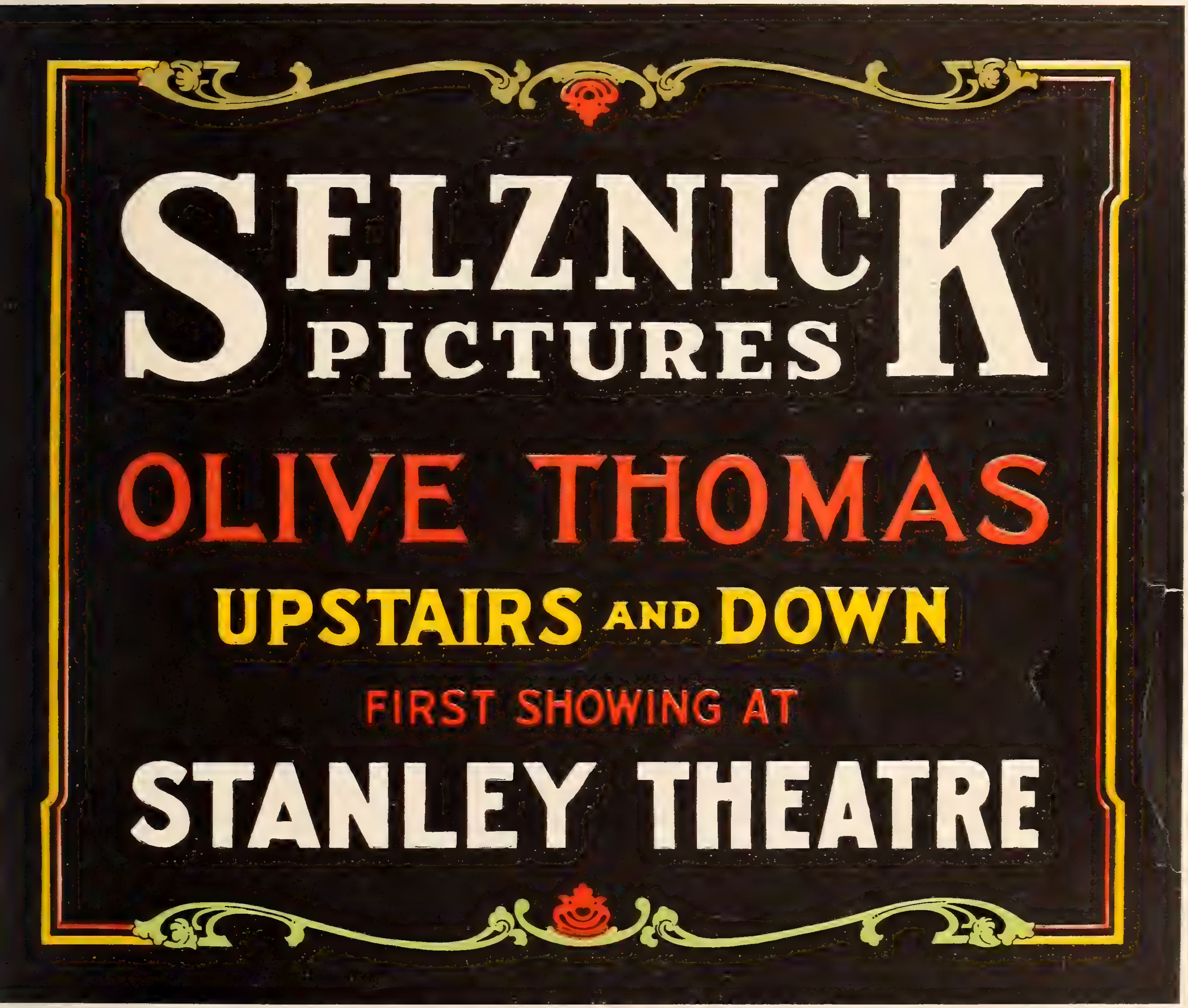
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OLIVE THOMAS
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FIRST SHOWING AT
STANLEY THEATRE

(Above is a reproduction of an electric sign being erected for Jules Mastbaum's Stanley Theatre, Philadelphia)

Do YOU want a sign like this, 40 x 50 feet, containing 2500 electric lights, constantly advertising your theatre? We are erecting them in every important city for LIVE EXHIBITORS.

(SEE NEXT PAGE)

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BILLBOARD ADVERTISING with the finest posters money can buy.

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THE ETERNAL MAGDALENE

From the big stage success
by Robert H. Mc Laughlin

She strikes at the heart and the sympathy of humanity.

She is the ever-present sinner of all ages from the birth of the world till the end of the world.

She is in every city, town and village on earth—openly and boldly, or secretly.

She is civilization's greatest mystery.

The hunted woman.

The strange woman.

The painted woman.

All America will know her remarkably fascinating story in an unusual Goldwyn production, which begins its showings in the leading cities and theatres of the nation April 20.

GOLDWYN PICTURES CORPORATION
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Some great philosopher on affairs of the heart must have written the titles for "Daughter of Mine."

Some wise love doctor who knows that in America, in the new world, a difference in race or religion cannot keep a girl out of the arms of the boy she loves.

There's a lovely, sweet, laughable story in "Daughter of Mine." It is *a clean taste picture*. Long after you have seen it yourself you will be saying to friends: "I'll tell *you* a fine picture you ought to book in *your theatre*. My audiences thought it was great."

The tragi-comedy romance, the win-out-over-obstacles love story of Rosie Mendelsohn and George Howard will make everyone who sees it enjoy life more.

Samuel Goldwyn
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Madge Kennedy
in
DAUGHTER of MINE

By Hugo Ballin
Directed by Clarence G. Badger

It is pictures of this type, beautifully acted by a bewitching, lovable girl, that have made Madge Kennedy one of the few assured leading stars of the screen.

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Several thousand schoolrooms, labor union lyceums and meeting places, churches, lodges and organizations of similar character have projection machines and show motion pictures of an educational character.

In nine out of every ten such cases, the one and only screen educational feature that is being shown and ever has been shown in such places is the

FORD EDUCATIONAL

WEEKLY

Settlement houses make use of it regularly as the great *Americanizer*. It is rated as the first and best attraction of its kind.

In selecting an educational weekly it is impossible to think of any other one in the motion picture industry ahead of the Ford Educational Weekly—because there is no other one with its completeness, its quality, its fineness and value.

Goldwyn, as the distributor, is serving 4,000 theatre accounts regularly each week with the Ford Educational Weekly.

In addition to being prepared to serve quickly 1,000 additional small town theatres without delays we now announce that we can serve with equal promptness 1,000 more schools, lodges, granges, union lyceums, churches and factories or industrial organizations. The cost of this fine service is surprisingly and amazingly low. Ask the nearest Goldwyn office manager about it.

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Betzwood Film Co.
presents:

LOUIS BENNISON

in

Speedy Meade

Written and directed by
IRA M. LOWRY

New exhibitor customers contract for the Betzwood-Louis Bennison Star Series at an average weekly rate of 300 theatres per week.

Exactly the theatres everywhere that play the Goldwyn productions book, play and are enthusiastic about Louis Bennison.

Louis Bennison is today playing in close to 2,000 theatres—and the remarkable fact is that three pictures have made him the fine success that he is.

You should be prompt to sign up for "Oh, Johnny!" "Sandy Burke of the U-Bar-U" and his four other forthcoming productions. "Speedy Meade" is pronounced to be one of the fastest western pictures of the season.

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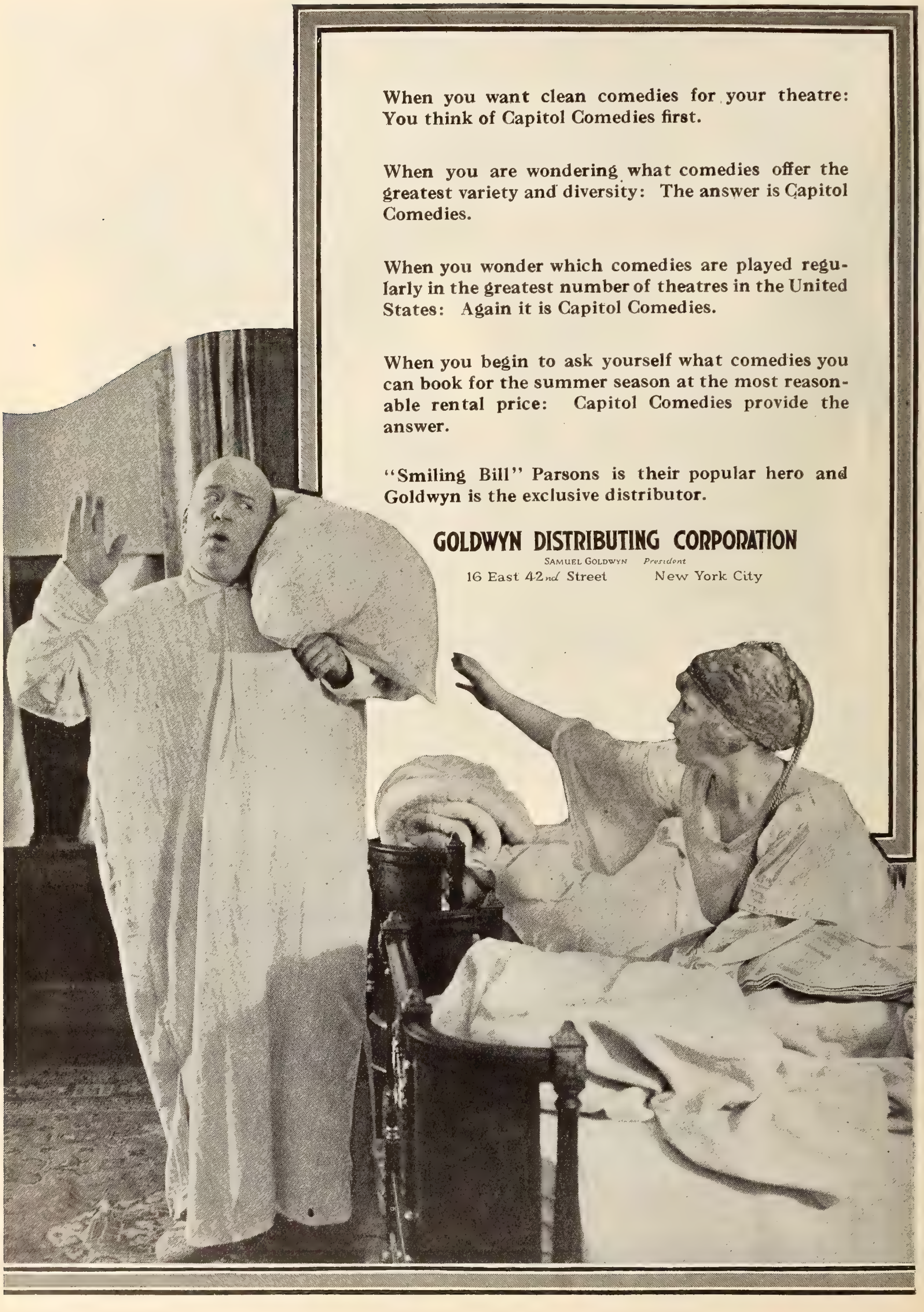

When you want clean comedies for your theatre: You think of Capitol Comedies first.

When you are wondering what comedies offer the greatest variety and diversity: The answer is Capitol Comedies.

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When you begin to ask yourself what comedies you can book for the summer season at the most reasonable rental price: Capitol Comedies provide the answer.

"Smiling Bill" Parsons is their popular hero and Goldwyn is the exclusive distributor.

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Zane Grey's
powerful story

THE BORDER LEGION

Starring
Blanche Bates
and **Hobart Bosworth**
Directed by
T. HAYES HUNTER

At least 5,000 motion picture theatres in the United States regard powerful melodrama as the best kind of attraction they can put on their screens to attract audiences.

These theatres, numbering among them the majority of the country's first run accounts, never tire of asking for pictures with a punch.

Therefore, it is no surprise to Goldwyn to witness the immediate convincing success of "The Border Legion" in all sections, for it *is* melodrama at its best. It *has* punch. It has *thrills*. It has a big, gripping love story.

It is a story of hard fighting and desperate riding in romantic California in the gold-mad days of '49. It is the kind of picture audiences remember. It has powerful, brilliant direction.

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"IT *seems my duty and my love for you must ever conflict*"

THAT is the theme of THUNDER BOLTS OF FATE, a tense dramatic story—splendidly presented—that is bound to grip and thrill your audiences.

EDWARD WARREN Productions, Inc., *presents*

HOUSE PETERS
and **ANNA LEHR**

in THUNDER BOLTS *of* FATE

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IF real, soundly built drama interests your audiences; if they like a he-man star, not a tailor's dummy, supported by a finished charming actress—both of them in big parts—if they like to be thrilled and moved by a really big story, beautifully directed and beautifully produced—then *book this picture.*

FRANK POWELL *presents*

HOUSE PETERS *in* THE FORFEIT

Supported by JANE MILLER *Directed by* FRANK POWELL

Produced by SUNSET PICTURES, INC., SAN ANTONIO, TEXAS

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HAROLD LOCKWOOD, our friend and the friend of the millions in America will live for future generations through the magic of the screen.

As a tribute to him we have saved what we believe to be his greatest picture for the final presentation in the great Lockwood series of productions.

The character of David Smith which he portrays is typical of his own splendid battle toward success. It is clean as he was clean, manly as he was manly, romantic and lovable as he was, and living on, is lovable.

We suggest to the thousands of Exhibitors who will present this picture to their audiences that they present it as a tribute to a fine and manly character, the man of honor, who helped to make the screen a finer, better thing.

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From Henry Kitchell Webster's novel adapted and directed by Fred J. Balshofer in Five Acts –

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SPECIALS
ANIMATED TITLES AND ANNOUNCEMENTS

ALL PRODUCED UNDER THE PERSONAL SUPERVISION OF

SAMUEL L. ROTHAPFEL

Booked by
INDEPENDENT SALES CORP.

Distributed thru
FILM CLEARING HOUSE, INC.

FRANK G. HALL, PRESIDENT

FRANK G. HALL

TO

The Exhibitors *of* America

IMMEDIATELY following the first announcement that the Independent Sales Corporation would release the Rothapfel Unit Programme, leading theatres throughout the country literally deluged me with inquiries concerning the proposition, asking particularly to explain the meaning of "Unit Programme."

Later announcements stated that the "Unit Programme" consisted of a "complete show from overture to final curtain" including music arranged especially for the whole performance, lighting and scenic effects, magazine and novelty films, a high class comedy and a dramatic feature, all produced under the personal supervision of S. L. Rothapfel, formerly managing director of the Rialto, Rivoli and Strand theatres, New York City.

Since these announcements appeared, many exhibitors followed up their previous inquiries with contracts and applications for contracts for the entire series of six "Units," which to my mind is the most gratifying manifestation of confidence in the propositon they could possibly offer.

Being an exhibitor myself as well as a distributor naturally I have been interested in the proposition from the exhibitor's angle and I cannot refrain from telling you this much in advance—judging from the finished subjects I have seen, it may be truly said that the Rothapfel Unit Programme will prove beyond all question the Highest Class Entertainment in the World.

Your application for contract, if placed with the branch of the Independent Sales Corporation nearest your theatre, will receive immediate consideration.

S. Barret McCormick,

Manager of the Circle, Indianapolis, writes:

"Outing-Chester Pictures give glimpses of wild life,

"of strange peoples and strange places,

"from a human-interest point of view.

"They are an attendance-producing feature in any program.

"My Congratulations to C. L. Chester for consistent quality."

OUTING-CHESTER PICTURES

"The Travel Pictures Without One Dull Moment"

Produced by C. L. Chester; released each week exclusively through:

BOSTON—Boston Photoplay Co., 52 Broadway.
NEW YORK—First National Exhibitors' Exchange of N. Y., 509 5th Avenue.
NEW JERSEY—First National Exhibitors' Exchange of N. J., 729 7th Avenue, New York.
PHILADELPHIA—Electric Theatre Supply Co., 13th and Vine Streets.
RICHMOND—First National Exhibitors' Circuit of Va., 904 E. Broad Street.
ATLANTA—First National Exhibitors' Circuit of Va., 146 Marietta Street.
PITTSBURGH—Quality Film Corp., 414 Ferry Street.
CLEVELAND—First National Exhibitors' Co. of Ohio, 402 Sloan Building.
INDIANAPOLIS—H. Lieber Company, 24 W. Washington Street.
LOUISVILLE—Big Feature Rights Corp., Rex Theatre Building.
DETROIT—Arthur S. Hyman Attractions, 202 New Film Building.
CHICAGO—Celebrated Players Film Corp., 207 S. Wabash Avenue.
MINNEAPOLIS—First National Exhibitors' Circuit of the N. W., 400 Film Exchange Building.
MILWAUKEE—First National Exhibitors' Circuit of the N. W., Fay Building.
ST. LOUIS—Grand Central Film Co., Grand and Lucas Avenues.
OMAHA—Sterling Film Corp., 1417 Farnam Street.
DENVER—Supreme Photoplay Corp., 1446 Welton Street.
LOS ANGELES—First National Exhibitors' Exchange, 833 S. Broadway.
SAN FRANCISCO—Turner & Dahnken, 134 Golden Gate Avenue.
VANCOUVER, B. C.—First National Exhibitors' Exchange, Ltd., 1318 Standard Bank Building.
SEATTLE—Exhibitors' Film Exchange, 1200 Fourth Avenue.

Gourlay 19

Two Big Moments from "KHAVAH" first Sholom Aleichem Story

IT IS A MASTERPIECE!

So said the family of Sholom Aleichem, who saw the Jewish Mark Twain's first screen story "KHAVAH" in the making.
You Mr. Exhibitor will say the same.

THE ZION FILMS, Inc.
present

ALICE HASTINGS, the Broadway Star, with GIACOMO MASUROFF and ALEX TENENHOLTZ, in

"KHAVAH"

By the late Sholom Aleichem. Direction Charles E. Davenport

The picture you will be proud to exhibit.

State Right Buyer's Attention!

Ready for Release Soon Write, Wire or Phone

ZION FILMS, Inc.

Greeley 3992 **1400 Broadway, New York City**

RICHARD BENNETT
in
DAMAGED GOODS

The Most Sensational Film Play In Years

Read These Endorsements From the Public

SURGEON GENERAL BLUE of the U. S. Navy—
"It has a most striking and telling lesson."

MINISTER PEZET of Peru—
"There can be no doubt but that the performance will have great uplifting power and accomplish the good for which it was created."

RABBI SIMON of Washington Hebrew Congregation—
"If I could preach a sermon one-tenth as powerful, I would consider that I had achieved the triumph of my life."

MARTHA P. FALCONER, Chairman Social Hygiene Section, National Conference of Charities and Corrections—
"Everyone deeply impressed."

REV. ALEXANDER GRANT, Des Moines, Iowa—
"A powerful and eloquent sermon. I have never seen the wages of sin more powerfully set forth."

ESTELLE LAWSON, Chairman Welfare Committee, Los Angeles—
"I consider it a public blessing that such a play has been screened."

State Rights Now Selling!

State Rights are now being allotted on the celebrated feature production "Damaged Goods"—the biggest box-office attraction of a decade—a picture that has broken records in every theatre in which it has played. Not a print of it has been shown for months. All prints were long ago withdrawn from the market. Exhibitors have been so insistent for an opportunity of again showing "Damaged Goods" that we are now offering it to State Rights buyers.

Write! Wire!

Applications for territory are now being received. Write, wire or phone, stating territory in which you are interested. Applications will be considered in the order in which they are received.

American Film Co., Inc.
6227 Broadway Chicago, Ill.

Read These Testimonials From Exhibitors

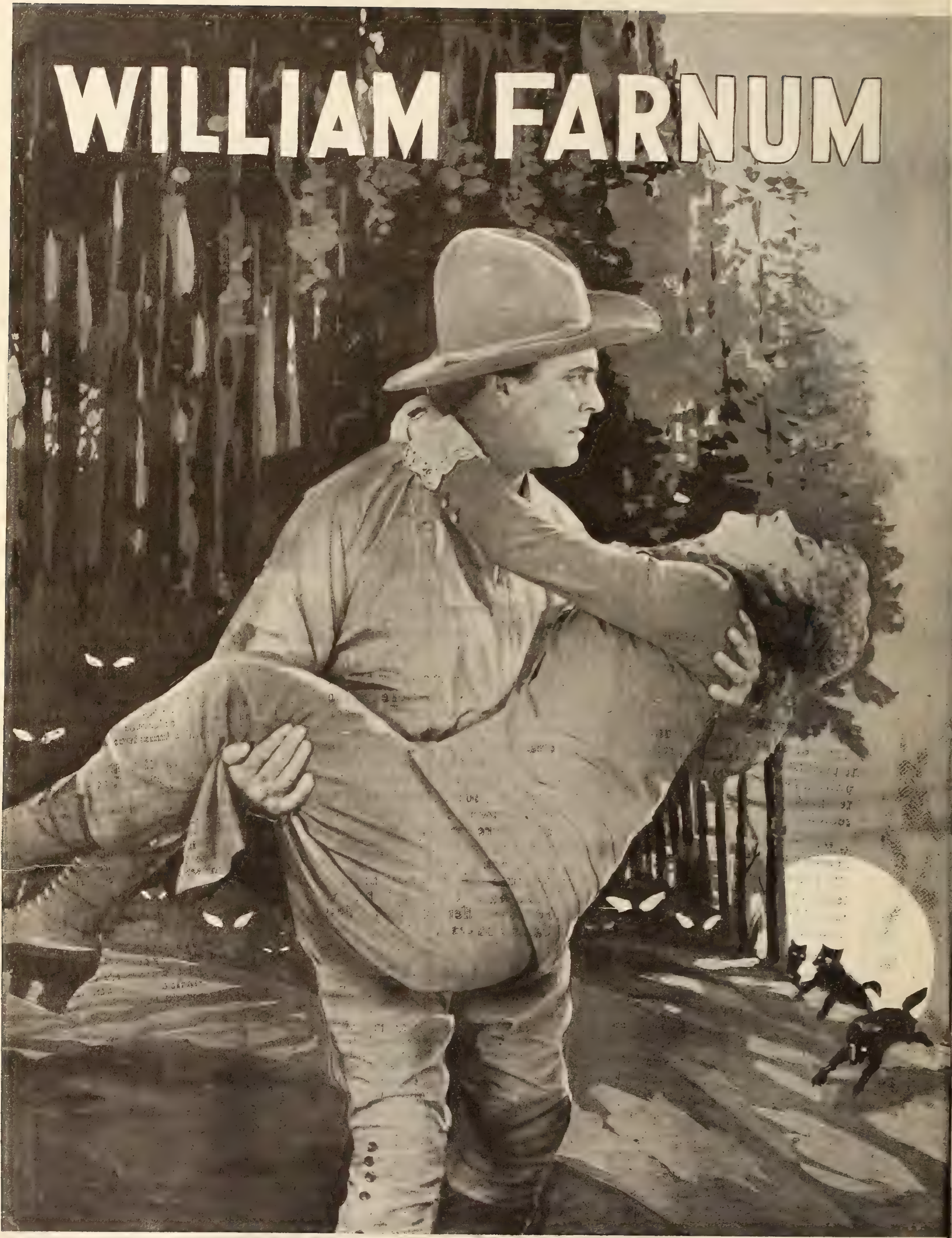
A. G. FORBES, Manager Class A. Theatre, Spokane, Wash.—
"'Damaged Goods' has caused the greatest sensation in Spokane of any picture that has been shown here. We have turned them away at every performance. We had 16,000 paid admissions at 25 cents."

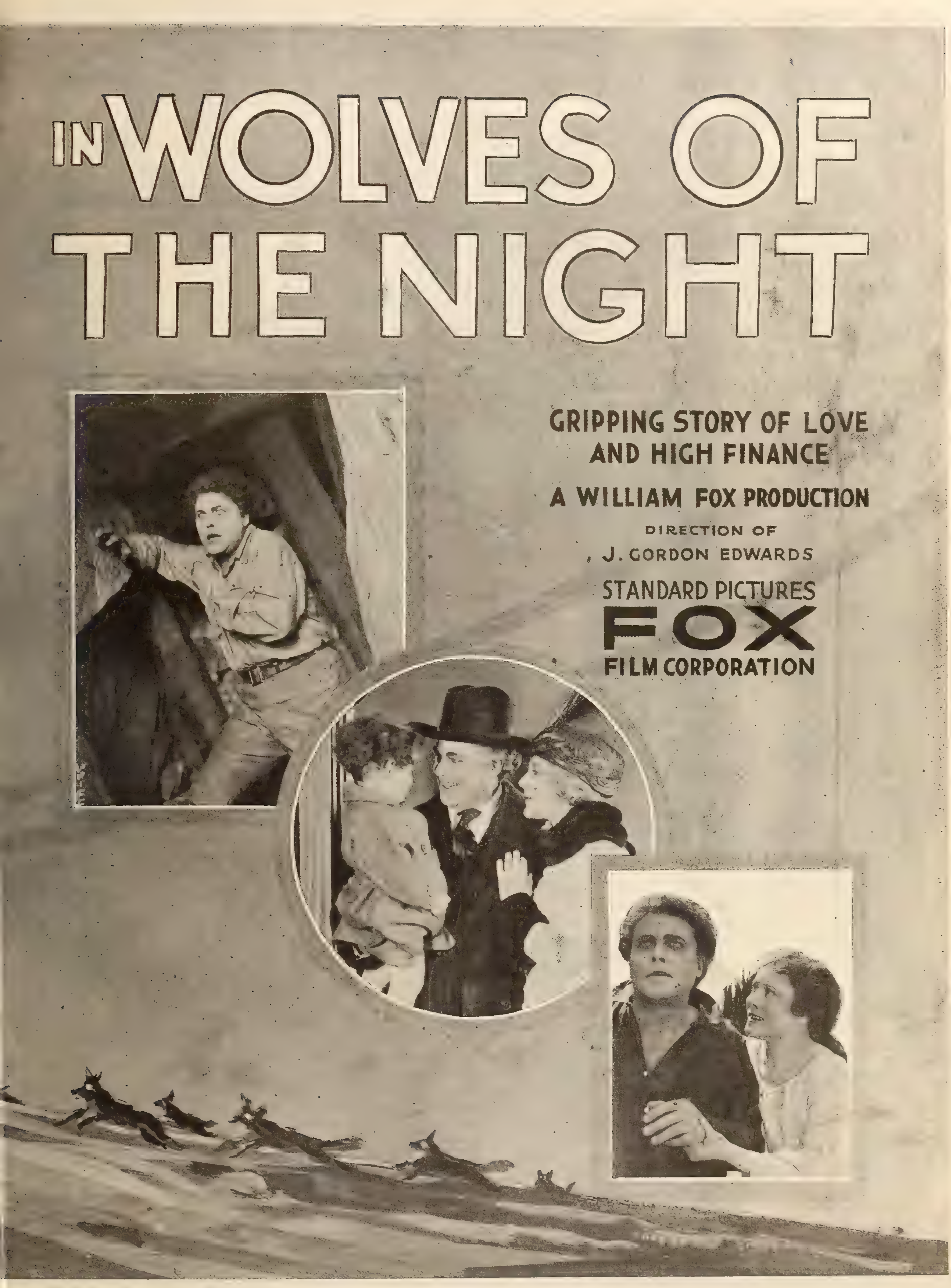
CHARLES J. HILLES, Manager Unique and Lyric Theatre, Eau Claire, Wis.
"'Damaged Goods' broke all records at the Lyric theatre. The people literally fought to get in. I never saw anything like it since I have been in the business. The nearest approach was with 'The Birth of a Nation.'"

H. A. SIMS, Manager Liberty Theatre, Salt Lake City, Utah—
"'Damaged Goods' showed to capacity business at every performance. It has broken all house records for this theatre. I consider it the strongest feature ever produced."

H. M. THOMAS, Strand Amusement Company, Omaha, Neb.—
"We have broken all records with 'Damaged Goods.' We had to use seven policemen to handle the crowds."

WALTER F. SCOTT, Mgr. Savoy Theatre, Wilmington, Delaware—
"Had to call police to handle the crowds trying to get into theatre last night. There were 300 people waiting in line when the theatre opened in the morning. 'Damaged Goods' is the talk of the town."


WILLIAM FARNUM



IN WOLVES OF THE NIGHT

GRIPPING STORY OF LOVE
AND HIGH FINANCE

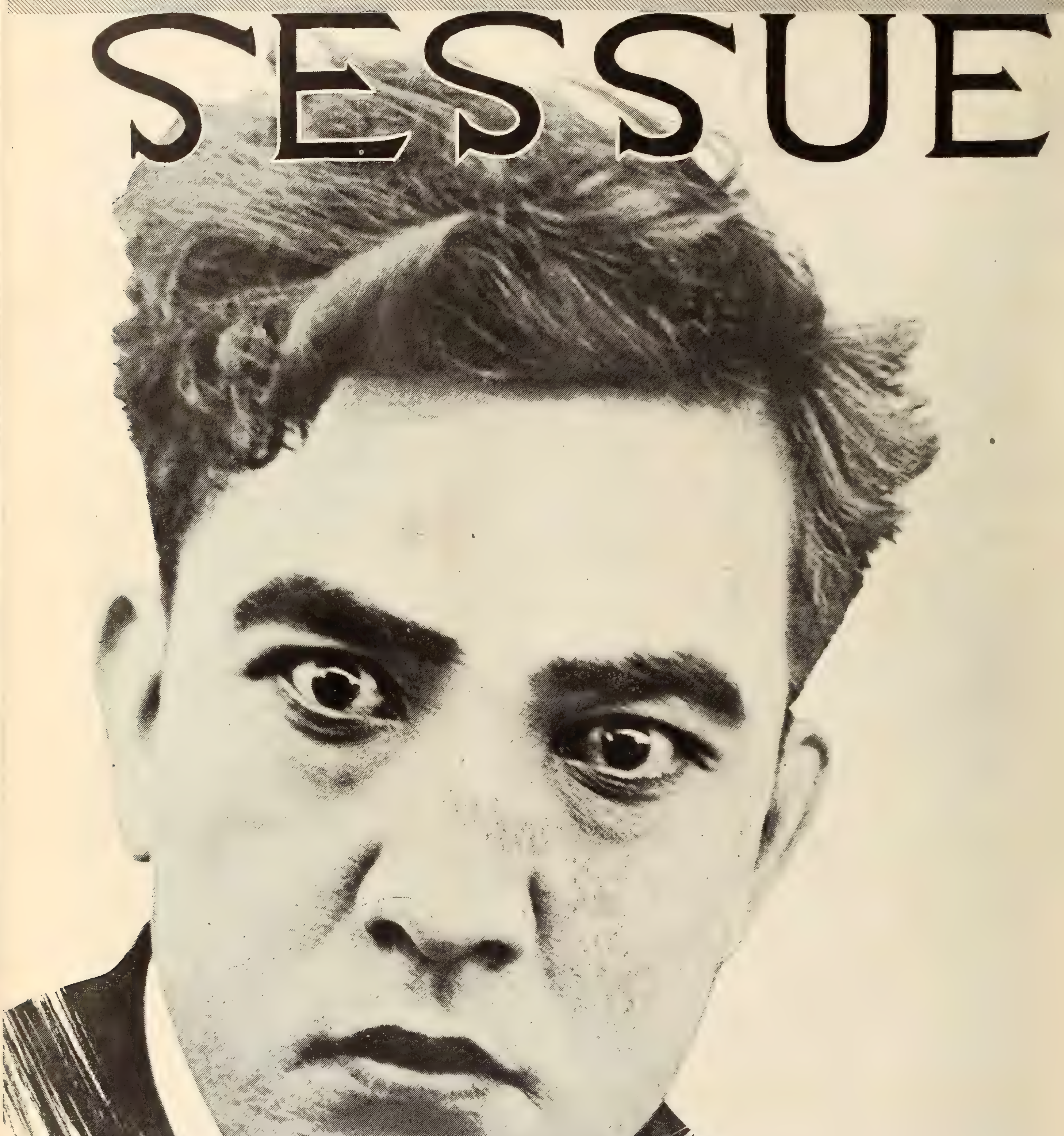
A WILLIAM FOX PRODUCTION

DIRECTION OF
J. GORDON EDWARDS

STANDARD PICTURES

FOX

FILM CORPORATION


SESSUE

HAYAKAWA

The Courageous Coward

When the Oriental girl of his ideals is entangled in the meshes of the Occident Hayakawa, sacrifices position and honor to protect her happiness and is branded a coward.

Tsuru Aoki as the Japanese maiden is delightful in her efforts to imitate her western sisters in everything from high heels to powder puffs.

This production will bring Hayakawa and his delightful wife many thousand new admirers.

It was produced by the Haworth Pictures Corporation.

Released through

Exhibitors Mutual

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
Bankers and Exporters for the Producer

BILLIE

RHODES

The Love Call

Produced by National Film
Corporation of America

A picture rich in humor and snappy in action that will add new laurels to the splendid achievements of Miss Rhodes.

It is one of those corking comedy-dramas that follows a tear with a big wholesome laugh. It has a wind-up that is going to send your audiences out happier than they have been in a long time.

"The Love Call" is an adaptation of the widely read book of the same name by Marjorie Benton Cooke.

Released through

EXHIBITORS MUTUAL

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
Bankers and Exporters for the Producer

HENRY. B

WALTHALL

Modern Husbands

Produced by National Film Corporation of America

The full force of Walthall's compelling acting is strongly registered in this production.

In story, construction, dramatic and entertainment value it is regarded as Walthall's most notable achievement.

The gripping story pits him against a love pirate who is instrumental in wrecking his home. The splendid way in which he rises to the protection of friendship has never been told more beautifully or convincingly.

Released through

Exhibitors Mutual

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
Bankers and Exporters for the Producer

WORLD-PICTURES

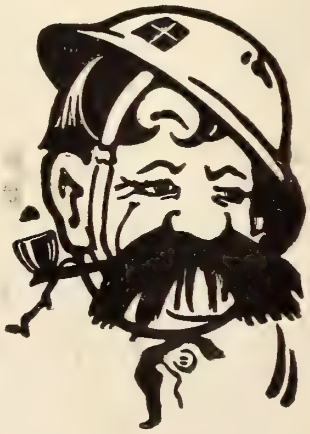
NOTICE!

REPEAT BOOKINGS

on

"THE BETTER 'OLE"

will be granted all theatres in the order in which requests are received, *provided* such requests do not interfere with the best interests of the exhibiting fraternity at large in "cashing in" to the fullest possible extent on this sensational success.

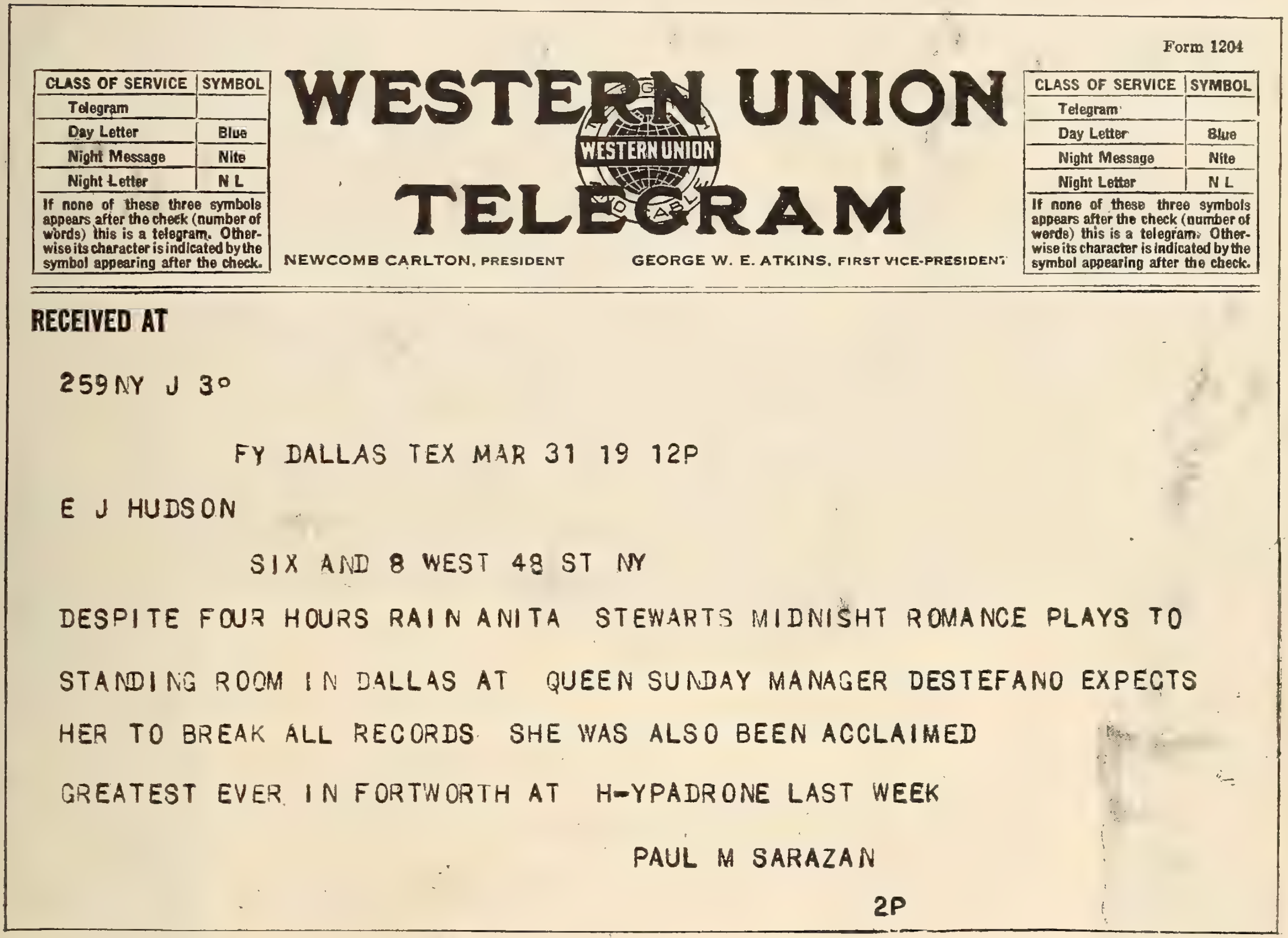


Distributed by WORLD

ANITA STEWART

In the Louis B. Mayer-First National-
Lois Weber Production

A Midnight Romance



Form 1204

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Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

259NY J 3°

FY DALLAS TEX MAR 31 19 12P

E J HUDSON

SIX AND 8 WEST 48 ST NY

DESPITE FOUR HOURS RAIN ANITA STEWARTS MIDNISHT ROMANCE PLAYS TO STANDING ROOM IN DALLAS AT QUEEN SUNDAY MANAGER DESTEFANO EXPECTS HER TO BREAK ALL RECORDS SHE WAS ALSO BEEN ACCLAIMED GREATEST EVER IN FORTWORTH AT H-YPADRONE LAST WEEK

PAUL M SARAZAN

2P

WENT BIG, *VERY* BIG

In FORT WORTH and DALLAS, TEX.

Because Folks Like HER

FIRST NATIONAL EXHIBITORS CIRCUIT

A First National
Money-Maker

Watch the Big Fellows joining UNITED

Now Released

in
Florence Reed
Her Code of Honor

A Highly Emotional Story:-
Tense, Colorful and full of Dramatic Force. Wid's Daily.

Will Hit the Popular Taste M.P. World.

Produced by Tribune Productions Inc.

United Picture Theatres of America Inc.
J.A. Berst pres.

Re-Adjustment

A CAREFUL ANALYSIS OF RENTALS throughout the United States convinced United that 2,300 motion picture theatres, ranging from the biggest to the smallest in the country, would exactly enable United to break even on the total cost, of each of its productions, provided the percentages of this total cost, when paid in the form of rentals by these 2,300 theatres, were based upon the rentals these theatres were paying other companies for productions of a drawing power similar to those of United.

ON MARCH 29TH THE NUMBER OF THEATRES under contract with United in the United States was 2,195. In taking these contracts, United Salesmen and Managers, in some cases, insisted upon a percentage higher than the normal rentals paid by an exhibitor for productions similar in drawing power to those of United. In other cases, United Managers and Salesmen granted percentages lower than the normal rentals paid other companies for productions of a drawing power similar to those of United.

THE RE-ADJUSTMENT period has now begun. In many instances United has granted reductions in percentages. In many instances United has insisted upon an increase in such percentages.

The following is an example of the fairness of the average exhibitor who has entered United:

MR. A. FRANKEL, President of the Hawkeye Amusement Company, owner of the Rialto Theatre of Des Moines, Iowa, signed a stock franchise contract with United on November 20th, 1918. This contract called for two shares of United stock at $250.00 a share and provided for two playing days for each United production at a percentage classification of 1/20 of 1%. In actual rentals, this percentage of the total production and distribution cost amounted to $42.50 per day for each Dustin Farnum production; $41.00 per day for each Florence Reed production; and $37.00 per day for each Kitty Gordon production.

THE RIALTO THEATRE played Dustin Farnum in "The Light of Western Stars" to capacity business. It played Kitty Gordon in Adele—The Nurse's Story—to capacity business. It played each of the above productions four days. This was not in accordance with the Rialto's contract but was allowed by United in order that the Rialto Theatre might be thoroughly convinced of the drawing power of United productions.

On March 29th, Mr. A. Frankel called at the Home Office of United and signed a new stock franchise contract with United. Mr. Frankel admitted that he was paying United less rental than other companies whose productions had not proven as successful financially. On behalf of his company Mr. Frankel PURCHASED TWO ADDITIONAL SHARES of United stock. Under this new contract the Rialto Theatre is entitled to play each United production four days. Instead, however, of its original classification of 1/20 of 1%, the new contract calls for a percentage classification of 1/17 of 1%. This percentage classification amounts in rentals to—Dustin Farnum productions, $50.00 per day; Florence Reed productions, $48.23 per day; Kitty Gordon productions, $43.52 per day.

Mr. Frankel, on behalf of his company, THANKED UNITED FOR THE PRIVILEGE of allowing the Hawkeye Amusement Company to purchase two additional shares of United stock.

"I consider this franchise the most valuable one our Company has ever obtained," says Mr. Frankel, upon signing his new contract.

United Picture Theatres of America
INC.
1600 BROADWAY J. A. BERST, Pres. NEW YORK

A SURE MONEY GETTING PRODUCTION

For State Right Buyers!

"THE LAW OF NATURE"

A BIG SPECIAL FEATURE

Produced By

David G. Fischer Productions

Under the personal direction of

David G. Fischer

DISTRIBUTED BY ARROW FILM CORP.

What the Critics Say:

Stephen Bush in "Billboard"

This is a massive and impressive feature. The director succeeded in assembling a remarkably good cast. All the characterization work is above the average. Miss NeMoyer was a revelation to those who saw the performance. Vincent Coleman gave a most convincing representation of a young man full of good intentions, but lacking in will and character. This picture being a special feature full constitutes an evening's entertainment.

George T. Pardy in "Exhibitors' Trade Review"

THIS PICTURE SHOULD BE HEAVILY BILLED AS A VERY SPECIAL FEATURE.

In every way it should be played up as a particularly strong attraction. Director Fischer presents a production with decidedly vigorous punch. The work of Frances NeMoyer as Gene Moore, the siren of the play, calls for unstinted praise. She moves through the hazy atmosphere of unbridled lust and feverish pleasures and evil incarnation of Panther like grace and dainty abandon, indolent, pitiless and withal alluring. She is the vampire par excellence, an artistic creation calculated to arouse feelings of envy in the breasts of many a star exponent of feminine screen wickedness.

Laurence Reid in "N. Y. Review"

"LAW OF NATURE"—POWERFUL DRAMA.

David G. Fischer Productions, Inc., who are presenting it will have no trouble in finding a market for it. For it contains a generous element of dramatic action and suspense. The picture derives its title from the right of every man to lead a clean healthy life. The drama contains a large amount of action, for it does not build from a single plot but many. "The Law of Nature" is a forceful lesson. It is adequately staged.

"Dramatic Mirror"

Well presented and well acted. As a timely subject this picture should prove a big box office attraction.

"N. Y. Sunday Telegraph"

The production is well set and the photography good. Virginia Thorne deserves a word of praise for her work as Lili Vanderbeck.

Community Motion Picture Bureau

Its lesson is tremendously important and could not have been driven home with greater force. Personally I regard the direction and acting as near perfect as it is possible to be. I think this is a film that can and should be used before practically every kind of audience.

"A Massive and Impressive Feature"

STEPHEN BUSH in BILLBOARD stated that "The Law of Nature" is a massive and impressive feature, and should be advertised as such.

State Right buyers consider this feature a sure money getting production as evidenced by their activity in securing territory.

A special advertising campaign has been prepared to assist buyers in booking the picture, and special help will be given buyers in their territory by the ARROW'S new Sales and Promotion department.

There is still some open territory, but buyers are urged to write or wire for terms at once.

ARROW FILM CORPORATION

Times Building, New York

Vincent Coleman and Frances NeMoyer in "The Law of Nature"

ARROW FILM CORPORATION, Times Bldg., New York

Harma Productions

Offers for State Rights These Splendid Productions

—SEE THIS WEEK'S ADVANCE REVIEW—

The Great Impostor
5 REELS

The Splendid Coward
6 REELS

A Romany Lass
6 REELS

Nature's Gentleman
5 REELS

A Run for His Money
5 REELS

A Master of Men
5 REELS

The Happy Warrior
6 REELS

White Star
4 REELS

The Power of Right
4 REELS

The Warrior Strain
4 REELS

Harry Maze Jenks after receiving such commendable reports on his films, has decided to State Right them.

Full Particulars

HARRY MAZE JENKS

Temporary Address:
Room 652, Hotel Astor
New York City

COMING

via

State Rights

A Revival of the

New York Motion Picture Company's Production

of

"Custer's Last Fight"

The greatest three reel production ever made

Directed by Thos. H. Ince

Applications for territory considered by

TOWER FILM CORPORATION
71 West 23rd Street, New York

Tower Film Corporation Presents

William S. Hart

in

1. His Hour of Manhood

two reels to be released May 15th

2. Jim Cameron's Wife

two reels to be released June 1st

Address requests for rights to

TOWER FILM CORPORATION
71 West 23rd Street, New York

Some more Arbuckles

Available for State Rights

A new series of twelve of his best subjects to be reissued commencing May 1st—

The first subject in the series will be a two reeler and the remainder one reelers—

Address requests for rights to

W. H. PRODUCTIONS
71 West 23rd Street, New York

The MOTION PICTURE CLUB *of* AMERICA
INCORPORATED

WILL HOLD ITS

PROMENADE, CONCERT AND DANCE

AT THE

HOTEL COMMODORE

NEXT

FRIDAY EVENING, APRIL ELEVENTH AT NINE THIRTY

All the Stars in the East will attend

MUSIC BY VAN BAAR

TICKETS—FIVE DOLLARS A COUPLE

Three Great Elements in OUR Reissues—

1. Great Directors
2. Great Stars
3. Box Office Attractions

RIALTO AND STRAND THEATRES, NEW YORK SHOW THEM

Leading Theatres throughout the Country feature our one reel KEYSTONES and two reel KAY-BEES

Some territory still available

W. H. PRODUCTIONS CO.
71 West 23rd Street, New York

As Usual—12 Pages of Exploitation Aids in the Service Bureau This Week—See page 2281

Motion Picture News

Vol. 19 No. 15.
April 12, 1919

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Wm. A. Johnston, *Pres. and Editor.*
Robert E. Welsh, *Managing Editor*
Henry F. Sewall, *Vice-Pres.*
E. Kendall Gillett, *Sec. and Treas.*
Fred. J. Beecroft, *Adv. Manager.*

Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Representative, W. M. Hight, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 618 Wright and Callander Building (Hill at Fourth St.); 'Phone Pico 780. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book. Western Union registered cable address is "Picknews," New York.

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THE BIG FIVE

in single-reel attractions

"International" Black-and-White Comedies

¶ Seven minutes of concentrated laughter—simply mix with good music and serve. The cartoon comedy that has no waste footage, no dull moments—just rapid-fire fun that's funny. "It Beats the Dutch" is released this week.

The Robert C. Bruce American Scenics

¶ Best loved of all the scenic productions—and with reason. Robert C. Bruce knows the beauty spots, and knows best how to bring out the real entertainment value. "The Little High Horse" is the newest subject in Educational exchanges.

The Photoplay Magazine Screen Supplement

¶ Much in little—seven stars in a single-reel. Issued once a month, just like the Magazine, and with the same clever photographs and snappy editorial style.

George D. Wright's "Mexico Today"

¶ Timely enough to make your feature—recent dispatches are today's newspaper headlines. George D. Wright's Mexican pictures are unique and exclusive. "A Day With Carranza" first-run this week, at the Rialto Theatre on Broadway.

The Ditmars' "Living Book of Nature"

¶ Foremost among the animal pictures—fifty-three short reels—the cleverest combination of amusement, entertainment and educational value obtainable.

EDUCATIONAL FILMS CORPORATION
OF AMERICA
729 7th AVENUE NEW YORK, N.Y

THEATRES BATTLE FOR ESSANAY CHAPLIN FILMS

" There is a battle on in New York between the vaudeville factions over the bookings of the Chaplin reissues (Essanay). Loew signed for 79 days."—*Variety.*

" At the Rialto Theatre on Sunday there was an entire day of " Standing Room Only," followed by a record business Monday. The audiences which filled the house enjoyed Chaplin in 'A Night in the Show,' an Essanay of the vintage of 1915 as though it had been made last week and released yesterday."—*New York Review.*

" A Chaplin comedy entitled 'A Night in the Show " brought shrieks of laughter at the Rialto."—*New York Morning Telegraph.*

" The audiences, which filled the Rialto to overflowing from midday to midnight, put their seal of approval on the 'revival' with uproars of applause and laughter."—*Brooklyn (N. Y.) Citizen.*

" The pictures are chock full and brimming over with boisterous fun, flashes of genuine humor and the unique action betokening genius."—*Exhibitors' Herald.*

Coast to Coast Theatres Using S. R. O. Signs for Essanay-Chaplins

Marcus Loew Circuit (New York
Rialto Theatre (New York)
Jones, Linick & Schaefer (Chicago)
Ascher Brothers (Chicago)
Lubliner & Trinz (Chicago)
Stanley Booking Company (Philadelphia)
Majestic Theatre (Detroit)
Strand Amusement Co. (Cincinnati)
Circle Theatre (Indianapolis)
Star Theatre (Portland, Ore.)
Rex Theatre (Seattle, Wash.)
Shea's Hippodrome (Buffalo)
Fay's Theatre (Rochester)
Eckel Theatre (Syracuse)
Wonderland Theatre (Kansas City)
New Aster Theatre (Minneapolis)
Majestic Theatre (St. Paul)
Dayton Theatre (Dayton, Ohio)
Strand Theatre (Milwaukee)
Lyric Theatre (St. Louis)
Strand Theatre (Louisville)
Colonial Theatre (Columbus, Ohio)
Orpheum Theatre (Cleveland)
Strand Theatre (Cleveland)
Colonial Theatre (Toledo)

TAKE THE TIP

Essanay
GEORGE K SPOOR PRESIDENT

George Kleine System, Distributors
Representatives at all General Film Exchanges

Perfection Pictures

C CLB 429016
APR -7 1919

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 19, No. 15 April 12, 1919

Looking for Advice

AN exhibitor asks our advice on the subject of exhibitors co-operative booking concerns and suggests an open discussion in our columns.

"Some such plan is necessary," writes the exhibitor, "if such theatres as ours (he calls himself a small exhibitor) are to continue."

The idea of an open discussion of so important a subject strikes us as excellent.

It should involve and bring to light the biggest problems underlying this industry, problems so pressing right now that very shortly—within the year, perhaps—they will have to be brought to a conclusive head.

So we welcome such a discussion in the interests of the trade.

We would like to hear from Mr. Berst, Mr. Hodkinson, Mr. Rowland, Mr. Greene, Mr. Abrams, Mr. Kane and others—fram any practical and experienced distributor; it is on distribution that the matter hinges, and so, indeed, does this industry's present and future welfare.

* * * * *

What Harness Will Work?

IT is distribution, some new kind of distribution, that is going to regulate the troubles that now exist—with the exhibitor, distributor and producer.

How is it to be done?

Let's start with the exhibitor who writes us.

Here is a small, isolated house; by isolated we mean left to the owner's own resources in buying and selling pictures.

He wants, briefly, an assured and sufficient supply of good pictures at prices which will yield him a reasonable profit; he wants also that co-operation in selling his pictures to the public which every dealer expects today and generally gets from the manufacturer and distributor.

He wants help—and he wants help along the right lines so he may know that this help is stable and can be depended upon for the future as well as the present.

Must he turn to a co-operative booking concern—local or national in scope?

If so, what is his guarantee of good pictures—and enough good pictures?

What is his guarantee of the right rental prices?

Should these concerns be exhibitor owned?

Or, should he rely upon producer-owned distribution?

What is the guarantee here of enough good pictures at the right prices?

Should he be given open booking—that is, the right to book each picture on its merits only?

Should distribution be controlled by the producer, or is it healthier for the industry, and more profitable to producer and exhibitor, that the distributor be an entirely free agent, selecting and selling on merit only?

What about service with the picture? Who will guarantee it and how?

Here are some points to start with.

And why not take the gloves off, gentlemen, and go at them?

These are the big questions that practical picture men are talking about every day.

What are the answers?

* * * * *

Who Will Take the Gloves Off?

SEVERAL thousand theatres like the above are looking for light. They are vaguely groping for something solid to tie up to; a lot of them *are* tying up. Prominent exhibitors are making trips to New York—talking, listening, questioning—in an effort to find out in advance just how the industry is going to jump.

They want to know, and they've got to know.

And we assume, of course, that the distributors here in New York, or some of them, at least, feel perfectly free and willing to talk straight out.

Let's go!

Who will start the discussion?

* * * * *

Hurray for Nebraska!

CONGRATULATIONS, Nebraska!

You won your fight against censorship, won it hands down; and your campaign was so admirably conducted that you have given a working plan which will prove effective in every State in the Union—

Provided, of course, the right kind of organization and an equal amount of hard, sincere work are put back of the plan.

Nebraska did not wait until the bill was in committee.

Some keen mind or minds evidently analyzed the situation from the ground up.

* * * * *

Starting at the Beginning

THEY saw that the opposition always begins work clearly in advance; so they also began working.

They realized that the sponsors of censorship, however active and determined, represent but a very small minority of the public; so they got in touch with the great majority.

Petitions were placed in the hands of every theatre manager, and the lackadaisical exhibitor was hounded till he got and filed his names.

We fancy that every legislator in the State capitol was confronted one morning with a desk piled high with petitions—petitions from his own district, with the names of

(Continued on next page)

Editorially Speaking:

Starting at the Beginning

(Continued from preceding page)

personally known citizens, who in this way made their wishes clear to their legislative representatives.

These names mean votes. The opposition gets them, only a few, comparatively, but these few weigh heavily with the representative because there are no names to oppose them. The real public doesn't speak out.

* * * * *

Using Every Angle

THEN the newspapers were brought into play. They willingly co-operated because newspapers, good newspapers, stand for Americanism and because censorship is as abhorrent to the press as to the picture.

First page stories, articles by prominent people, and ringing editorials appeared in Omaha's leading dailies. These editorials were afterwards featured in page advertisements. Newspapers in other towns took up the cudgel, and thus State-wide public sentiment was appealed to and aroused.

All of which means, simply, that the truth of the situation was fully presented—not within the narrow confines of a legislative committee room at the eleventh hour, but to the sane minds of the liberty-loving citizens of the entire State—the workers, taxpayers, home-makers, whose majority vote makes the State legislature.

That's the place to carry the fight against censorship or any form of fanaticism—to the people, to the voters!

Our congratulations, too, in closing to H. M. Thomas, exhibitor, and to G. M. Akers, exchange manager, who led their State organization to victory.

* * * * *

We Elbow Our Way In

WE have followed with interest the discussion originated among exhibitors by the First National Exhibitors Association on the subject of trade papers, their proper number, and their support by the trade as against those publications devoted to the allied theatrical interests.

We have a good deal of respect for a company courageous enough to get back of so frank a discussion, just as we have always had respect for the company which, after an intelligent investigation of the trade press selected on merit its one or more mediums and gave a flat and sustained "no" to the others.

And we have the reverse degree of respect for any publication whether wholly or partly in the picture trade which solicits advertising by giving puffs on the one hand or threatening blackmail on the other. Neither kind of publication can help or hurt anyone in the business because such publications, if read at all, lack utterly the respect of the readers. The advertiser ought to be aware, by this time, of so patent a fact.

Just why five trade papers, however, are considered necessary either in the readers' or advertisers' interest, we cannot see; and considerable personal contact leads us to believe that most exhibitors and many advertisers feel exactly the same way about it. Indeed the exhibitors who are taking part in the discussion referred to seem, for the most part, to feel that two papers are enough.

No more than two trade papers can be read or are read; and assuredly no more than two are needed in a field in which each must so closely parallel the other in reader interest.

Two are mostly needed for purposes of honest and healthy competition, in the best interests of all branches of the industry—and in the best interests of the trade papers themselves.

This industry won't support five papers—that is the plain fact of the case. So why encourage losing propositions?

Most other trades have only two papers; in each instance these are survivals of the fittest. The automobile trade is a notable exception to the rule simply because it has several diverse and distinct reader appeals, for instance, the ultimate consumer or motorist, the territorial dealer, the garage and the engineer and manufacturer.

Last Fall when the influenza scare brought the producers and distributors into close contact one of the matters discussed was that of waste in trade paper advertising. Duplication was complained of, and some bitterness felt toward the entire trade press.

The fault is not that of the trade press. It is the fault of the advertiser. The very men who were discussing the matter have no one but themselves to blame. And as long as they continue to give or promise advertising in many papers which duplicate each other in reader interest there will be too many trade papers in the field.

* * * * *

Two Hundred Thousand Strong

TWO hundred thousand names were signed to the Buffalo petition urging Sunday motion pictures for that city. This represents more than the total number of voters in Buffalo.

Petitions like this will secure Sunday opening in any state in the Union.

Again we urge that here is the basis of the fight against censorship, for Sunday opening or against any Blue law or illiberal restriction upon the motion picture.

Carry the fight to the people. Let the majority of the public speak out.

Petitions are the things. They carry the names; and the names count. And petitions can be had by picture theatres, provided only an active state organization demands them.

* * * * *

Watch Out For This

THE latest reformer trick to beat bills allowing motion picture theaters to open on Sunday is the introduction of bills allowing municipalities to give motion picture shows on Sundays with admission free.

Thus, figure the reformers, they answer the arguments in favor of Sunday shows on the ground that the people need and demand the recreation. At the same time they prevent the bloated motion picture millionaires from making any money.

W A Johnston

Dealing in Personalities

"Aims to Buy the Waterbury"

SOMEONE tried to get Lewis J. Selznick mad last week.

A story was published to the general effect that Lewis was giving too much advice to son Myron and too little attention to the time-clock at the Select offices.

Trust Lewis to counter in surprising fashion.

On Wednesday we hear that he is about to buy out the Select distributing organization, time-clock and all.

As we write this it is in the rumor stage. By the time you read this it will be probably a fact.

Or else someone else will have thrown a monkey-wrench into the time-clock.

You never can tell in this fillum game.

Should this deal go through the matter of distribution for Selznick Pictures—Myron—will naturally be settled. And the Bolshevik picture now being marketed by Select gives a hint of the course that Lewis J. will follow. Specials—the bigger the better—will be the rule. And we might hazard a guess that the million dollar electric sign campaign on Selznick pictures will find its place in the exploitation of these Specials.

Speaking of that Bolshevik picture, film men with one accord are predicting a clean-up for Select. To such effect that anyone else who suggests a Bolshevik subject is told, "No use. Selznick beat 'em all to that."

What a wonderful year it should be for the independent producer with real big stuff! Never were there so many distributors ready to welcome him with open arms and the key to the safe.

But, at that, the man who gambles $60,000 to $75,000 on eight or nine reels of fillum deserves all he gets if the gamble goes over. For many pictures are made but few are knockouts.

Our staff is looking for the jinx, the little man from Egypt, or the typesetter who made Pete Milne say in a review of "The Cambric Mask" that "the drawing powers of this picture cannot be underestimated." Pete went on in the review to praise the Vitagraph-Alice Joyce picture to the sky—as it deserved—but the slip of the typewriter that made him say "underestimated" for "overestimated" gave us all a wrench.

George Kleine was met on Broadway during the week. Spoke of the unequalled era of theatre prosperity that he had noted on the trip East.

Every traveler who comes into town tells the same story—the theatres were never so prosperous.

Incidentally Mr. Kleine dropped a hint that George Spoor would soon startle the film world with the real thing in stereoscopic pictures.

Martin Quigley, of the Exhibitors Herald, is another Chicago visitor in town for a week.

Robertson-Cole surely put over a big deal in the affiliation with Jury's Imperial Pictures, Great Britain. Read the story about it on page 2295. "Jury" means considerable over there, and the combination was no mean stunt to pull. It warns us all to keep a close eye on Robertson-Cole and its progress.

Pete Schaefer arrived in town Monday leading the advance guard of members of the Exhibitors' League executive committee.

By Thursday our sleuths had spotted around town such exhibitors as Frank Rembusch, Alfred H. Black, E. H. Horstman, I. M. Mosher, W. H. Linton, H. M. Brown and Sam Bullock.

With everything all set, the committee then met and laid out plans for the new exhibitor organization. The name chosen is "National Exhibitors' Association."

There comes to us rumors of a new shuffle of the cards in the industrial picture field. Names of men in various organizations are linked together. The news ought to break before another week is over. Incidentally, aside from this deal which concerns pioneers in the industrial field, every other man you meet nowadays is talking industrials. We hear more "sure-fire" solutions each week than there are reissues. One thing is sure—the industrial field is ripe, rich and ready.

P. A. Powers arrived back on the Rialto Monday and is picking up the threads of information regarding events that happened during his absence.

R. Ward is also back from the coast. [Adv.]

Ray Owens, recently with Frank Keeney's picture activities, has our old friend King Baggot out on the road in a show. The press notices have been great. King surprised a lot of them who thought that a screen star didn't have a voice—and incidentally his screen following is helping the box-office.

Jack Cohn has left Universal. Like the departure of Benny Schulberg from Paramount—we never thought it could happen. Good luck to you, Jack.

Bert Adler journeyed to Washington on Thursday to handle the opening of "The Better 'Ole" in the Capital City.

It seems that we have more rumors on this page this week than there are good intentions in a certain unpopular but warm region. Our sleuths reported a number of prominent Cleveland exhibitors in town on Wednesday and a series of conferences following at the Marcus Loew offices. The story should break Friday or Saturday. It seems that everything that is going to happen this week is scheduled for a day or two after this issue is out. And we're too good a fellow to throw a monkey-wrench into big deals by talking too soon. Shades of our daily newspaper days!

Bill Parsons came to town, renewed his contract with Goldwyn for Capitol Comedies, talked with Hodkinson on National "specials," and greeted everybody with a broad smile and jovial words.

The Billy Rhodes company is coming East next week to make two pictures. Dorothy Dalton leaves Los Angeles on Sunday, to make Ince subjects in the East. And a month ago all production was flitting gaily westward.

Carl Laemmle leaves Los Angeles next Monday for the East.

From the Federal Trades Commission comes news that The Lasso Films Company has "agreed to an order to desist from changing the titles and names of old films already displayed to the public and substituting new names and titles unless it is clearly, definitely, distinctly and unmistakably shown to exhibitors and the public that the films so renamed and retitled are old films being reissued."

A. L. Berman comes to bat with the Camo Corporation, which will put something new in home cameras and projectors on the market soon. Here's a field that is going to have its share of surprising news in the coming six months.

David Loew, son of Marcus Loew, was married Monday afternoon to Miss Meta Edman.

Charles Pathe is expected to arrive here about April 15th, for an indefinite stay. A residence at Forest Hills, L. I., has been leased for him.

Censorship Brightens for Exhibitor

Beat the Censor Bill in Nebraska

Thomas and Akers Lead Film Forces in Stiff Battle to Glorious Victory Over Reformers

OMAHA, NEBRASKA (*Special to Motion Picture News*).—It was the end of a good fight when the result of the vote on the bill to have a board of seven appointees censor all moving pictures in this state was announced as 62 against and 20 for. The death of the measure came upon a motion to advance the bill which was defeated.

Headed by H. M. Thomas, manager of the Rialto, and representative of the national board in Nebraska, and by G. M. Akers, head of the Omaha Association of Film Exchange men, a vigorous battle was fought from the start to the finish. The fight was not so much to change the opinions of Nebraskans as to whether or not they wished censorship as to arouse them to the need of expressing themselves and letting the legislators understand their feelings of the people on the subject.

The first step was to get out a great number of blank petitions, distributed at every picture house and wherever an exhibitor was not doing his part in getting the petition before his patrons the matter was brought to his attention and some life put behind the movement in his territory. Thousands of signatures were obtained. The campaign was kept alive by slides and by posters, mostly home made.

Cooperation of the newspapers was easily obtained. The Omaha Bee took the lead in the metropolis and started the ball rolling by a number of news articles and feature stories, a great many of them on the front page,—some of them ridiculing the idea of censorship and a great many of them getting the opinions of prominent people on the subject and taking up the cudgels against the bill. One of the best articles was written by Mrs. McKelvie, wife of the governor of the state, who is a movie fan and has contributed many articles on motion pictures to the trade magazines.

The Omaha World-Herald came to bat with a stirring editorial. The film exchange men of Omaha and the film exhibitors came out with a full page ad with the editorial included in the World-Herald and followed it with another editorial ad in the Bee—later finding money enough in the fund to run another ad in all three Omaha papers, including the Omaha Daily News. In each of the ads was included a little coupon to be filled out and mailed either to the committee or to the legislator of the one sending it. The results proved the value of advertising for the answers came in by thousands.

Newspapers all through the state took the matter up and when the bill came up for vote the sentiment was strongly against it. The film men in addition to all these matters of course all did a lot of personal work through the territory and at Lincoln.

Exhibitors of Northern California Organize

What is announced as an organization for the mutual protection and benefit of those engaged in the motion picture business in the northern part of California, was formed in San Francisco and will be known as The United Theatres Association, Inc.

Headquarters have been secured in the American Photo Player building on Golden Gate avenue, and the following officers selected: Charles Goddard, president; Louis R. Greenfield, vice president; James Beatty, treasurer; C. W. Midgeley, secretary; P. J. Hanlon and A. W. Moore, directors, and G. C. Ringolsky, attorney.

It is expected that practically all the reliable theatre managers in the northern part of the state will eventually join the organization, and it is reported that new names are being added to the list every day.

Judges Jump on Censors with Both Feet

PHILADELPHIA (*Special*).—Judges Rogers and Wessel of the Common Pleas Court last week took turns in jumping on the Pennsylvania censors in the course of a hearing on the appeal against the ban on "The Brand."

Both judges had viewed the picture and their ire was aroused by the comments of the censors and the latter's witnesses. Judge Rogers declared the board was exceeding its authority.

"Do you know the law under which you view and pass upon these pictures?" he asked. "The trouble seems to be more in your condition of mind than in the picture itself. The Legislature distinctly stated in the act creating the Board of the Censors what its duties and its authority were to be. It didn't give the board any authority to pass upon or even assume what construction some persons might put upon something imagined, but not shown upon the screen at all."

Both sides have filed briefs on which a decision will be rendered later.

Albert E. Smith Arrives in Los Angeles

Albert E. Smith, president of the Vitagraph Company, arrived in Los Angeles March 22nd for a stay of several weeks at the Hollywood studios. While in the west he will be the guest of his brothers, W. S. and David Smith, studio manager and director respectively, as well as spend considerable time with his father, who resides at Santa Barbara.

Still a Chance Perhaps in Colorado Fight

DENVER, COL. (*Special.*)—Local exhibitors are of the belief that notwithstanding the death of the Sunday motion picture bill there may later be a chance for a new bill.

This is due to the fact that the opposition to the bill stated that their principal fear was that the present bill would let down the bars to many other forms of amusement. Those leading the fight against Sunday shows were Senators David Elliott, of Colorado Springs; W. O. Peterson, of Pueblo; James C. Starkweather, W. W. Booth and John D. Stephen, of Denver, all Republicans, and Senator Henry C. Andrew, of Boulder, Democrat.

Defending the proposed repeal were Senators W. F. O'Brien of Leadville; Siewers Fincher, of Breckenridge, and O. E. Bannister, of Grand Junction, all Democrats.

May Create New Censor Job in Keystone State

HARRISBURG, Pa. (*Special*).—The Committee on Appropriations of the Senate of Pennsylvania now has in its possession for consideration a measure introduced by Senator Mearkle, of Pittsburgh, which would amend the present law under which the motion picture censors operate so as to provide for a deputy censor, at a salary of $2,000, who shall maintain an office in Pittsburgh.

The bill provides also for the appointment of two inspectors, at salaries of $1,400 each, and one stenographer at $1,200.

The object of the bill is to facilitate the censorship of pictures in the western part of the state, where delays often are caused in the distribution of films because the greater part of the censorship work, under the present arrangement, is done in the Philadelphia headquarters of the board of censors.

Thanks for McAleer from Pennsylvania Exhibitors

At a meeting of the campaign committee which has been working for Sunday opening in Pennsylvania held on March 29th at Pittsburgh, the following resolution was passed:

"Resolved, That in view of the excellent co-operation given this committee by the Universal Film Exchanges, Inc., in the assignment of John McAleer, who acted as executive secretary during the campaign for Sunday opening in Pennsylvania, and furthermore in consideration of his diligent and untiring efforts to make the movement a success, the committee wishes to herewith incorporate in this resolution its appreciation to the Universal Film Exchanges, Inc."

A copy of the resolution was forwarded to Mr. Laemmle by James B. Clark, chairman of the campaign committee.

N. A. M. P. I. Reports Progress of Sunday Bills

An interesting summary of the status of the different State bills permitting Sunday motion picture shows has been issued by the committee of the National Association in charge of the campaign, consisting of Arthur Friend, Lewis Innerarity, and R. H. Cochrane. The committee has the voluntary cooperation of the American Recreation League and is cooperating with exhibitors in various states, aiding greatly through slides and trailers.

The report follows:

NEW YORK

The Thompson-Donohue bill, providing for Sunday motion pictures under local option, was advanced to the order of final passage in the Assembly Tuesday.

The Assembly Codes Commitee, which had had under consideration the bill introduced by Assemblyman Donohue, reported it out on March 26th, but later decided to amend the bill so as to make it conform with Senator George F. Thompson's bill, which was reported out of the Senate Codes Committee the same day by a vote of 6 to 4.

NEW JERSEY

The Hyland bill, No. 291, has been reported favorably out of the committee in the Assembly and was expected to be passed by the Assembly Monday night. Instead, however, the bill was then re-committed and was passed on Wednesday, April 2. This bill, which permits motion pictures, recreations and concerts on Sunday, has been amended to meet the objections against the original measure in the Senate.

This bill should not be confused with the bill of Assemblyman Siegler, which has already passed the House. The Siegler bill has to do only with the permission of motion pictures, games, recreations, concerts, etc., on Sunday in the public parks regulated by the State.

CONNECTICUT

The State Senate has passed, by a vote of 26 to 3, a home rule Sunday motion picture bill similar to the one pending in the New York State legislature. Favorable action in the Lower House is expected at an early date. Connecticut presented a peculiar situation. Sunday pictures, of course, have always fallen under the jurisdiction of the old Blue Laws. But the Bolsheviki have been gaining a foothold in the State, and the Sunday motion picture bill was widely advocated as a check to the rising tide of Bolshevism.

COLORADO

The Kelly bill, repealing the Sunday closing law, passed the Lower House by a vote of 49 to 14, but met defeat in the Senate, 18 to 11. H. T. Nolan, President of the Rocky Mountain Screen Club, and State Chairman of the National Association of Colorado, sends words that many opposing Senators stated that if the motion picture people had confined their measure strictly to a repeal of the prohibition of Sunday pictures, instead of trying to open all amusements on Sunday, they would have voted for it. The campaign managers have accordingly decided to renew the battle in the manner suggested.

MICHIGAN

The last report from State Chairman John H. Kunsky, of Detroit, was most optimistic. The bill legalizes Sunday amusements and was reported out of the Senate committee five days after it was introduced, and although it has been before the body awaiting action for some time, it is expected that it will pass the Senate without much trouble when it comes to a vote. Prospects are similarly favorable in the House.

SOUTH DAKOTA

The Sunday closing bill was introduced in both branches of the legislature, but was promptly killed . The South Dakota exhibitors had the active co-operation of the Minneapolis Film Board of Trade, through the chairman of its legislative committee, F. S. Meyer.

IOWA

The Sunday opening bill has passed the Upper House of the legislature by a large majority, but is facing a hard fight in the Lower House. State Chairman A. H. Blank, however, is hopeful of the ultimate success of the measure.

OHIO

The Ohio bill, which is fostered by the Ohio State Screen League, takes the form of an amendment to one of the sections of the General Code now in effect. This section is a general prohibitory Sunday law. The amendment provides that "municipalities shall have the power to regulate or forbid the exhibition of the projection of motion pictures on Sunday subject to the sections of the statutes provided for the initiative and referendum." In other words, while it is still in the power of any community, acting through its counsel or other governing body, to prohibit motion pictures on Sunday, the amendment permits absolute local option in the matter.

This amendment has been favorably reported in the Lower House, and final favorable action in both Houses is hoped for in the near future.

Toledo Managers' Association Has Hands Full

Toledo, Ohio (*Special*).—The local Theatrical Men's Association organized less than a year ago has found plenty of work.

The fight for Sunday motion pictures in Ohio has kept the organization on its toes carrying out the local share of the battle. Right on the heels of that fight has come a Toledo ordinance proposed by Judge O'Donnell to prohibit all children under the ages of seventeen from attending theatres, arcades, skating rinks, etc., without an escort.

The ordinance would be fatal to the residence theatres. As a result of hearings held by the City Council there is the possibility of new legislation being proposed to handle the children's problem, without arbitrarily closing up the picture theatres.

Charles C. Friedman is attorney for the picture men, who are working in an organized body.

Local 306 Elects Delegates to Convention

Local 306 of New York City held its election April 2nd for representatives to the International Alliance Convention which will be called at the Chateau Laurier, Ottawa, Ontario, Canada, during the week of May 26.

The successful delegates as officially reported by Mr. Morris Rotker, recording-secretary, were: Messrs. Sam Kaplan, Sam Goldfarb and Alex Polin.

Edward J. Wilson was elected member of the Executive Board. More than 500 members showed their interest by attending the election.

Who's Who in the Keystone State

Here Are the Men Who Defeated Sunday Bill and Those Who Sought to Help

Harrisburg, Pa., (*Special to Motion Picture News*).—As an aftermath to the defeat of the Rorke Sunday motion picture bill in the Judiciary Committee of the House of Representatives Tuesday, March 25, it might be well to give the details of the committee meeting.

For the sake especially of those thousands of Pennsylvania exhibitors who favored the adoption of the Rorke Bill, it is only fair that the names of those members of the Judiciary General Committee who voted against the bill and those who voted in favor of its being affirmatively reported, should be published. They are as follows:

The Representatives voting to report the bill out with a negative recommendation were: Brooks, York County; Bolard, Crawford; Campbell, Philadelphia; Goehring, Allegheny; Snowden, Philadelphia; Catlin, McKean; Scott, Philadelphia; Norton, Berks; Patterson, Philadelphia; Todd, Allegheny; Krause, Philadelphia; Sweitzer, Clarion; Gans, Philadelphia; Wallace, Lawrence; Sarig, Berks; North, Chester; Beidlespacher, Lycoming; and Evans, Lancaster.

Those who voted in favor of an affirmative recommendation were: Heyburn, Delaware county; Aaron, Baldi and Rorke, Philadelphia; Fowler, Lackawanna, and Marcus, Allegheny. Representatives Flynn, Elk county, and Zimmerman, Lebanon, were the only members of the committee absent.

Representative Rorke, sponsor of the measure and chairman of the sub-committee which conducted the hearings in Philadelphia, Pittsburgh and Harrisburg, at which the famous Philadelphia Orchestra gave concerts in an effort to convince the legislators that the kind of music played could not be offensive on the Sabbath, made a valiant fight to prevent the general committee applying the chloroform to the bill. He pleaded for one more week in which to obtain more information as to public sentiment regarding the measure, it having been pointed out, most significantly, by Representative Fowler, of Lackawanna county, that it was uncertain how labor viewed the bill.

Chairman John R. K. Scott, though he opposed the measure, was in favor of extending the time, but the majority of the committee were for speedy death for the bill and insisted upon the immediate vote by the committee which resulted in the dashing of the hopes of the motion picture men.

At one stage of the committee meeting things took a sensational turn when Representative James E. Norton, of Berks county, made a charge, which he did not substantiate, that there were rumors that "the picture interests had a fund of $40,000 to $50,000 to corrupt legislators."

Rorke, in his efforts to save the bill, as a last resort promised the committee that if it permitted his bill to be reported favorably, he would offer an amendment on the floor of the House to provide for a special censorship of all films offered for Sunday exhibitions; but even that concession was ignored by the majority of the committee which, from its attitude, appeared to have made up its mind unalterably to quash the measure.

Strong Anti-Censorship Facts

William A. Brady and Walter W. Irwin Delivered Telling Blows Before Chicago Board of Censors

THE arguments used by William A. Brady and Walter W. Irwin, who appeared some time ago before the Motion Picture Censorship Commission of the City Council in Chicago, are considered by the National Association of the Motion Picture Industry to be very valuable material for use in other sections where film censorship threatens.

"Abolish all censorship of motion pictures; take all restrictions off the producers. If they cause to be exhibited anything which is immoral or obscene, punish them severely," said Mr. Brady.

Mr. Brady contends that the remarks of ministers were not censored before they were made, nor are the contents of newspapers before they are published; so why everlastingly pick out the Motion Picture industry for censoring prior to its having been guilty of objectionable doings.

To quote Mr. Brady exactly: "Censorship before publication is what we object to. The Motion Picture men are responsible for their acts. If they produce unclean and immoral pictures they violate the law and should be punished."

Walter W. Irwin, Paul Cromelin, Gabriel Hess and other officials of the organization of which Mr. Brady is president all declared against censorship in any form.

"As long as pictures are shown which deprave and debauch children, we need censorship," declared the Rev. W. S. Fleming.

Mr. Brady's quick retort was: "We are gentlemen and protest against any assertion to the contrary."

Chairman T. D. Hurley announced that Mr. Brady and his followers were before the commission to give them information and not to criticise, to which Mr. Brady took exception, not wanting advice, but information, telling the city authorities that they would be doing more good for the community if they cleaned up South State street than in bothering the Motion Picture business.

The gentleman wanted to know why the Pickford picture, "The Little American," had been barred in Chicago. M. J. Quigley, secretary of the commission, replied: "Because the authorities said it was too strong against the German people."

"But, we were at war with Germany at the time," continued Mr. Brady. "The only outcome of censorship is graft, political intrigue and religious and social dissension. I think the Motion Picture Industry will have to get into politics to protect itself," was one of Mr. Brady's parting shots.

All the "movie men" agreed that they would abide by a vote of the people on the censorship question. They said if the censorship question was put to a referendum the people would reject it.

Walter W. Irwin of the Famous Players-Lasky Corporation, hurled a hand grenade into the commission when he said: "Censorship is fundamentally based on intolerance; those who urge it are of the temperament of those who burned the witches at the stake. They are leaders of the bolsheviki, who are the worst advocates of intolerance." What is the meaning of these small movements today of men who want to become their brother's keepers? If it is a people's question why not submit it to the people?"

Rourke Gets Park Theatre at Bridgeport

The Park Theatre at Bridgeport, Connecticut, has been leased by James T. Rourke, owner of the Empire theatre there.

David J. Lustig (LaVellma), manager of the Empire theatre, will manage both houses.

A straight feature picture policy is planned and a number of the larger cinematographic productions are scheduled for an early showing. The season commences May 25th.

F. I. L. M. Club Will Co-operate on Loan

The F. I. L. M. Club of New York City announces that its members are arranging plans for the distribution of films for the Victory Loan.

It is proposed that each exchange will handle a certain territory for distribution and booking and certain stars will be allotted to the various exchanges, so that each territory will have a full quota of all stars participating in the Victory Loan campaign.

As soon as the Treasury Department advises when the release dates will be, notice will be sent to all exhibitors.

Governor and Legislators Honor Exhibitor

What is described as one of the most remarkable honors ever conferred or received by an exhibitor has just been bestowed upon Tony Sudekum, president of the Crescent Amusement Company, operating theatres showing First National Exhibitors' Circuit attractions in Nashville, Tenn., by the Legislature and governor of the state.

The sixty-first general assembly of Tennessee adopted, in both houses of the Legislature, a set of resolutions in formal acknowledgment and appreciation of Mr. Sudekum's contributions, during the last five years, of free moving picture entertainment to the prisoners in the state penitentiary and to the inmates of Central Hospital, a state institution for mental defectives.

Ben Grimm on West Coast

Ben Grimm, formerly publicity writer for film companies, and later a member of the Moving Picture World staff, arrived in Los Angeles April 24th from Honolulu, where he received his discharge from the Sixth Aero Squadron of the American army.

Grimm has been located at Honolulu, where he served in the coast defense.

West Virginia Exhibitors Organize Booking Club

Reports come from Winding Gulf, West Virginia, that a meeting of the theatre managers and exhibitors of that section was called and held in the Beckley Hotel, Beckley, West Virginia, on Thursday, March 27th, 1919.

The following theatres were represented: Affinity Amusement Co., with theatres at Affinity and Hotcoal, W. Va.; Winding Gulf Theatre, Winding Gulf, W. Va.; Stotesbury Amusement Co., Stotesbury, W. Va.; Wyco Theatre, Wyco, W. Va.; Besoco Theatre, Besoco, W. Va.; Wyoming Theatre, Mullens, W. Va.; and the Glen White Amusement Co., Glen White, W. Va.

It is stated that the object of this meeting was the organization of an association which would link all of the theatres in that section together and put them all under the same booking management. The Association was organized and the following officers unanimously elected:

C. R. Stahl, Manager, E. E. White Coal Co., Stotesbury, W. Va., President.

Hirum Sizemore, Pres. & Mgr., Wyoming Theatre, Mullens, W. Va., 1st Vice President.

J. T. Morris, Manager, Pemberton Fuel Co., Pemberton, W. Va., 2nd Vice President.

J. H. Spencer, Amusement Manager, Winding Gulf Colliery Co., Winding Gulf, W. Va., Secretary & Booking Manager.

J. B. Clifton, Sec. & Treas., Beckley Smokeless Coal Co., Besoco, W. Va., Treasurer.

The privilege of becoming affiliated with this association will be extended to exhibitors in the following towns who were unable to attend the first meeting: Fireco, Sullivan, Raleigh, McAlpin, Tams, Vanwood, Itman, and Eccles, West Virginia.

A meeting of the Winding Gulf Exhibitors Association has been called to meet in the Wyoming Hotel, Mullens, W. Va., on Friday, April 18th, 1919. A full representation of the fourteen theatres is expected at this meeting and details as to management, etc., will be definitely discussed and adopted.

English Film Man to State Right Here

It became known on Thursday that at least one English film producer had decided on his own method of handling the problem of presenting British productions in this country.

Harry Maze Jenks, who has been here for a couple of weeks, showing a number of his productions to competent American critics, has decided to embark on the State Rights field. The step will be taken as soon as arrangements are completed. Involved in the plans are a number of Harma Productions, including "Romany Lass," "A Master of Men," "The Great Imposter," "The Happy Warrior," "Nature's Gentleman," "The Splendid Coward," "The Power of Rights," "A Run for His Money," "The Warrior Strain" and "White Star."

Finkel Visits New York from Pittsburgh

William Finkel, of the recently organized Globe Film Attractions of Pittsburgh, was a New York visitor this week looking over the film offerings.

W. C. Pierce, formerly of the World Film, is associated with Mr. Finkel in the Globe Film exchange, and it is said that the new concern has already acquired an excellent growing business in the state rights field.

The territory covered by the new concern is Western Pennsylvania and West Virginia principally. The Victor Kremer five reel features starring Shorty Hamilton, are controlled in that territory by the Globe exchange in Pittsburgh, at 414 Ferry street.

Mr. Finkel has been a successful exhibitor for nearly four years and believes that there is a bright future for aggressive concerns in the independent field.

The Allens Will Build in Western Canada

The largest moving picture theatre in Western Canada will be built this summer at Calgary, Alberta, for the Allen Theatrican Enterprises, according to an announcement by Jule and J. J. Allen.

There is already an Allen Theatre in Calgary but this has been found to be too small. It was built five years ago and has been doing capacity business for many months.

The site for the new theatre will be in the heart of the downtown section and the building alone will cost $200,000. The new house will have a seating capacity of 2,000, according to the plans which have already been drawn.

Personal attention is being given to the matter by H. J. Allen of Calgary, Western manager of the Allen interests. Declaration is made that local citizens will be the principal stockholders.

Cincinnati Exhibitors Rally to Aid Loan

Cincinnati motion picture managers will take a big part in molding public sentiment for the Fifth Liberty Victory Loan, and all theatres of that city and Southwestern Ohio have joined in a concerted move to put it over on their screens.

Isaac Libson, manager of the Walnut, Strand, and Family theatres, has been named chairman of the Cincinnati Motion Picture Exhibitors' Liberty Loan Committee.

Heenan's Was a Boy

Dan Heenan, salesman for the First National Exhibitors' Circuit Exchange in Philadelphia, is receiving congratulations from all quarters.

The occasion for all this goodwill from his friends lies in the fact that Dan is now the proud father of a bouncing baby boy. His brother William is the "big man behind the gun" for the First National in the Quaker City.

Schulberg Resigns from "Big 4"

Moves from Long Acre to Fitzgerald Building, But Hiram Abrams' Best Wishes Go with Him in International Plans

B. P. SCHULBERG, who was recently appointed Assistant General Manager of the United Artists Distributing Corporation in conjunction with Hiram Abrams' appointment as General Manager of that stellar organization, has resigned from that office in order to devote all his time and attention to a new international film organization, as yet unnamed, which will operate distributing centres throughout the entire world, outside of the United States and Canada.

The announcement would be a greater surprise to the trade than it is were it not accompanied by a statement from Hiram Abrams, which indicates that he has released Mr. Schulberg from the obligation of remaining with the United Artists, and that there is as cordial and friendly a relationship between these two old-time business associates as ever existed. Both emphasize that the change in Mr. Schulberg's plans is actuated only by his securing "a greater personal opportunity" through the new international association.

Mr. Abrams in commenting upon the severance of official relations with Mr. Schulberg, said:

"In the years that Mr. Schulberg's and my business life has been so closely allied I have always found him intensely devoted to the interests he was serving, always faithful to the task in hand and always eagerly seeking to find or create the next step by which he might legitimately advance himself or the organization with which he was identified. I am gratified that such an opportunity has again come to him, and in regretting his departure I also rejoice with him in the chance he now has for greater personal service to the industry and the particular interests with which he has become associated."

Mr. Schulberg made the following statement:

"It would take much, as the entire trade well knows to cause me to sever my relations with the United Artists, and Mr. Abrams in particular, after the long, pleasant and harmonious relationship we have enjoyed for so many years, but the opportunity which has come to me to become identified with the largest European financial interests which have ever been invested in the motion picture industry, and its correlated privilege of being of service to the entire motion picture industry both here and abroad, are so attractive as to command my interest and dictate the course I am now pursuing.

"These interests are reinforced by a strong organization composing the most expert film men in Europe, and their financial strength and long experience in the industry cannot but accomplish tremendous results and create a potent factor for good to film interests on both sides of the Atlantic.

"I would appreciate it if it were understood that the primary motive for my action at this time is the larger personal scope the new enterprise can afford my efforts."

Mr. Schulberg is making his temporory office at the Fitzgerald Building.

Jack Cohn to Produce

It is reported that Jack Cohn, well-known editor of the Universal Weeklies and Screen Magazine and a member of the Universal Film Company since its conception, has resigned to produce on his own account.

Mr. Cohn has opened offices in the Strand Theatre Building and has already begun working on a picture, details of which will be announced later.

Gerard Engages Regina Quinn for Film

Regina Quinn, the former Fox star, has been engaged to appear in James W. Gerard's next contribution following "My Four Years in Germany." The theme of the newest work of the former ambassador involves the confession of a German army officer. William Nigh will be seen in the leading male character and after searching the field for a beautiful and accomplished artist to play opposite him, the choice was awarded to Miss Quinn.

Kills "Happiness" Title

Upon application of J. Huntley Manners, author of "Happiness," the stage play, Judge Mayer of the United States Court issued an injunction restraining the use of the title "Happiness" as the name of any photoplay.

Mr. Manners started the action to protect this title when he learned that Triangle had made a photoplay under the title of "Happiness," telling a story entirely unlike that of the stage play.

Film "Hunter" Visits New York

"Square Deal" Miller, the well known jeweler of Detroit, visited the offices of Motion Picture News last week while on his way from Florida to his home in Michigan. Mr. Miller spends much of his time in winter in the everglades, hunting both with gun and motion picture camera. On this trip he is taking back with him about 3,000 feet of interesting film taken during the winter hunting season.

Passed by Board

William H. Leahy, connected with the Anitia Stewart Productions, made a flying visit to Philadelphia last week, where the awaited the decision of the Pennsylvania State Board of Censors, who were passing on the merits of the latest Anitia Stewart feature, "A Midight Romance."

With the elimination of two or three sub-titles the picture was passed.

Industry Again Aids Government

Twenty-five District Managers Appointed to Circulate Thirty-seven Victory Liberty Loan Subjects

UPON call of the Treasury Department of the United States Government, arrangements for a hugh motion picture drive have been completed by the Committee appointed by the National Association of the Motion Picture Industry, and were announced by Adolph Zukor, Chairman.

"The motion picture campaign on behalf of the Victory Liberty Loan will afford every exhibitor the opportunity of doing his bit," said Mr. Zukor. "Our new drive has been carefully planned and will undoubtedly prove the most powerful campaign yet prepared by our industry for the Government. Some thirty-seven subjects are now being finished and there will be a total of three thousand five hundred and four prints available to theatres, gratis."

The Committee, of which Mr. Zukor is Chairman, consists of Walter W. Irwin, George K. Spoor, J. Brulatour with Al Lichtman, Manager of Distribution, and John J. Flinn, Director of Publicity.

The twenty-five chairmen or district managers, who will book the pictures to the exhibitors throughout the country are:

Boston, Mass., Harry Asher, Famous Players-Lasky Corporation, 3 Shawmut Street.

New York, N. Y., A. G. Whyte, Famous Players-Lasky Corporation, 729 Seventh Avenue.

Philadelphia, Pa., Frank W. Buhler, Stanley Comany, 1214 Market Street.

Buffalo, N. Y., R. C. Fox, Famous Players-Lasky Corporation, 145 Franklyn Street.

Washington, D. C., Sidney B. Lust, Superfilms.

New Haven, Conn., H. T. Scully, Famous Players-Lasky Corporation (temporary), 132 Meadow Street.

Atlanta, Ga., Tracy Barham, Fox Film Corporation, 55½ Walton Street.

Pittsburgh, Pa., H. Buxbaum, Famous Players-Lasky Corporation (temporary), 1150 Pennsylvania Avenue.

New Orleans, La., H. W Wilkes, S. A. Lynch Enterprises, 814 Perido Street.

Cleveland, Ohio, W. E. Lusk, First National Exhibitors Circuit, in the Sloan Building.

Cincinnati, Ohio, H. P. Wolfberg, Famous Players-Lasky Corporation, 107 West Third Street.

Detroit, Mich., W. E. Wilkinson, Secretary, Board Motion Picture Ex. Mgr., 605 Film Exchange Bldg.

Chicago, Ill., J. L. Friedman Celebrated Players Film Corporation, 207 So. Wabash Avenue.

St. Louis, Mo., G. W. Weeks, Famous Players-Lasky Corporation, 3929 Olive Street.

Kansas City., Mo., A. H. McLaughlin, Select Pictures Corporation, 920 Main Street.

Des Moines, Iowa, R. C. LiBeau, Famous Players-Lasky Corporation, 415 W. 8th Street.

Minneapolis, Minn., E. R. Pearson, First National Exhibitors' Circuit, 400 Film Exchange Bldg.

Omaha, Nebr., T. D. Graham, Pathe Exchange, Inc., 1417 Harney Street.

Denver, Colo., M. H. Cohn, Famous Players-Lasky Corporation, 1747 Welton Street.

Salt Lake City, Utah, L. Marcus, Famous Players-Lasky Corporation, 133 E. 2nd S. Street.

Seattle, Wash., World Film Corporation.

San Francisco, Cal., M. H. Lewis, Famous Players-Lasky Corporation, 821 Market Street.

Los Angeles, Cal., H. G. Ballance, Famous Players-Lasky Corporation, 112 West 9th Street.

Dallas, Tex., W. Saal, Old Mill Theatre.

Portland, Ore., J. A. Koerpel, World Film Corporation.

Ontario Exhibitors Meet in Toronto

The regular April meeting of the Motion Picture Exhibitors' Protective Association of Ontario was held at the association headquarters, 143 Yonge street, on April 1st.

Announcement was made that the association now boasts a membership of 211 exhibitors, about 94 of whom are located in Toronto.

A last call was issued for members to take stock in the association's co-operative exchange which has been incorporated with a Canadian federal charter at a capitalization of $100,000. Announcement is made that this capital may have to be increased.

Arizona Photoplays Will Produce at Phoenix

When house bill No. 166 titled "An Act to regulate the production and distribution of motion pictures within the state of Arizona" was before Governor Thos. E. Campbell for his signature or veto, the officers and stockholders of Arizona Photoplays, which is shortly to begin production at Phoenix, adopted a resolution prepared by the company's attorney, and copies of this were immediately dispatched to Governor Campbell.

The resolution pointed out the absurdity of the measure and the numerous injustices it would work upon the film industry.

Ray Meyers, formerly identified with Los Angeles producing companies as actor and director, is vice-president, and will be the director of productions of Arizona Photoplays, Inc.

Crabb Succeeds O'Grady

The report comes from Buffalo that Earl L. Crabb, manager of the Strand Theatre there, has been elected secretary of the Buffalo Theatrical Managers' Association, succeeding Valentine E. O'Grady, resigned.

Florida Exhibitors Meet and Elect Officers

At Tampa, Florida, the Exhibitors' League of Florida held the annual convention on March 26.

C. D. Cooley, manager of the Strand and Grand, in Tampa, was re-elected president. This will be Mr. Cooley's third term as president of the league.

F. M. Catron, manager of the Bonita theatre here, was elected secretary and treasurer.

There was a very good attendance from all over the state, and all enjoyed a real Spanish dinner, which was served with the compliments of the Tampa exhibitors. The next convention will be held in Miami, Fla.

Arrow Does Not Move Until May 1

Although the Arrow Film Corporation will remove its offices from the Times building to the Candler building, the new quarters will not be occupied until May 1.

W. E. Shallenberger, president of Arrow Films, states that in the meantime business is going on as usual at the present offices in the Times building.

Commodore Ball Looming Up in Good Shape

The first annual ball of the "Motion Picture Club of America" at the Hotel Commodore next week is taking shape rapidly and the prospects now are bright for a gala evening. Such veterans as Bill Hart and Sam Trigger are speeding the plans up to good effect.

Peter Schaefer and a number of Chicago exhibitors are expected to be in attendance at the affair, while two State Governors have signified their intention of being present. Governor Goodrich, of Indiana, who will be in New York to meet Indiana boys returning from France, and Governor Edge, of New Jersey, have accepted invitations. Herman Jans will pilot the last mentioned statesman.

Application has already been made by the club for the old N. V. A. clubrooms on Broadway.

Friday, April 11, is the date of the promenade, concert and dance.

Where the Motion Picture Club will hold its ball

Exhibitor Service Bureau

Putting the Best Foot Forward

ONE of the most frequent callers on the Exhibitors Service Bureau for aid and suggestions is an exhibitor in a small town. He has no competition and the business, he believed a short time ago, was sufficient to operate only one day a week. Then he started to try the two day plan and he has gradually enlarged it until his theatre is open on every day on which he is permitted to operate. *He has built up this business literally from nothing because he has given attention to his business.*

We are not attempting to take any credit for the success of this man, because if he had not had the desire to succeed, had not shown the yearning for information and had not been moved by the wish to do things BETTER he would never have called on us. Since he has done so we have been able to give him advice and assistance on many points. He is needing them less and less now, and from one of the exchanges in the territory recently came a report of the wonderful success that this man had made by using a certain brand of pictures.

But this was not the reason—the reason was that this man put the best foot forward and saw that it kept going forward. Under such a policy the road to success is sure.

THAT is one side of the case. The other is the facilities that are accorded this department to gather matter at the fountain head. The opportunity to " get behind the scenes with the presentations each week at the Rialto, Rivoli, Strand and Broadway theatres allows us to present to you an analysis of these shows that is obtainable nowhere else. It puts before every exhibitor in the country the methods that are used by these successful managers week after week.

Recently a man who is not connected with exhibiting asked us whether he thought this matter was of aid to the smaller exhibitors. " They haven't the facilities to do any of these things," he said. " It seems to me that it simply makes them envy the larger and finer houses."

In the first place there is not an exhibitor in the world who cannot get aid from the careful study of these accounts. Of course, he hasn't any big symphony orchestra. His music may be limited to a piano. But he can even get inspiration from the music that is told of there.

But the chief reason that this matter should be of value to the smaller exhibitor is the INSPIRATION that it gives him. We believe that it makes them THINK about what they can do in their houses, and once the exhibitor has begun to really study his possibilities he is off to a good start.

WE have refrained from printing accounts of presentations at theatres outside of New York—not because they are not just as good, but for the very reason that these accounts cannot be written under the immediate supervision of the Exhibitors Service Bureau. We are trying to see to it that the accounts that are printed here are of the most genuine sort.

But you have but to turn to the other pages and you will find here week after week accounts of things that showmen from the biggest to the smallest are doing. If you have followed this department from the start you have seen it grow from a few short items to pages and pages of real idea stuff. The reason it has done so is that the INSPIRATION has spread and that every day more and more showmen are putting their best feet forward.

You have here accounts of the work of men who are not only doing things, but who have enough interest in the rest of the industry to let the world know what they are doing. It is from no sense of the desire for publicity that this matter comes to them, but because they are business men enough to know that every time they help to build up the industry they help their own business.

BETTER presentation of pictures means better pictures themselves. It means more cooperation in all sections of the industry. It means the gradual spreading of the appeal of the photoplay until the exhibitor will be able to get hundred per cent patronage.

There is no dream about this. Two years ago there were not a half dozen exhibitors in the smaller communities that were making any real effort to get the people from the surrounding territory into their theatre. Of course conditions have changed. That is one of the important things about the motion picture business—conditions are always changing. That is the reason why we have said to you that no text book of this industry can be your guide. The only guide should be the current experiences of exhibitors meeting today's conditions and today's problems.

Today there are hundreds of exhibitors who are getting business from the territory around them. There are many of them who are drawing business from other towns where there are theatres.

But these exhibitors have put their best foot forward—THEY ARE DOING THINGS.

WE would like to hear in the next thirty days from a thousand exhibitors who have started out to do things.

We would like to print these accounts for the INSPIRATION that it would give others.

Let's see if the whole exhibiting world cannot start off the spring march WITH EVERY BEST FOOT FORWARD.

FOR QUICK ACTION THE U.S. MARINES & "MICKEY"

At left how the picture of the Marine phoning "Mickey" was worked in. At the right one of the one-sheets stripped over

Marines, Stores, Recitals, Cafes, Papers Cooperate in Advertising "Mickey" for Roth

EUGENE H. ROTH has just shown an example of a hundred per cent exploitation of a picture which not only resulted in "Mickey" running for a week at the California theatre, the finest and newest house in the coast city, but in it being transferred to the Portola, which is also under the management of Mr. Roth and running at that house for a week.

The plans were all carefully laid out far in advance of the showing and the actual exploitation started five weeks before the picture was to be shown for the first time. The first was screen propaganda and film titles were used bearing such sentences as "Mickey is Coming," "Have You Seen Mickey?" "Have You Heard Mickey?" "Mickey's a Wonderful Girl," "She'll Be Here on the Sixteenth," and "For Quick Action—Mickey."

For two weeks before the opening of the engagement the lounge on the mezzanine floor of the California was given over to musical recitals at which talking machine records of "Mickey," the song, were intermingled with classical and other popular selections. Then the week previous to the opening of the picture the big orchestra, under the direction of Herman Heller, played the music as one of its regular numbers at every performance.

Many of the cafes and cabarets took advantage of the advertising to introduce a "Mickey" number, using girl singers and sometimes choruses garbed in overalls and straw hats.

Cooperation was obtained from the Woolworth stores and many of those selling Victrola and Columbia records, as has been done in other cities. All of these displays bore cards referring to the fact that the picture was to be shown at the California. Many milliners were induced to make special displays and these included cloth caps which bore the name "Mickey Caps." In addition Hass Brothers, who own a number of candy stores advertised a "Mickey Special" in their windows.

Out-door advertising was carried out on a lavish scale. There were 150 24-sheet stands, just double the number ever used by the California, employed, but the very best of the exploitation was obtained as the result of the cooperation of the U. S. Marine Corps. One sheets were used on either side of these double poster stands and these were sniped with the sentence "For Quick Action: The U. S. Marines and 'Mickey.'."

Further in the cooperation with the marines there was a picture used in all the newspapers showing "Mickey" at the telephone and painted in was a figure of a Marine at the other end of the phone saying: "Hello, Mickey, I've just arrived from Chateau Thierry where we saw quick action, too."

Still another stunt was the exhibition of the picture at the Children's Hospital. This showing was under the auspices of the San Francisco *Chronicle,* the theatre standing the slight expense, and it resulted in considerable free newspaper publicity.

Still another stunt employed was through cloth sheets that were attached to delivery automobiles of a number of firms.

Our correspondent writes: "All San Francisco was talking 'Mickey' before the feature had opened at the California." We believe it.

DAYLIGHT SAVING

Mere Hours Do Not Count If Your Show Is There

SEVERAL exhibitors have asked what remedy they should adopt to meet the daylight saving. Some of these say that they felt a falling-off of their business last summer because the people did not want to come during the daylight hours and that after darkness had come there was really time for but one show.

There is but one answer to this: You have to make your show so good that the people will come. It hasn't affected New York attractions. Sunday we go to a certain theatre at 7:30 P. M. Last Sunday it was so light that we figured that there would be lots and lots of seats, but when we visited the house we found the longest line we had ever seen there—at that clock time. The answer was the bill that was being shown.

Too many exhibitors figure too much on changes of time and season, on rain and sunshine. Of course, these things are bound to have some effect, but when you have created the desire to see your presentations they count for mighty little.

Loew Uses Unique Trailer for Norma Talmadge Film

Marcus Loew has just used a novel plan in his New York theatres in advertising the appearance of Norma Talmadge in "The Probation Wife." This shows the head of the big syndicate at his desk writing a note to Miss Talmadge telling her that he "had never seen her look lovelier or do better work than in 'The Probation Wife.'" Then followed some fifty feet of scenes from the picture itself.

For the showing of Alice Brady in "The World to Live In," he adopted the curiosity arousing plan. He had printed a large number of special 24-sheet stands bearing in huge type the questions: "Could you love a girl with a tin heart?" and "Do you know what a tinpanner is?" Then the reader was referred to the feature at his theatre.

For lobby purpose there was a clever idea used in connection with four of the scene pictures. First, there was a scene showing her in an office sitting at a typewriter, and this bore the caption, "She was a stenographer by day," and then came a scene showing a luxurious restaurant with the caption, "And a Broadway rounder by night." A third one bore the caption, "A supper party with another woman's husband ended in a raid," and the fourth, "Awakened to her follies after many adventures." This showed the star seated in an arm chair with her sweetheart by her side.

Shamrock and Irish Music Mark St. Patrick's Day

Milwaukee papers received here comment on the fact that Leo A. Landau, manager of the Butterfly theatre, did not let St. Patrick's Day get by unnoticed. "A Heart in Pawn" was the feature being shown at that time and at the end of the picture the light was thrown on the orchestra and the strains of "Believe Me If All Those Endearing Young Charms" were heard just as the stage curtains parted revealing a huge shamrock.

The Small City Man Demands Good Film

By G. K. Hanks

Manager Select Theatre,
Andrews, S. C.

I HAVE noted with interest your several comments, criticisms and recommendations, on Motion Picture Advertising, both in cities and smaller towns, and most especially the latter. The writer is a big believer in advertising, but there are conditions that exist, which until remedied, makes all the advertising a small town exhibitor can afford, useless. Here are a few:

Physical Condition of Reels: No matter what might be the name of a book, the name of the author or the date it was written, who would enjoy reading it with a lot of pages torn out and maybe several pages torn in half. No one will contradict the fact that the screening is the life of the Photo-play, therefore, a picture shot to pieces will make a poor showing and will ruin the reputation of any theatre. What will exhaust the patience of anyone quicker than having a film break several times, especially at the most vital part. What is more discouraging than for an exhibitor to advertise a Special Production, of so many reels, put on a benefit performance, sell tickets in advance and at advanced prices, and when the production arrives, find it two or three and some cases as many as four reels short. No doubt there are some who would consider this paragraph exaggerated, but such are the conditions of the reels, which the majority of the producers book the small town exhibitor, thinking they can get by with it, and they will be successful in continuing this class service so long as the exhibitor makes no complaint and continues booking productions from such companies.

It is true that we have to pay the minimum in most instances, but at the same time that does not warrant an exchange in shipping out shot up stuff. It is certainly poor advertisement for them, and it is to their advantage to keep their property in better shape. Here is an instance that confronted me shortly, and I have made a complaint, which I feel will prevent a repetition.

I, in looking through the NEWS' Advance Information on All Film Releases, noted a certain special production listed at ten reels. I had an open date and wired the exchange distributing this feature, and made them an offer. They immediately answered accepting my offer and mailed me certain posters covering the subject, which also advertised the subject as being ten reels.

I advertised the subject very extensively, made it a benefit performance, had tickets on sale in advance at advanced prices, and when the picture arrived, just about two hours previous to exhibiting, *we discovered it was only six reels.* Now it is needless to go on with this story, but you can readily realize the position it placed me in. On several occasions a picture would turn up one reel shorter than advertised.

Another bad feature we have to contend with is: Misouts, which is, I'll admit, sometimes due to exhibitors holding over longer than necessary; but in the majority of the cases it is where producers try to crowd in too many bookings in too short a time, not allowing time enough in transit.

The time is now at hand, when an exhibitor has got to deliver the goods, that is back up his advertisements, and to do this, he must have the co-operation of the producers. No matter how extensively one might advertise a picture, unless he fulfills every promise, he is going to fall hard.

Unless the producers see that the small town exhibitors get productions in good physical condition and are protected against misouts, why all the advertising efforts they may put forth, will be in vain. Now some producers will claim, that in consideration of the nominal rental collected from the smaller towns, they do not feel justified in furnishing better class stuff. The very fact that there are producers booking us first class stuff for the minimum price just knocks this argument to pieces.

As stated already, the present day exhibitor realizes that he must come across and produce what he advertises, and until these conditions are remedied, I am satisfied the smaller towns will be a long time coming across with more publicity in this field. And, too, if the small town exhibitors will pass up the producers putting this class stuff on the market, you will soon see a great change in their advertising and they will realize it from a box office standpoint.

In the past two years five picture theatre companies here have failed simply

(*Continued on page 2292*)

THEY'RE ESSENTIAL

Motion Pictures Cannot Do Without the Small Town Theatre

IT is such an apparent truism that it seems almost foolish to make the statement that the motion picture industry cannot get along without the smaller exhibitors in the smaller communities. It is not alone the money that they contribute in film rentals that count, but the eventual profit that comes to the larger houses from people of those towns who go to the cities as permanent residents or as visitors.

We believed that the spirit that anything is good enough for the small town had about disappeared. But it is a fact that in the case of some of the exchanges it has not. During the past summer the director of this department visited a small city where the manager of the theatre had been advertising a certain unusual feature for two weeks in advance. He had made it an event in his community and he—got the crowds—but we attended astounded to see that the print the exhibition ourselves and were was so worn that many of the scenes could not be distinguished and so cut to pieces that all continuity is lost. That one showing made a lot of enemies where it should have made motion picture patrons.

The small city theatre is important. There should be every care that the exhibitor in these towns is not tricked into fooling his patrons.

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P. E. Noble, Publicity Manager, Liberty and Columbia theatres, Seattle.
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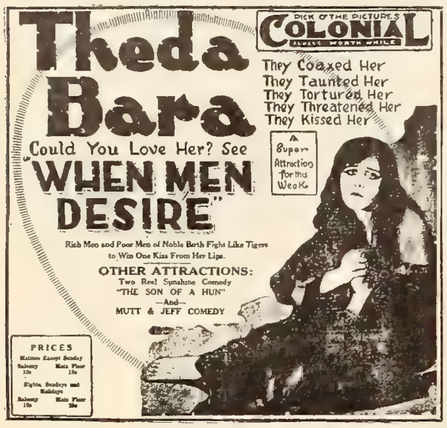
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.

Your Idea and Ours

WHEN Manager Horwitz of the Colonial theatre, Columbus, O., found that he didn't have available the sort of a picture of Theda Bara that he wanted to use in the advertisement of "When Men Desire," he reached up on the shelf and got down his copies of MOTION PICTURE NEWS. A few turns through the advertising sections and he found just the one he wanted with the effect that is shown in this five column, ten inch display. The picture is an appealing one and gets immediate attention to the display.



Theda Bara

PICK O' THE PICTURES
COLONIAL
ALWAYS WORTH WHILE

They Coaxed Her
They Taunted Her
They Tortured Her
They Threatened Her
They Kissed Her

Could You Love Her? See
"WHEN MEN DESIRE"

A Super Attraction for this Week

Rich Men and Poor Men of Noble Birth Fight Like Tigers to Win One Kiss From Her Lips.

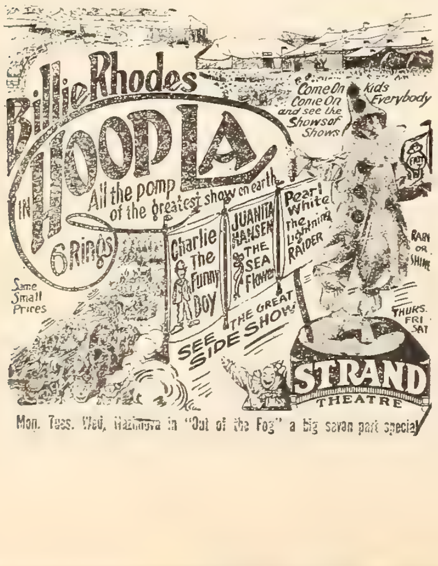
OTHER ATTRACTIONS:
Two Reel Sunshine Comedy
"THE SON OF A HUN"
—And—
MUTT & JEFF COMEDY

PRICES

On the top of this the selling work has been particularly well done. There is a particularly good use made of the shorter lines in the upper left hand corner: "They coaxed her. They tainted her. They tortured her. They threatened her. They kissed her." There is another good line with "Could you love her?" And then if there is anything needed to persuade the people who like this type of picture to come to the theatre there is a final appeal with "Rich men and poor men of noble birth fight like tigers to win one kiss from her lips."

Honesty is the best policy—but have a policy.

THE several circus pictures that have made their appearance lately have been giving exhibitors a chance to work in the ten idea, and we have seen none better than this six inch, three column display of the Strand, Pittsfield, Mass. More ink on the paper would have improved this one.



Billie Rhodes
IN HOOPLA
All the pomp of the greatest show on earth
6 Rings
Come On kids Come On Everybody and see the Shows of Shows
Charlie The Funny Boy
JUANITA HANSEN THE SEA FLOWER
Pearl White the Lightning RAIDER
SEE THE GREAT SIDE SHOW
Same Small Prices
RAIN OR SHINE
THURS. FRI. SAT.
STRAND THEATRE
Mon. Tues. Wed, Nazimova in "Out of the Fog" a big seven part special

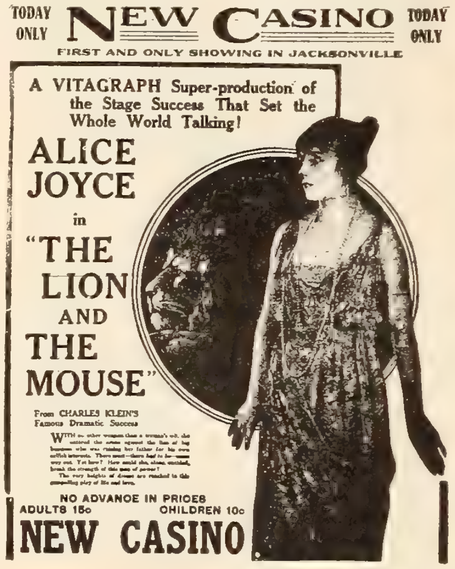
While we are strong against the adjective stuff as a general rule we would have omitted here "All the pomp of" and have simply carried the line "The greatest show on earth." The public would have taken this in the kidding spirit with which it receives the regular circus advertising and it would have been more in keeping with the general effect.

But this display stands out against all the others appearing on the same page and this is one of the main things that you want to achieve. H. C. Young, manager of the Strand, is giving the sort of attention to his advertising that makes for good business.

Let them laugh WITH your show and not AT it.

THERE certainly is a good sign when there comes to be general improvement in newspaper displays in Jacksonville, Fla., where the general plan has been merely to list the productions for the week. We believe that this is one of the reasons why the Florida city has been kept down to a one and two day run basis.

Policy of Casino theatre in the past has been to use the outside full column of the paper and to make its announcements for the week there, without cuts. In the issue of the Times-Union before us it still does that, but it has devoted eleven inches across four columns to display the first attraction of the week, Alice Joyce in "The Lion and the Mouse."



TODAY ONLY NEW CASINO TODAY ONLY
FIRST AND ONLY SHOWING IN JACKSONVILLE

A VITAGRAPH Super-production of the Stage Success That Set the Whole World Talking!

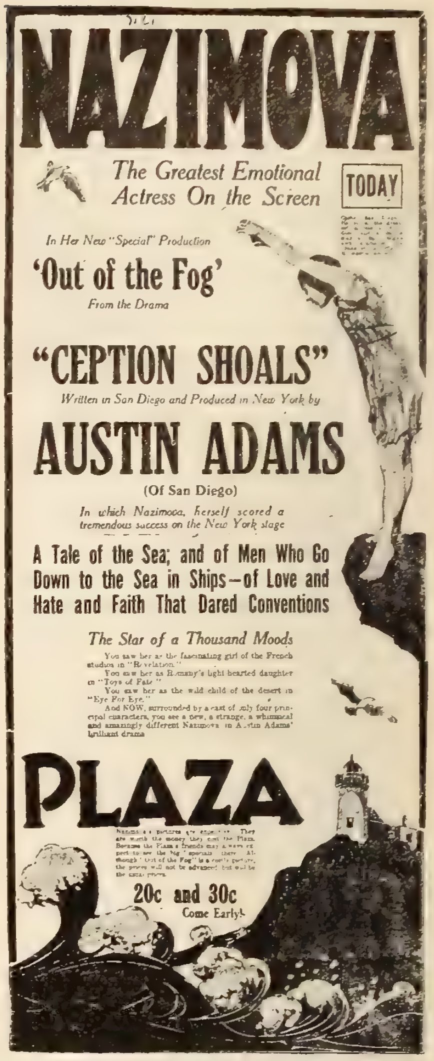
ALICE JOYCE
in
"THE LION AND THE MOUSE"

From CHARLES KLEIN'S Famous Dramatic Success

NO ADVANCE IN PRICES
ADULTS 15c CHILDREN 10c
NEW CASINO

Here one of the striking cuts from the trade papers have been used and just enough of the selling talk except that we would have gone somewhat stronger in bringing home the success that "The Lion and the Mouse" scored on the speaking stage.

But this is a mighty good start for the Casino and we hope that it found this sort of advertising pays and that it will keep it up.



NAZIMOVA

The Greatest Emotional Actress On the Screen

TODAY

In Her New "Special" Production
'Out of the Fog'
From the Drama
"CEPTION SHOALS"
Written in San Diego and Produced in New York by
AUSTIN ADAMS
(Of San Diego)
In which Nazimova, herself scored a tremendous success on the New York stage

A Tale of the Sea; and of Men Who Go Down to the Sea in Ships—of Love and Hate and Faith That Dared Conventions

The Star of a Thousand Moods

You saw her as the fascinating girl of the French studios in "Revelation."
You saw her as Romany's light hearted daughter in "Toys of Fate."
You saw her as the wild child of the desert in "Eye For Eye."
And NOW, surrounded by a cast of only four principal characters, you see a new, a strange, a whimsical and amazingly different Nazimova in Austin Adams' brilliant drama.

PLAZA

20c and 30c
Come Early!

IF you have been following this department closely you will have noticed one striking thing—and that is that the reproduction of good advertising on one picture or one star's product has had the effect of resulting in better advertising generally on those pictures. And we have noted this even more than you because we see so many displays that we are unable to find the space to reproduce.

Here the Plaza theatre, San Diego, Cal., has occupied four full columns in its main announcement on "Out of the Fog." It has played down the screen title and the stage name above it for a purpose. The play "'Ception Shoals" was written by a San Diego man and the theatre did the proper thing in taking the fullest possible advantage. The way that this picture was advertised made its showing a real local EVENT.

We commend very strongly the way that the name of Nazimova is used at the top of this display as the most dominant thing about it. The name itself is a selling point, of course, and here it has been used to get the attention of the reader to the display, and as it was used at the top of the page there isn't the slightest doubt about the result. The illustration is taken from one of the stills and then the effect of the lighthouse, rocks and surf have been drawn in at the bottom to provide the atmospheric decoration. This came from the Metro advertisement in the

What Live Wires are Doing

There's Nothing Sweeter

But as much as we love babies, we must ask that you do not bring babies in arms to the Plaza Theatre this week, during the showing of the Nazimova picture, "Out of the Fog."

Performances at 11 a.m., 12:43 p.m., 2:26 p.m., 4:09 p.m., 5:52 p.m., 7:35 p.m., 9:18 p.m., the feature starting twelve minutes later.

You will enjoy it enough more to make the effort to be in your seats at the beginning of the performance worth while.

It is said that "a prophet is not without honor, save in his own country." New York has proclaimed Austin Adams—Austin Adams of San Diego—one of the foremost of playwrights. And the ablest actress in the world, "The Star of a Thousand Moods"—Nazimova—has selected his telling story as a worthy vehicle for her genius—this story from the pen of a loyal San Diegan, written right here in San Diego.

Shall one be unrecognized in San Diego, though deservedly famous in New York? Are we strangers to Genius and Art? We shall see.

We are showing "Out of the Fog" for the first time on any screen in the west. Because the story was written locally, we were able to show the play ahead of all other cities, except the Eastern metropolis. The Plaza keeps up with the procession! Come early in the week—and early in the day, too, if you can.

WE THANK YOU.

PLAZA THEATRE

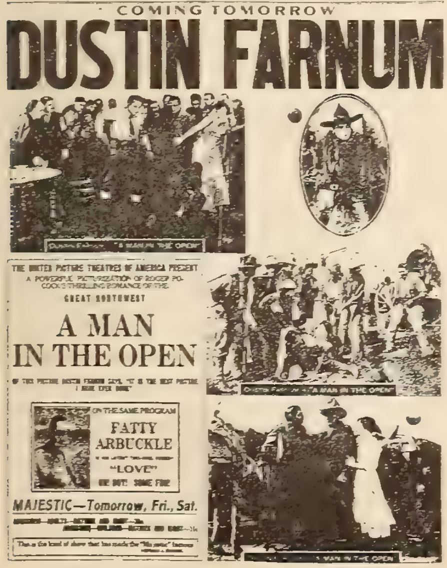
March 8 issue of The News.

Most of the selling lines used here are those prepared by the producer with the local appeal added the more strongly.

The smaller display, eight inches across three columns, will appeal to exhibitors who find that their patrons are annoyed by crying babies. As the display says nothing is sweeter than a little child but a motion picture theatre during the showing of a serious production is no place for them. After a few lines about this the display goes ahead to tell you that the author of the play is a San Diegan. There is also another strong point made with the statement that the Plaza is the first theatre on the Pacific coast to show the production.

Let's use the word spring as an imperative verb.

THIS is a page advertisement—and when all is said and done that is all that it is—a page advertisement. It comes from the Majestic theatre, Boise, Idaho. In the first place the whole appearance of the display gives the impression that after the exhibitor got all of this space that he felt that he had to fill it up and then he proceeded to dump a lot of cuts into it.


COMING TOMORROW

DUSTIN FARNUM

THE UNITED PICTURE THEATRES OF AMERICA PRESENT

A POWERFUL PICTURIZATION OF ROGER POCOCK'S THRILLING ROMANCE OF THE GREAT NORTHWEST

A MAN IN THE OPEN

ON THE SAME PROGRAM

FATTY ARBUCKLE

"LOVE"

MAJESTIC—Tomorrow, Fri., Sat.

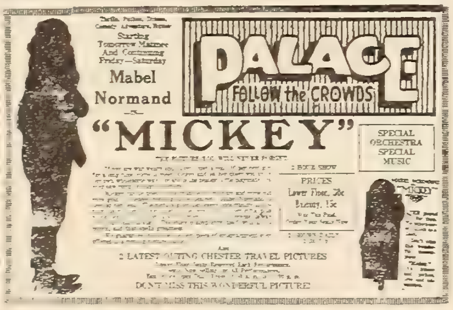
Dustin Farnum in "A MAN IN THE OPEN"
Dustin Farnum in "A MAN IN THE OPEN"
A MAN IN THE OPEN

Even considering that these were the only cuts that he had, this page could have been made really effective by using the oval cut of Farnum in the upper right hand corner with the name in two lines at the side and then the cut of him as he takes the gun from his pocket in the lower left hand corner. There should then have been a light triple rule border running around into the top and the right of the scene cut. At the right of the page there would have been a better effect by bringing the border in a little and letting it break at the center of the oval cut. This would be especially effective if the theatre was using a right hand page.

We commend the enterprise of the Majestic and we hope it will try harder for real results.

Many of us are like Moses when the light went out—because we won't reach for the button and turn on the electricity of advertising.

TOO much type is the failing of the Palace theatre, Danville, Ill. For one thing the Palace is to be highly commended, and that it is advertising its various attractions separately. The two displays printed here are taken from the same issue of the afternoon paper on a Wednesday, and it will be noted that the attraction for that day and the one to open the following day are quite distinct.


Thrills, Pathos, Drama, Comedy, Adventure, Humor

Starting Tomorrow Matinee And Continuing Friday—Saturday

Mabel Normand

—in—

"MICKEY"

PALACE

FOLLOW the CROWDS

SPECIAL ORCHESTRA SPECIAL MUSIC

PRICES

Lower Floor, 20c

Balcony, 15c

Also

2 LATEST OUTING CHESTER TRAVEL PICTURES

DON'T MISS THIS WONDERFUL PICTURE

Now one of the greatest faults about the eight inch double column on Pauline Frederick is that the cut is far too small. This is only a "thumbnail" and has no business except in the smallest possible display—only in cases where the space does not permit the use of a larger cut. Especially in the case of a beautiful woman a cut will get the attention much more quickly than anything else. Just once over with the eye for this and one gets the impression of mere type. Naturally the first thing that attracts attention is the name of the star and the title of the picture, and the mass of type preceding this is passed over. Then we go on to the Pathe News and the rest of the announcement. We are very much afraid that anyone but the most conscientious reader of motion picture advertising will then go on, having ignored the selling arguments entirely. The matter in the smaller type is good, largely taken from the press book, but it lacks the attention getter of an attractive cut and then is made preliminary to the announcement of the star and the title—which is generally bad unless the display is largely photographic.

PALACE THEATRE

"FOLLOW THE CROWDS"

TODAY

Her name was on the index—the little brown tab that pointed to a chapter of hideous crime! She was hunted by men and haunted by women. Cold, piercing eyes trailed her every move; mocking, sneering, taunting voices leaped up like a bolt in the night and bellowed.

"THERE IS THE WOMAN—THE WOMAN ON THE INDEX—SHE IS THE GUILTY ONE!"

Cringing, crouching with the fear of it all; clinging to the straws of last hope, she kept on, DEFYING grim fate and DARING the green-eyed monster to rob her heart of all that she held dearest—the faith and devotion of the man she loved!

Then the startling climax! The stare of suspicion vanished and the merciless hearts again flowed with the red blood of human souls, for she WON the struggle for the right to love and she trapped the mongrels that would despoil the most noble cause in all the world.

WHO IS THIS WOMAN? WHAT DID SHE DO? YOU WILL NEVER KNOW UNTIL YOU SEE—

Pauline Frederick

—IN—

"The Woman on the Index"

Also

Latest Pathe News

Also

2—Headline Vaudeville Acts—2

Also

Charlie Chaplin in "Work"

NO ADVANCE IN PRICES

There is also too much type in the seven inch, four column display on "Mickey." The name of Miss Normand should have been brought down under the name of the theatre and should have been considerably larger. Alongside the name of the theatre there could have been used the wording that now occupies two lines at the very top, each word occupying a line: "Thrills, Pathos, Comedy, Adventure, Humor" (although we hardly see the necessity of both "Comedy" and "Humor"). The sentence "the picture you will never forget" should have also been stronger and then the matter that follows should have been shortened by half. It largely duplicated itself. Then there is no excuse for repeating the smaller cut of Miss Normand in the lower left hand corner with other selling arguments. There is another fault at the very bottom with the line "2 Outing Chester Travel Pictures" (and why two on the same day?), then the hours and prices and after that the line "Don't miss this wonderful picture" which is certainly too far separated from the announcement of the feature.

Although the quality of the paper is fairly good the cut printing of this paper is terrible, almost black splotches. The Palace should have the stereotypers underlay the cuts and we are sure the result will be better. If it isn't, the theatre should confine itself to line work.

How New York Stages the Show

COMEDY and action drama about break even at the four leading New York motion picture theatres this week. All of the houses show a variety in the amusement that marks the good showman.

At the Strand the feature is Billie Burke in "Good Gracious Annabelle" which is practically a farce comedy. Here the music is light and there are more laughs with a Christy comedy. It is a spring-timy sort of a bill all the way through, including an Outing-Chester scenic.

After his success with it, at the Rialto, Dr. Risenfeld is putting on an all-comedy bill at the Rivoli this week. The feature is Marguerite Clark in "Three Men and a Girl," while there is the third of the new Drew comedies, and then one of those that Chaplin made in the Keystone days.

Rialto offers a tense feature in Charles Ray in "The Sheriff Son," somewhat remindful of the coward roles that he played at the beginning of his stardom with Triangle. There is a Harold Lloyd comedy and an interesting picture "With Carranza in Mexico."

A novelty is being offered at the Broadway in "The Land of the Bolsheviki," genuine pictures taken since the revolution by the American Red Cross mission and especially arranged by Mr. Kashin. There is lots of action all the time in the feature, Priscilla Dean in "The Exquisite Thief" which is being given a prerelease showing.

Attention is called to the fact that the various news subjects are covered but once in these reviews. Where they have been treated under some other theatre heading they will only be mentioned in the following matter, so that all of this should be read to cover the field.

Rivoli Theatre

THIS week Dr. Riesenfeld has carried his all-comedy bill idea to the Rivoli and there are shown on the same bill Marguerite Clark in "Three Men and a Girl," the latest Drew comedy, one of the old Chaplin laughmakers, and some added laughs in the Animated. As a matter of fact, the whole bill, with the exception of some of the news pictures and the two vocal selections, are devoted to the fun appeal.

In connection with the Drew comedy there is the cleverest musical arrangement that we have seen in a long time. Here the whole thing is based on the newly-married Henry telling his wife the first lie and then following it up with a lot of others to square himself. *There is an original theme composed here and used with each lie that he tells, and on a lone instrument—first on the cornet, then on the violin, the bassoon, horn, etc.* This is described in more detail later on.

There is a combination of overture, stage setting and cartoon comedy that is mighty effective. With the lights all down to dark blue before the curtain goes up, and blue lights on the orchestra "Hawaiian Selections" are played, some of them with cornet dominant and other bars with the violin carrying the air. Toward the end the curtains part revealing a setting representing a glimpse of the Hawaiian shore, a semi-circle of water lighted with a reddish effect and palm trees along the shore. It is one of the cleverest bits of John Wenger's work. Toward the end there is a dominance of the cornet and this dies down and then with the horns muted, dying down as the curtains close.

Now the orchestra goes into a lively air, "My Hawaiian Sunshine," as there is flashed on the screen "Theatre de Hula," as the first portion of the Pictorial. This is a side-splitting cartoon released by Educational, and it was originally shown at the Rialto about a year ago as a prelude to an Hawaiian scenic, but this fact does not prevent the enjoyment at the Rivoli this week where it literally rocks the house with laughter. It represents a very fat Hawaiian girl and a slim youth doing an accentuated dance, with the figures of the orchestra in the foreground going through their grotesque movements as the Rivoli orchestra carries out the imitations. Tympany and drums are used as the lady falls into the orchestra.

Gaumont then shows pictures of the greatest warship being commissioned at Philadelphia and we have some fine shots of the ship's decks. After this Kinograms supplies pictures of the officers who are detailed by the United States to fly across the Atlantic, then we see their airship at Philadelphia and then have the trials at Rockaway Beach. "Here We Come" is the music through all of these pictures except that the orchestra dims down for the effects when the machine is in action, and here Production Manager Joseph LaRose gets in his wonderful motor imitations from behind the scenes. In fact, the effects play an important part all through this bill and are remarkably well carried out.

Auto races at Santa Monica, Cal., are shown by Gaumont to the tune of "Make Way," with the effects of the running motors again employed. From the same source come pictures of the greatest dirigible in the world being given her trial at Selby, Eng., and here we have "Violets" with the effects again as she goes up. Pathe pictures of the President in Paris for the second time arouse great enthusiasm. There is a big hand, too, for Lloyd George and an even greater one for Clemenceau. "La Pere de la Victoire" is the inspiring music.

Now watch the way that the end of the weekly is made to trail into the vocal number that follows. "In the Land of the Bedouins" is the title, and this opens with pictures along one of the rivers, with "Aida," the music played largely on harp and flute and a few other instruments, the music turning with the title, "The Barbaric Gaiety of the Nomads" to "Danse Oriental," and here we have the tom-tom sort of effects used and then straight to the end of the Pictorial.

Then after a clarinet solo, with the lights dimmed down, the curtains part revealing a row of tent such as are used by the Bedouins, with the desert stretching away in the distance, and a single star in the sky. Emanuel List then sings "Bedouin Love Song" most effectively.

"The Amateur Liar" is the title of the third of the new Mr. and Mrs. Sydney Drew comedies that come along now. It deals with a newly married couple and the fact that he is innocently detained by a woman that his wife doesn't like causes him to tell a white lie at the expense of a man friend. We have "Babillage" at the start, and then following through with "Summer Showers" and "Light and Love." Then as Henry confronts his wife and tells the first lie we have this specially written theme that has a most humorous turn played on the cornet alone. Then the music reverts to "Life and Love," with the same theme played on the violin as Henry sees the man he has just told his wife about in the restaurant and has to frame a second lie, once more reverting to "Life and Love," and then "I've Got the Shimmie Blues" and "Pulcinello."

But that night when he gets home the wife frames one on him with inviting the friend and his wife to the house, and when Henry hears the announcement he declares he is ill, with the theme then played on the bassoon. "Espana Waltz," with the castinet effects, is used as they hurry Henry off to bed, and then the theme is used on the trombone as he tells another story in an effort to get Jim to come up. "Espana Waltz" is then repeated, and "Pulcinello" following. Then with the next lie there is the theme on the French horn, "Sparklets" coming in and then the theme on the xylophone, followed by "Up in Mabel's Room" and "Midsummer." Finally the whole effect is put over in great style with the theme by the orchestra, with horns and xylophone predominating where Polly says, "You poor bad lying old dear." With these effects there is no wonder that the audience applauds heartily.

Miss Gladys Rice then follows singing Moya's "The Song of Songs." Now you will note that this song is brought back into the feature with splendid effect a little later on. For this number the setting shows a circular window with the curtains drawn to either side and standing lights at the

Tips From First Showings Here

sides and a hanging one in the center. As the curtains part the girl is seated and then she rises and begins to sing.

How well the writer of the Special Service Section on "Three Men and a Girl" knew how such an exhibitor as Dr. Riesenfeld would put on the picture is best shown by turning back to page 1825 of the March 22 issue.

"Chanson" is used at the start, and with the title "Here Is the Man," "Camelia," changing to "Lyric Suite" as Dr. Forsyth is introduced, then to an organ solo for Vanneman and to "Zephyr Waltz" for Kent. A character theme is used for the scene of the old man telephoning and then "Song d'Ete" as Chauncey urges an early wedding, and an organ wedding march for the first of the ceremony, the orchestra taking up a numbered selection as the girl flees. Where the auto is seen we have the organ taking the music with the theme "Humoreske Waltz," played with violin at the title "Twilight," and with the flute at the title, "Each Side Is Determined."

With the title, "Watching For Their Chance," the orchestra comes back with "Chicken Cackle," and then "Vanity," with "Limited to One Change of Clothes." Where the boy visitor is seen playing the mandolin we have "Barcarole Contes d'Hoffman" and then as he stops "Shepherds All and Maidens Fair," followed by "Sweet Little Buttercup," as Forsyth comes to the girl. Then as he explains that the deadline was no idea of his we have "Humoreske Waltz" followed by "Whispering Hearts," and then as Vanneman tells her, too, that the deadline is all foolishness the theme is repeated, followed by Leibeslied and then the organ with the chorus of "Song of Songs," introduced as a 'cello solo with the title "That Seems to Be," and then the theme coming back as Kent speaks of the deadline. With the title "Why Then You Are Free" we have "Song of Songs" again as a 'cello solo played once through, followed by "A Curious Story," with the title "You Two Woman Haters," and then the theme at the title showing the girl is to flee. "Song of Songs" is brought in when Kent catches up with her. Then with the title "Three Men and a Girl" we have one chorus of "Love's Old Sweet Song."

At the very end there is a scene of the girl and boy in a canoe on the lake and Vanneman on shore playing a violin. The girl asks what tune that is and one chorus of "Love's Old Sweet Song" is played from back of stage. There is a change of the tune and the girl again asks what it is and is told that it is "Kiss Me Again" and this selection is played by the full orchestra to the end.

There is another one of the Chaplin revivals this week. This is a Keystone product, "His Prehistoric Past," and shows Charlie going to sleep in the park and dreaming of life on an island among beautiful scantily clad girls and cave men. The musical effects are carried through this, the selections being, in the order they are played: "That Creepy, Weepy Feeling," "On the Beach at Wakeekee," "Hawaiian Dreams," "Mele Hula," "Myona," "In the Deep Cellar," "Admiration," an agitato, and then an allegora viace, "Sunset Land," "American Fantasy," without the strings, "Chocolate Soldier," "Jealous Moon" as Charlie gets walloped with the stone, and "Dreaming" as the cop wakes him up.

Note that the presentation started out with the Hawaiian effects, and that it predominates in the comedy at the end. No, of course it wasn't any accident.

SERVICE SECTIONS

Some Postponed Until the Next Issue

In this issue there appears a Special Service Section on John Barrymore in "The Test of Honor."

A special section on Mae Murray in "What Am I Bid?" will appear in the next issue, and one of these Universal Special Attractions weekly thereafter.

Exhibitors should watch for the Special Service Sections that will be printed here in the next few weeks, because these afford a chance to study the pictures in advance. They are written on behalf of the exhibitors who have contracted for them, and they undertake to show how he can get the most out of each production without passing on the merits of the picture itself.

Let us know any of the ideas of ours that you follow and the original ideas of your own that you use.

Strand Theatre

Comedy runs strong through the bill at the Strand this week, for Managing Director Joseph L. Plunkett has been able to get laughs in the scenic as well as in the educational feature, while the feature picture, Billie Burke in "Good Gracious Annabelle," is filled with them.

And this bill suggests that the spring is a good time to get good scenics and especially those with the suggestion of adventure into your bills. *The season should to an extent affect theatre programs and we believe that the Strand has just about an ideal one for this time of the year, interesting, yet light—a breath of the outdoors and a ripple of laughter all the way through it.*

Lizst's "Second Rhapsody" is the brilliant overture this week. It is played with the lights all in gold and the stage curtains drawn. It is carried to a considerable extent on the violins and the reeds. There is an original cadenza introduced by Max Herberg, the pianist of the Strand orchestra, that adds greatly to the enjoyment of the number.

"Guided and Miss-guided" is the Outing-Chester scenic for this week. There is a title at the start that says "After a season of dictation or listening to women's suffrage it is necessary for a man to climb a mountain." Mt. Assihiboine and Mt. Lafroy, together with Lake Louise, are shown in this one. There are some wonderful shots of mountain climbing and a pretty girl attractively clad in knickers adds much to the enjoyment. There are a lot of laughs with her, especially one with the title "When trouble overtook her she never argued. She simply sat on it," and then we have one of her falls. "Jewels of the Madonna" is the musical selection.

Strand Topical opens with Pathe pictures of seeing the parade of the Twenty-seventh division from an airship. These are mighty interesting in themselves and they give a new twist to the program for the benefit of those who did not see the original ground pictures last week. Naturally they could not be shown at the Strand before the parade, but they went on immediately after. So these airship pictures give the thrill to those who did not see the others, and at the same time are still of great interest to those that did. Here we have the airship going up Fifth avenue with the marching men under them, swooping low for the Victory Arch, then giving us a close view of the Arch of Jewels and of the crowds along the housetops. "Tenth Regiment March" is the music.

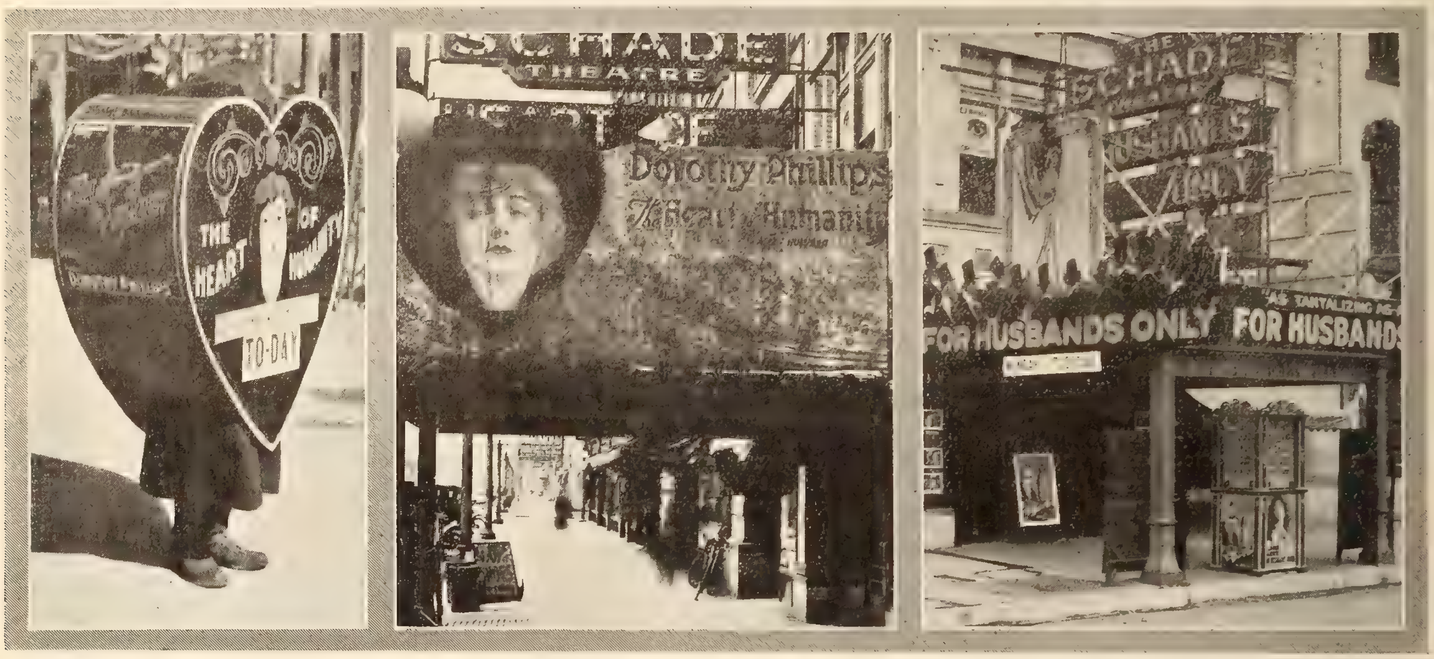
There's a real touch of Spring with Universal Events pictures of McGraw and his Giants at Gainesville, Fla. Here we have views of the noted players and see them go through batting practise and various stunts. Mathewson gets a big hand. "I'll Say She Does" is the catchy music for this one with effects reproduced as the bats hit the ball. Then Pathe shows pictures of the inspection of the new submarine base at Los Angeles, with some fine close up shots as the tiny fleet passes in review and then of one of the boats submerging. "Commander-in-Chief" is played here.

There is more of humor and of Spring in the Paramount-Bray, "Salting a Bird's Tail." There are some splendid views of song birds here and of kiddies, with the birds as house hunters and the kids building residences for them and the irrepressible English sparrow forcing his way into one of them. "Arabesque" accompanies.

"Topics of the Day" gets a lot of laughs, among them being: "If Hawaii is to come into the sisterhood of states we insist that she wear something more than a grass skirt and a ukelele," and "President Wilson became a grandfather for the fourth time as his ship was nearing Boston. It is wonderful what foreign travel will do for some men." "Till We Meet Again" is played once through and then there follows "I'll Say She Does."

Now we get Pathe pictures of "Ameri-

Music Hints For Entire Programs



George Schade is always doing things different at Sandusky, O. At left his "walking heart," and in center use of twenty-four-sheet on "Heart of Humanity." At right he used a "curiosity box" on "For Husbands Only," asking all to "take a peep"

can tourists invade Nice, France, once more," but these are American doughboys on a rest trip and they see the sights of the city. Here the music is "If He Can Fight Like He Can Love," with jazz effects as the soldiers are seen dancing with the French girls. Pathe supplies some more of the Lowell Thomas pictures of Germany after the armistice. We are shown pictures of the bedraggled Germans in retreat and then Hun troops crossing the Rhine—but on their way back to Berlin. There is a big hand with the title "They forgot to buy return trip tickets, but they got them all the same—from the Allies." But at the end of the picture there is a shot of German cadets in spick uniforms and duck trousers goosestepping through their drill, and there is a torrent of hisses, which die down with the contrast of the German soldiers today. The music for this is carried on the organ and drums with all the effects reproduced, as indicated in the action.

And to emphasize the situation now there are introduced Current Events pictures of the American watch on the Rhine and we see American soldiers going on an excursion boat, and get some fine views of the country and the old castles. "Bing Bang 'Em on the Rhine" is the mighty appropriate music here. The grand finale comes with the Pathe pictures of President Wilson on his second trip to Paris. Here we have trumpet effects and "Hail America" to great applause.

Before a setting which represents a parlor with an open window in the center and draped at the sides the Strand Ladies Quartet, wearing the gowns and white wigs of Colonial days, render a double selection, "Les Belles Manieres," and "Le Berger Discreet."

Love stuff and the extremely tuneful airs prevail in the musical score for the feature, a considerable portion of which is carried on the organ because of the demand on the orchestra for the remainder of the program. "Gloriana" is played at the screening and then "Serenade" is followed through until Gloriana tells about her marriage and here we have "Elevation" with "Mountain Song" following through to the title: "Wasn't it wonderful that I could cry," and then we get "Punchinello" once until Murchison is told the stock was sold and here "Nocturne" is played and continued until Annabelle meets her friends in the hotel lobby. There the organ takes up the music.

It comes back with the scene of Wimbledon stopping at the roadhouse for another drink, with "Noveletten" played and then changing to "Romance" with Annabelle and Rawson together and the title "I think you ought to know." "Noveletten" is again used to the scene where the lawyer is locked in the chicken coop and here comes "Love in April" until Wimbledon orders out the supposed skipper. "Bowl of Pansies" follows with the drunken broker scene with the girl.

There is a clever effect when Annabelle is seen at the piano, and we have "Then You'll Remember Me" with the piano effect, changing to "In the Garden" with the orchestra as she stops playing. With the title "I'm going away now" we have a dramatic tension and with the title, "No, he's shaved" and the final love scene come in it is "Romance."

After Redferne Hollinshead sings "Ye Banks and Braes" and "Little Mother of Mine" delightfully we have Dirmar's pictures of polar bears, and then one of the Pathe analyses of motion, "Turns and Twists." The organ carries the music.

"Hard Luck," the latest Christy comedy, puts the laughs back in the system with a will, and here the music is mighty catchy, the tunes being a selection from "Going Up," until the restaurant scene and then "Maybelle" following through with "Old Fashioned Way" until the youth robs the blind man, and then we get "On a Little Farm" to the end.

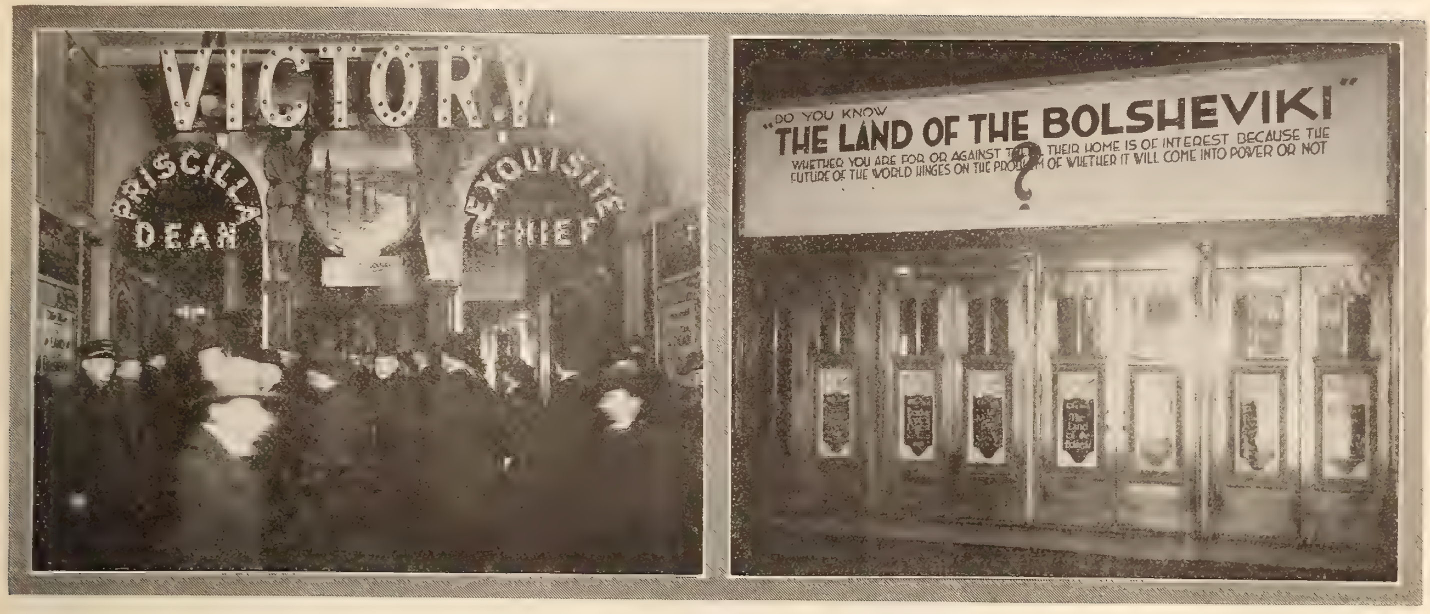
Martin's "Melody of Peace" is the organ solo.

Rialto Theatre

THERE is "some" Animated magazine at the Rialto this week. There is something doing in every minute and there is a variety of topics and a mingling of the laughs and the thrills. And the whole bill is one of the sort that runs the full play of the emotions without presenting any problem for you to worry over. For though the feature is without the laughs it's full of action and there is plenty of comedy to balance the bill.

Selections from "Madame Butterfly" form the overture which is played with the lights all in gold. This is carried to a considerable extent on the strings with the organ coming in on the minors and the brasses at the end to a brilliant finale.

George Wright has departed somewhat from merely seeing Mexico in his latest picture released by Educational, "With Carranza in Mexico" for he has been able to introduce the president of the southern republic in an interesting manner. We are first shown the palace at Chapultepec and then we have views of the gardens


VICTORY
PRISCILLA DEAN
EXQUISITE THIEF
"DO YOU KNOW "THE LAND OF THE BOLSHEVIKI"
WHETHER YOU ARE FOR OR AGAINST THEM THEIR HOME IS OF INTEREST BECAUSE THE FUTURE OF THE WORLD HINGES ON THE PROBLEM OF WHETHER IT WILL COME INTO POWER OR NOT

At the left the double display at the Broadway theatre and a typical crowd drawn. At the right the center display on the Russian picture

and finally we have a fine shot of Carranza. "La Feria" suite is played up to the time that the president reviews some of his troops and here it changes to "Sorella." Then we have him in his garden and "Goyesca" is played with the organ and the chimes coming in for the church scenes.

We get a beautiful setting for the first vocal number. With the lights all in red the side curtains blue we have the effect of the long window and a Madonna medallion effect at either side with the background in purple. Miss Annie Rosner, dressed in white, then sings "It est Doux" from "Herodiade."

Rialto magazine opens with Universal Current Events pictures of Secretary Baker inspecting the American troops along the Mexican border we have "New York Hippodrome" march played until the firing where we have the effects of the cannon and then the drums with the splendid shots of the Seventh cavalrymen charging at full speed right in front of the camera. From Gaumont we have pictures of the inspection of the Los Angeles submarine base and some views of our biggest undersea craft. From the same source come pictures of specialists saving 50,000 babies a year at San Francisco and we have glimpses of all nationalities while "Jack and Jill" is played.

Then come the Pathe aeroplane pictures of the parade with the introduction of "Trombone Man" played and then the effects. Universal Current Events shows pictures of the boys of the Twenty-seventh division presenting their musical comedy "Let's Beat It" and here the music is "Hop Along," without intro.

Now here comes a clever and highly humorous piece of film which is introduced for the first time. "Toplitzky Says" is the title and it repeats the saying of an aged Yiddisher talking to his grandson. There is a Jewish title for this and the orchestra plays "Jewish Melody" and becomes tacit as the old man is shown speaking. There are any number of the funny sayings, including such as: "Any yokel knows what 2 and 2 makes, but when it makes 5 that's business"; "If you want to get ahead, don't let it swell"; "A man shouldn't get married until he's old enough and ven he's old enough he'll know better," and "Peace is a great blessing. It will end the watch on the Rhine and the watch on the wrist." There is an added laugh at the very end when the kid asks the old man, "Vot you got 'ginst the barbers."

Then come Current Events pictures of baseball back again to "Step Lively," then Pathe pictures of a new watch on the Rhine with "Over There" played twice through and then "Lorelei," then pictures of the New York hospital train off for the coast with "When You Come Back" played and then the pictures of Germany after the armistice with selections from "Pomp and Circumstance" used. For the final punch there are pictures of President Wilson opening the League of Nations discussion and "March Lorraine" is played to the finish.

Martin Brefel and Edouardo Albanao then sing effectively the duet from "La Forza del Destino" and then we have the feature, Charles Ray in "The Sheriff's Son." Music for this consists largely of the numbered selections Karganoff's "Serenade" is introduced with Ray, then is followed by "Stampede" and "Serenade" used again with a change to "Lovelight" as Ray asks "Are you a client." With the title "The Rutherfords" we have "May Dreams" and then at the title "I saw the men of this country" "Celamtis" is played.

At the scene where the girl is caught in the trap, Rachmaninoff's "Melody" is played and then "Constance," the theme is introduced as Ray helps her up. Then follow numbered selection. There follows a series of numbered and organ selections and then with the title "Please let me in" the theme is introduced as a cello solo up to "You lying spy" and then with the title "As the Rutherford clans" we get "Canterbury Bells," played to action then some more action music and the last eight bars of "Constance" at the end as Ray takes the girl in his arms.

With the lights all red, the side curtains of the stage part, showing a mountain in a red glare, the foreground in blue, at the left and at the right a mountain and lake. On the right hand steps of the stage there are two marimbaphones and these accompany Joseph Lubalin in "La Paloma," as a trumpet solo.

The Broadway

AT the Broadway theatre this week Maurice A. Kashin, the managing director, is presenting a film that is so far all of his own. He has arranged it especially because of the great interest in the Russian situation just now and under the title "The Land of the Bolsheviki" it is attracting unusual attention. It is made from pictures taken by the American Red Cross mission and will be a little later issued for general release through the country.

Music for these pictures makes them all the more interesting. There has been a wide variety of the best Russian selections included and the airs are always in keeping with the scenes shown. They will be worth remembering by other exhibitors who will have this picture to play later. And as a matter of fact the pictures that are being shown at the Broadway are being so well played that a study of them is profitable. This is especially true because the orchestra is eighteen pieces which is within the possibilities of far more exhibitors than the larger ones at the three other New York houses reviewed here.

Keler-Bela's "Hungarian Fantasy" is the overture and Director James C. Bradford gets the fullest effects out of this. It is played with a red light on the musicians, the panorama curtains slightly parted showing the city at night with some of the buildings at night. After the trumpets come in the setting slowly lights up.

"Go Get 'em" is used for the opening and then with the Universal Current

New York's Way

Events pictures of President Wilson opening the League of Nations talk we have Borch's "Festival March." International shows Ottawa welcoming the Princess Pat regiment and there are some fine shots of the marching men and a pleasing one with a lot of small boys running along by their side. "Laurentian March" is used here. Then come Current Events pictures of the "Let's Beat It" show with "Jazz Baby" played. Current Events pictures of the Giants follow to "Hang Your Hat in a Dixie Town" and then we have Baker inspecting the troops on the Mexican border to "Don Presto Gallop." The final punch comes with some unusually good pictures of the parade from an airship, the machine barely missing some of the spires and tops of skyscrapers. "Gaily Through the World" is the music.

After "Topics of the Day" we have Lyons and Moran in their latest comedy, "The Wife Breakers," which tell the troubles of a pair of divorce lawyers in a cafe with the wife who wants a divorce, their own wives and the woman's husband appearing on the scene. There is lively action all through it and music with "pep" has been selected. The numbers in order: "My Barney Lies Over the Ocean," "Texas Fox Trot," "Walking the Dog," "Come On Papa," "Do Re Mi," "I'll Say She Does," "A Wee Bit of Lace," "High Yaller," "Pahjamah," "Mama's Blues," and "Tackin' 'Em Down."

With a blue flood on the pit and an amber light on the singer Miss Mabel Day then renders "Villennelle."

Then comes "The Land of the Bolsheviki." It opens with the statement that these pictures were taken by the American Red Cross mission that visited Russia after the country fell into the hands of the present government and we are first shown views at Vladivostok, where the members of the mission were compelled to load their own baggage because of the lack of workers. Then we have views along the Siberian railroad and of Lake Baikal where the Czecho-Slovaks are in power and then a typical Siberian village and finally members of the mission addressing Russian soldiers. Tschaikowsky's "March Slav" is used up to the point where the members of the mission sit down to dine in the car where the czar signed his abdication. Here the music changes to Gretchaninoff's "Hymn of Free Russia." We are shown the grain stacked and rotting in the fields and then the natives eating the sunflower seed which they regard as a great confection.

Next come some views of the Manchurian brigands with Hosmer's "Chinese Wedding Procession" used. Next come scenes along the Volga to Cady's "Song of the Boatmen of the Volga' and with the title that Nigny-Novgorod is the site of the great fair in peace time the music changes to Tschaikowsky's "Danse Russe Trepak." We are shown the once busy markets now almost deserted and the wealth of German toys that are on sale all over Russia. There are specimens of the thousands of Russian beggars and the wagons with their small wheels.

Pauline Frederick
"The Woman On The Index"
IT'S A Goldwyn PICTURE
PAULINE FREDERICK
PAULINE FREDERICK
THE WOMAN ON THE INDEX
To-Day

George Worth, house manager of the Iris theatre, Denver, was able to get an attractive display on the newest Pauline Frederick picture by using a shadow box in the window. Pictures of the star and scenes from the production were used liberally. It will be noted that even the door to the right was employed, and here one of the striking posters was used

With the arrival of the mission in Petrograd we have "Moussorgshyana" and then we are transferred to Moscow with "Procession of Sadar." There we are shown one of the summer parks that looks like one of New York with the restaurant crowded with diners and gay parties on the lake. With the change to the cathedral of Basile the music becomes "Maneoi," and then as the scene shifts to Archangel and the Yankee doughboys are first seen we have "Yankiana." With the first views of the city the accompaniment is Granier "Valse Ballet" and then with the view of the American embassy "The New Colonial March." With the title "Amidst the winter scenes" Williams' "Romance" is played. Views of the American blockhouses carry Godard's "Canzonetta" and then we have Ohlsen's "Russian March," with the city of Archangel celebrating the armistice.

There is a close touch at the end when we see French soldiers bringing in the body of the first American soldier killed in Russia. Chopin's "Nocturne" is used and then we have "Taps" sounded and a roll of drums and the organ reverberating at the end, the final showing civilization's outposts on duty.

In "The Exquisite Thief" starring Priscilla Dean there is more action stuff and more quick changes than is seen in three or four of the average pictures and here there has to be a great deal of descriptive selections used in the score. "Petite Bijourie" is played at the screening and then with the title "In a private office" we have "Serenata," and then "Coquetterie" for the first sight of Miss Dean. "Woodland Dreams" is used when she steals into the mansion and then we have a number of dramatic selections with the theme, "If You Look in Her Eyes" introduced while she sits at the table with the Englishman. This is repeated when she enters the cabin and again when good conduct earns a parole. Once more it comes back with the title "Are You Sorry?" and finally at the end when the Englishman locks the detective and the thief in the room.

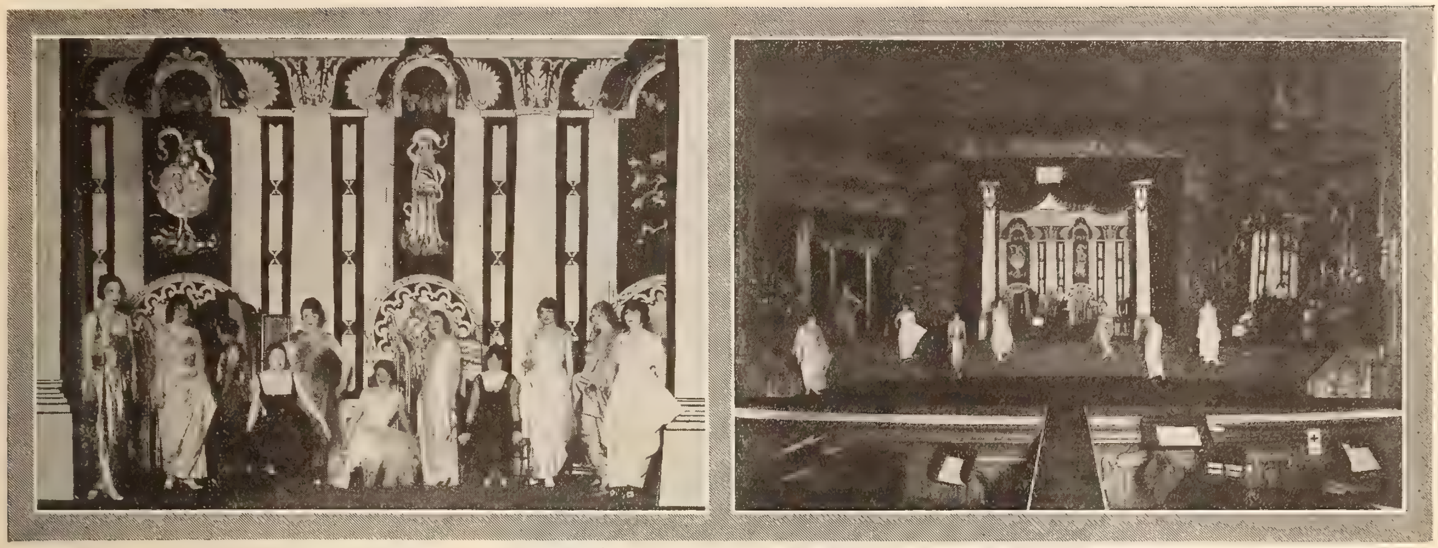
Under a blue spotlight "Midsummer Caprice" is played as the organ solo.

Exhibitor Has Scores Hunting Hidden Red Gloves

Many red gloves representing the one "red glove" in the new Universal serial by that name, were found in the vicinity of 4618 Third avenue, Brooklyn, last week as a result of an advertising scheme carried out by William Gilmore, manager of the Grand Theatre in Brooklyn.

Two weeks prior to the showing of "The Red Glove" Mr. Gilmore flashed on the screen a statement saying that each night a red glove would be lost by a mysterious person and a clue to the hiding place was given. The finder of the red glove was given a season pass to the serial. On March 15, according to a previous announcement, five red gloves were lost between 12 and 1 o'clock noon in a vacant lot near the theatre.

According to Mr. Gilmore, the crowd of boys and girls and even grown-ups numbered more than a hundred at ten o'clock that morning and at one o'clock had increased. All five of the red gloves were found and ten of the red gloves lost during the previous two weeks were presented at the theatre box-office and passes claimed.



At the right is the full stage scene for the style show at the Alhambra; at left a group of the models as they appeared on the stage

Style Show Packs 75,000 into Milwaukee Theatre Where Elaborate Setting Is Given

MR. EXHIBITOR, if you would pack approximately 75,000 people into your theatre in a week, then follow the leadership of Tom Saxe and George Fischer and have a "Style Show."

It's a lot of work, but the box-office returns say that "every day was Sunday." Here's how it's done.

Tom Saxe is the Belasco showman of Milwaukee—the Alhambra Theatre is his to make flourish or die, and he doesn't know that last word. George Fischer is the manager of the house, and to him falls the task of plotting and planning to get the theatre-going crowd into house in the face of three other theatres, also centrally located.

The week of April 23 was universal "Style Week" in Milwaukee. So, plots the wily George, I'll burn the candle three ways—'tis possible to do. Putting on a Style Show I can co-operate with the c back of this civic advancement idea, with the merchants, give the public something "different," and do a nice fat business.

The Style Show was an unqualified success from the opening fashion number on Monday afternoon. Four times daily a dozen professional models imported from Chicago, and several local models promenaded a runway in the latest concoctions of Dame Fashion. It was put on with the aid of local merchants. The Gerretson Company, an exclusive department, was the firm most concerned. It furnished the suits, dresses, wraps, furs and hats. The Brouwer Shoe Company supplied the footwear, and the Phoenix Hose factory the stockings. Furniture necessary to the sets was supplied by the Fischer Furniture Company.

Manager Fischer and the heads of the firms pooled together a common fund necessary to the defraying of the expense for securing high-priced models for the show. The models were obtained from Chicago studios, and included those well known for various commercial poses—namely, Josephine Lehrn, Mae Lanelle, Ethel Burt, Dorothy Sinclair, Verna Mitchell, Catherine Bonner, Lenore Anderson, Virginia Dale, Kate Barnard, Nina Bartlett and little Geneva Mitchell. These were supplemented by three local models—Louise Johnson, Milynda Zankel and Rosella Czapanskiy.

The value of the garments displayed was conservatively estimated at $30,000, and before the last day of the show over one-half of the garments had been disposed of, proving that the merchants had not lost out through co-operating with staging a Style Show at a motion picture theatre.

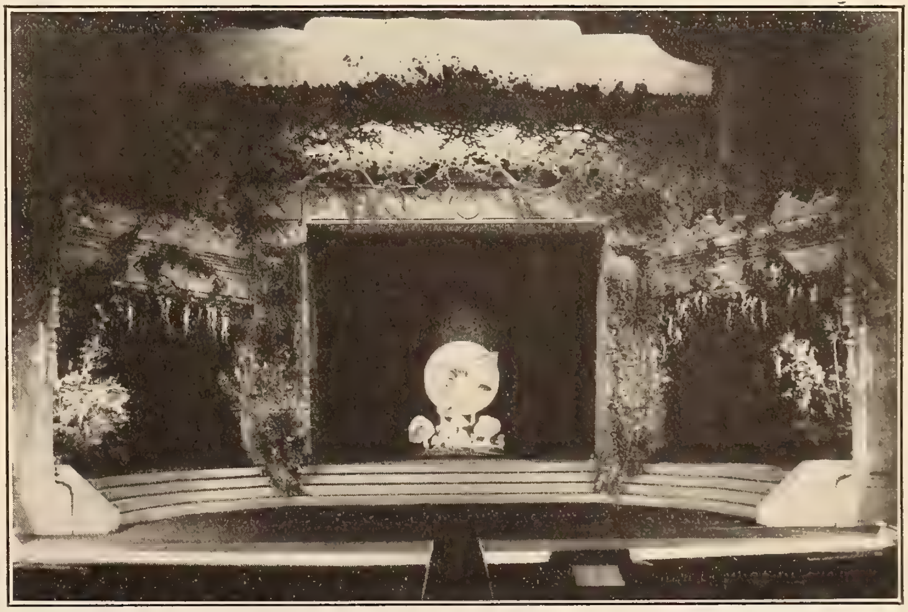
The method of presentation was perfect. The stage and theatre were entirely dark and then lighted up gradually to soft music. The first garments shown were street dresses, furs, suits and wraps. Then followed the sport garments and light summer frocks.

To the rear of the stage an exact back set had been built, and here amid a dainty boudoir setting were displayed negligee robes.

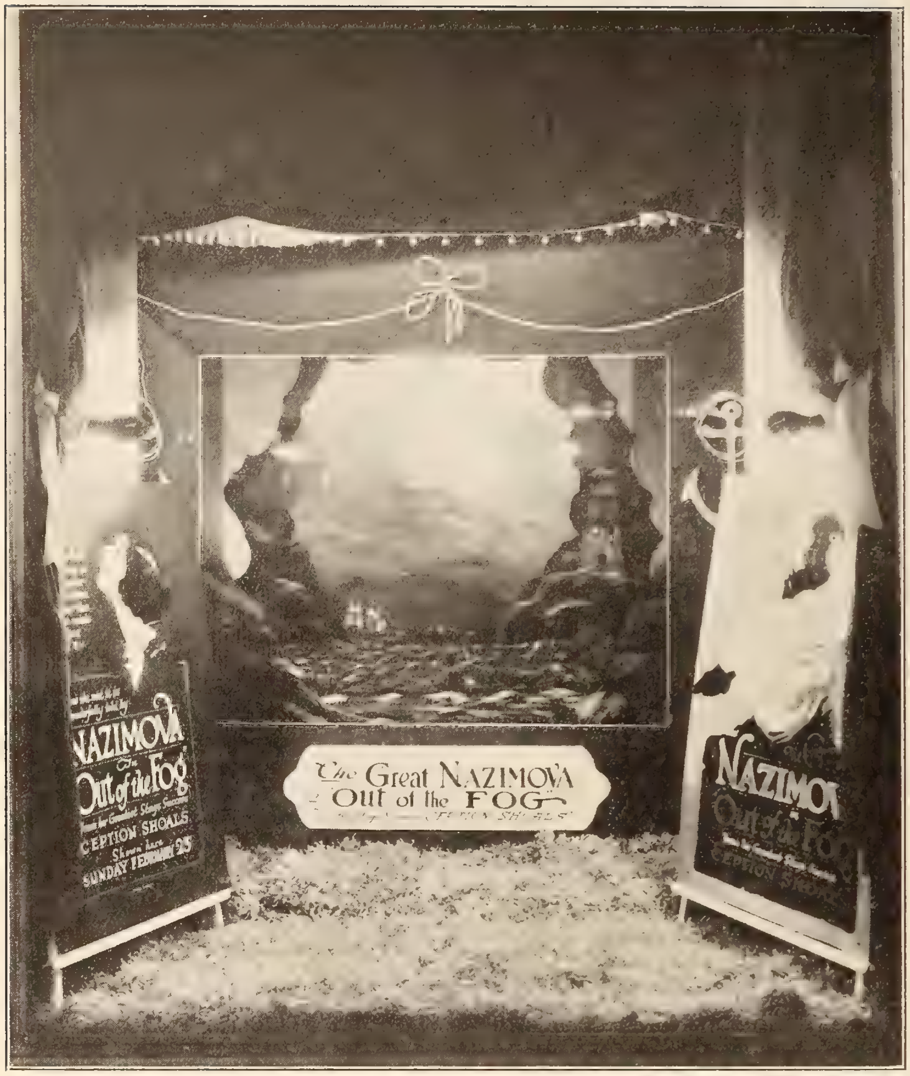
The evening gowns were the last features, and in order to do things up right at each performance Manager Fischer provided the models with several American beauty roses, which they threw into the audience as they reached the end of the runway.

Sunday Paper Gives Double Page to Motion Picture Beauties

In its March 9 issue the Baltimore Sunday Sun carries one of the most interesting photoplay features that has yet appeared in any newspaper. This consists of a double page display in the Photogravure section under the heading "An Acre or So of Beauty," and then there are included pictures of fifteen women stars: Gladys Brockwell, Shirley Mason, Mae Marsh, Edith Johnson, Marguerite Clark, Evelyn Greeley, Peggy Hyland, Carol Holloway, Beebe Daniels, Viola Dana, Ethel Clayton, Vivian Martin, Lila Lee, Elsie Ferguson and Billie Burke.



Scene during the lighting up process of the Alhambra stage with the fairy effect in the center. These lights came up very slowly



A striking lobby display was offered by the Woodlawn theatre, Chicago, during its run of "Out of the Fog." With the assistance of H. E. Crawford, special display creator, Andrew Karzas, manager of the Woodlawn theatre, surpassed all of previous efforts in this line with some startingly realistic mechanical and lighting effects. The tossing ship on the rolling waves was worked out with such realism that crowds of Woodlawn patrons banked the display window. A true fog was obtained with a stereopticon and several clouded slides, which were automatically moved by special mechanism. A special lighthouse flash penetrated the fog at regular intervals and drove home the thought of the production in a striking manner. The Woodlawn theatre held the Nazimova feature for five days to capacity business as a result.

Small City Man Demands Good Film

(*Continued from page* 2283)

because they took what was shipped them, stuck out the posters furnished by the producers and charged their patrons the price of a good show. I now have a program as good as you can get in any city, but of course my subjects are not quite as new, but my argument is: That any picture in good physical condition and not having been shown here before, is new. Advertise freely and show what you advertise and the game will be interesting. In this case the old saying holds true: "You can Fool Some of the People all of the time; All the People some of the time, but you can't Fool All the People All the time."

If there are any small town exhibitors having any experience in the lines above mentioned, and would like some information on how to better their box office receipts and build up a good clientele, have them write me.

I simply recite these facts, hoping that some steps will be taken to remedy the conditions that confront the small town exhibitor.

"Sis Hopkins" Model Idea Proves Popular in Many Cities

How a good idea will be adopted by exhibitors is being shown by the demand that is coming in for the "Sis Hopkins" model, who was first used with the showing of the picture of that name at the Strand theatre, New York. Immediately after the engagement here the young woman went to Toledo, O., where H. C. Horater put on the same stunt slightly differently. Since then Charles Branham used her services at the Majestic, Detroit and C. W. Diebel at the Liberty, Youngstown, Ohio. Other cities are planning to use the same stunt.

Diebel Films Landing of Ohio Troops in New York for Youngstown People

C. W. DIEBEL knew that everybody in Youngstown, Ohio, wanted to welcome home the boys of the Thirty-seventh division which is made up of Ohio boys, but he knew that mighty few of the people could go to New York merely to greet them as they came in on one of the big transports. He knew also that the war department would send them home in bunches and that there would be no general parade.

But it was the enterprise of Mr. Diebel that is responsible for the splendid Liberty theatre which has just celebrated its anniversary. He knew that the motion picture could bring the boys right on to his screen and that thousands would pack his house to see them coming down the gangplanks from the vessels that brought them from "Over there." So he determined that Youngstown people should have the opportunity.

In conjunction with William Rock, city editor of the Youngstown *Vindicator,* and accompanied by Mrs. Harold Taylor, representing the Youngstown Red Cross, and Mrs. Julia Bonnell, representing the Youngstown War Camp Community Service, Mr. Diebel came to New York and arranged to film the landing of the division. Many difficulties were experienced in getting the necessary passes and permits, but these difficulties were eventually overcome. When the Thirty-seventh landed the boys were filmed as they marched down the gangplank.

Arrangements were made with the commanding officers, and the Youngstown boys were segregated from the others on the wharf, and were filmed while the women of the party served lunch and cigarettes to each man.

Governor Cox was also a member of the welcoming party, and he was shown shaking hands with the Youngstown boys.

The Thirty-seventh arrived on the transports Huntington, George Washington and von Steuben. A little more than 1,000 feet of film was taken.

Horse Race Aids Exhibitor in Boosting Serial

They are using horse races to boost motion pictures these days. This one comes from A. J. Laurie, manager of the Strand theatre, Ottowa. Mr. Laurie had just finished running a teaser campaign on the Houdini serial when he dropped into the office of the Ottawa paper and happened to see that a horse named Houdini was running in a race at New Orleans. Mr. Laurie got a chance to connect this up with his serial in the sporting columns.

But the peculiar thing about it is that the sporting editor took the "hunch" and made a bet on the horse, which won at 12 to 1. Laurie immediately posted the whole newspaper page on heavy cardboard, indicated the items with a heavy black mark, and soon had crowds in front of the theatre reading how Houdini proved a winner.

Live News from the Producers

Kenneth Macgowan Rejoins Goldwyn

Goldwyn Pictures Corporation announces the engagement of Kenneth MacGowan as advertising director, and Ralph Block as publicity director of the Goldwyn Pictures Corporation. Both of these two departmental heads are already engrossed in their new duties with Goldwyn.

For Mr. Macgowan this means a return to Goldwyn after several months with The New York Tribune. A year ago he was director of publicity for Goldwyn, returning to the newspaper field as a special writer attached to The Tribune. Prior to his first alliance with Goldwyn, now resumed, he had been motion picture editor of The Philadelphia Evening Ledger, and a contributor to a number of the better monthly magazines.

Mr. Block was formerly dramatic critic of The New York Tribune and has been a writer in other fields for The Tribune for several years, as well as a contributor to the magazines. This is his first entry into motion pictures.

Parsons Renews Contract with Goldwyn

"Smiling Bill" Parsons, whose Capitol Comedies are being released by the Goldwyn Distributing Corporation, has renewed his Goldwyn contract, it has been announced.

The work of the screen humorist has excited so much accumulating interest that Oswald Stoll, film distributor in England and the Goldwyn representative there, has contracted for the entire first year output of his work in the United Kingdom.

April and May will bring four new Parson releases through Goldwyn, "The Midnight Alarm," which will be released April 6, will be followed by "Wanted A Baby," "The Sea Woof" and "Circumstantial Evidence." The last of these is described by those who have seen it in production as the best thing "Smiling Bill" has yet done for the screen.

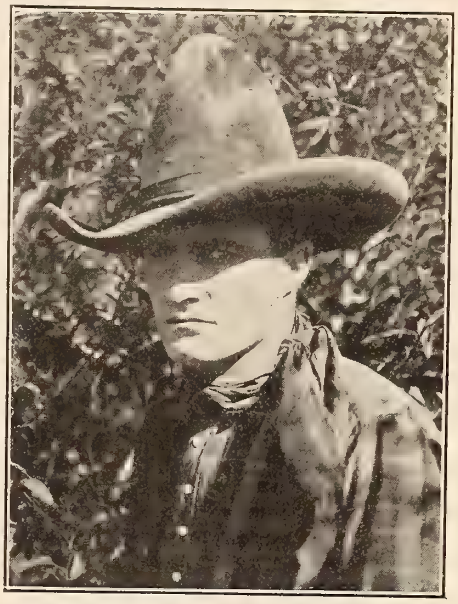
Horace Davies Is Back

The first former member of the west coast film colony to return to Los Angeles after active service in the war was Horace Davies, former director of comedies for Universal and Christie, who arrived in Los Angeles March 22nd, after being discharged following several months in hospitals in France and America.

Davies was a member of the 91st Division, and was one of the first eighteen to be wounded by shrapnel in the battle of Argonne on October 4. At the same time three men were killed.

Credits Tom Mix with Big Strides

Fox Film Corporation Declares That Tom Mix's Development is Sensation of Season with Exhibitors



Tom Mix, presented by William Fox in "Fighting for Gold"

WHEN the fifth Victory picture, "Fighting for Gold," starring Tom Mix, was released, Fox officials say that it centered attention on the tremendous strides which this whirlwind Western star has made in public esteem this season.

Mix today is said to rank as one of the most popular stars making his type of pictures, and the high standard of each of his successive productions has brought him a peculiar position in the eyes of exhibitors.

Tom Mix's first Victory Picture was "Mr. Logan, U. S. A.," which was released in September. This proved a tremendous success throughout the country; it is said by the Fox Exhibitors Service Bureau of the Fox Film Corporation, and gave such promise for Mix's future that hundreds of exhibitors signed contracts immediately.

The next Tom Mix picture was "Treat 'Em Rough," which is declared to have proved even more popular than "Mr. Logan, U. S. A." It was in "Treat 'Em Rough," which was filmed on a ranch at Prescott, Ariz., that Mix performed his stunt of bulldogging a steer. This picture is cited as having made a great sensation and further strengthened Mix's hold on exhibitors and public.

Right on the heels of "Treat 'Em Rough" came "Fame and Fortune," which is described as containing even more pep and stunts and thrilling situation than the previous Mix pictures. A reviewer is quoted as having recently stated that Mix had the happy faculty of never duplicating his stunts and of doing them without deliberately attracting attention to the fact that he was going to do something unusual.

The picture was followed by "Hell Roarin' Reform," considered by Fox officials as the best Western picture ever made. This picture, it is pointed out by officials of the Fox organization, had thrills, humor, clean, interesting story and a rapidly-moving plot.

Already, it is said, reports are coming in that "Fighting for Gold" will prove an even bigger success than "Hell Roarin' Reform." It is declared to have more thrills and the stunts that Mix performs never have been done by anybody.

"One of the remarkable things about Mix," said a Fox official this week "is that each of his pictures seems better than the one that preceded it. It is rare that a film star can ring the bell on every picture, and the better the stars and the bigger their reputation, the more noticeable is any falling off in merit. Mix has been uniformly excellent from his first picture, and his reputation is based on good solid achievement."

Hodkinson Promotes Crane as Salesman

E. A. Crane, formerly a Hodkinson representative in Washington, D. C., has been promoted by the W. W. Hodkinson Corporation to the New York office, where he will be in charge of Hodkinson sales throughout the Greater New York territory. He will be located at the New York exchange of Pathe Exchange, Inc., through which channels Hodkinson service is distributed.

Mr. Crane joined the Hodkinson organization last September, and during his seven months in the capitol city accomplished some splendid results, in recognition of which came his promotion. It was Mr. Crane who arranged for and put over with great success the official presentation to the War Department of Ashley Miller's patriotic series, "Made in America," at Crandall's Knickerbocker Theatre, as well as the private showing to the National Press Club.

With Marion Davies

Norman Kerry is again Marion Davies' leading man in her latest picture, on which she has begun work in Fort Lee.

Empey Is Star In Select Picture

"Hell on Earth" to Be Directed by Wilfred North, and to Be Modern Story—Big Exploitation Plan Considered

LEWIS J. SELZNICK, president of Select Pictures Corporation, announces that contracts have been signed between that company and Sergeant Arthur Guy Empey, author and star of "Over the Top," for the production of a new and especially timely big special feature photoplay which will bear the title, "Hell on Earth."

Production work will start in the very near future under the direction of Wilfred North, who also directed Sergeant Empey in his picture, "Over the Top," produced from his book of the same name.

"Hell on Earth," however, unlike "Over the Top," will not be a war story, but a story laid in America and dealing with the most modern conditions and the timeliest of subjects.

"Hell on Earth" will be exploited by a costly campaign of advertising and publicity, which will begin immediately and be kept up continuously until after the picture is released. A contract has already been given for an electric sign which before the week is out will call attention to all Broadway that "Select Pictures announces Arthur Guy Empey in 'Hell on Earth' a forthcoming production."

Immediately after the Lusitania disaster, Arthur Guy Empey, who had previously served six years in the United States Cavalry and seven years in the National Guard, sailed to England and enlisted at once as a private in the First London Royal Fusiliers. After a short period of training he was sent to France, where he served as a machine gunner and bomber, and later in the Intelligence Departmnt. He was severely wounded in the Battle of the Somme and honorably dischargd.

Returning to the United States, Guy Empey bent all his energies to expedite the entry of the United States into the war. He wrote the famous war book, "Over the Top," which was later picturized, and also spent many months lecturing throughout the country to stimulate recruiting. He also played an important part in the various Liberty Loan drives, and the campaigns for the organizations which served the men in uniform. His writings also include "First Call" and "Tales from a Dug-Out."

Empey is now the managing publisher of "Treat 'Em Rough," the Tank Corps magazine, which is battling against Bolshevistic propaganda.

World Pictures Begins "Relations" Film

WORLD PICTURES makes the announcement that work has started at their studio at Fort Lee on a feature picture which bears the working title of "Relations." In this announcement is included the statement that the star selected for "Relations" is Evelyn Greeley. With this picture Miss Greeley makes her debut as a star player standing alone, without being coupled or co-starred with any other actress or actor.

Miss Greeley has attained the position desired by every young actress, through sheer hard work, close application to her task, the employment of good common sense in working with directors instead of fighting them and the absolute absence of "pose" and willfulness oftimes termed "temperament."

Her connection with World Pictures began with "The Price of Pride" under the direction of William A. Brady, when she was merely one of the ensemble. For quite some time she appeared in one feature after another still maintaining her inconspicousity but making good. Her work, meeting with an appreciation, she was then given a line in the billing and meanwhile the directors who worked with her said: "Watch that girl."

She then became a regular featured player with Carlyle Blackwell and in course of time became his co-star and as such won favor from exhibitors and reviewers in "By Hook or Crook," "The Golden Wall," "The Beloved Blackmailer," "Courage for Two," "Hitting The Trail," and numerous others.

Her first starring vehicle, "Relations," was written by Joseph F. Poland. It was put in scenario form and continuity was written by Clara S. Beranger. Oscar Apfel has been brought back from California to supervise the picturization of the story and direction of Miss Greeley and her supporting company.

Lesser Makes Deal for Sennett Bathing Girls

IT was announced this week that Sol Lesser, president of the State Right Distributing Company and the All Star Features Distributors, has reached the concluding stages of a deal with Mack Sennett whereby Lesser will secure the services of several of the Sennett bathing girls as a "bally" for the production, "Yankee Doodle in Berlin," the Sennett production which he recently secured.

It is planned to send the girls on tour with prints of the pictures, with at least six companies out.

The idea was first tried out in San Francisco when "Yankee Doodle in Berlin" was presented there. Reports have it that the patrons of the Tivoli liked the arrangement very much, and that the presence of the bathing girls did much to make the picture more welcome and contributed materially in thronging the theatre.

An announcement from the mimeograph, and which was sent to all the trade papers this week, said: "This is positively the first time in the history of motion picture enterprises that a pretentious company of living players has accompanied a picture. It remained for Sol L. Lesser and Mack Sennett to conceive the idea and bring it to a successful realization."

Parks Wins Distinction as Musician

Henry Francis Parks, musician of the American Theatre in Butte, Mont., according to reports from that city, has won distinction throughout the west as an unusually capable musician—rather organist.

His breaking into the game was accomplished by a window demonstration and general playing for the Rudolph Wurlitzer Company at their Louisville, Ky., store. Excellent taste in apropriate music selection, while at the Alamo, together with a natural love for the instrument and a thorough musical education won him such a following that the attention of the bigger men of the town was directed to his efforts. A special concert given by him a little less than a year after he had taken up the earnest study of the instrument so pleased Dr. Moser, the foremost critic of Louisville, and a thorough musician, that he made the remarks in a local paper that "Mr. Parks has all the classifications which make real artists and no doubt will yet be heard from in the artistic world, for he has excellent technique, temperament, artistic taste and conscientiousness."

Despite the fact that his war duties kept him from more serious study he has achieved success in Butte, in fact so much so that Frank T. Bailey, one of the most noted executives of the film exhibitors' world, and a keen critic of good music, has contracted for his services.

Vera Steadman Returns

Vera Steadman, formerly one of the leading comediennes of the Keystone comedies, has joined the Universal forces and will be seen shortly in a one-reeler entitled "Happ Returns," being directed by Jack Dillon. She is also seen in the two-reel special animal comedy directed by William S. Campbell and entitled "And the Elephant Still Pursued Her."

Climbing Mt. Assiniboine, B. C., as shown in Outing-Chester Pictures

Robertson-Cole Join Hands With Jury

Important Deal Closed with Organization Headed by Sir William Jury Involves Distribution of American Product in Great Britain and Big European Specials Here

CABLE announcements received this week told of the closing of an important international deal by which Jury's Imperial Pictures, Ltd., will distribute in the United Kingdom all the films controlled by the Robertson-Cole Company, with the exception of pictures starring Sessue Hayakawa, J. Warren Kerrigan, Martin Johnson's "Cannibals of the South Seas," and other individual pictures which had been previously disposed of.

The cabled news further emphasizes Robertson-Cole's importance as a factor in motion picture affairs by stating that a number of pretentious specials produced in this country are to be purchased by Robertson-Cole for distribution through Jury's in the British Isles, while Jury's will secure European attractions for release in the United States by Robertson-Cole.

Hands Across the Sea

By the arrangements Robertson-Cole becomes the accredited American representative of Jury's, while the value of the Robertson-Cole stars was rated so strongly by Jury's that they have undertaken the exploitation of these pictures to the exclusion of all other American-made features.

The affiliation of the two substantial film organizations carries interest to exhibitors in the United States through the pretentious European productions it will bring to the screens here.

In this list are included three super-features to be produced each year by Louis Mercanton, the noted French director. During the next twelve months, Mercanton will stage an elaborate picture in Egypt, a second in France and the third in Italy. The plans are for the stories of these specials to have universal appeal that will find favor in New York as well as in London or Paris. Several of Mercanton's features have been shown in this country with marked success.

Sir William Jury, managing director of Jury's, Ltd., is recognized as the Dean of the film industry in Europe and popular with exhibitors in the United Kingdom. For the past four years, however, he has devoted but little of his personal time to his cinema business, subordinating all his interests to his desire to bring victory to Britain in the war against the Hun. Because of his untiring efforts in the management of the Ministry of Information, Sir William was knighted by King George.

Alma Rubens, in "Diane of the Green Van," through Exhibitors Mutual

Recently Sir William was retired from the Ministry Board but returned to civil affairs only after assurance that the armistice had brought his work to a successful conclusion. Now the British peer intends to return all energies to motion pictures.

Laboratory Deal Also

It is one of Sir William's earnest desires to improve the quality of the positive prints used in the theatres, which, because of their uncertainty have always been one of the greatest handicaps to English motion picture in the past. With this end in view, he is now having constructed in London the largest film laboratory in the United Kingdom with a capacity of two million feet per week. In addition to furnishing Jury's photoplays for distribution, Robertson-Cole will also supply the entire equipment for this tremendous plant, providing exclusively the Bell & Howell cinema-machinery, to which they control all export rights. Reports state that the laboratory will not only surpass in quantity of production any now existing in England, but will also be one of the biggest in the world.

The distributing organization of Jury's Ltd. covers the United Kingdom thoroughly. With headquarters in all the important centres of the British Isles, Jury's has unlimited exploitation possibilities.

The stars whom Jury's obtain under the arrangements with Robertson-Cole have all established their popularity with British fans. H. B. Warner, whose father was one of the foremost actors on the English stage some years ago, will undoubtedly prove a real favorite of the British screen. Others on the list are Billie Rhodes, Alma Rubens, William Desmond, Bessie Barriscale, and Henry B. Walthall, and productions already successfully launched in this country, such as "What Every Woman Wants" and "The Turn in the Road."

Sessue Hayakawa and Tsuri Aoki in "The Courageous Coward," Exhibitors Mutual Release

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Metro Buys Comedy for Hale Hamilton

Maxwell Karger, Metro director general, has selected as Hale Hamilton's next starring subject, to follow "After His Own Heart," "That's Good" and "Johnny on the Spot," an original comedy from the pen of Robert F. Hill. "Full of Pep" is the working title of the new Hamilton picture, which will be produced at the new Metro studios in Hollywood under Mr. Karger's personal supervision.

According to present plans "Full of Pep" will go into production next week. Harry L. Franklin, Hamilton's director, has about completed "After His Own Heart," the Ben Ames Williams story scenarioized by A. S. Le Vino. Franklin will again direct.

Frank Lanagan In It

One of the important players in "The Prodigal Liar," the new William O. Desmond production made by Jesse D. Hampton and distributed by Exhibitors' Mutual, is Frank Lanagan. In "The Prodigal Liar" Lanagan has the role of "Steve Logan," a b-a-d man.

Star or Story—Which?

By Harry Raver

APROPOS the ever-widening discussion of production policies, of star value as opposed to story value, of the rapidly increasing tendency to build on the story rather than the star, it seems to me that only a few recent instances of high prices paid for stories are sufficient to indicate the trend of production today in the motion picture industry.

For instance, I understand that Louis Mayer paid $50,000 for the rights of "In Old Kentucky" for Anita Stewart. An offer of $60,000 has been made and refused for "The Rise and Fall of Susan Lenox," by David Graham Philips, and it was quite recently that $40,000 was paid for "Rebecca of Sunnybrook Farm." Whether consciously or not, the producer puts the value of the story above that of the star and it is necessary to have a story before there is any use for a star. In my own case the story will always be adapted to the star, but not with any effort or intent to glorify the latter at the expense of other elements essential to success.

Analysis of the last few "star mad" years in the picture industry reveals that the "star theory" was built on a false premise. Perhaps it is true that for a limited period this star-gazing has stimulated the industry, but the star's rule is nearly ended. The effect of this craze has been to weaken the industry and it is not surprising that thoughtful men began to view the situation with alarm.

The public actually goes to the motion picture theatre to see the picture. The story is the basis of the entertainment the theatre offers. The public has been tempted to the theatre by the name of a popular star. Star exploitation has been solely for advertising purposes.

Much of the popularity of the big stars in motion pictures has resulted from the fact that the producer, to popularize his stars, gave them the best stories the market afforded. The public gradually came to realize that when it saw So-and-So in a picture that it saw, not so much the star as a splendid entertainment. Star names became trademarks. The public judged the picture as the product of the star instead of the actual producer.

But in recent months the name of a widely known author, the name of a popular playwright, the name of a well-known novel or the title of a popular play have become as valuable in "selling" the motion picture to the public as the name of a screen idol.

The best proof of the fact that a picture need not have a big star to be a successful box office attraction is the fact that big successes of the last few months have been made successful by sensational titles. Some of the big money-making pictures have had neither star actor, author or director to commend them. They have gone over big on their title alone. Others of the big productions of the last year which have been successful have merely been commended on their merit as productions.

Big stage successes have come into their own. The keen exhibitor has been quick to capitalize on the successful adaptations for the screen of a stage success.

The name of a famous author or the title of a popular story brings, the exhibitor has found, a new clientele to his theatre. The so-called "fan" is responsible for the stars' success. The name of a brilliant writer will attract to the theatre not only the picture fan but the reading public, and as producers get farther away from exploiting star alone and direct their efforts to meritorious productions written by noted and skilled writers, the motion picture will attain a new dignity and a larger following.

The exhibitor's personal guarantee is becoming, day by day, a more important factor in selling the picture to the public. The keen exhibitor is building his own trade mark. He is educating his patrons to know that they always find good entertainment in his house. He can supply them as consistently and as easily a uniformly good show as the grocer across the corner can supply them with consistently good merchandise.

The exhibitor who is building trade mark value for his own house is buying his pictures on a new basis. He is buying pictures instead of stars.

Arrow Film Corporation Rapidly Expanding

W. E. SHALLENBERGER, President of the Arrow Film Corporation, announces the policy of expansion adopted by the company in view of the unusual activity in the State Rights market.

The Company has increased the personnel of its staff by the addition of several members and will shortly remove its offices from the Times Building to the Candler Building, 220 West 42nd street.

Mr. Shallenberger has added to his staff P. B. Dana, who has for the past year or more been with the Famous Players-Lasky Corporation as a Publicity Manager for the Middle West, and who has had considerable experience in the sales as well as the advertising and publicity departments.

Mr. Dana will have complete charge of the publicity advertising and sales promotion departments for the Arrow Film Corporation, with the title of Director of Advertising and Publicity.

Besides his experience with the Paramount forces Mr. Dana has had selling experience with the Universal Film Company in their New York office, and previous to that an experience covering some eighteen years in the advertising agency business. He has handled the national advertising for such concerns as the old Mutual Film Company some few years ago, and many other large concerns, it is said.

In addition to P. B. Dana, Prest. Shallenberger announces that he has an able and competent assistant in the person of W. Ray Johnston, Assistant Treasurer of the Arrow Film Corporation. Mr. Johnston has been associated with Shallenberger for a number of years.

Edwarde Writes Score for "Virtuous Men"

A surprise was sprung this week by Arthur H. Sawyer and Herbert Lubin in the announcement that Carl Edwarde, leader of the Strand Symphony orchestra, has been secured to compose the musical setting for "Virtuous Men." Edwarde is one of the best known musicians in the United States. For the past two years he has been a notable figure as conductor of the famous Symphony orchestra of the Strand Theatre. He has been specially engaged to compose an original musical setting for the presentation of "Virtuous Men," to be held at the Fulton Theatre on Sunday evening, April 6, In collaboration with Ralph Ince, who directed the picture, Edwarde will carry out many unique ideas in the music. A Symphony orchestra, composed of twenty pieces, has been engaged by Mr. Edwarde for the occasion. In addition to playing for the picture, these artists will render a specially selected overture prior to the presentation.

Macauley Picture Shown to Peace League

"Whom the Gods Would Destroy," the Macauley feature, recently secured by First National, and announced for release April 15, is to be shown privately April 10 to the executive board of the organization known as the League to Enforce Peace, of which William Howard Taft, Hamilton Holt, Dr. Van Dyke, Herbert Houston and other noted sponsors of the League of Nations are the heads.

A special print was rushed through the Rothacker laboratories and delegates of the league are coming to New York from all parts of the country.

The showing was arranged at the request of the New York manager of the organization, Dr. Short, who appreciates the formidability of the film as a support winner for Woodrow Wilson's ideal, and it is with the intention of coupling the picture and the league's work, that the manifestation is to occur.

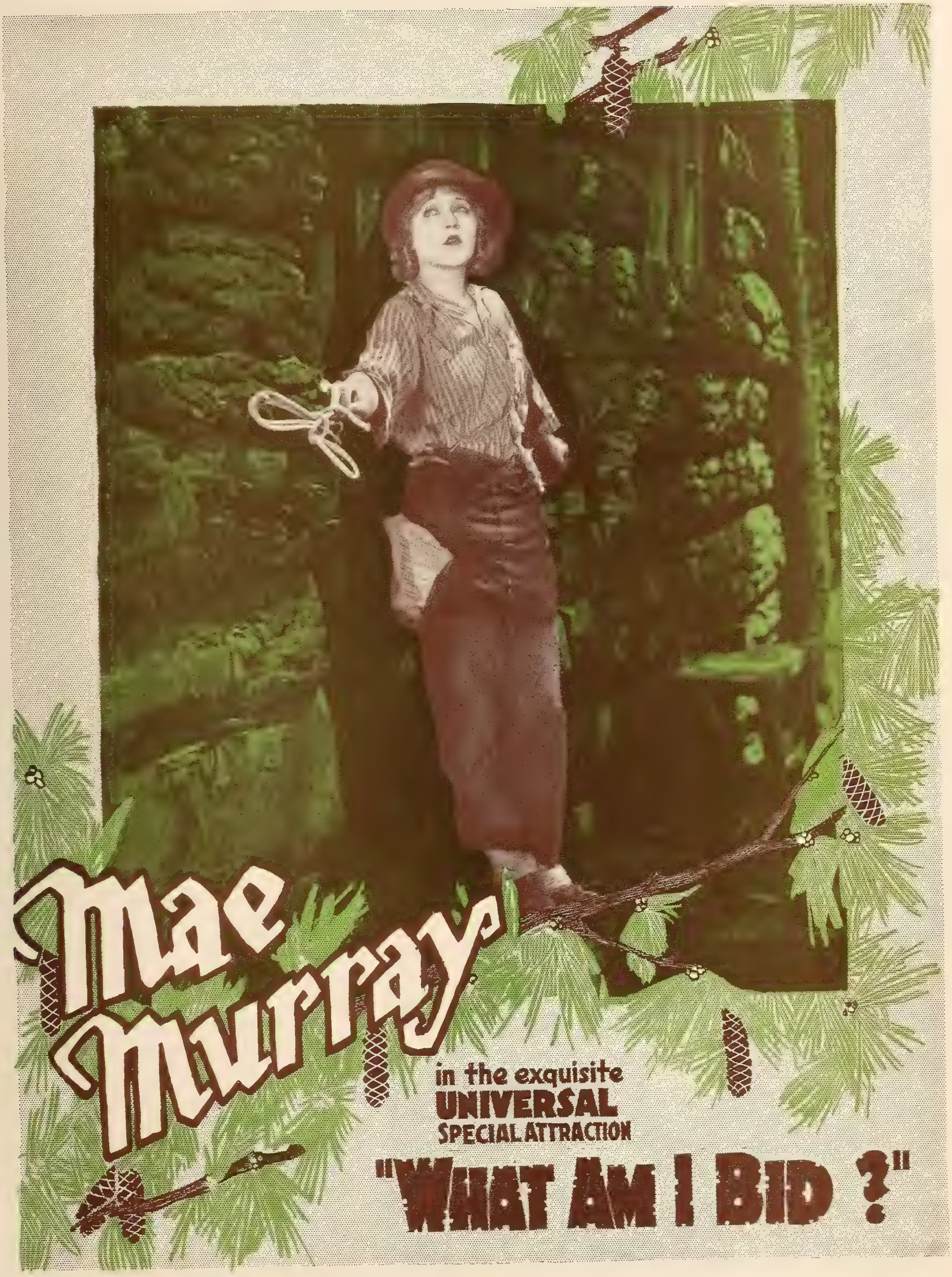
Bach Joins Famous Players-Lasky

W. A. Bach formerly sales manager for the W. W. Hodkinson Corporation, has been appointed manager of the booking department of the Famous Players-Lasky Corporation, and assumed his new duties at the home office last week.

Mr. Bach comes to his new position well equipped in experience. Previous to joining Hodkinson he was special representative for Universal, his work taking him to all the exchanges of the company in the United States and Canada. In January, 1918, he went to Hodkinson as assistant sales manager and succeeded to the position of sales manager early this year.

Miss Davies Starts Work

Marion Davies has started work on "The Dark Star." It is a screen version of Robert W. Chambers' novel of the same name.



Mae Murray

in the exquisite
UNIVERSAL
SPECIAL ATTRACTION

"WHAT AM I BID ?"

Mae Murray *in*

— an actress who is just as unique as she is charming and just as talented as she is delightful to gaze upon, whether she plays the part of a roguish child or a grande dame of fashion. There will never be but one MAE MURRAY.

AUCTION ORPHANS
UNIVERSAL SPECIAL ATTRACTION

"What Am I Bid?"

—a wonderful heart-story staged in the glorious mountain and forest settings of Virginia, the abode of the moonshiners, the despair of the Secret Service, the joy of the storyteller for their quaint customs. Go see "What Am I Bid?" today.

UNIVERSAL
SPECIAL
ATTRACTION

Side-step "Sameness"

Harry Carey
Mary MacLaren
Priscilla Dean
Monroe Salisbury

Show every Universal Special Attraction in its order of release—for this is what you'll get:

Nationally popular stars—but not all men and not all women. That's your first variation from "sameness."

Each of the men will differ in type of acting—and each of the women. This will give you a second variation from "sameness."

The third variation from "sameness" in Universal Special Attractions is the fact that the Stories, while all alike in quality, are, and will always be, widely different in type. Priscilla Dean will come to you in pictures like "The Wildcat of Paris"—"The Wicked Darling" and "A Silk-Lined Burglar"—dramas packed with quick action, intensity, vigor and thrill.

Monroe Salisbury, on the other hand, will play highly emotional conceptions, such as "The Light of Victory."

Mary MacLaren appears to best advantage in straight heart-appeal—look for her in many another splendid success like "The Amazing Wife."

And Harry Carey—jovial, whimsical, human Harry Carey—we don't have to tell you what his plays will be like—they'll be just, pure and unadulterated "Carey."

Side-step "sameness". You can do it by consistently showing.—

UNIVERSAL SPECIAL ATTRACTIONS

Universal Starts a Bluebird Campaign

HAVING selected a large series of Bluebird productions which have proven their merit many times, obtained new prints on many subjects that were not in good condition and new advertising accessories to aid in boosting business on the subjects, all Universal exchanges started on April 1 what is declared to be the largest and most aggressive booking campaign ever launched by a distributing organization.

Preceding the campaign exhibitors received Universal's announcement regarding a new booking campaign on Bluebird productions, and it was pointed out to exhibitors that in this campaign the number of pictures booked automatically established the average price per production. The announcement also brought out the idea that exhibitors who had not previously booked the releases comprising the series were now in a position to obtain pictures with proven quality at special prices, and that the showmen could profit greatly by the knowledge of how other exhibitors had exploited the film plays.

Merit Is What Counts

The announcement calls attention to the fact that the public cares little about the age of a film story. If it is interesting and pleasing the release date matters little or not at all. In compiling the lists of Bluebirds to comprise the special series, Universal took every Bluebird photoplay into consideration and selected a certain number of photoplays which reviews, box office statements and letters from all over the country proved to be the best of the entire Bluebird output. Sixty-seven pictures comprise the series. Monroe Salisbury in eleven, Carmel Myers in thirteen, and Franklyn Farnum in eight productions head the list. Edith Roberts in four productions, Fritzie Brunette in two, Violet Mersereau in two, Ruth Clifford in five, Priscilla Dean in three, Dorothy Phillips in two, Ella Hall in three, Herbert Rawlinson in three, Rupert Julian in two, and Mae Murray in two and Frank Keenan, Francis Ford, Lois Weber, Marie Walcamp, Juanita Hansen and Zoe Rae with one picture each comprise the series. The exhibitor can book the entire series, half, or quarter of it, or as many as he desires, the price per picture being governed entirely by the number of productions booked at one time.

Universal points out that in taking advantage of this special offer exhibitors are getting productions featuring stars whose names alone assure packed houses, in pictures that have brought them the great popularity they enjoy today. Many of the pictures comprising the special Bluebird series have been released during the past six months, and the remainder have been selected from the best of previous successes and new prints and advertising prepared for exhibitors that they might get the best of service.

Dorothy Phillips One

Dorothy Phillips, who has risen to the ranks of America's dozen favorite stars by her work in "The Heart of Humanity," "The Talk of the Town" and "A Soul for Sale" is one of the series stars. Her two productions, "The Grand Passion" and "Broadway Love," are among the very best pictures this notable star has appeared in. Rupert Julian, who won fame in "The Kaiser, the Beast of Berlin," and who is soon to be seen in "The Fire Flingers," is featured in "The Mysterious Mr. Tiller" and "Mother o' Mine," two exceptional Bluebird productions. Lois Weber, who has directed Mildred Harris in all of her Jewel productions, and who is now directing Anita Stewart, is featured in a Bluebird, "Scandal Mongers," which proved a cinema sensation.

THE RED GLOVE
DOUGLAS GRANT
PICTURES REPRODUCED THROUGH COURTESY OF UNIVERSAL FILM MFG. CO.

"The Red Glove" was picturized by Universal, and is also popular in book form

Monroe Salisbury, who has become one of the most popular male stars of the screen in "That Devil Bateese," "The Savage" and "Hands Down," three pictures that proved of exceptional box office value during the past year, in addition to eight other of his Bluebird productions, in the series. Priscilla Dean's three Bluebird productions, "She Hired a Husband," "The Brazen Beauty" and "Which Woman?" and which have done much to bring the star her present great popularity, are included in the special series offer. Herbert Rawlinson's three Bluebirds show him at his best. Carmel Myers' attractions from "The Lash of Power" to "The Little White Savage" are included in the offer, and two of Violet Mersereau's best screen offerings, "Together" and "Morgan's Raiders," are part of the series. Louise Lovely's best screen vehicle, "A Rich Man's Darling," and Frank Keenan's great Western drama, "The Long Chance," are also included in the special series offer.

Universal publicity and service men, in every exchange, have been supplied with special material to help exhibitors booking the Bluebird series boost business on the productions.

Exhibitors Mutual Signs State Lake Theatre

The Chicago exchange of Exhibitors' Mutual has just closed the biggest deal of the year by signing up the new State-Lake theatre, controlled by the Orpheum Circuit, for the remainder of 1919. The State-Lake, which seats nearly 3,000 persons, opened two weeks ago, and as its motion picture feature staged "What Every Woman Wants," the Jesse D. Hampton five-reel sensation featuring Grace Darmond. The following week, "The Turn in the Road," produced by the Brentwood Film Corporation and purchased by Robertson Cole for release through Exhibitors' Mutual, was the leading photoplay attraction at the State-Lake. Among the other Exhibitors' Mutual stars who will find their way into this new amusement palace by way of the screen are Billie Rhodes, Bessie Barriscale, Sessue Hayakawa, Henry B. Walthall, H. B. Warner, William Desmond and Alma Rubens.

Apache Den in Goldwyn Picture

An Apache den is the scene of many thrilling incidents in Geraldine Farrar's newest Goldwyn picture, "The Stronger Vow," set for release April 27. Once again Hugo Ballin, Goldwyn's art director, won the commendation of the diva for the realistic setting, the duplication of the Parisian outlaws' meeting place equalling his splendid achievement in the erection of a counterfeit Monte Carlo for Miss Farrar's first Goldwyn production, "The Turn of the Wheel."

Louise Glaum Feature to Inter-Ocean Company

Inter-Ocean Film Company has just bought the foreign rights of "The Goddess of Lost Lake," a Brunton-made production in which Louise Glaum is starred.

The transaction was handled through Federal Photoplays, Inc., which is supervising the marketing of the picture.

"The Goddess of Lost Lake" is being released in the United States through the W. W. Hodkinson Corporation.

Saenger Books Rolfe Film

Criterion Film Service, of Atlanta and New Orleans, distributors of the Houdini serial, "The Master Mystery," produced by B. A. Rolfe for Octagon Films, Inc., announces that contracts have been closed for the showing of the serial in the houses of the Saenger Amusement Company of New Orleans. In all likelihood the Saenger Company will play "The Master Mystery" in twenty to twenty-five of their theatres.

Hodkinson Makes a Statement

Declares That His Concern is Now Ready to Take Leadership in the Motion Picture Industry

RECENT announcements that the W. W. Hodkinson Corporation has been able to put into operation its long prepared-for policy of handling above-average-pictures only, to the exclusion of all else, and that the Hodkinson organization has inaugurated this policy with the Zane Grey Pictures, Inc., and the Augustus Thomas—Harry Raver "Four Star" Productions, as two of the four big new lines to be handled from now on, brought forth a more comprehensive statement from Mr. Hodkinson this week.

"For some months now," said Mr. Hodkinson, "we have been laying the foundation for something big, and laying that foundation slowly and soundly. During the past fifteen months we have been forced upon occasion to take on product with which we were not entirely satisfied, but we have done it in the knowledge that it was but a stop-gap and that the product we were going to be able to offer the exhibitor would make up a hundredfold for any indifferent product that we might have been forced to carry.

"Little by little during these months we have been laying our courses, taking the best there was in the open market, watching it, weighing it, and eliminating every line of product that could not measure up to the standards we set.

"Today we are ready to take the leadership of the motion picture industry. We have four lines of product which will run second to none in the United States. Two of these lines will, in my opinion, establish themselves as the best, the biggest the most worth while pictures of the year 1919.

"What we have done is just this: By developing a selective machinery, very much like the exhibitor's own but upon a far larger scale, we have been able to select and eliminate. That we have really eliminated is shown by the fact that out of all our past year's product we have kept but one line—the one line that has distinctly measured up to the better-picture standard. This line is J. Warren Kerrigan, under the presentation of Jesse D. Hampton. Kerrigan has really measured up in a big way as a drawing star and a money maker for the exhibitor.

"Of our brand new product the Augustus Thomas—Harry Raver Four Star pictures, directed by George Irving and Featuring Leah Baird, are decidedly of the above-average class. The first of these pictures, a splendid screen presentation of Augustus Thomas' famous play, "As a Man Thinks," is a strong production.

"Then we have Zane Grey—the Zane Grey Pictures, Inc., which is the author's own company. I can't say too much for this series and what it promises. The first picture, a remarkable production of Zane Grey's nationally popular novel, "Desert Gold," is being produced on a scale which has been equalled in cost and care not more than half a dozen times in the history of motion pictures."

"Bolshevism On Trial" In Poster Campaign

THOMAS CUSACK COMPANY is plastering twenty-four sheets over New York City and Brooklyn in a bill posting campaign inaugurated by Select Pictures to exploit "Bolshevism On Trial."

For the stand advertising this subject Select has chosen to depict one of the most dramatic moments in the entire six reels of "Bolshevism on Trial." It is the scene where Wolff, the Bolshevistic leader, inflamed by long suppressed desires has seized upon Barbara, whose youthful beauty and idealistic enthusiasm he has used as a bait to lure capital into his scheme.

The sketch on the poster shows the scene in Wolff's bed-room, with Wolff struggling with Barbara in his arms, at the moment when young Norman succeeds in breaking through barred doors in order to effect a rescue.

Another poster from which Select expects to get excellent results is a one-sheet which has employed the head and grasping clawed hand which have been used in Select's red and black trade paper insert advertising.

There is a six-sheet which shows the Bolshevistic leader plotting with a number of women who are dressed mostly in full tights, and the paper bears the descriptive caption, "The women readily consent to become a lure for Bolshevism."

A three-sheet contains a very thrilling fight scene, and the other three-sheet makes use of an Anti-Bolshevism cartoon recently published in the New York Herald, through courtesy of which daily the design is employed.

Fielder Moves Up

E. C. Fielder, Hodkinson representative, has again taken on more territory. Originally in charge of the Cleveland territory, he was recently transferred to the Chicago office to handle both districts. Now he will cover Indianapolis as well. D. W. Phillips, formerly general film branch manager, will assist Mr. Fielder in Cleveland, and E. S. Rowley, a Chicago film man of long experience, will assist in Chicago. An assistant for Indianapolis will be appointed soon. Hodkinson service is distributed through Pathe Exchange, Inc.

Rialto Books It!

Vitagraph's first Larry Semon Comedy, "Well I'll Be ———!" gets its initial Broadway showing at the Rialto Theatre in New York during the week of April 6th.

"Well I'll Be ———!" is a burlesque western thriller and Larry Semon plays the part of the timid sheriff of Beer Bottle Bend. Beer Bottle Bend is one of those places in which nobody is afraid of a sheriff and Larry's escapades in trying to assert his authority furnish two reels of uproarious comedy.

Sells New Series for Great Britain

It was announced this week that the new series of 52 Outing-Chester pictures, produced by C. L. Chester in co-operation with Outing Magazine, have been sold to the M. P. Sales Agency, Ltd., of London, for Great Britain through the agency of Mr. B. Nichols. Mr. Nichols, who controls the Sales Agency and is one of the best known film men in London, arrived in New York a short time ago and gives an interesting account of the demand of English film audiences as compared with our own.

"The English people go to the moving pictures to be entertained," said Mr. Nichols, "and they fight shy of anything which sounds ponderous and instructive—"High-brow" you call it in this country. For the reason, the heavy educational film is not popular among our film exhibitors.

"But the sort of thing that Mr. Chester has been producing in the last Outing-Chester series and in this new one of 52 pictures is a very different matter."

Peggy Shanor Featured in "Links of Destiny"

After seeing her work in half a dozen recent film attractions it is said that Director Sydney Golden of the Gold Coin Film Company selected Peggy Shanor to be featured in "Links of Destiny," a six-reel Gold Coin picture now being produced.

It is stated that Miss Shanor has been making rapid strides during the past year and possesses the greatest of gifts, a screen personality.

"Reclaimed" Has "Aids"

What is announced as a very attractive press book has just been issued on "Reclaimed."

It is said to be brim full of advertising suggestions, phrases, catch lines and promotion ideas. This is expected to be of great help to the exhibitor in putting the big production over.

An example of the artistry incorporated in "The Red Lantern," Nazimova production

Phillips Contract Again Renewed

Dorothy Phillips, Universal star

Carl Laemmle Announces That Dorothy Phillips Will Continue as Universal Star for Two More Years

DOROTHY PHILLIPS signed a contract with Universal that will terminate in February, 1921, and in announcing the signing of the contract by the star Mr. Laemmle has stated that no effort or expense is to be spared in giving Miss Phillips the very best stories and productions possible to obtain, for her attractions.

Miss Phillips is now at work on a new production written and directed by her husband, Allen Holubar, and although no announcement to the effect has been made, it is believed a majority of Miss Phillips' future vehicles will be produced by the creator of "The Heart of Humanity."

She first took up motion picture work with Essanay several years ago. After a few months at the Chicago studios and on the coast Miss Phillips joined the Universal ranks. "If My Country Should Call," "The Vengeance of the West," "The Clock," "Triumph," "Bondage," "Fires of Rebellion," and other Bluebird pictures, starred Miss Phillips.

When Jewel productions were originated Miss Phillips was featured in "Pay Me," one of the very first releases. "The Grand Passion" and "Broadway Love," two exceptional Bluebird attractions, followed, and then Miss Phillips became a Special Attractions star.

"The Mortgaged Wife," and "The Talk of the Town" proved exceptional Phillips pictures and "A Soul For Sale," a Jewel production, also added greatly to Miss Phillips' laurels.

In December last when "The Heart of Humanity" was given its premier, many New York critics are said to have acclaimed Miss Phillips as one of the greatest stars of the film world. Later when the big Holubar super-drama was shown in other large cities of the country, numerous other critics are declared to have repeated the statements of the New York reviewers and lavished praise upon Miss Phillips' great work in the production.

As a result of the great success of "The Heart of Humanity" and the popularity attained by its star, future Phillips productions are said to be eagerly awaited by theatremen and public. Miss Phillips recently completed "Destiny" under the direction of Rollin Sturgeon, but no definite release date has been set for the production.

United Shows Middle West Growth

United Pictures Theatres, Inc., this week called attention in an announcement to its steady growth in the Middle West territory, and cites a published statement in a Minneapolis paper as part of the proof. The announcement said: "Practically every day in the week Manager O'Toole of the Minneapolis United office, adds several new franchise holders to the United and interest in the project has exceeded even the fondest hopes of officials of that company.

"The new activities can be ascribed in a large measure to the quality of productions which the United has so far delivered to its franchise holders and to the prospects which that company has for the future.

"For the first four days of the past week, Mr. O'Toole added the names of several prominent exhibitors to the United roster. Among them are: Mr. Wingreene, Bismarck theatre, Bismarck, N. D.; Fred Boll, Majestic theatre, Stillwater; C. E. Waughop, Scenic theatre, Detroit, Mich.; New Arion theatre, Minneapolis; Frank Nemic, Lyric theatre, Staples, Minn.; C. E. Hansing, Nokomis theatre, Minneapolis."

"Your Wife and Mine" Has Trade Showing

At Wurlitzer Hall, New York City, it is reported that several hundred representative film people, including producers, state rights buyers, exchangemen and exhibitors, witnessed the trade showing of "Your Wife and Mine," by Tyrad Pictures, Inc.

It is described as one of the best of the European-made photoplays.

"It was highly gratifying to me to see that the picture had made a hit," said Jacques Tyrol, secretary-treasurer and director-general of Tyrad Pictures, Inc. "While my partner, Mr. Mathias Radin, and I were very enthusiastic about it we wanted to get the unbiased, frank opinion of time-tried film men. And now we feel more confident than ever that in 'Your Wife and Mine' we have a veritable gold mine."

Sawyer and Lubin Cite Dramatic Moments

IN proof of their assertion that "Virtuous Men" is one of the biggest melodramas of the screen, Arthur H. Sawyer and Herbert Lubin this week pointed out one or two of the many exceedingly dramatic moments which abound throughout the play. Particular stress is laid on the melodramatic situations in which E. K. Lincoln, Clara Joel and Robert W. Cummings figure.

Arthur H. Sawyer, speaking of the picture said: "In one of these scenes Lincoln, in the role of Bob Stokes, is lured on a pretext to the apartment of Marcia Fontaine, interpreted by Clara Joel. Here he finds himself trapped through the cunning of Brummon, acted by Cummings. Facing death, with his back against the wall, Lincoln is presented with the alternative of fighting his way through against odds. This situation is tense in its melodramatic qualities, finishing with a dramatic climax entirely unlooked for. In another scene of high tension, Lincoln holds at bay an enraged mob of several thousand workers. Forceful in action, and charged with dramatic possibilities, these are but two of the melodramatic situations whch occur in "Virtuous Men."

Director Ralph Ince succeeded in having E. K. Lincoln and his supporting cast enact these scenes as to make them entirely natural and realistic, avoiding at all times the staginess which generally is found in melodramas of the screen. Ince has kept all of these situations logical in their enactment, infusing that peculiar something which differentiates the real from the make believe.

Barriscale Believes in Productions from Books

BESSIE BARRISCALE, starring in B. B. Features, released through Exhibitors Mutual, is rated as a firm believer that the best motion pictures are made from book stories. As an example of her faith in this theory, Miss Barriscale has announced the purchase of the screen rights to Jean Judson's novel, "Beckoning Roads."

Miss Barriscale is now completing work on "Josselyn's Wife," another novel written by Kathleen Norris, and in which the Exhibitors Mutual favorite will be seen to splendid advantage.

"Josselyn's Wife" is to be released following "Hearts Asleep," Miss Barriscale's present starring vehicle.

In "Hearts Asleep," the popular actress is seen first as a bit of the world's driftwood, a little scrub lady, who although brought up in a den of thieves has ever resisted the temptation to stray from the path of righteousness. She is befriended by a wealthy man, who adopts her in order to prove his contention that character is made, not born in humans.

After enduring many hardships and passing through the most pleasant years of her young life, the girl finally awakes to the fact that she loves the man, and that he loves her, an incident from which the production obtains its title.

From a popular viewpoint, "Hearts Asleep" is one of Miss Barriscale's best offerings. Her's is a sympathetic part throughout, full of emotion and allowing of numerous opportunities for real acting all through the production.

Prepares for Big Spring Drive

Famous Players-Lasky Gets Universal Plant at Fort Lee—Miss Calvert to Make Picture There

ARRANGEMENTS for a Spring drive on the part of the producing forces of the Famous Players-Lasky Corporation are now well under way, it was announced last week by Jesse L. Lasky, First Vice-President in charge of Production. To accommodate the increased activities of the Famous Players-Lasky organization, this company has taken over the Universal studio at Fort Lee, New Jersey, where the productio nof Paramount and Artcraft pictures will be commenced in April.

Catherine Calvert, whose work in "Fires of Faith," the Salvation Army Special produced by Famous Players-Lasky has created enthusiasm among those who have alrady viewed the film, has been engaged to star in a production which will be the first to be screened at the Fort Lee studio. This photoplay will be an adaptation of Elinor Glyn's novel, "The Career of Katherine Bush," which incidentally is the first subject acquired from the Hearst organization since its recent affiliation with Famous Players-Lasky.

Particular care will be given to the selection of the cast for "The Career of Katherine Bush," and inasmuch as the production of the film will not be started before the middle of April, more than sufficient time is allowed for this and other preliminary details in connection with the staging of the picture.

R. William Neill, director of many Paramount-Ince successes, has been engaged to produce "The Career of Katherine Bush." Mr. Neill's work is well known not only in the trade, but among the motion picture public as well. Some of the Ince films he directed for Paramount release are the Dorothy Dalton pictures, "Viva La France!" "Greene Eyes," "The Triple Cross," "The Mating of Marcella," "Tyrant Fear," and "Love Me."

In California all the Famous Players-Lasky studios are now working to capacity and within the next month, this organization will witness its greatest producing activities since its inception. Iu the East, aside from the Fort Lee and Fifty-sixth Street, New York, Studios, work on the plans for the Long Island plant is now being rushed so that this studio will be completed at the earliest possible date.

Hodes Succeeds Cohn on Screen Magazine

THE Universal New Screen Magazine has a new editor. Following the announcement that Jack Cohn, editor of the Magazine since its creation, had resigned, Universal announced the appointment of Hal Hodes to the position. Mr. Hodes has been assistant general manager of Universal exchanges for the past four months and in taking over the editing of the Screen Magazine he will also add to his duties the work of planning the exploitation of the regular weekly release of this single reeler.

Mr. Hodes assumes his new duties at once. Mr. Cohn has not announced his future plans.

The new editor of the Screen Magazine first entered the film field in 1904 with Vitagraph. After two years with this firm he resigned to join the navy, cruising around the world with the fleet under command of Admiral Robley D. Evans. Returning from four years in the navy, Mr. Hodes joined the reportorial staff of the Newark Evening News and continued as a writer on this daily for two years. Three years, as publicity and advertising man with the Kalem Co., followed and then Mr. Hodes became a sales promotional man with Universal. In this position Mr. Hodes so clearly demonstrated the efficiency of seeking business through the mail that he won promotion to the sales department of Jewel Productions, Inc., when these super-films were first released by Universal. During the first year Jewel Productions were offered, Mr. Hodes originated so many sales and exploitation ideas for the productions that when H. B. Berman was appointed general manager of Universal exchanges he chose Mr. Hodes as his lieutenant.

New Ideas Claimed In Titles of Melodrama

IN keeping with the importance of "Virtuous Men" as a production of big calibre, special care has been taken to embellish the story with sub-titles of an unusual nature. Arthur H. Sawyer and Herbert Lubin responsible for the picture have endeavored to replace the usual methods of titling, both as regards illustrations and wording, with original ideas of their own. An unusual main title, introducing Ralph Ince, director of the production, E. K. Lincoln, the star, and certain members of the supporting cast, has been worked out by a staff of artists under the supervision of Ernest Stern. These illustrations have been reproduced from original crayon drawings. Throughout the picture, the matter of illustrative titles has received careful consideration, and only introduced where they interpret a thought or to serve the purposes of decoration. They have all been executed by poster and magazine artists. All of the pictorial back grounds have been skillfully merged with the continuity of the story, so as to fit smoothly throughout in their relation to the various scenes.

The matter of wording the sub titles was one of the most important considerations in connection with the production. They are the work of Bert Ennis and Arthur H. Sawyer, and have been written in a style calculated to arouse and hold the interest of the spectator. The various elements of drama which compose the story of "Virtuous Men" have been lightened by the use of cleverly written comedy titles written in colloquial style. A style of hand-lettering, heretofore unused in screen productions, will be introduced in screen productions, will be introduced in the titling of "Virtuous Men." It is said the lettering is artistic in the extreme and also legible to spectators, irrespective of distance from the screen.

John Tyrone Kelly Leaves Bureau of Pictures

After being in personal charge of the production of twenty-eight propaganda reels of the American Red Cross Bureau of Pictures, John Tyrone Kelly announces that he has resigned and that on April 15 he will announce the opening of the Propaganda Film Company at 1476 Broadway.

Mr. Kelly is credited with organizing the Bureau of Pictures for the Red Cross in August, 1918, and he worked with the Director of the Bureau, W. E. Wadell, ever since that time.

Sixteen of these pictures were sent over the entire U. B. O. circuit of theatres and the last one, "Homeward Bound," was released two weeks ago. J. T. Kelly is said to have produced the industrial propaganda pictures for the Panama-Pacific Exposition also, and his past experience is expected to be of considerable aid to him in his new venture.

Gets Space on Atlanta Front Page

"For the first time in the history of Atlanta," writes Independent Sales Corporations Southern sales manager, "motion pictures occupied space on the front pages of the Atlanta dailies when Lieut. Bert Hall, American Ace and star of Independent Sales Corporation's special release, 'A Romance of the Air,' made personal appearances at the Auditorium, Atlanta, in connection with the run of the picture. A two-column cut of Lieut. Hall with a two-column 'write-up' appeared on the front page of the Atlanta Georgian, announcing Lieut. Hall's coming."

Cupid Disregards Flood

A sudden rain portrayed during one scene of the Goldwyn picture, "A Man and His Money," is said to provide one of the most amusing incidents in the production.

Tom Moore and Seena Owen, in their respective lover and sweetheart roles, are shown in each other's arms when the flood of rain comes.

It is stated that heedless of Noah's well known warning to come in out of the rain, they continue the embrace during the downpour, undisturbed. This scene is calculated to furnish amusing entertainment to the most blase audiences.

Booked at Academy

It has been announced that Emmett Dalton's "Beyond the Law" was scheduled last week to begin a run of one week on April 6 at the Academy of Music in New York.

Kentucky and Tennessee, it is announced, have been sold to First National Exhibitors' Circuit.

Shows How to Use Press Material

A striking illustration of how press book material issued by film producers can be used to good advantage was given recently in "The Saengerette," the twenty-page program issued by the Saenger Amusement Company of New Orleans for its Strand, Liberty and Globe theatres.

The Saengerette of March 12 featured "Why I Would Not Marry," the sensational morality play produced by Fox Film Corporation. A picture of a young man and girl embracing within a huge interrogation point constituted the cover design, the question mark being made significant by the billing, "Why I Would Not Marry," printed directly beneath it in red ink.

"Why I Would Not Marry" was booked for the Liberty theatre for four days beginning March 22, and interesting data regarding the play and the problems propounded in its story was given in a four-page insert printed on pink paper.

Three States Get Rights on "Scarlet Trail"

G. and L. features of New York City, producers of "The Scarlet Trail," which just finished a lengthy run at Shubert's Thirty-ninth Street theatre, announces that Standard Film Service has secured the distributing rights of the feature for the states of Ohio, Michigan and Kentucky.

"The Scarlet Trail" is described as a propaganda picture depicting the evil of sexual indiscretions. The screen version is said to have been inspired by Charles Larned Robinson's document, "Don't Take a Chance," which had been distributed to the army and navy boys as a morality document by the Y. M. C. A. and other welfare organizations.

Washington Likes "Made in America" Film

Great interest is being shown by patrons of Loew's Palace Theatre in Washington, D. C., in "Made in America," the Ashley Miller patriotic series distributed by the W. W. Hodkinson Corporation through the Pathe exchanges. Many people who missed the opening episodes have been so interested in the making of the American soldier, as depicted in the series, that they have inquired where they could see the first reels. Exhibitors through the country booking the film, which was produced with the cooperation of the Government, have expressed similar satisfaction.

Lillian Hall with Johnny Dooley

Lillian Hall, who recently completed an engagement opposite Taylor Holmes in a screen version of "Taxi," started work this week at the Biograph studio as leading woman for Johnnie Dooley, of "Listen Lester," who has formed his own producing company and will make a series of twelve comedies in two reels each. Bide Dudley is writing the scenario, Jack Schultz is directing.

Selznick Will Produce In the East

Olive Thomas and Entire Producing Staff Leave West Coast to Make Two Productions Around New York

THE next two Olive Thomas pictures will be made in the East, according to Myron Selznick, president and general manager of Selznick Pictures Corporation, who left Los Angeles with the entire producing staff and star.

It is hinted that this new move has to do with important developments in the company, of which no announcement is made. Two Olive Thomas pictures have been completed by Director Charles Giblyn, in Los Angeles.

The first of these is "Upstairs and Down," made from the play by Frederic and Fanny Hatton. The name of the second has not been stated. An extensive system of exploitation has been worked out for these and the succeeding productions starring Miss Thomas, of which there will be eight yearly.

It is understoood that the move to New York has nothing to do with producing facilities, but is in connection with new developments in the company's affairs. There are no officers of the company now in the east, and the following statement was the only information issued by the New York office:

"Myron Selznick is not merely president of the Selznick Pictures Corporation, but also, having had valuable experience in studio management, keeps his eye on all details of production as well. Certain important future developments are coming up for consideration, demanding his personal attention, and he is coming east for this reason.

"Believing it to be for the best interests of the company to keep the administration concentrated, he is bringing his entire staff with him, and has informed us that the next two Olive Thomas pictures will be made here."

Not long ago Myron Selznick was joined in Los Angeles by his brothers, David and Howard, and Mrs. Selznick also went to the coast for a visit. They will all return together, arriving in New York, Sunday, April 13, accompanied by Miss Thomas and Director Giblyn. Production work will begin shortly thereafter, it is said.

Hammons Ships Prints to Various Exchanges

VICE-PRESIDENT E. W. HAMMONS, of the Educational Films Corporation of America, makes the announcement that new prints of the current releases are now being shipped regularly to the various educational exchanges from the laboratory, and that exhibitors will find the newest subjects ready for immediate bookings. Pressure of work at the laboratory has delayed shipments to a certain extent in the past few weeks, but with this week finally caught up, prints are going forward in good time.

Following the usual plan, shipments to exchanges are made approximately four weeks following the original showing on Broadway, this interval of time being necessary in which to complete the laboratory processes, the only exception to this rule being the International cartoons, which are made up in advance, and which are shipped immediately following the New York showing. "Educational" releases, including the Robert C. Bruce Scenics, the Photoplay Magazine Screen Supplement, the "International" cartoons, the George D. Wright Mexican series, and the Ditmars' "Living Book of Nature" have a regular first-run showing on Broadway, and all current releases are in use in the Rialto and Rivoli theatres.

Prints of the newest Robert C. Bruce scenic, "The Little High Horse," have been shipped to Educational exchanges in Cleveland ,Indianapolis, Boston, Baltimore, St. Louis Minneapolis, Detroit and San Francisco, and together with "The Restless Three" and "The River Grey and the River Green" are now booking. The offices at Indianapolis and Boston have also received in the past week ,their first copies of "The Quest of the Big 'Un," which is the original film fish story, and the St. Louis and Indianapolis branches have available new prints of "Glacier National Park" for first-run in their respective territories. All of these subjects are of the quality that dominate the program, and the latter two are special single-reel attractions that have been particularly successful in the territory in which they have been released according to exhibitor reports.

Kennedy Personified in Herbert Rawlinson

THE success with which the early bookings of "The Carter Case," is being met is said to be an indication of the popularity of Herbert Rawlinson who is creating America's screen detective characterization of the role of Craig Kennedy in that production which was written by Arthur B. Reeve and John Grey, and which is being produced by the Oliver Films, Inc. His complete mastery of the difficult role has advanced him highly in the profession and is increasing his great following among picture fans. He is an actor who through steady application of his remarkable talents has legitimately earned the right to stardom.

Just as his rise previously on the speaking stage was steady and pronounced, so has he risen in his career in motion pictures, until each successive appearance on the screen has enlarged his opportunities and his results have been better and more widely recognized. In itself it is no small honor to be cast to create and live on the screen a character that has become as widely known as Craig Kennedy—a character that has gone into possibly every American home in magazine form, and hundreds of thousands of them in book form, that has received more incidental advertising than perhaps any other American character of fiction.

"The Red Lantern" Wins Rowland

President of Metro Makes Special Trip to West Coast and Views Next Nazimova Super-feature

IMMEDIATELY after his arrival in Hollywood, Cal., whither he had made a special trip from New York, Richard A. Rowland, who, together with Maxwell Karger, presents the Nazimova de luxe screen dramas, viewed a studio showing of the distinguished star's newest super-feature, "The Red Lantern."

The completed print, as cut and assembled under the personal supervision of Mr. Karger, is in seven parts, exactly as it will be released this month.

W. E. Atkinson, Metro business manager, making his swing around the circuit of Metro exchanges, arrived in Los Angeles one day in the wake of Mr. Rowland. The two Metro executives got in touch, and as a result the special showing of "The Red Lantern," for which Mr. Rowland had traveled 3,000 miles across the continent, was arranged for.

Present besides Messrs. Rowland and Atkinson at the projection of "The Red Lantern" were Maxwell Karger, director general at the new Metro studios in Hollywood; Joseph W. Engel, treasurer of Metro Pictures Corporation; Nazimova herself, who is now making all her pictures on the west coast; Herbert Blache, at present directing the Russian artiste in "The Brat"; Charles Bryant, Nazimova's leading man and collaborator with her in the adaptation of "The Brat," and several Metro directors, among them Edith Carewe, George D. Baker, Charles Swickard and Henry Otto.

Alla Nazimova, talented star of "The Red Lantern"

After viewing the special showing, however, Mr. Rowland declared that Mr. his praise of Nazimova's latest screen Karger had been, if anything, too faint in production.

"Nazimova has fairly surpassed herself in 'The Red Lantern,'" said Mr. Rowland after having seen the super feature. "That great and constantly growing army of motion picture goers which already has acclaimed Nazimova as the reigning queen of the silent drama because of her work in 'Revelation,' in 'Eye for Eye' and 'Out of the Fog,' will find to their delight that she has attained new histrionic heights in her impersonation of Mahlee, the Eurasian girl in 'The Red Lantern.'

Easter Sunday Dates for "Unpardonable Sin"

BOTH Chicago and Los Angeles will usher in Easter Sunday by premieres in their respective cities of "The Unpardonable Sin."

This is the Harry Garson feature directed in person by Marshall Neilan and starring Blanche Sweet, which is said to have made film history by holding its national premiere in Detroit instead of New York City.

Practically all of the territory is sold now for the entire world. It is announced that the few remaining territories available in the United States will be disposed of to the applicants selected from the many offers said to have been received.

Jones, Linick and Shaefer bought the franchise for Illinois and immediately announced that "The Unpardonable Sin" would open in Chicago Easter Sunday, at their Randolph theatre for a long run at advanced prices.

The Kinema theatre at Los Angeles will get the first run in Los Angeles by starting the Garson feature Easter Sunday for an unlimited engagement at a dollar-and-a-half top.

Lawrence Weber and Bobby North, who not only secured the entire world's rights but also the New York state rights will open in Buffalo with "The Unpardonable Sin" on Easter Sunday. This will be a road show to tour all the up-state cities pending the securing of an available theatre in the metropolis.

The show will carry a twenty-piece symphony orchestra with special operators, and be advertised and exploited in a big way. The California theatre in San Francisco opened with the production April 6 at increased admission prices.

Jensen and Von Heiberg have purchased the Northwest rights for "The Unpardonable Sin."

Pittsburgh, Washington, Indianapolis, and a score of the principal cities throughout the country will open runs on the production within the next thirty days, it is said. According to all reports the feature is creating a furore wherever presented.

Cairo in Film Feature

Scenes in Cairo, the famous Egyptian city, said to be most striking, are to be shown in "The Woman Thou Gavest Me," which Hugh Ford is producing at the Lasky studios at Hollywood as a Famous Players-Lasky big special production.

Thompson Expert Engineer and Chemist

"Fred B. Thompson," said an announcement from Chicago this week, "who perfected the new Spoor-Thompson automatic processing machine for the development and printing of films, at the instigation of George K. Spoor, president of Essanay, is not only an inventor, but an expert engineer and chemist. Knowledge of both were necessary in working out this process, as the work involved not only the construction of the machines, which are forty feet in length and weigh fifteen tons each, but a thorough knowledge of the action of chemicals on films.

"Mr. Thompson is well known as an expert in the technical end of the film industry, having spent some years with the Edison and Pathe companies, before going to Essanay four years ago.

"With the Edison Company he was in charge of the Little Home pictures and later western manager for the talking pictures. He went to Europe with Pathe to develop the technical end of the film work."

Bull's Eye Claims Dazzling Array

In its forthcoming Billy West Comedy, "Flirts," Bulls Eye Film Corporation, of 729 Seventh avenue, New York City, lays claim to having the most dazzling galaxy of stage beauties ever seen in one picture. While the claim may sound extravagant, Bulls Eye explains it this way in an announcement:

"We base our claim on cold, hard, unprejudiced facts. When we began to cast for 'Flirts' we decided to get the most beautiful girls available regardless of what it might cost. Los Angeles and all the rest of southern California are noted for their beautiful women and we sent out a clarion call for the most beautiful. The result was that fully two thousand women and girls showed up at our Hollywood studio one morning. And out of these two thousand we had to choose the prettiest thirty girls. Maybe you think it was a snap job."

Goes to Real Place for Atmosphere

The Alma Rubens company, in producing "Diane of the Green Van," which will be her initial release through Exhibitors Mutual, travelled largely through the country which the author, Leona Dalrymple, wrote about in her story. From Los Angeles the Rubens company journeyed all the way to the Everglades of Florida, and then into the country of the Seminole Indians, who have a small part in the forthcoming feature.

Robertson-Cole announces that many striking scenes have been secured.

The same sense of romance which induced Diane of the story to give up all the comforts of home to journey into the bewitching land of palms and alligators in a green van, literally gripped Miss Rubens and made her live the life of the Sylph-like Diane.

Says Baby Vampire Is Menace

The baby vampire, according to Olive Thomas, the Selznick Pictures star, is a greater menace to the world just now than the Bolsheviki. Many a man who would think nothing of throwing a Bolshevik out of his office, even if it were twenty stories up, would hesitate before he was even impolite to an apparently sweet young thing. And everybody knows what happens to the man who hesitates, says Olive.

"In the late war," Miss Thomas continues, "most of the women spies captured were of the ingenue type with the baby stare and not of the tall tiger skin variety. When a man reaches the age of sixty, as most of the men who were big factors in the war have, he is very susceptible to youth, particularly feminine youth. Many a statesman on both sides undertook to offer protection to some sweet young thing only to find a little later she had the papers, the plans, and everything. Several of the baby vampires during the war actually vamped their jailors into letting them escape."

Aleichem Showing Advanced

Coincident with the announcement last week that a private showing of the first Sholom Aleichem picture, Khavah, direction of Charles E. Davenport, would be given about April 15, big exhibitors and state right buyers interested in the production have prevailed upon the officials of the Zion Films, Inc., for an earlier showing. They declare that the booking possibilities of the picture would be greatly enhanced if it were possible to release the film in time for the Jewish Easter holidays.

In accordance with this suggestion, Director Davenport is rushing work on the assembling and cutting of the picture. Nat Dorfman, a local newspaperman, will edit the film and write the titles.

Shows Burning Legation

The burning of the legations in Pekin during the Boxer uprising of 1900 is reproduced on the screen in the forthcoming Nazimova production, "The Red Lantern," which will be released in April. The Russian star plays a dual role in this adaptation by June Mathis and Albert Capellani of Edith Wherry's novel, "The Red Lantern," in which Nazimova is presented by Richard A. Rowland and Maxwell Karger.

Brimmer in Cleveland

W. C. Brimmer, formerly of the sales forces of Independent Sales Corporation, at its Chicago office, has been appointed branch manager of Independent's Cleveland office. Mr. Brimmer is one of the trade's best known salesmen and is especially well known in the Middle West territory through which he has operated for a number of years in a capacity of salesman and exploitation man.

United Engages Heffron to Direct Farnum

WITH the news that J. A. Berst has arranged to gratify the desire expressed by Dustin Farnum to make a new departure in characterization and forsake for the moment the purely Western roles which have been intimately associated with the United star's screen work, comes the announcement that United's president has engaged Thomas Heffron to direct Mr. Farnum's forthcoming screen feature which is named "The Harvest of Shame."

When this changed type of role for Mr. Farnum was agreed upon Mr. Berst immediately set about the task of finding a director whose special qualifications should ensure the high standard of cast, artistry and production determined upon by United for the picturization of the Tom J. Geraghty story, which is described as not exclusively Western but as having much of its locale in the East and which will reveal Dustin Farnum in evening dress, replacing for the nonce his accustomed cowboy accoutrement. Mr. Berst's efforts resulted in the engagement of Mr. Heffron, a choice which is said also to have met with Mr. Farnum's enthusiastic approval.

Mr. Heffron brings to his directorial duties the practical experience of many years of artistic work as an actor and stage director for A. H. Woods, Chas. Frohman, Augustus Thomas, Mrs. Fiske and John Mason, in a lengthy list of Broadway successes on the speaking stage.

Mr. Heffron's screen career has been notably associated with Thanhouser, Selig and Famous Players.

"Checkers" Director Was Formerly in Play

RICHARD STANTON, by directing "Checkers," the racing play which he is making into a special feature film for William Fox, has completed a curious cycle of circumstances which had its beginning eighteen years ago, when he first saw a stage performance of the late Henry Blossom's success.

At that time Stanton was an actor playing small parts in Western stock companies. As soon as he saw "Checkers" he, like other actors of that time, had a strong desire to play the title role. One day his chance came when he was playing with a stock company in Des Moines. The piece was put on for a week's run, and it proved such a success that it was held over for three weeks. Stanton established himself then as an actor, and he played the role in a number of stock companies then touring the Middle West.

One of the ambitions of Mr. Blossom, the play's author, was to see it used as a motion picture; and before his death he spent a large part of his time at the Fox studios watching Mr. Stanton direct the picture. Up to the day he took to his bed with his last illness he displayed a keen interest in the work.

Stanton and Blossom often conferred at the Lambs Club while Stanton was adapting the play for the screen, and in this work the author was able to give the director many valuable suggestions When Mr. Blossom died Stanton was in Lakewood, N. J., with his company, making scenes on a racing estate. He suspended work on the day of the funeral—at which he was a pallbearer.

When William Fox bought the screen rights of "Checkers," Mr. Blossom expressed the wish that his friend Stanton direct the picture. This suggestion was followed, but fate decreed that Blossom was not to see his favorite play on the screen.

Exhibitors Praise "A Gentleman of Quality"

VITAGRAPH has been keeping a very close check on exhibitors' reports both as published in the various trade papers and as the reports are transmitted through its branch offices to the home office. Outstanding in recent weeks has been the practically unanimous comment of exhibitors as to Earle Williams' box-office drawing power and almost in every case has this comment about the star been tied up with an exhibitor's report of his success with "A Gentleman of Quality."

Analyzing these reports, Vitagraph points out that not only is "A Gentleman of Quality" itself proving a mighty fine attraction, but the business that it is playing to has resulted, to a large extent, from the building up that has been done by the preceding Williams releases. In other words, with "A Gentleman of Quality," exhibitors are getting the benefit of the good will that has been built up by the recent quality of the Earle Williams pictures.

It is noteworthy, indeed, that after Mr. Williams has held undisputed front rank among screen stars for a number of years, he is today maintaining the same high box-office value that has been his for so extended a period.

"A Gentleman of Quality" was directed by James Young and was adapted from Frederic Van Rensselaer Day's sensational novel of the same title.

Fox Increases Output of Mutt and Jeff

The increasing demand throughout the country for short subjects is reflected in the growth in popularity of the Mutt and Jeff Animated Cartoons, according to the Exhibitors' Service Bureau of the Fox Film Corporation. Most of the leading theatres of the country, including the Rialto theatre, New York, are using Bud Fisher's famous comedy characters, it is said, and find them becoming more and more popular every week.

Some of the theatres, trade reports show, are featuring the Mutt and Jeff subjects in their electric lights and in their advertising because of the great popularity they have attained. Others are rearranging their musical programs so that more attention is devoted to the musical settings for the cartoons.

Picture Adds Dramatic Incident

"The Spirit of Lafayette" Secures Final Timely Touch by Portraying Tremendous Parade of New York's Own

INSPIRED by the stupendous ovation and military pageant planned for the New York soldiers returning victorious from France, the producers of "The Spirit of Lafayette" seized the opportunity of picturing the final timely scenes for the production by portraying the 27,000 soldiers on their line of march through the Victory Arch.

The production has been carefully edited, cut and assembled by experts, it is stated, and is now ready for the market. Whether it will be sold on the state rights basis or sold outright to some national film distributing system has not been announced. One of the officials interested was decidedly in favor of playing all the principal cities direct as a big special.

He declared that the big calibre of the production would warrant the exhibition of "The Spirit of Lafayette" on a high-class scale and that it would bring in a clientele from the higher plane in life as well as the regular movie fans.

It was pointed out that many exhibitors might believe that "The Spirit of Lafayette" was a war title. But the real action of the production is said to take place from the signing of the armistice and the picture was made SINCE the war ended and is devoted to the returned soldiers.

Described as swiftly but entertainingly carrying the audience from the fall of 1776 to the spring of 1919, it briefly but convincingly touches on the inspirations of George Washington, Abraham Lincoln and Woodrow Wilson. The spirit of Lafayette is shown and the various contrasts in the different generations.

A romantic story is said to preserve an intensely interesting continuity and the elaborate settings are described as simply the last word in consistency and splendor.

James Vincent directed "The Spirit of Lafayette." As the criterion of the superb directing abilities ascribed it is merely announced that he was the producer of such pictures as "The Land of the Lost," "The Wolf," Walker Whiteside in "The Melting Pot," Theda Bara in "Gold and the Woman," Bertha Kalish in "Ambition," and a score of others equally successful.

The endorsement of the United States Government Committee on Public Information through the Division of Films has been awarded to "The Spirit of Lafayette" and it is heralded as the great official International film. The story is from the book of James Mott Hallowell and it was adapted for the screen by J. Searle Dawley.

Earl Schenck portrays Lafayette and his wife Adrienne is portrayed in youth by Violet de Biccary and in later life by Marion Barney. Robert Elliott has the role of Lieut. John Stanton and his wife, Mrs. Stanton, is played by Paula Shay. There are thirty-seven other quite important roles in "The Spirit of Lafayette," and every member of the immense cast is described as an experienced capable film artist.

James R. Sheehan is associated with Mr. Vincent in the production and is general manager. As a successful exhibitor and showman in the New England states for a score of years he was quick to see the tremendous exploitation possibilities of such a film production if properly produced. And after seeing the finished product he immediately became one of the most enthusiastic men along Broadway, according to all reports.

Mr. Sheehan took a print of the picture to St. Louis late in February and gave it the first official premiere at the Pershing theatre there. This was in connection with the great Mid-Continent Congress of the League of Nations. The newspapers eulogized it highly and Louis K. Sidney, manager of the theatre, declared that he had crowded houses at every performance and that it had the strong appeal that held interest throughout.

Ex-President William Howard Taft witnessed it in St. Louis and pronounced it in admirable harmony, expressing the hope that all the American people could see it.

Buys Big Territory for "The Prodigal Wife"

THE Territorial Sales Corporation has purchased from Screencraft Pictures the masterful production, "The Prodigal Wife," for the United States and Canada. This is the first feature to be bought by Territorial Sales. At present Territorial Sales is preparing to place on the state rights mart the first three of the new series of Jester comedies.

"The Prodigal Wife" was produced from "Flaming Ramparts," a story by Edith Barnard Delano. Mary Boland and Lucy Cotton are the featured players. The plot deals with the rebirth of a woman's soul through love.

Some territory on "The Prodigal Wife" has already been sold, but the following choice districts are still open: Ohio, Kentucky, Michigan, Missouri, Kansas, Nebraska, Iowa, Oklahoma, Minnesota, Wisconsin, North and South Dakota, Maryland, Delaware, District of Columbia, Colorado, New Mexico, Utah, Wyoming, Idaho, Alaska, Washington, Oregon, Montana, Virginia and North Carolina.

The entire Canadian territory is still open.

In the cast of "The Prodigal Wife," in addition to Lucy Cotton and Mary Boland, are the following capable screen performers: Raymond Bloomer, Alfred Keppler. Harris Gordon, Vincent Coleman and Mrs. Stuart Robson.

Frank Reicher, who directed "The Prodigal Wife," is one of the really talented directors of motion pictures.

Arbuckle Washes Windows

The earlier part of "Fatty" Arbuckle's forthcoming Paramount comedy requires that he starts washing windows in a banking institution before climbing to the top.

Fox Releases First Ray-Fair Picture

Speculation in the trade over the work of Albert Ray and Elinor Fair for William Fox was quickened this week by the announcement that "Married in Haste," the first picture which these two young players have made, is the current release in the Excel Pictures series.

Announcement by Mr. Fox, when these two players signed contracts with him, that they would appear in "a series of the sweetest stories ever told," was hailed with enthusiasm by exhibitors, who have since certified their interest by heavily booking the Ray-Fair pictures.

"Married in Haste," it is declared in a statement by the Exhibitors Service Bureau of the Fox Film Corporation, sets an unusually high standard.

Report More Success for Rolfe Film

From A. Dresner, manager of Exhibitors' Film Exchange, Washington, D. C., comes another report to Octagon Films, Inc., of the success of B. A. Rolfe's super serial, "The Master Mystery," starring Houdini.

"I have just been told by Fred Habel," reports Mr. Dresner, "that the Houdini serial, 'The Master Mystery,' is positively the first and only serial that he has ever used that did not have to be braced up with something to carry it through. Mr. Habel operates the Gem theatre, one of the larger houses in Washington, and has positively used every serial produced."

Big Press Book for Brockwell Picture

One of the most comprehensive press books ever issued by the Exhibitors Bureau of the Fox Film Corporation has been published for the exploitation of "Pitfalls of a Big City," which is declared to be the greatest play in which Gladys Brockwell has starred.

Because of the theme of the picture—it is a story of the underworld and a girl's ambition to go straight—unusual advertising and publicity opportunities are aforded, it is stated, and the press book contains an exceptionally large amount of material designed to aid exhibitors.

Pathe Exploits Cassinelli Picture

"The Unknown Love," Leonce Perrot's romantic production starring Dolores Cassinelli with E. K. Lincoln, which will be released as a Pathe Special April 27th, is being put forward with numerous exploitation and advertising aids.

The posters, which have been designed by Frederick Brown MaDan and Emmet Owen Smith, are artistic in both the handling and general beauty of design. Both artists were strongly inspired by the head of the "Italian Cameo Girl," and they have most effectively used it in the posters. Mr. Smith's contribution is the 24 sheet.

Special Service Section on

John Barrymore in "Test of Honor"

EXHIBITORS who are going to show this picture and especially those who have shown previous film offerings in which John Barrymore was the star have a chance to place emphasis on the versatility of the star. It is a specially good opportunity to appeal to the followers of the legitimate, for in his previous motion pictures Mr. Barrymore has had roles that are more or less farcical while here he has a chance to show a finished piece of serious interpretation.

Here is a story where there is no killing, although the star is sent to prison for the death of a man. It is a case where the woman element enters very strongly into the story, but where there is no appeal based on the ordinary sex idea. It is a story where revenge is one of the chief elements, but where there is no gruesomeness. *These are points that should be borne in mind, so that in putting out your selling angles you will appeal to those who want straight, clean, holding interesting in a picture.*

Naturally you will play the name of Mr. Barrymore to the limit. It would be well to call attention to the fact that this is made from "The Malefactor," a novel by E. Phillips Oppenheim. Mr. Oppenheim has been a prolific writer and he has a great following among magazine readers.

IN the selling talks we would suggest that you stress the characters because there are some that stand out here, especially Barrymore as Martin Wingrave, a young Virginian. The clean-cut, high class Southern man of something of the old school is always popular and here you have one that will get the sympathy of the audience. You want to get this sympathy in your advance advertising. Now for the story.

We are introduced to this southern gentleman when Juliet, the little daughter of the organist of the village church comes to his house to borrow books. The chivalry he shows in the greeting of the fifteen year old girl at once wins the respect of the spectator and takes away anything of the curse of the Don Juan when we find a moment later that he is mixed up in a love affair with Ruth Curtis who has a husband that she loathes. Mrs. Curtis is one of the sort of women who make playthings of men and though she finds Wingrave attractive and desires to keep him in her train the man for whom she really cares is George Lumley, a young doctor. But she writes Wingrave letters pledging her love, one of these begging him to meet her secretly at the country club shoot the following day.

Suspicions of the husband have already been aroused and when she leaves the group and beckons to Wingrave to follow, the husband trails them to the clubhouse to find his wife in Wingrave's arms where she has thrown herself. Then the woman declares that Wingrave has forced his attentions on her and a fight follows in which Curtis is knocked unconscious. Dr. Lumley is called in and declares that Curtis is suffering from his heart and that he will soon be himself if a stimulant is given him. He leaves this with the wife, and she deliberately fails to give it to the stricken man, with death as the result.

WINGRAVE is arrested and instead of telling the truth at the hearing Mrs. Curtis declares that her husband was killed in defending her honor. Lumley corroborates Ruth. Rather than drag the name of the woman he has loved into the mire, he is silent and Wingrave is given seven years in prison. But before he goes to serve his term he has provided for little Juliet whom he admires as a pretty little girl, with no deeper feeling, with the fiction that a relative has left her the money.

Next we see Wingrave in convict garb with the symbolic figure of the crushing memory. And here we have a vision of Juliet playing her violin. So when he comes out of prison his one thought is for revenge on the woman who has been responsible for his sufferings. The one person who is waiting for him is his old negro manservant. In the meantime Ruth Curtis has married Judge Ferris, who gives her the social position in New York that she is seeking. First he goes to Juliet, who is in New York studying the violin, and then taking the name of John Martin calls on Ruth, who at first professes that she still loves him. But under the threat to give her love letters to her new husband, he forces Ruth to introduce her to her social set and to her husband. There Lumley, now a successful physician is still her intimate.

RUTH realizes that Wingrave has returned for revenge, she fears that her husband will learn the truth, she is jealous of Juliet and she wants nothing to interfere with her friendship for Lumley. So she lays her plans and decides to trap Wingrave and the husband does find her in his embrace. Then Wingrave turns to him and says: "She will tell you that I killed her first husband and that I have again

Three of the scenes with Juliet. At left as a young girl and in center the finale

At the left one of the strong scenes between Barrymore and Marcia Manon, when he confronts her once more. In the center scene after Dr. Lumley believes that the man has been poisoned and is being denounced, and at right the fight between the Virginian and the first husband, the event which caused him to go to prison

forced myself on her." But the judge orders Martin to leave the house and then the woman is all the more scared and arranges with Lumley to substitute poison for the headache powders that Martin takes regular. But Juliet who has followed him, oversees the trick.

But Martin has, too, discovered the secret and he feigns death with the result that Lumley now turns on the woman. Judge Ferris then confronts the pair of them and drives them from the house with the warning to Lumley that he had better care for the woman. Then he turns to the wronged man and says: "John Martin, I beg your pardon." And then the end comes with Wingrave finding happiness with Juliet.

"I thought it was revenge I wanted," he tells her. "I was wrong. What I wanted was you."

NATURALLY the big dramatic qualities of this picture come with Wingrave accepting the prison sentence to shield the name of a woman he had loved and of the revenge that he had planned. But when you put the emphasis on this, *at the same time give some relief with the happier side of the story.* You can appeal to the gripping qualities of the plot without going into the revenge element too strongly. That word "Revenge" is apt to suggest to some minds gruesomeness, and there is nothing of the sort here.

In the first place we would prefer to use one of the striking action pictures for the main illustration, preferably one of those containing also a picture of Marcia Manon, who has the role of Ruth Curtis. There is one picture that shows the heads of Barrymore and Miss Manon with her head turned away while accusation is written on his face. Where a scene picture means something or where the meaning can be brought out by a caption we are strongly in favor of including the picture with a woman in the display for you are surer to appeal to all the elements of your patronage.

The picture of Juliet will also add to the striking qualities of your advertising. We have illustrated several of the scene pictures for the benefit of those who desire to make their own advertising cuts.

WE would go far enough into the story of this in the selling argument to show that it has a plot out of the ordinary. Immediately after you have used the fact that this is founded on the Oppenheim story you can use the selling matter in smaller type and it is pretty sure to be read. Here are some to select from:

"He was a Virginia gentleman of today, but with all the chivalry of the old school. A married woman who loathed her husband forced her love on him—though she really loved a third man. Then Wingrave struck her husband down when he made a scene. He would have recovered had not the wife deliberately failed to administer the stimulant. But when she did not, he died and Wingrave faced the court as his slayer. Then the woman turned on him, declared that her husband had been killed in defending her honor. . . .

"And because of the love that he once bore her Wingate remained silent. Then after seven years he came from prison. . . . He thought only of the happiness that he would find in revenge, but he found a happiness far more beautiful. But the story is amazing and you'll never move from the edge of your seat until the last scene is shown."

"Ruth Curtis had a husband whom she despised and so she turned to Martin Wingrave and madly made love to him. And when her husband found them together in the club parlor there was a scene. Wingrave struck down the husband. The doctor said that he would recover if the stimulant he left were administered. But the wife let him die.

"No, it was not because she wanted to marry Wingate. For when he faced the court she denied him. She declared that her husband had fought to protect her honor. But Wingrave kept silent—silent then and for the seven years he was in prison. And then he came forth.

"But what of this amazing woman? What could have been her motive? And what was her punishment?"

"Was it love when a married woman came to the arms of this young Virginian? Was it love when he struck down her husband? Was it love when she deliberately let her husband die? Was it love when he kept silent for her sake and served in prison for seven years?

"And what, then, when this man came back into the world again? There was the faithful black man servant waiting for him —and another. And to some one he said: 'I thought it was revenge I wanted. I was wrong, what I wanted was you.'"

THEN some shorter ones:

"Ruth Curtis swore she hated her husband and loved this man. She saw him strike Curtis down and let her husband die. Then she sent the man to prison by denying him. And yet that is only the start of this amazing story."

"A woman betrayed him, but honor forbade him to speak. Seven years in prison and he came forth to find the woman again. But honor ruled and cleverness alone sent the woman to the fate she deserved and the man to the arms of the girl who knew the real love."

"She let her husband die and the man she claimed to love go to prison for the deed. And when he came out did he seize her white throat in revenge or allow her own scheme to kill him undo her?"

"A story of splendid honor and a beautiful faith—and a most amazing siren."

THERE should be comedy to balance this feature, but while we would try to take advantage of the pulling power of the feature and get an unusually good bill to accompany it, we would not feature the shorter subjects in the advertising. Keep this picture and the star the dominant ideas and then make the setting around them so attractive that you will get the sort of word of mouth advertising that brings the people to your theatre again and again.

Good music is essential here and there are some excellent opportunities.

Any of these three scenes of Barrymore, with Marcia Manon, will make striking advertising. At left she turns against him, at right she seeks to win him back and in the center he denounces her after she tries to poison him

Appeal Should be Straight Cut and on High Plane

STRAIGHT newspaper advertising is the one best bet in advertising "The Test of Honor" and we would a good deal rather spend the money that would go into any teaser campaign or anything of the sort in the announcement of the picture. By using any of the selling talks that are given here or in the plan book you have the effect of arousing the curiosity of the people. And if you resorted to the teaser method you would use the selling power of Barrymore's name and also probably fail to reach the high class of people that you want to get to your theatre.

If there is in your section any considerable number of people who still hold to the legitimate theatre instead of the motion picture you have an opportunity to get them to your house with this one. Suppose you send out a circular letter along these lines:

"We want you to compare the motion picture and the spoken drama. We have at the Regent theatre next week, Mr. John Barrymore, one of the foremost artists of the legitimate stage in 'The Test of Honor.' It is a wonderful motion picture and though New York has hailed his triumph in 'Redemption' on the spoken stage this season, we believe that Mr. Barrymore here surpasses anything that he has ever done.

"We believe that you will agree with us that for unusual plot, for tenseness and for heart interest the photoplay has been able to go beyond the stage. Give us a chance to prove it."

A MUSIC IDEA

Old Song Will Help in Making This Attractive

THERE can be a clever effect used here by having a song precede the showing of this feature and continuing the music of it through, as we are indicating here.

Juliet, the girl whom Wingrave finally marries, is a violinist. The first time we see her on the screen playing she appears to be rendering "Then You'll Remember Me." There is another occasion when she is seen in Wingate's vision and a third time at the recital at which she appears.

With a Southern rose garden effect have a girl dressed in white sing this and let the strains be brought into the picture. Then each time that the girl is seen playing have the selection used as a violin solo from the back of the stage. At the recital scene this can be made all the more effective by rendering on a 'cello the end of the 'cello solo that is pictured there and then have the piano accompaniment for the violin. This same selection should be brought in at the end.

"Love's Old Sweet Song" or any of the old favorites may be used here. We would distinctly use one of the old songs, for it fits in so well with the character that Barrymore portrays.

YOU will, of course, bestow the greater part of your newspaper publicity on the star, but there is such a notable cast here that we would be sure to mention it down in the corner of the display advertisement and in some of the reading notices. But forget the time-worn "all star cast" stuff here.

Constance Binney is undoubtedly one of the prettiest girls on the screen, something of the Marguerite Clark type. She attracted great attention when she appeared in Maurice Tourneur's production of "Sporting Life."

Marcia Manon will be remembered as the actress who played the cruel wife with Mary Pickford in "Stella Maris." She attracted a great deal of attention in Cecil B. DeMille's "Old Wives for New."

J. W. Johnson has been a popular favorite for a long time and his name is thoroughly familiar to your audiences. Bigelow Cooper is equally well known.

And don't forget the pulling power that should be in the name of Oppenheim in your community. If the window display idea is not overworked in your section it ought to be easy to get cooperation on this. Oppenheim has been a most prolific writer and new works are constantly coming from the press and any large bookstore is likely to have quite a number of his other volumes. Suggest to your bookseller that here he has a chance to excite new interest in Oppenheim's works and get rid of the old volumes by cooperating with you.

WE believe that dignity is desirable in presenting this picture and therefore we would devote the lobby directly to exploitation of Barrymore and the title and the author. Instead of merely plastering the paper about and sticking the stills up anywhere, try to get an artistic effect here.

If you will mount the 22 by 28 picture of the star and of the leading woman on heavy cardboard and simply place on these their names and the title of the picture you can use one of them on either side of the lobby with good effect.

But if you have a theatre where you get the crowds going by and where you find that the display will appeal to the curious, you can employ the question mark idea. Display a series of huge question marks and at the bottom of each one include one of the scene pictures and then a question such as these:

"Why did she swear her love for him and then let him go to prison for a crime of which he was innocent?"

"Why did she let her husband die and abandon the man she said she loved—not to marry a man she had never seen?"

"Was it honor that kept him from speaking when he, innocent, faced a prison term and she was the one who should have had the sentence?"

"Seven years he suffered for her sin, and when he came forth from prison—what was his revenge?"

Madge Kennedy in Mojave Desert

Goldwyn Star and Associates Far from Railroads in Filming Rex Taylor Story, "Leave It To Susan"

SOMEWHERE in the Mojave Desert, it is stated, Madge Kennedy and members of her company are temporarily lost, while filming her new Goldwyn picture to follow "Daughter of Mine."

The title of the forthcoming production with the desert scenes is "Leave It to Susan," and it was written by Rex Taylor, who set about to provide Miss Kennedy with a role entirely opposed to the one she assumed in Hugo Ballin's fantastic comedy, and unlike any of her others as well.

That Miss Kennedy will be heard from in time, and will give a good account of herself, is said to go without saying because she is unusually happy over the part. Not a little of her enthusiasm comes from the fact that Clarence G. Badger again is her director.

The locale of the new Goldwyn Picture places the erstwhile heroine of a dozen frothy society plays in the midst of the desert's waste. First of all she is seen as the daughter of a capitalist who, with his family journeys West on business of a very particular nature.

An amusing accident leaves Susan behind when the train resumes its trip after an interruption. Susan is deserted with only Montmorency, her dog, clasped in her arms. The desert stretches all around her.

The people she afterwards encounters, the seemingly desperate situations in which she becomes involved, and it is declared that the big surprise which comes to the girl and, incidentally, the audience, promises to make "Leave It to Susan" a comedy-drama rich in laughter and unexpectedness.

Although Madge Kennedy in a Western environment of the roughest kind is a combination that presages much merriment, it is not only by reason of this that the play is highly original, it is said. Varied and thoroughly human types are announced as surrounding the star, including Alfred Hollingsworth, George Kunkel, Anna Hernandez, Walter Hiers and a corps of real cowboys, and a leading man new to her in the person of Wallace MacDonald.

Select Names Features for the Month of April

SELECT PICTURES CORPORATION announces three Star Series attractions for distribution during the month of April, including Marion Davies in "Getting Mary Married," Constance Talmadge in "The Veiled Adventure," in which she will be presented by Lewis J. Selznick, and Alice Brady's "Red Head."

Marion Davies' Select Picture for April, "Getting Mary Married," is an original story written especially for the star by John Emerson and Anita Loos. It is an Allan Dwan production, having been directed and supervised especially by him.

"The Veiled Adventure" will be Constance Talmadge's Select Picture for April. Walter Edwards directed it and Harrison Ford is Miss Talmadge's leading man. The story is by Julia Crawford Ivers, who also wrote the scenario. "The Veiled Adventure" concerns the experiences of a young woman who delights in showing other people the error of their ways. She finds a grey chiffon veil in her fiance's pocket, so she proceeds to teach him a lesson. While occupied in this pleasant pursuit, she becomes acquainted with another young man, which tends to minimize the importance of the veil. Further developments show that Reggie, her fiance, has a very dangerous rival.

"Red Head," in which Alice Brady will be seen, is a story by Albert Payson Dowst, which appeared in a recent number of one of the leading magazines. It was adapted for the screen by Charles Maigne, who also directed the production, thus making the fifth picture for Alice Brady which Mr. Maigne has adapted as well as directed. Miss Brady will be supported by Conrad Nagel, who is also leading man in her stage play, "Forever After," thus forming a combination of star and leading man which it is believed will prove one of the most successful ever seen on the motion picture screen.

Obtains Popular Subjects for Production

JESSE L. LASKY, first vice-president of the Famous Players-Lasky Corporation, announced this week the acquisition for screen presentation of three subjects. They are William Gillette's "Too Much Johnson," Louis Joseph Vance's "The Black Bag" and "Hawthorne of the U. S. A.," the Cohan and Harris hit.

"Too Much Johnson" is the second piece by William Gillette purchased recently by Famous Players-Lasky, "Secret Service" having been obtained some few weeks ago as a subject for Captain Robert Warwick. Written by Mr. Gillette, "Too Much Johnson" was first produced on the stage in 1894 at the Standard theatre, New York City.

Louis Joseph Vance's novel, "The Black Bag," published by the Bobbs-Merrill Company in 1908, is also well known to the American public. This story was obtained as a vehicle for Wallace Reid and the many thousands who are acquainted with the plot and Mr. Reid's past screen accomplishments, will readily appreciate the fact that this subject will make an admirable story for the Paramount favorite. "The Black Bag" is also the second Louis Joseph Vance subject recently announced by Famous Players-Lasky.

"Hawthorne of the U. S. A." is another play of the American stage. Produced first at the Astor theatre in New York, November 4, 1912, with Douglas Fairbanks in the leading role, this piece by James B. Fagan proved one of the biggest Cohan and Harris hits and soon became popular throughout the country.

Pershing Gets Chance to See Himself

General John J. Pershing is going to have the opportunity of seeing himself as Lieutenant John J. Pershing receiving his first important commission at the hands of Colonel Theodore Roosevelt when "Our Teddy," the McClure authorized screen version of Colonel Roosevelt's life, is shown in the areas of France occupied by American troops. Before the McClure feature was produced it was not generally kown that Colonel Roosevelt, then president, "discovered" Pershing as a young West Point graduate, recognized his ability, and gave him his first big job to do in the army. In an interesting and impressive scene, "Our Teddy" shows President Roosevelt in conversation with Lieutenant Pershing and assigning him the important tasks that later resulted in him being chosen as leader of the Mexican expedition and commander-in-chief of the American Expeditionary Forces.

Dwan Directs Miss Davies at Fort Lee

Marion Davies, with a large company, is busily at work on a new production in the Paragon Studios, Fort Lee, which, it is understood C. F. Zittel has leased for a short period of time. Allan Dwan, who made "Getting Mary Married," soon to be released, is again Miss Davies' director, Norman Kerry her leading man, and Dorothy Green and Matt Moore figure prominently in the production's cast. Much secrecy is being maintained about its story. It evidently is one demanding a large number of clothes, as Marion Davies has been seen much recently stocking up in New York's most fashionable shops.

Carroll Joins Independent in Pittsburgh

Norman S. Carroll, formerly assistant to H. Robbins, assistant general manager of Fox Film Corporation and more recently general manager Fort Pitt Theatre Corporation, Pittsburgh, has been placed in charge of the Pittsburgh branch of the Independent Sales Corporation. Mr. Carroll is one of the trade's youngest branch managers and is known throughout the Eastern territory to every exhibitor. He takes charge of the Pittsburg branch for Independent, this week, and will immediately start a boosting campaign for the Rothapfel Unit Programme.

Howells Writes

Letters received from David P. Howells, who is in Europe opening offices for the distribution of United Picture Theatres, Inc.'s and other American pictures, tell of present conditions at the battle fronts which he and Mrs. Howells have visited. As the guests of an American colonel Mr. Howells made the trip by motor from Bar-le-duc through the Argonne Forest, Varennes, Clermont, Montfaucon, Mort Hommes Hill, and Verdun, returning by way of the Valley of the Marne, St. Mihiel and Commercy.

Alice Joyce, Vitagraph star in "The Cambric Mask"

First Abe Martin Sayings Scheduled

The first of Kin Hubbard's quaint Abe Martin sayings and drawings recently secured for exclusive use in the New Screen Magazine are contained in issue No. 8, released shortly by Universal exchanges. The Abe Martin feature presents the philosophy and wit of Mr. Hubbard's brain creation, a small town Hoosier, with ideas that are both unique and exceedingly humorous. To the public the Abe Martin feature needs little introduction for the sketches and sayings bearing his name have been published by over a hundred leading newspapers throughout the country for several years. As in the newspapers, the Abe Martin features of the New Screen Magazine will appear both in words and illustrations.

Pictures taken in a New York dog hospital, pictures taken at a blind hospital and showing the remarkable things done by blind men and women, new designs for spring and summer garments, and several novelty pictures complete the reel.

Executives See Leah Baird Feature

In the projection rooms of the W. W. Hodkinson Corporation Wednesday the executives obtained their first full view of the pretentious Leah Baird-Augustus Thomas special, "As a Man Thinks."

After seven weeks of hard work and a lavish expenditure of real money, the screen disclosed what the executives of both the producing and distributing companies had prayed for—a master production—a "special" that will open the new era of Hodkinson's super-plans with a smashing and artistic triumph.

New One-Reelers

Exhibitors Mutual this week announced three new one-reel comedies, on release dates from March 30 to April 20.

The first, on March 30, is "Peggy's Burglar," with Elinor Field. Following is another Elinor Field one-reeler, on April 6, called "Too Many Sweethearts." On April 20 "Don't Worry" is scheduled. Miss Field is also presented in it.

Three Big Features Give Impetus

Robertson-Cole Company Cites Three Special Pictures as Outstanding on Exhibitors Mutual List

FROM reports gathered from Exhibitors Mutual Exchanges, Robertson-Cole Company states that the rapidly augmenting accounts are credited to the great pulling powers of three special features; "What Every Woman Wants," "The Turn in the Road," and Martin Johnson's "Cannibals of the South Seas," which in motion picture parlance, are described as going over like a whirlwind.

"What Every Woman Wants," which Jesse E. Hampton produced from a story by William Parker, and which features Grace Darmond, because of its prior release, is setting the pace for "The Turn in the Road," the Brentwood production, and its a most unusual pace, it is stated.

During the week of its release, "What Every Woman Wants" played the full seven days in the following representative first run houses throughout the country; Majestic, Detroit; Alcazar, Chicago; State-Lake, Chicago; Lyric, Buffalo; Strand, Minneapolis; Colonial Washington, D. C.; Metropolitan, Washington, D. C.; Clinton Square, New York; Halsey, Brooklyn; Strand, Newark; Minerva, Pittsburgh.

During the week of April 7th, ten big Chicago theatres will play the Hampton production as their leading attraction. Ascher Bros. have booked the Exhibitors Mutual feature for each of their twelve theatres.

"The Turn in the Road," which has a cast, including Helen Jerome Eddy and little Ben Alexander, is meeting with widespread approval, it is said that both artistically and from the box office stand point it is living up to expectations of exhibitors.

Where the Brentwood Production has had a run, business has increased daily, it is declared, just as it did at Quinn's in Los Angeles where it held the screen for eight weeks. Among the hosts of first run houses which have booked the picture, highly favorable reports have been received from Kunsky's Majestic Theatre in Detroit; the State-Lake in Chicago, etc.

Martin Johnson's "Cannibals of the South Seas" is going over so big that it is almost impossible for Exhibitors Mutual to obtain a print of it, it is announced.

Extra copies of the picture have been ordered but on an emergency call the New York office was unable to supply a print.

John D. Tippett Arrives for Universal Visit

JOHN D. TIPPETT, manager of the Trans-Atlantic Film Co., Ltd., of London, has arrived in New York for a brief business visit prior to a visit to Universal City, Cal., and returning abroad. Mr. Tippett is in charge of Universal's film distribution abroad and is in America for the purpose of conferring with Carl Laemmle, president of the firm, and to arrange for great distribution of the Big U's productions in Europe and Africa during the present year.

As the head of one of the largest film distributing companies in the Eastern Hemisphere, Mr. Tippett is in a position to know what a prominent part motion pictures have played in the winning of the war and in keeping up the morale of the people who have stayed at home, in Europe. He states that though all amusements suffered considerably in Europe because of the war, that the great assistance the cinema lent to the Allied governments cannot be overestimated. With the armistice has come an era of cinema prosperity to Europe and Africa that knows no bounds, according to Mr. Tippett. With embargoes lifted and transportation conditions back to normal, the general public in better spirits and the strain of the war rapidly becoming invisible, Mr. Tippett looks forward to a record distribution of American and foreign films in Europe during 1919.

The Trans-Atlantic Co., handling Universal productions, with branch offices at Copenhagen, Stockholm, Christiania, Rotterdam, Brussels, Paris, Milan and Barcelona, has reported an unusual increase in business the first three months following the signing of the armistice, and Universal plays and players are very popular in all European countries, according to Mr. Tippett.

Distributing One Hundred Prints of Picture

THE First National Exhibitors Circuit will send through their various distributing exchanges, one hundred prints of their newest feature, "Whom the Gods Would Destroy." Efforts to effect a simultaneous showing in one hundred cities, either on April 15 or 21 are being made.

The first booking received comes from Harry Scherer of the Cambria theatre, Johnstown, Pa., who will close his film season with the Macauley feature, by playing it at seventy-five cent top prices April 21, 22 and 23.

The Macauley representative will make a tour of the First National eastern exchanges in behalf of the film and announces that concern's willingness to play the film anywhere on a percentage scale.

The League to Enforce Peace, of which Ex-President Taft and other noted men are heads and of which over four hundred thousand people are participating members, are getting behind the picture in a substantial manner, and it is expected now that an immense advertising campaign, coupled with the hundreds of discussions and conventions on the subject of a League of Nations, will be begun shortly.

Already over a million letters have been written on the subject of the film to sympathizers with the movement, suggesting to them to support the film, have been sent out with thousands of others going forward each week.

Pathe Production Pleases Wilson

President Sees "Common Clay" and Radiogram Carries Glad Tidings Ashore—Troops Also Appreciate Showing

"COMMON CLAY," with Fannie Ward, according to a radiogram received at Pathe Exchange Home Office, scored a hit on the program arranged for President Wilson on his return journey to France. The issue of the Pathe News shown during the trip composed a comprehensive record of the President's activities in England, France and Italy, the selections being made from the most important occasions.

Captain Rose, of the United States Steamship George Washington, conveyed the news in the following message:

"Pathe News and 'Common Clay' greatly appreciated by President and party, and by returning troops. Please try and include Pathe Review for the next trip."

An especially attractive program is being arranged for the next trip, which will include issues of Pathe Review embodying the most striking exhibitions of slow motion made by the Novagraph Film Corporation. Of timely interest at this time are the Pathe color scenics of various parts of Europe.

The appreciation of "Common Clay" is a big note in the warm appreciation wherever the film version of the Harvard prize play has been shown, since its presentation at the Rialto Theatre, New York. Typical of exhibitor comment is that of Andrew Karzas, owner and manager of the Woodlawn Theatre, one of the most representative houses in Chicago or the West, who writes:

"After hearing more favorable comment on your film, 'Common Clay,' than any the Woodlawn Theatre has played thus far, I feel it my duty to pass the good word on to you.

"Without an exception our patrons were surely pleased with this production and 95 per cent. of them stopped to say so as they left the theatre.

"This is, as you know, the acid test for any picture; for no matter what the film is, if the public likes it, success will come."

Leading Exhibitor Eulogizes Hampton Film

"WHAT Every Woman Wants" is enthusiastically praised by Edward J. O'Keefe, manager of the City Square Theatre at Atlantic City.

This is the Jesse D. Hampton production marketed by Robertson-Cole Company through the Exhibitors Mutual exchanges. Grace Darmond is featured.

"Congratulations on 'What Every Woman Wants,'" wires Manager Keefe. "It is one great picture. One of the best we ever played, and we play all the big ones. It has everything that goes to make a good picture—good photography, direction, settings and high class acting—not forgetting the great title.

"We had big business all day and will no doubt have bigger tomorrow. Will ask you to increase the two days I have it booked for our Cort Theatre on the boardwalk, to three days. It should go over even better there. Your company is turning out some great shows. Keep up the good work."

The Atlantic City Daily Press, in reviewing the picture said: "What Every Woman Wants," the widely discussed photo drama, the picture play with the alluring and curiosity provoking title was magnet enough to swamp the management of the City Square Theatre on Atlantic avenue, both yesterday afternoon and evening, where it was announced for its first exclusive presentation.

"That the big throng was satisfied after seeing this remarkable film goes without saying for the picture proved one of the best ever seen at this popular house. What does every woman really want? Grace Darmond, in the featured role thought she had what she wanted, and after she got it, found out it wasn't what she wanted after all. In this case it was clothes and she got clothes to her heart's content. It is a pretty safe bet that the gowns worn in this remarkable film were never excelled even at one of the big fashion shows where the best is always shown."

Magazine Screen Supplement Is Described

JAMES R. QUIRK and Julian Johnson, respectively general manager and editor of *Photoplay Magazine*, and Vice-President E. W. Hammons of the Educational Film Corporation of America, are the men behind the "Photoplay Magazine Screen Supplement."

For the benefit of exhibitors, Mr. Hammons goes into a description of this new one-reel offering, and the possibilities of exploitation on the series.

"The 'Photoplay Magazine Screen Supplement' offers real opportunities to every exhibitor," declared Mr. Hammons. "Every issue contains from five to seven of the more celebrated players, in the sort of material that the 'fans' like best. The informal photographs create a friendly interest in the players that the exhibitor cannot afford to overlook. Patrons feel that they are personally acquainted with the stars after they have seen them in regular clothes—informally, intimately, like meeting them in private life.

"For the exhibitor who buys his newspaper space by the line, every announcement must necessarily be as brief as possible. Therefore, the title line 'Photoplay Magazine Screen Supplement' used by itself is best, because it has had the greatest amount of publicity, and the greatest number would understand what was meant. Enlargements on that, for larger space, could run about as follows:

"'The Stars As They Are' in the 'Photoplay Magazine Screen Supplement.'

"Theatre managers, hardened to contact with plays and players, are apt to underestimate the interest in these subjects. The average theatre manager becomes overfamiliar with pictures and picture people. He forgets that his audience looks upon his programs as recreation, and not as a hobby or a business. They are thoroughly interested in little details—they ask countless questions that seem foolish to the man who is constantly in touch with the trade, but nevertheless it is this large group that carries the motion picture theatre to its greatest success."

Schnitzer Returns from Coast Trip

Joseph I. Schnitzer, Universal's general sales manager, returned to his New York office last week from a five weeks' trip which carried him to the Pacific Coast and back, convinced that Universal productions are to enjoy record distribution and success during the present year. Mr. Schnitzer visited Pittsburgh, Indianapolis, Chicago, St. Louis, Omaha, Denver, Portland, San Francisco and Los Angeles, acquainting exhibitors and exchangemen with Universal new star series selling policy. Upon his arrivel in each of the cities previously mentioned, Mr. Schnitzer held a conference with exchangemen of surrounding territories and later conferred with the leading exhibitors of the localities visited, outlining Universal's plans for exploiting its pictures during the spring and summer months.

Upon his return to New York, Mr. Schnitzer stated that he found conditions in exchanges and theatres greatly in excess of his fondest hopes.

Nichols Books Alice Joyce Film

Vitagraph's Alice Joyce release, "The Lion and the Mouse," the screen version of Charles Klein's famous play, has been booked by W. P. Nichols of the Canadian Film Service, Ltd., of Vancouver for all of his British Columbia houses.

In this connection, it is doubtful if any film in recent months has been so universally played by circuits as has "The Lion and the Mouse," which has been booked by theatre chains all over the country and comes pretty close to holding a record for having played to the greatest possible number of people within so short a period after its release.

Carey Returns to Hollywood

Harry Carey, Universal's Western star, has returned to Hollywood, winding up his 5,000-mile personal appearance tour of the west at San Francisco Monday, March 31, by addressing film fans at six different theatres in the Golden Gate City.

With his wife, who acts as his business manager, Mr. Carey left Universal City early in February and made his first public appearance at Portland. From Portland he journeyed to Seattle, Spokane, Cheyenne, Denver, Kansas City, Omaha, Des Moines, Minneapolis, St. Paul, Milwaukee and Chicago.

Pathe News Cameramen Win Praise

Pathe News in a comparatively short time has established a reputation for aero work which gives to the *News* a distinct and unique character. Some of the achievements, notably over New York, of which unusual views were taken—including a half-height shot of the Woolworth Building and the Statue of Liberty—have been highly commended by army experts and civilian professionals. They especially commended, also, the views taken of New York Harbor on the occasion of the President's first journey to France; and the scenes, shot from the clouds, of the procession of ships into Boston Harbor upon the return of the President. But the most recent achievement, and one during which the evolution of the plane held spellbound 100,000 spectators, was the automobile races at Santa Monica, Cal.

Exhibitor Praises Stewart Picture

H. C. Neale of the Dixie theatre, Mayfield, Ky., believes in the big feature pictures for getting the business. Mr. Neale expressed himself emphatically in a letter to the Big Feature Rights Corporation after he had run "Virtuous Wives." Mr. Neale wrote:

> Gentlemen:—
>
> We are running great big stuff now and want to continue. We did a "Sniptorious" business on "Virtuous Wives." Had to turn lots of them away on account of having no room for them. It's a fine picture and everybody went wild over it. It's the talk of the town. You need not hesitate a minute to advertise this picture with all the vim you've got because you will do it an injustice if you don't.
>
> Yours truly,
> Dixie Theatre,
> By H. C. Neale.

New Player in Aubrey Picture

Next week Vitagraph plans to announce the title of its "Big V" Special Comedy release in which James Aubrey is starred and which will follow the release of the Montgomery and Rock comedy, "Girlies and Grubbers."

In the Aubrey comedy, the Darwin theory gets another boost for one of the performers to be seen in this comedy will be "Snookums," who inherits his histrionic ability from his father, "Napoleon," performing Chimpanzee.

J. A. Howe directed the Aubrey comedy and Maude Emory and Babe Hardy support the Vitagraph comedian.

Clark Company Returns

After several weeks spent at Pass Christian, Miss., Marguerite Clark, Eugene O'Brien, her leading man, and the members of the company engaged in the filming of Miss Clark's new Paramount picture, "Come Out of the Kitchen," returned to New York.

Work on the interior scenes are reported as progressing nicely under the direction of John S. Robertson and his assistant, Frank Walton.

Kane Completes Long Trade Tour

General Manager of Select Pictures Corporation Notes Many New Developments on Six Weeks Trip

AFTER a six weeks' trade tour through the South and Middle West territory, Arthur S. Kane, general manager of Select Pictures Corporation, has returned to New York City.

Mr. Kane had many interesting things to say about his trip, and especially was impressed by the signs of prosperity to be found on every hand.

In Kansas City, for instance, Mr. Frank L. Newman is putting the finishing touches on his new two thousand seat house, the Newman, at the corner of 12th and Main Streets, and expects to open it in May. In the downtown district in Kansas City other large picture theaters are projected.

At Omaha the Goldberg Brothers, owners of the Sun theatre, are building a large new picture house alongside of the Rialto, and have projected another theatre across the street on the opposite corner. In St. Louis Mr. Marcus Loew is building on Washington Avenue a new theatre which is to be devoted to vaudeville and pictures. In Dallas Mr. E. H. Hulsey has announced a thirty-five hundred seat house to be devoted to pictures only, and another large house for Houston.

Everywhere, Mr. Kane stated, he found exhibitors basking in the sunshine of a wonderful season's prosperity. Kicks have disappeared; plans for future aggrandizement have replaced them.

After leaving Atlanta, where Mr. Kane attended a luncheon of the Film Board of Trade and addressed those present, he went to New Orleans, where he was met by Select's branch manager, H. G. Till, and entertained at luncheon in the Grunewald Hotel. In New Orleans Mr. Kane exchanged views with Mr. E. V. Richards, Jr., manager of the Saenger Amusement Company, and J. Eugene Pearce, owner of the Trianon and Tudor theatres on Canal Street. Under the guidance of Mr. Richards he visited the Strand theatre, one of the leading photoplay auditoriums of the South; Marcus Loew's Crescent theatre, and the Saenger Amusement Company's Liberty theatre. In Houston, which was Mr. Kane's next stop, he was met by Branch Manager Claude C. Ezell of Select's Dallas Exchange, and with him visited some of the more prominent exhibitors in the city, including Manager MacFarland of Hulsey's Queen theatre; Mr. William Gerringer, of the Isis, and Miss Elizabeth Johnson, of the Liberty.

In Galveston Mr. Kane and his party were entertained by Manager S. T. McDonald of the Queen theatre with an old-fashioned Texas shore dinner, which made Select's general manager vividly realize some of the delights of life in the city on the Gulf.

A night trip to San Antonio put Mr. Kane in touch with that highly successful theatre owner, Mr. William J. Lytle, owner of the Princess, Empire and other theatres, who is said to have given him not only a glowing account of business conditions from the exhibitor's viewpoint, but also a very flattering and welcome description of what he was pleased to describe as the ideal service which he was receiving from Select's Dallas exchange.

Cartoon Used as Select Poster

A New York paper has given Select Pictures Corporation permission to reproduce as a three-sheet poster for "Bolshevism on Trial," the full-page cartoon which appeared in a recent issue. This cartoon, which has since been reprinted in many newspapers throughout the country, depicts figures representing Labor and Capital united to repulse a crawling, bearded, unkempt figure representing Bolshevism and push him off the face of the globe. In the background stands the Statue of Liberty—under its beneficent and truth-revealing rays the industrial forces which have built up America have joined hands to avert the common peril and preserve our native land as the home of the free.

"Red Glove" Published

Douglas Grant's novel of Western adventure, from which "The Red Glove" serial starring Marie Walcamp, has been adapted by Universal, is soon to make its appearance on bookstands throughout the country. Grosset & Dunlap have published "The Red Glove" story in book form, illustrating the narrative with scenes from the film play.

Charles Swickard Directs May Allison

May Allison has started work at the new Metro studios in Hollywood in a new screen comedy, the working title of which is "His Father's Wife." Prior to her rest period Miss Allison completed "Castles in the Air," George D. Baker's scenarioization of Kate Jordan's magazine story, "Orchestra D-2," under Mr. Baker's direction.

Beginning her new starring subject, "His Father's Wife," Miss Allison comes under the direction of Charles Swickard, who directed Bert Lytell in "The Spender," "Faith" and "Hitting the High Spots."

Only One Woman in This Film Production

In "Square Deal Sanderson," the William S. Hart production now in the making, Famous Players-Lasky announce that there is only one woman in the cast.

The one woman is Ann Little. She has her first opportunity of playing opposite Mr. Hart, whom she has long known and admired.

Others appearing in the picture are Frank Whitson, Edwin Wallock and Lloyd Bacon.

Metro Keeps Up Pace in West

Unusually Active Force Expects to Be Kept Busy All Summer—Comedy Prevails in Productions

SIGNS that portend a summer of unexampled activity are abundant at the new Metro studios in Hollywood, where, for the first time since Metro's 'cross-continent trek from New York to California, the capacity of the great modern motion picture plant is being put to a rigorous test. With Maxwell Karger, Director General, at the helm, five Metro stars—Bert Lytell, Viola Dana, Hale Hamilton, May Allison and Emmy Wehlen—are at work simultaneously on new productions, and the studios are meeting the test admirably.

Five stars, with their directors, assistant directors, camera men and supporting companies, comprise a small army. Yet the new Metro plant, embracing about seven acres and equipped with three immense stages, affords plenty of room for their varied and multifold activities. In fact, when it was designed Metro provided room enough for twice the number of companies now engaged in the big summer drive.

Comedy is the predominant note in the new Metro productions. With one exception the forthcoming pictures are light in theme, with the purpose of quickly offsetting the gloom of more than four years of war by laugh-making entertainment. Miss Dana, the exquisite; Miss Allison, the winsome; Miss Wehlen, the petite, and the smiling Hale Hamilton are doing what are frankly wholesome comedies. Bert Lytell is completing another of his "Boston Blackie" crook stories, which is intensely dramatic in theme, although liberally lightened by comedy relief.

"Blackie's Redemption" is the title of the new Lytell subject. It is based upon two of Jack Boyle's Red Book Magazine stories, "Boston Blackie's Mary" and "Fred, the Count." Finis Fox, of the Metro scenario staff, made the screen adaptation, and Jone Ince, of the Ince family so widely known among motion picture fans, is directing the young Metro star under the personal supervision of Maxwell Karger.

It will be remembered that Bert Lytell originated the character of "Boston Blackie," the gentleman burglar, on the screen, in "Boston Blackie's Little Pal," produced several months ago by Metro in the west. The production of "Boston Blackie's Little Pal" was prior to Lytell's phenomenal successes, "The Spender" and "Faith." Alice Lake, who established a reputation as a screen comedienne of rare beauty and talent prior to her engagement with Metro, is Lytell's leading woman in "Blackie's Redemption."

Emmy Wehlen, who but recently arrived on the Pacific coast, has plunged with a vim into her new picture, "The Amateur Adventuress." Miss Wehlen started work after a rest of only two days. Henry Otto is directing this "Dresden china star" in "The Amateur Adventuress," which is being made from the scenario by Luther A. Reed, of the Metro staff, based upon Thomas Bigelow's story in Young's Magazine. The story has to do with the adventures of a young girl employed as a stenographer in a Welfare Home and who seeks romance.

Kunsky Book Stewart Production

Word comes this week that Vitagraph's Anita Stewart production, "From Headquarters," has been booked by the John H. Kunsky Amusement Enterprises for first run in Detroit.

W. P. Nichols, of the Canadian Film Service, Ltd., of Vancouver has also booked the picture for all of his houses and among other bookings on "From Headquarters" recorded in the last few days are the Jefferson Theatre of Dallas, and the Regent of Battle Creek, Mich.

Ouimet Visits the Studios

Ernest Ouimet, president and general manager of Specialty Film Import, Ltd., of Montreal, and Mrs. Ouimet and two sons and Mrs. E. Thibaudeau, who are passing the winter in southern California, were recently among Frank Keenan's visitors at the Robert Brunton studios, Los Angeles.

The party spent two hours on the grounds and saw Mr. Keenan and members of his company at work on scenes for "The Tide Book," a five-part shipping drama, prepared for the screen by Jack Cunningham from a story by Mrs. Kate Corbaley, and to be distributed by Pathe.

Admirer Sends Flowers to Kenyon

The affection that admirers whom she has never seen have for Doris Kenyon, De Luxe Pictures star, is evidenced by the case of Evelyn McCormack, fifteen years old, who lives in Rome, Ga. For two years little Miss McCormack has been unfaltering in her devotion to Doris Kenyon. In addition to frequent letters, a gift holiday never passes without the young lady remembering Miss Kenyon with some loving little token of friendship. So carefully timed are these gifts that they invariably reach Miss Kenyon on the day that is being celebrated.

The first day of spring, March 21, brought Miss Kenyon a special delivery package containing a collection of flowers from sunny Georgia.

Brunet Trade-Marks Serials

Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., has announced that hereafter all advertising and publicity matter on serial productions distributed by the Pathe organization will bear the words, "A Pathe Serial."

This plan has been decided upon as a means of giving the exhibitor the greatest possible advantage to be derived.

Simplex Notes

Boston Supply Company Makes Cheery Report

The Boston Motion Picture Supply Company, southern New England distributors for Simplex, report a banner week's business ending with last Saturday, according to reports received at the Simplex factory.

Cecil Wood, well known in projection circles, is now actively engaged as special representative for this progressive concern and many Simplex orders followed in his wake upon his return from a two weeks' trip around the southern part of the territory.

The current month's "Bean Pot," the snappy little house organ published by this concern, which just came off the press, is full of peppery things pertaining to that part of the motion picture industry represented by the Boston Motion Picture Supply Company.

The demand for Simplex Projectors around this section was so great during the past week that the complete stock of machines was cleaned out and negotiations were made for motor truck transportation to bring another shipment of machines over the road in order to take care of the numerous important installations which were required.

Simplex About to Offer New Device

From one of the executives of the Precision Machine Company comes the news that on top of the many additions and features which have been evolved on the Simplex Machine, is one that will make a direct appeal to the Projectionist on account of its principle.

No further information was forthcoming concerning this feature other than that photographic and art work was being prepared for use in the customary position on the inside back covers of the various trade papers where a striking advertisement of this new feature will soon appear.

Simplex Factory Working Night Shifts

The sight of blazing windows illuminating the two upper floors of the huge factory at 317 East 34th Street has its answer in the report received from Simplex officials to the effect that during the past two weeks it has been necessary to work the factory force at night in order to successfully catch up with the many orders which have recently piled up, and at the same time take care of the almost overwhelming number of regular orders that are being daily received from the various Simplex distributors.

A recent order of forty-eight machines for foreign shipment which require special packing and attention, also added to the already bustling situation. Mr. E. M. Porter, general manager of the Precision Machine Company, reports that extensive and elaborate plans are being made at the factory for an increase of production which the present large sales made imperative.

The same star, almost the same cast, the same swift moving kind of story
and the same Western atmosphere as in the phenomenally successful "Hands Up"—

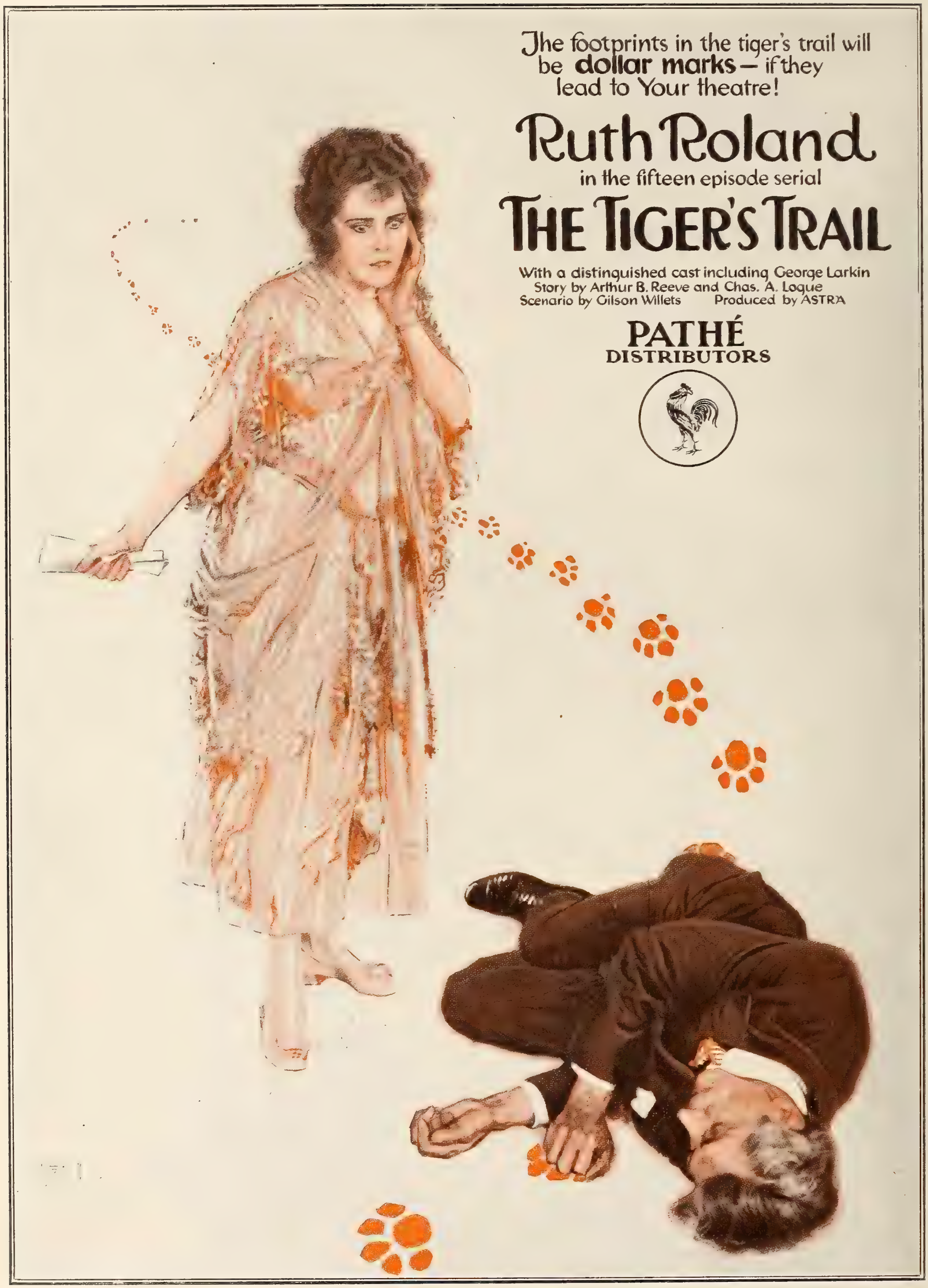
Ruth Roland

in the fifteen episode serial

THE TIGER'S TRAIL

With a distinguished cast including George Larkin
Story by Arthur B. Reeve and Chas. A. Logue
Scenario by Gilson Willets Produced by ASTRA

PATHÉ
DISTRIBUTORS



The footprints in the tiger's trail will
be **dollar marks** — if they
lead to Your theatre!

Ruth Roland

in the fifteen episode serial

THE TIGER'S TRAIL

With a distinguished cast including George Larkin
Story by Arthur B. Reeve and Chas. A. Logue
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PATHÉ
DISTRIBUTORS

Hollywood Studios Incorporate and Build

Fifteen acres of land in Hollywood adjoining Santa Monica Boulevard carline has been purchased by a company incorporated as the Hollywood Studios, and on this a commercial plant will be erected. John Jasper, formerly general manager of Horsley studios and eighteen months general manager of Charles Chaplin studios, will be general manager, and part owner, and his associates in the enterprise are C. E. Toberman and C. W. Bradford.

The plans provide for a mission style of architecture throughout with four stages each 70 x 120 feet, steel with glass roof and walls. The studios will be built on a unit system which provides each producing company shall have its own offices, dressing rooms, editing rooms, and concrete film vaults. The stages will introduce some new features, one being that all or any part of any stage can be darkened to meet the needs of the producing company working thereon. The electric equipment will be housed in a separate building in the center of the four stages, as will also the projecting rooms. Carpenter shop will be housed in a building 40 x 250 feet, and in addition there will be a commercial laboratory and general offices for the company. Contract for the construction has been let to the Milwaukee Building Company who erected the Goldwyn and Ince plants at Culver city. This work will be supervised by Mr. Jasper, who is the builder of the Chaplin studios. It is planned the new plant will be ready for occupancy the first of May.

Philadelphia First National Moves Exchange

The old headquarters of the First National Exhibitors' Circuit in Philadelphia proved to be entirely too small to handle the increasing business of that concern, and William Heenan, the Quaker City representative with his force, are now located in more comfortable and spacious quarters at No. 1339 Vine street. The new offices are equipped in a way that insures comfort for exhibitors who have business to contract and the office of Mr. Heenan is located where they can have easy access to it. When all the alterations are completed the First National will have one of the finest exchange offices in Philadelphia.

Nazimova, star of "The Red Lantern"

Constance Talmadge Conscripts Director Walter Edwards in an Emergency. During the Making of a Select Picture

Bolshevist Film Not Propaganda

Select's Special "Bolshevism on Trial" Is Heralded as a Timely Spectacular and Gripping drama

SELECT officials believe that three-quarters of the world is in the throes of Bolshevism, and that the other quarter of the globe, including the United States, is massing huge armies of writers and speakers to fight the rapid increase of the dreaded power. They declare that their gripping drama, "Bolshevism on Trial," gives every promise of being the most-talked-of photoplay of the age.

Public and private institutions in this country, and every agency which the government has at its control, are said to be already lending their weight against the mighty wheel of education which serves to enlighten the people against the fearful malady of Bolshevism and lust.

It is asserted that newspapers are devoting entire pages in the general attack against the ravages of this new peril to the cause of humanity. The United States Intelligence Bureau in Washington is said to be mailing millions of letters to residents of every town and city.

"Not since the night when Paul Revere galloped through the villages of New England shouting 'To arms, to arms,' has there been such a general uprising of intellect against the nation's newest foe," says Select.

There is not a person in the United States with the power of understanding who has not read or heard about Bolshevism, and on top of this tremendous wave of public knowledge comes the announcement from Select of the release of the most psychological drama ever written on the screen.

Of all the specials ever offered to the nation's exhibitors, this is the most timely, Select declares, as it reaches the theatres at a moment when the fate of the entire world seems to hang in the balance of doubt. The pendulum of party power is slowly swinging—it may point to the progress or downfall of Bolshevism.

In "Bolshevism on Trial" there is said to be portrayed in the most compelling manner a suggestion of the perils that confront America in the event that this nation should be dominated by a Bolshevistic leader. It is described as a story which enthralls from beginning to end.

Nevertheless, Select's "Bolshevism on Trial" is not propaganda, they assert. It is not a preachment. It is not "made to order." It is not inspired or projected by any person or group of persons as a moulder of public opinion.

The United States government had no hand in the production of this mighty drama. It was made by the Mayflower Photoplay Corporation, and is based on Thomas Dixon's novel, "Comrades."

"Bolshevism on Trial" is purely fiction, but is said to be based on realities that can and may happen in any community in this country.

Reports Demand for "Better 'Ole"

World Film announces that the engagement at the Rose theatre, Chicago, of "The Beter 'Ole" in picturized form was productive of such good business that the Chicago office of World Pictures reported a demand for this feature that indicates a high-water mark of bookings. The Riviera theatre exhibited this attraction the week of March 31, followed by numerous other bookings in the most important theatres served by the Chicago exchange.

Hall Returns to American

Sherry Hall, long a member of the "Flying A" forces, has been mustered out of the American Air Service. He returned to Santa Barbara this week to resume his duties as assistant director to Roy Neill who has just started the production of "Trixie From Broadway," a new Margarita Fisher subject by Agnes C. Johnston, and Frank Howard Clark.

Charles Ray, Ince-Paramount star, directs the stage carpenter in the construction of a country-hotel lobby for a forthcoming production of which he is the star

Emerson-Loos Tour the Cities

Paramount Pair Investigate Conditions and Make Addresses—Plan to Stop-Over at West Coast Plant of Organization

JOHN EMERSON and Anita Loos, who have been making satirical comedies for Famous Players-Lasky, are making a transcontinental tour of the states, investigating conditions relative to their future productions, it was announced this week. During their tour they will also give a series of talks and lectures in twenty of the largest cities on the value of the future motion pictures.

Mr. Emerson and Miss Loos left New York this past week on their way to the West Coast. They will stop in Buffalo, Cleveland, Detroit, Chicago, Kansas City, Denver, Salt Lake City, Seattle, Los Angeles, San Francisco, Dallas, New Orleans, Atlanta, Washington, Baltimore, Philadelphia and Boston, together with other cities en route. Their tour will comprise about five or six weeks, with a stay at the West Coast studios of the Famous Players-Lasky Corporation of about one week, where they will make their preparations for another comedy which is to be produced in the west by this couple during the early summer months.

Analyzing conditions most minutely, and being able to tell far in advance what the people really want, is one of the real reasons for the enormous success this combination have made for themselves. It has always been Mr. Emerson's hobby to study every detail of every phase of everything he attempts, and with the signing of the peace treaty soon at hand, he has felt that there undoubtedly has come a change in the minds of the exhibitors and motion picture lovers of the country.

"It was perfectly simple to see why the country as a whole wanted nothing but light stuff, comedy and satire, during the months of the war," Mr. Emerson stated in explaining why he was taking the trip with Miss Loos, "but isn't it reasonable to believe that they may have had enough of it by now, and that they may want to turn to deeper and more serious subjects.

"I don't know, but isn't it natural that they might want to do so? That's why I'm making this tour of investigation. I want to know, so that the future productions that I will make for the Famous Players-Lasky Corporation will be simply what the public desires.

"When everyone else stuck strictly to comedy, Miss Loos and myself believed that satire was just the thing to be injected. That is why our first three Emerson-Loos productions for Famous Players-Lasky have been satires. The first, 'Come On In,' a satire on camp life; 'Good Bye Bill,' a satire on the ex-Kaiser's mustache; and 'Oh You Women,' our best production, which will soon be released, a satire on the homecoming of the boys.

"We will not only interview exhibitors, but business men, members of womens' and other clubs, school teachers, in fact every type of people who are interested in the advancement of the pictures of the future. We have worked out a system of classifying all of our investigations, so that when we return to New York in six or eight weeks, we will have such a well rounded idea of what the public and exhibitors want that we can begin working immediately on our future products. It is my firm belief that if every writer and director connected with the industry would take this same course to find out what is wanted, there would be a minimum of dissatisfactory criticisms of productions."

Outing-Chester Gets Cameraman

Willard Vanderveer, who expects to be released shortly from the U. S. Army, has been engaged as cameraman by Outing-Chester Pictures, it was made known this week. Sergeant Vanderveer has been in the photographic division of the A. E. F. He was with Outing-Chester before joining the army, and is responsible for the photography of "Pines Up and Palms Down."

Captain Robert Warwick Starts Production

"Secret Service" is now in the making at the Lasky Studios at Hollywood, and High Ford is directing the production from the scenario by Beulah Marie Dix.

Captain Robert Warwick, who will star in this famous drama of Civil War Times, by William Gillette, will be supported by a notable cast it is announced.

Among those to appear in the screen version of "Secret Service" are Shirley Mason, Theodore Roberts, Edythe Chapman, Irving Cummings, Robert Caine, Lillian Leighton, Guy Oliver and Casson Ferguson.

The Civil War simply serves as a background for the plot which concerns comparatively very few persons. There are no battle scenes and the play is "set" by a sort of prelude establishing the atmosphere at the time of the seige of Richmond.

"Who Cares?" Gets Her in Bad

A story was told in a Los Angeles paper recently of how a patron of Tally's Broadway theatre, one of the chain of theatres of the First National Exhibitors' Circuit, misunderstood the girl from whom she purchased a ticket.

After buying the ticket the woman inquired: "What picture are you showing this week?"

The cashier handed the lady her change and said: "Who Cares?"

Then the fun began. The misunderstanding was eventually adjusted to the satisfaction of all concerned.

Martin Installs Curtains

Arthur Martin, of the Flagg Studios of Los Angeles and San Francisco, is now in Boise, Idaho, installing the new drop curtains and scenery in the Pinney theatre in that city. Mr. Martin will visit all the principal cities of the northwestern territory in the interests of the Flagg Studios.

Mary Miles Minter, in "The Intrusion of Isabel," American production

Claims It Is Miss Davies' Best Picture

According to a report from Select Pictures Corporation, Marion Davies' forthcoming Select attraction, "Getting Mary Married," in which she was directed by Allan Dwan, is the genuine article. In fact, Select declares "Getting Mary Married" is the best thing Miss Davies has ever done. It so completely eclipses her previous productions that there is no comparison. Miss Davies has seized an opportunity to show her worth, and under Mr. Dwan's direction she has exceeded even the highest expectations of her most ardent admirers, Select says.

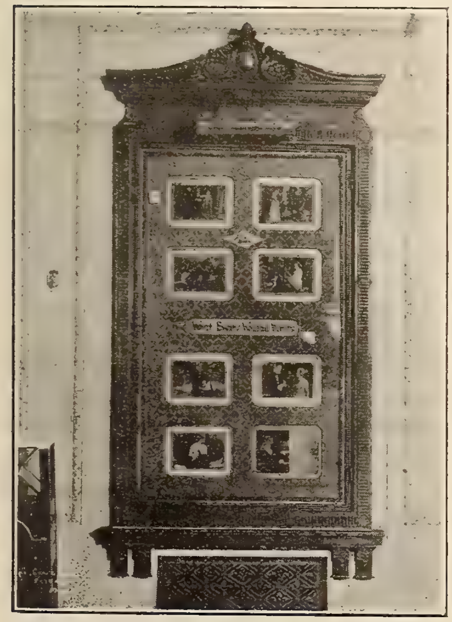
"Getting Mary Married" was written expressly for Miss Davies by John Emerson and Anita Loos. It is a high-class comedy with a strong dramatic theme, dealing with the life of a young girl who is left to the mercies of arrogant and grasping relatives.

E. K. Lincoln Likes Role in "Desert Gold"

W. W. Hodkinson Corporation announces that E. K. Lincoln, who recently arrived in Los Angeles to star in "Desert Gold," the first of the Zane Grey stories to be produced by the author's own company, Zane Grey Pictures, Inc., is enthusiastic over his role of "Dick Gale" in that production.

Ever since he first read "Desert Gold" Mr. Lincoln has wished he could play the leading role. It not only seemed to him a very powerful characterization, but one which suited himself particularly well. Mr. Lincoln is also very satisfied at the plan of production to be carried out by the Zane Grey Company.

"It looks as though a novel is really going to be put upon the screen at last," said Mr. Lincoln, "and it does me good to feel that I am going to have a big part in it."



How the State-Lake Theatre in Chicago advertised "What Every Woman Wants," Exhibitors Mutual release

Rothapfel's First Unit Program

Five of the Eight Numbers Constituting First Unit Program Are Completed—Trade Showing in May

A. J. Herbert, in Samuel L. Rothapfel's comedy number on the first Unit Program

With quality of production and detailed artistry, Samuel L. Rothapfel proposes to add distinctiveness in produce and personnel of characters.

It is announced that this is the very firm foundation upon which his Unit Program rests, the idea and the realization of the idea, and that both are distinctive. But distinction in the idea alone is far from satisfying Mr. Rothapfel's aims, it is said. Distinction in every detail is his goal.

The Rothapfel idea of art in motion pictures has been impressed upon the millions, particularly in his manner of exhibiting, it is said, and standing head and shoulders above everything, the Rothapfel idea of musical accompaniment is declared to have sounded a note new to the art of giving soulful expression to the silent drama.

Mr. Rothapfel has nearly completed the first Rothapfel Unit Program. The comedy number is finished. Many of the musical numbers have been arranged, and one specialty in the musical phase of the program, a paraphrase of "The Elegie," by Massenet, accompanying a picturization of same, is said to be one of the most novel numbers ever seen in connection with a motion picture theatre's program. E. Lloyd Sheldon did the scenario. It is titled "His Final Hour."

The comedy was written by George V. Hobart, one of America's best-known playwrights. Mr. Hobart wrote the script from a suggestion offered by Mr. Rothapfel. The working title is "Wild Flowers," subject to change. In the cast are seen Helen Weir, Yvonne Shelton, Templar Saxe, Walter McEwen, A. J. Herbert and Eugene Acker—all prominent screen or stage artists.

Announcement of the feature number on the program, a screen version of a play by E. Lloyd Sheldon, has not been made. Mr. Rothapfel, who is personally supervising this production and others on the program, has completed the first two reels and the working title only is known. With no one exception, the players are said to be decidedly popular, and have, by their many appearances in the silent drama, proved that they are entitled to the name of star.

The magazine number on the first program has been assembled and contains many interesting subjects, including scenes taken by Sergt. Owens, U. S. Marine Corps, exclusively for Mr. Rothapfel.

"The Lion's Den" Bought for Bert Lytell

Frederick Orin Bartlett's story, "The Lion's Den," has been purchased by Metro and is announced by Richard A. Rowland, Metro president, as the next screen vehicle for Bert Lytell, following the completion by that young star of "Blackie's Redemption" at the Metro studios in Hollywood.

Bartlett's story appeared in the Saturday Evening Post. It was made into a scenario by George D. Baker, who is also to direct Lytell in the new production.

Metro regards as a happy augury for the success of "The Lion's Den" the fact that in star, author and director, are again brought together the trio whose combined efforts were responsible for "The Spender."

Hackathorn with Brentwood Film

George Hackathorn has been engaged by the Brentwood Film Corp. for a part in King Vidor's next picture, at the conclusion of his present engagement with the Bessie Barriscale Co. in "Josselyn's Wife" by Kathleen Norris.

Oriental Incense

Orange Flower Stick Incense
Egyptian Lotus Stick Incense
Arabian Mixed Leaves Stick Incense

3 Boxes 3 Varieties
Sent Parcels Post for $1.00

The burning of fragrant incense is an ancient Oriental custom which has become very popular in America.

In the home its fragrance suggests purity and luxury. In the apartment it dispels the odor of cooking. In the sick room it refreshens and soothes. People who travel find it delightful for creating a fragrant atmosphere in the strange room.

Its charm is fascinating. A stick a day keeps the blues away.

Its subtle, delicate aroma soothes and charms the senses.

Just clip out this advertisement and pin a dollar bill to it, or send only your name and address with $1.00 enclosed. We will send you by Parcel Post 3 Boxes; 3 Varieties—Egyptian Lotus, Arabian Spice, and Orange Flower. Do it now.

References—Any Los Angeles Bank
J. H. MINASSIAN AND CO.
Dept. F, So. Figueroa St., Los Angeles, Cal.

Coming Program Offerings

Christie Sets Special for April 20

"Sally's Blighted Career" in Two Reels Presents Fay Tincher in Chief Role — Filming Requires Five Weeks

Al E. Christie has launched production of comedies in two reels

"SALLY'S BLIGHTED CAREER," the first of the Christie two-reel Special Comedies, has been completed under the direction of Al. E. Christie and will be released to the trade on April 20, bookings to be made through the chain of independent exchanges which have for a long time been handling the Christie one-reel comedies.

In addition to bringing Fay Tincher back to screen comedy, this first Special release will also introduce a special cast, including Molly Malone, who had attained considerable distinction as a leading woman in drama; Patricia Palmer, who plays featured leads in a number of the regular Christie pictures; Harry Depp, vaudeville and stage comedian; Marjorie Payne, Helen Darling and others.

In this first Special, Al. E. Christie has attempted to define his idea of screen comedy, the realization of which is made possible by branching out into the production of features in two reels. His desire is to present pictures of real people in humorous but not exaggerated situations, letting the plot tread its way merrily into fast farce, with now and then an incident which in motion pictures is termed "hokum."

The scenario of "Sally's Blighted Career" was written by W. Scott Darling from Walter Graham's original story. After Al. E. Christie had spent five weeks in the actual filming of the picture, he was assisted in cutting and titling by Darling, who has been added to the Christie forces. Darling has already written a number of original stories for Christie Comedies.

In presenting the first two-reel Special, the Christie firm has prepared many forms of exhibitors' aids, unusual in comedy presentation. Among these are special art lithographs, from drawings done by E. G. Klein, a Los Angeles artist; music scores which will give for the first time synchronized musical accompaniments for the showing of the comedy; and a house organ, issued monthly, a large part of which will be devoted to illustrative material which can be used in advertising the showing of the Christie Specials.

Vitagraph Sets New Anita Stewart Release

IN the wake of the reported success being scored by "From Headquarters," comes the announcement from Vitagraph that its second Anita Stewart production, "Two Women," has been set for release for the latter part of April.

"Two Women" has already been screened for a number of exhibitors and they have expressed themselves enthusiastically over the new possibilities for exploitation that the production offers.

The story is said to be an altogether different tale than the drama offered in "From Headquarters," a contrasting tale of the pure, unselfish love of one type of woman on one hand and of the faithless, fickle, selfish spirit of another type of woman. Most of the story is set in beautiful mountain country the sort of background that the author, James Oliver Curwood, uses so frequently and with such telling effect.

"Two Women" was directed by Ralph Ince and was edited by Mr. and Mrs. George Randolph Chester.

It is Vitagraph's contention, therefore, that "Two Women" offers exhibitors a production that throughout has been guided by master hands. There is, in the first place, the popularity of the star; the author, James Oliver Curwood, who has to his credit some of the biggest screen successes, is in himself an attraction; the direction of Ralph Ince assures a picture of the utmost dramatic quality, and the editing of Mr. and Mrs. George Randolph Chester is a further guarantee of the style and finish of the production.

"Silver Girl" Scheduled for April 8

Edward Peple, author of the Broadway play, "The Silver Girl," has declared that the screen version, starring Frank Keenan, released April 8 by Pathe as an Extra Selected Star Photoplay, is the best adaptation of all of his stage productions thus far given to the screen. Technical reviewers have pronounced it a big production in craftsmanship and in emotional appeal.

"The Silver Girl" deals with the love story of a man well on in years and a friendless girl.

Complete Plan Book on page 2351

Pathe Review Shows Dream City

Pathe Review No. 7, released April 13, has been pronounced by educational authorities and exhibitors as one of the most diversified and interesting of the series thus far given. The Pathecolor scenic, "The Relics of Pomp and Power," is of added value now that Africa and the East are playing so large a part in the settlement of the world peace, and "empire" and "democracy" are familiar words in every discussion; for the once populous city of Timgad in North Africa was founded by the Roman Emperor Trajan when Rome promised to be the one great power to monopolize the sunlight of the world.

Mildred Harris Picture Gets a Name

"Home" is the permanent title given Mildred Harris' latest Jewel production directed by Lois Weber and to be released shortly. The story deals with the efforts of a young girl to enter society, of her experiences at the country home of a girl schoolmate, and the contrasts of the artificial society life and that of the girl's poor parents, who enjoy far more happiness in their humble surroundings than do the wealthy people who carry out a daily schedule of teas, dansants and entertainments.

"Rescuing Angel" Is Here

Shirley Mason in "The Rescuing Angel," was released by Paramount through the Famous Players-Lasky exchanges April 6, and is an adaptation of the play of the same name by Clare Kummer.

Edith Kennedy wrote the scenario, and Forrest Stanley, formerly of the Morosco and Pallas companies, has the male lead.

Miss Mason is said to be at her very best in depicting the role of the heroine of the story, a young girl who, in order to save her father from impending ruin, marries a man she does not know she loves.

Vitagraph offers Alice Joyce in "The Cambric Mask," said to have many thrills

Lays Aside One Story to Begin Another

J. A. Berst, president of the United Picture Theatres of America, Inc., has been in the motion picture business for a great many years and, as an expert on the art of writing screen dramas, has had many experiences in the scenario writing line and with authors of motion picture plays; yet he considers an experience recently in Los Angeles as most unusual.

Tom J. Geraghty, a writer, submitted a story to Mr. Berst at his hotel. Mr. Berst promised to read it when he had the time. One evening he picked up the story and immediately became intensely interested in the same. He did not lay it down until he had read it from cover to cover. He called a conference in his hotel room which was attended by several experts including Dustin Farnum, Lee Ochs, vice-president of United, and Mr. Geraghty himself. Immediately it was planned to start the story at once and a play, which had been decided upon, was postponed and the new one entitled, "The Harvest of Shame," substituted.

"Island of Intrigue" Heads Schedule

Metro's first release, in the quartet of April features scheduled, was "The Island of Intrigue," starring May Allison.

The photodrama is a screen adaptation of Isabel Ostrander's popular novel of the same name, which, at the time of its publication was said to be one of the six best sellers, and in motion picture form is one of the six best productions of the month, according to Metro.

It is a story of love, romance and intrigue and has been deftly converted to the silent drama by June Mathis and A. S. Le Vino, of the Metro staff.

Mary Pickford Appears as Bold Buccaneer

In "Captain Kidd, Jr.," just released by Famous Players-Lasky as Mary Pickford's latest Artcraft production, the star is said to use the title merely as a basis for a series of odd adventures and a bonnie little romance with a treasure hunt and comedy galore.

Rida Johnson Young wrote the play from which the scenario was adapted by Frances Marion and the picture was directed by William D. Taylor. The photography is by Charles Rosher.

Pearson Film Comes May 18

It was announced this week by President Meyer of the Virginia Pearson Photoplays Company that May 18 has been scheduled as the release date, through Pathe, of the first Virginia Pearson feature, "The Bishop's Emeralds." Sheldon Lewis is in the supporting cast.

Work on the picture, it is announced, is advancing towards completion at the Thanhouser studio under the direction of Jack O'Brien.

June Caprice and Creighton Hale, in "Oh, Boy," Which Albert Capellani Is Making for Release Through Pathe

Time Nears for New Pathe-Roland Serial

ADVENTURE, thrills, mystery and romance, the four big elements of the successful fiction story, are said to have been skilfully and grippingly blended in the forthcoming Pathe serial, "The Tiger's Trail," starring Ruth Roland, which will be released on April 20, following the Pearl White serial, "The Lightning Raider." Advance showings of early episodes of the production have convinced reviewers and company officials alike that the House of Pathe has taken another long step in the perfection of the form of screen entertainment it has made famous—the serial.

In star and supporting cast, "The Tiger's Trail" leaves nothing to be desired, Pathe announces. Under the Pathe banner Ruth Roland has become one of the most popular serial heroines before the public, and she has an established reputation wherever serials are known. Miss Roland's previous serial, "Hands Up!" demonstrated her popularity, and was one of the most successful ever distributed by Pathe. As it drew to a close, exhibitors from all parts of the world began asking for another Ruth Roland serial, and it was this demand that resulted in the making of the new production. "The Tiger's Trail" will be the sixth Pathe serial in which Ruth Roland has been starred, those previous being "Who Pays?" "The Red Circle," "The Neglected Wife," "The Price of Folly" and "Hands Up!"

In the chief supporting role opposite Miss Roland is George Larkin, who was also her leading man in "Hands Up!"

Ruth Roland in a tense moment and a checked suit in Pathe's serial, "The Tiger's Trail"

Recommends Love Films for Matinees

Vitagraph contends, in an announcement this week, that no releases in recent months offer a better opportunity for exhibitors who are seeking to build up their matinee than do the Bessie Love pictures. "Not only her latest release, 'The Wishing-Ring Man,' but likewise her two earlier releases, 'The Enchanted Barn' and 'The Dawn of Understanding' are so thoroughly wholesome, so delightfully entertaining and withal so broad in their appeal that exhibitors are finding them as potent for their afternoon business as for the evening shows," said the announcement.

Good Chance for Him

Vitagraph's latest Harry T. Morey release, "Fighting Destiny," in addition to giving Vitagraph's star a typical "he-man" role, gives Morey the opportunity for a bit of what is considered the cleverest character work of his career and incidentally brings to the screen a new phase of underworld life.

The story of "Fighting Destiny" is founded on a *Blue Book Magazine* story, "Jungle Heart," by Stanley Shaw, and was directed by Paul Scardon.

The Independent Field

"Tempest and Sunshine" Scores

Screen Version of Mary J. Holmes, Famous Novel, Registers with Stanley Booking Corporation for One Hundred Days

WHEN Frank M. Buehler, Managing Director of The Stanley Company of Philadelphia, saw "Tempest and Sunshine," he immediately booked it for one hundred days in the Stanley theatres.

Then the Comerford Circuit at Scranton quickly contracted for eighteen more days. Added impetus was given when the Chamberlain Circuit of Shamokin booked the film attraction for twelve days and the Jack Meyers Circuit at Williamsport took it for another dozen days.

J. Frank Hatch of Newark, New Jersey, owner of the World rights and the original negative, then began to wholly realize that his hunch was a good one. For, according to report, the big buyers along Broadway had not enthused. They had assumed a sort of lukewarm attitude, it is said, when suddenly Mr. Hatch, a former circus man and now owner of film exchanges at Newark, Philadelphia, Pittsburgh, Cleveland and Cincinnati, was inspired to buy the negative and World rights.

As a showman, he is said to have immediately recognized the array of exploitation-aids open to the exhibitor on "Tempest and Sunshine." Mr. Hatch says that he took into account the immense sale throughout the country of the popular novel.

Mary J. Holmes is the author of twenty popular novels, and Mr. Hatch felt that of all these "Tempest and Sunshine" was the best liked and most widely read. He estimates that more than fifty million have read the book or seen the play, and states that 20,000 copies of the book were sold and that it was produced on the stage 15,000 times.

The stage drama of "Tempest and Sunshine" has had long runs in all the leading cities and shorter runs in the smaller towns. It is said to have provided hundreds of repertoire companies with the best night of the week.

J. Frank Hatch first wanted to assure himself of the merits of the screen version. He declares that he found it a production worthy of the highest honor in the big film special class.

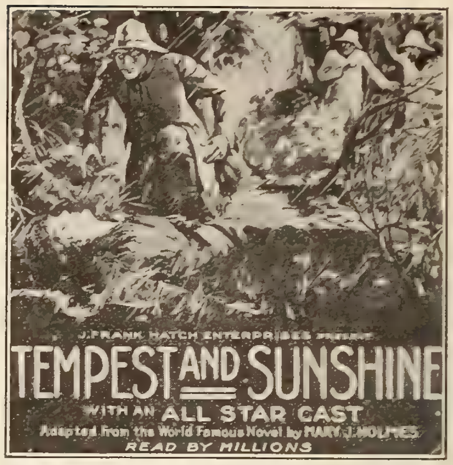
"The casting was perfect," declared Mr. Hatch. "Every one of the most likable roles in this immortal classic of the South was portrayed by a capable film actor or actress who seemed to fairly live the part.

"It is not only well acted and faithful to the story with the true Kentucky atmosphere but it is skilfully directed and consistently mounted in every set."

Twenty States have already been sold on "Tempest and Sunshine" and it is hailed by many experienced buyers as one of the few big and welcome surprises of the season.

Pennsylvania, Ohio, West Virginia, Kentucky, Louisiana, Florida, New Jersey, Georgia, Tennessee, North Carolina, South Carolina, Virginia, Texas, Mississippi, Arkansas, Oklahoma, Maryland, District of Columbia, Alabama and Wisconsin were sold before March 25.

Hiller and Wilk are the selling agents for Mr. Hatch, and the production is in six reels.


J. FRANK HATCH ENTERPRISES PRESENT
TEMPEST AND SUNSHINE
WITH AN ALL STAR CAST
Adapted from the World Famous Novel by MARY J. HOLMES
READ BY MILLIONS

Poster of "Tempest and Sunshine," a J. Frank Hatch picture

World Acquires Two Pioneer Features

A deal is announced by M. H. Hoffman, of the Pioneer Film Corporation, whereby the World Film Corporation gain control for certain territory of two of the big Pioneer features.

The territorial rights to "Wives of Men," the big feature starring Florence Reed, for Wisconsin, Minnesota and North and South Dakota, have been acquired by World. The same territory on "The Still Alarm" was also bought by the World Film Company.

The United States rights to "Little Orphant Annie," the filmization of James Whitcomb Riley's famous poem, with the exception of the State and City of New York, were also sold by Pioneer to the World Corporation.

Judging from the way in which "Little Orphant Annie" is booking in the New York territory, Mr. Hoffman says that he is assured that the picture is worthy of greater exploitation. He has therefore arranged to give it an elaborate billboard showing and boost it on big lines.

Says Houdini Serial Goes Strong in South

REPORTS received from the South by Octagon Films, Inc., on the B. A. Rolfe serial, "The Master Mystery," starring Houdini, are said to indicate an unparalleled artistic and financial serial success.

The Company states that a report has just been received from the Criterion Film Service, of Atlanta and New Orleans, which is distributing the production in North and South Carolina, Georgia, Florida, Alabama, Tennessee, Mississippi and Louisiana.

"In every theatre where Houdini is playing the serial is going over big," the report of the Criterion Film Service reads, "Among the notable instances is the Piedmont Theatre of Charlotte, N. C., one of the finest vaudeville houses in the South. The owner and manager of the house, G. W. Pryor, writes us that Houdini has increased his business $100 every day that "The Master Mystery" has been shown.

"Another example is the Signal Amusement Company, whose headquarters are in Chattanooga, Tenn. This company owns and operates eight theatres in Chattanooga and Knoxville, and we have a contract with them for both towns.

"A big contract we hold is with the Saenger Amusement Company, of New Orleans, La., which will probably use Houdini in twenty or twenty-five of their theatres. One of their houses is the Liberty, regarded as among the finest in the South.

"Formerly a losing proposition, the Saenger Amusement Co. acquired it and put in the Houdini as one of its big weekly attractions, with the result that the house is now on a paying basis, according to Mr. Richards, the general manager of the company."

Bowers an Old Timer

Arthur Bowers, casting director for Samuel L. Rothapfel, has been on Broadway for twenty-five years in the capacities of actor, stage director and technical man, and was stage director at the Metropolitan Opera House for several seasons. Mr. Bowers defies anyone to name a theatre of any prominence from here to the Coast in which he has not acted in one of the above capacities.

Weeks Leaves for Coast

C. A. Weeks, treasurer of the Zane Grey Pictures, Inc., and Great Authors Pictures, Inc., has left New York for a flying trip to Los Angeles, where he will confer with B. B. Hampton, president of the two organizations, and other associates in the western offices of these companies.

The Zane Grey company is now completing, as the first of its series of special productions, an adaptation of one of Mr. Grey's most popular books, "Desert Gold." At the same time there is being made on the coast by the Great Authors Pictures, Inc., "The Westerner," from Stewart Edward White's book of the same title.

Sells "Wives of Men"

Supreme Photoplays, Inc., of Denver, has bought the rights for "Wives Of Men" for Colorado, Utah, Wyoming and New Mexico from the Pioneer Film Corporation of New York City.

The Greater Features, Inc., of Seattle, has the rights for this feature in Washington, Oregon, Idaho and Montana.

Hall Heads Four Large Organizations

"Youngest Man" in Industry to Control This Number of Big Concerns—Tells the Why and Wherefore of Each—Has Every Confidence in Rothapfel Program and Promises Bigger Things

NOTHING succeeds like success, and it is contended this axiom has never been better illustrated than by the activities of Frank G. Hall during the past year. Holding the distinction of being the youngest man in the industry to stand as promoter and executive head of four of the trade's largest most successful corporations—Independent Sales Corporation, The Film Clearing House, The Film Finance Corporation and Rothapfel Picture Corporation, all of which companies Mr. Hall is the creative and managing head—he has earned the distinction attributed to him by hard plugging. His success is marked by rapid strides during the space of only a few months and the corporations for which he stands, speak for themselves. They are recognized in the motion picture world as big, doing big things and rendering service and product that have stood the test. Each day shows advancement, improvement and greater scope, and with creation of the Rothapfel Picture Corporation and the realization of its intentions, Mr. Hall has added a strength, the progressive force of which is yet to be determined, but in which both he and Samuel L. Rothapfel have the greatest confidence and ask only that the motion picture world wait and judge for itself. One of the prime reasons for Mr. Hall's success is due to his insistence in keeping in close touch with every phase of the motion picture industry.

Rothapfel Unit Program

Mr. Hall was asked by a representative of the NEWS to tell the why, wherefore and accomplishments of each of the four corporations for which he was sponsor and of which he is executive head, and in the following interview he answers:

"Since Rothapfel Picture Corporation is the latest spoke to radiate from the wheel whose circumstance incloses the activities concerning which you ask, I assume that you would like to be enlightened on this first. As a matter of fact, I am going to say little about this for I would prefer to have Mr. Rothapfel talk of his one big ambition, now partially realized. He's a pretty busy man during these days but I'm sure that if you can see him "between the acts" at the Bacon-Backer studio where he is holding the megaphone over the cast of players now creating the roles of his first big feature for the Rothapfel Unit Program, he will tell you what he has done, what he is going to do and concerning the results expected. I, for one, expect big things but would rather wait and let the things speak for themselves. And, believe me, they are going to speak in stentorian tones when they make their debut on the screen. This much I will say about the Rothapfel Unit Programme.

"I conceived the idea several years ago, when I first became acquainted with Mr. Rothapfel at the time he was president of the First National Exhibitors Circuit, with which company I was also connected, having the franchise for New Jersey. I was always a great admirer of Mr. Rothapfel. I thought his idea of presenting pictures was so far in advance of anything else I had ever seen, that I used to go to the theatre each week to see what he was offering new, and I was never disappointed.

"When I learned that Mr. Rothapfel resigned from the Rivoli and Rialto theatres, and there was a rumor he was going into the production field, I immediately placed the idea before him. He was so taken with it, that it just took me four days to make the Rothapfel Picture Corporation a reality with Mr. Rothapfel as its president. He is giving his entire time and attention to the producing of his first unit, which will be ready for distribution some time in May. If I am any judge and I think I should be from the experience I have had as an exhibitor, he is going to give to the exhibitors of the United States the most unique and highest class entertainment of motion pictures ever presented in any theatre.

Frank G. Hall, of Independent Film Corporation

"We are going to present the Rothapfel Unit Programme in New York at a trade showing, and the manner in which it will be presented will be just as unique as the whole idea. Mr. Rothapfel is handling the producing end and the sales end comes under my supervision. The help that we are going to give the exhibitor in bringing this to the attention of their patrons is going to be something entirely different from anything that has ever been offered or suggested by any company.

Why I Branched Out

"I am satisfied that the pictures, which I acquired and put out on a percentage arrangement with various distributors, were good, but when they left my hands they were beyond my control as far as selling them to exhibitors was concerned, and the uncertain gains and the more frequent losses I sustained, proved to me the fallacy of this plan. I decided if sound business principles were applied to the picture industry, there would be no reason why it could not be a continuous success. I saw success if I could concentrate all my efforts on the distributing end of the business.

"The first idea was the Film Clearing House, Inc., which came into existence October 30, 1918, and by December 1, 1918, we had in operation throughout the United States, eighteen units. The Film Clearing House was organized for the sole purpose of providing Independent producers or groups of producers, who maintained their own sales force, an agency through which they could have their films shipped and inspected and their rentals collected and turned over to them weekly. In order to get the product, it would be necessary to furnish a sales organization, hence the existence of the Independent Sales Corporation.

Sales and Finance

"I figured that if the plan was good, we would be doing business with a number of different producing companies, and I wanted to have sales forces that would be independent of each other, so that if one man had a star series and he wanted so many salesmen to handle his product, we could contract with him for a certain number to sell this series and so with any other concern, and all would be sold on an independent basis.

"To get the class of pictures, to distribute, the producers stated that if I could arrange to finance the cost of prints and make them an advance on the cost of production so that they could go ahead and continue to complete additional pictures, they would be willing to place their product with us for sale and distribution and for that reason I formed the Film Clearing House. It might be termed a private banking company. This company makes contracts with producers and agrees to advance them sufficient money for the cost of the positive prints and in addition pay the producer a fair portion of the negative cost. This allows the producer to continue his production, without loss of time, which ordinarily comes with the state righting of the picture, so the Film Finance Corporation now has a contract with the Film Clearing House and the Independent Sales Corporation to have the pictures which they acquire sold and distributed by them throughout the world.

(*Continued on page* 2327)

"White Heather" Claims Unusual Features

UNUSUAL interest is said to center in the forthcoming release of Maurice Tourneur's latest production, "The White Heather," adapted from the Drury Lane melodrama.

There are said to be a number of unique features to "The White Heather," not the least of which are the scenes taken at the bottom of the ocean and which provide the big punch of the melodrama. These scenes were taken by Mr. Tourneur off San Pedro Harbor by means of the remarkable invention of the Williamson brothers which makes sub-sea photography possible. This invention, utilized so successfully in "Twenty Thousand Leagues Under the Sea" and "The Submarine Eye," has been still further developed by the Williamsons. Under water photography is now perfect by means of this device, which was built especially for Mr. Tourneur at great expense to make the filming of "The White Heather" possible and utilized off the California coast. The results are said to be startling to the last degree.

"The White Heather" is declared to be the first instance of a motion picture being actually directed on the ocean floor. Mr. Tourneur donned a deep sea diver's suit and directed his players at the bottom of the sea by means of signals.

Not only is "The White Heather" said to possess greater punch than Mr. Tourneur's melodramatic "Sporting Life," but it possesses greater and broader appeal. "The White Heather" tells a story not only of tremendous interest to men but to women as well. It lies far from the world of sports, the romance being one of the Scotch highlands and the sea. It is a story of remarkable contrasts, too, revolving between the upper strata of Scotch nobility and the lower dregs of the London underworld.

Schlank Completes Capital Exchanges Tour

AFTER a trip over the entire chain of Capital Exchanges, Ike Schlank, president of the Capital Film Company, returned to the Indianapolis headquarters last week. He states that he traveled fully 6,000 miles on the tour.

With considerable enthusiasm, Mr. Schlank offers his decision that the entire country now is in the most healthy way from the motion picture standpoint, since the inception of the screen.

Mr. Schlank's first stop was made at Kansas City, where he states that he found a more prosperous condition than has been known for years. Every picture theatre in town was doing capacity business, and every manager accordingly very affable and optimistic.

Speaking of Minneapolis and St. Paul, the energetic "Capital" president described the twin cities as enjoying the greatest boom in its history, with practically every town of the northwest being swept along in a similar tide of prosperity.

"It seems," states Mr. Schlank, "that practically every section of the country is flourishing as never before. Of course, there are spots here and there that the prosperity of peace times has not yet visited, but they are few and far between."

Mr. Schlank's visit was in the interest of Capital's new policy of "foremost stars in short features." According to reports the avalanche of contracts from the various branches caused Mr. Schlank to immediately make a complete survey to see whether conditions really warranted an elaboration of the Capital program, the issuance of more releases each week, and the possibilities of strengthening, as far as possible, all advertising aids to the exhibitor.

Osso Forms Company with Miss Cassinelli

ADOLPHE OSSO, who recently promoted the organization of the Albert Capellani Productions, Inc., has organized a second producing company to make pictures featuring Dolores Cassinelli.

"Miss Cassinelli's latest production, in which she was starred, is the patriotic drama, "The Unknown Love," which is being released by Pathe; and it is said that her contribution to that picture is a noteworthy one. "The Cameo Girl" will be at the head of the new company, which will operate under the name of the Cameo Pictures Corporation.

By special arrangement with Albert Capellani, he will direct Miss Cassinelli and supervise the productions, and although the Cameo Pictures Corporation and the Albert Capellani Productions, Inc., will operate independently of each other, he will serve both companies. This arrangement is indeed a happy one, inasmuch as Miss Cassinelli will be in a position to avail herself of Mr. Capellani's successful experience, and especially enjoy the benefit of his particularly unique ability to enable an actress to register the maximum values of a dramatic situation.

Miss Cassinelli's company will commence work immediately at the Capellani studio in Fort Lee, where the great French director is producing "Oh, Boy," the first of his own company's special productions for release through Pathe, it being the first of a series of Capellani Productions featuring June Caprice and Creighton Hale.

McCutcheon and Seay to Gray Seal Productions

Announcements have been made by George Julian Houtain, President of Gray Seal Productions, of the appointment of John L. McCutcheon to succeed Richard Turner as Manager of Productions.

President Houtain also stated that he has engaged Charles Morgan Seay to direct Myrtle Stedman in these productions.

Mr. Seay has been with the Edison, Vitagraph and World, and has also produced many educational subjects according to report.

Aywon Films Announces Fifteen Features

Fifteen five-reel features will be released by Aywon Film Corporation, according to an announcement of Nathan Hirsh, president of that organization.

The first three releases will be "The Eternal Penalty," with Christine Mayo and Henry Kolker; "Roses and Thorns," with the famous Belasco star, Lenore Ulric, in the stellar role, and "In the Days of Daring," starring Tom Mix, the noted cowboy actor. All of these are described as dramas of the most absorbing kind, full of punch, thrills and tense dramatic scenes, well produced and enacted by capable casts.

On each of the fifteen releases it is announced that there will be available a full line of paper and advertising accessories, all prepared by experts and designed with the one idea of increasing business.

This is heralded as especially attractive advertising matter that will prove a great help to exhibitors if used properly.

In the New York territory Mr. Hirsh will handle his own bookings. At the present time he is booking "Beyond the Law" in New York state and the feature is said to be booking well and proving a most dependable box-office attraction.

Diggs Prepares Press Sheets and Posters

To aid the exhibitor in placing "When My Ship Comes In" and "When a Woman Strikes," the two latest specials announced by Frank Hall for the 10-20-30 series of Independent Sales Corporation's releases, Lynn S. Card, general sales manager, and Harry P. Diggs, of the exploitation department, have prepared distinct press sheets, heralds, posters, throw-aways and a complete line of accessories on these two subjects. The campaign is distinguished from others prepared on Independent Sales' releases of this series in that it has been made more comprehensive and more attention has been paid to detail. These advertising aids have been placed in the hands of all of the Independent branch managers.

Ben Wilson and Neva Gerber, in "When a Woman Strikes," Independent Sales feature

Hall Heads Four Big Organizations

(*Continued from page* 2325)

"The 10-20-30 series of special productions is the result of an idea I conceived several years ago before I entered the distributing field. Thirty dollars does not mean first run, but it means that this price prevails for about the first eight weeks, and in such cities as New York, Chicago, Philadelphia and Boston, "day and date" runs are booked. After it is eight weeks old, it becomes in the $20 class. I mean eight weeks after the first run has played, or eight weeks for any particular zone or teritory, then after a specified period it automatically goes in the $10 class. Under this plan we have already signed up over 2,800 exhibitors, and we are adding daily new accounts, which I hope in a short time, will reach the four thousand mark. I have been careful to select pictures of exceptional box office value for this series and every exhibitor who has played our pictures to date, has been satisfied. The best proof of that is, we have not received one cancellation.

Serials to Be Released

"It is my intention to release this year about forty-eight productions. I have not contracted for all of these, but within the next month I hope to have all the ends tied up and be off for business early in the summer.

"In addition to feature productions, I am going to arrange for two big serials, and twelve comedies."

Alex Tenenholtz, leading man in "Khavah," first of the Sholem Aleichem pictures

Post Pictures Engages Paul Swan

A contract has been signed by Paul Swan, who has had a most extraordinary amount of publicity as "the world's most perfect man," to appear in a series of feature photoplays with the Post Pictures Corporation. This corporation has up to now become well known in trade circles for travel and scenic pictures.

The pictures starring Paul Swan will be based on this artist's varied talents.

Claims Screen Story Sells the Book

In an announcement issued this week by Frohman Amusement Corporation, of which Wiliam L. Sherrill is president, it is declared that the screen production of "Once to Every Man" has helped materially in selling the published book version of the story. "Once to Every Man," in its screen form, is being sold on the state rights basis.

In the State of Michigan, during the past three weeks, and since "Once to Every Man" opened at the Majestic Theatre in Detroit, the local book-stores have re-ordered one full edition, and the duplicate orders to the publishers from New England, Western Pennsylvania and the Southeastern territory have compelled Grosset & Dunlop to re-print two additional editions.

Gale Henry Comedies to Bee Hive Exchanges

R. C. Cropper, general manager of the Bee Hive Exchanges, has acquired the Illinois, Indiana and Wisconsin rights for the Gale Henry Comedies. Gale Henry is declared to be the latest comedy discovery in Los Angeles.

Vincent Bryan is writing some of her scenarios, and the first three, titled "A Slavie," "Cash," and "Wild Women," are now on the way to the exchanges. They will be in two reels and released every other week.

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In and Out of West Coast Studios

By J. C. Jessen

Fox Studio Doings

The "between-pictures" calmness at the Fox studio ended early the week of March 29th when all producing units became active, three starting on new plays.

William C. Dowlan, formerly director of Mary Miles Minter at the American following a long experience at Universal, where he directed Carter deHaven and others, has been engaged by the Fox organization, and this week began the filming of a story starring Peggy Hyland. The title has not been selected. Dev Jennings is in charge of the photographic work of this company.

Mr. Dowlan succeeds Lynn Reynolds who resigned after almost a year with the Fox organization in order that he could devote several months to the making of subjects for the independent field. Reynolds will shortly begin the production of these subjects he has in mind. While with the Fox organization he directed a series of six western pictures starring Tom Mix, and for the past several months has been director of Peggy Hylan.

"The High Flame," a story by Evelyn Campbell, has been adopted for the screen by Dennison Cliff, and is the vehicle for Madlaine Traverse, now being filmed under the direction of Harry Millarde. A cast that includes William Conklin, borrowed from Thomas H. Ince for this picture, with Clyde Fillmore and Claire DuBrey will suppotr Miss Traverse in this film.

Charles Kenyon has written an original story and continuity for the same titled "The Romance of Cow Hollow," to be produced by Arthur Rosson starring Tom Mix. The story will take Mix and his troop in the photoplay to New York City. Juanita Hansen is to be leading woman of the troop.

According to schedule made by the Fox studio management, three directors are to be retained for two stars, Tom Mix and Gladys Brockwell. The three directors are Edward J. LeSaint, Arthur Rosson and Frank Beal, and they will alternate in the making of subjects with these two principals.

About Metro Players

Fay Tincher, who returns to comedy in the first Christie special

Fully two-thirds of the Metro studio's mammoth stage was needed this week for a setting representing the interior of a large metropolitan theatre required for scenes in the Nazimova production "The Brat." This setting does not represent any theatre of to-day, but was designed by M. P. Stantcup, art director of the Metro studios, and is something on the order of the Winter Garden type. Stage, fly galleries, proscenium arch, auditorium, boxes, foyer and lobby were included in the setting. In fact, there was everything there from the back wall of the stage to the line in front. When scenes were taken, more than 600 extra people were used. This week will see the last scenes for "The Brat" filmed, the theatre setting being the last one required for this production being filmed by Director Herbert Blache.

In addition to Alice Lake, leading woman, Joseph Kilgore and Gus Phillips will be the principal players in support of Bert Lytell in "The Lion's Den" now being directed by George D. Baker, who prepared the continuity for the film play from the story by Fredrich Oren Bartlett, who was author of Lytell's success "The Spender."

Vitagraph News Bits

From Eureka, California, comes a call to the Vitagraph studio for some Southern Californian sunshine, as the Vitagraph Company producing unit headed by Bessie Love and directed by David Smith, has been at this northern location more than two weeks, and there have been but two days in which they could make pictures because of unfavorable weather conditions. The Vitagraph company is using exterior locations in the lumber region.

After eight weeks in the snow-capped mountain district near Truckee, California, the Vitagraph Company making the "Perils of Thunder Mountain" serial, returned to Los Angeles March 22nd with all snow scenes needed for the fifteen episode serial which will co-star Tony Moreno and Carol Holloway. Wm. J. Bowman directed the making of the exterior scenes, but from now on he will have the co-operation of Donald Bradbury in the production of the remaining scenes which will include many exteriors and all of the interiors of the fifteen two-reel releases. Besides the principals in this cast Jack Waltemeyer, Kate Price and George Stanley were in the north for the eight-week period.

William Duncan and company filming "The Man of Might," have returned from two weeks on the Pacific where they cruised about in a two-masted schooner. The marine scenes will be used in all episodes from the eleventh to fifteenth, inclusive. The entire company experienced some undesirable conditions due to "heavy" weather.

Universal Newsettes

The Universal Company has added two more directors to its already big staff increasing the total to fifteen, the most recent additions being Al Santell and Eric Von Stroheim. Santell is a former comedy director associated with American, Kalem, Universal and National, who has just been discharged from the army after service of more than a year. He will make a series of comedies, the first of which is titled "One Lovely Night," and will offer as its featured player, Josephine Hill, who succeeded Lila Lee in Gus Edwards' song review "School Days."

"The Pinnacle" is the name given a feature play written and now being produced by Von Stroheim, who appeared as the heavy in "The Heart of Humanity," following work in D. W. Griffith and Douglas Fairbanks subjects. This play was written by Von Stroheim, and the cast selected includes Kathrine Adams, late leading woman for Earle Williams, Sam DeGrasse, and the director himself will play an important part. Reeves Eason is to be the assistant and co-director.

R. S. Sturgeon has begun the direction of the production of Bayard Veiler play "The Chatter Box," which is to star Priscilla Dean. Francis MacDonald will be the leading man, and the cast includes George McDaniels, Gertrude Astor, Joseph Swickard and Claire Greenwood.

Complete cast selected to support Dorothy Phillips in her coming production being filmed by Allen Holubar includes Robert Anderson and William Stowell as leading men, both of whom supported her in her recent success "The Heart of Humanity." In this subject titled "The Light," Miss Phillips will play a dual role.

Rhea Mitchell, late leading woman for William S. Hart, has joined Universal.

The F.P.-Lasky Studio

The cast for "Secret Service," the Paramount-Artcraft Production being made by Hugh Ford from the play of the same name by William Gillette, has been announced, and contains a big array of noteworthy players. Capt. Robert Warwick will appear in the role of Louis DuMont; Wanda Hawley will be leading woman, appearing as Edith Varney; Theodore Roberts, General Randolph; Capt. Ferguson, Wilfred Varney; Edith Chapman, Mrs. Varney; Raymond Hatton, Morgan Varney; Robert Caine, Henry DuMont; Irving Cummings, Arreford, and Guy Oliver, Jonas the negro. Jo Boyle is the assistant director, and William Marshall the photographer. This play, based upon the happenings within the city of Richmond during the siege, will have a number of remarkable settings, all of which have been built. Those who are not familiar with the story of this play have gained the wrong impression that it is a war drama, all of which is erroneous, inasmuch as it merely shows life within the city while the northern troops were about it.

The Lila Lee Company, being directed by Irvin Willatt, has gone to Truckee; and James Cruze with Wallace Reid and company are back at the studio making the interiors for "The Valley of Giants"—a story laid in lumber region of northern California—after spending four weeks in timber camps. The troop brought back with them many stories of narrow escapes, runaway trains, etc., which gave them harrowing experiences during the filming.

Ethel Clayton is on a month's vacation, and has gone to New York to spend this time with friends.

The C. B. deMille play from the Edgar Selwyn story "For Better For Worse," is now receiving its final cutting.

Here and There

Clarence G. Badger will begin directing the Jerome J. Jerome play "The New Lady Bancock," with Madge Kennedy as star. John Bowers is to be Miss Kennedy's leading man, and Herbert Standing will appear in the principal character role

Having completed the scenario and working script for the next Rex Beach film, the cast for this subject was selected this week, and includes Clara Horton and Cullen Landis as leads, with Sidney Ainsworth, Walter MacNamara, Ernest Spencer, Colin Kenny, Wilson Taylor, Billy Bennett, and Hallen Colley in the supporting cast. Reginald Barker, who has directed three Beach subjects, will be in charge of filming this photoplay.

The Universal Film Company has decided to secure travelogue and scenic subjects from the Orient, and with this end in view have engaged William F. Alder to make a tour of the Indian Ocean Islands. Alder leaves the latter part of April with the expectation of being on the trip more than a year. He will be accompanied by Eddie Laemmle, who will serve as his assistant.

W. E. Atkinson, manager of Metro Exchange system, arrived in Los Angeles March 21st while on a tour of the country on which he is visiting all exchanges of the Metro.

William S. Hart has been supplied with another suitable story by Charles Alden Selzer, author of "Riddle Gawne," and Mr. Hart and Company left this week for Victorville, 150 miles north of Los Angeles on the desert, where exteriors will be made. The new play is titled "Square Deal Sanderson," and has a very complicated plot, Hart masquerading as the brother of a girl who owns a large cattle ranch and is being harrassed by other ranch owners who wish to secure her property. How the girl finally learns that Hart is not her brother, makes an interesting climax. Lambert Hillyer picturized the story which appeared in Argosy magazine, and the direction is being done by Hillyer and Mr. Hart. Ana Little plays the feminine lead, the heavies are Frank Whitson and Edwin Wallock, and an important part is taken by Lloyd Bacon.

Director Scott Dunlap has been making good progress in the filming of "Words and Music," co-starring Albert Ray and Elinor Fair.

On the Fox comedy studio lot a new director is at work. He is Frank Griffin, former director of Sennett Keystone and Paramount comedies, and he is at work on a scenario written by Hampton Del Ruth, supervising director of the comedy department. Slim Summerville, Ethel Teare, Dave Morris and other will known comedy players are to appear in this subject.

Director Jack Blystone is making the final scenes for a comedy titled "Footlight Maids."

May Allison is to be seen in her next play, at present titled "His Father's Wife," as a Swiss singer who is deserted by her sweetheart who comes to America. She follows him and becomes a Broadway success in one of the New York roofs, where she is sought by her former sweetheart whom she makes believe is her stepson, by the story that she has married his father. Henry Otto will be the director and Walter Percival plays the male lead.

Hollywood Hookum

APRIL 12, 1919 NEWS MORE NEWS

Almost fair.

Spring is almost upon us.

Albert E. Smith's in town.

W. E. Atkinson's in our village.

Al Ray had the grippe this week.

Richard Roland, the Metro chief is out west.

Even if Arizona is dry, it is not to be movieless.

There is much talk about a high jinks to be held April 24th.

George Hackathorn was a caller at HOOKUM office this week.

Doug. Fairbanks has moved. Melrose avenue is the new address.

Fritzi Brunete, Mitchell Lewis' leading woman, admits she has a new hobby-making perfume.

Madge Kennedy has come back to the west with five trunks of new gowns and she arrived in Los Angeles Home Products week.

Since Bill Hart had his head shave for convict scenes, he is said to have gotten along extremely well without the use of hair tonic.

This publication was advised that the B. B. of B. B. Features stands for Bessie Barriscale, and we herewith thank the giver of this information.

Bill M. Ritchey has come out flatfooted against the eight hour law, and therefore you will understand that Bill is not an actor, but a scenarioist.

Mr. Jones of Jones, Lennick & Schaefer, Chicago, spend two weeks in Los Angeles with the First Nationalites in January, and now he's back for an indefinite stay.

Hoping to get a lot of good ideas, the editor of HOOKUM contemplates at some early date, sending the star reporter to Culver City to interview Mister Samuel Goldwyn.

Transactions with film exchange salesmen is briefly summed up by Jack Calicott of Grauman's as follows: "Ask $100, wants $80, will take $60, I'll give $40, but offer $20."

Being interviewed on the national question, "Scoop" Corlon insists that he be quoted as emphatically against the enforcement of the prohibition constitutional amendment.

Tully Marshall on being stopped by a speed cop, advised that a friend of his was dying of convulsions (meaning his Director, Reignald Barker), because he was ten minutes late.

Mabel Normand called on the nurse at the Goldwyn sudio hospital this week with her eye in a sling, and asked to have her eyelashes combed out as they were so badly tangled.

Our town had a "home products parade" this week, and Tom Mix came down the street with his black and white overcoat, and it drowned out the strains of six bands and a drum corps, singly and collectively.

Gene Allen says that regardless of the fact that the Hart Company will be on location two Saturdays on the desert, the church wagon will move with clock-like regularity and pay-day will be observed on Saturday as usual

Hugh Ford got all fussed up this week because he had about sixty stars to direct at one time, but he said the sea wasn't very heavy, and from what we heard, there wasn't any temperament displayed, those present all being Lambs.

J. Gordon Edwards always says this speech when everything is in readiness for the taking of a scene: "quiet, music, camera." But on location the other day, he had several thousand extras who would not heed his command—they were sheep.

Adam Hull Shirk was taken unawares at an exhibitors' luncheon and asked to make a speech, and being a magician, as well as a publicity writer, he made a confession that he was not there with the goods, and so he could not do any tricks for them.

S. E. Schlager, who has been writing pieces for the paper about Universal people and celluloids, has been promoted. In the future he is to give his time only to serial company promotion and publicity, succeeding the profaner of typewriters, Ike St. John.

Bob Dillon, who used to write comedy scenarios and others, has stepped right out into the open with a play for the speaking stage titled "Crooked Crooks," which is to see the light of day through Oliver Morosco's company shortly. Its a three act farce, and Bob guarantees a laugh in every act.

Ben Grimm, who has just wandered back from the aero service in Honolulu, is authority for the statement that the best hulu dancers are on Broadway, and that he hasn't heard any real ukulele music since he left his eastern shore—meaning a place in the vicinity of the roof gardens.

When Bill Farnum came west, it was with the understanding he was to make pictures in Los Angeles, but he has found it convenient to spend most of his time at Palm Springs. Our Chamber of Commerce would like to know what the Palm Springs chamber of commers has done to keep Bill up at that almost forsaken place.

Lou Anger says that every ingenue must have a fad or fancy and so he has chosen ice cream for his hobby. Yes, he'll eat a quart at a time. The other day he had a twelve inch plate heaped up with all it would hold, and made a bet he could eat it all, and then collected the money, but not until after it was disclosed that the mound was greatly taken up by cans of sardines. Yes, Lou faked on them a little.

Our city council was extremely good to the film industry this week, inasmuch as they found it convenient to enlarge one of the zones in Hollywood in which studios may be built and maintained. The enlargement consists of a graveyard, and now people of the industry want to know why the city fathers thought any actor could be induced to work there.

HOOKUM has received a serial poem from our neighbor, Dick Willis, down the hall, and we're going to put it up to our readers as to the number of episodes we shall release. This week will come the first. If there are any demands, we'll give you another, and if the applause is sufficient, we'll come back as many times as the riotous noise making seems to insure. Here's the first:

Characters cameo-cut,
Farmhand, bookworm, jay,
Hero out of mutt;
Who? Ray.

Let's see if you can stand another. Spring is here.

Classified Ads.—Tell Your Wants Here

[Where advertiser is to be addressed in care of Motion Picture News send all replies to the office of publication, 729 Seventh Avenue, New York City.]

SITUATIONS WANTED

ACCOUNTANT — Experienced accountant, 22 years of age, released from U. S. N. R. F., desires connection as assistant operator or publicity man. Willing to go anywhere to start. References exchanged. Will consider work in film exchange. Address H. H. T., Motion Picture News.

ASSISTANT DIRECTOR—Late with Bob Leonard, now with Canadian Engineers, Signal Corps. Expect to be in Los Angeles in February. Six years' experience, starting as property man with Wallace Beery. Twenty-two years old. If you want me communicate with Miss Gibsone, Mabel Condon Exchange, Hollywood.

OPERATOR-MANAGER—Operator and electrician, honorably discharged from aviation service, wishes position as operator or manager of small house in good town. Five years' experience. Can deliver the goods. Salary and all in first letter. Address O. V. Tilton, Auditorium, Defiance, Ia.

FOTOPLAYER—Operator, thorough musician, desires position Pennsylvania, New York State, Jersey, Delaware, playing for pictures, not at them. Make all repairs. Open April 1. Address Operator, care of Motion Picture News.

SOLDIER—Am twenty-five years of age, and was for several years in the motion picture game; production, distribution, publicity, laboratory and office management, with initiative and executive ability. Expect honorable discharge from army soon. A. B. C., care of Motion Picture News.

STUDIO—Honorably discharged soldier, twenty-two, desires studio opening doing anything to start where ability to work and learn will be justly appreciated. Address I. J. Fanaroff, 751 Stanton Road, Anicostia, D. C.

ORGANIST—Honorably discharged soldier, organist, wishes position advantageous to completing studies; competent now to render classy selections. Address Musician, care of Motion Picture News.

ASSISTANT—Assistant director, one year in navy, desires connection with producer. Have assisted Frank Grandon, Bing Thompson, Howell Hansel, Allen Holubar, John Lopez. Can cut film and make scene plots. Address X. Z. Y., Motion Picture News.

OPERATOR—Just discharged from navy. Seven years' experience, union. Wishes position anywhere, on any make machine. Can furnish good references. Write, stating all, to D. E. Davis, 608 Fifth Street, Sioux City, Iowa.

Antonio Moreno and Carol Holloway, Vitagraph stars, at Truckee

Prizma Moves to Twenty-third Street

Prizma, Incorporated, producers of the Prizma Master Pictures in Nature's colors, has outgrown its quarters at 11 East 14th street and has made arrangements to move its executive offices on April 1 to 71 West 23rd street, where it has leased the entire fourteenth floor.

The present offices of the company are in the old Van Buren Estate at 11 East 14th street, which is of considerable historical interest in the moving picture business and has been the home of several notable successes.

At one time it was the home of the old Biograph Company. Here Mary Pickford, Bobby Harron, Lillian and Dorothy Gish and others made some of their first pictures, and here D. W. Griffith laid the foundation for his later successes.

The work of enlarging the Prizma laboratories at 3193 Boulevard, Jersey City, in order to provide facilities for meeting the demand for prints, is being carried on rapidly under the supervision of Mr. William V. D. Kelley, inventor of the Prizma processes, and quantity production is assured within a short time.

Re-engaged by Universal

Ben Wilson, who with Neva Gerber was featured in the Universal series, "The Voice on the Wire," "The Mystery Ship," and in divers other productions, and who is one of the olders actors of the cinema studios, has been re-engaged by Universal and will begin work in comedy productions immediately.

Brentwood Comedy Makes Progress on Coast

The new Brentwood comedy drama, "Better Times," King W. Vidor directing, is now well under process of production. The cast is made up of players widely known for their work in many of the biggest successes of the screen. It was chosen in accordance with the Brentwood's policy that the perfect fitness of each player for his part and the perfect balance of the cast as a whole should outweigh the importance of nationally known names.

For "Better Times," King Vidor has a cast comprising Jack McDonald of Slap Jack fame in "The Spoilers," and the Mr. Taine of Harold Bell Wright's "Eyes of the World"; Za Su Pitts, the pathetic Slavey, with Mary Pickford in the "Little Princess"; Hugh Fay coming from two years' work in many Fox productions; David Butler, the Mons. Le Bebe of "The Greatest Thing in Life"; W. P. (Billy) De Vaull, the Old Nelse of "The Clansman," prominent in other Griffith productions and in the two recent productions of H. B. Walthall; George Hackathorn, the youngest son in "Heart of Humanity," and with Jack Pickford in Mark Twain pictures; also a number of attractive screen society buds for scenes of a modern fashionable young ladies' school.

Hodupp Again with Pathe

V. H. Hodupp is again connected with Pathe Exchange, Inc., in an important capacity after a brief absence. He entered the organization in May, 1914, as a salesman for the *Pathe News* in Jersey City. Later he was appointed salesmen out of the Syracuse office, and after several months' service in this capacity he was appointed branch manager of the Syracuse office. In 1915 Mr. Hodupp was appointed branch manager of the Chicago Exchange, and after more than a year was called into the home office and appointed as special representative.

His new duties will call upon him to visit the various exchanges to inspect the poster and shipping departments and put them into first-class condition. He will also install the sales control and see that it is being kept up to date at all times; also it will be to install the perpetual inventory on posters, which Pathe is confident will prove beneficial to every exchange.

Kitty Gordon Dresses Lavishly

United Picture Theatres, Inc., this week declared that the array of costumes which Kitty Gordon is scheduled to wear in her forthcoming production called "Playthings of Passion," is going to be dazzling, in a financial sense, to say the least.

When Miss Gordon is fully arrayed in this picture, United places the value of her clothes at a mere $200,000.

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM COMPANY, INC.

(See Pathe Exchanges)

ARTCRAFT PICTURES

(See Famous Players-Lasky Exchanges)

BEAR STATE FILM COMPANY

(At State Right Exchanges)

The Vigilantes	

BURLINGHAM TRAVEL PICTURES

(See General Film Exchanges Through Sherry Service)

CHRISTIE FILM COMPANY COMEDIES

(At State Right Exchange)

Apr. 21—Stop-Look-Listen	1
Apr. 14—Lost—A Bridegroom	1
Apr. 7—Apartment 23	1
Mar. 31—Marrying Molly	1
Mar. 24—Brides for Two	1
Mar. 17—Oh, What a Night	1
Mar. 10—Hard Luck	1
Mar. 3—Bobby Comes Marching Home	1
Feb. 24—Welcome Home	1
Feb. 17—Four of a Kind	1
Feb. 10—Salvation Sue	1
Jan. 27—You Couldn't Blame Her	1

COSMOFOTOFILM COMPANY

(At State Right Exchanges)

The Hypocrites	6

EDUCATIONAL FILM CORP. OF AMERICA

(Through State Right and Educational Exchanges)

Mar. 24—The Passing of the Crow	1
Mar. 17—The Eagle and the Fawn	1
Mar. 3—The Washington Air Patrol	1
Feb. 24—What Is a Mexican?	1
Feb. 17—A Day with Carranza	1
Feb. 10—An Indian Love Story	1
Feb. 3—Indian Life	1
Feb. 1—Photoplay Magazine Screen Supplement	1

BLACK AND WHITE COMEDIES (International)

Mar. 24—A Smashup in China	1
Mar. 17—Judge Rumhauser's Miscue	1

BRUCE SCENICS

18—Scenic Succotash	1
17—The Lonesome Pup	1
16—Frozen Thrills	1
15—Men Met in the Mountains	1
14—Nature—Hot and Cold	1
13—Horizon Hunters	1
12—An Essay of the Hills	1
11—The Pale Pack Train	1
10—The Tides of Yesterday	1
9—Before Breakfast	1
8—The Wolf of the Teetons	1
7—Sundown	1
6—The Restless Three	1
5—The Little High Horse	1
4—The River Gray and the River Green	1
3—The Wanderer and the Whoozitt	1
2—A Wee Bit Odd	1
1—'Tis Tough to Be Tender	1

EXHIBITORS MUTUAL EXCHANGES

Apr. —Diane of the Green Van (Alma Rubens)	5
Mar. —Hearts Asleep (Bessie Barriscale)	5
Mar. —The Turn in the Road (Special Cast)	5
Mar. —A Heart in Pawn (Sessue Hayakawa)	5
Mar. —The Lamb and the Lion (Billie Rhodes)	5
Feb. —Long Lane's Turning (Henry B. Walthall)	5
Feb. —A Trick of Fate (Bessie Barriscale)	5
Feb. —The Prodigal Liar (William Desmond)	5
Feb. —Final Half; Cannibals of the South Seas	5
Feb. —What Every Woman Wants (Grace Darmond)	5
Jan. —The Eleventh Commandment (Ralph Ince Production)	5
Jan. —Hoop-La (Billie Rhodes)	5
Jan. —Bonds of Honor (Sessue Hayakawa)	5
Jan. —Life's a Funny Proposition (William Desmond)	5

STRAND COMEDIES

Mar. 23—The Way of a Maid	1
Mar. 16—His Wife's Birthday	1
Mar. 9—The Door Between	1
Mar. 2—The Wig-Wag System (Elinor Field)	1
Feb. 23—Their Baby (Elinor Field)	1
Feb. 16—Almost a Hero (Elinor Field)	1
Feb. 9—Merely Marrying Mary (Elinor Field)	1
Feb. 2—How to be Happy Though Married (Elinor Field)	1
Jan. 26—Easy Payments	1
Jan. 12—Some Mother (Elinor Field)	1
Jan. 19—No Man's Land	1

ROTHACKER OUTDOORS

Feb. 16—Out Wyoming Way	1
Feb. 9—A Bit of God's Country	1
Feb. 2—Doing the Dells	1
Jan. 26—Western Stuff	1
Jan. 19—Bulls and Bears	1
Jan. 12—Geesers and Geysers	1

FAMOUS PLAYERS—LASKY EXCHANGES

ARTCRAFT

Apr. 27—For Better—For Worse (De Mille's)	5
Apr. 20—The Money Corral (William S. Hart)	5
Apr. 20—Eyes of the Soul (Elsie Ferguson)	5
Apr. 6—Captain Kidd, Jr. (Mary Pickford)	5
Mar. 23—The Girl Who Stayed at Home (D. W. Griffith's)	5
Mar. 16—The Poppy Girl's Husband (William S. Hart)	5
Mar. 9—The Marriage Price (Elsie Ferguson)	5
Mar. 9—Johnny Get Your Gun (Fred Stone)	5

PARAMOUNT

Apr. 27—The Roaring Road (Wallace Reir)	5
Apr. 27—The Law of Men (Enid Bennett)	5
Apr. 20—Greased Lightning (Charles Ray)	5
Apr. 13—The Lady of Red Butte (Dorothy Dalton)	5
Apr. 13—Something to Do (Bryant Washburn)	5
Apr. 13—Let's Elope (Marguerite Clark)	5
Apr. 6—The Rescuing Angel (Shirley Mason)	5
Apr. 6—The Test of Honor (John Barrymore)	5
Mar. 30—Peppy Polly (Dorothy Gish)	5
Mar. 30—Little Comrade (Vivian Martin)	5
Mar. 30—The Sheriff's Son (Charles Ray)	5
Mar. 23—Pettigrew's Girl (Ethel Clayton)	5
Mar. 23—Partners Three (Enid Bennett)	5
Mar. 16—Extravagance (Dorothy Dalton)	5
Mar. 16—Three Men and a Girl (Marguerite Clark)	5
Mar. 9—The Poor Boob (Bryant Washburn)	5
Mar. 2—Alias Mike Moran (Wallace Reid)	5
Mar. 2—Puppy Love (Lila Lee)	5
Mar. 2—Good Gracious Annabelle (Billie Burke)	5

PARAMOUNT-ARTCRAFT SPECIALS

Feb. 16—The False Faces (Henry B. Walthall)	5

SUCCESS SERIES (Re-Issues)

Apr. 27—Chimmie Fadden (Victore Moore)	5
Apr. 20—Gretna Green (Marguerite Clark)	5
Apr. 13—The Dictator (John Barrymore)	5
Apr. 6—Hulda from Holland (Mary Pickford)	5
Mar. 30—Sold (Pauline Frederick)	5
Mar. 23—Rose of the Rancho (Special Cast)	5
Mar. 16—Rags (Mary Pickford)	5
Mar. 9—Freckles (Jack Pickford)	5
Mar. 2—Temptation (Geraldine Farrar)	5

TWO REEL COMEDIES

Apr. 27—The Little Widow (Sennett's)	2
Apr. 20—An Amateur Liar (Mr. and Mrs. Sidney Drew)	2
Apr. 13—The Foolish Age (Sennett's)	2
Apr. 6—The Last Bottle (Montgomery Flagg Film)	2
Mar. 30—Beresford of the Barboons (Montgomery Flagg Film)	2
Mar. 23—Reilly's Wash Day (Sennett's)	2
Mar. 16—Once a Mason (Mr. and Mrs. Sidney Drew)	2
Mar. 9—The Village Smithy (Sennett's)	2
Mar. 2—Love (Roscoe "Fatty" Arbuckle)	2
Feb. 16—The Pullman Porter (Roscoe "Fatty" Arbuckle)	2
Jan. 5—Camping Out (Roscoe "Fatty" Arbuckle)	2

SINGLE REELS

Apr. 27—Filipino School Days (Burton Holmes)	1
Apr. 27—How the Telephone Talks (Bray Pictograph)	1
Apr. 20—Some British Bits Well Done (Burton Holmes)	1
Apr. 20—Fun in Feet (Bray Pictograph)	1
Apr. 13—Land of the Mompies (Burton Holmes)	1
Apr. 13—Coal Mining (Bray Pictograph)	1
Apr. 6—Seeing Sights in London (Burton Holmes)	1
Apr. 6—Tin Can Toys (Bray Pictograph)	1
Mar. 30—Zamboanga (Burton Holmes)	1
Mar. 30—Comets (Bray Pictograph)	1
Mar. 23—Glorious Versailles (Burton Holmes)	1
Mar. 23—Indoor Gold (Bray Pictograph)	1
Mar. 16—Gay Parie in Wartime (Burton Holmes)	1
Mar. 16—Most Popular Girl in World (Bray Pictograph)	1
Mar. 9—Making Sombreros in Manila (Burton Holmes)	1
Mar. 9—Birth of a Tornado (Bray Pictograph)	1
Mar. 2—Cabaret of Old Japan (Burton Holmes)	1
Mar. 2—Hatching an Eagle a Day (Bray Pictograph)	1

FILM CLEARING HOUSE EXCHANGES

INDEPENDENT SALES CORPORATION

Dec. —Wanted for Murder (Elaine Hammerstein)	6
Dec. —A Romance in the Air (Bert Hall-Edith Day)	6

TEN-TWENTY-THIRTY SERIES

Dec. —Her Mistake (Julius Steger Production)	6
Dec. —Life's Greatest Problem (Blackton Production)	6
Dec. —A Woman's Experience (Bacon-Backer Production)	6

FIRST NATIONAL EXCHANGES

Mar. 10—A Midnight Romance (Anita Stewart)	5
Feb. 3—Our Teddy (Roosevelt Pictures)	5
Jan. 5—Virtuous Wives (Anita Stewart)	5
The Romance of Tarzan (Elmo Lincoln)	
Shoulder Arms (Charlie Chaplin)	3
Italy's Flaming Front (Italian Official War Pictures)	
Pershing's Crusaders (Official Government Feature)	
My Four Years in Germany (Ambassador Gerard's)	

Advance Information on All Film Releases

(Continued from preceding page)

FOX FILM EXCHANGES

STANDARD PICTURES

June 15—A Woman There Was (Theda Bara)	5
June 1—The Jungle Trail (William Farnum)	5
May 15—A Fallen Idol (Evelyn Nesbit)	5
May 4—The Siren's Song (Theda Bara)	5
Apr. 20—Wolves of the Night (William Farnum)	5
Mar. 23—Thou Shalt Not (Evelyn Nesbit)	5
Mar. 9—When Men Desire (Theda Bara)	5

VICTORY PICTURES

May 25—The Divorce Trap (Gladys Brockwell)	5
May 11—The Coming of the Law (Tom Mix)	5
Apr. 27—Help! Help! Police! (George Walsh)	5
Apr. 13—Pitfalls of a Big City (Gladys Brockwell)	5
Mar. 30—Fighting for Gold (Tom Mix)	5
Mch. 16—Never Say Quit (George Walsh)	5
Mch. 2—The Forbidden Room (Gladys Brockwell)	5

EXCEL PICTURES

May 16—Words and Music (Albert Ray)	5
May 4—Miss Adventure (Peggy Hyland)	5
Apr. 20—The Love that Dares (Madlaine Traverse)	5
Apr. 6—Married in Haste (Albert Ray)	5
Mar. 23—The Rebellious Bride (Peggy Hyland)	5
Mar. 9—Gambling in Souls (Madlaine Traverse)	5

PRODUCTIONS EXTRAORDINARY

Salome (Theda Bara)	8
Cleopatra (Theda Bara)	8
Les Miserables (William Farnum)	8

THE GREAT NINE

Feb. 23—Hoodman Blind (William Farnum)	5
Feb. 16—The Darling of Paris (Theda Bara)	5
Feb. 9—The Soul of Broadway (Valeska Suratt)	5
Feb. 2—Infidelity (Dr. Rameau's)	5

SUNSHINE AND TOM MIX COMEDIES

June 15—Virtuous Husbands	2
May 25—The Merry Jailbirds	2
May 11—A Soft Tenderfoot (Tom Mix)	2
Apr. 20—The House of Terrible Scandals	2
Apr. 6—Tom and Jerry Mix	2
Mch. 23—Money Talks	2
Mch. 9—Six-Cylinder Love (Tom Mix)	2

MUTT AND JEFF CARTOONS

Apr. 13—Subbing for Tom Mix	½
Apr. 6—Mutt the Mutt Trainor	½
Mar. 30—A Cow's Husband	½
Mar. 23—Out and in Again	½
Mar. 16—William Hohenzollern, Sausage Maker	½
Mar. 9—Wild Waves and Angry Woman	½
Mar. 2—Firemen, Save My Child	½

FROHMAN AMUSEMENT CORPORATION

(At State Right Exchanges)

Once to Every Man (Jack Sherrill)	
My Own United States (Special Cast)	Through Metro
God's Man (H. B. Warner)	9

GARSON-NEILAN PRODUCTIONS

(Producing for Open Market)

The Unpardonable Sin (Blanche Sweet)	9
The Hushed Hour (Blanche Sweet)	

GAUMONT COMPANY

(At State Right Exchanges)

Tuesdays—Gaumont News	1
Fridays—Gaumont Graphic	1
The Real Roosevelt	2
Satan on Earth	2
The Hand of Vengeance (Serial of ten two-reel episodes)	2

GENERAL FILM EXCHANGES

KLEINE SYSTEM, GEORGE

Triple Trouble (Charley Chaplin)	
Behind the Lines in Italy	
Conquered Hearts	

SHERRY SERVICE, WILLIAM L.

Mar. 9—Marriage for Convenience (Catherine Calvert)	6
Mar. 2—Love and the Law (Edgar Lewis Production)	6
Feb. 23—Twilight (Doris Kenyon)	6
Feb. 16—Calibre 38 (Edgar Lewis Production)	6
Feb. 2—The Son of a Gun (G. M. Anderson)	5
Jan. 5—Wild Honey (Doris Kenyon)	6

BURLINGHAM TRAVEL PICTURES (Sherry Service)

The Gornergrat Railway	1
Lovely Lucerne	1
The Riviera of Lake Leman	1
Scrambles in the High Alps	1
Allied War Heroes Arrive in Switzerland	1
The Pilatus Railway	1
Unknown Switzerland (The Lotschenthal)	1
Facing Death on the Blumlisalp	1

GOLDWYN EXCHANGES

STAR SERIES

May 18—The Crimson Gardenia (Rex Beach's)	6
May 11—Leave It to Suson (Madge Kennedy)	5
May 4—One of the Finest (Tom Moore)	5
Apr. 27—The Stronger Vow (Geraldine Farrar)	6
Apr. 20—The Pest (Mabel Normand)	5
Apr. 13—One Week of Life (Pauline Frederick)	5
Apr. 6—Spotlight Sadie (Mae Marsh)	5
Mar. 30—Daughter of Mine (Madge Kennedy)	5
Mar. 16—A Man and His Money (Tom Moore)	5
Mar. 9—The Brand (Rex Beach Cast)	7

BENNISON SERIES

Mar. 23—Speedy Meade (Louis Bennison)	5
Feb. 23—Sandy Burke of the U-Bar-U (Louis Bennison)	5

SPECIALS

The Eternal Magdalene	
The Border Legion (Blanche Bates-Hobart Bosworth)	6
For the Freedom of the World	7
The Manx-Man	7
Social Ambition	7
Honor's Cross	7
Blue Blood	6
Rex Beach's Heart of the Sunset	6
For the Freedom of the East (Betzwood)	6

CAPITOL COMEDIES

May 18—Circumstantial Evidence ("Smiling Bill" Parsons)	2
May 4—The Sea Wolf ("Smiling Bill" Parsons)	2
Apr. 20—Wanted—A Baby ("Smiling Bill" Parsons)	2
Apr. 6—The Midnight Alarm ("Smiling Bill" Parsons)	2
Mch. 23—The Potum of Swat ("Smiling Bill" Parsons)	2
Mch. 9—The New Breakfast Food ("Smiling Bill" Parsons)	2

FORD EDUCATIONAL WEEKLY

Apr. 27—A Visit to New Orleans	1
Apr. 20—Good Roads	1
Apr. 13—Northern Sports Under Southern Skies	1
Apr. 6—Cut It Out	1
Mar. 30—What Uncle Sam Had Up His Sleeve	1
Mar. 23—A Little Bit of Heaven	1
Mar. 16—The Story of Steel	1
Mar. 9—Good to Eat	1
Mar. 2—Rough Stuff	1

HILLER AND WILK, INC.

(Pictures Handled in the Open Market)'

The Silent Mystery (Francis Ford Serial)	
Woman	
The Wrath of the Gods	
The Battle of Gettysburg	
Raffles, the Amateur Cracksman	

HART, FAIRBANKS, KEENAN, TALMADGE RE-ISSUES

Fifty Fifty (Norma Talmadge)	
The Social Secretary (Norma Talmadge)	
The Devil's Needle (Norma Talmadge)	
Going Straight (Norma Talmadge)	
Children in the House (Norma Talmadge)	
The Drab (Frank Keenan)	
Bride of Hate (Frank Keenan)	
The Sins Ye Do (Frank Keenan)	
Jim Grimsby's Boy (Frank Keenan)	
The Thoroughbred (Frank Keenan)	
The Americano (Douglas Fairbanks)	
The Matrimaniac (Douglas Fairbanks)	
American Aristocracy (Douglas Fairbanks)	
Manhattan Madness (Douglas Fairbanks)	
The Half Breed (Douglas Fairbanks)	
Flirting with Fate (Douglas Fairbanks)	
Reggie Mixes In (Douglas Fairbanks)	
The Good Bad Man (Douglas Fairbanks)	
Wolfe Lowry (William S. Hart)	
The Desert Man (William S. Hart)	
The Square Deal Man (William S. Hart)	
The Gunfighter (William S. Hart)	
Truthful Tulliver (William S. Hart)	
The Devil's Double (William S. Hart)	
The Return of Draw Egan (William S. Hart)	
The Dawnmaker (William S. Hart)	
Captive God (William S. Hart)	
The Patriot (William S. Hart)	

HODKINSON CORPORATION, W. W.

(See Pathe Exchanges)

INDEPENDENT SALES CORPORATION

(See Film Clearing House Exchanges)

IVAN FEATURE PRODUCTIONS

(At State Right Exchanges)

Life or Honor (Leah Baird-James Morrison)	7
Human Clay (Mollie King)	5

JEWEL PRODUCTIONS, INC.

(See Universal Exchanges)

KLEINE SYSTEM, GEORGE

(See General Film Exchanges)

KREMER FILM FEATURES, VICTOR

(Released on States Rights Basis)

Denny From Ireland (Shorty Hamilton)	5
The Snail (Shorty Hamilton)	5
The Ranger (Shorty Hamilton)	5
The Pen Vultur (Shorty Hamilton)	5

Advance Information on All Film Releases

(Continued from preceding page)

METRO EXCHANGES

May 12—Orchestra D 2 (May Allison)	5
May 5—After His Own Heart (Hale Hamilton)	5
Apr. 28—The Amateur Adventuress (Emmy Wehlen)	5
Apr. 21—Madelon of the Redwoods (Viola Dana)	5
Apr. 14—Blackie's Redemption (Bert Lytell)	5
Apr. 7—The Island of Intrigue (May Allison)	5
Mar. 31—The Parisian Tigress (Viola Dana)	5
Mar. 24—That's Good (Hale Hamilton)	5
Mar. 17—The Way of the Strong (Anna Q. Nilsson)	5
Mar. 10—Blind Man's Eyes (Bert Lytell)	5
Mar. 3—Satan Junior (Viola Dana)	5
Feb. 24—Peggy Does Her Darndest (May Allison)	5
Feb. 17—Johnny on the Spot (Hale Hamilton)	5
Feb. 10—As the Sun Went Down (Edith Storey)	5
Feb. 3—Faith (Bert Lytell)	5

NAZIMOVA PRODUCTIONS

The Red Lantern (Nazimova)	7
Feb. 17—Out of the Fog (Nazimova)	7
Eye for Eye (Nazimova)	7
Toys of Fate (Nazimova)	7
Revelation (Nazimova)	7

SCREEN CLASSICS, INC., SPECIALS

The Man Who Stayed at Home (Special Cast)	6
A Man of Honor (Harold Lockwood)	5
Shadow's of Suspicion (Harold Lockwood)	5
The Great Romance (Harold Lockwood)	6
Why Germany Must Pay (Special Cast)	6
The Great Victory (Special Cast)	6
Pals First (Harold Lockwood)	6

NAZIMOVA PRODUCTIONS

(See Metro Exchanges)

OUTING-CHESTER PICTURES

(At State Right Exchanges)

7—Up in the Air After Alligators	1
6—A Wasmanipae Week-End	1
5—Guided and Miss Guided	1
4—Maid, Mermaids and More Maids	1
3—Ballahooing on the Anarika	1
2—Teddy Birds	1
1—From Scales to Antlers	1

PATHE EXCHANGES

SPECIAL FEATURES

Apr. 27—The Unknown Love (Dolores Cassinelli-E. K. Lincoln)	6
Mar. 2—Common Clay (Fannie Ward)	7

EXTRA SELECTED STAR PHOTOPLAYS

Apr. 6—The Silver Girl (Frank Keenan)	5
Mar. 9—Carolyn of the Corners (Bessie Love)	5
Feb. 9—Todd of the Times (Frank Keenan)	5

PROGRAM FEATURES

Apr. 20—The Sawdust Doll (Baby Marie Osborne)	5
Mar. 23—Go Get 'Em Garringer (Helene Chadwick)	5
Feb. 23—The Old Maid's Baby (Baby Marie Osborne)	5

AMERICAN FILM COMPANY, INC.

Mar.16—Put Up Your Hands (Margarita Fisher)	5
Mar. 2—Where the West Begins (William Russell)	5
Feb. 16—Molly of the Follies (Margarita Fisher)	5
Feb. 2—The Amazing Imposter (Mary Miles Minter)	5

HODKINSON, W. W., CORPORATION

—As a Man Thinks (Leah Baird)	5
Apr. 6—Thunderbolts of Fate (House Peters-Anna Lehr)	5
Mar. 24—The End of the Game (J. Warren Kerrigan)	5
Mar. 10—The Forfeit (House Peters)	5
Feb. 24—The Love Hunger (Lillian Walker)	5
Feb. 10.—Come Again Smith (J. Warren Kerrigan)	5

MADE IN AMERICA (Series) Hodkinson

(Eight One-Reel Episodes)

Apr. 7—Eighth, Forward—Always Forward	1
Mar. 31—Seventh, Overseas to Victory	1
Mar. 24—Sixth, The Hated K. P.	1
Mar. 17—Fifth, Building the Soldier	1
Mar. 10—Fourth, Victory Army in the Making	1
Mar. 3—Third, The Rookie	1
Feb. 24—Second, Nine Million Answer	1
Feb. 16—First, The Call to Arms	1

ROLIN COMEDIES

Apr. 20—Crack Your Heels (Lloyd-Pollard-Daniels)	1
Apr. 13—Just Dropped In (Harold Lloyd)	1
Apr. 6—A Sammy in Siberia (Harold Lloyd)	1
Mar. 30—Next Aisle Over (Harold Lloyd)	1
Mar. 23—The Dutiful Dub (Harold Lloyd)	1
Mar. 16—Look Out Below (Harold Lloyd)	1
Mar. 9—I'm On My Way (Harold Lloyd)	1
Mar. 2—Hoot Mon (Stan Laurel)	1
Feb. 23—On the Fire (Harold Lloyd)	1
Feb. 16—Toto's Troubles (Toto)	1
Feb. 9—Ask Father (Harold Lloyd)	1
Feb. 2—Hustling for Health (Laurel)	1

TWO-REEL DRAMAS

Jan. 19—Corinne, Come Here (Gloria Joy)	2
Jan. 5—I Want to Be a Lady (Gloria Joy)	2

ONE REEL SPECIALS

Mar. 2—The Girl of Tomorrow	1
Feb. 9—The Story of the Orange	1

THE TIGER'S TRAIL (Serial)

(Starring Ruth Roland and George Larkin; Astra)

Apr. 20—First, The Tiger Worshippers	3

THE LIGHTNING RAIDER (Serial)

(Fifteen Two-Reel Episodes Astra Serial Starring Pearl White, Warner Oland, Henry Gsell)

Apr. 13—Fifteenth, Wu Fang Atones	2
Apr. 6—Fourteenth, Cleared of Guilt	2
Mar. 30—Thirteenth, the White Roses	2
Mar. 23—Twelfth, Hurled Into Space	2
Mar. 16—Eleventh, The Bars of Death	2
Mar. 9—Tenth, The Baited Trap	2
Mar. 2—Ninth, Falsely Accused	2
Feb. 23—Eighth, The Cave of Dread	2
Feb. 16—Seventh, Meshes of Evil	2
Feb. 9—Sixth, The Mystic Box	2
Feb. 2—Fifth, The Brass Key	2
Jan. 26—Fourth, Through Doors of Steel	2
Jan. 19—Third, Underworld Terrors	2
Jan. 12—Second, The Counterplot	2
Jan. 5—First, The Ebony Block	3

THE TERROR OF THE RANGE (Serial)

(Seven Two-Reel Episodes Starring George Larkin and Bessie Compson; Produced by Diando)

Mch. 16—Seventh, Run to Earth	2
Mch. 9—Sixth, Tangled Tales	2
Mch. 2—Fifth, A Threat from the Past	2
Feb. 23—Fourth, The Midnight Raid	2
Feb. 16—Third, The Chasm of Fear	2
Feb. 9—Second, The Hidden Chart	2
Feb. 2—First, Prowlers of the Night	2

NEWS REELS

Wednesdays—Pathe News	1
Saturdays—Pathe News	1

PERRET PRODUCTIONS, LEONCE

(Producing for the Open Market)

—A Soul Adrift (Dolores Cassinelli)

—Stars of Glory (E. K. Lincoln-Dolores Cassinelli)

RAPF PRODUCTIONS, HARRY

(At State Right Exchanges)

—Wanted for Murder (Elaine Hammerstein) Ind. Sales Corp.	6
—Sins of the Children	

RAVER PRODUCTIONS, HARRY

(At State Right Exchanges)

—The Liberator (Maciste Serial)

SELECT EXCHANGES

Mar. —The Probation Wife (Norma Talmadge)	6
Mar. —Marie Ltd. (Alice Brady)	5
Mar. —Experimental Marriage (Constance Talmadge)	5
Feb. —The World to Live In (Alice Brady)	5
Feb. —Children of Banishment (Mitchell Lewis)	5
Feb. —The Belle of New York (Marion Davies)	5
Feb. —Romance and Arabella (Constance Talmadge)	5

SPECIALS

The Hidden Truth (Anna Case)	5
Ruling Passions (Julia Dean-Edwin Arden)	5
The Midnight Patrol (Ince Production)	5
The Cavell Case (Julia Arthur)	5
The One Woman (Special Cast)	6

SELZNICK PICTURES CORPORATION

(No Distribution Plans Announced Yet)

—Upstairs and Down (Olive Thomas)	5

S-L PICTURES

(No Distribution Plans Announced Yet)

Virtuous Man (E. K. Lincoln) Ralph Ince Attraction

SHERRY SERVICE, WILLIAM L.

(See General Film Exchanges Outside New York State)

SOUTHERN FEATURE FILM COMPANY

(At State Rights Exchanges)

Beyond the Law (Emmett Dalton)	6

STATE RIGHT EXCHANGES

DOLL VAN FILM CORPORATION (CHICAGO)

(In Illinois, Indiana and Southern Wisconsin)

The Mad Lover

Public Defender

Carmen of the Klondike

The Grain of Dust

Hearts of the World

The Crucible of Life

Nine-tenths of the Law

The Belgian

The Zeppelin's Last Raid

Those Who Pay

Just a Woman

Advance Information on All Film Releases

(Continued from preceding page)

DOO LEE FILM COMPANY, INC. (NEW YORK STATE)

Apr. 15—The Window Opposite (Leah Baird)..........7
The Woman Who Dared..........7
The Libertine 6
Babbling Tongues 7
Married in Name Only..........6
Her Bargain 6
A Man's Law..........5
Human Clay 5
One Law for Both..........8
Sins of Ambition..........7
A Slacker's Heart..........7
Cleopatra 5
The Lonesome Trail..........5
Mothers of Liberty..........6
Jester Comedies (Twede Dan), one a week..........2
The Silent Mystery (Serial in Fifteen Two-Reel Episodes (Francis Ford Mae Gaston and Rosemary Theby..........
Two-Reel Western Dramas (Ann Little-Jack Richardson),one a week..........
May 26—The Recognition 2
May 19—The Law of Hate..........2
May 12—The Range Rider..........2
May 5—The Fatal Return..........2
Apr. 28—A Canyon Romance..........2
Apr. 21—Prodigal Love 2
Apr. 14—Luxury's Lure 2

TRIANGLE EXCHANGES

Apr. 27—The Follies Girl (Olive Thomas Special)..........5
Apr. 20—Devil M'Care (Crane Wilbur)..........5
Apr. 13—A Regular Fellow (Taylor Holmes Special)..........5
Apr. 6—Democracy (Jack Conway-Marguerite Marsh)..........5
Mar. 30—Toton (Olive Thomas-Special) 5
Mar. 23—The Little Rowdy (Hazel Daly)..........5
Mar. 16—It's a Bear (Taylor Holmes-Special)..........5
Mar. 9—The Railroader (George Fawcette)..........5
Mar. 2—Wild Goose Chase (Hazel Daly)..........5
Feb. 23—Breezy Jim (Crane Wilbur)..........5
Feb. 16—Child of M'sieu (Baby Marie Osborne)..........5
Feb. 9—Secret Marriage (Mary MacLaren)..........5
Feb. 2—Restless Souls (Alma Rubens)..........5

UNITED PICTURE THEATRES

(See World Film Exchanges)

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Fire Flingers (Rupert Julian)..........6
What Am I Bid (Mae Murray)..........6
The Amazing Wife (Mary Mac Laren) 6
A Silk Lined Burglar (Priscilla Dean)..........6
A Fight for Love (Harry Carey)..........6
The Light of Victory (Monroe Salisbury)..........5
The Scarlet Shadow (Mae Murray)..........6
The Wicked Darling (Priscilla Dean)..........6
Creaking Stairs (Mary MacClaren) 6

JEWEL PRODUCTIONS, INC.

Feb. 10—The Heart of Humanity (Dorothy Phillips)..........9

I-KO COMEDIES

Apr. 16—Let Fido Do It..........2
Apr. 9—A Movie Riot (Charlie of the Orient)..........2
Apr. 2—A Skate at Sea (Dorety-Novak-Reynolds)..........2
Mar. 26—Gymbelles and Boneheads (L-Ko Cast)..........2
Mar. 19—Hearts in Hock (Peggy Prevost)..........2
Mar. 5—A Ragtime Romance (Lynch-Smith-Dunn)..........2

CENTURY COMEDIES

Apr. 23—Looney Lions and Monkey Business (Animal Comedy)..........2
Mar. 12—Society Stuff (Alice Howell)..........2

NESTOR COMEDIES

Apr. 14—Green Eyed Johnny (Jack Dillon)..........1
Apr. 7—Charlie Treats 'em Rough (Pat Sullivan Cartoon)..........1
Mar. 31—Lizzie's Waterloo (Special Cast)..........1
Mar. 24—A Beach Nut (Wallace Beery)..........1
Mar. 17—Home Run Bill (Billy Mason)..........1
Mar. 10—The Hole in the Wall (Special Cast)..........1
Mar. 3—A Poor Prune (Sammie Burns)..........1

LYONS-MORAN STAR COMEDIES

Apr. 21—Scared Stiff 1
Apr. 14—Skidding Thrones 1
Apr. 7—State Room Secrets..........1
Mar. 31—The Wife Breakers..........1
Mar. 24—The Smell of the Yukon..........1
Mar. 17—Lay Off 1
Mar. 10—Chicken a La King..........1
Mar. 3—Oh Ethel 1

WESTERN AND RAILROAD DRAMAS..

Apr. 26—Even Money (Pete Morrison)..........2
Apr. 19—The Honor of Men (Neal Hart)..........2
Apr. 12—By Indian Post (Pete Morrison)..........2
Apr. 5—Bill Brennan's Claim (Neal Hart)..........2
Mar. 29—His Buddy (Pete Morrison)..........2
Mar. 22—The Gun Runners (Neal Hart)..........2
Mar. 15—The Black Horse Bandit (Helen Gibson—Pete Morrison)..........2
Mar. 8—The Flip of a Coin (Pete Morrison)..........2
Mar. 1—Riding Wild (Helen Gibson)..........2

THE LURE OF THE CIRCUS (Serial)

(Eighteen Two-Reel Episodes Starring Eddie Polo.)
Mar. 17—Eighteenth, The Last Trick..........2
Mar. 10—Seventeenth, a Race with Time..........2
Mar. 3—Sixteenth, The Knockout..........2

THE RED GLOVE (Serial)

(Eighteen Two-Reel Episodes Starring Marie Walcamp)
Apr. 21—Sixth, The Flames of Death..........2
Apr. 14—Fifth, At the Mercy of the Monster..........2
Apr. 7—Fourth, The Passing of Gentleman Yeoff..........2
Mar. 31—Third, The Vulture's Vengeance..........2
Mar. 24—Second, The Claws of the Vulture..........2
Mch. 17—First, The Pool of Mystery 2

NEWS AND MAGAZINE REELS

Mondays —Hearst News (International)..........1
Wednesdays—International News 1
Fridays —Current Events (International) 1
Fridays —New Screen Magazine (Universal)..........1

VITAGRAPH EXCHANGES

May 5—A Stitch in Time (Gladys Leslie)..........5
Apr. 28—The Usurper (Earle Williams)..........5
Apr. 21—A Yankee Princess (Bessie Love)..........5
Apr. 14—The Unknown Quantity (Corinne Griffith)..........5
Apr. 7—The Cambric Mask (Alice Joyce)..........5
Mch. 31—Fighting Destiny (Harry T. Morey)..........5
Mch. 24—Miss Dulcie from Dixie (Gladys Leslie)..........5
Mch. 17—A Gentleman of Quality (Earle Williams)..........5
Mch. 10—The Wishing Ring Man (Bessie Love)..........5
Mch. 3—The Girl Problem (Corinne Griffith)..........5

VITAGRAPH SPECIALS

Mch. 10—From Headquarters (Special—Anita Stewart)..........5
Feb. 24—The Lion and the Mouse (Special-Alice Joyce)..........6
Jan. 5—The Common Cause (Rawlinson-Breamer)..........7

BIG V SPECIAL COMEDIES

Mar. 24—Jazz and Jailbirds (James Aubrey)..........2
Mch. 10—Damsels and Dandies..........2

LARRY SEMON COMEDIES

Apr. 14—Well I'll Be..........2

THE MAN OF MIGHT (Serial)

(Fifteen Two-Reel Episodes Starring William Duncan)
—Fifteenth, The Rescue..........2
—Fourteenth, The Living Catapult..........2
—Thirteenth, The Flood of Despair..........2
—Twelfth, The Volcano's Prey..........2
—Eleventh, The Ship of Dread..........2
—Tenth, Double Crossed..........2
—Ninth, The Crashing Horror..........2
—Eighth, The One Chance..........2
—Seventh, Into the Trap..........2
—Sixth, The Height of Torment..........2
—Fifth, The Human Shield..........2
—Fourth, The Gripping Hand..........2
—Third, The Creeping Death..........2
—Second, The Leap Through Space..........2
—First, The Riven Flag..........2

THE IRON TEST (Serial)

(Fifteen Two-Reel Episodes Featuring Antonio Moreno and Carol Holloway)
Jan. 27—Fifteenth, Riding with Death..........2
Jan. 20—Fourteenth, Desperate Odds..........2
Jan. 13—Thirteenth, Hanging Peril..........2
Jan. 6—Twelfth, The Span of Terror..........2

WARREN, EDWARD, PRODUCTIONS, INC.

(At State Right Exchanges)

Weavers of Life..........
Souls Redeemed ....

WESTERN IMPORT COMPANY

(At State Right Exchanges)

Mickey (Mabel Normand)..........

WORLD FILM EXCHANGES

Apr. 28—The Price of Doubt (All Star Cast)..........5
Apr. 21—The Quickening Flame (Montagu Love-June Elvidge)..........5
Apr. 14—The Scar (Kitty Gordon-Irving Cummings)..........5
Apr. 7—The Little Intruder (Louise Huff-Johnny Hines)..........5
Mch. 31—The Love Defender (June Elvidge)..........5
Mch. 24—Hit or Miss (Carlyle Blackwell and Evelyn Greeley)..........5
Mch. 17—The Hand Invisible (Montagu Love)..........5
Mch. 10—The Unveiling Hand (Kitty Gordon)..........5
Mch. 3—Crook of Dreams (Louise Huff)..........5
Feb. 24—The Moral Deadline (June Elvidge)..........5
Feb. 17—Courage for Two (Carlyle Blackwell)..........5
Feb. 10—Mandarin's Gold (Kitty Gordon)..........5

SPECIALS

Mar. 16—The Better 'Ole..........7
Feb. 10—What Shall We Do With Him?..........5
Jan. 6—Under Four Flags (Official Government Picture)..........5

UNITED PICTURE THEATRES

Mar. 30—Her Code of Honor (Florence Reed)..........5
Feb. 23—A Man in the Open (Dustin Farnum)..........6
Jan. 26—Adele (Kitty Gordon)..........6
Jan. 5—The Light of Western Stars (Dustin Farnum)..........6

NEW REELS

Tuesdays—Kinograms 1
Saturdays—Kinograms 1

Equipment Service

CLASSIFIED DIRECTORY

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Converters	Ticket Machines, etc.

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Theatre

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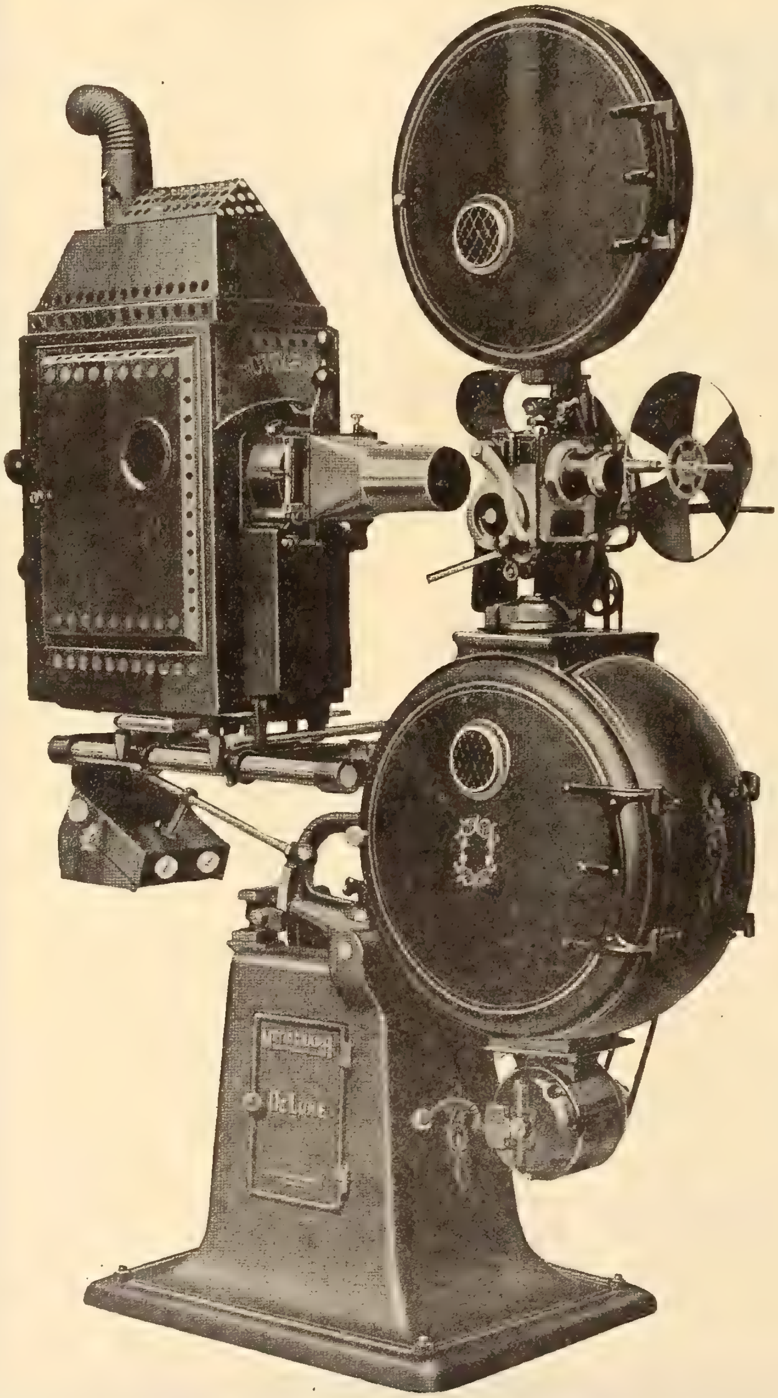


Read what Dee Robinson, Manager of one of the finest theatres in the state of Illinois says about the MOTIOGRAPH:

" We are sending you today a casting which I wish you would duplicate and send to us at once. Our operator let it fall and broke it.

" Am pleased to tell you that we today placed an order with your agent here for two of your De Luxe machines. Wish you would rush them out as we want to get them installed this week.

" Your MOTIOGRAPH machines certainly have given us good satisfaction, and we are pleased to boost them when we can. Am taking the old ones down to one of our other houses.

" Yours truly,

Dee Robinson (Signed)

Manager Apollo Amusement Co.,
Peoria, Illinois."

Write for literature

The Enterprise Optical Mfg. Company

564 W. Randolph Street
Chicago

Equipment Service

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. L. BRAGDON..........................*Technical Editor*

Operating Ordinance

THE following ordinance submitted to the Board of Aldermen of New York City governing the operating of motion picture machines in theatres and elsewhere will be of interest to those in other cities. It will give a means of comparing the strictness of the various regulations and may ultimately lead to more nearly uniform laws all over the country.

* * * *

Report of the Committee on General Welfare in Favor of Adopting an Ordinance to Amend the Code of Ordinances Relating to Operators of Motion Picture Projection Machines.

The Committee on General Welfare, to which was referred on February 4, 1919 (Minutes, page 330), the annexed ordinance to amend subdivisions 1, 2 and 3 of Section 43 of Chapter 3 of the Code of Ordinances, relating to operators of motion picture projection machines, respectfully

REPORTS:

That this ordinance is favored by representatives of moving picture exhibitors and projecting machine operators as a safeguard against panic and fire.

Your Committee believes it desirable and recommends the adoption of said ordinance.

AN ORDINANCE to amend subdivisions 1, 2 and 3 of section 43 of chapter 3 of the Code of Ordinances, relating to operators of motion picture projection machines.

Be it Ordained by the Board of Aldermen of The City of New York as follows:

Section 1, subdivisions 1, 2 and 3 of section 43 of article 2 of chapter 3 of the Code of Ordinances, relating to operators of motion picture projecting machines, is hereby amended to read as follows:

Section 43. Operators of motion picture machines.

1. License required. No person shall operate any motion picture *projection* apparatus or any connection thereof, *involving the use of a combustible film in or upon the premises of any public or private building or any place of public assemblage,* unless he shall have been duly licensed as hereinafter provided.

2. Application for license. Any person desiring to act as a motion picture *projection machine* operator shall make application for a license as such to the commissioner of water supply, gas and electricity, who shall furnish to each applicant blank forms of application which he shall fill out and file with the commissioner.

3. Examination. The commissioner shall make rules and regulations governing the examination of applicants and the issuance of licenses and certificates; provided that each applicant shall be given a practical examination, under the direction of the commissioner [.], *and an Examining Board which shall consist of two employees of the Electrical Bureau, and a moving picture operator who has had not less than five years' experience as such operator; the last named shall serve without compensation.*

4. *An applicant shall be at least twenty-one years of age.*

5. *Each application must be accompanied by the affidavit of a licensed operator to the effect that the applicant has served as an assistant to such licensed operator for a period of not less than six months prior to the date of the application, except any person who has operated a motion picture projection machine and its connections for not less than six months may present his own affidavit stating that he has so operated motion picture apparatus for not less than six months.*

[4.]*6.* Issue of license and certificate. If, on such examination, the applicant is found to be competent to operate motion-picture apparatus and its connections, he shall receive a license for which he has applied, within six days after his examination; which license shall continue in force for one year from the date of issue, unless sooner revoked or suspended. With every license granted there shall be issued to the person obtaining such license a certificate, made by the commissioner or such other officer as the commissioner may designate, setting forth that the person named therein is duly authorized to operate motion-picture apparatus and its connections. *And further provided that no license shall be granted to an applicant unless he shall have served as an assistant to a licensed operator for a period of not less than six months prior to the date of application, or shall have operated a motion-picture projection machine and its connections for not less than six months.*

[5.]*7.* Posting certificate. The certificate shall be displayed in a conspicuous place in the room in which the licensee operates a motion picture apparatus and its connection.

[6.]*8.* Discipline. The license and certificate may be revoked or suspended at any time by the Commissioner, in his discretion, for cause.

[7.]*9.* Renewal of license. Every license, unless revoked or suspended, as herein provided, may, at the end of the year from the date of issue thereof, be renewed by the Commissioner in his discretion, upon application and with or without further examination as he may direct, but every application for renewal of license must be made within the thirty days previous to the expiration of such license.

[8]*10.* Unlicensed operators. No person, not licensed as provided in this section, shall be employed to operate or be permitted to operate any motion-picture *projection* apparatus, or any connections thereof, [in any motion-picture theatre, open-air motion-picture theatre or other place where motion-pictures are exhibited, to which the public is admitted, with or without charge for admission.] *except as set forth in §42, article 2, chapter 3, of this ordinance.*

11. *Issuance of permits to assistants. Any person over* 18 *years of age desiring to act as assistant to a licensed*

(Continued on page 2341)

Equipment Operating Projection Questions Answered

Started by N. A. M. L. Members

THE communication printed below should be read by every projectionist—and operator. To those readers who are members of the N. A. M. L. will come a thought that at last some one is working with us toward the same end.

But now is not the time to slacken our work. Be more careful and watchful than ever, for by so doing you will be upholding all the more thoroughly the pledge of membership. See that every film returning to the exchange is in as good condition as you can make it, with mis-frames removed and punch holes eliminated insofar as it is possible. And above all else be sure that N. A. M. L. stickers are placed on every film which has been examined. If your supply has given out write in for more, as our stock is now sufficient to take care of all requests.

When the mutilation of film has been stopped, we want to get our share of the credit, and this can be done only if every one works for the League at this particular time:

MOTION PICTURE NEWS,
New York City,
Gentlemen:

"THE Famous Players-Lasky Corporation is determined to put a stop to the practice, prevalent among a large number of operators, of deliberately mutilating film, particularly the punching of holes in the celluloid for cues. Letters of complaint from exhibitors are received almost daily at the home office of the company, the following from George A. Haley, of the Dudley Theatre, Roxbury, Mass., being cited as an example:

"I wonder whether you people can or will do anything toward correcting the abuse of having operators punch film full of holes at the end of reels. Most of my Paramount stuff is only thirty days old, and yet it is too often full of holes that make it look like commercial stuff. I know my operator does not punch holes, but uses stickers, which are not nearly so offensive. The sudden appearance of a succession of holes is something shocking to eye and nerve."

The matter has been taken up vigorously by Al Lichtman, General Manager of Distribution of the Famous Players-Lasky Corporation, who has instructed all the company's exchanges to take immediate steps to stamp out the practice. In his letter to the Branch Managers, Mr. Lichtman says: "I trust you will get after the theatres who are abusing our property and do everything possible to stamp out this unjustifiable practice. Theatres in your territory should be asked to co-operate with you and the film room examiner should be notified thereafter to note on their reports to the managers any cue punchings they find. The report can then be sent to the booker for the theatre last playing the picture and the responsibility thus placed."

Mr. Lichtman suggests that the other companies engaged in film distribution take similar procedure. "After a print has been in some of our exchange territory thirty days," he says, "the last scene of each reel looks like a Swiss cheese. This is all wrong. All the operator needs for a cue, if he is too stupid or careless to watch the cue sheet is stickers. There is no excuse or necessity for punching holes, and exhibitors should be charged with all the film they ruin. If the leading distributors get busy now, we can eliminate the evil in a very short time."

New Catalog

SHARLOW BROTHERS, 440 West 42nd Street, New York City, have issued a new catalog showing their new line of reels, film cans, shipping cases, rewinders and tables. Practically every device needed in film laboratory and exchange is included in their stock.

Trouble with Lantern Slides

"J. B." of Quebec says:

"I would like you to give me some advice about the following: I have been lately interested in lantern slide making, and I have met with some trouble which has stuck me.

"I have an Ansco camera 3¼ x 4¼ (size of picture), the lens is a Modico Anagtismat equipped with a capax shutter. I have a model the size of which ranges from 6 inches by 8 inches up to 22 inches by 30 inches. I mean by model, the article I want to photograph, like 'Goodnight,' etc., painted in black, dull black on white paper.

"Now the results I get with this is that the white is gray, not clear glass, as we have from the exchange, and the black is not dense enough.

"I have tried different kinds of developers, also many kinds of plates including process, lantern slide, Royal, Seed's, Illford, etc., and still I can't have a slide like we have from the exchange to advertise their features, i. e., a very dense black and very clear white.

"Don't you think that this trouble may be on account of the lens, which is just a regular lens to take snapshots on the street, etc.? I am inclined to believe that I must have a copying lens to do this kind of photography.

"I might also add that I have put in the plate holder of the camera a lantern slide plate so that I get a positive direct, i. e., don't have to make a negative to obtain a finished slide. With this I have a better result; the white is better and also the black, but is not good enough."

This letter was shown to Mr. Crabtree of the Eastman Kodak Company, an authority on slide making, and his reply follows:

"The trouble is not in the lens but in the method of working. Precisely where you fall down it is not possible to say from the information given—possibly it is because your copy is not sufficiently illuminated.

"The copy should be on white card, printed in black printers' ink or India ink. This should be well illuminated by daylight or preferably by two arc lights or nitrogen tungsten lamps fitted with suitable reflectors, one on each side of the copy. A process plate should be used and this should be developed with a contrast developer such as the following:

A.	Sodium Bisulphite	25 grams	1 oz.
	Hydroquinone	25 grams	1 oz.
	Potassium Bromide	25 grams	1 oz.
	Water to	1 liter	32 oz.
B.	Caustic Soda	50 grams	2 oz.
	Water to	1 liter	32 oz.

Use equal parts of A. and B.

Develop for three to four minutes at a temperature not above 65 degrees Fahrenheit, rince well and fix in an acid fixing bath.

For printing use a contrasty lantern plate such as the Standard slow lantern plate and develop for two or three minutes in the developer recommended with the plates."

Picture Not Clear and Title Streaked

C. A. HONNOLD, Royal Theatre, Le Mars, Iowa, writes: "We have been having a little trouble lately with our pictures not being clear and titles streaking.

No. 1. We have Powers 6-A machines (2 of them), have a generator in basement that changes the a. c. to d. c., use solid ½-inch carbon below and ⅝-inch cored carbon above.

We have tried adjusting the shutter but it will not clear up the trouble entirely. Seems to work loose, as the first reel after adjusting will be good then it will go to streaking again.

2. Would you recommend putting on Extra-Light shutters. I notice that the new Simplex machines are equipped with them.

The company will send them on seven days' trial which seems fair enough.

3. The way our system of light is now—when one light on one machine is turned on it kills the light on the other. How could this be remedied,

4. Do you think a Transverter or Compensarc would be better, so that we could use the a. c. as it comes from the power plant?

5. When light is first turned on should it be frozen or just touch the carbons enough to get the required spark for light?

Reply. 1. For troubles such as yours, the Powers Company suggests obtaining a shutter blade with the main blade a trifle wider than the one you are now using. It might also be that the smaller gears Nos. 635, 677, 678 and 680 are worn so as to cause back-lash. Replacing the worn gears will probably remedy your trouble.

2. The use of the Extra-lite shutter is not to be recommended for every installation. Perhaps you are getting a picture brilliant enough as it is, in which case an Extra-lite shutter would certainly not help matters. But if your screen illumination is weaker than you would like to see it, then take advantage of the Simplex offer. Within a short time there will appear in the Projection Department an authoritative account of the Extra-lite shutter with facts that will prove instructive to the operator.

3. You did not give the name of your motor-generator set. Some sets have been designed to permit the simultaneous burning (for a short time) of both arcs, accomplished by the insertion of a steadying resistance. Evidently you have a one lamp outfit in which event nothing can be done.

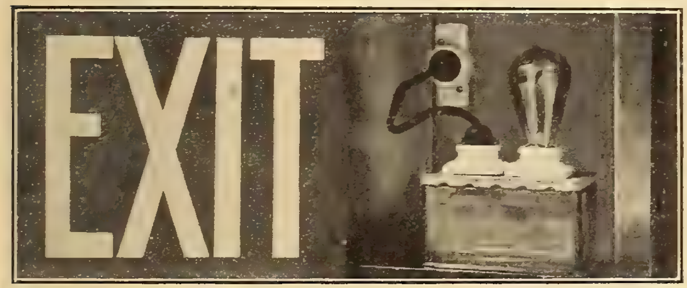
4. Stick to d. c. You aree obtaining as efficient conversion as is usually possible. Moreover, a Transverter is a motor generator set similar to the one you already have, with the addition of special features in design to make it more suitable for motion picture work.

5. You gain nothing by freezing your carbons. Merely bring them together for an instant, then after the arc is struck draw them apart the proper distance. When you freeze your carbons you are producing a short circuit across your generators through the carbon resistance of course. Generators for motion picture work are designed to withstand this momentary short circuit, however, so that fuses or circuit breakers are not affected.

An Electric Disinfectant

An electrical device for disinfecting, purifying and deodorizing the atmosphere of motion picture theatres has lately made its appearance on the market. Up to this time the Projection Department has not been able to secure a sample for testing, hence only the manufacturer's claims may be stated here.

The device is known as the "Perdis Perfumigator." It consists of a jar of "Perdis" liquid and a cover for the jar, to which are attached the electrodes and also two receptacles, one of the latter being used for the plug connection and the other for the lamp connected in series with the electrodes.



It can be used on either a. c. or d. c. The cost of operation and maintenance is claimed to be slight, a jar of the electrolyte lasting a week.

When the jar is filled and the current turned on, the electrolyte is broken up into hydrogen and oxygen gases which in penetrating the farthest corners of the room neutralize and destroy offensive odors, leaving the air purified and sweetened.

The illustration shows how the Perdis Perfumigator may be installed inside the exit signs of theatres.

Lewis M. Swaab of Philadelphia is sole agent for this apparatus and inquiries should be addressed to him.

SWAAB'S SUPERLITE SCREEN

Is a perfect Silver Screen and will not oxidize; remains bright and Silvery and can be cleaned easily and quickly. Swaab's Superlite Silver Screen now in use in the Stanley and other large representative theatres in this and other cities. Price is 75¢ per square foot. An additional charge is made for the Special Stretcher Frame, according to size, the average extra cost is $30.00. You are not obliged to buy the frame.

NEW SPEER CARBONS

now ready and far superior in quality and screen results to any carbons thus far produced.

SWAAB'S MOTORS

for Power 6A and 6B are pleasing their users—not a single one has fallen down or been returned. They are sold for $37.50 and $40.00 respectively and are complete absolutely. Dealers do not recommend our Motor Equipments because they cannot make anything on them. We have priced them so that the Exhibitor gets the best price regardless of the Dealer. WE ARE EXCLUSIVE DISTRIBUTORS OF THE *SIMPLEX* MACHINE. We repair all makes of machines and sell all supplies. Your old machines taken in trade for *SIMPLEX*.

LEWIS M. SWAAB
1327 Vine Street, Philadelphia, Pa.

The IMSCO Book is coming

and when it is ready
we want to send it to you, FREE.
It is a money-saver
because it tells
how IMSCO
can supply all your needs
so promptly
at such low prices
in such high quality
and so very satisfactorily
that you'll be glad
to let IMSCO serve you.

DON'T WAIT

but drop us a card right-away. Simply say that you want the IMSCO Book. Then it will come a'flying, just as soon as the ink is dry.

INDEPENDENT MOVIE SUPPLY CO.
729 Seventh Avenue New York

Synchronizing Music and Pictures

RICHARD P. YOUNG, Director of Productions for the Pathescope Cie, Cincinnati, Ohio, has submitted a rough idea on which he is now working and by which he hopes to bring about the successful synchronizing of musical score and motion picture. His letter reads:

"This is the idea in brief: It is a phonograph having two arms, two disks and one sound box, the two disks being necessary in order to play continuously. When the end of a record is reached another is ready and no break takes place, the change-over being done automatically.

"As to speed control, the machine would be run by an electric motor with a speed control device on it. A record would be kept of the number of feet of film, and then by a table inclosed with the film the operator would know at just what speed to set the motor. It would be necessary also to have a meter to register footage, this meter of course to be placed on the projector. Another meter on the phonograph would correspond to the one on the projector, and by means of the two indicators the correct relation between film and music could be maintained.

"The shorter a film would get the faster the record would be run, as the law of averages will generally hold good.

"I would like to have any suggestions either by you or by your readers. At present I cannot give the matter all of my attention, as I have to do some producing for the local Pathescope Company, but I can spare the time to answer inquiries.

"Thanking you for the interest taken in this and wishing your department continued success, I am,

"Yours respectfully,
"Richard P. Young,
"2532 Alms Place, Cincinnati, Ohio."

Comment: The weakest part of Mr. Young's idea lies in the lack of mechanical connection between film and phonograph record. During the life of a film many sections are cut out from one cause or another. A thousand-foot film may, after a 30 to 60 day travel be reduced to nine hundred feet. In Mr. Young's scheme he has made no allowance for this state of affairs. With his device the operator would be called on to lift the needle of the sound arm and skip a certain number of grooves to again synchronize the action of the film and the utterances of the players. The one thing which would condemn a synchronizing device would be to have one or more of the players continue talking after the scene has been completed, and while a title was being shown, thus making a comedy, perhaps, out of a serious situation.

If any of the readers of the Projection Department have ideas of their own along these lines they should communicate them to Mr. Young, either direct or through these columns. The editor will gladly publish any communications which may be submitted. A general discussion of that kind will be of immense help to any others who may also be working an synchronizing schemes. Some day one will be evolved, and the fortunate inventor will be overwhelmed with offers to market it. This field offers an excellent opportunity to projectionists who like to experiment in mechanics and electricity.

As Conditions Are Sometimes Found in Iowa

ROBERT F. SMITH, Hospers, Iowa, N. A. M. L. No. 893, writes:

"Will you please forward to me a new batch of stickers for film inspection? I have used up my last batch and want to continue using them. Evidently they are giving satisfaction, at least to the exchange, for the girl inspectors down there send me the worst prints to be repaired so they can have more time to loaf and chew gum. I always repair prints and put them in first-class condition, but the exchange doesn't cooperate and help a fellow out. Some of the prints I have received were not fit to run through a projector in the condition in which I received them. I have protested to the exchange rather strongly upon several occasions and I notice the girls don't put inspectors' slips in the reels any more.

WHITE A.C. SPECIAL

MOTION PICTURE CARBONS

For Alternating Current Projection

Projectionists using alternating current projection realize the superior quality of White A. C. Special Carbons after a short trial. Hundreds are now convinced that these carbons lead in this field and would not attempt to use the old style. White A. C. Specials have all the good qualities of a perfect carbon and give a light that is hard to beat.

The silent operation, the intense white light and the flickerless screen illumination possible with the use of these carbons have made them the standard of the alternating current field.

COLUMBIA SILVERTIP COMBINATION

For Perfect Direct Current Projection

THE COLUMBIA UPPER AND THE METAL COVERED SILVERTIP LOWER MAKE THE IDEAL COMBINATION FOR HIGH CLASS DIRECT CURRENT PROJECTION.

WRITE FOR CIRCULARS

NATIONAL CARBON COMPANY, INC., Cleveland, Ohio

In this section the punch hole epidemic is on the wane, but I have discovered one of its sources. I visited an operating room in a nearby town recently and of all the places in the world to expect to put on a decent picture that place was the limit. Reels, film scraps (about 15 feet of film was lying on the floor, supposedly used up in cutting out misframes, but why do they need to cut out six inches on each side of the misframe?), pieces of carbons, tools, mud, and all conceivable scrap materials cluttered the floor. The operator was not in (it being the afternoon), but a repair (?) man was fixing up the equipment. I listened to him for a few minutes and then decided that if he was a repair man I must be an expert. He was cleaning up the booth a little, but he advocated smoking in the booth, and seemed to care about as much whether or not he put on a good picture as a two-year-old baby. The regular operator had left, leaving a reel half run through the machine, and others half wound and tangled up all over the floor. If I had to run in conditions like that I'd quit (if I couldn't fix 'em up). I never thought conditions could be as bad until I looked in that room. The man in that booth wouldn't even sweep out his own booth and if the regular sweeper didn't, he wouldn't. I believe every operator should take care of his own booth and put it in first class order.

Please forward the stickers as soon as possible; I have been out for about a month. I wrote for some a few weeks ago but haven't received them as yet."

Reply:

The labels have gone forward and you should get them in due time. When you write again we will send you a larger supply. as a new stock has just been received.

If you happen to know the operator's name in the theatre you have described, send it in to N. A. M. L. headquarters and we will try to get him to join the League. As a member he will have something to work for besides his weekly envelope, and while we don't pose as reformers we may be able to show him "the better way." Your name won't be used unless you wish it.

Mr. Smith's letter shows that he has ideas of his own as to how a projection room should be operated and maintained. If he would only put those ideas down on paper the editor would gladly publish it, and readers would certainly read it.

Operating Ordinance

(Continued from page 2337)

motion-picture operator, shall register his name, age, address and place of employment as such assistant, on a form furnished for the purpose by the commissioner, the commissioner may issue a permit allowing such a person to assist a licensed operator in a booth or enclosure, but such person shall not himself operate a moving-picture projection machine and its connections, except under the personal supervision of a licensed operator. The permit shall be for the term of one year from the date of issue thereof, but may be renewed yearly by the commissioner, unless sooner revoked or suspended.

§44. Violations.

Any person who shall violate, or refuse or neglect to comply with any provision of this article, shall, upon conviction thereof, be punished by a fine of not more than $100 or by imprisonment not exceeding 30 days, or by both such fine and imprisonment; and any such person shall, also, for each offence, be subject to the payment of a penalty in the sum of $50, to be recovered in a civil action.

Sec. 2. This ordinance shall take effect immediately.

Note—New matter in *italics;* old matter, in brackets [ ], to be omitted.

* * * *

The only further suggestion which might be made again at this time is that about which we have harped on so long, namely the classification of the operating fraternity according to their ability and knowledge. It should be done and we hope that it will be done by the organizations of the men and not as we have seen it carried through—by local or state statutes.

E. K. Gillett.

USED WHEREVER AUTOMATICKET SYSTEM TICKETS ARE SOLD

The "Superiority Points"
of the
New, Perfected
AUTOMATICKET REGISTER
are so numerous we can't list them all here. It's the combined product of the greatest mechanical engineering skill plus our more than 10 years' specialized experience as the ONLY firm catering to amusement enterprises in the way of ticket handling systems.

Send for Advance Folder, explaining why the new model has 60% fewer parts and is away ahead of anything else in its field.

WRITE US FOR OUR TICKET VALUES

See that the name "AUTOMATICKET" (registered trade mark) is plainly marked on machine.

AUTOMATIC TICKET SELLING & CASH REGISTER Co
1733 BROADWAY
NEW YORK
FACTORY:
235 WEST 55th STREET

Used Wherever Tickets are Sold

The Essential Requirements
for
Improved Projection
are
SPEER CARBONS

SPEER Alterno Combinations
for A.C. Work
and
SPEER Hold-Ark Combinations
for D.C. Work
Produce Incomparable Results

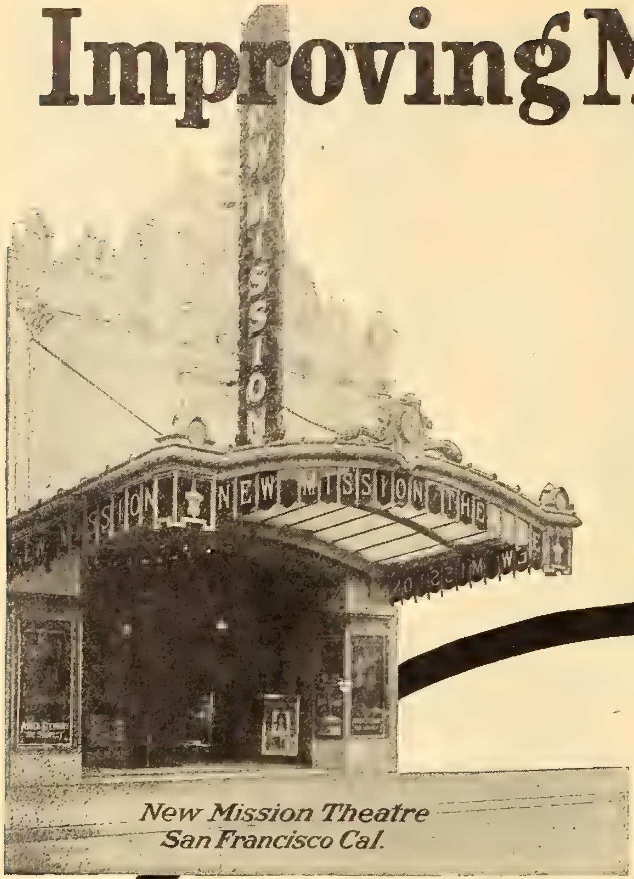
Write today for descriptive folders. Read the unbiased opinions of operators

Place an order *now* with your Supply House

"The Carbons with a Guarantee"

Manufactured by
SPEER CARBON COMPANY
ST. MARYS, PA.

Improving Motion Pictures



New Mission Theatre
San Francisco Cal.

How Westinghouse Helps the Theatre Owner

WESTINGHOUSE ELECTRIC

Our last advertisement told how Westinghouse is enabling the producer to secure perfect studio illumination—contributing much toward a high standard of picture production and toward making American Made pictures the best.

A Good Picture Deserves Good Projection

Poor projection prevents appreciation of good picture qualities. Under such conditions all efforts for perfection in producing will have been in vain.

Westinghouse Motion Picture Equipments aid projectionists in bringing out every artistic achievement that is embodied in the film for the patron's entertainment. They *insure* that fundamental requirement of good projection—a steady and brilliant light—and, consequently, pictures that are always steady and clearly defined.

Westinghouse Motion Picture Equipments are very simple in operation. No tinkering is necessary, no electrical adjusting is necessary, nor is any great electrical knowledge necessary to keep them operating. Once started, they may be forgotten—the bright, steady light tells the projectionist that his Westinghouse set is operating satisfactorily and he is free to concentrate on many other duties that require his undivided attention.

Write for folder number 4343.

Westinghouse Electric & Mfg. Co.
East Pittsburgh, Pa.

Westinghouse

Camera Laboratory

Picture Making

Studio Technique

How to Prepare Photographic Solutions

By J. I. Crabtree

(Continued from last week)

Many metallic compounds such as salts of copper and tin, metallic sulphides, etc., exert a powerful fogging action even when present only in minute quantities, and should be avoided. The following table indicates the nature of and effect of the more common impurities present in the chemicals used for developing and fixing baths:

Chemical	Chief Impurity	Effect of Impurities
Pyro, hydroquinone, etc.	Oxidation products and adulterants	Chemical fog Adulterants weaken the effect of the developer
Sodium sulphite	Sodium sulphate	Keeping properties of the developer are impaired
Sodium bisulphite	Iron and sodium sulphate	Iron gives a dirty red solution with pyro
Caustic soda	Sodium carbonate	Decreases the accelerating power
Hypo	Sodium sulphite	Diminishes the fixing power
Alum	Sodium sulphate and ammonium sulphate	Diminishes the hardening action
Chrome alum	Ammonium sulphate and Sulphuric acid	Excess of acid tends to cause sulphurization of the fixing bath
Acetic acid	Water	Deficiency of acid causes milkiness of the acid fixing bath due to the precipitation of aluminum sulphite.

(b) For impurities introduced during storage see "Storage of Chemicals."

(c) If during mixing the mater contains dissolved air and the developing agent is dissolved before the sulphite, it becomes oxidized and the oxidation product formed causes fog. (See "Mixing of Developers," "Storage of Solutions" and article on "Chemical Fog.")

STORAGE OF CHEMICALS

Chemicals should be stored in well corked or well stoppered jars in a cool dry place because most chemicals are affected by air which contains oxygen, carbon dioxide gas, and moisture.

(a) Oxygen readily attacks such substances as sodium sulphite, especially in the presence of moisture, converting it into sodium sulphate, which is useless as a preservative. With crystallized sodium sulphite the sodium sulphate forms on the outside of the crystals as a powder; which may be washed off and the crystals dried. It is less easy to detect sodium sulphate in desiccated sulphite except by chemical tests.

Other substances which combine with oxygen and are therefore said to be oxidized are sodium bisulphite and potassium metabisulphite and all developing agents such as pyro, hydroquinone, etc., which turn more or less brown, the extent of the color roughly indicating the degree of oxidation.

(b) Carbon dioxide gas combines with substances like caustic soda and caustic potash, converting them into the corresponding carbonated alkalis which are less reactive. If caustic soda is kept in a stoppered bottle the stopper usually becomes cemented fast by the sodium carbonate formed, so that it should be kept in a waxed corked bottle. Owing to the solvent action of the caustic alkalis on glass the inside of the glass bottle containing caustic or strongly carbonated solutions becomes frosted, though the amount of glass thus dissolved away will usually do no harm.

(c) Certain chemicals have a strong attraction or affinity for the moisture present in the atmosphere and gradually dissolve in the water thus absorbed forming a solution. This phenomenon is termed "deliquescence" and the chemicals are said to "deliquesce." Familiar examples are ammonium thiocyanate, potassium carbonate, caustic soda, caustic potash, sodium sulphide, uranium nitrate, sodium bichromate, etc., which should be stored in corked bottles and the neck dipped in melted paraffin wax.

As mentioned above, it is difficult to prepare a solution of definite percentage strength from a chemical which has deliquesced, though it is usually sufficient to drain off the crystals, or to use a hydrometer, referring to a table giving the hydrometer readings in terms of percentage strength.

(d) While some chemicals absorb moisture as above, others give up their water of crystallization to the atmosphere and therefore lose their crystalline shape and fall to a powder and are then said to "effloresce," the phenomenon being termed "efflorescence." Some crystals do not contain any water and therefore cannot deliquesce.

A very dry atmosphere is suitable therefore for storing deliquescent salts but not for efflorescent salts. The only way to store chemicals is to isolate them from the air by suitably sealing.

HOW TO STORE SOLUTIONS

Stock solutions and developers should be stored in either large glass bottles, earthenware crocks, wooden vats, or tanks of resistive material, and so arranged that the liquid may be drawn off at the side and near the bottom.

Large glass bottles and crocks should be fitted with a right angled glass or lead tube passing through a rubber stopper wired to the bottle, the tube being opened and closed by means of a pinch cock clamping a short length of rubber tubing.

In case a solution such as pyro has to be stored for a long time and withdrawn at intervals, an absorption bottle containing alkaline pyro may be fitted at the intake, which absorbs oxygen from the air as it enters the bottle after withdrawing part of the solution.

It is often recommended to pour a layer of refined mineral oil on the surface of a solution so as to protect it from the air, though this is very messy when the bottle has to be refilled.

A battery of stock solution bottles is shown in Fig. 3, the bottles being arranged on lead covered shelves under which a large trough is placed, or, the floor may be so arranged as to form a sink so that in case of accidental breakage no serious damage is done. This precaution is of special importance in the case of hypo solutions which might otherwise flood an entire building and inoculate the various rooms with hypo dust causing an epidemic of spots.

The End.

An Improvement in Eastman Film

THE two illustrations tell more forcibly than words the value of footage numbered negatives as now produced by the Eastman Kodak Company. Hereafter all negative stock perforated by the Company will be furnished without extra cost with consecutive edge numbers, one foot apart, which will appear upon development on the opposite side from the usual words "Eastman Kodak."

The change necessary in the printing machine is slight. It consists merely of a small slit, cut 5/64 of an inch wide on the left side of the aperture plate. Through this narrow slit the measuring numbers can be printed and made to appear on the edge of the finished positive. The figures will run from zero to 99999 before being duplicated. The advantage of this system of consecutively registering the footage of the negative and positive is in its application to its final cutting and assembling of the successive scenes which portray or carry out the action of the story, and in addition will be invaluable when selecting scenes for duplicate prints or re-orders for making repairs.

Previously, the method of locating the portion or portions of each negative scene to be used for final printing, has been to compare the negative with such marks or checks as have been

AN ANNOUNCEMENT

Our activities for the past year have been nearly 100 per cent. devoted to war production of vital importance to the government, compelling us to discontinue regular manufacture in practically all of our lines.

The cessation of hostilities has now enabled us to begin the readjustment to a peace production basis. While this adjustment must be gradual, we are pressing it with all possible speed in order to satisfy the requirements of our normal trade at an early date.

We appreciate the patience and understanding with which our patrons have reacted to the situation and trust they may continue to exercise such consideration until our manufacturing facilities are once more on a pre-war footing.

Bausch & Lomb Optical Co.
569 ST. PAUL STREET ROCHESTER, N.Y.
New York Washington Chicago San Francisco

Leading American Makers of Microscopes, Projection Apparatus (Balopticons), Photographic Lenses, Ophthalmic Lenses and Instruments, Range Finders and Gun Sights for Army and Navy, Searchlight Reflectors, Binoculars and Other High-Grade Optical Products

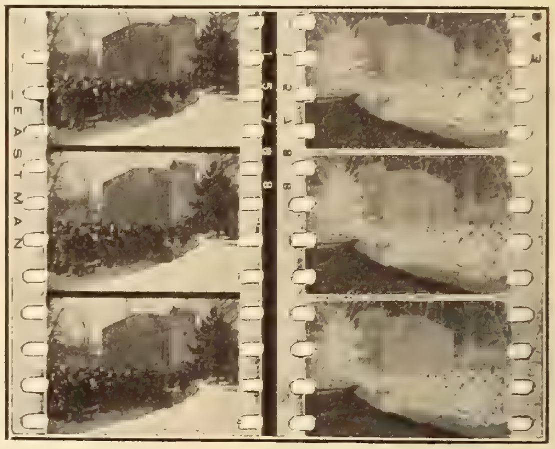
EASTMAN FILM

first made motion pictures practical—to-day it plays its full part in making the best pictures possible.

Identifiable by the words "Eastman" and "Kodak" in the film margin

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

placed on the positive after decision on the action and footage to be used has been determined by projection. This method, aside from being slow and tedious, particularly in the cutting and assembling in large productions, also entails frequent and often serious damage to the negative, due to the image becoming scratched or otherwise marred as the result of constant handling when comparing the negative with the positive.



The advantages of Eastman edge numbered perforated negative motion picture film are many. Cutting and assembling will be materially cheapened and simplified. The possibility of selecting the wrong scene will be done away with, particularly if the selection has to be made from among several re-takes. For example: scene No. 15 begins with footage 11707 and runs 42 feet to 11749. If retakes are made on the same roll, the numbers will be higher or possibly running into a new roll having entirely different numbers, as, for instance, 42 feet from 4961 to 5003.

When it has been decided to use a particular scene and the first print has been made, it is then only necessary to re-wind the negative of that scene to find the footage numbers which have been marked or checked on the positive of that scene as described above, and thus quickly arrive within the space of one foot of the point at which it has been decided to cut the action. In other words, it is simply a case of following the figures, even though the action carries through several rolls, each bearing entirely different figures.

Lantern Slide Crayons

FOR those projectionists who once in a while would like to make up lantern slides in a hurry, the Projection Department recommends the Slide Pencils manufactured by the Rialto Theatre Supply Co. of Minneapolis and sold at 25 cents each. These pencils write on glass as easily as a pencil on paper. They come in several colors so that with a little practice excellent effects may be secured on the slide.

Two Arcs—One Economizer

H. B. McFarling, Morehouse, Mo., asks:

Please inform me whether I can light up a second machine on my Edison Economizer, and have light burning ready to start next reel. I have two machines, but only one Economizer. I use 110 V. 60 cycles A. C.

Reply: Practically, it cannot be done. If you attempted to do it, the increased current due to the second arc would pull down your voltage to a point where it became insufficient to support the arc. Theoretically, it can be done by having all parts of the system in nice adjustment, but you know, yourself, how difficult this would be.

Your simplest solution and one that you should use is to get another economizer of an up-to-date type. At present you have nothing in reserve in case something happened to your "Edison."

National Anti-Misframe League
Pledge

As a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Roll of Honor

L. L. Aufdenkamp	Downey, Calif.
Bowman Pedigo	Louisville, Ky.
Rose O'Neil	Canton, Ill.
Donald R. Stevens	St. Catherine, Ontario, Canada
T. W. Parker	Chicago, Ill.
Thos. Heltne	De Kalb, Ill.
G. D. Smith	Haskell, Okla.
P. E. Thomas	Creston, Iowa
Toy White	Ada, Okla.
Harry Martin	Ada, Okla.
Harry Eilber	Corunna, Mich.
Arthur Worden	Herkimer, N. Y.
Walter D. Ruth	Londonville, Ohio
Bagdell Edwards	Stephenville, Texas
Claude H. Keith	Texarkana, Texas
Lloyd Petty	Burlington, N. C.
Roy G. Nunley	Portsmouth, Ohio
Harry D. Robertson	Fayetteville, Tenn.
Theron Mozingo	Darlington, S. C.
Ryan Byrd	Darlington, S. C.
Chester E. Plant	New Castle, Pa.
Lon G. Turner	Graham, N. C.

Members Previously Recorded	976
Members Recorded this Week	22
Total Membership to Date	998

Notice! Anti-Misframe League Members

Membership cards are now ready and are being sent out as fast as possible. There are a number of operators, however, who have neglected to send in the desired information. If you will fill out the blank and mail to this office, button and membership card will be forwarded.

Blank for New League Members

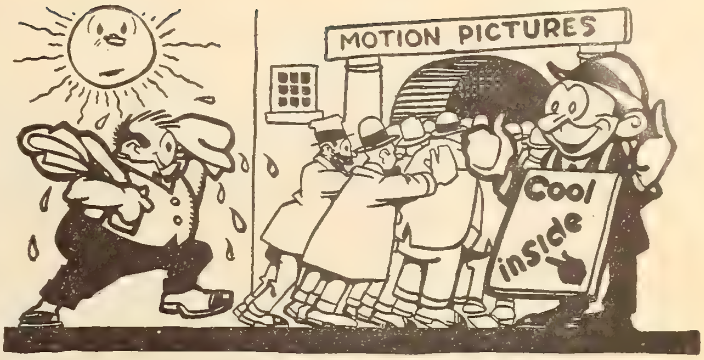
Member's name..

Home address..

Name of theatre where employed..

Address of theatre and name of manager..

This notice does not apply to those who have already sent in this information, but it is for those who have neglected doing so, many having merely given their names and name of city, without any street address, making it impossible for the post office to deliver the letters addressed to them.



Good Business in Hot Weather —

You can do it—*easily*

Make your house refreshingly cool and breezy during the hot summer months—a pleasant refuge from the heat.

The Typhoon Cooling System will do it for you—just as for hundreds of other theatre managers.

The extra admissions will pay for your Typhoons long before summer is over.

You'll find the Typhoon Booklet interesting. Write for it NOW.

TYPHOON FAN COMPANY
Box 112, 281 Lexington Ave., New York

EVANS' experience, responsibility and acknowledged superiority, point the way to better DEVELOPING and PRINTING of your film.

Can you accept less than the best in the face of to-day's competition?

EVANS FILM MFG. CO.
416-24 West 216th St. New York City
Telephone St. Nicholas 3443-3444

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MADE IN AMERICA
FILM RAW STOCK

"THE ROOT OF THE MOVIES"

If it is high grade sensitive films for motion pictures you want, we have it and are now ready to serve you.

BAY STATE FILM SALES CO., INC.
220 West 42nd Street NEW YORK CITY, N. Y.

A. G. STEEN, Special Representative

Cue Sheets Latest Hits | Music | Musical Equipment

What a Progressive Musician Has to Say

THE editor of these columns is in receipt of a very interesting letter from Miss Alice Smythe Jay, a musician of repute and progressive ideas. The letter, which follows in its entirety, points out some of the many difficulties arising through the ignorance of some of our still-existing "nickle exhibitors."

Editor,
Music Department,
MOTION PICTURE NEWS.
Dear Sir:

Your article "How To Play For Western Dramas On the Screen" attracted my attention and is especially interesting for two reasons. First—It is to be appreciated that we are waking up to the fact that synchronizing music to a picture means all that the word implies, to make to agree in Time, Tempo and Character, be it a Furioso or Andante, but in all fairness I ask you, "How can we determine these points with Managers as well as Orchestra Leaders, Organists and Pianists who cannot agree on the character displayed on the screen.

"My experience during the last few months has disclosed the fact that many Managers in the smaller theaters and some large ones fail to appreciate the great necessity of fitting music to the picture and call for "Shimmie With Me" or some popular melody when a sad scene is depicted on the screen, and when told that it does not suit the scene, reply, "Oh, the people like popular stuff." True, because they do not hear anything else. Many of the theatres remind me of pioneer days of music with pictures. Musicians will see only rag time music to an Oriental Palatial scene, where classic music of Oriental character should be used and blended to the next scene. Can this be accomplished by changing in the middle of a scene?

"I am anxious to know what makes a perfect synchronization of music and the picture, change of tempo and music at any old place, or at a stated point? I can't advise popular melodies unless the words of the song fit the scene any more than I can advise Carmen in a comedy scene. Words detract from scenes unless fitted to the scene appearing on the screen. I believe that day will come when music will fit each and every picture the same as opera music to a libretto. How can we assist the smaller theatre to a better grade of music, where the majority of the audience is composed of children ranging from six to fifteen? These children must be amused. Why not give them the better grades of pictures and music? Mr. Manager, it is up to you."

Very sincerely yours,

ALICE SMYTHE JAY.

To enlighten readers and Miss Jay on some of the subjects mentioned in the above letter, the editor will carefully analyze above and handle some of these problems in detail.

Miss Jay is anxious to know how it can be possible to make a Furioso or Andante agree in Time, Tempo and Character, and how these points can be determined with managers as well as orchestra leaders who cannot agree on the character displayed on the screen. The answer to the above is very simple. In my estimation, somebody should have the sole authority in deciding such facts. It must either be the musician or manager. In a case where the manager is not progressive enough to understand the real facts, he will of course insist on imposing his incorrect ideas on the musician. In such an instance, there is only one way out of this difficulty. The musician must be aggressive and must be able to substantially defend his points with logical proofs and common sense. However, sometimes even such action can not convince the doubting exhibitor. Then I can only suggest that the exhibitor be given his own way, and it will only take a very short time to gradually convince such exhibitor that he is travelling on the wrong path.

I admit that it is very hard to convince certain people of certain things, but at the same time musicians must realize that not only in this line, but in everything else, enforcement of progressive ideas is not an easy task. It was only recently that the editor experienced such difficulties, where an exhibitor claimed that the scene portrayed required a slow number, and the idea of the editor was an allegro. After considerably lengthy disputes, the editor with all his arguments at his disposition was not able to convince the exhibitor that he was wrong. He finally had to give in, and the result was that the audience was the deciding factor in this matter, proving to this exhibitor that his ideas, although he has the right of enforcing them through the power of authority, were not the right ones.

I firmly agree with Miss Jay in her remarks regarding the elevation of children to an appreciation of better music with pictures. It is up to the exhibitor firstly, and the musician secondly, to create the proper environment and love of good music for our coming generations.—THE EDITOR.

Review of Latest Musical Compositions

1—"Then You'll Know You're Home"—An unusual one step by Jesse Winne. The New York dancers are going wild over this one-step. Although this number is only a few weeks old, it has already attracted such notice that we predict for it the great popularity of any dance number we have ever heard. It's full of pep, and just makes 'em dance. (Chappell & Co., 41 E. 34th St.)

2—"Carry Me Back to Old Virginny Waltz," by J. H. Rayder. The song by the same name is one of the most popular Home Songs of the century and is the most melodious. The waltz is adapted from the same melody. (Oliver Ditson Co., 178 Tremont St., Boston.)

3—"Rainy Day Blues"—Arranged by Dave Kaplan. Accepted as the big dance hit, and featured by every society leader in the country who caters to the "quality" social events. This dance hit has swept the country. The orchestration is a wonderful piece of work with all those little frills which make a dance number doubly effective with dancers. (Richmond, 149 W. 45th St., N. Y.)

4—"Chong" (He came from Hongkong)—The greatest Chinese-American hit. Fox trot by Harold Weeks (Feist, 237 W. 40th St., N. Y.)

5—"How Are You Going to Wet Your Whistle" (When the whole darn world goes dry?) Some question and some number. Fox trot, by Percy Wenrich, (Feist edition.)

6—"Anything Is Nice" (That Comes from Dixieland.) The newest rag song hit—successor to "Peaches" and "Dixieland in France." Fox trot by Clarke, Meyer and Ager. (Feist edition.)

7—"Lanette." The big waltz hit by H. Benne Henton. The remarkable popularity achieved by this waltz is not alone due to its unusually attractive strains, but also for its swingy, dancy rhythm and the very striking and novel effects for the saxophone part in both orchestra and band. Lanette is always the big feature number wherever played, and it is only natural that H. Benne Henton, the famous saxophone virtuoso, did himself proud in writing the saxophone part.. (Carl Fischer, Cooper Sq., N. Y.)

8—"Frenchy Koo" is the successor to "Ballin' the Jack." It is written by Baskette and Maceo Pinkard, writer of those hits you'll never forget, "Real Kind Mama," "Lovesick Blues," "Draffin' Blues," etc. They claim that this is their best endeavor. Music with that "Frenchy" atmosphere will be all the vogue this season, and it is predicted that songs of this type will be "the rage" at the theatres and

(*Continued on page* 2348)

THE EXETER STREET THEATER, SITUATED IN THE EXCLUSIVE BACK BAY RESIDENTIAL DISTRICT OF BOSTON. THEY INSTALLED AN ESTEY THEATRE ORGAN TO BETTER INTERPRET THE PICTURES, INCREASED THE SEATING CAPACITY BY 1000, AND ARE SATISFYING CAPACITY CROWDS WITH THE NEW MUSIC.

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(*Continued from page* 2346)

dance halls. "A hint to the wise is sufficient." (J. W. Stern, N. Y.)

9.—"Mythical Suite"—Ruritania, the land of the swashbuckler, love and romance is cleverly represented in the Mythical Suite. There is found therein the peasant dance, love song and romance, also a characteristic allegro, and a beautiful melodious andante. (Helwin, Inc., 701 Seventh Ave., N. Y.)

10—"Venetian Barcarolle," by Ernest S. Golden. The composer in writing this beautiful and harmonious composition was inspired by Tschaikowsky's "Gondoliera." (Belwin, Inc.)

11—"Constance," by Ernest S. Golden. This is the best emanation from the pen of this famous writer of international repute. (Belwin, Inc.)

Gene Rodemich, director of the Symphony Orchestra, Fox Liberty theatre, St. Louis

By Edward L. Hyman

Manager Fox's Liberty Theatre, St. Louis

DO you know of more exacting critics than the patrons of a moving picture theatre? If you give this question a few minutes of thoughtful study you will agree with me that the movie fan is the most exacting of theatregoers.

Naturally, the first question that arises in your mind is "WHY"? My answer is a word of nine letters—education.

The fact that the movie fan has been educated to such a high degree by the first-class producers that he is not satisfied with "half-baked" productions but demands realities.

And the producers, as a consequence, are exerting every effort to make their productions of a super-high quality.

The people of St. Louis have shown their appreciativeness of the better form of presentation of the product of the movie studio, the high degree to which lighting effects are employed and lastly but not least, music.

In St. Louis there was unearthed a musical genius in the person of Gene Rodemich. Rodemich was given carte blanche to gather a symphony orchestra which would stand head and shoulders above anything else in the city, so far as a moving picture theatre was concerned.

In a few brief weeks there was assembled in the Liberty theatre a group of 25 talented musicians. A few rehearsals showed that without question that Rodemich's judgment could not be questioned.

Today, several weeks after my arrival in St. Louis, the people of the city are praising the exceptionally good work of this orchestra, which is classed with the best in the United States.

When independent newspapers of any city send members of their own reportorial staffs to "cover" a performance and that critics say things that any musician cherishes then it is an established fact that the orchestra has "made good."

In a hap-hazard way St. Louisans heard indifferent musical accompaniment to pictures. Things are different now and when in former times citizens of St. Louis who wanted to hear a Symphony concert they were compelled to wait from week to week, until they could hear the St. Louis Symphony Orchestra.

Now, in the most centrally located section of the city within 20 minutes car ride of the farthest point they are enjoying not only the highest brand of classical and syncopated music but also witnessing the best pictures that money, brains and energy can produce.

All of this in the most beautiful theatre in the city. Money was not spared to make this theatre not only the most beautiful to the eye but also the most comfortable.

The treatment accorded patrons of the Liberty theatre is all that the human mind can conceive, from the smiling cashier to the doorman "who thanks you" and to the girl usher whose sole thought and duty is to make you feel that you were entering a theatre of which you are a part owner.

And I may say, without a trace of boastfulness, that talk has reached me through many channels that this theatre has filled a much needed demand in this city. No longer is such comment heard among Liberty patrons as "The picture was very good—but the music would have been much better if it had been absent during the performance."

The Liberty theatre is literally "whipping into line" theatres who thought that to give the people what the management wanted was enough. This is so untrue that it is laughable.

Some old sage said that the people "want what they want" and time and tide, narrow mindedness and conceit will never change it.

This has been so thoroughly demonstrated in St. Louis, which has been classed as the most critical city in the country in so far as the spoken drama is concerned, that it behooves the management which strives for success to "hew to the line."

Comedy Song Dedicated to "Fatty" Arbuckle

"OH HELEN!," the comedy stuttering song, has been dedicated to "Fatty" Arbuckle by Jos. W. Stern & Company, publishers of the popular hit. The run on this song is rapidly approaching the million mark and in vaudeville and musical comedy productions comedians like Henry Lewis, Wellington Cross and others are using it with big success.

A special cover for the song has been designed, presenting Arbuckle's smiling photograph, duly autographed, and the publishers have started a big drive among their local dealers to co-operate with exhibitors of Paramount-Arbuckle pictures along the following lines:

In the windows of Woolworth stores all over the country, large electric signs carrying reproductions of the Arbuckle cover of "Oh Helen!" have been leased and special window displays have been arranged for. Sets of slides illustrating the song are being shipped to these dealers. These slides are reproductions of stills from the current Paramount-Arbuckle comedy, "Love," and carry credit lines. Arrangements have also been made by the publishers to have dealers supply exhibitors with singers.

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"THE ETERNAL MAGDALENE"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "A Dream" (Andante Pathetique), by Gaston Borch

1—"Ave Maria," by Gounod (45 seconds), until—T: A present day town.

2—"My Blushing Rose" (4/4 Serenade), by Johnson (2 minutes and 40 seconds), until—T: "Gentlemen, the spirit of this."

3—"Weird Oriental Theme," by Levy (1 minute and 30 seconds), until—T: The Magdalene.

4—Theme (1 minute and 15 seconds), until—T: "Their way was that."

5—"Credo" (4/4 Dramatic), from "St. Cecile Mass," by Gounod (2 minutes and 45 seconds), until—T: "That's all very well."

6—Continue pp (50 seconds), until—T: "Bradshaw's family."

7—"Dramatic Reproach" (Andante Expressivo), by Berge (3 minutes and 50 seconds), until—T: "Now, don't worry."

8—"Lento Allegro" (from Symphonette Suite), by Berge (3 minutes and 20 seconds), until—T: "Dradshaw about to leave."

9—"Serenade" (Dramatic), by Widor (1 minute and 30 seconds), until—T: "Later in the day."

10—"Dramatic Recitative," by Levy (2 minutes and 55 seconds), until—T: "I wouldn't take it so hard."

11—Theme (2 minutes and 50 seconds), until—T: "You are no longer."

12—"Serenade" (4/4 Andante), by Drigo (2 minutes and 25 seconds), until—S: Eternal Magdalene appears.

13—"Ave Maria" (Dramatic 4/4), by J. Ascher (5 minutes and 15 seconds), until—T: "St. Mary's Foundling Home."

14—Theme (2 minutes and 55 seconds), until—T: "And what would you do for these."

15—"Clematis," (from Boutonniere Suite) (Moderato Poco Agitato), by Tonning (4 minutes and 25 seconds), until—T: "Not until you have shown."

NOTE: Tympany rolls ff. during short fight.

16—"Last Spring" (Dramatic), by Grieg (4 minutes and 45 seconds), until—T: "Mrs. Bradshaw ask her."

17—Theme (2 minutes and 55 seconds), until—T: "Father I left here."

18—Continue ff. (2 minutes and 45 seconds), until * * * * * END.

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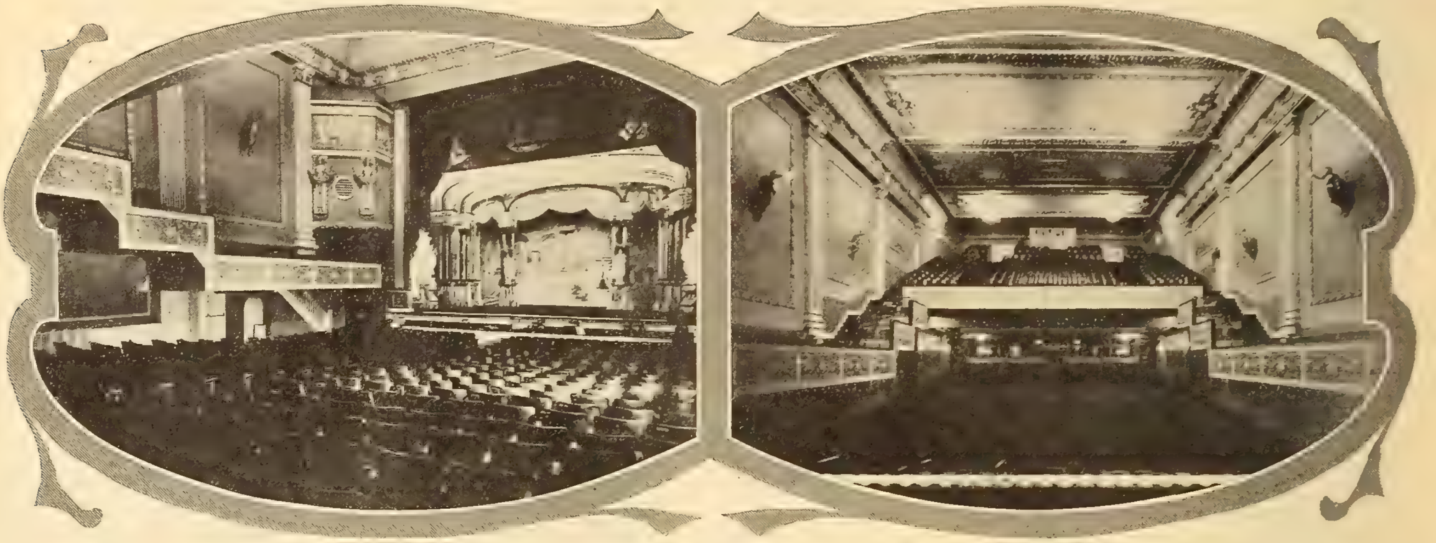
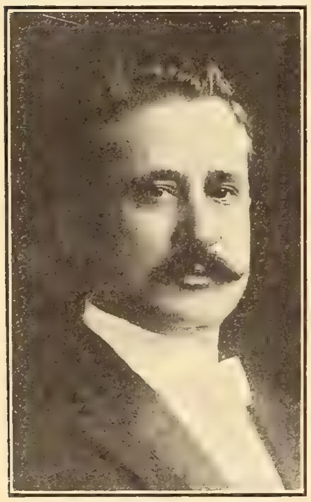


Two views of the interior of the new Nemo theatre at Johnstown, Pa., of which George Panagotacos is president and active head. Mr. Panagotacos is also head of the Grand Amusement Company of Johnstown

Nemo Theatre, Johnstown, Pa., Remodeled

WITH the installation of a balcony and other alterations, the Nemo theatre, Johnstown, Pa., has been made one of the largest and most beautiful playhouses in the western end of Pennsylvania devoted to the cinema art. The remodeled theatre has a seating capacity of 1,600.



George Panagotacos

The installation of a balcony in the Nemo, always classed as an example of genuine beauty in theatre architecture, has worked a transformation in the house, no expense being spared in providing everything that might add to comfort and beauty.

The Nemo is an exceptionally high house. The balcony, with a seating capacity of 600, including the loge boxes, forms a huge cove over the rear of the first floor, and extends in a series of boxes to the proscenium edge, where a stairway drops to the lower floor. There are three loges along each side of the house, and five across the front of the balcony.

Decorations are in light colors, gray and gold predominating. The decorations were in charge of S. Busa, Pittsburgh contractor. The theatre was planned by M. Nirdlinger, also of Pittsburgh, while the general contractor was H. H. Gardner, of Johnstown.

The Brasco-lite system of semi-indirect lighting is used, and was installed by the Reese & Bernard Co., of Johnstown. The house lights are all on dimmers, so that any amount of illumination desired can be obtained at all times.

The Nemo is using the latest type Simplex machines and the Wertsner Super-Lite screen, manufactured by C. S. Wertsner & Son, Philadelphia. Projection presented a real problem for the Nemo, which has a throw of 135 feet, but the equipment finally adopted gives a clear, white picture that is as nearly 100 per cent perfect as pictures can be made.

The theatre has a large stage, with a proscenium opening 42 feet in width, and is fully equipped with scenery and lighting effects for legitimate or vaudeville shows, although only pictures are shown. A six-piece orchestra is used. The open booking plan is in force at the Nemo, pictures being used from two days to a full week. The screen is placed well back on the stage, with the result that the front seats are as desirable as any in the house.

The Nemo is operated by Panagotacos Brothers, who also operate the Grand Amusement Company, controlling the Grand, Parkview and Victoria theatres at Johnstown.

George Panagotacos, President of the Nemo Theatre Company and the Grand Amusement Company, active head of the concern, is one of the oldest exhibitors in western Pennsylvania. His Grand theatre, opened in the fall of 1909, is the oldest motion picture theatre in the city, and was the first picture house built in Johnstown with a balcony and with appointments similar to those of "legitimate" houses.

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[*In addition to Advance Reviews—covering pictures shown too early to be included in The Complete Plan Book—readers will also find under his heading each week the reviews of short features and serial episodes.*]

"Master of Men"

(Harma Productions)

THIS is one of several British productions, brought over from across the water by Harry Maze Jenks, offering them to American buyers. In reviewing this picture, one is naturally inclined to look at it with American eyes, since it is to be offered to American audiences. Although as a production this particular one falls below the average American standard, as an entertainment, it comes up a little above, because of the good story. It not only holds the interest, but also appeals to the better emotions.

The story is based on the novel by E. Phillips Oppenheim. It deals with a poor inventor who is loved by a titled lady; but circumstances force him to marry a poor girl. He, however, is cut up for bigger things. Inspired by the titled lady, who still shows love to him he reaches higher and higher, until he is elected a member of the Parliament to represent a labor district. The prime minister, recognizing his worth, offers him a position in his cabinet. Although he is urged by the Lady to accept, he declines, preferring to go abroad with his wife, in order to save her from herself, who, due to his neglect, had started to renew acquaintance with her old friends. In time they are blessed with a child and are happy.

The one big selling point of this picture is the author's name; it is so well known to the American book-loving public, that it should help to draw the crowds. Another good point an exhibitor might pick out to exploit is the fact that Mary Pettingay, who assumes the role of the titled Lady, is the prettiest woman on the screen; and she not only photographs well, but also acts realistically.—Length, 5 reels.—*P. S. Harrison.*

Educational's Late Releases

(Two Recent Scenics)

IN "Gypsies of the Arctic," Educational offers an exceedingly interesting reel containing various views of the large reindeer "ranches" maintained by the Laplanders. The spectator is treated to scenes in which the camera has caught thousands of the animals, one of which, showing them fording a river, is particularly fascinating. Educational has a habit of providing exhibitors and public with really "different" films and "Gypsies of the Arctic" is one of them.

In "An Essay of the Hills" Robert Bruce presents another reel of beautiful views taken in the northwestern part of the United States. Two scenes stand out in particular, one taken of a series of mountain ranges from the opposite side of a lake. Mr. Bruce has caught the beginning of a rainstorm in some of the best photography it has ever been our pleasure to see. Another scene shows rain clouds sweeping over the mountain tops. But the whole reel is an artistic gem. As usual, instead of producing an ordinary scenic, Mr. Bruce has brought forth what might well be described as a thousand feet of poetry.—*Peter Milne.*

"Fit to Win"

(Public Health Films—Six Reels)

ALL paper provided on this production carries the line, "The first motion picture to speak frankly on the causes and effects of venereal diseases." And this line really constitutes a complete review. It is of interest, though, to add that "Fit to Win" was authorized by the United States Health Service and produced by the Commission on Training Camp Activities of the War Department. It received its "first run" in the training camps during war time, the purpose of its exhibition being to warn and teach the soldiers.

The first reel of the six devotes itself to the display of the effects of venereal diseases. Such scenes have been confined to the clinic heretofore. The general public will doubtless profit by their exhibition, providing its collective stomach is not easily disturbed. Then the other five reels take up the cases of five army boys. One of them heeds the lectures of his officer, stays away from temptation, goes to France and returns a hero. One of the others after having his fling escapes serious consequences through the army treatment, but the other three have a pretty severe time of it.

The print shown for review contained the subtitles used in the army prints. These were of a necessity absolutely frank, employing the medical terms frequently as well as the common colloquialisms of such terms.

The picture's story is of considerable interest and was given a production by Lieutenant E. H. Griffith that, if not subtle, is forceful and carries every point. Sergeant Raymond McKee, an actor by profession, soldier by adoption, makes well of the part of Billy Hale, the fellow who stays straight. Paul Kelly and Harry Gripp give very good performances.

If the exhibitor is possessed of the desire to better the future chances of his community, then "Fit to Win" is the picture to show, provided that he can arrange the exhibitions of the picture for men and women at different times. Any attempt to exploit it as a sensational production will only react to the exhibitor's discredit. If it is presented properly it will do immeasurable good.

—*Peter Milne.*

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"THE FIRE FLINGERS"—UNIVERSAL

Holds Interest from First to Last; Dual Role Story

IF there is any particular kind of stories Mr. Julian is perfectly at home in, they are undoubtedly the detective or the mystery sort. He knows how to work up the suspense in them. Of course this doesn't mean that he is not as skillful in handling other type of stories—you well remember " The Kaiser," also " A Kentucky Cinderella," a comedy drama, that ranks with the best program picture ever made—he simply seems to have an extremely well developed proficiency for the detective and the mystery brand. Those of you who have run " The Mysterious Mr. Tiller," or " Midnight Madness," have sufficient evidence of that.

Although not built along the same lines, mystery and suspense are the predominant elements in " The Fire Flingers," and in spite of its extraordinary length, it holds the interest from the beginning to the very last. The only point a critical patron might pick to criticise is the fact that the story is of the dual role type. In it, a stranger takes the place of the heroine's husband, without the substitution being detected. Of course such an incident requires quite a stretch of imagination to believe, the skillful handling of this situation by the director, however, has made it as convincing as is possible in such cases.

The picture should have a wide appeal.—Released April 21.—Length, 7 reels.—*P. S. Harrison.*

THE CAST

Richard Hatton Richard Olwell	Rupert Julian
Chris Cotteril	E. A. Warren
Police Chief Burley	Clyde Fillmore
Sergeant Powers	Fred Kelsey
Stoll	William Lloyd
Winifred Olwell	Jane Novak
Maggie Driver	Fay Tincher
Ellen	Fritzie Ridgeway

By William J. Neidig.
Scenario by Waldemar Young.
Directed by Rupert Julian.
Photographed by Edward Kull.

PRESS NOTICE

Such a celebrated personality of the picture art as Rupert Julian makes his return to the screen of the ——— theatre on ——— of ——— this week in the latest Universal production entitled " The Fire Flingers." Mr. Julian will be remembered as the man who produced and played the star part in the great attraction, " The Kaiser, the Beast of Berlin." Since then his appearance on the screen have been all too infrequent and there is a large number of film lovers who will welcome his return in " The Fire Flingers." This picture is an adaptation of a Saturday Evening Post piece of fiction of the same title by William J. Neidig, and it was one of the most popular stories published in that paper during the past year.

Many will remember the strange story of the two convicts, Richard Hatton and Chris Cotteril who when finally freed from long years in prison set out to begin over again and find the going tremendously difficult. The peculiar chain of circumstances that makes good their freedom, prevents them from being forced back behind the prison walls, is an excellent piece of writing from the fictional viewpoint, and as produced under Mr. Julian's direction it takes on a dramatic force the value of which can hardly be overestimated.

Mr. Julian himself plays the dual role of Richard Hatton and Richard Olwell, and in his support appear E. A. Warren, Jane Novak, Fay Tincher, Fritzi Ridgeway, Clyde Fillmore, Fred Kelsey and William Lloyd. The picture has been given a presentation worthy indeed to hold such an unusual and strong story as this one of Neidig.

THE STORY

Richard Hatton and Chris Cotteril, released from prison at last, determine never to violate the law again. The breathing of the free air is to them a long longed for luxury, and as they walk down the highroad their spirits soar. When they approach a town they apply in a printing plant for work and are put at the presses. But the morning is hardly done when their employer, Olwell, is informed by the police as to the men's career. Cursing them he puts his hands at work driving them forth, and even the slight money they earned in the morning is not theirs to take away. Cotteril is for demanding the pay, but Hatton is wise enough to know that if they create a disturbance it will only make things harder for them.

Playing a trick on fate the men apply at Olwell's home for food, and Winifred Olwell, the printer's wife, gladly satisfies them. Winifred's life is empty. Her husband's brute temper and mistreatment of her have long since killed all her love for him. That very day Olwell plans to elope with his stenographer, and he returns to his home to shave away his beard. He discovers the men there and brutally attacks them, felling Hatton with a cruel blow on the head. As he rushes at Cotteril he steps aside and the fiend drops to the floor after crashing into the brick of the fireplace. They find him dead!

Prison looms ahead for both of them again—the life that they had suffered for years—and so when Cotteril makes the discovery that Hatton is the duplicate of the dead man, things are quickly arranged and the imposition is made complete. And Winifred grows again to love her " husband," until one day Hatton, despite his great love for her, tells her all. And it is not for this woman to turn the man she loves back to prison. They live in happiness.

PROGRAM READER

Another Saturday Evening Post story done on the screen. Such a statement might have startled the picture world five or six years ago, but today we accept it as one of the ordinary occurrences. There are almost as many Post stories on the screen as there are in the Post. However and notwithstanding this latest one which will be presented here shortly is rather unusual. Many of our patrons will remember it—" The Fire Flingers "—when it was published last year. Written by William J. Neidig, it told the vividly dramatic narrative of two ex-convicts, before whom the free world about them revealed itself as the greatest blessing in life. How they were hounded out of their jobs and how they stepped right into the midst of a situation that, if it became known, would send them back behind the bars, perhaps to the electric chair, and how they managed to elude the law are events which, under the skilled hand of Mr. Neidig, form a tale of startling originality. The picture was produced under the direction of Rupert Julian, the man who made and played the leading part in " The Kaiser, the Beast of Berlin." Mr. Julian plays the dual role of one of the convicts and his persecutor, and is surrounded by a cast that in this instance, at least, appears to be of exceptional ability.

CATCH LINES

To Richard Hatton this appeared the only chance. Olwell lay dead on the floor before him. He knew that he would be accused of murder, knew that he would be convicted and probably sent to the chair for no one would believe his, an ex-convict's, story. .What wonder then that Hatton should seize the only way out, to take advantage of the dead man's resemblance to him and play the impostor! And though he knew that Olwell was married he did this thing! See " The Fire Flingers "—for dramatic suspense it ranks in a class by itself.

Adapted from William J. Neidig's story of the same name in the Saturday Evening Post—one of that magazine's most successful pieces of fiction.

You have never languished long days, years, in jail—you do not know then what it means to breathe the free air—it is one of the greatest luxuries in the world—to go about unshackled, unrestrained with the limitless sky overhead. What wonder then that Richard Hatton, for years a convict, took this desperate means to stay free! Means so startling, so daring, that they form one of the greatest photoplays of the year—" The Fire Flingers."

Produced by Rupert Julian whose great picture " The Kaiser, the Beast of Berlin " established him as one of the masters of his art.

SUGGESTIONS

You have a great story to advertise in this picture and you should go about it in an appropriate way. Don't content yourself with a simple announcement that Rupert Julian is to be seen in " The Fire Flingers," for the inards of this picture deserve much more than that. In preparing your copy, both drawings and word arguments, there are two big points to bring out in regard to the story. One is that the two ex-convicts consider their freedom the greatest blessing that has ever come to them. Words will convey this impression and convey it in a strongly dramatic way if you present it with care and proper thought. The other point is that one of the ex-convicts assumes a dead man's place before the world and the widow, on discovering that he is the other's double. Certainly these

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Rupert Julian in one of his makeups in " The Fire Flingers "

"FIGHTING FOR GOLD"—FOX

Clean Picture with Tom Mix Unusually Entertaining

YOUR patrons should enjoy this latest Tom Mix picture, because it is clean and, although a Western, is free from excessive shooting and killing. Entire dependence to entertain has been placed equally upon the story and the legitimate thrilling stunts of the star, accomplished with the aid of his horse and his gun, whcih have won him so many admirers. The picture, in fact, may be considered as entertaining as any released on the Fox program featuring Mr. Mix, and if the reports coming in regarding the pulling power of this star's picture be taken as a criterion, "Fighting for Gold," provided conditions are normal, should draw good crowds and satisfy them.—Released March 30.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Jack Kilmeny	Tom Mix
Moya	Teddy Sampson
Jim Bleyer	Sid Jordan
Curly Brandon	Jack Nelson
Bobyan Verinder	H. Lounsdale
Lord Farquar	Robert Dunbar
Lady Farquar	Hattie Buskirk
Sheriff	Frank Clark
Pansy	Lucille Young

By William Macleod Raine.
Scenario by Charles Kenyon.
Directed by Edward J. LeSaint.

CATCH LINES

Many a romance starts with a rescue—see "Fighting For Gold"—this rescue is the starting signal for a long procession of thrils.

A western so far removed from the average that we hate to even brand it with this conventional name. See it and witness a procession of thrills.

Parades are the things these days and you'll see a veritable parade of thrills in "Fighting For Gold," the Tom Mix picture now at the ——— theatre. Each one tries to outdo all the others and none is successful in accomplishing this!

In which a grizzly bear spoils a picnic and starts a romance!

Don't bother about any of those fake cures—you can get your hair raised at the ——— theatre where "Fighting For Gold" is being shown.

Tom Mix never mixed in anything as thrilling as this—don't miss a scene of it.

Tom Mix treats his life about as carefully as you flip a coin. But he always lands heads up! See his latest thriller "Fighting For Gold."

PRESS NOTICE

Tom Mix, the hard riding, hard fighting, William Fox star, will be seen on the screen of the ——— theatre on ——— of ——— week in his latest photoplay entitled "Fighting for Gold." The various critics who have viewed this picture at advance showings have pronounced it just about the best thing that Mix has mixed in for quite a while. And that's saying considerable when all is done with saying for this fearless Fox star has given some mighty fine pictures to the public during the last year or so.

"Fighting for Gold" was written by William Macleod Raine and produced under the direction of Edward J. LeSaint. It tells the story of an English miner working a claim in the United States. His troubles are looking after his wayward partner and keeping the British firm operating on the land next him from jumping his claim. Even when romance enters the routine of this by no means dull existence, the fellow's troubles increase instead of disappearing. There is much villainy afoot and the hero has a hard time of it, keeping himself out of jail for a crime he did not commit, keeping his mine and keeping his girl. However he comes through with flying colors after the thrills are over.

And real thrills there are in "Fighting for Gold." The meeting of hero and heroine is accomplished during one of the best little thrills ever reflected on the screen and this initial thrill is not the finish; more like it, it is but the signal for many more to follow. The star receives graceful and delightful support from Teddy Sampson as the girl, while Jack Nelson, Harry Lounsdale, Sid Jordan, and others render adequate assistance.

THE STORY

Jack Kilmeny, an Englishman, works a gold claim in the west of the United States and he has to fight every inch of the way. To begin with he has a rascally partner in the person of Curly Brandon, who also needs the money but who is too lazy to fight for it after the manner of Jack. And Jack's troubles with Curly are made in no wise lighter by a British firm which holds the property next his and which, through divers underhand manners, is attempting to get control of the young fellow's claim. Gunmen fail in frightening Jack away. He stays and fights.

The way romance enters Jack's life is peculiar. His pet grizzly bear departs from his moorings and lands down on a picnic party. In this party are Lord and Lady Farquar, holders in the aforementioned British company, their daughter Moya and Bobyan Verinder, who considers himself very much engaged to Moya. When the bear takes possession of the picnic spread Moya takes refuge in the wagon. But it is a poor refuge after all as the horses take fright and run away. Then it's up to Jack to stage a thriling rescue which he does and, although mayhap he doesn't know it, he starts in loving Moya when he holds her, trembling with fear, in his arms.

But Jack's road is by no means cleared of trouble. In fact it only increases in proportions. Curly robs a carrier and throws the blame on Jack and while the young gallant is proving his innocence in no uncertain terms Bobyan takes possession of his mine and Moya. But Bobyan doesn't know his men. His hired villains throw dice for Moya and are fighting for her when Jack arrives and proceeds to clean things up with typical British thoroughness. And then all the differences between the adjoining property owners are amicably settled when Jack and Moya marry.

PROGRAM LEADER

Thrills and more thrills! "Fighting For Gold" which will shortly be shown at the——— has more of thrills to the foot of celluloid than anything that has come this way in quite some time. And you know that we are telling the truth when we add that Tom Mix is the star of these thrills. Here is an actor who treats his life about as carefully as the average man does a plugged nickel. It's something of a wonder that he's still alive to go and watch himself laugh death straight in the face. It's a great thing to do, that. To laugh at trouble, at danger, to fight and win. It's rather a good creed to live on. Well, we don't want to preach at all. "Fighting For Gold" doesn't preach either. It merely raises the hair on your head and gives you a wonderful and entertaining time—your full money's worth and more. The story is laid in the west, but as far as ranking with the average western don't for a minute think that "Fighting For Gold" is at all conventional. It is—well, to tell the truth, it is so rapid and thrilling and delightfully entertaining that it can't be described. To see it is to have a real time. That's coming to you. Don't dodge it.

SUGGESTIONS

Naturally in exploiting a picture of this character your chief aim should be to bring out the thrilling action that it contains. Don't stint along this line at all. Tom Mix has a reputation that few if any on the screen can approach. His stunts are daring and original. People know him for his stunts first, his personality and acting ability come afterwards. So go the limit on this angle of the picture; it's the big angle, the true angle, the appealing angle.

Mix has done so many pictures of this sort and each one of them has been so genuinely thrilling that he has carved a niche in the photoplay world all to himself. In other words he has become known for a certain type of entertainment. And this is what the exhibitor wants. We don't mean to imply that all his pictures are the same, that they run along in conventional ruts. Far from it, they are different. But it's the type. That is the manner in which they have become standardized like any successful product. So merely the display of the star's name counts for a whole lot. And if you follow this along with same bang-up actionful copy, actionful in the way of both pictures or drawings and word arguments, you will be offering your trade a combination that it will buy.

You might mention Teddy Sampson. She plays the heroine. She is one of the oldest players, from the point of experience, one of the youngest otherwise. Give her a good play for she is attractive and many of your people may remember her from her previous appearances on the screen.

"FIRE FLINGERS"

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two points are going to attract. Have a look at the first catch line printed elsewhere on this page. If you follow out this suggestion it should fit appropriately in your copy.

As regards the author, source, direction and star of "The Fire Flingers," here are four more selling points. William J. Neidig's story first appeared in the Saturday Evening Post and was produced by Rupert Julian. He is also the star. Surely here is a combination. You will recall Julian's work on and in "The Kaiser, the Beast of Berlin," one of the greatest hits of war times; your people will too. And you have the dual role to play up too. All things considered, "The Fire Flingers" affords an exceptional opportunity for the progressive exhibitor who wants to get more than the average money for his show.

Tom Mix, star of "Fighting for Gold"

"THE UNKNOWN QUANTITY"—VITAGRAPH

Exceedingly Pleasant O. Henry Story with Corinne Griffith

THERE is an unknown quantity, the only quantity that will make friends of the millionaire's son and the girl whose father and brother sufferer with her as the result of the moneyed man's operations in the market. The unknown quantity is love and when it comes certainly the differences of the two fly away.

This is the bare outline of the O. Henry story on which "The Unknown Quantity" is builded. It makes an effective entertainment, particularly as it is presented in good spirit and acted with the pleasing realty that was always to be found in the O. Henry stories themselves. It is endowed, too, with the surprise finish, a factor that figures largely in the works of this author.

Corinne Griffith is a perfect delight in the star part and she has two very good aides in Huntley Gordon and Frederick Buckley, the last named gentleman having formerly spent the hours reviewing the work of other actors. "The Unknown Quantity" sends one away in a pleasant frame of mind and is possessed of a peculiarly rosy outlook on life despite all its faults.—Length, 5 reels.—Released April 14.—*Peter Milne.*

THE CAST

Mary Boyne	Corinne Griffith
Dan Kinsolving	Huntley Gordon
Septimus Kinsolving	Harry Davenport
Thomas Boyne	Jack Ridgeway
Peter Kenwitz	Frederick Buckley
Sammy Boyne	Jack McLean

O. Henry story.
Directed by Tom R. Mills.

PRESS NOTICE

It certainly was a red letter day for the motion picture art when the Vitagraph Company acquired the rights to O. Henry's works. This author who wrote of New York in the wonderful volume "The Four Million," who wrote of the real New York, not just its Broadway, its Fifth Avenue or its Third Avenue, worked with a pen that must have been magic indeed. At any rate, his stories have made ideal picture material as has often been proven in the previous Vitagraph pictures taken from his works. "The Unknown Quantity" is the most recent of his works to find its way to the screen. It is this picture that will be presented at the ——— theatre on ——— of ——— week with the beautiful Corinne Griffith as the star.

To tell the story of "The Unknown Quantity" would be to spoil one of the best pieces of entertainment that has ever made its way to the screen. O. Henry wrote with a surprise in every paragraph. This indeed was as much a part of his art as his vast knowledge of the city and its people of which he wrote. And this spirit of the original story has been communicated to the screen with all faithfulness to detail. Both the adaptor and the director of the production have seen to it that little if any of the original O. Henry charm was lost in the work's transition to the screen.

Miss Griffith is a perfect delight in the role of Mary Boyne, the baker's daughter. Huntley Gordon is a clean cut hero. Performances of exceptional merit are given by Frederick Buckley as Kenwitz, by Harry Davenport in the role of Kinsolving, the millionaire, by Jack McLean as the brother, and by Jack Ridgeway as the old baker. The picture was produced under the direction of Tom Mills.

SUGGESTIONS

Although you have a star whose popularity is ever on the increase in this picture the main selling argument in connection with it is the name of the author. One exhibitor complained that the O. Henry series, while good, were not startling because his people thought O. Henry used an apostrophe instead of a period after the O. In other words, he meant his people didn't know him. But that is certainly no reason why they shouldn't know him.

Take in the first place your newspaper copy. A good plan is to follow out a suggestion similar to that used in the Vitagraph advertising when the series was first inaugurated. Have an O. Henry set as a background for your copy and have one of the books ("The Unknown Quantity") standing apart from the others or opened. Over this can be printed any announcement you wish to make.

Here too is a real chance to collaborate with a book dealer if he is near your theatre. And if you don't take kindly to this idea get a few copies of the book in which "The Unknown Quantity" is and sell them yourself. They would also make a lobby display of an attractive nature if surrounded with the stills supplied for exhibition purposes.

Certainly play up the star's name too. You can safely play her as one of the prettiest if not the prettiest girl on the screen. She also has talent. But everyone likes to see a pretty girl. Let 'em know it then.

CATCH LINES

Because Septimus Kinsolving was money-mad the price of wheat advanced. Where on the east side five cents bought a loaf of bread before it now became a matter of two cents more. It was just a little bit, but because of this Thomas Boyne, the kindly baker, went mad, his son went to jail and his daughter became a mere drudge! How? See the answer in "The Unknown Quantity," one of the O. Henry pictures.

What was that Unknown Quantity? Peter Kenwitz called it X and went about to solve his problem by algebra. He found out in the end that it was love. But you'll enjoy the workings of this problem. It's done in O. Henry's best style and makes one of the most enjoyable pictures of the entire series.

Corinne Griffith, the most beautiful girl in pictures, in a new O. Henry production—if you want to see real life see "The Unknown Quantity."

O. Henry knew his New York, its Third Avenue, its Fifth and its Broadway, and he wrote of its people with a pen dipped at the fount of realism—one of his best works is "The Unknown Quantity"—see it at the ——— theatre with Corinne Griffith, the Vitagraph beauty, in the stellar role.

THE STORY

..Because Septimus Kinsolving had the money-making craze the price of bread on the east side advanced from five to seven cents. And because of this Thomas Boyne, a kindly old baker, lost his trade and his mind at the same time. It wouldn't have been so bad if it were not for his son, Sammy, who because of the catastrophe to his father consorted with evil companions and became more or less of a thief. And Mary Boyne, the daughter, was obliged to drudge away her time making shirts. Mary's true friend, Peter Kenwitz, a young watchmaker, looked on the whole affair in something akin to despair. The truth of the matter was that Peter was an idealist and couldn't quite tolerate the whole financial scheme of the world.

But in time Septimus died and his young son, Dan, returned from Europe. He found himself with millions and he found out that two of these millions were made off of two cent advances in the price of bread. It didn't seem quite right to him, and he went to Peter to ask him what to do. Peter told him he could no nothing, and cited the Boyne case to make his point. He offered to take Dan to Mary and let him see for himself. And Mary practically threw Dan out of her little room, but even so, he left his heart behind him. Then Mary found that a great lawyer had been hired to get her brother out of his trouble in court while her father was given every care in a proper asylum where his mental faculties were gradually restored.

And it was some time later that the faithful Peter met Mary, all befurred and just ready to step into her automobile. He couldn't understand until she told him her name was Mrs. Dan Kinsolving. Love was the unknown quantity that patched the differences between the rich and the poor. And Peter went on his way rather puzzled about everything.

PROGRAM READER

Another one of the delightful O. Henry pictures is "The Unknown Quantity," which will shortly be presented at this theatre. "The Unknown Quantity" was produced by Vitagraph, and has Corinne Griffith in the stellar role. We are not going to spoil the entertainment of our patrons by relating the plot of this tale. O. Henry wrote with a surpise in each hand, so to speak, and this one of his stories is filled with unusual twists, that though they are unusual to a degree, are realistic to the letter. This author knew his New York as few writers do. And he was not restricted to one phase of the city's life. There is many a writer of the day who thinks he knows New York because he's walked on Fifth

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Corinne Griffith as she appears in one of the dramatic scenes of "The Unknown Quantity"

"THE PARISIAN TIGRESS"—METRO

Viola Dana's Personality Wins Again

WE don't know of any actress save Viola Dana, who could inject such real life into a rather meagre and conventional plot, as she has done with the case of "The Parisian Tigress." The story is one of those in which a child of the underworld is passed off as an old man's lost daughter, to be discovered as the real heir when the action is done. The scene this time is Paris, and Miss Dana has the role of a little Apache. The body of the action has to do more with her strenuous life at dancing than in her acclimation to the new surroundings of the Count's home, and in these scenes her bright personality and her lightning versatility are given full play.

Miss Dana's performance is so spirited indeed that when she is not on the scene the action is inclined to lag by comparison. However, her appearances are many and she herself is always a delight.

Regarding story "The Parisian Tigress" may be set down as only an average comedy-drama; as regards star, it is excellent and the average of the two falls on the better side of the line. The scenes have considerable atmosphere which is not distinctly Parisian but which withal is fetching.—Length, 5 reels. —Released March 31.—*Peter Milne.*

THE CAST

Jeanne	Viola Dana
Albert Chauroy	Darrell Foss
Henri Dutray	Henry Kolker
Count de Suchet	Edward Connelly
Mlle. de Suchet	Clarissa Selwynne
Jacque, the Apache	Louis D'Arclay
Mimi, Jeanne's mother	Mitzi Goodstadt
Cisette, a cafe dancer	Maree Beaudet

By Albert Capellani and June Mathis
Scenario by Finis Fox
Directed by Herbert Blache
Photographed by John Arnold
Supervised by Maxwell Karger

PRESS NOTICE

Viola Dana, the spirited and talented young Metro star will be seen at the ———— theatre on ———— of ———— week in her latest picture entitled "The Parisian Tigress." Written specially for her by Albert Capellani and June Mathis, the story affords the star the role of Jeanne, a Paris Apache dancer who is suddenly elevated to the position of a famous Count's daughter through a trick of circumstance. The old Count's last days are made supremely happy by the presence of the little waif from the gutter and Jeanne also finds herself revelling in this life, so new and different to her. A series of dramatic incidents serve to bring the picture to a close that is no less powerful than it is satisfactory.

Miss Dana, last seen here in "Satan Junior" and "The Gold Cure" performs with grace, spirit and charm in the role of Jeanne and is irresistable in every one of her varying moods. Among the younger actresses on the screen Miss Dana is certainly one of the ablest, if not the ablest. As a comedienne she is par excellence and when it comes to a more serious mood, her change of expression shows a lightning versatility that presents Miss Dana in a totally different attitude. She is able to cope with any and all parts awarded her on the screen and that something which is called personality for want of a better name, she has in abundance.

"The Parisian Tigress" was produced under the direction of Herbert Blache and the star is surrounded by a competent cast which includes Darrell Foss, Henry Kolker, Edward Connelly, Clarissa Selwynne and Louis D'Arclay.

THE STORY

Count de Suchet, an invalid, mourns the tragedy of his early life when his father succeeding in persuading his wife, of the common people, to release him. She had taken her own life and, that the husband she loved so well might not be handicapped in his future career, had hidden their baby girl away. To his friend, Henri Dutray, the Count confides this story and adds that probably the girl would be wearing a ring similar to his if she were ever found. And so Dutray, impoverished, evolves a plan, or at least the events which follow after evolve the plan for him.

One night as he is returning to his studio in Paris a girl dashes before him and runs upstairs. Dutray closes the door and shuts out her pursuer. But he cannot find her though he searches his apartment over. Jeanne, the girl, had concealed herself in one of the closets. When Dutray retires she comes forth and makes herself comfortable on the couch. The next morning she makes her presence known and breakfasts with Dutray. It appears that she is a much persecuted little dancer. Her brother Jacque had attempted to sell her to a rich old rogue and she had rebelled.

At that moment Jacque enters and the two men decide to introduce Jeanne as the long lost daughter of Count de Suchet. This Jeanne is loathe to do but her brother forces her to. The Count's last days are made happier by Jeanne who readily adopts herself to this new mode of life, so strange to her. But the old nobleman does not last long. On his death bed he sends his sister to summon Jeanne. She discovers her arguing with Jacque who has come for more money. And she learns of the whole trick. The Count dies believing her his daughter, however, and soon afterwards this belief is proven a reality for Jacque is mortally wounded in a struggle with one of the servants and before he dies he tells the truth regarding Jeanne. And with the passing of time Jeanne is made happy with young Albert Chauroy, the son of the family next door.

PROGRAM READER

Viola Dana, the Metro star, who has firmly established herself as one of the leading favorites with patrons of the ———— theatre through her appearances in "The Gold Cure" and "Satan Junior" will return here shortly in her latest comedy-drama entitled "The Parisian Tigress." This presents a charming little story written expressly for the star by Albert Capellani and June Mathis and produced under the direction of Herbert Blache. Miss Dana is the most versatile of the younger actresses on the screen today. She can pass from the lightest of humorous situations to the most serious of dramatic moments with the ease of the skilled actress. And Miss Dana is, beyond shadow of a doubt, one of the skilled actresses of the screen. Her exceptional power of mimicry as displayed in "The Gold Cure" and her ingenuity as a light comedienne in "Satan Junior," are exhibitions of her capability that have raised her to the very topmost rung of the histrionic ladder. And the spirit, youth and fire which she puts into her rendition of the role of Jeanne, the little Apache in "The Parisian Tigress" adds still further laurels to her name. This picture will be shown here next ———— and the management has assembled a program of distinction to surround it.

SUGGESTIONS

First off there is the title of this feature; a money-pulling title if there ever was one. Displayed over your theatre or in bold type over the face of an advertisement it is certainly going to attract attention. This title with the popularity of the star, the popularity that has come as a result of some of the ablest performances ever seen on the screen, should result in a surefire combination. In particular it should be recalled that Miss Dana's two immediately previous pictures "Satan Junior" and "The Gold Cure" have been reported as successful in practically every theatre where they have been exhibited. Mention of these might also be made in the advertising with good results.

In serving up "The Parisian Tigress" to your patrons present it as a comedy-drama and lay particular stress on the fact that many of the scenes are laid in the Paris Latin quarter. It might also be well to feature the Apache dance that Miss Dana and Louis D'Arclay execute as it is prominent in the action and is exceedingly well done. In fact this fetching atmosphere of the Latin quarter might well be made the background of all newspaper advertising, lobby drawings and lobby display. It will serve to attract attention particularly well and if you bring out the high spirit of the picture in pictures and arguments you will have a good display. Don't let them think that because the scene of action is Paris that the story has anything to do with the war. There is not a trace of it in the entire five reels.

CATCH LINES

She was taken from the gutter to pose as the daughter of a wealthy Count.

She liked but did not want to live her life a lie—and then she discovered it was the truth!

See the life of the Paris Latin quarter in all its joyous abandon.

Viola Dana in a new role and one which permits her wonderful versatility full play.

She rose from the gutter to the royal purple—see "The Parisian Tigress."

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Viola Dana, star of "The Parisian Tigress"

"THE SHERIFF'S SON"—PARAMOUNT

Reviewer Thinks It Best of Type in Which Ray Appears

IT is hardly necessary to comment on the production end of "The Sheriff's Son," because Thomas Ince hardly ever puts out a picture in which one could pick any serious flaws in that respect. As an entertainment, it is just the kind that appeals to picture goers. It will especially enthuse all Ray fans, for he is given the part of a real hero, the hero of their dreams, who fights to win the girl.

The title should indicate to any one that it is not a society play; it is not a Western either, but a feud, staged in a fascinatingly rough mountainous country. Excitement and suspense are its predominating elements. They are so intense the attention of the spectator is held nailed on the screen.

"The Sheriff's Son" could be safely classed as the best picture of this type that ever featured Charles Ray. It should fit any theatre.—Released March 30.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Royal Beaudry	Charles Ray
Beulah Rutherford	Senna Owen
Dave Dingwell	John P. Lockney
Dan Meldrum	Clyde Benson
Hal Rutherford	Charles K. French
Jess Tight	Otto Hoffman
Brad Charlton	Lamar Johnstone

By William McLeod Raine.
Scenario by J. G. Hawks.
Directed by Victor Schertzinger.
Photographed by Chester Lyons.
Supervised by Thomas H. Ince.

CATCH LINES

Do you believe in pre-natal influence? Royal Beaudry grew up a coward because of a shock received by his mother before his birth. Could he master his fear? See "The Sheriff's Son."

He was a coward but a girl made a man of him—see Charles Ray in "The Sheriff's Son."

A story of absorbing interest in which love overcomes fear.

Another Charles Ray character study in which he createst a person of flesh and blood on the screen.

He was a coward at college but a man when it came to the broader life.

Can a man overcome an inherited cowardice? See "The Sheriff's Son."

The most human character that Charles Ray has ever created—see him as Royal Beaudry in "The Sheriff's Son."

He proved a coward most of his life, but when it came to the supreme test he met it fairly and squarely—see Charles Ray's wonderful character study in "The Sheriff's Son."

PRESS NOTICE

Charles Ray, the young Paramount-Ince star, will be seen at the ——— theatre on ——— of ——— week in his latest photoplay entitled "The Sheriff's Son." This was written for Ray by William McLeod Raine, a well known magazine writer and novelist, and affords him the chance to get in some of the best acting he has ever done. As Royal Beaudry, Mr. Ray appears as a young man who has grown up a coward. The reason for this may be traced back to prenatal influence. Even through his college career he refuses to indulge in any of the manly sports. His fear gains such a control over him that he is practically ostracised by the rest of the college.

How he overcomes this inheritance forms the subject matter of the five reels, and the transformation is worked by means of a plot fraught with dramatic incident and exciting crises. Mr. Ray is at his best while giving a character study of this type. He brings out the pitiful fear that possesses the boy to a wonderful degree. He succeeds in working the spectator up to a high pitch of sympathy. You live the part with him, as indeed, he makes you live with him every part he undertakes.

Mr. Ray is supported by such well known players as Seena Owen, a beautiful actress whom many patrons will remember in support of Douglas Fairbanks and William S. Hart, by the sterling old actor John P. Lockey, and Clyde Benson, Charles K. French, Otto Hoffman and Lamar Johnstone. The scenario for the picture was entrusted to the skilled J. G. Hawks while the production was in charge of Victor Schertzinger, who has scored decisive successes with a number of Charles Ray pictures. The five reels reveal a delightful western atmosphere, a fitting background for the spirited action in the play.

THE STORY

Before Royal Beaudry was born his father, the sheriff of the county, was killed and through his mother he inherited a great fear—a fear which grew into the most obvious sort of cowardice as the years went by. Brought up by his father's friend, Dave Dingwell, Royal is given a good education and sent to college. But he never engages in the sports that have any physical prowess attached to them. His fear practically shuts him off from the rest of the boys. After his graduation Royal learns that Dave has been made a captive of the Rutherfords, the same gang of cattle rustlers who killed his father. His help is solicited and after mastering his cowardice Royal complies with the request.

During his investigations he meets Beulah Rutherford, a beautiful girl, but when he discovers her identity his fear even overcomes his love. But Beulah's love for Royal works a change in him. She warns him of a plot against his life and, aided by her, he avoids it. He also makes good the release of his guardian. Then one day Beulah is lost. She had gone out riding alone and had not returned. A search is instituted for her and Royal finds her in an old prospect hole where she had fallen. Meldrum, another suitor, had found her before but had left her there as he was piqued at her coldness toward him.

When Meldrum returns Royal forces the miscreant in the hole himself. When Royal escorts Beulah to her home he learns from her uncle that he had killed Beaudry because the sheriff had killed Beulah's father. So the young people decide not to let this old animosity stand between them and they marry. And the various ordeals Royal has been through have been the making of him—his cowardice is gone.

PROGRAM LEADER

Patrons of the ——— will be glad to learn that one of the features shortly to be seen here is "The Sheriff's Son," a Paramount photoplay produced under the supervision of Thomas H. Ince and starring the clever Charles Ray. Mr. Ray's marvelous presentations of human character on the screen are known to all picturegoers. The work he did in pictures such as "String Beans," "A Nine O'clock Town," "The Girl Dodger," and others have added laurels to his name, and it may be said that now he is riding on the high crest of the wave of popularity. In "The Sheriff's Son" he portrays the role of a coward—a coward because of pre-natal influence—who grows to manhood with this shameful fear in his heart. The character is one that Ray handles particularly well. He makes every act convincing and his final transformation into a man who dares is done with fine effect and at the same time with a complete regard for realism. In Mr. Ray's support appear a notable group of Ince favorites, including Senna Owen, John P. Lockney, Clyde Benson, Charles K. French, Otto Hoffman and Lamar Johnstone. "The Sheriff's Son" was adapted by J. G. Hawks from a story by William McLeod Raine, and was directed by Victor Schertzinger under the supervision of Mr. Ince.

SUGGESTIONS

Charles Ray pictures sell on the star's name alone. His record as a portrayer of true characters is notable and his name always invites a good show. Exhibitors who have played his pictures with regularity know the money-making power that lies in this name and need not be told of the star's value. A few suggestions on the exploitation of this particular picture, however, will not come amiss, for really "The Sheriff's Son" is based on a theme of unusual interest. Of course it should be advertised that the star takes the role of a coward. This will immediately attract people because they will readily realize that this sort of a role will offer him the many opportunities to inject the touches of reality and human frailty for which he is known. But greater significance will be attached to the part if you state that the man is a coward from pre-natal influence. This phase of psychological development is one that always causes comment. It is the topic for discussion whenever mentioned. So play this up in your advertising. Ask your readers, if you like, whether they believe in it or not. Come right out with the fact or the question and you'll have them talking about it. If this is made the basis of advertising copy it ought to bring money to you.

Glance over the names of the other members of the cast. There are many that regular picture goers will recognize instantly. We refer in particular to such well known players as Seena Owen, John P. Lockney and Charles K. French. If you cater to a regular crowd mention these names. They will lend added significance to your copy.

"UNKNOWN QUANTITY"

(Continued from page 2354)

Avenue and shaken hands with a cabaret manager. O. Henry wrote of the people and he himself was of the people. Here in "The Unknown Quantity" he sketches the lives of three of the great city's inhabitants and sketches them with a faithfulness to reality that is remarkable.

All the original spirit of the story has been preserved in the film version with the result that it ranks as one of the best pictures we have to show here.

Charles Ray in a typical pose from "The Sheriff's Son"

"EXTRAVAGANCE"—PARAMOUNT

Fully Up to Ince Standard; Genuine Drama

THERE is one thing you can always be sure of in an Ince picture, and that is expensive stage settings. In this one, they are so pretty, they should draw many favorable comments from your patrons. The other features of the production, such as direction, acting, photography, etc., are all up to the usual Ince standard. Of course, every one of you knows that, however well a picture may be produced, it amounts to very little, unless the story is also good; but the story, in this instance, fully measures up with the elaborateness of the production. It is real drama; its different situations unfold themselves so smoothly, that they hold the interest of the spectator tense from first to last. Some parts of the story are quite thrilling.

Being free from any suggestiveness whatever, " Extravagance " should appeal to all tastes.—Released March 16.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Helen Douglas	Dorothy Dalton
Alan Douglas	Charles Clary
Hartley Crance	J. Barney Sherry
William Windom	Donald MacDonald
Billy Braden	Philo McCullough

By John Lynch.
Scenario by R. Cecil Smith.
Directed by Victor Schertzinger.
Photographed by John Stumar.
Supervised by Thomas H. Ince.

PROGRAM READER

One of the interesting pictures shortly to be seen at the ——— is " Extravagance," Dorothy Dalton's latest Paramount photoplay produced under the direction of Thomas H. Ince. This is a story of a husband and wife who lived beyond their means in New York. How they found out that they couldn't beat the "game" and how they finally found happiness in a spot far away from the city's bustle makes a picture of absorbing interest as handled by the producers. It was written for Miss Dalton by John Lynch, and the star is awarded a fine part. As an emotional actress Miss Dalton has few superiors on the screen today. Her work is possessed of a certain tone and quality that is rarely to be found on the screen, and her ability to portray realistically roles of this sort has been one of the principal factors in her rapid rise to stardom. In " Extravagance " she is supported by a cast of Ince favorites, including Charles Clary, J. Barney Sherry and Donald MacDonald. The picture has been given a production that carries out the suggestion of its title to the letter.

PRESS NOTICE

" Extravagance," a Paramount-Ince photoplay with Dorothy Dalton as the star, will be the main attraction at the ——— theatre on ——— of ——— week. Written specially for the star by John Lynch, one of the leading screen writers of the day, " Extravagance " affords her the role of Helen Douglas the wife of a wealthy Wall Street man of New York. But while Douglas is wealthy he is not fabulously so. And in time his wife's numerous extravagances practically eat away his income. And as he himself lives considerably beyond his means a catastrophe impends. How it is averted and how both Helen and her husband find what true happiness is in a spot far from New York, are events which make for a photoplay of contiuued interest and considerable dramatic power.

Miss Dalton appears resplendent in the leading role. She is an actress of great emotional ability, and the part of the wife who spends money like the old fashioned drunken sailor, only more so, fits her to a " t." Mr. Hawks has provided her with many scenes of an intensely dramatic sort, and the story calls for a number of stunning gowns which Miss Dalton wears magnificently. Among her support are Charles Clary, a leading man of great prominence and ability, J. Barney Sherry, long known for his character work in Ince photoplays, Donald MacDonald, a heavy whose reputation grows daily, and Philo McCullough, a well known player who has appeared in a great variety of roles.

Mr. Lynch's story was scenarioized by R. Cecil Smith and produced under the direction of Victor Schertzinger, the man responsible for many of Charles Ray's successes. The film has an atmosphere that lives up to the promises of the title in every respect.

CATCH LINES

They thought that they could beat New York at her own game and that's just the sort that New York is always looking for. She likes to take them in hand and break them. The Douglas family, man and wife, didn't know this, and they plunged, but see what happened in " Extravagance."

Helen Douglas lived beyond her husband's income and so did the husband. They wouldn't take the advice of friends and moderate their mode of life. Instead they went at it stronger than ever, and then the crash came and caught them—see " Extravagance."

A dramatic lesson in high finance and worthless matrimony.

Dorothy Dalton resplendent in a wonderful part —making that part greater through her interpretation of an extravagant woman of New York.

He thought he could beat Wall Street, but he didn't have the stuff in him—and Wall Street showed him a lesson—see " Extravagance " and witness that lesson—its thrilling.

THE STORY

Helen Douglas is the extravagant wife of Alan Douglas, a wealthy Wall Street operator. A friend, Billy Braden, seeing the fallacy of an artificial life in the city, has put sham behind him and is going West. He urges Douglas and his wife to follow his example. On the other hand, his business partner insists that they throw their all into an exchange deal to make a " killing." Helen decides she would rather be a paving stone in New York than a boulevard in a Western city. For this good advice she asks her husband to buy her a necklace. He refuses and they quarrel and she tries to forget her sorrow in sleep. She dreams her husband fails, forges and kills a pursuing policeman, with the result that he is condemned to the chair. As she pleads for mercy with the immovable judge she awakens.

Hurriedly dressing she goes to the exchange and discovers a panic in the stocks in which her husband was speculating. In an effort to save himself he makes a wild appeal to her for her personal money and securities. She refuses him aid. Seeing himself ruined, Douglas in a frenzy, catches his wife by the shoulders and denounces her before the crowd as a woman who has taken all and given nothing. She stands firm, however, even as her husband stands over her threatening to strike. When he returns home that night Helen tells him she realizes what a life of pretense and sham they have lived, that Billy Braden was right—the city had robbed them of their ideals, their sincerity and had given nothing in return. She offers to him all her money to go to some new country where they may start life anew together and seeing before them a lifetime of happiness, he takes her into his arms.

SUGGESTIONS

Let your advertising on this production carry out the implication of the title to the letter. This title is one that will attract the eye, and if in your newspaper and lobby advertising you carry out its tone in all other words and pictures you will have created a display that will not only draw the attention but awaken a vast interest in the reader. This suggestion does not necessarily mean that you should fling money away in exploiting the picture. Quantity doesn't count for so much; in this case it is quality and tone that should be sought.

Play up the New York stuff too, tell how the husband and wife tried to beat New York in the business world and failed. This is an angle that usually attracts. Somehow people like to see the city showed up as a monster. It gives them sort of a feeling of confidence; happiness perhaps that they don't have to live there and still it is rather alluring. There have been many stage plays that have succeeded because of this suggestion in the general atmosphere of the show.

You can go the limit on the star's emotional performance and the gowns she wears. Look over the other members of the cast too. Charles Clary has a long record with Fox and has done some mighty good work. There are many who know him. The others have good records in Ince pictures and exhibitors who know that their audiences are made up of a large percentage of real fans should cash in on these players by mentioning their names in the advertising.

" THE PARISIAN TIGRESS "

(Continued from page 2355)

When aroused to fury she bit and scratched—but her purr was softest of the soft—see Viola Dana in " The Parisian Tigress."

The star of " The Gold Cure " and " Satan Junior " in a spirited comedy-drama offering her a delightful, new role.

See the Latin quarter cafe in Paris with a wonderful Apache dance at its very height.

Dorothy Dalton in a repentant mood in her latest Ince-Paramount photoplay, "Extravagance"

"INTRUSION OF ISABEL"—AMERICAN

Should Satisfy All; Clean Romance, Well Produced

THOSE of you who have been running the Mary Miles pictures needn't worry about this one pleasing your patrons; it should give them good satisfaction.

The story is a clean and delightful romance, such as fit Miss Minter's talents particularly well. It holds the interest fairly tense. In some of the situations it is given such an interesting twist as to arouse the curiosity of the spectator. In these situations the heroine is shown as having occupied rooms in a stranger's mansion. She thought they belonged to her brother, who, to save his pride, had told her he was a partner to the rich young man, instead of a mere valet.

The production end of the picture is very artistic, direction, interior settings, photography, etc., all being of high standard.—Released through Pathe April 13.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Isabel Trevor	Mary Miles Minter
Bert Trevor	J. Parks Jones
Mammy Johnson	Lucretia Harris
Jack Craig	Alan Forrest
Lois Randall	Margaret Shelby
Henry Whitney	George Periolat
Marian Whitney	Mary Land

By Joseph Franklin Poland.
Directed by Lloyd Ingraham.
Produced by American.

SUGGESTIONS

Here is another American comedy-drama featuring Mary Miles Minter, and if you have been following the suggestions printed in this department on previous pictures made by this house you are making the word American synonymous with that which is light—comedy-drama. This done you should have small trouble in bringing the people in to see "Intrusion of Isabel." Read the first catchline printed elsewhere on this page and see if it wouldn't make a good line for your advertising copy. It tells just enough to get the curiosity up to the money-buying pitch, and yet it refers little to the plot of the story.

It's a good comedy situation, this one of the girl going to the man her brother robbed and demanding that he take care of her while his "partner" is away and this should be made the center of all advertising. The picture lends itself very well to snappy, light ad copy, both in the way of pictures and word arguments. Let your artist see the synopsis and then see if he can't work out some intimate pictures for additional lobby display. These in colors and centered about one of the amusing incidents of the story would arouse interest in all who saw them.

PRESS NOTICE

"Intrusion of Isabel," a high-spirited comedy-drama, with Mary Miles Minter in the principal role, will be the featured attraction at the ———— theatre on ———— of ———— week. This is the work of Joseph Franklin Poland, one of the better known writers for pictures, and affords the star a delightful role, that of Isabel Trevor. Impoverished but of good family, she comes to New York with her brother Bert. He promptly secures employment as valet to Jack Craig, a wealthy New Yorker, but tells his sister that he has gone into partnership with him. Handling Jack's clothes when they are full of money proves too great a temptation for Bert, and eventually he makes off with a large roll.

Isabel can not understand his disappearance but decides that nothing is wrong and goes to Jack's apartment, saying that as long as her brother is his partner she will make her home in "her half" of the house with the colored Mammy. This situation naturally gives rise to a good bit of embarrassment on Jack's part, but the appeal of the girl is not lost on him and he readily prepares a section of the place for her. From here on the film develops an unusual comedy vein that is handled skilfully by the author, and in which the players find plenty of opportunities. There is however, considerable of a dramatic interest through this latter portion also. The picture is, in fact, exceedingly well balanced.

Miss Minter makes a pretty picture in the stellar role, while her support includes Alan Forrest, J. Parkes Jones, Lucretia Harris, Margaret Shelby, George Periolat and Mary Land. Lloyd Ingraham, one of the leading directors of comedy-drama of the day, produced the picture.

THE STORY

Left almost penniless by the failure and death of their father Isabel Trevor and her brother Bert, sell their old southern home and go to New York. Bert secures work as valet to Jack Craig, a young broker, though telling Isabel that he was taken into partnership. One night Bert takes a roll of bills from the pocket of his employer; then hounded by fear, flees to Montana. Here he succeeds in outdoor work. He promptly sends funds to Isabel, but all of his letters are returned undelivered.

Isabel, stranded, moves with Mammy into "Bert's half" of Craig's house. When she speaks of the partnership, the gallant young bachelor does not deceive her. His growing interest in Isabel, however, is hampered by a claim brought forward by a woman belonging to the gay set with which he has been traveling. She produces a marriage license signed by him one night at a wine supper.

Bert, anxious about his sister, returns to New York, but is unable to locate her at their old flat. Going to Craig's house to make good his theft he witnesses the unmasking of the adventuress. She is "Matrimony Mary," with a crook for a husband and a long record for similar money-getting schemes. Craig's true love affair with Isabel has now a clear field.

CATCH LINES

Jack's valet had decamped with a large bit of his spending money. He was willing to forget this all right but when the valet's sister came down on him with her abundant colored Mammy and demanded that he open his house to his "partner's sister" he couldn't quite understand. But Jack was a gentleman and he went through with the game and came out with a wife. See "Intrusion of Mabel"—it's a winner for comedy-drama.

Here's a new story of New York—the girl gets along all right and doesn't encounter much trouble. What she does encounter is a lot of situations not so amusing to her, but simply uproariously so to the onlooker—see these situations in "Intrusion of Isabel."

Mary Miles Minter in a brisk comedy-drama of New York—it's one of the most enjoyable of the American features.

When we say it's an American comedy-drama we have spoken in superlatives of praise.

PROGRAM READER

Mary Miles Minter, the dainty American favorite, will shortly be seen in her latest comedy-drama for that concern, entitled "Intrusion of Isabel." This is a thoroughly amusing tale of a girl and her brother who came to New York to earn a living. The brother only succeeds in getting a job as valet to a man about town, and the temptation of his position gets the better of him. One day he decamps with a bank roll that doesn't belong to him. He had told his sister that he was this man's partner in business and so when her brother does not appear she goes to the stranger and insists that during her brother's absence she be taken into his home with her old colored Mammy. Naturally the young man is rather aghast at the whole story, but he goes through with the thing, and in the end finds himself with a wife. Of course there is much merriment in the predicaments the young people find themselves in, and there is not a little substantial drama throughout the five reels of the picture. Miss Minter receives support from Alan Forrest, J. Parker Jones and others. The story was written for the star by Joseph Franklin Poland, and produced under the direction of Lloyd Ingraham.

CATCH LINES for your newspaper advertiisng or for your theatre program.

No doubt, Mr. Exhibitor, you have been at a loss for a fitting one at some time or another when in the rush of the last minute you have lost all your adverrising ma--terial supplied by the manufacturer.

Don't get discouraged on this account.

MOTION PICTURE NEWS Plan Book contains a variety of catch lines on each feaure.

Among them you may, no doubt you will, find one just suiting your needs.

Scene from "Intrusion of Isabel"

"MARIE, LTD."—SELECT

Has a Selling Point to the Women

THERE'S a selling angle to this picture if you play it up to the women—and, perhaps, to their husbands—as tipping off a little scheme that wives and "sweethearts" in certain sets carry on. When they need a hat, the picture tells us, they come to an agreement with the proprietor of a millinery store to charge a certain amount over and above the actual selling price; and when the bill is paid by "Poor Man" the conspirators divide the overcharge between them.

Your sales angle is in a subtitle in which one woman declares she has to use this subterfuge because her husband is such a tightwad that he won't give her any spending money.

Aside from this interesting sales angle there is little worth noting in the picture. There is plenty of action, but it consists largely of the characters walking around.—*P. S. Harrison.*

THE CAST

Drina Hilliard	Alice Brady
Colonel Lambert	Frank Losee
Blair Carson	Leslie Austen
Marie Hilliard	Mrs. Gertrude Hillman
Adelaide	Josephine Whittell
Zelie	Gladys Valerie

By Louise Winters.
Scenario by Jane Murfin.
Directed by Kenneth Webb.
Photographed by Al Liguori.

CATCH LINES

An amazing expose of the way some business in New York is conducted—this particular business establishment happens to be a millinery shop frequented for the most part by chorus girls. You'll pat yourself on the back after you have seen this feature.

Alice Brady, star of the great stage success, "Forever After," in her latest Select picture, a story of New York's byways and highways.

She came from college, an innocent girl, and was plunged headlong into the maelstrom of New York City's rather seamy life—see what she discovered in "Marie, Ltd."

Hats, hats, hats. Drina came to think the world was made of hats. And she didn't like what was undearneath all this fine millinery. See what she found there in "Marie, Ltd."

A story of New York's hidden places.

PRESS NOTICE

Alice Brady's latest Select photoplay entitled, "Marie, Ltd.," will come to the ——— Theatre on ——— of ——— week. This is from a story by Louise Winters and affords Miss Brady a most attractive part. She appears as Drina Hilliard, the daughter of Marie Hilliard. Her mother runs an establishment known as Marie, Ltd., where she sells hats to rich ladies at terrifically high prices. The ladies don't pay for their hats themselves. No, indeed. It is either their husbands or their gentlemen friends who get the bills. Blind hubby or blind gentleman friend comes through with the money and Marie divides up with her customers!

Not a very pretty business indeed for a young girl fresh from college to be catapulted into but Drina gets to learn the ropes within a very short time. And although she loathes the life she must be satisfied with it for there is no other way out. Her romance and the miraculous manner in which her mother is saved from public disgrace are events which spell a most fascinating picture. Miss Brady has the opportunity to show a number of the latest millinery creations in the course of the photoplay an opportunity which many will delight in. Her emotional work is of the highest sort.

The star's leading man this time is Leslie Austen while others who appear are Frank Losee, Mrs. Gertrude Hillman, Josephine Whittell and Gladys Valerie. Jane Murfin, Jane Cowl's collaborator in playwrighting, made the scenario from the novel, while the picture was produced under the direction of Kenneth Webb. Other attractions on the bill at the ——— Theatre for the same dates are——

THE STORY

Marie Hilliard has run a fashionable millinery establishment in New York since her husband has proven unable to get along in the business world. With money earned in this way she has sent her daughter, Drina, to college. When her education is completed Drina determines to go to New York and repay her debt to her mother by helping her in the business, even though she would prefer to teach. On her way to the city the train is held up by bandits, and through this occurrence Drina meets Blair Carson, a young man who had been admiring her throughout the entire trip. He determines to see more of her but after Drina has become established in her mother's shop she gives him not the slightest encouragement.

The big customer of Marie, Ltd., is Colonel Lambert. The old roue is a single man, but a dozen or so chorus girls charge their hats to him. And Drina being a most attractive girl naturally attracts the Colonel. Her mother is very anxious for her to marry him for some reason unknown to Drina, but she refuses, as she holds not the slightest love for him. Drina is made still further unhappy by seeing Blair much in the company of Zelie, a chorus girl. Zelie had seen the Colonel's growing infatuation for Drina and had determined to catch herself another man ere it was too late.

Then the Colonel threatens exposure of her mother unless Drina marry him. It appears that Marie has been systematically overcharging him and her other male customers and selling cheap to her women patrons. With Blair in the toils of Zelie all seems lost to Drina, but in a climax of many surprises Blair saves the Hilliards from the Colonel and declares his love for Drina.

PROGRAM READER

Alice Brady, the Select star, will be seen in her latest picture entitled "Marie, Ltd.," shortly at this theatre. This is a New York story, centering around a fashionable millinery establishment where a girl, fresh from college, finds herself suddenly plunged into what she learns to be dishonest business. It was written by Louise Winters, scenarioized by Jane Murfin, known to the stage world as Jane Cowl's collaborator in playwrighting, and produced under the direction of Kenneth Webb, who made many of the O. Henry pictures for Vitagraph. It is really one of the best pictures in which Miss Brady has appeared, if one can really single out any one above another. Since appearing on the stage all this season in "Forever After," Miss Brady has made a host of new friends and today she is rated as one of the most popular actresses on the screen. Her work in "Marie, Ltd." is marked by that emotional ability that has brought her to the front rank, while she is surrounded by an effective supporting cast, including Leslie Austen, Frank Losee and Mrs. Gertrude Hillman.

SUGGESTIONS

Here you get a popular stage and screen star in a vehicle dealing with a new phase of New York life. Center your advertising about the star for her long appearance in the stage success "Forever After" has added much to her popularity, and the pictures that Select has been putting her in lately have all been of a high calibre. Secondly, lay stress on the locale of the picture, mainly a millinery shop in New York. You might be able to arouse additional interest by stating that the shop was run on a crooked basis and that the patrons were for the most part chorus girls and wealthy women whose aim was to fool their husbands. If you go just this far you will have aroused the reader's interest to a considerable degree. It smacks of the daring, just a little bit of the risque, and in this case it will provide a good selling point.

Advertisements should be gotten up to bring out the "millinery" atmosphere, and here you certainly have a chance to tie up with any local millinery establishment you know of. A display of hats in the window with a neat card announcing your attraction would do a whole lot of good. You might even hit upon some original scheme of advertising in the newspapers along with the millinery establishment.

There is a good cast in support of the star. Kenneth Webb, the director, has done considerable good work on the Vitagraph O. Henry pictures, and if you cater to a fan crowd mention of his name would be advisable.

EVERY showman knows best how to present his own show. There are times, however, when some important angle may not assert itself to the exhibitor who sees picture after picture week after week.

In the SUGGESTIONS of the Complete Plan Book, the advertising possibilities of each picture are taken up from all angles.

In them you may find THE one that you have overlooked.

Perhaps its just the one that will answer your needs.

Look over the SUGGESTIONS in this issue.

Alice Brady, star of "Marie, Ltd."

"WHITEWASHED WALLS"—ROBERTSON-COLE

Of the Light, Pleasing Variety; Should Please All

THIS picture belongs to the light, pleasing variety. Although the story deals with a fictitious Republic, apparently Latin-American, it should amuse picture goers, because it has been produced, not as something serious, but as burlesque; and the same tone is maintained throughout.

The hero is presented as a sculptor, working somewhere in a Republic situated in an unknown part of the world. He becomes the victim of much local intrigue. At one time he is arrested and is about to be shot at sunrise; his American resourcefulness, however, helps him outwit the natives. In the end he wins the love of a native beauty.

The production end of the picture is of the standard set by all pictures handled by the Robertson-Coles organization.—Released through Exhibitors Mutual.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Larry	William Desmond
Concha	Fritzi Brunette
Rosa	Carmen Phillips
Mendez	Jack Richardson
Dinero	Arthur Mallete
Cascaro	Frank MacQuarrie
Romero	John Dwiggins
Crisco	Jack Cosgrave
Guard	Frank Lanning
Alias Patricio Cassidano	Walter Perry

THE STORY

His Excellencissimo Romero, Governor of an insignificant South American state, struts around his two by four domain all puffed up with conceit and chianti, a Caesar, Napoleon, Hannibal and Diaz all rolled into one, in his own estimation. Posterity should gaze upon his classic features in carven stone, so he commissioned Larry Donovan, a young American sculptor and adventurer to make a statue of him.

Larry caused a riot in Altamura when he knocked the chief Generalissimo cold for interferring with his Fourth of July celebration, for which rash act Larry is led to the "Whitewashed Wall" to be shot. But Larry didn't relish the idea of having his anatomy splashed all over the "Wall," and caused a postponement of the festivities by flattering the vanity of the little Governor.

When he is again led to the "Wall" he is supplied with a nifty six-shooter, and again thwarts his executioners by grabbing the pompous little Governor Romero and using him as shield, threatening to splash the "Wall" with the Governor's gore.

One Patricio Cassidano—a Hibernian masquerading as a Greaser—and Rosa, the Demon Vampire of Altamura, who vamps and plots and hisses and wriggles and squirms—add humor and color to a story that bubbles with laughable and melodramatic situations.

PRESS NOTICE

William Desmond is cast as a carefree Yankee in his next Exhibitors-Mutual feature, "Whitewashed Walls," which will be shown at the ———— theatre on ———— of ———— week. Written by Ethel and James Dorrance this picture comes as a travesty on the comic opera style of plot that deals with heroics and villainy in a South American republic. This old plot has proven so popular in the past that the fine satire injected by the authors is going to come as a delightful comedy relief to all those who see it.

Desmond appears as a young American sculptor and adventurer who refuses to take all the pomp and ceremony of the officials of a certain republic seriously. He laughs long and loud at the General-in-Chief of General What-Is-It of the army and gets himself into all sorts of serious predicaments from which he emerges by right of his perpetual smile and Irish blarney.

A number of conventional screen characters are delightfully burlesqued in the picture. Carmen Phillip's vampire is as sinuous as any one could ask. Fritzi Brunette is a heroine of charm while a wonderful bit of character comedy is contributed by Walter Perry appearing as an old Irishman masquerading under the name of Patricio Cassidano! The whole spirit of the picture is one of harmless fun and the motion picture going public will certainly feel rewarded by a visit to the ———— theatre during its run.

PROGRAM READER

A merry bit of travesty on the comic operas dealing with the Latin American countries will be offered in "Whitewashed Walls," the latest picture in which William Desmond is starred. We have seen so much of the mock heroics that go on in such places, so much of the dashing American hero who tweeks the nose of the Generalissimo of the south that we have come to laugh "at" such antics these days instead of "with" them. So this travesty written by that clever pair Ethel and James Dorrance is certainly not out of place. Desmond holds down the stellar honors with a wonderful smile and a manner that is indeed excellent burlesque on the dashing hero of the day. The picture is set in a variety of pretty settings and the performances of the remaining members of the cast are in the general spirit of the entire picture.

CATCH LINES

He called his Excellency "old scout" and invited him to step up to the bar—this was in South America where they don't like to stand for such things but have to when breezy young Americans get down there and start to work off superfluous pep. See William Desmond in "Whitewashed Walls"—it's a winner for fast comedy and exciting situations.

Ever see an Irishman pose as a Spaniard—have a look at Patricio Cassidano in "Whitewashed Walls"—but he's only one of the laughs in the picture.

By the popular authors, Ethel and James Dorrance—one of their brightest works—all about a young American transforming the map of South America just for the fun of things.

Even a South American republic couldn't wipe the smile off Bill Desmond's face—see it in "Whitewashed Walls" and you'll have one too.

SUGGESTIONS

The old story of the American hero in a South American republic has come to be laughed at more often these days than it is laughed with, but as the authors of this picture "sort of kid the natives there" it gets over by reason of this fact. George Cohan took hold of an old fashioned musical comedy recently and found that it wouldn't go at all. He rewrote the whole thing and in it kidded the life out of this very same old fashioned musical comedy. The result was that the play scored a hit and is running along on the high tide of popularity these days. Why not adopt this plan of advertising the picture to your patrons? Certainly it will do no harm and the readers will likely take off their hats to your sense of humor and come and see your show. Fix up some clever copy along these lines, mix in a few phrases telling about the laughs in the picture and let it go at that. You'll get the people in the right frame of mind. They will come expecting to be amused and kidded a little more and they won't be disappointed.

Play up William Desmond. He is a popular player and has won a nice place for himself by reason of that smile that won't come off and his acting ability. He fits into the general scheme of things with regard to the advertising suggestions mentioned. Don't let the authors get by without some mention. They are popular in the magazine world and deserve a word also.

PLAN BOOK SERVICE

THE Motion Picture News Plan Book is the most complete service ever offered the exhibitor.

This is the consensus of various opinions expressed by readers.

Motion Picture News was the first trade paper to bring such a service to the field.

The old days of the review here—the synopsis there—the Press notice somewhere else—those old days are no more.

In the Complete Plan Book you have it all in one place.

William Desmond, star of "Whitewashed Walls"

Accessories Available with Pictures Covered in this Issue of "The Complete Plan Book"

"WHITEWASHED WALLS"—ROBERTSON-COLE

PAPER:—Two one-sheets; one three-sheet; one six-sheet; one twenty-four sheet.

LOBBY DISPLAY:—Eight 11 x 14 photo gelatines and title card; this set also supplemented with two 22 x 28 photos.

CUTS AND MATS:—One three-column mat; one two-column cut and mat; one one-column cut and mat; one thumbnail cut; one program cover cut. The large cuts are suitable for use in either text or advertising pages of the newspapers.

Among the other accessories available at all Exhibitors-Mutual exchanges are slides, music cue sheets and press sheets.

"THE UNKNOWN QUANTITY"—VITAGRAPH

PAPER:—One one-sheet; one three-sheet; one six-sheet.

LOBBY DISPLAY:—Eight 11 x 14 photographs and title card; two 22 x 28 colored photos. A set of 8 x 10 black and white photographs are also provided to complete lobby display or for use in making special cuts. 8 x 10 photographs of star are also provided for the same purpose.

CUTS:—Two one-column; two two-column. These include scenes from production and star poses.

SLIDE AND MUSIC CUE SHEET.

"FIGHTING FOR GOLD"—FOX

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one 24-sheet.

LOBBY DISPLAY:—Twelve 8 x 10 black and white photographs; twelve 11 x 14 black and white and three 22 x 28 colored.

PRODUCTION CUTS AND MATS:—Three two-column; two one-column.

ADVERTISING CUTS:—Two three-column; one two-column; two one-column. These bring out the actionful character of the play.

STAR CUTS:—These provided in one and two-column size.

SLIDE AND MUSIC CUE SHEET.

"INTRUSION OF ISABEL"—AMERICAN

PAPER:—One one-sheet; one three-sheet; one six-sheet.

LOBBY DISPLAY:—Eight 11 x 14 scene stills and title card; one 22 x 28 of scene; one 22 x 28 of star.

CUTS:—One-column and thumbnail star cuts are procurable at all Pathe exchanges. These are suited for all advertising and publicity uses.

SLIDE AND MUSIC CUE SHEET.

PARAMOUNT PICTURES

("Three Men and a Girl"—"The Sheriff's Son"—"Extravagance")

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one rotogravure one-sheet.

LOBBY DISPLAY:—Eight 8 x 10 black and white photographs; eight 11 x 14 sepia; one 22 x 28 sepia of scene or star; 22 x 28 colored of female star; 22 x 28 black and white of star; 8 x 10 black and white photographs of star.

CUTS AND MATS ON PRODUCTION:—Five one-column; three two-column; two three-column.

STOCK CUTS AND MATS OF STAR:—Five one-column; three two-column; two three-column.

ADVERTISING LAYOUTS:—One three-column; one two-column; one one-column. These are dressed in the usual Paramount style and contain pictures and word arguments of attractive character.

Other accessories on hand at all Paramount exchanges are slides, music cue sheets, thumbnail cuts of star, mats of advertising layouts, trademark cuts and film trailers.

"THE SCAR"—WORLD

PAPER:—Two one-sheets; two three-sheets; one six-sheet.

LOBBY DISPLAY:—Two 22 x 28 colored photographs; eight 8 x 10 black and white photographs and title card.

CUTS AND MATS (Advertising):—Two one-column; one two-column.

(Production):—Two three-column; two two-column.

(Special):—One three-column mat with short story. Scene shows star discussing script with director.

SLIDE AND MUSIC CUE SHEET.

"THE FIRE FLINGERS"—UNIVERSAL

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four sheet.

LOBBY DISPLAY:—Scene and star stills with synopsis and title cards are provided in the regular standard sizes. If desirable some of these stills may also be used in the making of special cuts.

PRODUCTION CUTS:—Production cuts are furnished in one, two and three-column size.

ADVERTISING CUTS:—These cuts (line) are also furnished in one, two and three-column sizes, containing good scenes and well written arguments.

STAR CUTS:—One and two-column cuts of star are also on hand at all Universal exchanges.

SLIDE AND MUSIC CUE SHEET are also obtainable at all exchanges handling the picture.

"THE PARISIAN TIGRESS"—METRO

PAPER:—Two one-sheets; two three-sheets; two six-sheets.

LOBBY DISPLAY:—Photographs come in 8 x 10 sepia; 11 x 14 sepia; 22 x 28 colored. These include both production scenes and star photographs. Title and synopsis cards are provided with each set to complete the display. (Stills are also provided for exhibitors to use in making their own cuts).

CUTS AND MATS:—Star cuts are furnished in one-half, one and two-column sizes and may be used for either text or advertising columns of the local newspapers as well as for program announcements.

SLIDE AND MUSIC CUE SHEET also available at all Metro exchanges.

"MARIE, LTD."—SELECT

PAPER:—Two one-sheets, two three-sheets, one six-sheet; one twenty-four-sheet.

LOBBY DISPLAY:—Nine 8 x 10 black and white scenes and title card; seven 11 x 14 colored scenes and title card; two 22 x 28 horizontal "flats," colored scenes; one 22 x 28 star portrait, colored, upright (stock).

CUTS (ELECTROS):—Production cuts are five in number—two one-column, two two-column, one three-column. Star cuts are one-half column, one one-column and one two-column. These cuts are made available for use either in advertisements or text pages.

Other accessories available are slides and music cue sheets.

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the current quarter arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released previous to January 12, 1919.

PICTURE BRAND STAR RELEASED PLAN BOOK

ADELE (UNITED) KITTY GORDON (JAN. 26)............FEB. 1
(Six Parts)
" Exhibitors who are 'larry' of war pictures at this time need have no hesitancy in booking this for the full run."—M. P. News.
Exhibitor Comment—" A good picture liked by all and well produced. Big to average business." " Good, but patrons are tired of war stories. Average to big business." " Good picture. War stuff dead. Average business." " Big business two days." " Good picture. Average business. War plays dead here."
Consensus—" Good picture, good puller."

AFTER THE WAR (UNIVERSAL) CUNARD (JAN. 26).......JAN. 11
"Timely subject possessing unusual advertising possibilities."—M. P. News.
Exhibitor Comment—" A strongly dramatic story with star's work exceptionally good, as well as her support. Another good offering for city trade. Good business." " Big business two days on this Universal Special." " Pretty strong. If you play to a lot of kiddies don't book this one."
Consensus—" Satisfactory production, good puller."

ALIAS MIKE MORAN (PARAMOUNT) WALLACE REID (MAR. 2) ....MAR. 29
" A real human character the centre of fine story."—M. P. News.
Exhibitor Comment—"Very good. Extra big business." " It drew fairly well."
Consensus—"Good picture, good puller."

AMAZING IMPOSTER, THE (AMERICAN) MINTER (FEB. 2).FEB. 8
" Lots of ginger in this one. Star's features better."—M. P. News.
Exhibitor Comment—"Average picture, average business."

AMAZING WIFE, THE (UNIVERSAL) MARY MACLAREN (APR. 7) ....MAR. 29
(Six Parts)
" Here's one on which you can go the limit."—M. P. News.

AS THE SUN WENT DOWN (METRO) EDITH STOREY (FEB. 10) ....FEB. 22
" Edith Storey in screen version of Baker's play."—M. P. News.
Exhibitor Comment—" Picture just fair. Star does not draw in this house." " Has some great comedy throughout but in some places tends too much on serial order."
Consensus—" Fair picture, average puller."

BELLE OF NEW YORK, THE (SELECT) MARION DAVIES..FEB. 10
Exhibitor Comment—" With al the advertising the stage success had of the same name, one would expect to break all records with this, but nothing smashed except faith in human nature. Why try to make a screen star outof Marion Davies? It can't be done. She's no better than when she started her first Select. Average to poor business."

BETTER 'OLE, THE (WORLD) SPECIAL CAST (MAR. 17)..MAR. 8
(Seven Parts)
" Novel and very entertaining; characterizations good."—M. P. News.
Exhibitor Comment—" Excellent business. Pleased the better class of patrons. Disappointing to the gallery."

BLIND MAN'S EYES (METRO) BERT LYTELL (MAR. 10)..MAR. 22
" Bert Lytell excellent in murder mystery tale."—M. P. News.

BLUFFER, THE (WORLD) ELVIDGE (JAN. 20)..........JAN. 18
" An expose of society's seamy side that is entertaining."—M. P. News.
Exhibitor Comment—" Very pleasing program offering." Average business."
Consensus—" Pleasing picture, average puller."

BONDAGE OF BARBARA, THE (GOLDWYN) MAE MARSH (FEB. 2)
Exhibitor Comment—" Poor business." " Very poor picture. But Mae Marsh does her best under the circumstances. Average to big to average business." " Mae Marsh does not draw here. Fair production to average business." " Very good picture to big business." " Drew few and pleased few." " Disappointed and Miss Marsh no longer draws." " Good picture but they do not want her here."
Consensus—" Fair picture, average puller."

BONDS OF HONOR (EXHIBITORS-MUTUAL) HAYAKAWA (JAN. 19) ....FEB. 8
" This picture should not fail to please wholly."—M. P. News.
Exhibitor Comment—" Splendid in every particular." " Very good. Pleased our patrons. Big business." " A dandy picture. Very gripping. Best double exposure ever produced. All pleased." " A good drawing card. Star liked in this picture. Fell down on third day."
Consensus—" Splendid picture, strong puller."

BOOTS (PARAMOUNT) DOROTHY GISH (FEB. 16)........MAR. 15
" Star attractive and comedy dominates this picture."—M. P. News.
Exhibitor Comment—" Picture proved very satisfactory. Star very pleasing."

BRAND, THE (GOLDWYN) REX BEACH CAST (MAR. 9)..MAR. 8
(Seven Parts)
" A Rex Beach story of the far North that rings the bell."—M. P. News.
Exhibitor Commment—" Very good picture but seven reels too long. Could have been put in six with as good if not better results. Big business two days."

PICTURE BRAND STAR RELEASED PLAN BOOK

BRASS BUTTONS (AMERICAN) WILLIAM RUSSELL (MAR. 30) ....MAR. 22
" A lot of snap and zest to this comedy drama."—M. P. News.

BREED OF MEN (ARTCRAFT) W. S. HART (FEB 2)........FEB. 15
" Star registers strongly in one that should please everybody."—M. P. News.
Exhibitor Comment—" Very good. Big business. Hart will have to change his style of work. Has too many imitators. Drew a very big opening and sent them out pleased. An average Hart picture." " Bill put them in on this one and they liked it." " Average to poor business seven days."
Consensus—" Satisfactory picture, strong puller."

BREEZY JIM (TRIANGLE) CRANE WOLBER (FEB. 23)....FEB. 22
" Shows its age plainly. Hot stuff for hero worshippers."—M. P. News.

CALIBRE 38 (EDGAR LEWIS-SHERRY) MITCHELL LEWIS (APR. 13)..APR. 5
(Six Parts)
" Melodrama based on murder mystery; story well constructed."—M. P. News.

CALL OF THE SOUL, THE (FOX) BROCKWELL) (JAN. 19) JAN. 18
" ' Wronged Girl ' story with few moments that appeal."—M. P. News.
Exhibitor Comment—" Pleased. We had no complaints." " Well liked. Extra big business." " Average business." " Brockwell and cast great. This should be a special. It's got the goods." " Another 'Baby' picture. Average to big business."
Consensus—" Satisfactory picture good puller."

CAMBRIC MASK, THE (VITAGRAPH) ALICE JOYCE (APR. 7)..APR. 5
" Star in version of unusual Chambers story."—M. P. News.

CAROLYN OF THE CORNERS (PATHE) BESSIE LOVE (MAR. 9) ....MAR 1
" Strong story, but a little loose. Muman touches plentiful."—M. P. News.

CHEATING CHEATERS (SELECT) C. K. YOUNG (JAN. 19)..FEB. 1
" Crook play that gives star chance to do excellent work."—M. P. News.
Exhibitor Comment—" Very good. Young coming back. Big business." " Very good. Big business three days." " Superb cast. Well handled. Photography good. Pleasing and entertaining. Big business seven days."
Consensus—" Pleasing picture, big puller."

CHILD OF M'SIEU (TRIANGLE) BABY MARIE OSBORNE (FEB. 16) ....FEB. 22
" Film lacks heart interest, action and suspense."—M. P. News.
Exhibitor Comment—" Big business."

COME AGAIN SMITH (HODKINSON) J. W. KERRIGAN (FEB. 10) ....FEB. 1
" Fits the star like proverbial glove; interest is plentiful."—M. P. News.
Exhibitor Comment—" A dandy comedy drama to big business." " Picture wel liked. Star just average." " A nice clean program picture to average business."
Consensus—" Fine picture, good puller."

COMMON CLAY (PATHE) FANNIE WARD (MARCH 2)....FEB. 8
" Audience will likely praise this Ward picture."—M. P. News.
Exhibitor Comment—" Generally good picture. Good box-office attraction. Big business seven days."

COURAGE FOR TWO (WORLD) CARLYLE BLACKWELL (FEB. 17) ....FEB. 15
" Star with Miss Greeley offer fine comedy drama."—M. P. News.
Exhibitor Comment—" Big business two days."

CRAVING, THE (BLUEBIRD) FRANCIS FORD (JAN. 13)..JAN. 18
" Holds suspense clear through. Staging well done."—M. P. News.
Exhibitor Comment—" A novelty in photography, nothing more. Might go strong in 'bone-dry' territory as a 'turrible' example of what 'likker' will do to a man. Business was a poor average." " Big business."
Consensus—" Good picture, satisfactory puller."

CREAKING STAIRS (UNIVERSAL SPECIAL) MARY MACLAREN (FEB. 10)..
Exhibitor Comment—" Good story of suspense and thrills with no padding but everybody on the job every second. Big to average business."

CROOK OF DREAMS (WORLD) LOUISE HUFF (MAR. 3)....MAR. 1
" Clever story with star in appealing role."—M. P. News.
Exhibitor Comment—" A good program picture. World is waking up at last and making better stuff. Average business."

DAY DREAMS (GOLDWYN) MADGE KENNEDY (JAN. 12) JAN. 23
" One of the REAL artistic offerings; cast excellent."—M. P. News.
Exhibitor Comment—" They don't enthuse over Miss Kennedy here. This was very poor picture and our patrons said so. Poor business." " Such a picture is a crime. Nobody satisfied. A shame to take the money. Never again."
Consensus—" Fair picture, average puller."

Exhibitors' Own Box Office Reports

PICTURE BRAND STAR RELEASED PLAN BOOK

DIVORCEE, THE (METRO) ETHEL BARRYMORE (JAN. 20).JAN. 25

"Star in a brilliant screen achievement."—M. P. News.

Exhibitor Comment—"The sort of a picture that will fill your house and cure your box-office. At least in cities, but possibly will be over the heads of small town patrons. The best thing Barrymore has had in ages. And she makes the most of it." "Very good picture. Big business." "Good picture. Well liked. Average business." "Average business two days."

Consensus—"Excellent production, strong puller."

DON'T CHANGE YOUR HUSBAND (ARTCRAFT) DE MILLE'S (JAN. 26) ....FEB. 8

"Points a moral to married folk, or those to be married."—M. P. News.

Exhibitor Comment—"A very fine production. One of the best. Big business." "Extra big business seven days straight." "This with Arbuckle comedy packed them in and patrons raved over the feature." "Extra big business seven days." "Great picture, tremendous drawing power."

Consensus—"Excellent production, strong puller."

DUB, THE (PARAMOUNT) WALLACE REID (JAN. 19)......JAN. 25

"Well produced and entertaining farce of crook sort."—M. P. News.

Exhibitor Comment—"Excellent picture." "Immense." "Good picture, average drawiug power." "A fair Reid picture. Big business." "Average business. Star well liked here. Story well done. Regular program release. 'Good picture' is the verdict." "A rattling good program offering. Will please any class audience."

Consensus—"Excellent production, good puller."

ECHO OF YOUTH, THE (GRAPHIC) SPECIAL CAST (FEB. 16) ....MAR. 8

"Cast is good and picture is clean and compelling."—M. P. News.

ENCHANTED BARN, THE (VITAGRAPH) BESSIE LOVE (JAN. 27) ....JAN. 25

"Has all good points necessary to interesting picture."—M. P. News.

Exhibitor Comment—"Very good. Average business."

END OF THE GAME, THE (HODKINSON) J. WARREN KERRIGAN (MAR. 23)..MAR. 29

"Too much footage in this Western of '49 days."—M. P. News.

EXTRAVAGANCE (PARAMOUNT) DOROTHY DALTON (MAR. 16)

Exhibitor Comment—"Swell program picture. Big to average business."

EXPERIMENTAL MARRIAGE (SELECT) CONSTANCE TALMADGE (MAR. 10)..APR. 5

"Stage play successfully turned into film drama."—M. P. News.

FAITH (METRO) BERT LYTELL (FEB. 3)..................FEB. 8

"Picture with deep appeal and excellent star."—M. P. News.

Exhibitor Comment—"Only fair. Star is capable of bigger and better things. Average and poor business." "Just another of those pictures that make Metro the most consistent program on the market." "A peculiar type of picture in that it was so simple, but handled in a way that put it over big. Big business."

Consensus—"Satisfactory picture, average puller."

FALSE FACES, THE (PARAMOUNT-ARTCRAFT) WALTHALL (FEB. 16) ....MAR 1

(Seven Parts)

"Strong melodrama of the spy sort; should please."—M. P. News.

Exhibitor Comment—"Great production. Lacks big star." "Splendid picture. Highly entertaining. Good acting. Seemingly impossible story but thrilling. Photography good. Big business seven days." "Extra good picture to big business two days." "We were disappointed in the business done on this."

Consensus—"Excellent production, strong puller."

FIGHT FOR LOVE, A (UNIVERSAL) HARRY CAREY (MAR. 24) ....MAR. 22

"Star in strong story backed by beautiful scenes."—M. P. News.

FIGHTING DESTINY (VITAGRAPH) HARRY T. MOREY (MAR. 31) ....MAR. 29

"Star in another fine fighting picture with mystery touch."—M. P. News.

FIGHTING THROUGH (HODKINSON) E. K. LINCOLN (JAN. 27) (Six Parts) ....FEB. 1

"An example of excellent production with patriotism uppermost."—M. P. News.

FIT TO WIN (PUBLIC HEALTH FILMS) MAR. 2....................

Exhibitor Comment—"Extra big business three days."

FORBIDDEN ROOM, THE (FOX) GLADYS BROCKWELL (MAR. 2) ....MAR. 15

"Story of love and politics well handled."—M. P. News.

Exhibitor Comment—"Good picture. All pleased. Good continuity. Average business."

FORFEIT, THE (HODKINSON) HOUSE PETERS (MAR. 10) ....MAR. 22

"Reviewer considers picture good throughout."—M. P. News.

FOR THE FREEDOM OF THE EAST (GOLDWYN) (JAN. 19) (Six Parts) ....JAN. 25

"Has features to exploit that should put it over."—M. P. News.

FORTUNE'S CHILD (VITA.) GLADYS LESLIE (FEB. 10)..FEB. 8

"Heart appeal is there and photography and sets also good."—M. P. News.

GAMBLING IN SOULS (FOX) MADLAINE TRAVERSE (MAR. 9) ....MAR. 22

"Madlaine Traverse in story of woman's revenge."—M. P. News.

Exhibitor Comment—"New star. A very good picture. Pleased everyone. Average business."

GAME IS UP, THE (BLUEBIRD) RAY-CLIFFORD (JAN. 20) JAN. 25

"Pictures in this class are rarity these days.'—M. P. News.

Exhibitor Comment—"Big business." "Just under the wire. Average business."

Consensus—"Good picture, satisfactory puller."

GENTLEMAN OF QUALITY, A (VITAGRAPH) EARLE WILLIAMS (MAR. 17)................................ MAR. 15

"Earle Williams in novel dual role."—M. P. News.

GIRL DODGER, THE (PARAMOUNT) CHARLES RAY (FEB. 9) ....MAR. 8

"Author comes in for big share of credit; rare comedy."—M. P. News.

Exhibitor Comment—"This is certainly Chas. Ray's best picture since 'Clodhopper' if not the best he ever made." "Gave excellent satisfaction to big business." "A dandy. Big business." "Fine picture, but didn't pull at all."

Consensus—"Excellent production, big puller."

PICTURE BRAND STAR RELEASED PLAN BOOK

GIRL PROBLEM, THE (VITAGRAPH) CORINNE GRIFFITH (MAR. 3) ....MAR. 1

"Matinee sort of picture; display of women's wear."—M. P. News.

Exhibitor Comment—"Fair picture. Poor business."

GIRL WHO STAYED AT HOME, THE (ARTCRAFT) D. W. GRIFFITH'S (MAR. 23)..APR. 5

"Hardly a flaw from production angle."—M. P. News.

GIRL WITH NO REGRETS, THE (FOX) PEGGY HYLAND (JAN. 26) ....FEB. 8

"Clean crook play that should give complete satisfaction."—M. P. News.

Exhibitor Comment—"Nothing big, though satisfying. A crook story with a punch." "Pleased. Average business." "Picture pleased, jumping from average to big business." "No sense to it. If Peggy makes any more like this she will be sliding pretty fast out of good company. Poor business."

Consensus—"Satisfactory picture, average puller."

GO GET 'EM GARRINGER (PATHE) FRANKLIN FARNUM-HELENE CHADWICK (MAR. 23)........................MAR. 22

"A true wild and woolly one with two popular players."—M. P. News.

GOLD CURE, THE (METRO) DANA (JAN. 13)..............JAN. 18

"Star's cleverness and much foolishness makes continued laugh."—M. P. News.

Exhibitor Comment—"Extra good. The best Dana production ever played. One continued laugh. Average business." "Well liked. Average business. "Big business." "Very good picture. Big business." "Wel liked. Always draws business."

Consensus—"Excellent picture, good puller."

GOOD GRACIOUS ANNABELLE (PARAMOUNT) BILLIE BURKE (MAR. 2)..APR. 5

"Regular Bilie Burke type of film; mining atmosphere."—M. P. News

GREAT ROMANCE, THE (SCREEN CLASSICS) LOCKWOOD (JAN. 19)..JAN. 25

(Six Parts)

"Romance and adventure story laid in beautiful setting."—M. P. News.

Exhibitor Comment—"Harold Lockwood was one of the most popular male stars on the screen. Extra big business." "Settings were remarkable. Great. Well liked. Lockwood still packs them in." "Fair drawing power."

Consensus—"Excellent production, strong puller."

HAND INVISIBLE, THE (WORLD) MONTAGU LOVE (MAR. 17) ....MAR. 15

"Star's vehicle marks Harry Hoyt's directorial debut."—M. P. News.

HAPPY THOUGH MARRIED (PARAMOUNT) ENID BENNETT (FEB. 23) ....MAR. 1

"Amusing film that also appeals to finer emotions."—M. P. News.

Exhibitor Comment—"Miss Bennett not popular here. Poor business." "Enid Bennett a favorite here. This picture made them like her better. A swell picture to from average to big business."

Consensus—"Fine picture, average puller."

HARD BOILED (PARAMOUNT) DOROTHY DALTON (FEB. 2) ....FEB. 15

"Light story but should please all your patrons."—M. P. News.

Exhibitor Comment—"Pleased a majority of our patrons. Big and average business." "Miss Dalton's friends were disappointed in this and the title was bad." "A very pleasing picture well done. Miss Dalton's acting very good. Big business." "Big business all week. Very pleasing in all details. Trifle light for Dalton but she carries the comedy through very well."

Consensus—"Pleasing picture, good puller."

HEART IN PAWN, A (EXHIBITORS MUTUAL) SESSUE HAYAKAWA (MAR. 10) ....MAR. 15

"Productions like this make an Art of producing."—M. P. News.

Exhibitor Comment—"Very good picture. Average business."

HEART OF GOLD (WORLD) HUFF (FEB. 10)..............JAN. 25

"Romance with comedy touches and plenty of suspense."—M. P. News.

HEARTS ASLEEP (ROBERTSON-COLE) BESSIE BARRISCALE (MAR. 31)..APR. 5

"Joy for Barriscale fans; many find fault with story."—M. P. News.

HELL ROARIN' REFORM (FOX) TOM MIX (FEB. 16)......MAR. 1

"Full of action and interest; star has human part."—M. P. News.

Exhibitor Comment—"Tom Mix is there with the goods. Big business." "A fine Western. Brought a big crowd, especially children. This star has arrived in force. Average business." "They came in blizzard. Smashed all records. Mix better than ever and beat Hart a mile." "Mix well liked and the picture is good. Big business."

Consensus—"Fine picture, strong puller."

HER CODE OF HONOR (UNITED) FLORENCE REED (MAR. 17) ....MAR. 15

(Six Parts)

"Brilliant star in exceptionally powerful picture."—M. P. News.

HERE COMES THE BRIDE (PARAMOUNT) J. BARRYMORE (JAN. 19) ....FEB. 1

"John Barrymore and good cast make most of usual story."—M.P.News.

Exhibitor Comment—"The question is, 'Why made?' You have to be a real high brow to get this. Poor business." "Barrymore acting either a 'drunk' or a 'nut,' hard to tell which. Medium in pleasing. Same in drawing power."

Consensus—"Fair picture, average puller."

HIDDEN TRUTH, THE (SELECT) ANNA CASE (JAN. 20)...FEB. 1

"Combination of Western Mystery, Society and Melodrama."—M.P.News

Exhibitor Comment—"Poor business."

HIGHEST TRUMP, THE (VITAGRAPH) WILLIAMS (FEB. 3) ....FEB. 1

"Entertaining spy and war drama with loads of action."—M. P. News.

Exhibitor Comment—"Good picture, average business." "Star's name got an average opening. Buried all photos pertaining to war. An excellent picture but war pictures are impossible." "Good picture but producer would do well by cutting out war stuff for a while."

Consensus—"Fine picture, good puller."

HIS PARISIAN WIFE (ARTCRAFT) FERGUSON (JAN. 19)..FEB. 8

"Elsie Ferguson has never appeared to better advantage."—M. P. News.

Exhibitor Comment—"Very good picture. Business average. Star fairly well liked. They liked the picture better than most of her others." "A very pleasing picture for more intelligent audiences. Miss Ferguson a prime favorite. Average business." "Big, average to big in seven days' run."

Consensus—"Satisfactory picture, good puller."

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HOOP-LA (ROBERTSON-COLE) BILLIE RHODES (JAN. 26) FEB. 22

"Another boost for Billie Rhodes; Clean comedy."—M. P. News.

Exhibitor Comment—Good. Star and picture well liked by our patrons." "Good comedy drama. Good business two days." "Star pleases and will get stronger if proper vehicles are furnished. Big to average to big business in seven-day run."

Consensus—"Fine picture, good puller."

INDESTRUCTIBLE WIFE, THE (SELECT) ALICE BRADY (JAN. 26) ....MAR. 1

"A regular matinee picture. Go easy."—M. P. News.

IN FOR THIRTY DAYS (METRO) ALLISON (JAN. 27)......JAN. 25

"An obvious comedy, but one which gets the laughs."—M. P. News.

Exhibitor Comment—"Good program picture to average business." "A very pleasing picture. Average business." "Good little comedy but Allison not a star and means nothing."

Consensus—"Good picture, average puller."

IT'S A BEAR (TRIANGLE) TAYLOR HOLMES (MAR. 16)..MAR. 15

"Should give substantial satisfaction; grins aplenty."

JOHNNY GET YOUR GUN (ARTCRAFT) FRED STONE (MAR. 9) ....MAR. 29

"Good chance for Stone to do his acrobatics."—M. P. News.

Exhibitor Comment—"Fair only. Average to poor business."

JOHNNY-ON-THE-SPOT (METRO) HALE HAMILTON (FEB. 17) ....MAR. 1

"Average comedy drama made interesting because of star."—M. P. News.

Exhibitor Comment—"Sent 'em away talking. Big business first day and extra big business second day (Saturday)." "Good picture. Average business."

Consensus—"Good picture, good puller."

LAMB AND THE LION, THE (ROBERTSON-COLE) (MAR. 24) ....MAR. 22

"Human story that appeals. Acting good."—M. P. News.

LAW THAT DIVIDES, THE (HODKINSON) KATHLEEN CLIFFORD (JAN. 20) ....

Exhibitor Comment—"Big business. Good program picture. Many favorable comments. Good story."

LIGHT OF VICTORY, THE (UNIVERSAL SPECIAL) SALISBURY (MAR. 17) ....MAR. 15

"Holds interest throughout; hero drunk most of time."—M. P. News.

Exhibitor Comment—"Star seems to be adding to his popularity with each picture. Big business."

LIGHT, THE (FOX) THEDA BARA (JAN. 12)........JAN. 25

"Bara has best story in a good while; of vampire type."—M. P. News.

Exhibitor Comment—"'Flu' scare affecting business. Average to big." "Average business." "Regular Bara stuff. Average business." "The best Bara picture for some time. Big business three days." "Average to poor business."

Consensus—"Satisfactory picture, good puller."

LION AND THE MOUSE, THE (VITAGRAPH) JOYCE (FEB. 24) ....FEB. 22

(Six Parts)

"A special of the full-blooded variety."—M. P. News.

Exhibitor Comment—"Nothing remarkable except for rare interiors. Capably directed, however. Did not attract unusually although much advertised. Perhaps beginning of Lent affected sale. Average business." "Picture will draw but not exceptionally." "A very nice picture. Big to average business. "Great, a winner well directed. Extra big business three days."

Consensus—"Good picture, good puller."

LITTLE INTRUDER, THE (WORLD) LOUISE HUFF (APR. 7) ....APR. 5

"A most satisfactory comedy drama."—M. P. News.

LITTLE ROWDY, THE (TRIANGLE) HAZEL DALY (MAR. 23) ....MAR. 22

"Comedy drama of the lighter type; heroine pleasing."—M. P. News.

LITTLE WHITE SAVAGE, A (BLUEBIRD) CARMEL MYERS (FEB. 20)........MAR. 1

"Story handled skillfully; holds interest throughout."—M. P. News.

Exhibitor Comment—"Average business."

LONG LANE'S TURNING, THE (ROBERTSON-COLE) HENRY B. WALTHALL (FEB. 10)........FEB. 22

"Story improbable but should please great number of fans."—M. P. News.

Exhibitor Comment—"Picture excellent, star good, weather against us.'

LOVE AUCTION, THE (FOX) PEARSON (FEB. 9)........FEB. 22

"Charged with high power emotionalism."—M. P. News.

Exhibitor Comment—"Acting good, story poor. These kind of stories kill the picture business. Poor to average business." "Just ordinary. Average business."

Consesnus—"Fair picture, average puller."

LOVE DEFENDER, THE (WORLD) JUNE ELVIDGE (MAR. 31) ....MAR. 29

"Eternal Triangle told in simplest form."—M. P. News.

LOVE HUNGER, THE (HODKINSON) LILLIAN WALKER (FEB. 23) ....MAR. 8

"Wild melodrama; story to blame; don't blame director or star."—M. P. News.

LOVE IN A HURRY (WORLD) BLACKWELL (JAN. 13).....JAN. 11

"Nice romance against background of sane spy drama."—M. P. News.

Exhibitor Comment—"Got by and that's all." "Big to average business."

Consensus—"Pleasing picture, average puller."

LUCK AND PLUCK (FOX) GEORGE WALSH (FEB. 2)......FEB. 15

"Stunts and Speed Characterize star's latest."—M. P. News.

Exhibitor Comment—"Looks like an old-time Walsh picture." "Walsh always means S. R. O." "Walsh liked. Bad weather kept attendance down." "Walsh is a favorite for Saturday crowds, and such pictures as this seem to please the masses." "Good picture to average business." "A regular Walsh picture to big business." "Not liked. Walsh must do better or die by the wayside."

Consensus—"Fine picture. Strong puller."

MADE IN AMERICA (HODKINSON) (FEB. 16........MAR. 1

(Eight Parts)

"Shows making of American soldier, stages of training."—M. P. News.

MAGGIE PEPPER (PARAMOUNT) ETHEL CLAYTON (FEB. 23) ....FEB. 22

"Reviewer thinks it will cause walls to bulge."—M. P. News.

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Exhibitor Comment—"A disappointment in drawing power and patrons disappointed in the picture." "One of the best. Big business two days."

Consensus—"Satisfactory picture, good puller."

MANDARIN'S GOLD (WORLD) KITTY GORDON (FEB. 10)..FEB. 8

"Well cast drama sustained by expert handling and unusual atmosphere."—M. P. News.

Exhibitor Comment—"A good story capably handled by the gorgeously gowned Kittie. And her support was satisfactory. It pleased our patrons, and that's what we are in business for. Big business." "Average business two days."

Consensus—"Fine picture, good puller."

MAN HUNTER, THE (FOX) WILLIAM FARNUM (FEB 23) MAR. 8

(Six Parts)

"No chance for a kick here; fits star exceptionally well."—M. P. News.

MAN IN THE OPEN, A (UNITED) DUSTIN FARNUM (Six Parts) FEB. 23........ FEB. 15

"Star's second 'United' is big in every respect."—M. P. News.

Exhibitor Comment—"A wonderful picture. Splendidly produced, with illustrated titles that are great. Average business." "Very good picture to big business two days." "Big business."

Consensus—"Excellent production, good puller."

MARRIAGE FOR CONVENIENCE, A (KEENEY-SHERRY-GENERAL) CATHERINE CALVERT (FEB. 24)........MAR. 8

"Strong in action and character portrayals."—M. P. News.

Exhibitor Coment—"Good picture. Big business."

MARRIAGE PRICE, THE (ARTCRAFT) ELSIE FERGUSON (MAR. 9) ....MAR. 29

"True to life and touches the heart strongs."—M. P. News.

MIDNIGHT PATROL, THE (SELECT) INCE CAST (FEB. 3) FEB. 22

"Production of high quality. Strong action story."—M. P. News.

Exhibitor Comment—"Big business seven days." "This kind goes over good for a change. Big to extra business."

Consensus—"Excellent production, strong puller."

MIDNIGHT ROMANCE, A (FIRST NATIONAL) ANITA STEWART (MAR. 10) ....MAR. 22

"Reviewer Peter Milne pronounces this a romantic shower bath."—M. P. News.

Exhibitor Commemnt—"In seven days' run opened extra big then big for three days and extra big last three days."

MIDNIGHT STAGE, THE (PATHE) KEENAN (JAN. 12).....JAN. 11

"Powerful Western with Keenan in dual role."—M. P. News.

Exhibitor Comment—"Big business." "Big business." "Great picture. Frank Keenan has no equal, but he does not draw. I never could understand why." "Everybody we talked to said they liked Keenan, but re didn't seem to build up any great following. Average business."

Consensus—"Excellent picture, strong puller."

MILLIONAIRE PIRATE, THE (BLUEBIRD) MONROE SALISBURY (FEB. 10) ....FEB. 15

"Story of impossible kind, but good acting puts it over."—M. P. News.

MISS DULCIE FROM DIXIE (VITAGRAPH) GLADYS LESLIE (MAR. 24)........MAR. 22

"Reviewer pronounces this one a peach."—M. P. News.

MOLLY OF THE FOLLIES (AMERICAN) MARGARITA FISHER (FEB. 16) ....FEB. 15

"Should prove entertaining to all; clean theme."—M. P. News.

MORAL DEADLINE, THE (WORLD) JUNE ELVIDGE (FEB. 24) ....FEB. 22

"Familiar yet appealing plot is basis of star's vehicle."—M. P. News.

MRS. WIGGS OF THE CABBAGE PATCH (PARAMOUNT) MARGUERITE CLARK (FEB. 9)........MAR. 1

"This is Miss Clark's best picture in a long time."—M. P. News.

Exhibitor Comment—"Gave excellent satisfaction. Big and average business." "Big business seven days." "Very pleasing. Average business." "Best Clark picture for months. Extra big business three days." "Went big and they liked it. Extra big business."

Consensus—"Fine picture, good puller."

NEVER SAY QUIT (FOX) GEORGE WALSH (MAR. 16)....MAR. 29

"Star's stunts well shuffled with Ralph Spence's puns."—M. P. News.

OH, JOHNNY (GOLDWYN) BENNISON (JAN. 19)........FEB. 1

"Comedy of contrasts marks Louis Bennison's screen debut."—M.P.News

Exhibitor Comment—"Very good, but star is unknown. He should become very popular." "An extra good program feature. Here is a picture that has a little of everything. The star is a comer. A little boosting and he can't help getting business for you. Extra big business." "Average busines."

Consensus—"Fine picture, big puller."

OLD MAID'S BABY, THE (PATHE) BABY MARIE OSBORNE (FEB. 23) ....FEB. 15

"Weak story that little star handles well; should please."—M. P. News

OUR TEDDY (FIRST NATIONAL) ROOSEVELT FILM (JAN. 19) (Six Parts) ....FEB. 1

"Entertaining to unusual degree; thrills enough for anyone."—M. P. News.

Exhibitor Comment—"One of the best pictures of this kind we ever ran in our theatre, but people don't want to be educated. They want to be amused." "Average business three days." "A sad, sad, disappointment. A lemon to poor business."

Consensus—"Ordinary production, average puller."

OUT OF THE FOG (METRO) NAZIMOVA (FEB. 17)........FEB. 15

(Seven Parts)

"A triumph of the Pictorial Art."—M. P. News.

Exhibitor Commment—"In a seven days' run it broke Monday's record with extra big business five more days and big on Friday." "Very good picture but public did not like as well as her former picture, 'Eye For Eye.' Extra big to big five days." "Extra big business in bad weather."

Consensus—"Excellent production, strong puller."

PAID IN FULL (PARAMOUNT) PAULINE FREDERICK (FEB. 23) ....MAR. 8

"Star is at her best here and story is compelling."—M. P. News.

Exhibitor Comment—"Great picture. Big business in two days." "Drew fine and they liked it. Big business."

Consensus—"Excelent production, big puller."

Gives You All Data on the Pictures

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PARTNERS THREE (PARAMOUNT) ENID BENNETT (MAR. 23)....
Exhibitor Comment—" Very good. Big business two days."

PEGGY DOES HER DARNDEST (METRO) ALLISON (FEB. 24) ....MAR. 1
" A May Allison comedy that registers nicely."—M. P. News.

POOR BOOB, THE (PARAMOUNT) BRYANT WASHBURN (MAR. 9)..APR. 5
"Absurdity is its chief entertaining point."—M. P. News.
Exhibitor Comment—"Very good comedy. Average business seven days." " A very fair feature. Story interesting." " Very good picture. Big business two days."
Consensus—" Fine picture, good puller."

POPPY GIRL'S HUSBAND, THE (ARTCRAFT), WM. S. HART (MAR. 15)..APR. 5
" New style picture for Two-Gun hero; should win out."—M. P. News.
Exhibitor Comment—" Star's following did not care for him in this role. Opened big down to average business."

PROBATION WIFE, THE (SELECT) NORMA TALMADGE (MAR. 24) ....MAR. 22
" Norma Talmadge delightful as the probation wife."—M. P. News.

PRODIGAL LIAR, THE (ROBERTSON-COLE) WILLIAM DESMOND (FEB. 17)..MAR. 8
" Helps you greet your patrons with a broad grin."—M. P. News.
Exhibitor Comment—" Splendid Western picture. Big business two days."

PUPPY LOVE (PARAMOUNT) LILA LEE (MAR. 2).......MAR. 29
" Youthful romance scores with Lila Lee as star."—M. P. News.

PUT UP YOUR HANDS (AMERICAN-PATHE) MARGARITA FISHER (MAR. 16) ....MAR. 15
" Improbable plot, but should be enjoyed by all."—M. P. News.
Exhibitor Comment—" Elegant entertainment. Big business two days."

REBELLIOUS BRIDE, THE (FOX) PEGGY HYLAND (MAR. 23) ....MAR. 29
" Sar gives best performance in fairly amusing picture."—M. P. News.

RESTLESS SOULS (TRIANGLE) ALMA RUBENS (FEB. 2)..FEB. 1
(Six Parts)
" Skilful handling makes delicate subject very good picture."—M.P.News
Exhibitor Comment—" Good picture, average business. " Picture good. Star not well enough known. No drawing power. Average business."
Consensus—" Good picture, average puller."

ROMANCE AND ARABELLA (SELECT) CONSTANCE TALMADGE (FEB. 3) ....FEB. 15
" Good star saves weak story; romance is keynote."—M. P. News.
Exhibitor Comment—" She has a great following here and the picture is fine in every respect " " Story and situations weak, but the artistry of Talmadge saves the day. She is a warm favorite here, so our patron don't pick flaws too easily. It will please all the young folks anyway. Extra big to big business."
Consensus—" Fine picture, good puller."

ROMANCE OF HAPPY VALLEY, A (ARTCRAFT) D. W. GRIFFITH'S (JAN. 26)..FEB. 8
"New Griffith picture seems a sure-fire winner."—M. P. News.
Exhibitor Comment—" Extra big business seven days." " Pulled this off when it fell to poor business." " Didn't please them all, but a real good picture. Acting by all characters good. Big business."
Consensus—" Pleasing production, average puller."

ROPED (UNIVERSAL SPECIAL) CAREY (JAN. 18).........JAN. 4
(Six Parts)
" Star should please everybody in this production."—M. P. News.
Exhibitor Comment—" Good picture and pleased, but opened just after the 'Flu.' Average business." " Best Carey we have had. Big business." " Crackerjack. Big business."
Consensus—" Excellent picture, big puller."

ROUGH NECK, THE (WORLD) LOVE (FEB. 3)..............FEB. 1
" Latest Montagu Love picture shows excellent team work."—M.P.News.
Exhibitor Comment—" Extra big business." " A fine picture with Montagu Love doing some of the best work of his career. Seemed to please. Average business."
Consensus—" Fine picture, good puller."

SANDY BURKE OF THE U-BAR-U (GOLDWYN) LOUIS BENNISON (FEB. 23) ....FEB. 15
" Western subject full of human appeal and action."—M. P. News.
Exhibitor Comment—" They are liking Bennison here. Average business." " Very good. They like this star here, Both of his pictures gave satisfaction and got business."
Consensus—" Fine picture, good puller."

SATAN, JUNIOR (METRO) VIOLA DANA (MAR. 3)........MAR. 15
" Star is excellent in new role."—M. P. News.

SAWDUST DOLL, THE (PATHE) BABY MARY OSBORNE (APR. 20)..APR. 5
" One of best Marie Osborne pictures; heart appeal."—M. P. News.

SCARLET SHADOW, THE (UNIVERSAL SPECIAL) MAE MURRAY (MAR. 3) ....MAR. 15
(Six Parts)
" Fans will no doubt like this one; comedy is entertaining."—M.P.News.

SEALED ENVELOPE, THE (BLUEBIRD) FRITZI BRUNETTE (FEB. 17) ....MAR. 8
" Will compare favorably with many successful specials."—M. P. News.
Exhibitor Comment—" Average business."

SECRET GARDEN, THE (PARAMOUNT) LILA LEE (JAN. 12) ....JAN. 25
" Plenty of action but not the happy type for star."—M. P. News.
Exhibitor Comment—" Story punk. Awful." " Rotten pitcure. Poor business." " Lila Lee gaining. Fair story." " Weak. Direction fair. She will never be a star. Hasn't the goods." " Not a poor picture by any means, but not the sort the public desires to see this young star play in." " Fair picture. Star new. Average business."
Consensus—" Ordinary picture, poor puller."

SHADOWS (GOLDWYN) GERALDINE FARRAR (JAN. 26)..MAR. 1
" Should break all records. Many good points shown."—M. P. News.
Exhibitor Comment—" This subject went over very poor. Farrar not drawing as she should." " Great. Geraldine Farrar's best picture with Goldwyn. Big business." " Splendid production. Big business." " Change of weather held attendance below normal." " Farrar's best. Average business."
Consensus—" Excellent production, strong puller."

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SHADOWS OF SUSPICION (SCREEN CLASSICS) HAROLD LOCKWOOD (FEB. 23) ....MAR. 1
" Lockwood picture starts well but slumps at finish."—M. P. News.
Exhibitor Comment—" Fine business. Patrons well satisfied."

SILENT STRENGTH (VITAGRAPH) HARRY T. MOREY (FEB. 17) FEB.15
" Dual role subject that looks good. Should please all."—M. P. News.

SILK LINED BURGLAR, THE (UNIVERSAL) PRISCILLA DEAN (MAR. 31)..APR. 5
(Six Parts)
" Entertaining version of 'Boston Blackie' story."—M. P. News.

SILVER GIRL, THE (PATHE) FRANK KEENAN (APR. 6)..MAR. 22
" Frank Keenan in a dominating characterization."—M. P. News.

SILVER KING, THE (PARA-ARTC.) FAVERSHAM (JAN. 12).JAN. 18
" Melodrama that offers much chance for criticism."—M. P. News.
Exhibitor Comment—" Good. Of the old-school type. Well produced and good cast. Average business." " Drew fairly well. Those who saw it liked it." " Fair production. No particular drawing power." " Excellent subject. Pleased most everyone. Very interesting. Big business." " A safe bet in point of pleasing. Extra big business."
Consensus—" Satisfactory picture, fair puller."

SIS HOPKINS (GOLDWYN) MABEL NORMAND (FEB. 16).MAR. 15
" Characterization is good; picture above the average."—M. P. News.
Exhibitor Comment—" Just the kind of pictures they want. Went over big here." " Extra big business five days and big business two days." " Best thing Mabel has done with Goldwyn. Seemed to please but personally I do not care for it. Average first day to big second day and extra big business third day." " Did not go so big here. Good picture." " Very poor picture and only drew fair." " Not a good picture. After your patrons have had a look at 'Mickey' Normand will have to go some to please our patrons. She is either going back or Goldwyn cannot get stories for her. Not the Mabel of Keystone days. Big to average business."
Consensus—" Satisfactory picture, big puller."

SMILES (FOX) JANE AND KATHERINE LEE (FEB. 23)...MAR. 8
" Lee children in one that sets a record for them."—M. P. News.

SPEEDY MEADE (GOLDWYN) LOUIS BENNISON (MAR. 23).......
Exhibitor Comment—" Star not known here but coming fast. Splendid new type of Western picture. Opened average business first day and last day to big business."

SUE OF THE SOUTH (BLUEBIRD) EDITH ROBERTS (FEB. 3) ....FEB. 22
" Don't say any more about this than you have to."—M. P. News.
Exhibitor Comment—" Big business."

TASTE OF LIFE, A (BLUEBIRD) EDITH ROBERTS (MAR. 2) ....MAR. 15
" One that will stand boosting; story handled carefully."—M. P. News.

THAT'S GOOD (METRO) HALE HAMILTON (MAR. 24)......APR. 5
" This comedy drama a trifle slow, but mildly amusing."—M. P. News.

THOU SHALT NOT (FOX) EVELYN NESBIT (MAR. 23)....APR. 5
(Six Parts)
" Should satisfy fans who patronize this type."—M. P. News.

THREE MEN AND A GIRL (PARAMOUNT) MARGUERITE CLARK (MAR. 16)..
Exhibitor Commemnt—" Very cute for ladies. Average business three days."

TODD OF THE TIMES (PATHE) KEENAN (FEB. 9)........FEB. 1
" Star's work is good and story has been treated well."—M. P. News.
Exhibitor Comment—" Good actor, but has no drawing power here. Plays are too slow."

TOTON (TRIANGLE) OLIVE THOMAS (MAR. 30)..........MAR. 29
" Looks like star's best bet on Triangle program."—M. P. News.

TRICK OF FATE, A (EXHIBITORS-MUTUAL) BARRISCALE (FEB. 24) ....MAR. 1
" Bessie Barriscale is doing best work of her career."—M. P. News.
Exhibitor Comment—" Very pleasing story. Above the average program picture." " A little better than average program picture. Everybody pleased. Fair business two days.
Consensus—" Fine picture, good puller."

TURN IN THE ROAD, THE (ROBERTSON-COLE) SPECIAL CAST (MAR. 24)..MAR. 29
" This one should make patrons happy; will cause talk'.'—M. P. News.

TWILIGHT (DE LUXE) DORIS KENYON (FEB. 23)......MAR. 8
(Six Parts)
" Delightful picture of youth; construction is good."—M. P. News.

TWO BRIDES, THE (PARAMOUNT) LINA CAVALIERI (FEB. 9) ....MAR. 15
"An artistic production that also has the punch."—M. P. News.
Exhibitor Comment—" Poor star, too old, poor business."

UNDER THE TOP (ARTCRAFT) FRED STONE (JAN. 12)..JAN. 18
" Star's new Artcraft stands up better than his first."—M. P. News.
Exhibitor Comment—" A big disappointment. Just a kid picture. Nothing to it. After advertising circus clowns, lions, etc., everyone wanted to see the circus. Not an animal in it. Business poor." " Pleased but drew poor." " Stone seems to fail as a film attraction. Poor business."
Consensus—" Fair picture with ordinary drawing powers."

UNVEILING HAND, THE (WORLD) KITTY GORDON (MAR. 17) ....MAR. 8
" A melodrama that often oversteps bounds."—M. P. News.

VAGABOND OF FRANCE, A (PATHE) KRAUSS (JAN. 26)..JAN. 18
(Four Parts)
"French-made picture shows padding. Titles need improving."—M.P.News.
Exhibitor Comment—" Poor business."

VENUS IN THE EAST (PARAMOUNT) WASHBURN (JAN. 26) JAN. 8
" If you get by with this picture you should be satisfied."—M. P. News.
Exhibitor Comment—" The best picture that this star under his present management has given us." " Reviewer said 'Not very good.' We say 'Pleased a big majority. O. K.' Very satisfactory. Pleasing. Acting O. K. A good program picture. Big to average business."
Consensus—" Satisfactory picture, good puller."

WAY OF THE STRONG, THE (METRO) ANNA Q. NILSSON (MAR. 17) ....MAR. 29
" Eternal triangle picture that ranks well up to Metro average."—M. P. News.

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WHAT AM I BID? (UNIVERSAL) MAE MURRAY (APR. 14)..APR. 5
(Six Parts)
"Holds interest all the way; discriminating fans may find fault."—M. P. News.

WHAT EVERY WOMAN WANTS (ROBERTSON-COLE) GRACE DARMOND (FEB. 10)............................MAR. 8
"Looks good enough for treatment as a special production."—M.P.News.

WHEN A GIRL LOVES (JEWEL) MILDRED HARRIS (APR. 7)..MAR. 29
(Six Parts)
"Immense both from the box-office and the screen."—M. P. News.

WHEN A MAN RIDES ALONE (AMERICAN) RUSSELL (JAN. 19)..JAN. 11
"Rapid action Western is William Russell's latest."—M. P. News.
Exhibitor Comment—"Very poor, no story, no excitement, very tiresome, clean melodrama, not one redeeming feature." "Fine picture, big business." "Nothing to say."
Consensus—"Fair picture, average puller."

WHEN MEN DESIRE (FOX) THEDA BARA (MAR. 9)......MAR. 22
"Theda Bara makes miraculous escape from Germany."—M. P. News.

WHEN MY SHIP COMES IN (INDEPENDENT SALES) JANE GREY (APR. 7)..APR. 5
"A melodrama of the stage with Jane Grey featured.'—M. P. News.

WHERE THE WEST BEGINS (AMERICAN) WILLIAM RUSSELL (MAR. 2)......................................MAR. 1
"Another good picture to William Russell list."—M. P. News.
Exhibitor Comment—"Very good picture. Big business two days."

WHO CARES (SELECT) CONSTANCE TALMADGE (JAN. 19) JAN. 25
"Story of light pleasing sort; should be enjoyed by all."—M. P. News.
Exhibitor omment—"Constance was winsome in this light role and gave promise of great things when she is older in the emotional scenes." "This picture was very good. A little stronger in plot and story than most of this star's pictures. Star very good. Support also very good. Big and average business."
Consensus—"Fine picture, good puller."

WHO WILL MARRY ME? (BLUEBIRD) MYERS (JAN. 27)..FEB. 8
"Comedy and pathos blended in this Universal film."—M. P. News.
Exhibitor Comment—"Good picture. Big business."

WHY GERMANY MUST PAY (SCREEN CLASSICS) (JAN. 19) JAN. 25
"German atrocities again, with a good romantic interest."—M. P. News.
Exhibitor Comment—"While war pictures are about played out, this is an exceptionally fine one and bound to draw. Excellent cast, fine story, good photography and in every way a good attraction. Advertise it 'right' and you've got something worth while. Attendance good every day. Big Sunday." "Average business."
Consesnsus—"Good picture, good puller."

WICKED DARLING, THE (UNIVERSAL) PRISCILLA DEAN (FEB. 24)..FEB. 22
(Six Parts)
"Strong picture that keeps interest alive all through."—M. P. News.
Exhibitor Comment—"Dandy story. Universal Special's usual fine photography. Cast is headed by that 'little devil of the screen.' We claim the honor of having 'discovered' Priscilla from an exhibitor's standpoint. Fine attendance for two days." "Good program feature. Priscilla Dean grows more popular with each picture here. Big business."
Consensus—"Excellent production, big puller."

WINNING GIRL, THE (PARAMOUNT) SHIRLEY MASON (FEB. 23)..MAR. 22
"Shirley Mason's latest is a nice little picture."—M. P. News.
Exhibitor Comment—"A good little picture to average business."

WISHING RING MAN, THE (VITAGRAPH) BESSIE LOVE (MAR. 10)..MAR. 8
"It's naturalness puts it over; star is good."—M. P. News.

WOMAN ON THE INDEX, THE (GOLDWIN) PAULINE FREDERICK (FEB. 23).......................................APR. 5
"Genuine Goldwyn success; filled with real suspense."—M. P. News.
Exhibitor Comment—"Goldwyn makes about one good picture in seven. This is not one of the seven." "I did not like it, but my audience did, so let it go at that. It lacked outdoor scenery. Too stagy." "An excellent program feature. Extra good business against big opposition." "Great. Pauline Frederick has made a hit with her first Goldwyn production. Extra big business four days." "The type of picture that Pauline is best in but story did not come up to expectations. Well staged, acted and directed, but the story is not there. Business good but the star drew it all." "Goldwyn pictures are our poorest drawing cards." "Fair production but star is a dead one here. Average to poor business. Died second day."
Consensus—"Good picture, good puller."

WOMAN, WOMAN (FOX) EVELYN NESBIT (JAN. 26)....FEB. 8
"Deals boldly with sex question; morals of heroine lax."—M. P. News.
Exhibitor Comment—"Average business."

WORLD TO LIVE IN, THE (SELECT) ALICE BRADY (FEB. 17)..MAR. 8
"Presents star in a new role; some situations exaggerated."—M.P.News.

Individual Opinions on Earlier Releases Received During the Past Week

"The Border Legion" (Goldwyn)—"Opened average business and then poor business for six days following."

"Out of the Shadow" (Paramount)—"Very good. Big business two days."

"The Common Cause" (Vitagraph)—"Dandy picture. Big business two days."

"Mickey" (State Rights)—"Broke all records for three days. Best picture I ever ran."

"Prussian Cur" (Fox)—"This stuff won't pull here. Poor business. Good picture while war was on."

"Heart of Humanity" (Jewel)—"Wonderful picture. Better than 'Hearts of the World.' Extra big business but business not as good as expected."

"Les Miserables" (Fox)—"A great picture but failed to draw matinee business and had only fair evening crowds. Enjoyed by all."

"Caught in the Act" (Fox)—"Not a big drawing card."

"Every Mother's Son" (Fox)—"Very good picture, but Ye Gods, will war stuff soon let up Poor business."

"The Hope Chest" (Paramount)—"Clean. Pleased. Made friends for Gish. Average business."

"Jane Goes A-Wooing" (Paramount)—"Weak. Fortunately we had a comedy with it."

"Racing Strain" (Goldwyn)—"Better than average Mae Marsh picture. Average business."

"For Freedom" (Fox)—"Inconsistent and weak ending but pleased. Average business."

"Too Fat To Fight" (Goldwyn)—"Disappointing, slow and padded. Average business.

"Every Mother's Son" (Fox)—"Would have gone big before November 11. Not now."

"The Border Legion" (Goldwyn)—"Picture very poorly cast. Blanche might have been a 'young' mountain girl twenty-five years ago but the part was not suited for her now. Cowboy lead couldn't have lasted ten minutes with the X 'Legion.' He lacked only a kerchief up his sleeve to make him a real nice girl. Hobart Bosworth is as good as ever but he could not be expected to hold up the whole cast. Poor business seven straight days."

"Mickey" (State Rights—Mabel Normand)—"A picture for all classes. Best drawing picture we have ever played. Playing return two more days later on. Extra big business for three days."

NEW THEATRES BUILDING

CALIFORNIA

Alhambra—Permission was granted W. E. Cooper, of South Pasadena, to build a $40,000 business block and theatre at Second and Main streets.

DELAWARE

Wilmington—By September 1st a new theatre is expected to be completed at Fourth and Orange streets, to seat 800 and be under the management of M. Glass of the Lyric.

ILLINOIS

La Salle—On the southwest corner of Second and Gooding streets, E. G. Newman is to erect a motion picture theatre to be called The New Majestic. It will have a stage and seat 750.

Murphysboro—Marlo Brothers have started work on the new motion picture theatre on South Thirteenth street to cost $50,000. A 1,600 seating capacity is called for and the name of the house when completed will be The New Hippodrome.

Oblong—Joe Wall is erecting an exclusive motion picture theatre here. The building will be of brick and measure 24 x 80 feet in

INDIANA

Gary—Plans have been approved for the new $85,000 theatre to be erected on the West side of Broadway between Sixteenth and Seventeenth streets. It will seat 1,000 persons.

South Bend—It is announced that Frank T. Milner has successfully promoted the financing to erect the proposed new Blackstone theatre and that it will be completed by Fall.

MISSISSIPPI

McComb—J. E. Alford announces the erection of a new theatre here to seat 1,500 and to be affiliated with the Saenger Amusement Company of New Orleans.

MISSOURI

St. Louis—Hy and William Scherner, now operating the Mikado theatre, will erect a new theatre on Easton avenue to seat 2,750

NEW JERSEY

Newark—Jacob Fabian, owner of two theatres in Paterson and New Jersey, owner of the First National Exhibitor Circuit franchise, has completed plans for the completion of his proposed new $1,000,000 theatre at Newark to seat 3,300 persons. The theatre is expected to be opened in October.

NEW YORK

Bronx—Max J. Kramer has acquired the site on the Northeast corner of Fordham road and Valentine avenue and plans have been filed for the erection of a $500,000 theatre to seat 2,200.

Brooklyn—Adolph J. Stockhammer will build a theatre in St. St. John's Place near Schnectady avenue to seat 2,200 and to cost $150,000.

Simplex

AN OMISSION AND A CORRECTION

IN a recent issue of the Motion Picture News—Mr. E. K. Gillett, the editor of the Equipment Department, had an article devoted to the prevailing custom of elaborating in detail the beauties of a new theatre, but neglecting to tell of that most vital equipment—the apparatus used in the projection room—with Mr. Gillett we heartily agreed for he said in part * * * **"The installation of an organ costing from $3,000 to $200,000 is made without a thought, or at least the price is considered a natural charge. No serious objection is made to it."** * * *

And in making his final point, he says * * * **"And yet if it were not for the projecting machine and the wonderful results which it produces—the architect, the organ manufacturer—and all the other equipment manufacturers—would be looking for other fields to sell their wares. The projector is the heart of every house and the one excuse in the last analysis for its existence."**

* * *

In a more recent edition of the News, in the same department, we read a striking story describing in detail with words and pictures the beauties of the mural decorations—the splendor of the furnishings and the glories of the lighting effects at Tom Moore's new Rialto Theatre at Washington. But the article goes no further—not a word about the "Heart of the Theatre"—the projection room—but only those things were featured that are pleasing to the eye.

* * *

SO NOW WE'RE PAYING FOR THIS SPACE IN ORDER THAT THE READER MAY KNOW THAT TOM MOORE—"AN EXHIBITOR OF NATIONAL PROMINENCE AND ONE OF THE KEENEST JUDGES OF PICTURE VALUES IN AMERICA" AND OPERATING THE STRAND, GARDEN AND PLAZA THEATRES IN THE CAPITOL CITY, HAS USED DURING HIS VAST EXPERIENCE EVERY MAKE OF PROJECTOR, AND DECIDED, WHEN THE RIALTO WAS BUILT, THAT NO MATTER HOW LOVELY THE EXTERIOR, HOW BEAUTIFUL THE FURNISHINGS—THE RIALTO WOULD NEVER BE BETTER THAN THE PROJECTION MAINTAINED, AND **HE INSTALLED THREE SIMPLEX PROJECTORS.**

Thus—Mr. Moore has not only furnished beauty for the eyes of his patrons, but has furnished protection as well.

THE PRECISION MACHINE CO. INC.
317 East 34th: St. New York

When "The Birth of a Nation" was first shown in the city of Atlanta, Georgia, the Griffith Masterpiece played three weeks straight, with two performances a day... ***but***...

"The HEART OF HUMANITY"

Allen Holubar's Super-production

The Picture that will Live Forever

featuring

Dorothy Phillips

has run in the ***same*** city for ***four*** weeks straight with ***six*** performances a day, or ***four times the business*** of the picture generally accepted as the standard.

Released thru **JEWEL** Productions (INC.) 1600 Broadway

APRIL 19, 1919

Motion Picture News

Reg. U. S. Patent Office

DOMINATES THE FIELD

PARAMOUNT & ARTCRAFT PICTURES

They *Know!*

FOLKS are discriminating these days. They choose their entertainment with care—they take no chances.

They *know* that the theatre that shows

Paramount and Artcraft Pictures

(NATIONALLY ADVERTISED)

is the theatre that is trying hardest and succeeding best in giving them day in and day out the best moving pictures that are made.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

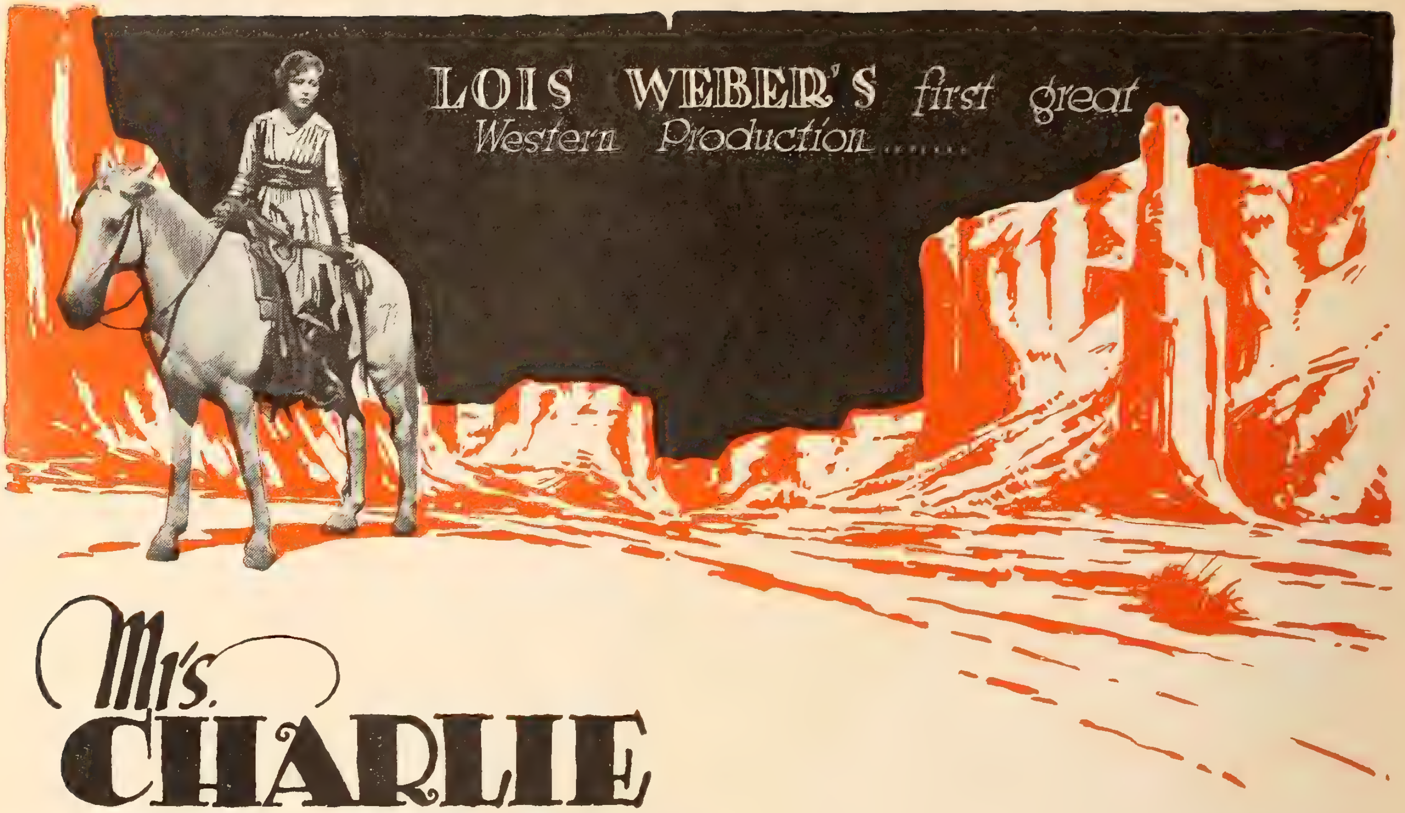
VOL. XIX—NO. 16

Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the act of March 3rd, 1879

PRICE 15 CENTS

Published Weekly—$3.00 a year

Chicago — 729 Seventh Avenue, New York — Los Angeles



Mrs.

CHARLIE CHAPLIN

(MILDRED HARRIS)

AND

WILLIAM STOWELL

IN

"WHEN A GIRL LOVES"

"A BEAUTIFUL story," says the St. Louis *Republic,* " replete with dramatic situations and, throughout, a perfect exhibition of photoplay mastery."

Why not? The master-mind of " When a Girl Loves " is that of Lois Weber, the Belasco of the Screen, and this, her first Western drama, is just as far superior to ordinary machine-made Westerns as " Borrowed Clothes " is superior to the day-to-day society picture. See this remarkable Lois Weber production at your nearest Jewel Exchange today. Make it the *keystone* of your Mrs. Charlie Chaplin Week.

JEWEL PRODUCTIONS
INCORPORATED
Executive Offices, 1600 Broadway, New York City

Pants Won the War Wear Pants

ADOLPH ZUKOR PRESENTS A

JOHN EMERSON-LOOS ANITA

PRODUCTION

OH, YOU WOMEN!

WITH

ERNEST TRUEX

AND

LOUISE HUFF

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General

NEW YORK

Who'll Show It in *Your* Town?

HERE'S an up-to-the-minute comedy built on a subject of tremendous importance.

"Oh, You Women" is about the unscrupulous folks who are trying to steal the soldiers' jobs.

And about the lovely genuine women who are true patriots, true mothers, true sweethearts.

It's a clean-up! A laughing riot!

Available for every exhibitor—everywhere!

TRADE MARK Paramount Pictures

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ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

Adolph Zukor Presents-

JOHN BARRYMORE

IN

"THE TEST OF HONOR"

Founded on THE MALEFACTOR by E. Phillips Oppenheim, Scenario by Eve Unsell, Directed by John S. Robertson.

A Paramount Picture

Paramount Pictures

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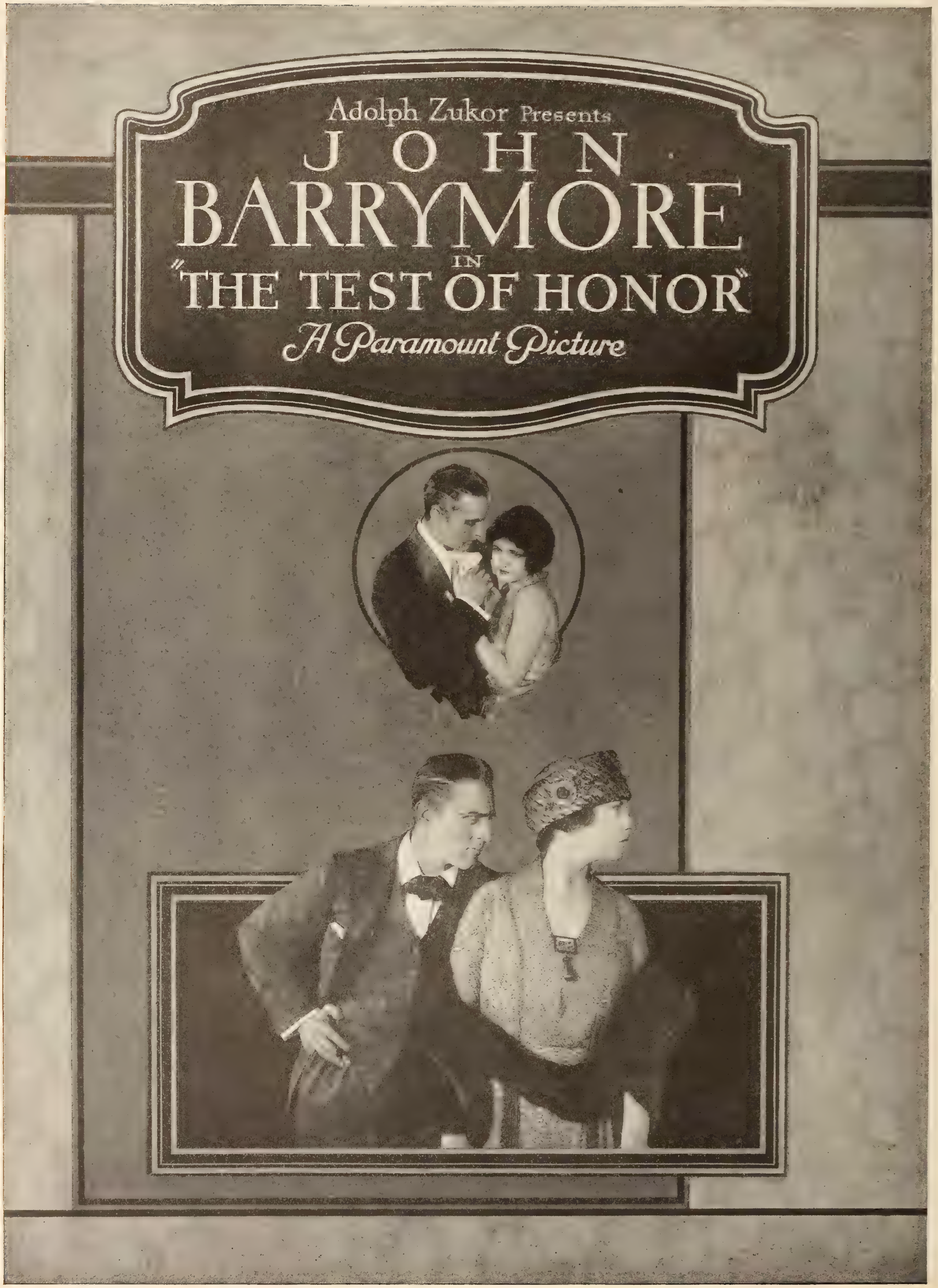
NEW YORK

ARTCRAFT PICTURES



Adolph Zukor Presents
JOHN
BARRYMORE
IN
"THE TEST OF HONOR"
A Paramount Picture

POWER!

THE remarkable art of John Barrymore — a John Barrymore new to the screen — reaches heights of dramatic power in "The Test of Honor," no other living actor could hope to attain.

A vital emotional story-drama with a terrific punch.

Based on E. Phillips Oppenheim's wonderful novel, "The Malefactor."

FAMOUS PLAYERS-LASKY CORPORATION
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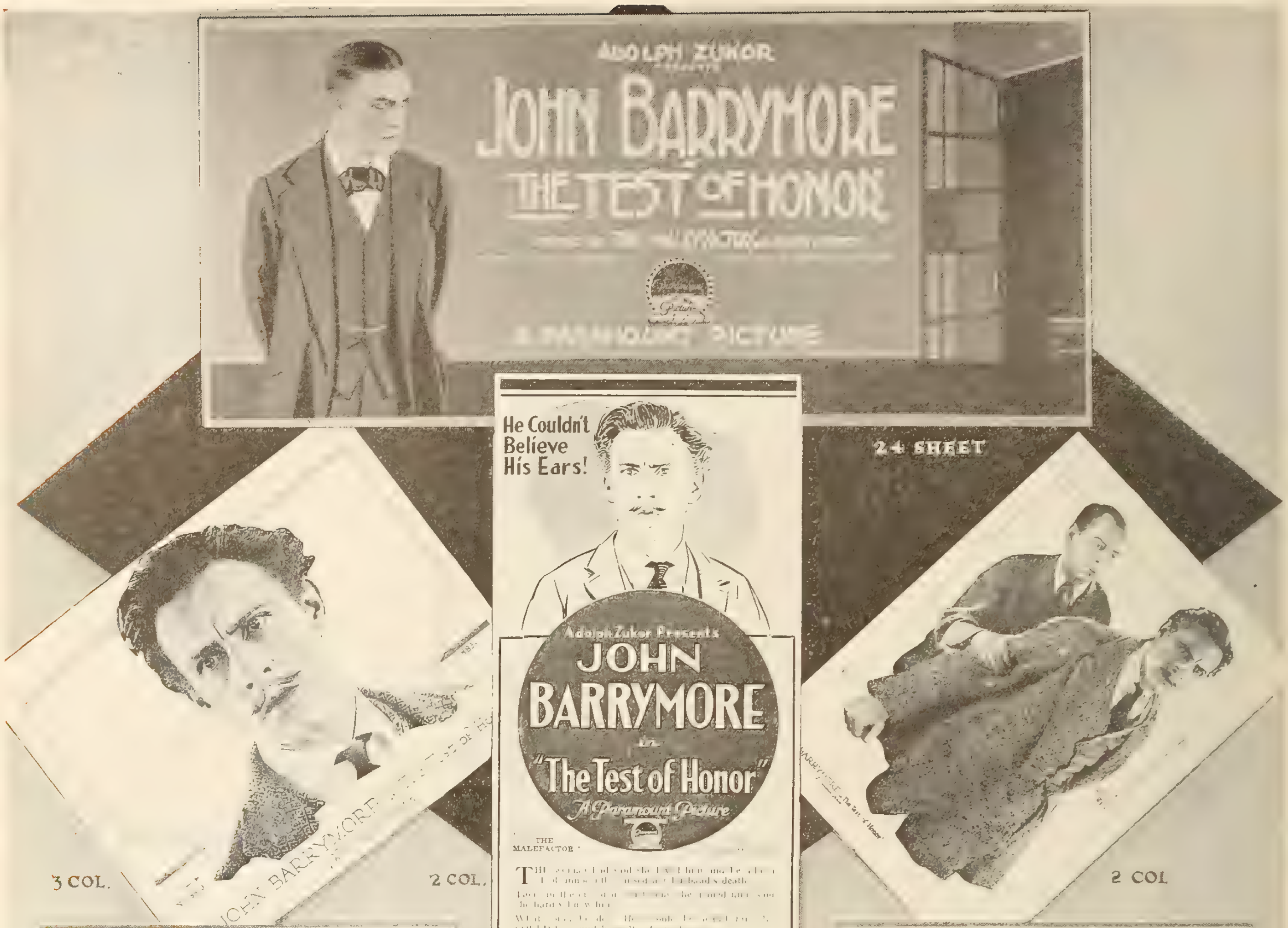
NEW YORK

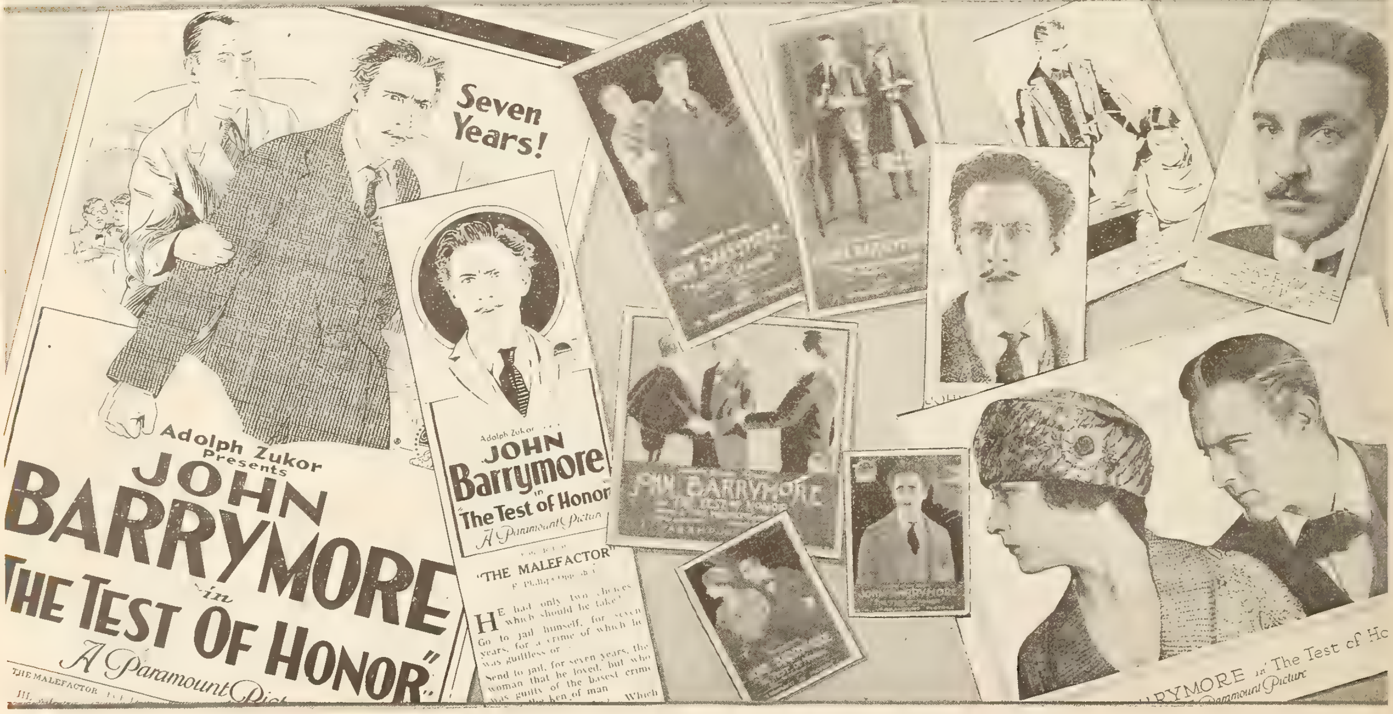
ARTCRAFT PICTURES


ADOLPH ZUKOR PRESENTS
JOHN BARRYMORE
THE TEST OF HONOR
A PARAMOUNT PICTURE
24 SHEET
He Couldn't Believe His Ears!
Adolph Zukor Presents
JOHN BARRYMORE
in
"The Test of Honor"
A Paramount Picture
THE MALEFACTOR
All Week Commencing Sunday
STRAND
Broadway at Main Street
3 COL.
2 COL.
2 COL.
JOHN BARRYMORE
The Test of Honor

"THE Test of Honor" is an unusual picture. It should receive an unusual amount of exploitation. The result will be an extra unusual amount of attention.

THESE advertising accessories are striking, people-pulling. Go after the crowd with these posters and ads and the picture itself will do the rest.

FAMOUS PLAYERS-LASKY CORPORATION


Seven Years!
Adolph Zukor Presents
JOHN BARRYMORE
in
THE TEST OF HONOR
A Paramount Picture
JOHN Barrymore
in
The Test of Honor
A Paramount Picture
"THE MALEFACTOR"
JOHN BARRYMORE
THE TEST OF HONOR
JOHN BARRYMORE
BARRYMORE in The Test of Honor
A Paramount Picture

Paramount-Drew Comedy

He wasn't one of the regulars

HE was only a volunteer. But when he tried one white little lie he rolled up trouble enough to start everybody laughing who sees this funny new Paramount-Drew Comedy.

By Albert Payson Terhune. Produced by V. B. K. Corporation.
Under personal supervision of Mr. & Mrs. Sidney Drew.

"They keep you smiling"

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

Artcraft Pictures

MR. AND MRS.

SIDNEY DREW

IN "THE AMATEUR LIAR"

JESSE L. LASKY *Presents*

CECIL B. DeMILLE'S

More power to him!

WITH every succeeding production the name of Cecil B. DeMille becomes of increasing box-office-money value to the exhibitor.

Today he is the giant of his profession, the leader of them all, the record breaker of box-office statements.

Consider "Don't Change Your Husband," "Old Wives for New," "We Can't Have Everything," "The Squaw Man," "Carmen," "Till I Come Back to You." This is the one director of them all, whose name is synonymous with success — not only artistic success but real cold cash, box-office success.

Now comes his "For Better, For Worse," more splendid than his best, with all the wealth of detail that have made his name famous.

With a superlative cast of players including Elliott Dexter, Gloria Swanson, Wanda Hawley, Tom Forman, Theodore Roberts, Raymond Hatton, Jack Holt, Sylvia Ashton and others.

"For Better, For Worse"

BY
EDGAR SELWYN

An ARTCRAFT Picture

SCENARIO BY
JEANIE MACPHERSON

THIS is the story of the men who couldn't go—of the misunderstanding, disrespect, and isolation that came to some real heroes who did the work at home.

In it is told a love tale, poignant, throbbing, compelling, heart-warming.

It is surrounded with all the luxury and wealth of investiture that characterize every Cecil B. DeMille production.

A one hundred per cent money-winner.

TRADE MARK Paramount Pictures

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NEW YORK

TRADE MARK ARTCRAFT PICTURES

"THE WOMAN THOU GAVEST ME" was directed by Hugh Ford, for years the master craftsman of stage and screen—the greatest of his long list of successes.

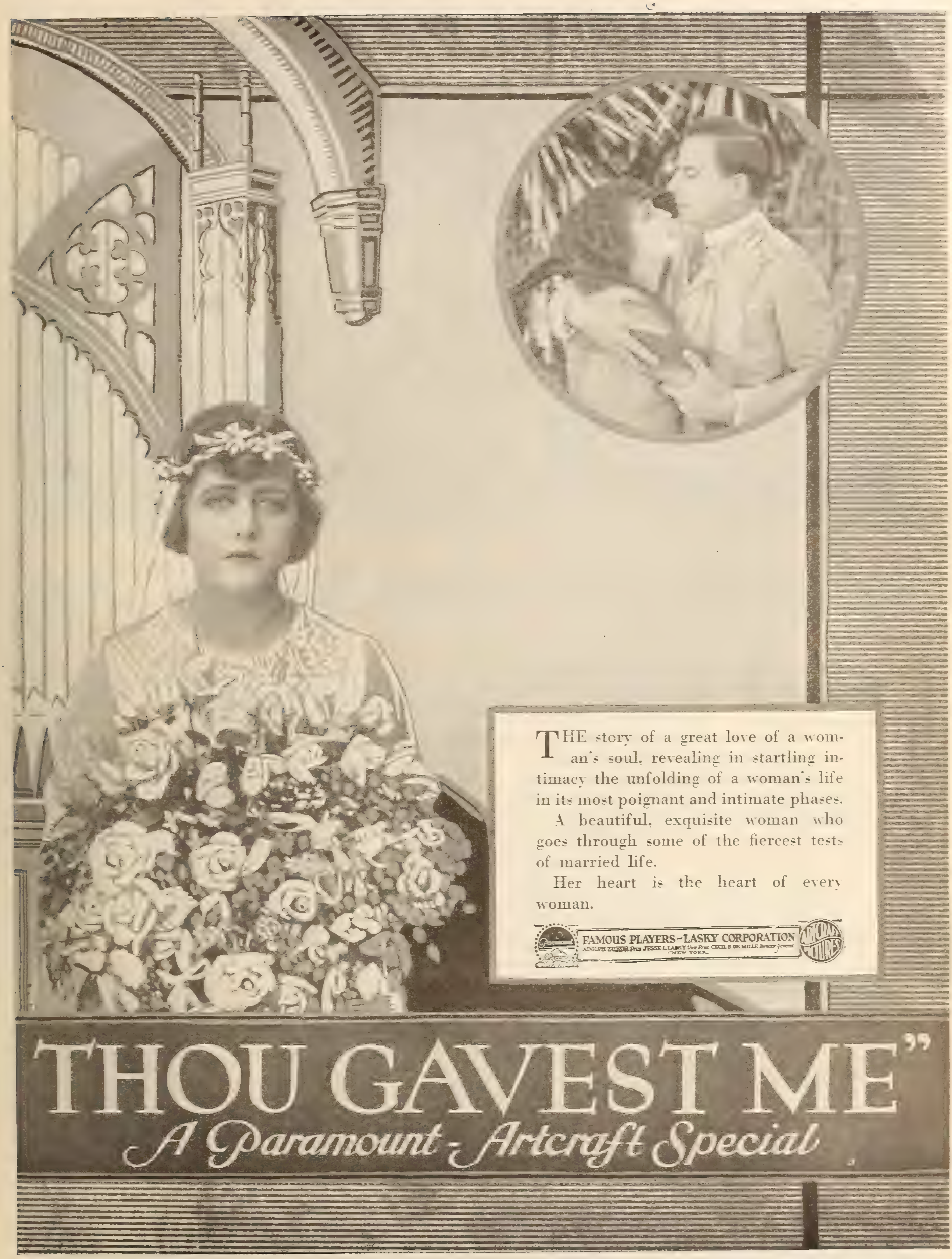
It is the biggest and most popular work of Hall Caine, the famous author, who gave us "The Eternal City, "The Christian" and "The Prodigal Son."

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
Artcraft Pictures

Jesse L. Lasky Presents

"THE WOMAN

By Hall Caine Scenario by Beulah Marie Dix Directed by Hugh Ford



THE story of a great love of a woman's soul, revealing in startling intimacy the unfolding of a woman's life in its most poignant and intimate phases.

A beautiful, exquisite woman who goes through some of the fiercest tests of married life.

Her heart is the heart of every woman.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres JESSE L. LASKY Vice Pres CECIL B. DE MILLE Director General
NEW YORK

DYNAMITE!

The big W. W. Hodkinson Corporation productions, beginning April 20 and including all past product released through this organization—

Can be rented singly by the exhibitors, on their value and on their merit, without signing up for series or groups. Can be booked on the sane and only sound principle of permitting the exhibitor-customer to buy what he wants with his money.

You can buy one, two, four, ten or thirty productions without signing away your own liberty and the independence of your theatre.

What a misfortune it has been for the great Rialtos and Strands and the equivalent theatres like them in the large cities of the country to have to sign up solid from thirty to fifty-two weeks of their calendar year, thereby shutting themselves out of available big productions in the market.

This would not be a misfortune if the thirty to fifty-two pictures they contracted for were of a maintained standard, but they have not been and under present producing faulty conditions never can be.

The producing allies of fine talents and capacities who are now making productions for release through W. W. Hodkinson Corporation are working slowly and carefully under selective operating conditions to deliver the best productions in the market and to insure better pictures by making fewer pictures.

Under such conditions they not only desire us but prefer us to offer them singly to exhibitors of the nation.

HODKINSON

means eleven years of pioneering in motion pictures.

means confidence and trust by the nation's exhibitors.

means much bigger profits.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

Harry Raver
presents
AUGUSTUS THOMAS'
Famous American Success

AS A MAN THINKS

Starring
LEAH BAIRD
The Picture Girl Beautiful
Directed by George Irving

Four elements have been called into combination to make this a powerful outstanding production —the *first* of the *Four Star Pictures.*

AUGUSTUS THOMAS. America's greatest playwright; now giving his personal attention to the proper production of his biggest plays.

"AS A MAN THINKS"—a dynamic play built on the theme that only a man's *faith in a woman* makes him feel he is the father of his child, *while a woman always knows.*

HARRY RAVER. The producer of *better type pictures* who has always had the shrewd vision to present money-making productions for exhibitors.

LEAH BAIRD. A beautiful star whose popularity with the public and whose drawing power give further strength to this all-star combination of elements.

GEORGE IRVING. One of the strong, capable directors of the industry; a consistent maker of powerful pictures. You'll remember he directed "The Witching Hour."

"As a Man Thinks" is released April 20 and is offered singly to exhibitors under the remarkable new Hodkinson sales policy.

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FOUR STAR
PICTURES
1400 BROADWAY N.Y.

W.W. HODKINSON CORPORATION
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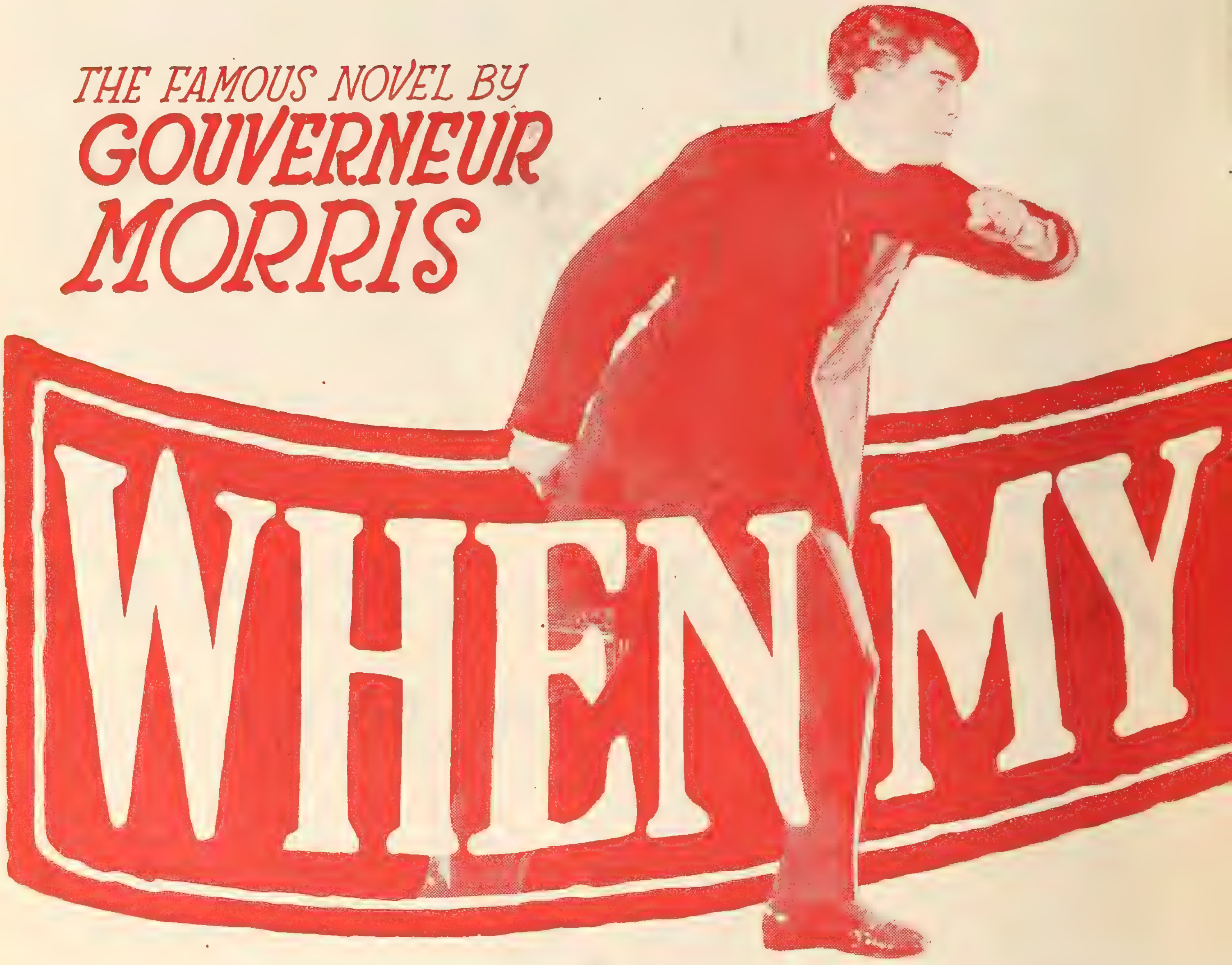
NEW 10-20-30 SPECIAL

THE FAMOUS NOVEL BY
GOUVERNEUR MORRIS



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PICTURES WITH **JANE**

ANOTHER SURE-FIRE BOX-OFFICE SUCCESS

Booked by

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Frank G. Hall,

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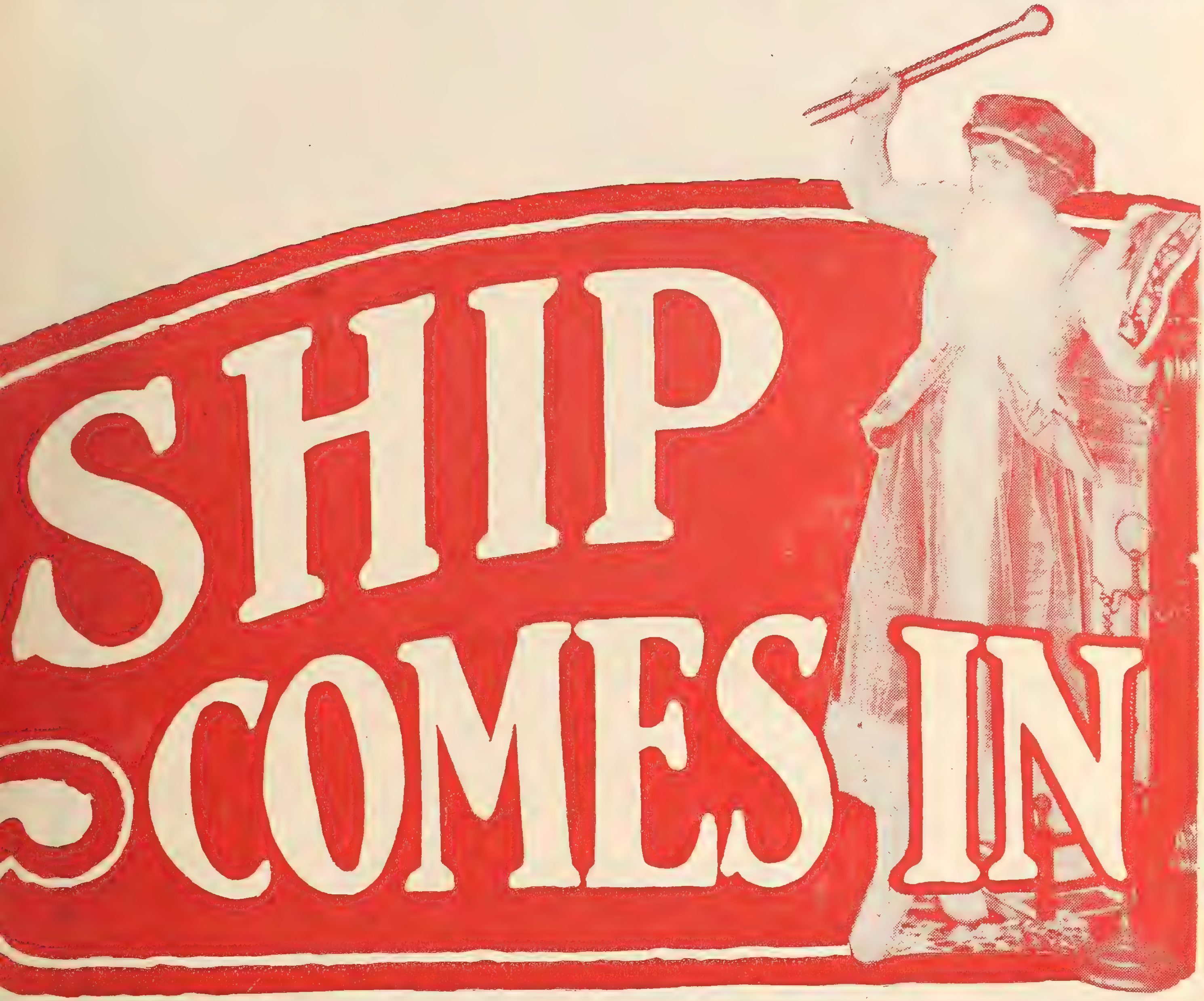


GREY

AND A POWERFUL SUPPORTING CAST

ARRANGE YOUR PLAY-DATES IMMEDIATELY

Distributed thru

FILM CLEARING HOUSE, INC.

President

Trading Co., Longacre Theatre Bldg., New York

Announcing

Triangle's 1919 Series of

OLIVE THOMAS

Special Presentations

Each picture is *brand new*—Spick and Span

None were ever heretofore released. Take our word for that. We say this because we are *proud* of our Olive Thomas Specials.

We agree with you, Miss Thomas—"*Toton*" released March 30th, is a wonderful production. Every critic acknowledged your wonderful portrayal of that difficult dual role.

Do you know that the way the Exhibitors and their Audiences are responding, proves beyond a doubt the justice of the critics' most lavish praise?

"*The Follies Girl*" your second Triangle special, will be released April 27th. And we know that this will receive a splendid reception.

But wait Olive—until we release "*Love's Prisoner*" that great mystery story. The date will shortly be announced. Then there's one more, it's that play of the demure little Quakeress, "*Prudence on Broadway.*" Yes indeed, they'll respond to this with like enthusiasm.

You certainly did great work for us, Miss Thomas. We're glad that we are the distributors of these, your first special presentations.

You've the youth and energy to insist upon productions up to the Triangle standard. So we know that continued success marks the path of the talented little girl whom Triangle started on the road to stardom.

Triangle Distributing Corporation
1457 Broadway New York

TRIANGLE SPECIAL PRESENTATION

“The Follies Girl”

Poor, wealthy, old grandfather.

Perhaps he wanted to die. It almost seemed like an expected vacation. Anything to get away from three nagging relatives.

But along came Olive from the “Follies.”

Then he quickly sat up and took notice.

So did the relatives, who expected to inherit so much wealth. For all their chances of shortly mourning this invalid as one of the “Dear Departed” quickly vanished.

Of course the relatives scheme to rid themselves of the little intruder. But even they are shocked when they discover their married cousin Ned and the Follies Girl—in negligee.

She leads them a merry chase. And then———?

Say fellows—this is Olive Thomas at her best. You know what that means to your box-office, especially when it's a Triangle production with Triangle photography.

Book this great attraction now and cash in your profits on the Triangle square-deal policy.

Story by W. Carey Wonderley.
Direction Jack Dillon.
Photographer Steven Norton.

Released April 27th

Triangle Distributing Corp.
1457 Broadway New York

Olive Thomas

Harley Knoles

M. P. D. A.

Directed and Adapted

"Bolshevism on Trial"

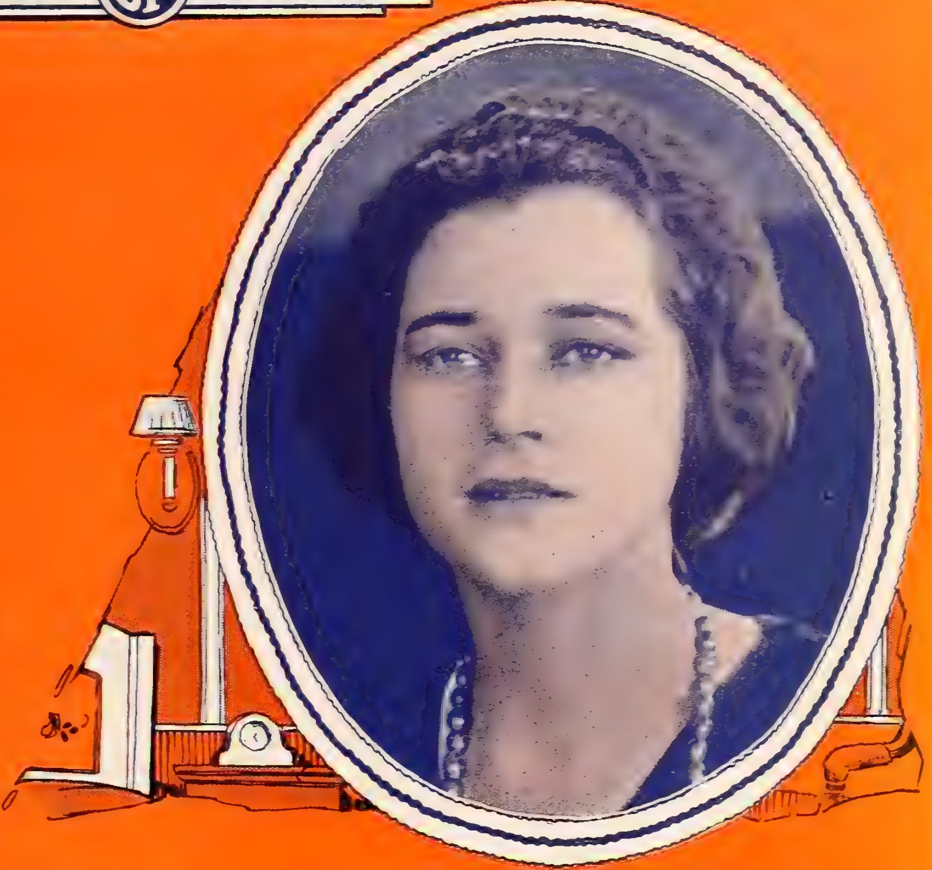
Current release:—"Little Women"

SELECT SP PICTURES

presents—

"the timeliest picture ever filmed"——

a photoplay which has for its theme the *THING* which is clawing today at the throat of nations—



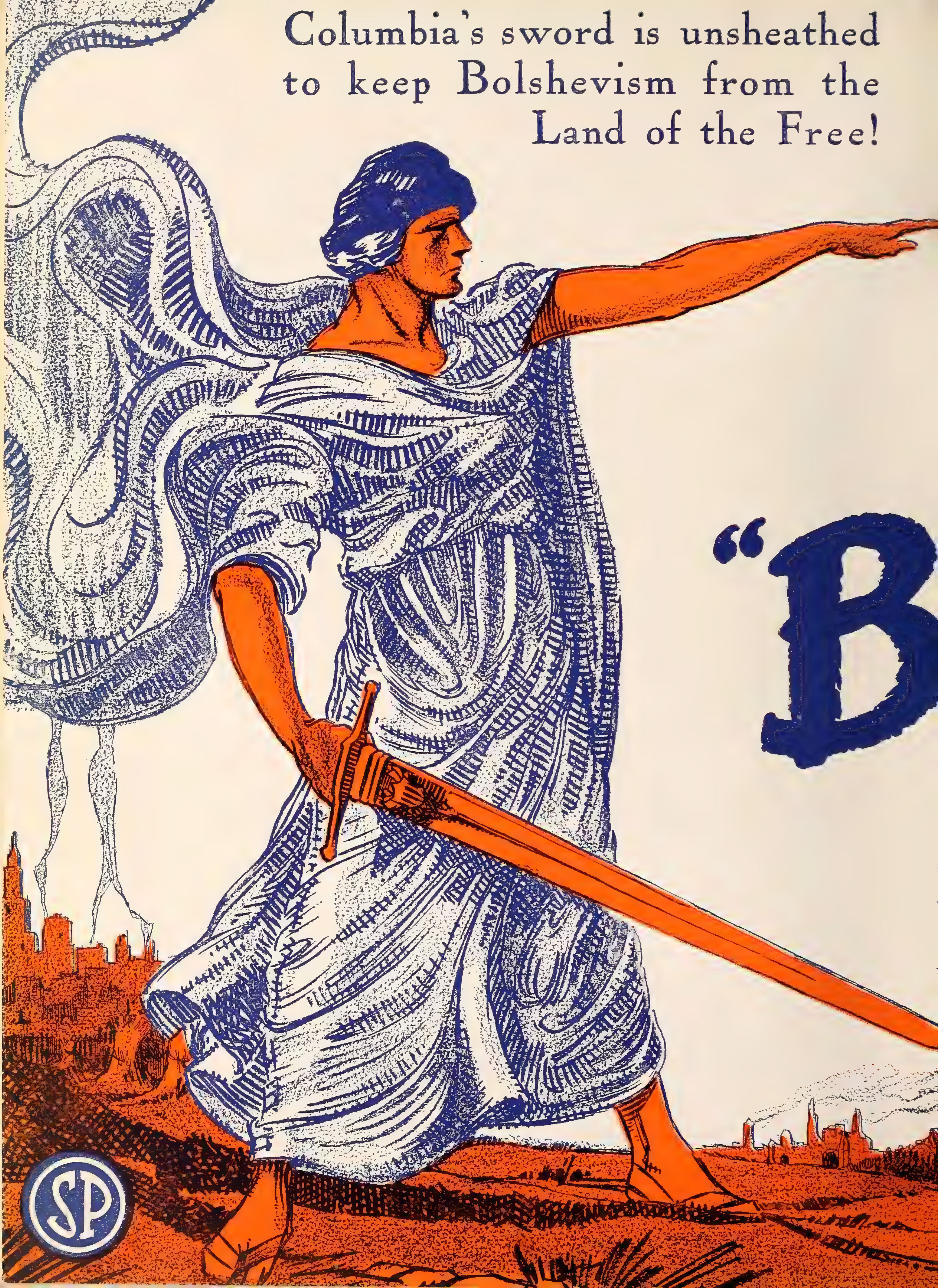
The Lure

"BOLSHEVISM ON TRIAL"

founded on the novel "COMRADES"
by THOMAS DIXON
produced by
MAYFLOWER PHOTOPLAY CORPORATION
Isaac Wolper, Pres.

The Bolshevist

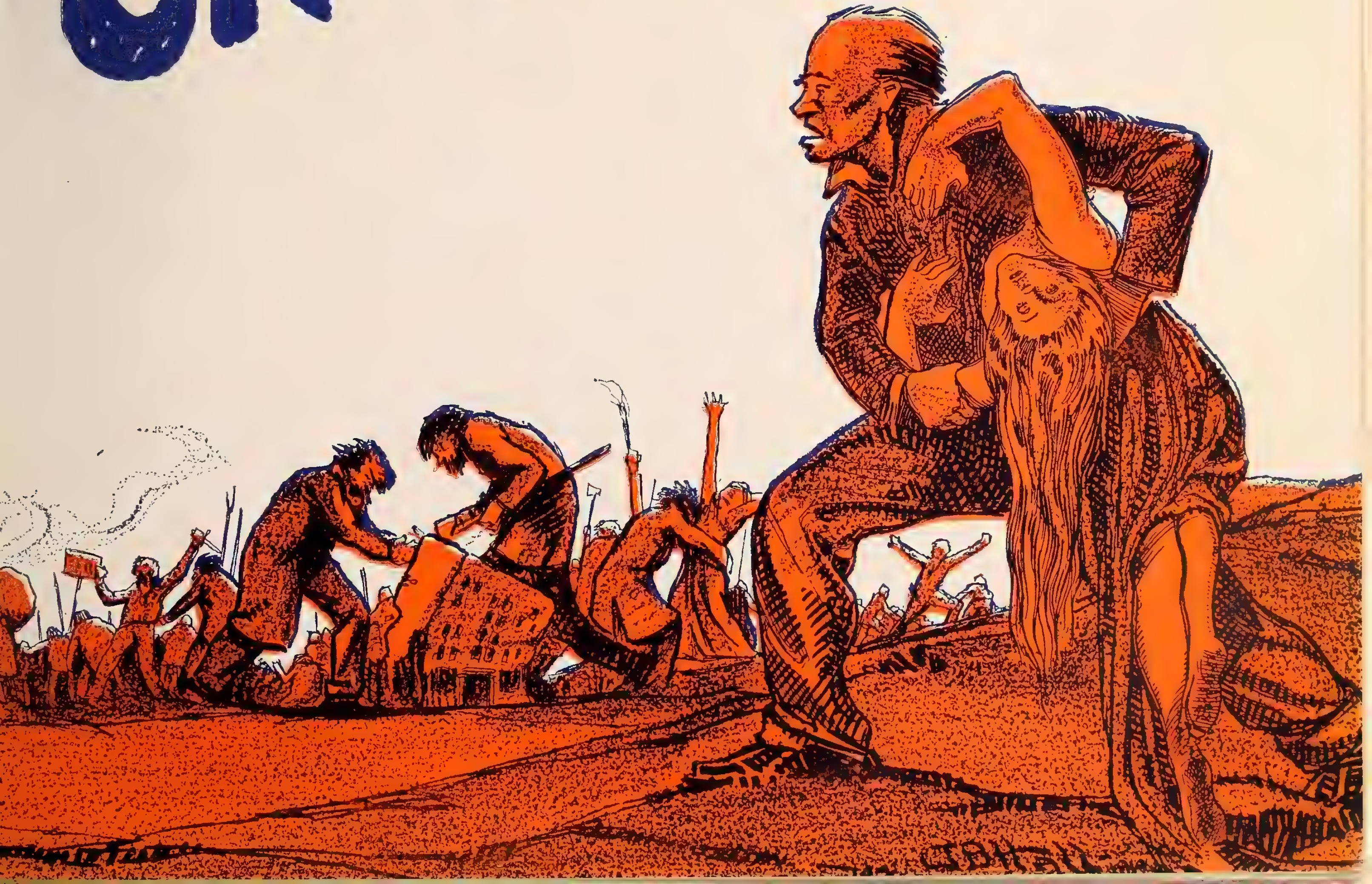
Columbia's sword is unsheathed to keep Bolshevism from the Land of the Free!



SELECT SP PICTURES

presents

OLSHEVISM ON TRIAL”



SELECT SP PICTURES

The business-builder, who doubted

Book now
for immediate
returns at the
box-office

hrough all Select
exchanges in the
U.S. *and* Canada

"BOLSHEVISM ON TRIAL"

The idealist, who fell into the trap

It's Got the Kick of a Mule—and the Comedy
is as Hard to Shake Off as a Mortgage
on the Old Farm!

JAMES AUBREY'S
New Big "V" Special Comedy

"MULES and MORTGAGES"

Directed by J. A. HOWE

VITAGRAPH

ALBERT E. SMITH, President

Here's peppy seasoning for your program—

ALBERT E. SMITH
PRESENTS

"MONTGOMERY and ROCK"

in
A Big "V" Special Comedy

"Girlies and Grubbers"

Directed by GILBERT PRATT

VITAGRAPH

BESSIE LOVE

is going to *get* you and your patrons in this original drama of human hearts.

She'll appeal to all classes, all tastes. She'll cause tears, mostly of laughter—maybe a few not of laughter.

"A YANKEE PRINCESS"

A Drama of Ancestry That Was Bought
and Love That Was Given

By Bernard McConville   Directed by David Smith

SOCIETY SALONS!   BACKYARDS!
PERFECTLY BLENDED—

and pulsing human hearts in both places

Whether as ragged little Patsy O'Reilly who shows the neighborhood gamins that they "can't pick on an O'Reilly," or as the debutante, Patricia O'Reilly of exclusive sorority circles, Bessie Love is going to instill that enthusiasm into your patrons that means satisfied audiences, boosting audiences, capacity audiences for your theatre.

Arrange *now* for an extended booking — and extended receipts — on "A YANKEE PRINCESS."

VITAGRAPH
Albert E. Smith, *President*

ALL TOWNS LOOK ALIKE TO "THE UNPARDONABLE SIN"

TELEGRAM

W. H. RUDOLPH San Francisco, April 7, 1919.
Blanche Sweet Film Corporation, 33 W. 42nd St., New York.

Accept heartiest congratulations—our California theatre was packed to capacity all day—consensus of opinion San Francisco being that Miss Sweet has again demonstrated her splendid dramatic ability and perhaps is shown at her best in the "Unpardonable Sin." Marshall Neilan can be proud of his excellent production—the powerful story is richly and delicately handled—present compliments to Harry Garson and tell him for me that pictures such as "The Unpardonable Sin" fulfill all of his promises of delivering one hundred per cent. pictures.

EUGENE H. ROTH, Managing Director, California Theatre.

TELEGRAM

BLANCHE SWEET FILM CORPORATION San Francisco, Cal., April 7.
Attention W. H. Rudolph, 33 W. 42nd St., New York

"The Unpardonable Sin" opened at the California Theatre; twenty-seven hundred seats capacity business all day—hundreds turned away unable gain admittance—enthusiastic audiences. This opening establishes production as a big success in my territory. Regards.

SOL LESSER.

TELEGRAM

W. H. RUDOLPH Toronto, Ont., April 3RD 1919.
Blanche Sweet Film Corporation, 33 W. 42nd St., New York.

"Unpardonable Sin" opened Allen Theatre Monday; immense crowds; receipts sixteen hundred five; going big; holding over second week.

JULES & J. ALLEN.

OTHER OPENINGS TO FOLLOW:

NEW YORK	And for an entire Summer Run: Broadway Theatre	MAY 2nd
LOS ANGELES	Beginning Friday— Kinema Theatre	APRIL 13th
CHICAGO	Randolph Theatre	APRIL 20th
NEWARK	Broad St. Theatre	MAY 26th
MINNEAPOLIS	New Lyric	MAY 4th
ST. PAUL	New Liberty	MAY 11th

☞ *The Broadway Theatre has been leased by B. S. MOSS for a long term of years, will be repainted, renovated and re-decorated, and "The Unpardonable Sin" selected as the opening attraction.*

THE UNPARD

IF - YOU - WANT - TO - GET - THE - SURPRISE - OF -

Address
HARRY GARSON

AEOLIAN

NEARLY ALL TERRITORY SOLD!!

THANK YOU!!

It is only necessary to glance at the names of the men who came—who saw—who bought!!!

LAWRENCE WEBER and BOBBY NORTH,	NEW YORK STATE
LOUIS MAYER	NEW ENGLAND
F. J. JANS	NEW JERSEY
ROWLAND & CLARK	WESTERN PENNSYLVANIA WEST VIRGINIA
FRANK HATCH	OHIO
GARSON PHOTOPLAYS	MICHIGAN INDIANA
SOL LESSER	CALIFORNIA ARIZONA NEVADA
JENSEN & VON HERBERG	OREGON WASHINGTON IDAHO MONTANA
FRIEDMAN FILM CORPORATION	MINNESOTA WISCONSIN IOWA NORTH DAKOTA SOUTH DAKOTA
JONES, LINICK & SCHAEFER	ILLINOIS
JULES & J. ALLEN	CANADA
APOLLO TRADING CO.	FOREIGN RIGHTS

NOT SOLD AT THIS MOMENT

East Pennsylvania — Maryland, Delaware, District of Columbia — Missouri, Kansas, Nebraska — Colorado, Utah, New Mexico — Southern States.

BLANCHE SWEET

in Major Rupert Hughes' Astounding Story

ONABLE SIN

Directed by

MARSHALL NEILAN

YOUR - LIFE—BOOK - FIRST - RUN - IN - YOUR - TERRITORY!

HALL

NEW YORK

Pictures that please make patrons that pay.

Florence Reed

"A wonderful star that you'll go miles to see. A picture that beyond a doubt will make money for the exhibitor."

Morning Telegraph

Her Code of Honor

Produced by Tribune Productions Inc.

NOW RELEASED

United Picture Theatres of America inc
J. A. Berst, pres.
1600 Broadway, New York.

SOON

Biggest box-office attraction in two years.

Kitty Gordon

in

Playthings of Passion

by
Wm. Anthony McGuire.

United Picture Theatres of America inc.
J.A. Berst pres.
1600 Broadway, New York.

Supervised by Robert Brunton
Directed by Wallace Worsley

THE BIRTH OF A RACE

3 Months in Chicago

Blackstone Theatre

(Chicago's Most Exclusive Playhouse)

$2.00 Top

"Biggest Film Record - in - Many Moons"

(Chicago American)

THE BIRTH OF A RACE

CAPACITY HOUSES –

THE BIRTH

—HIGHEST ACHIEVEMENT OF

BOOK ←

What Representative News

(Has Been Shown in a Few Large

CHICAGO

Never has the art of the camera produced more artistic effects. There's good acting all through the production. (Tribune.)

It was an ambitious take the makers of "The Birth of a Race" set for themselves, but they succeeded with it, and the result is a truly great photoplay. (Post.)

"The Birth of a Race" in construction suggests a composite of Griffith's "Intolerance" and "Resurrection," and highly more desirable artistically and in point of recitation than the latter. (Daily News.)

A lot was invested in the picture, and wisely, for there are scenes of rich beauty. Beautiful photography rules everywhere and arrives at unexpectedly artistic and discreet scenes in the Garden of Eden episode. All the Biblical and historical incidents which form the prologue are richly done. The music is effective, descriptive, and entirely original. (Herald-Examiner.)

"The Birth of a Race" might modestly say of itself: "I am the Alpha and the Omega, the first and the last, the beginning and the end." And then some. (American.)

PITTSBURGH, PA.

Efforts of the producers have been carried out on a stupendous scale. (Leader.)

It is the most elaborate and one of the best staged films ever seen in the city. Hearty approval was given the new spectacular film. (Dispatch.)

GRAND RAPIDS, MICH.

Most human picture production of the season. Challenges favorable comparison with such masterpieces as "Intolerance." (News.)

A vaster subject than anything ever before attempted on the screen. (Herald.)

A big picture, impressive, difficult to produce. (Press.)

TERRE HAUTE, IND.

Something like 1,200 people, including prominent citizens, last night pronounced "The Birth of a Race" a great picture. There was no mistaking the verdict of that splendidly representative audience. The picture made a profound impression and was received with mingled demonstrations. (Tribune.)

OMAHA, NEBR.

The scope and elaboration of the picture make it one of the most ambitious film offerings ever offered. (Herald.)

The composition is good, the photography excellent, genuinely impressive. (Bee.)

GALESBURG, ILL.

The photography is the best ever seen here in screen production. The cast is excellent in every respect. "The Birth of a Race," a wonderful production. (Mail.)

KOKOMO, IND.

"The Birth of a Race" is well worth the price. It is worth the time and worth seeing more than once. In fact, it should be seen more than once to catch the greatness of its lesson. (Dispatch.)

Direction John W. Noble **ALL ST**

Jane Grey, George Le Guere, Ben.

FINEST LINE OF PICTORIAL LITHOGRAPHY

CHOICE
TERRITORY
AVAILABLE

— EVERYWHERE

THE BIRTH — OF A — RACE

• OF A • RACE

THE PHOTOPLAY SPECTACLE—

→ NOW!!

paper Critics Said About It:

Cities, at the Big Legitimate Theatres)

DUBUQUE, IA.

This great drama of the film was in preparation for about two years and employed the services of the best scenario writers, most competent actors, cleverest directors and most efficient photographers. "The Birth of a Race," the big photoplay, has been the talk of Dubuque. It is truly a great photoplay. Beautiful music score. (Times-Journal.)

FON DU LAC, WIS.

"The Birth of a Race," a great Picture, there was no mistaking the verdict. (Reporter.)

Without exception, the biggest photo offering submitted to Fon du Lac this season. It is on the same magnificent and extended scale of "The Birth of a Nation," "Hearts of the World," and other like productions. A great movie with a real purpose. (Commonwealth.)

PEORIA, ILL.

The biggest photoplay production of the age. (Journal.)

An ambitious photoplay done on a tremendous scale, to fit one of the biggest themes in life. Like a dream, the past rises before one in the unspeakable colossal spectacle. (Star.)

DAVENPORT, IOWA

Absorbing in its dramatic construction, thrilling in its grasp of human impulse. For a time "The Birth of a Nation" stood unchallenged. In "The Birth of a Race," however, the first named has been matched regardless of where the critic cares to begin. Peer of "Birth of a Nation." (Democrat.)

BATTLE CREEK, MICH.

The greatest photoplay of the period. (Journal.)

SOUTH BEND, IND.

The theme encompasses a vaster subject than anything ever attempted. (News-Times.)

FREEPORT, ILL.

Capacity houses greeted the silent players of the really wonderful "Birth of a Race." Words like "Powerful," "Wonderful," "Sumptuous," "Spectacular," "Stupendous," easily at the beck and call of the Reviewer, are rather meaningless when applied to this truly monumental cinema drama. (Journal-Standard.)

QUINCY, ILL.

"The Birth of a Race" is a stupenduous picture. One can readily believe, after seeing it, that it cost a lot of money to produce it. The photography is rare. (Journal.)

MANITOWOC, WIS.

One of the greatest pictures that the present age has produced, and the Herald-News guarantees the feature as first class. (Herald-News.)

GREEN BAY, WIS.

The most striking scenes ever witnessed on the screen. (Press Gazette.)

OTTUMWA, IOWA

Too much cannot be said of the picture, for it embodies the best that has been seen in all the best pictures of the past few years, and nothing is omitted to make it mechanically perfect. It is a beautiful lesson taught that captivates the audience. (Courier.)

BY THE SHEER MAGNITUDE OF ITS NUMEROUS SCENES, BY THE ENTHRALLING AND ABSORBING INTEREST OF ITS STORY, AND BY ITS WONDERFUL MUSICAL ACCOMPANIMENT "THE BIRTH OF A RACE" HAS PROVEN A PHOTO SPECTACLE THAT WILL LIVE FOR YEARS. ITS APPEAL IS TO ALL CLASSES. IT EULOGIZES THE WORKING MAN, IT GIVES DUE CREDIT TO ALL RACES AND CREEDS. THE PRODUCTION HAS BEEN TOWN TALK EVERYWHERE WITH PRESS COMMENTS PUNCTUATED BY ALL THE COMMENDATORY ADJECTIVES IN THE ENGLISH LANGUAGE.

AR CAST ═══ Music by Joseph Carl Breil

Hendricks, Alice Gale, AND OTHER PROMINENT PLAYERS

EVER GIVEN A PICTURE PRODUCTION

RENCO FILM CO.

National
Life Bldg.
No. 20 So. La Salle St.
CHICAGO

Write for Booklet and Full Information

THE BIRTH — OF A — RACE

Samuel Goldwyn
presents:

THE ETERNAL MAGDALENE

By Robert H. McLaughlin

The Magdalene is in *your* town and every thinking and unthinking man and woman in the community comes face to face with her every day, almost every hour.

The Magdalene is a problem that has existed since the world began — a bigger problem today than ever before in human history.

The Magdalene of this day and time is the central figure in a motion picture drama that strikes at the sympathies and the heart.

Goldwyn has produced on the screen, for first release every where at Easter time, a tremendous drama of compassion; a story that draws a spark from the most deadened sympathies.

A master of the theatre, one of the painstaking, thinking, creative leaders has directed this splendid production.

First run theatres will get an even added value by presenting "The Eternal Magdalene" first Easter week, beginning April 20.

GOLDWYN PICTURES CORPORATION
SAMUEL GOLDWYN *President*
16 East 42nd Street New York City

Samuel Goldwyn
presents

MAE MARSH
in
SPOTLIGHT SADIE

By Lewis Allen Browne
Directed by
Laurence Trimble

Sadie Sullivan of Ireland and the chorus — a whimsical little adventurer drawn to the land of magic promise.

She wanted to marry a millionaire and live happy ever afterward, but a jealous leading lady blocked the way.

A story of the theatre. A picture of romance and envy behind the curtain that makes life back-stage mysterious and fascinating.

A cast that includes lovely Mary Thurman and Betty Schade; Alec B. Francis known to your patrons in a dozen fine Goldwyn productions, rotund and good-natured Walter Hiers, and Wellington Playter, who was in "Polly of the Circus." A round-up of the best players in Mae Marsh's previous screen successes for her last Goldwyn Picture. Released everywhere April 6th.

GOLDWYN PICTURES CORPORATION
SAMUEL GOLDWYN *President*
16 East 42nd Street New York City

No Man on Earth Is Rich Enough to Buy His Way in.

If he is big that is not enough; if he has power that is not sufficient; if he has fame that gives him no precedence over any other man in the celluloid pages of the Ford Educational Weekly.

If the man and the things he does in the life of America are of value to the country; if they contribute something useful and constructive; if the man and his works have power for good; if his fame is based upon service to the greatest number of people—

Such men – and women —and the things they have builded have the right to be found and *are* found pictured intelligently in the

FORD EDUCATIONAL

WEEKLY

There is no other educational screen attraction of this character so ample in its scope, so thorough in its detail, so painstaking in its portrayal of personal and industrial drama, so faithful in its efforts to show the fine things in the life and affairs of the American people.

The Ford Educational Weekly is guarded carefully against the intrusion of the wrong kind of matter. Its editor and the powerful man who gives the Weekly his name are jealous of its reputation and its prestige

The more than 4,000 theatres that, under Goldwyn Distribution, present the Ford Educational Weekly rightly consider it as the greatest educational feature of the screen.

This accounts for the fact that it has "the greatest circulation in the world."

FITZPATRICK
and McELROY
Chicago
Sole Representatives
FORD MOTOR CO.
Motion Picture
Laboratories

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDWYN *President*
16 East 42*nd* Street New York City

Betzwood Film Company
presents

Louis Bennison

in

SPEEDY MEADE

Written and directed by Ira M. Lowry

The difference between Louis Bennison and the average male star is the difference between one of those rangey, easy-riding, sit-and-be-comfortable, high-pummeled Western saddles he uses, and the postage stamp thing they put on an Eastern riding horse.

It's a difference that theatre patrons recognized the minute they saw the first Betzwood-Bennison picture, "Oh, Johnny!" It brought them back to see "Sandy Burke of the U-Bar-U" and it has kept them coming for "Speedy Meade". No theatre manager can afford to ignore such audience appeal.

Up-to-the minute stories, carefully chosen support, expert directing and splendid photography, have all played their part in the rapid rise in popularity of the Betzwood-Louis Bennison Star Series. But—first and foremost—it is Bennison with his breezy Americanism that has put these pictures over.

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDWYN *President*
16 East 42nd Street New York City

The Record of A Record Breaker

"SMILING BILL" Parsons today plays in more theatres in the United States than any comedian *except one.*

With the one exception, to whom "Smiling Bill" Parsons pays the tribute of admiration, no comedian now plays, or ever has played in 3500 theatres under 3500 separate contracts.

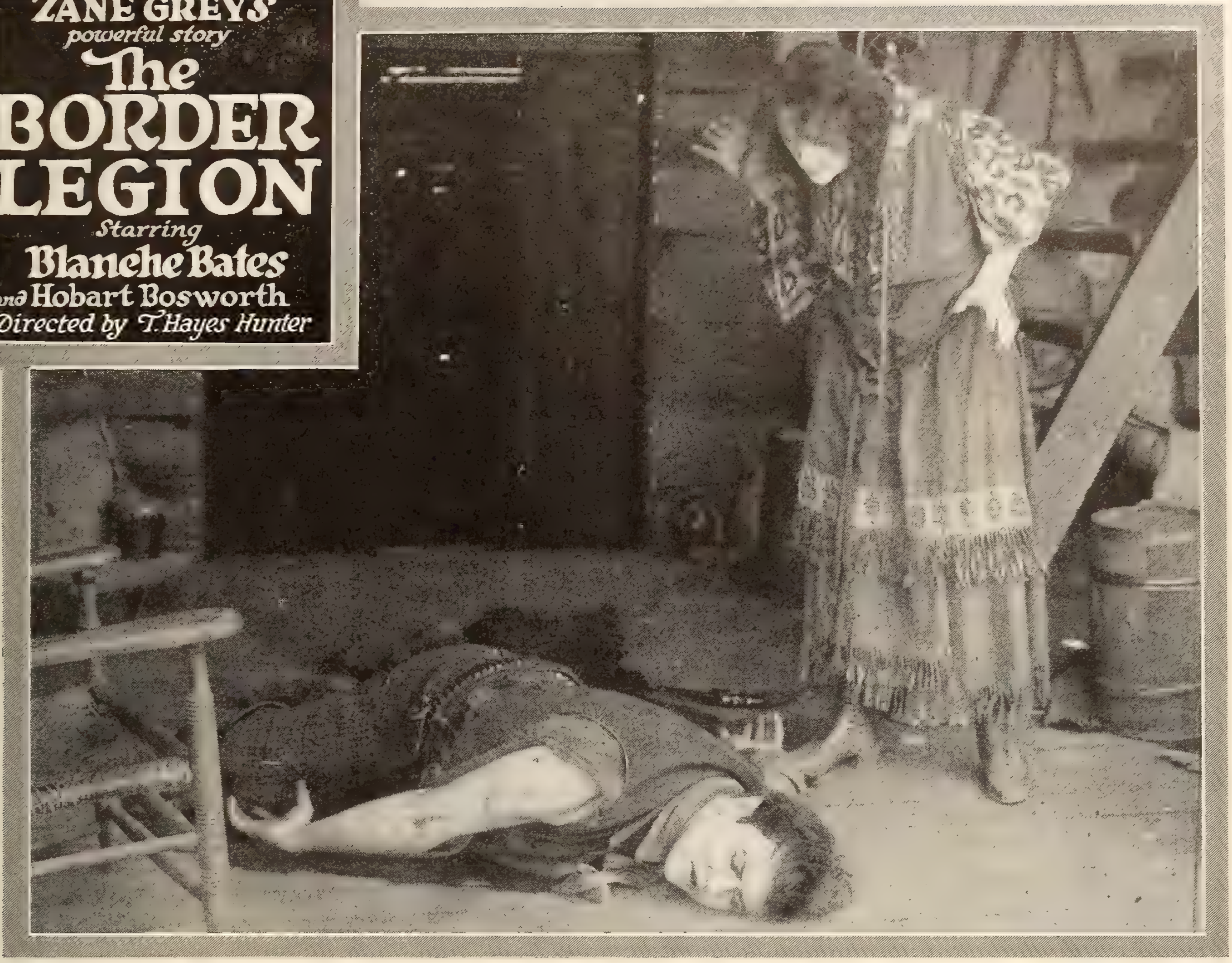
Goldwyn has given "Smiling Bill" Parsons and his Capitol Comedies the same careful attention that it gives to the sale of its own Goldwyn productions and the quality of his comedies plus his own joyous personality have made history in distribution.

In two weeks from now he will reach his first anniversary as a screen star—twenty-six fine Capitol Comedies have established his international popularity.

So thoroughly satisfying are our mutual relations that we shall fare together for a second year—with fewer and better Capitol Comedies in keeping with Goldwyn's own plan of fewer and better pictures.

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDWYN *President*
16 East 42nd Street New York City

ZANE GREY'S
powerful story
The BORDER LEGION
Starring
Blanche Bates
and Hobart Bosworth
Directed by T. Hayes Hunter



MELODRAMA is the standard amusement fare preferred and demanded by the great mass of the American people.

The daring riding, the outlaw battles, the thrills of a great outlaw feud in the picturesque old setting of gold-mad California are the things in "The Border Legion" that have established it as a commercial success in the largest and best theatres of the country.

In the three months since "The Border Legion's" first release at the New York Strand, Goldwyn has placed this big special in 1,500 theatres, and exhibitor demand for it is constantly increasing.

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDWYN *President*
16 East 42nd Street New York City

VICTOR KREMER
FILM FEATURES

STATE RIGHT PICTURES

NEW YORK
CHICAGO
LOS ANGELES
SAN DIEGO
VK

Five Reel Comedy Dramas

Featuring The Inimitable

SHORTY HAMILTON

IN

"DENNY FROM IRELAND"
"THE PEN VULTURE"
"THE RANGER"
"THE SNAIL"

WESTERN

FIVE REEL MONEY GETTERS

By
W. H.
CLIFFORD

Also 15 **TWO REEL** Reissues Featuring the Same Star
Directed by THOS. H. INCE

WRITE FOR OPEN TERRITORY

What have you?

We Buy or Sell Under Guarantee

Every Territory including Foreign Markets

Medium or First Class Pictures
of one reel or more, Also Reissues

Cash Customers waiting if you
have the goods

Four Languages Spoken

What do you want?

J. H. MAHER: In charge of Eastern office will be glad to give you all details

VICTOR KREMER FILM FEATURES

105 WEST 40th STREET, NEW YORK

ROTHAPFEL UNIT PROGRAMME

A TESTIMONIAL TO
SAMUEL L. ROTHAPFEL

THE Rothapfel Unit Programme has already been placed in twenty-four of the leading one-week-stand theatres in the largest Cities of the United States, all for presentation beginning May 25th.

Special representatives will have covered every territory by the end of next week and we can now promise to announce the securing of contracts for more than forty-five opening-week-runs in first class theatres by that time.

By arranging a Rothapfel week to take place in forty-five of America's leading theatres at the same time, backed by a national advertising campaign of gigantic proportions, we are doing things on perhaps the largest scale ever attempted in the history of the theatrical business. The Rothapfel Unit Programme is the first complete performance to be presented in forty-five theatres at the same time.

Booked by
INDEPENDENT SALES CORP.

Distributed thru
FILM CLEARING HOUSE Inc

FRANK G. HALL PRESIDENT

FRANK G. HALL
to the
EXHIBITORS OF AMERICA

WHEN Mr. Rothapfel and I.—both being Exhibitors—created the Unit Programme, we were confident that the Exhibitors of America would back our judgment regarding the great value of an entertainment of this character:

The fact that we have booked twenty-four leading theatres in two weeks, and that we will undoubtedly arrange for at least forty-five presentations of the first Unit Programme for a full week's run beginning May 25th, should be conclusive evidence of the popularity of the plan.

Following the playing of these week stands will come the bookings for one, two, three and four day showings. The regular "Independent" salesmen, working through the Film Clearing House Exchanges, take up the work of closing these contracts immediately.

The novel manner in which the Rothapfel Unit Programme will be presented in the high class theatres running it for the opening week, and the up-to-date methods used in advertising it, not only to Exhibitors but to the patrons of the theatres as well, is bound to make this programme a tremendous success from the very start.

If you have not sent in your application for the Rothapfel Unit Programme, do so at once.

A
AMERICAN
"FLYING "A"
PICTURES
MADE BY
AMERICAN FILM CO. INC.

Tell your patrons this picture presents Mary Miles Minter in the very kind of a story they'd pick for her themselves if the selection were up to them—

Tell your patrons the cast includes good looking Alan Forrest, dependable George Periolat, and Margaret Shelby, Mary's very own sister—

Tell your patrons the story reaches its climax in the home of a millionaire where little Miss Minter has gone because she believes she has been invited there, whereas she is really regarded as an intruder—

THEN watch the box office for results.

American Film Company, Inc., Presents

Mary Miles Minter

IN

"The Intrusion of Isabel"

By JOSEPH FRANKLIN POLAND **Directed by LLOYD INGRAHAM**

Here's What Exhibitors Say of Recent Minter Releases:

"Wonderful clean-up on last Mary Miles Minter."—*Bijou Theatre, Racine, Wisconsin.*

"All box office records were broken on Sunday with the 'Amazing Impostor' and hundreds were turned away."—*Manager A. S. Megahan, Strand Theatre, Denver, Colorado.*

"'The Amazing Impostor,' a good subject well worked out."—*Fred Busman, Electric Theatre, St. Joseph, Missouri.*

Produced by
AMERICAN FILM COMPANY, Inc.
Samuel S. Hutchinson, Pres.

These Mary Miles Minter Subjects Now Available at Pathé Exchanges:
"The Eyes of Julia Deep" ***"Wives and Other Wives"***
"Rosemary Climbs the Heights" ***"The Amazing Impostor"***

Distributed by
PATHÉ

The more YOU read these advertisements the more useful to YOU we can make the "NEWS"

TURN back three pages of success and consider *"Hitting the High Spots"*, then the *"Spender"* and *"Faith"*. They were and are big successes that are already standing out as *"repeat"* pictures because they are so fine in story, in acting and altogether human.

BERT LYTELL is the star in all three and now he comes forward in another.

It is "BLACKIE'S REDEMPTION"

METRO PICTURES CORPORATION

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

Splendid acting in fine pictures have established him as a star whose popularity is growing by leaps and bounds.

In *Metro All Star Series Productions* his box office value is already an accomplished fact.

METRO PRESENTS

BERT LYTELL

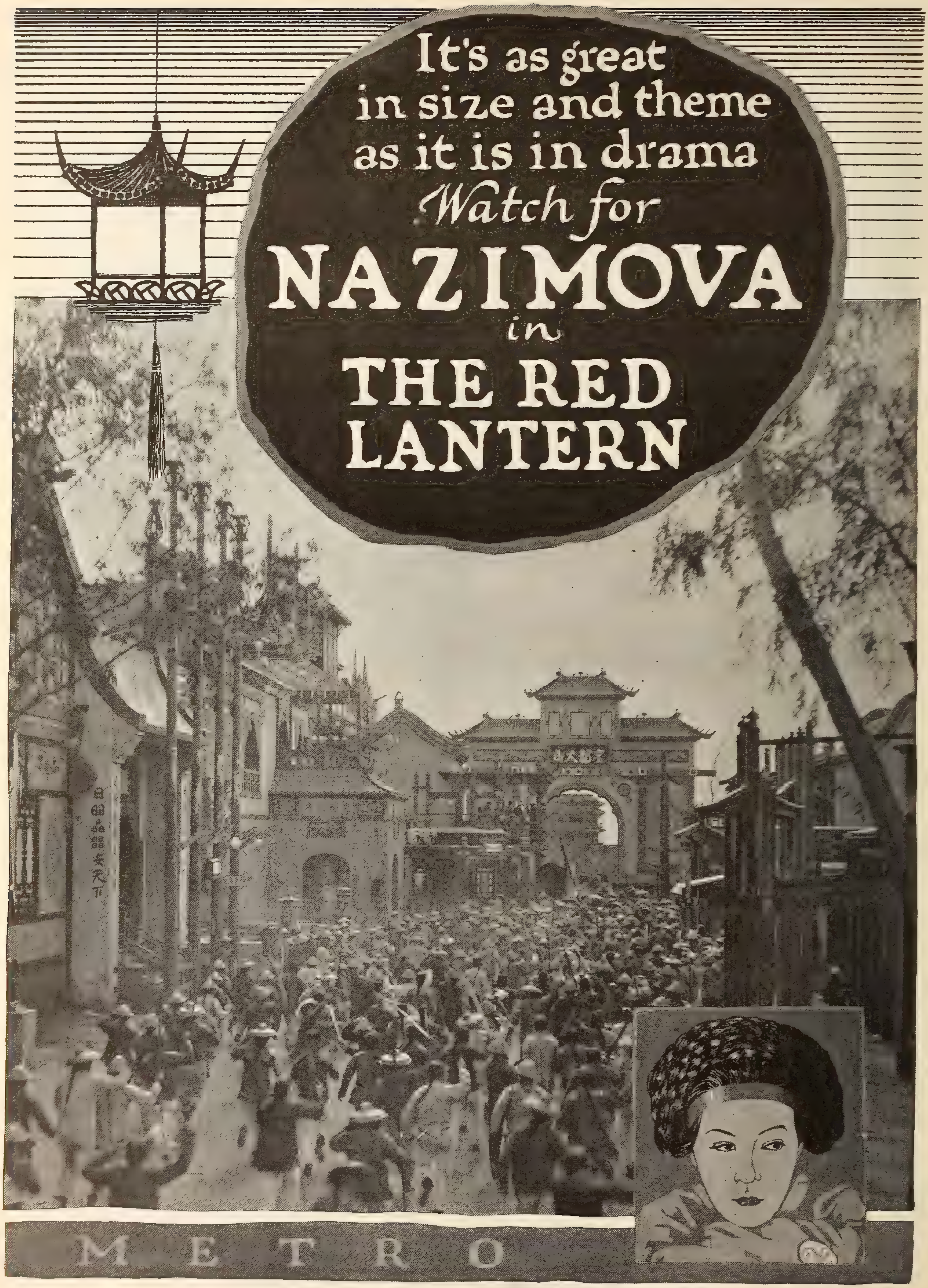
in a new success production

BLACKIE'S REDEMPTION

Adapted by Finis Fox from Jack Boyle's Red Book Magazine novel and directed by John Ince in 5 acts

RELEASED BY **METRO** APRIL 14th

MAXWELL KARGER *Director General.*



It's as great in size and theme as it is in drama

Watch for

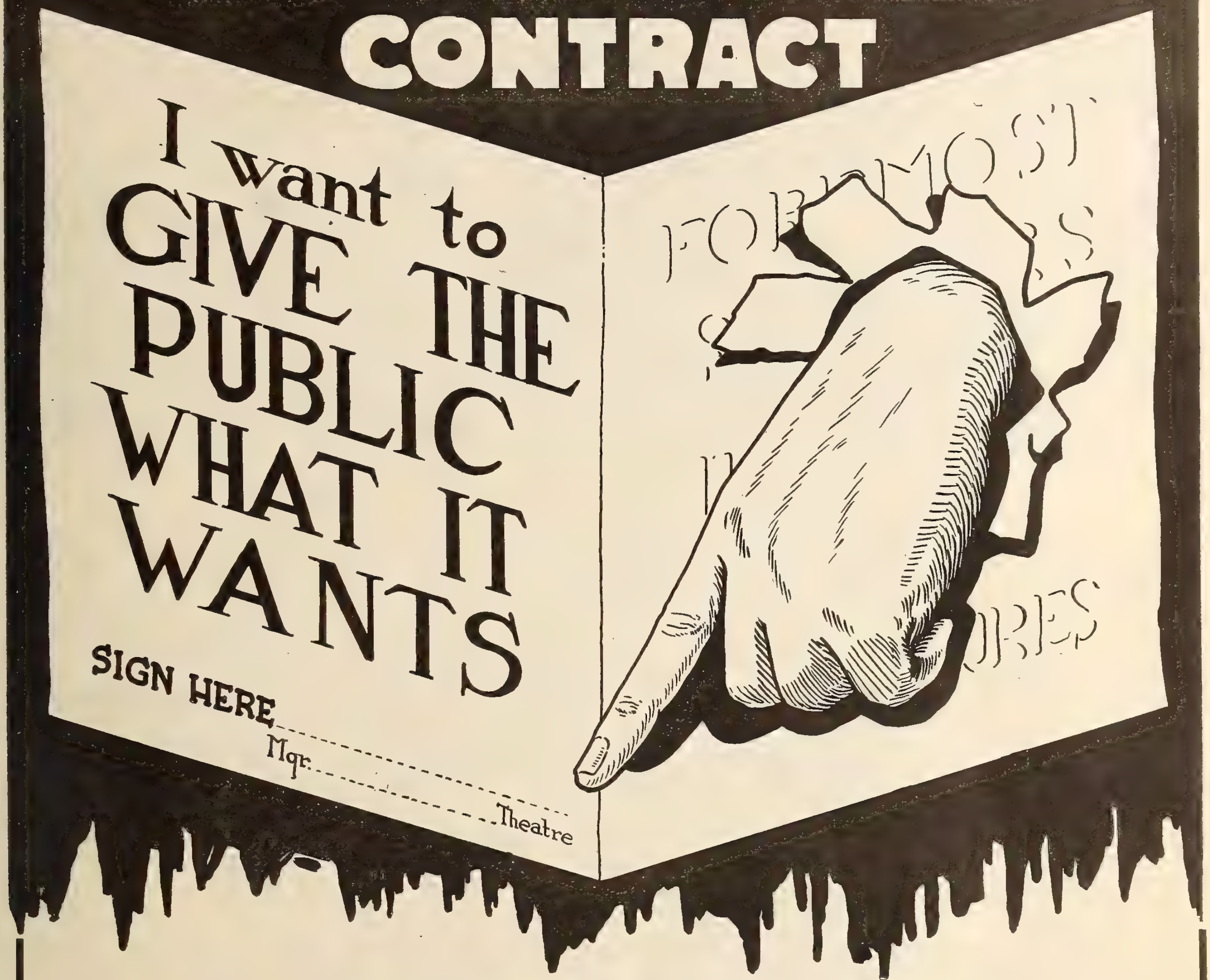
NAZIMOVA

in

THE RED LANTERN

METRO

WHEN YOU SIGN THIS YOU SIGN A CAPITAL CONTRACT


I want to GIVE THE PUBLIC WHAT IT WANTS
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Mgr.
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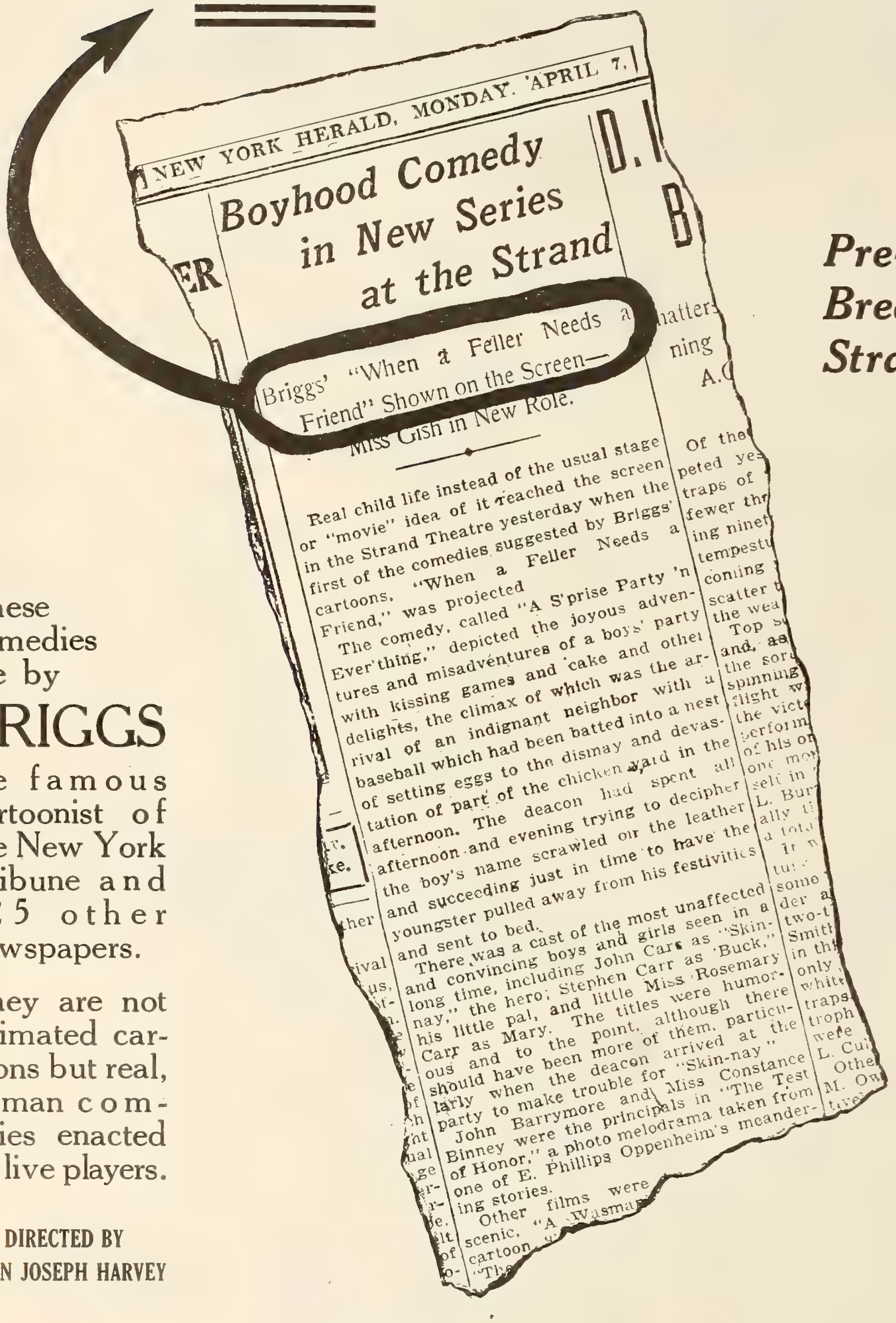
You'll Book 'Em All

FILM CO.

Ike Schlank, Pres.

BRIGGS COMEDY

The Feature at Strand



NEW YORK HERALD, MONDAY, APRIL 7,

Boyhood Comedy in New Series at the Strand

Briggs' "When a Feller Needs a Friend" Shown on the Screen—Miss Gish in New Role.

Real child life instead of the usual stage or "movie" idea of it reached the screen in the Strand Theatre yesterday when the first of the comedies suggested by Briggs' cartoons, "When a Feller Needs a Friend," was projected

The comedy, called "A S'prise Party 'n Ever'thing," depicted the joyous adventures and misadventures of a boys' party with kissing games and cake and other delights, the climax of which was the arrival of an indignant neighbor with a baseball which had been batted into a nest of setting eggs to the dismay and devastation of part of the chicken yard in the afternoon. The deacon had spent all afternoon and evening trying to decipher the boy's name scrawled on the leather and succeeding just in time to have the youngster pulled away from his festivities and sent to bed.

There was a cast of the most unaffected and convincing boys and girls seen in a long time, including John Carr as "Skinnay," the hero; Stephen Carr as 'Buck," his little pal, and little Miss Rosemary Carr as Mary. The titles were humorous and to the point, although there should have been more of them, particularly when the deacon arrived at the party to make trouble for "Skin-nay."

John Barrymore and Miss Constance Binney were the principals in "The Test of Honor," a photo melodrama taken from one of E. Phillips Oppenheim's meandering stories.

Other films were scenic, "A Wasma

cartoon

"Th

Pre-release Showing Breaking Record at Strand This Week

Releasing Arrangements Announced Later

These comedies are by

BRIGGS

the famous cartoonist of the New York Tribune and 125 other newspapers.

They are not animated cartoons but real, human comedies enacted by live players.

DIRECTED BY
JOHN JOSEPH HARVEY

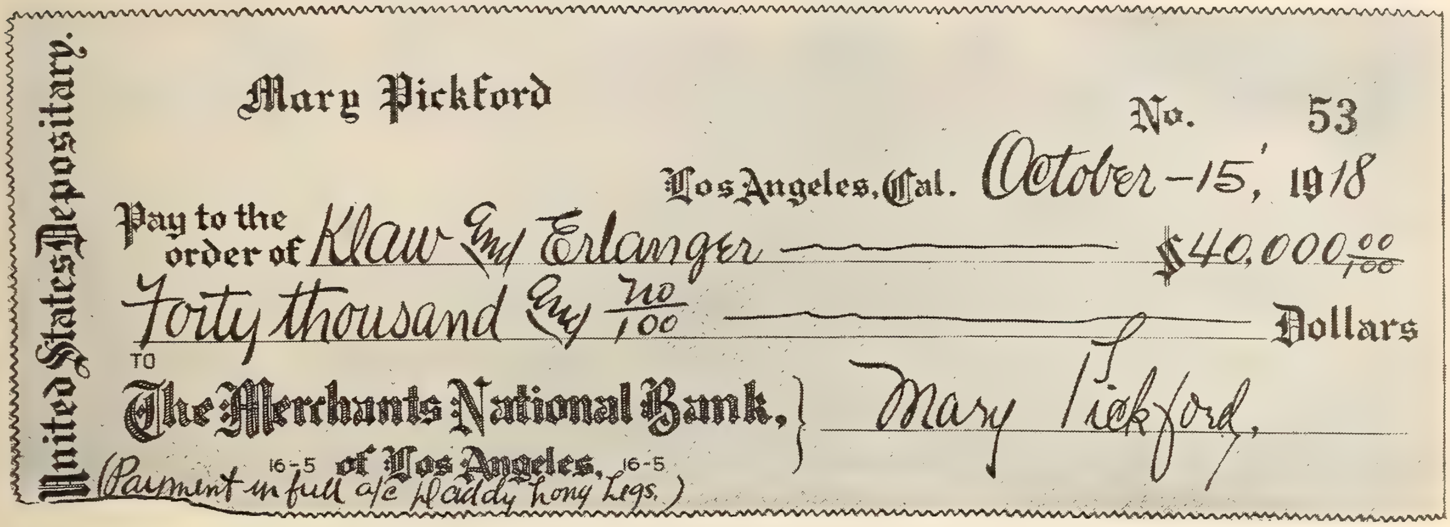
BRIGGS PICTURES, Inc.

30 East Forty-Second Street, NEW YORK CITY

ALEX YOKEL, Vice-President and Genl Mgr.

STUDIO: NEW ROCHELLE, N. Y.

Mary Pickford paid



United States Depositary.

Mary Pickford

No. 53

Los Angeles, Cal. October-15, 1918

Pay to the order of Klaw & Erlanger $40,000 00/100

Forty thousand & no/100 Dollars

TO

The Merchants National Bank, of Los Angeles, 16-5 16-5

Mary Pickford

(Payment in full a/c Daddy Long Legs.)

—and the story was worth every cent of it

"Daddy Long Legs" will be in

6 or MORE REELS

Directed by Marshall P. Neilan
Photographed by Chas. Rosher

FIRST NATIONAL EXHIBITORS CIRCUIT

A First National
Money-maker

WHY First National is distributing THE GREAT Macauley Feature

"Whom the Gods Would Destroy"

From the famous novel by Chas. R. Macauley

By unanimous vote of the board of directors
of MACAULEY PHOTOPLAYS, INC.

will be distributed by

The First National Exhibitors Circuit

and

RELEASED APRIL 22nd

A Mastodonic Monopoly of Entertaining Elements Embracing all the Thrills and Emotion Inciting Elements the Mind of Man could possibly Conceive, Suggest or Imagine.

7 PARTS 580 SCENES

8000 PEOPLE

Produced by Macauley Photoplays, Inc.
H. L. Reichenbach, Special Representative

BECAUSE

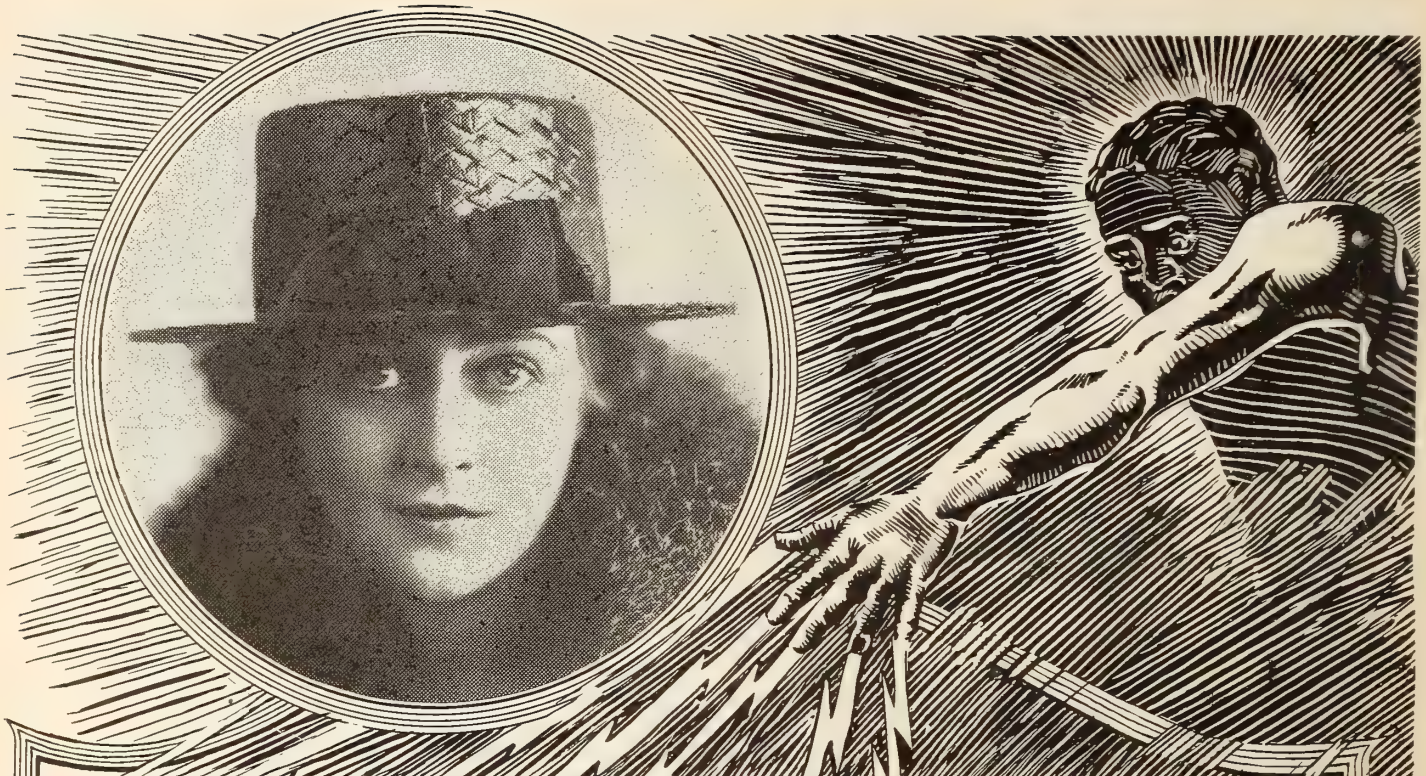
"Whom the Gods Would Destroy"

It is a Poignant Love Story
It is a Dignified Production
It contains Thrill after Thrill
Its cast is Extraordinary
It will please any Audience
It is Absolutely Timely
Its Theme is Big and Unusual
It is a Romance of the Rugged Sort

It is worthy
of the big
First National
Theatres

FIRST NATIONAL EXHIBITORS CIRCUIT

A First National
Attraction



The KATHERINE MACDONALD Pictures Corporation

Presents

"The Thunderbolt"

AN EPIC ROMANCE OF EVERYDAY LIFE
by
J. GRUBB ALEXANDER

All Star Cast: Katherine Macdonald, Thomas Meighan, Forrest Stanley, Adda Gleason
Spottiswoode Aitken, Master Breezy Reeves, and others

Directed by **COLIN CAMPBELL**

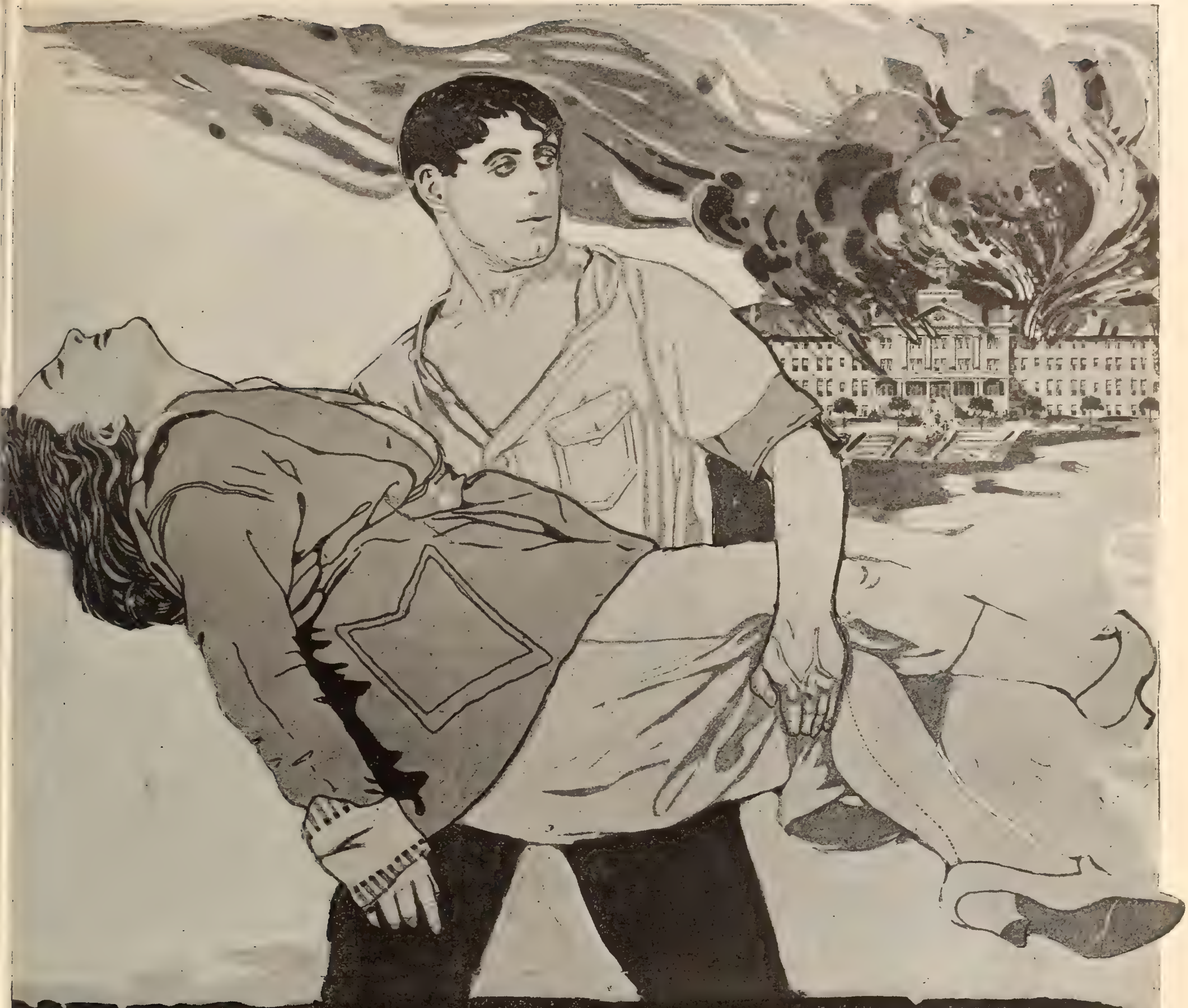
KATHERINE MACDONALD and her own Company now engaged in making a series of special productions during the coming year, which will merit your booking them because of their quality.

No method of distribution as yet arranged until we show our first pictures.

Now in production, "The Bleeders," from the Young's Magazine story of that name.

Executives
CHAS. E. EVANS **SAM E. RORK**

STUDIOS — Girard and Georgia Streets — LOS ANGELES



TO THE RESCUE OF YOUR PROFITS!

GEORGE WALSH
IN
HELP! HELP! POLICE!

A COMEDY OF MANY SMILES

A WILLIAM FOX PRODUCTION **FOX** VICTORY PICTURES
FILM CORPORATION

HERE'S YOUR CHANCE!

WILLIAM FOX PRESENTS

MADLAINE TRAVERSE

in

The LOVE THAT DARES

DIRECTION OF HARRY MILLARDE

GREATEST PICTURE—A PHOTO-PLAY THAT EVERY HUSBAND AND EVERY WIFE MUST SEE

EXCEL PICTURES

FOX

FILM CORPORATION

FOX
SUNSHINE
COMEDIES

FOX SUNSHINE COMEDIES

THEY COMBINE THRILLS AND FUN

BOOK THEM TODAY

FOX
FILM CORPORATION

ALL FOX EXCHANGES

ARROW FILM CORPORATION
PRESENTS
MITCHELL
IN HIS LATEST SEVEN
"FOOLS

DIRECTED AND ADAPTED BY LAURENCE

A STRONG CAST

THIS IS BY FAR THE BEST MITCHELL LEWIS PICTURE EVER RELEASED. FLORENCE TURNER, EVELYN BRENT, SARAH TRUEX AND A STRONG CAST OF PLAYERS ABLY SUPPORT THE STAR IN THIS GRIPPING STORY OF THE NORTHWEST.

FOR TERRITORY INQUIRE
ARROW FILM CORPORATION
TIMES BUILDING, NEW YORK

FOR STATE RIGHT BUYERS!

LEWIS

REEL SUPER-PRODUCTION

GOLD"

TRIMBLE FROM STORY BY M.A.MILLER

A BIG STATE RIGHT OFFERING

A STIRRING PHOTOPLAY IN SEVEN REELS MADE IN THE CASCADE MOUNTAINS OF THE NORTHWEST. THE SCENES AND SETTINGS ARE UNUSUALLY BEAUTIFUL. A BIG PRESS BOOK AND SPECIAL ADVERTISING WILL BE FURNISHED FOR THIS PICTURE. TO BE SOLD TO STATE RIGHT BUYERS. TERRITORY IS FAST BEING SOLD BY WIRE

ARROW
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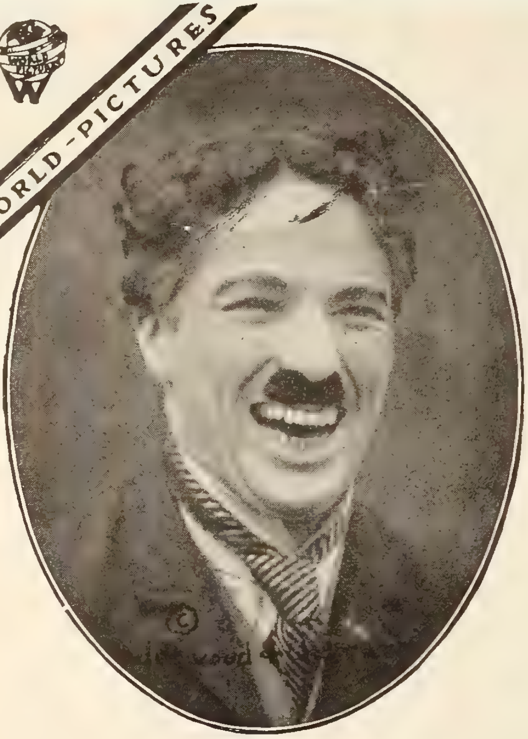
WORLD'S LARGEST FILM
BROKERAGE REPRESENTATIVE
TIMES BUILDING,
NEW YORK CITY.

WORLD-PICTURES



CHAPLIN REVIVALS

PLUS WORLD SERVICE

The pictures that made Chaplin the world's greatest comedian are now ready for you

Here They Are

"A NIGHT AT THE SHOW"
"THE BANK"
"SHANGHAIED"
"POLICE"

Write or wire your nearest World Branch

THE FASTEST GROWING MOVING PICTURE COMPANY IN THE WORLD

SELZNICK PICTURES

WATCH NEXT
WEEK'S IMPORTANT
ANNOUNCEMENT
CONCERNING

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SELZNICK PICTURES

"Virtuous Men" A

Read What Those Who Know Say:—

"Should prove a *profitable* success."—*Wid's.*

"It is gorgeously staged—has at least *six big punches.*"
—*Harriet Underhill, N. Y. Tribune.*

"It has the *greatest fight* I ever saw, even including 'The Spoilers.' The audience will eat it up."
—*Robert E. Welsh, Managing Editor, M. P. News.*

"It is a big melodrama, with excellent comedy relief—possesses real entertainment qualities—the *ball room scenes* are the most extensive ever shown on the screen."
—*Edw. Weitzel, Associate Editor, M. P. World.*

"There are many exciting and thrilling scenes which will appeal to movie audiences—has great *comedy relief* and wonderful mob and *fight scenes.*"
—*W. Stephen Bush, Billboard.*

"Will make big money for the exhibitor."
—*Morris Kashin, Managing Director,*
Symphony and Broadway Theatres, New York.

"A spectacular forest fire marks one of the high points. E. K. Lincoln is admirable selection for the star."—*Wid's.*

"*Numerous Mob Scenes*—all of them realistically directed by Ralph Ince. E. K. Lincoln was seen to advantage in star role."
—*M. Head, N. Y. Herald.*

"Strong melodramatic appeal—full of action—extraordinary fight scenes—photographic effects excellent—acting of a high order—*a sure fire climax.*"
—*Helen Rockwell, Exhibitors' Trade Review.*

"It is a real entertainment—is sure to be a *big box office success.*"
—*Henry Cole, Exec. Secy., M. P. Exhibitors' League of N. Y.*

"Every man, woman and child should see it."
—*Paul Sweinhart, Managing Editor, N. Y. Clipper.*

"Virtuous Men" is big melodrama with rapid series of big punches. The production is extraordinarily staged and excellently played by notable cast.
—*Martin Quigley, Managing Editor, Exhibitors Herald-Motography.*

"Rip-snorting melodrama well acted—photography superb—fight scenes worth twice the price of admission."
—*Mark Vance.*

Smashing Big Success!!!

A Flood of Letters, Wires and Phone Calls from

STATE RIGHTS BUYERS

From Coast to Coast has followed
The First New York Presentation of

"VIRTUOUS MEN"

Starring

E. K. LINCOLN

Personally Directed by

RALPH INCE

Something new in the picture industry—"THE PICTURE PLUS"
The most comprehensive, unique and original
"Direct to the Public" exploitation campaign ever offered

"VIRTUOUS MEN"

The Greatest Money Getting Title of the Year

A Ralph Ince Film Attraction

STATE RIGHTS BUYERS

Write—Wire—Phone or Call to secure your Territory

ARTHUR H. SAWYER
BRYANT 3271

PICTURES

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Foreign Rights Sold To
J. FRANK BROCKLISS, INC.
729 Seventh Avenue, N. Y.

WE'VE GOT

and Sell Them at

Mr. State Rights Buyer and Mr. Exhibitor, results have
and that you have satisfied the moving picture public with

During the past year we have sold more film than all of

We have put over one of the biggest box office attractions

We have successfully re-issued films featuring to-day's
Charles Ray, Mabel Normand and Roscoe Arbuckle;
Thos. H. Ince and *Mack Sennett.*

WE ARE NOW SELL
of a New Series of
ROSCOE

UNDER THE TOWER FILM BRAND—"CUSTER'S LAST
two **WM. S. HART** two reel re-issues, viz:—"JIM CAM

Address

W. H. PRODUCTIONS CO.,

THE GOODS

the Right Prices

proven that YOU have made big profits with our product
the exceptional qualities of our pictures.

the other State Rights Distributors combined.

in the history of the industry—*"MICKEY"*

greatest film stars—*Charlie Chaplin, Wm. S. Hart,*
directed by two of the recognized greatest producers,

ING STATE RIGHTS

Twelve Re-Issues of

ARBUCKLE

FIGHT," the greatest three reel feature ever produced; and
ERON'S WIFE," and "HIS HOUR OF MANHOOD"

Inquiries to

71 West 23rd Street, New York

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¶ Ninety-four more pages of paid advertising have appeared in Motion Picture News since January 1st than in any other trade paper.

¶ This covers the fifteen issues of picture trade papers from those dated Jan. 4th to April 12th.

¶ Convincing proof that more and more advertisers are discovering that they can reach the entire exhibiting field through Motion Picture News alone; that they can *"put the picture over"* with the use of Motion Picture News exclusively.

¶ The figures talk.

¶ The figures are the reward of results.

As Usual—16 Pages of Exploitation Aids in the Service Bureau This Week—See page 2451

Motion Picture News

Vol. 19 No. 16. April 19, 1919

The Week in the Film World at a Glance

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WM. A. JOHNSTON, *Pres. and Editor.*
ROBERT E. WELSH, *Managing Editor*
HENRY F. SEWALL, *Vice-Pres.*
E. KENDALL GILLETT, *Sec. and Treas.*
FRED. J. BEECROFT, *Adv. Manager.*

Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Representative, W. M. Hight, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 618 Wright and Callander Building (Hill at Fourth St.); 'Phone Pico 780. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book. Western Union registered cable address is "Picknews," New York.

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OPPORTUNITY---*in single reels*---
a better program means a bigger profit

"The Eagle and the Fawn"

An unusually beautiful scenic picture, telling of the wooing of an Indian maid; enacted by the Crow Indians on their reservation in northern Wyoming. Especially fine photography and artistic titles. "Something different."

"Twinkle, Twinkle"

A cartoon comedy you will find worth featuring—the funniest of the "International" black-and-white comics, with Judge Rumhauser and the Silk Hat Harry Livestock Company. "Simply mix with good music and serve."

"Photoplay Magazine Screen Supplement"

The Stars as They Are—Exclusive Journeys to Filmland

A genuine attraction—you need only look over the line-up of stars in the first three issues to be convinced. Every foot of film especially photographed under the direction of James R. Quirk and Julian Johnson of "Photoplay Magazine."

No. 1	No. 2	No. 3
Mary Miles Minter	William S. Hart	Geraldine Farrar
Montague Love	Helen Holmes	Dustin Farnum
Mr. and Mrs. Sidney Drew	Thomas Ince and Charles Ray	William Russell
Douglas Fairbanks	Bessie Love	Mae Marsh
John Emerson and Anita Loos	Cleo Ridgley	Warren Kerrigan
	Ben Turpin	Edith Story

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INDIANAPOLIS SAN FRANCISCO SEATTLE CHICAGO MINNEAPOLIS ST. LOUIS
KANSAS CITY MILWAUKEE BALTIMORE

EDUCATIONAL FILMS CORPORATION
OF AMERICA

729 7th AVENUE NEW YORK, N.Y

ONCE TRIED, ALWAYS USED

The Spoor-Thompson automatic method of processing film has produced such high grade prints of uniform quality that it has given complete satisfaction to all adopting this system. This is conclusively shown by a volume of business so steadily increasing that it has necessitated the installation of more machines and the enlargement of factory and service forces. Ask our sales manager, Mr. Charles F. Stark, for details on why we can excel other work and still save you big money.

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Laboratories: 1333 Argyle Street, Chicago

Sales Office and Service Bureau, 110 West Fortieth Street, New York City

Telephone Bryant 1490

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"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 19, No. 16 April 19, 1919

It Is Started—Who's Next?

W. W. HODKINSON'S hat is in the ring.

Who will answer him?

Last week we proposed an editorial discussion on a subject broached by an exhibitor.

He asked for advice on exhibitors co-operative booking concerns—those national in scope—and said that some such plan was necessary if he and several thousand other small theatres were to remain in business.

We welcomed the discussion not as bearing specifically and only upon the question of whether a theatre should or should not tie up with an exhibitor owned and co-operative booking concern, but also and principally because such a subject would necessarily involve the bigger questions facing the entire business in this, its most momentous year.

—The question of pictures, their adequate supply and quality and source.

—Their rental prices.

—The service to go with them.

—And above all the kind of contract basis upon which they should be sold.

* * * * *

The Questions Are Many

WHERE is the exhibitor to look, this year, for enough good pictures at rental prices fair to all—and next year and next?

What is the big ground wave, in the picture business, this year?

How is it shaping the industry?

Are we to have fewer and better pictures?

If so, how?

What is the distribution policy that will give the producer an incentive to make better pictures and again furnish them to the theatres so that even the smallest can have them and live?

Is this to be an open booking year?

These are the big and vital questions to which this discussion should give answer.

We feel that the men who have shaping this industry's policies know these answers. And we feel they will want to talk freely. Why not?

Mr. Hodkinson's statement is the first to reach us.

Who will answer him?

* * * * *

When Is a "Special" Not a "Special"?

EVERYBODY is talking "Specials" these days. Programs are offering them. Independent producers are keen to make them. Exhibitors want them. Policies are being shaped around them.

So it is pertinent to inquire just what the special picture is and what it means now to the picture business and what it signifies in the industry's advance.

We shall be glad to tackle this interesting subject more at length.

In the meantime we suggest that a special is not a special unless it is given means of special exploitation.

We learn from an exhibitor of a special which reached him with very inadequate advertising aids. It had no more than the weakest picture on the program which supplied it.

The exchange was not at fault. The exchange received mostly a series of letters and telegrams exhorting extra bookings and high rentals. It was the fault of the home office which evidently believes that a special should be specially exploited to its exchange but not to the exhibitor nor by the exhibitor to his public.

A special, let us repeat, is not a special, nor should it get special rental prices unless the exhibitor is helped to put it over and so get *his* special crowds and prices.

That demands special *service*.

* * * * *

Use All This—Gentlemen!

WE learn that extracts from our editorials on the organized reform element and its coercive efforts upon the State legislatures have been cited at recent legislative hearings upon Sunday opening bills.

The reformers brought them forward in an effort to show that the motion picture interests were organized and intended to do just what the fanatics with immense and practical zeal have been doing for some years—namely, to get an expressed sentiment from every legislative district, through petitions, in favor of their own schemes of regulation.

With characteristic dishonesty only extracts were read. May we suggest, right here, gentlemen, that this lying and contemptible trick was tabooed among decent people shortly after the printing press was invented.

But at any rate, we cheerfully go on record again in the matter, taking care this time that no unprotected paragraphs may be filched by quick fingers.

We said and reiterate that the reformers, with their thorough organization, have made it a basic move to collect petitions in each legislative district; that these names, while representing in reality only a decided minority of the population, had considerable effect upon Legislators because they represent votes; that the American public should have an opportunity to express itself before they were robbed of their liberties, and that the exhibitors of the United States must therefore arouse interest, circulate petitions, and hand them to their legislative representatives.

That's all. We lack organization; we have no funds; we don't hiss, jeer and lie; and we're pretty busy paying

(Continued on next page)

Editorially Speaking:

Use All This, Gentlemen

(Continued from preceding page)

taxes, advertising the Liberty Loan, helping returned soldiers get jobs, and doing all the multifarious charities expected of the screen. And we may not be able to beat the fanatics with their own weapons; but, if not, we would like to convey a sensible warning that some day the American people, unappealed to, will arise in their honest wrath and do this job conclusively and permanently.

The reformers are at liberty to use this editorial in their characteristic manner.

* * * * *

We Welcome Aid

MAY we also call the attention of the organized reformers to the fact that the work of the American Recreation League has no connection whatsoever with the motion picture industry.

The mere fact, of course, that this organization is advocating Sunday motion pictures is enough on the face of it to bring strident yells from the reformers' gallery and gleeful accusations of collusion with the motion picture interests.

Your plan, Mr. Reformer, of course, would be to create or subsidize such an institution in your own interests, but the picture people haven't the wonderful organization you possess.

The interesting truth, gentlemen, is that the American Recreation League—altogether of its own initiative and belief—is advocating the healthful recreation of motion pictures on Sunday in an effort to counteract Bolshevism among its working classes and to teach instead the ideals of American life, prosperity and happiness.

It is regrettable, of course, that this interferes with your own plans, but again we call attention to the fact that this is a free country and that the American Recreation League has every right to its own opinion.

* * * * *

Facing the Crisis

FRANK REMBUSCH, fresh from the fight in Indiana for Sunday pictures, says the motion picture is facing its most serious era of adverse legislation.

"The next two years," says he, "will put us out of business unless we are able on all sides to down the blue laws and the well organized reformers.

"We need immediately a committee of defense and progress in every city in the country. These committees will find their hands full.

"They should be constantly supplied with plenty of propaganda, for we must carry the fight for the picture to the people—through slides, speakers' arguments and editorial facts for the newspapers.

"The motion picture seems to be able to spread propaganda for any interest except its own.

"Let's decide to put over a Victory Loan for ourselves, a rousing campaign on the screen and through the press, combatting the lies against the picture and asking the people to demand that their favorite recreation be kept free from fanatical regulation and ruinous restriction."

Mr. Rembusch agrees with our editorial contention—that the opposition to the pictures only represents a decided minority, though a decidedly well organized one; that it deals in practical politics, and that the only way to tread down the fanatic is with his own weapons, on his own ground.

The main weapon is the expressed sentiment, through petitions or otherwise, of the majority of the public.

* * * * *

Here's an Idea for You

"YOU'VE got to be different," is the exhibitors' slogan of Thomas D. Sorierio, of Boston.

"Give 'em novelty—all the time."

Mr. Sorierio's latest novelty is "Hero Week," at the Strand theatre, Lowell, and the Park and Franklin theatres, Boston. He is performing a fine charity and drawing packed houses at the same time; and it would seem that many other theatres could adopt the idea with success.

He puts on four acts, consisting of performances by wounded soldiers. They sing or tell stories of their experiences at the front. Other soldiers, wounded or out of work, replace temporarily all the house employes and are paid the same wages. An announcement is made from the stage that these soldiers will be glad to accept invitations in the way of home entertainment from the audience. This brings them in more intimate contact with those able to offer employment.

Increased newspaper space is taken during "Hero Week," and the newspapers have taken up the idea editorially.

Mr. Sorierio makes another excellent suggestion in this connection. He calls attention to the fact that a million and a half soldiers have returned to this country who have not seen the pictures released during the past year or more. So re-bookings of successes are evidently in order.

For instance, in Boston and its vicinity he estimates there are over fifty thousand returned soldiers; so next week he is announcing "The Man from Painted Post."

* * * * *

A Timely Word of Warning

FROM George A. Giles, the Cambridge, Mass., theatre man, we are in receipt of a letter which suggests an editorial campaign on the part of the trade papers.

But the letter states its own message so pointedly that we can quote:

> "The increasing use of slang and profanity in the subtitles of recent photoplays is to my mind very unfortunate.
>
> "For a long time the use of profanity has been forbidden in first-class vaudeville houses although some second-rate houses and burlesque houses have permitted a greater license in this respect.
>
> "Now the picture industry seems to be on the very eve of taking up and making use of profanity. It is easy to imagine a first-class theatre presenting a William S. Hart production on a Saturday afternoon to one thousand children only to have them read once, twice or three times, titles where the worst kind of profanity is employed. This is not only going to react but is already reacting upon the business.
>
> "Parents are not sending their children to the 'movies' to be taught profanity or to be taught that it is quite the proper thing to use. Anything that William S. Hart can do any boy will think is legitimate. Furthermore it is one more invitation for the 'censor' to get busy. And the sad part of it is, it does not add one bit to the effectiveness of the picture."

W A Johnston

Dealing in Personalities

"His Insert Ideas Bring Forth the Adjectives."

We saw the engraver's color proofs the other day on a wonderful insert that will soon appear exclusively in Motion Picture News.

"Wonderful" isn't exactly the word. What we need is an adjective that will combine the meaning of "exquisite" and "striking"—or, "beautiful" and "effective."

But you'll supply your own adjectives when you see the insert, which will appear in the issue of Motion Picture News dated May 10—timed with the release of its subject, "The Red Lantern."

And we are forestalling time by giving you the picture now of the man who created the insert—Arthur James.

They say "The Red Lantern" is a knockout. We know the advertising on it will be a revelation. Some combination!

We knew it would happen. Just as soon as Fred Warren got over in the Hodkinson camp he started to explode "Dynamite." The first crash comes with the announcement of a wide-open marketing plan—each picture sold on its merits. No groups, series, or anything approaching the program idea. With the biggest theatre season in years in sight, with more worthy independent productions than ever—the Hodkinson lead seems to point to a grand and glorious year for those who crave excitement. The Hodkinson story is on page 2445.

We met Fred Warren at the hour of one A. M. in Mrs. Astor's sipping coffee and reading the morning papers before he hit the hay. "Can't get out of the newspaper habit," he explained. "Have to read the papers before I can sleep."

Fred spilled some of his ideas for the coming months to us. And all we can say is, "Heads up. The war is on!"

Lewis J. Selznick is the happiest man in ten counties these days. You can feel enthusiasm bubbling all around him. With Select entirely under his own wing now he's making plans by the minute. "The happiest moments of my life," he tells you. Then murmurs something about a half million. Then tells you he's "the happiest man alive." Then something else about a half million. He's steaming up and preparing for full speed ahead. Watch his dust. The new Select plans are told on page 2442.

Those are appreciative words Lewis J. says about keeping the present Select organization intact. "Their enthusiasm and hard work put us where we are," he declares. "I couldn't improve on a single member of the personnel."

Having frequently talked with Arthur Kane, Vivian Moses and others in the organization we agree with Lewis J. that such enthusiasm can't be bought—or duplicated.

Eugene O'Brien is to be starred by Select. Somebody pulled a ten-strike right at the go-off.

Dick Rowland isn't worrying about stars—so he says in an exclusive News interview this week on his coming year's plans. He's willing to bank his chances on the right production brains and the right stories—plus distribution methods that give producer and exhibitor a chance. He looks with favor on percentage playing to put a picture on its mettle. Altogether an important announcement.

Mr. Rowland says we will be within sight of the millennium when we get a university course in scenario writing to show creative brains what the screen wants.

May we amend it by saying that we will be almost there when we get one or two EDITORS.

A Ray *Cosmopolitan* Long, f'r example.

Or a Karl *Red Book* Harrison. Not to mention Oldtimer Robert *Munsey* Davis.

Our advice is free.

A new series starts this week in the Exhibitor Service Bureau that should be of interest to film company advertising men as well as exhibitors. "How They Advertise and Why" will be explained by the leaders in exhibitor exploitation. Nelson B. Bell, general press representative of the Moore's Theatres Corporation, Washington, D. C., contributes this week's article. It's on page 2455. Next week Jack Kuhn, of Loew's Stillman theatre, Cleveland, Ohio, will hold the stage.

Marcus Loew has moved his mid-west headquarters from Chicago to Cleveland. The first step in confirmation of the rumor we gave you last week. More coming.

Jerome Beatty is a father—again. Seven more Beatty's and Jerry will have a baseball team. And the team will have the coaching of one of the cleverest sporting writers we ever read. None other than Jerome Advertising Manager Beatty of the Famous Players-Lasky.

Ralph O. Proctor, well known in far-west and mid-west distributing circles is now holding an office down in the same suite with Hiram Abrams.

Kenneth Hodkinson is also in the camp of the Big Four.

Florida exhibitors probably wonder why they are threatened with censorship. And in a recent Jacksonville paper we read such advertising lines as "With all her strength Adele forced the man back inch by inch until she managed to fling him across the bed." And "See a crowd of boarding house girls running around in their chemises." "What happens in an office when the boss loves his stenographer?" "The Adventuress 1919 model 'vamping' her victim."

F. L. Greenwald and T. Lees, of the Exclusive Features Co., Cleveland, are in New York looking over the independent field.

Competition with four "legit" openings in Washington, D. C., last week didn't stop Bert Adler from getting top attention with "The Better 'Ole."

Harry Reichenbach put something over when he got a notice on "Whom the Gods Will Destroy" in the bulletin of The League to Enforce Peace. We forget how many hundred thousand get this bulletin each week but the figures are way up.

By the way, mysterious postcards are coming to our desk—and that of every other film man. We suspect you, Harry.

Harry Nolan, of Denver, dropped in the office just as we send these words scurrying to press.

There will be a hearing on the Sunday motion picture bill in New York State before Governor Smith on Wednesday at the request of the Sky-Pilots Association.

One big fact stands out in the battle and victory for Sunday pictures in New York. Real exhibitor organization—left alone—can accomplish wonders the minute it organizes the power of the screens. The only worries the exhibitors had were caused by the interference of other factors in the industry. The exhibitors hold the power because they are closest to the people. And the people are votes.

To Jake Wilk we are indebted for a Minneapolis newspaper clipping which tells that Charlie Chaplin immortalized his footprints by waddling across the concrete when the new Chaplin studio foundations were laid.

Radical Policy Changes Announced By Trio

Rowland Sees Percentage Plan

Making Announcement of "Fewer and Better Pictures" Policy Finds Value in Percentage Playing

FEWER pictures, produced more carefully, and each sold individually by the distributing agency, will be the policy of the Metro Film Corporation to become effective in September, President Richard A. Rowland advised MOTION PICTURE NEWS representatives following numerous conferences at the studio with Supervising Director Maxwell Kargar, Treasurer Joseph Engle and other executives.

"The reign of the star will end shortly," President Rowland said, "for the efforts of the producer to make better pictures have in some instances, and will in others bring to the attention of the exhibitor and public, the production itself and not the star. There are a few, and it is a very small number, of players who have been able to predominate in the picture, and these few will live together with a few others that may be elevated to stardom by their own ability to predominate the picture.

"Metro's new policy, we believe, is a step forward toward improving general conditions for the industry, and bring the producer and exhibitor closer together. Ultimately, it is my opinion, the motion picture theatres will, to a very great extent, be conducted along lines of the speaking stage theatres, booking pictures of the producer through his distributing house on a percentage basis. When this day comes, the producer can make pictures spending on each subject the amount necessary to make it correctly, with the assurance that he does not have to gamble with the exhibitor to get his money back. The booking of productions into theatres on a percentage basis, is fairer to the producer in some instances, and to the exhibitor in others. I recall the booking of one picture at a rental price of $600 for the week, and the gross receipts of the theatre were above $15,000. On the other hand, I have heard complaints from exhibitors that they lost money on this or that picture because the rental price was too high.

"Metro's new policy will not effect as radical a change in our distributing department as it would seem. Reducing the number of subjects from fifty-two to thirty-six, will disturb slightly our relations with exhibitors who have taken our entire program, but it will not cause any change in relations with patrons of the past, for we are duty bound to co-operate with them. The plan we will follow will be to make contracts for the subjects, but we cannot in advance of production, tell what a picture will cost the exhibitor. We may to a degree follow the star selling plan, but contracts will be made for each subject separately, the price of each film being made according to the film and drawing power of the subject.

"The question of cost to the exhibitor must be based upon production costs. We know distribution amounts to so much, but the fallacy of the program policy has been that we fixed the price for a subject before the film was made, and to save our hides we were forced to make the picture within a given cost. This program plan has held back the improvement of photoplays greatly, and with the elimination we believe we are improving film industry conditions.

"The star elimination must come if the personality of the star is not sufficient to predominate the picture. Many good films have been made in the last year with the so-called 'all star' cast, and they proved to be the greatest box office attractions of the year. This points out that the public are coming to realize that the play is the thing.

"The producer created an opportunity for the stars to use the strangle hold. He created stars. The exhibitor created a following for the star. These acts on the part of the producer and exhibitor have been costly to both, and to insure the successful financial conduct of the industry, the star policy must be eliminated. Whatever salary is paid the star comes from the box effice receipts of the exhibitor, and now that all have come to realize the mistake in permitting a personality to predominate the industry by the acts of the producing and exhibiting divisions in the matter of advertising, publicity and made-to-order stories, all must work together to eliminate the injurious condition.

"The star policy has been changed in many parts of the country. The exhibitor is selling his show, and depending upon the star's name to draw but a small portion of the attendance. Where the theatre manager has shown good pictures week in and week out regardless of who played in them, he has built a big clientele, and proved to the possible patrons of his theatre that he is giving them good entertainment every week, and they can come there with the assurance they will be entertained, regardless of who is featured in the main film of the program.

"At this time we are not prepared to say who will be our principal players. We consider that unimportant. Maxwell Kargar is to continue in charge of the work of supervising productions. Under his guiding genius we believe we will make pictures that are logical, have character, and highly entertaining qualities.

"More attention will be given to the stories. We hope to get the best writers in the country to write for the screen instead of writing for publishers, and the producing companies then remaking the story to fit the needs of the screen as is the present practice."

"Select Only

" Facilities Open to Brains
Selznick in Announcing Pu

SELECT PICTURES CORPORATION will be solely a distributing organization in the future, according to Lewis J. Selznick, who this week made important announcements regarding the future policy of the company and confirmed the report that Adolph Zukor had withdrawn from the Select company. Mr. Selznick stated that the price paid Mr. Zukor for his half interest in the company was $500,000 over his original investment.

"Select Pictures will be operated as a distributing organization in the future," said Mr. Selznick to a representative of MOTION PICTURE NEWS. "Its channels of distribution will be open to the brains of the producing business. Big, special features will be secured, pictures that have the possibilities and the merit of 'Bolshevism on Trial,' for instance. The distributing organization will be under my personal direction and there will be no changes in the personnel

Scenario Versus Play Up in Court

On April 2, 1919, Harry O. Davis, through his attorney, Arthur Butler Graham, instituted suit in the United States District Court, Southern District Court, Southern District of New York, against David Belasco and John L. Hobble, under a claim for infringement of a copyright owned by Mr. Davis.

When Mr. Davis was associated with Universal Film Mfg. Co., he copyrighted the literary rights to a play entitled "The Little Belgian" and produced it in a motion picture of that name. He claims that the play "Daddies" now enjoying a successful run at the Lyceum Theatres is so similar in plot and incident to the "Little Belgian" as to give him a right of action for infringement. The defendant, John L. Hobble is the author of the play and Mr. Belasco is claimed by the plaintiff to present it.

Thompson Joins Arbuckle

Famous Players-Lasky Corporation announces that Keene Thompson has been engaged as Special Publicity Representative for Roscoe "Fatty" Arbuckle.

Mr. Thompson left immediately for the West Coast. He is well known as a magazine writer of short stories. As a writer for Picture Play Magazine he is said to have made many friends in film circles and gained his first knowledge of motion pictures.

"Fewer Pictures" Keynote of Future Plans

to Distribute"

of Producing Ranks," Says rchase of Outright Control

of the present organization. Every position is too well filled to undergo a change. And it has been due to the enthusiasm of the Select staff that the company made such a record the past year that I was able to buy out the largest shareholder at such a figure."

Mr. Selznick also made the statement that Selznick Pictures Corporation, the producing company of which Myron Selznick is president, will continue its work on an enlarged scale. Besides Olive Thomas, Eugene O'Brien has been secured to appear in a star series. Mr. O'Brien is one of the most popular leading men on the screen today and has appeared in a number of Select pictures opposite Norma Talmadge.

Myron Selznick will hold the position of production manager, all pictures made by the Selznick Pictures Corporation being made under his supervision. The elder Selznick will confine his duties solely to the distributing organization.

Arrow Sells "Huns Within Our Gates"

The Arrow Film Corporation has closed a sale for the feature, "Huns Within Our Gates," for China, India, Burma, Ceylon and Strait Settlements.

W. E. Shallenberger president of the Arrow Film Corporation, reports much activity in the foreign market and this is but one of the many deals made during the past week.

VITAGRAPH'S PLANS

"Big Subjects Coming," Says Smith in Coast Interview

VITAGRAPH was another organization which during the week made an important announcement concerning production plans for the coming year.

In an interview granted in Los Angeles President Albert E. Smith outlined clearly the plans of the pioneer producing organization and gave details concerning the big productions coming. Big stage successes and well-known prominent novels are on the list.

The interview will be found in full on Page 2473.

Hodkinson Changes Sales Policy

Bids Farewell to Program and Star System of Distribution—Productions to Be Sold Solely on Merit

BIDDING farewell to the program and star series system of picture selling, the W. W. Hodkinson Corporation has this week given telegraphic instructions to its representatives in the thirty Pathe branch offices of America that, effective at once, all productions past and future that are marketed through the Hodkinson organization are to be offered and sold to exhibitors singly on their individual value and merits.

Not only does the new Hodkinson order to its representatives apply to thirty or more productions in their hands during the past twelve months, but it has emphasized application to the first of the big new productions to be marketed through Hodkinson men beginning April 20. The first production to be so offered is Harry Raver's picturization of Augustus Thomas' "As a Man Thinks," starring Leah Baird and directed by George Irving. A few weeks later the first of the Zane Grey Pictures, Inc., productions, "Desert Gold," picturized from Zane Grey's drama by T. Hayes Hunter under the executive direction of Benjamin B. Hampton, will be offered on a similar sales basis.

Old timers, as well as the newer generation in the picture industry, will rub their eyes in amazement to see W. W. Hodkinson, who was the father of the program system, so radically depart from methods which he devised and brought into being. And they will likewise wonder at his seeming daring in beginning a series of releases in mid April of a size and caliber that have always been held up for fall-time release. But while adopting a new sales method, the Hodkinson forces have decided to stage two sensations simultaneously. They foresee that the coming spring and summer are to be the most prosperous that exhibitors have ever known. Their reports from exhibitors in every section of the country indicate record-breaking patronage and an era of money spending by the public of every state in the Union. Unquestionably this condition has been stimulated by the demobilization of a million and three-quarter American troops, with the promise of an equal number to come back from France in installments from now until October. These demobilized troops are being restored to American industrial payrools at prevailing wage standards as against the limited pay that the men received as soldiers and sailors.

Therefore, the Hodkinson organization feels that this is the time to provide the exhibitor the biggest possible productions and to offer them under a sales policy that permits the buyer to buy just what he wants without having to take on other productions and stars that he does not want at the moment.

Buffalo Film Circles Active

Night Shipper Engaged by Famous Players-Lasky to Accommodate Exhibitors—Wineberg Entertains the Children

BUFFALO, N. Y. (*Special to Motion Picture News*).—Manager Richard C. Fox, of the local Famous Players-Lasky exchange, has inaugurated an innovation in service to exhibitors by employing a night shipper who is on the job from 6.30 p.m. to 2.30 a.m. This night service was installed to accommodate local exhibitors who expressed a desire to return their show immediately after the last screening in the evening. It was also started so that films could be shipped to exhibitors in the outlying territory so that they will receive their films early in the morning on the day of showing. The "all night" service is something new in Buffalo branch exchange circles, but it is sure to be popular.

Manager E. O. Wineberg, of the Elmwood theatre, this week at a special afternoon performance entertained over 1,300 children at what he advertised as "an after school matinee." Professor Murda's Humpty Dumpty circus was the attraction, supplemented by a Marionette show at which famous film stars were imitated, and a number of comedy pictures. So successful was this after school matinee for the kiddies that Manager Wineberg plans to present another one in the very near future. The house shook with the children's laughter and parents in the audience declared that "this is an ideal way to entertain our children after a day's study in stuffy school rooms."

Manager Richard C. Fox, of the Famous Players-Lasky exchange, has been appointed chief of the local Film Division for the next Liberty Loan. He has appointed as his assistants the following committee: Charles A. Taylor, Pathe; Sherman Webster, Select; J. E. Kimberly, World, and Frank S. Hopkins, Universal. These men will handle the distribution in western New York of all Victory Loan films.

Every local exchange except two has now become affiliated with the Buffalo Exchange Managers' Association, which is affiliated with the Chamber of Commerce. These two offices are the Mutual and Triangle, who desire to be "shown" before joining up. It is planned to bring a speaker from Detroit or Cleveland soon to explain to the exchange manager the advantages of the organization in ironing out petty grievances.

Sunday Bill Passes in N. Y.

THE bill providing for local option in the matter of Sunday motion pictures in New York State, which passed the Senate last Thursday and then appeared to face a stiff fight in the Assembly, went through the latter body with flying colors by a vote of 88 to 51.

On the ground when the bill passed was the committee of New York exhibitors, which has worked unselfishly and steadily for over eight months that the victory might be achieved. Those present included Sydney Cohen, Samuel I. Berman and Charles L. O'Reilly, of New York City; Harold Franklin, of Buffalo; Jules Michaels, of Buffalo; Joseph Schuchert, of Buffalo; W. H. Linton, of Utica; Louis Buettner, of Cohoes; Irving Salyerds, of Rochester; Al. Hamilton, of Yonkers, and Samuel Scheer, of Long Island.

The prospects are bright for an early signing of the bill by Governor Smith. In a telegram bearing the glad tidings to MOTION PICTURE NEWS the committee of exhibitors summed up the victory in the words, "This is a wonderful tribute to proper exhibitors' organization."

Other Sunday Notes

Through the American Recreation League a bill for Sunday motion picture shows has been prepared for introduction in the Legislature at Nashville, Tenn.

Plans are being made by the theatres of Chattanooga, Tenn., to test the legality of Sunday closing. To get the matter before the Supreme Court it was proposed to violate the law, having the operators arrested, and then take an appeal from the verdict of the lower courts.

Two well attended mass-meetings in Knoxville last week adopted resolutions condemning the bill now pending in the Legislature to permit the operation of Sunday motion pictures in Knoxville.

Finding that the public did not look kindly upon any plans to oppose Sunday motion picture plays, the Cincinnati Retail Grocers' and Butchers' League has made announcement as follows:

"Rumors that the Retail Grocers' and Butchers' League is in favor of closing moving picture shows is utterly untrue."

Petitions are being distributed under direction of the Motion Picture League of the Cincinnati Chamber of Commerce, asking for a local option election upon the Sunday question.

Honors Shower on Arthur "Select" Kane

Two honors from outside the business have recently been conferred upon Arthur S. Kane, General Manager, Select Pictures Corporation. Soon after finishing his term as President of the Kansas Society of New York the Eastern former students of his old College elected him to the office of President for the current year. This is the New York Washburn Club, made up of Alumni and others who attended Washburn College, Topeka, Kansas.

Former Kansans in New York are cooperating with Adjutant-General Martin and the ladies, and Mr. Kane has been made Chairman of the Entertainment Committee.

Governor Henry Allen and State Officials will be given a dinner when they arrive here to welcome the Kansas boys with the 35th Division, and Mr. Kane has been made a member of the committee to arrange this banquet.

"Heroic Deeds" to Bid Liberty Loan

The National Board of Reviews of Motion Pictures has been working in cooperation with the War Loan Organization, assisting in the picturization of some of the more highly dramatic citations for bravery which were made by General Pershing during the war.

Wilton A. Barrett, Review Secretary of The National Board, has been in charge of the production work carried on in cooperation with the overseas officers at Camp Dix. The "Heroic Deeds Series" of short subjects on the Victory Loan motion picture program are now being shipped to the exchanges in cooperation with the committee on distribution of the National Association of the Motion Picture Industry.

N. A. M. P. I. to Cooperate with Exchange Bodies

Comprehensive plans are now being considered by President William A. Brady of the National Association of the Motion Picture Industry, for a very wide extension of the Association's activities whereby it will have direct representation in all important exchange districts.

It is proposed to create local branches of the National Association in the cities where there now exist local managers, associations and exhibitors leagues. In such localities where the exchange managers have no organization they will be urged to organize by their home offices in New York City.

Sunday Shows and Bolshevism

As Seen by Paul Brunet

DO the majority of the people want Sunday moving pictures?

Does the man who works eight hours a day—six days out of the week, want to be entertained on the seventh day—his day of rest and relaxation?

I am speaking particularly of the man who works with his hands—the multitude of factory girls, sales girls, the hordes of those who cannot take an automobile ride in the country or go to the golf club, or play tennis, or go to the seashore or indulge in the hundred and one other pleasures of well-to-do men and women that do not "break the Sabbath day."

In my opinion, the great majority of people do want Sunday moving pictures, and if the question could be submitted to a popular vote, the result in favor of it would be overwhelming.

Assuming that the people do not know what is good for them—and are not entitled to say so—the next consideration is—

Will Sunday moving pictures corrupt the public's morals?

The reformer and self appointed keepers of the public's conscience tells us that Sunday moving pictures will keep the people away from church. The answer is—

First—That it is not proposed to open the theatres until after 2 P. M.

Second—That people are not forced to go to church because the moving picture theatres are closed.

Must the reformers seek only the salvation of the souls of those who cannot afford expensive entertainment?

Is a man or woman better off morally and spiritually at the moving pictures, where he sits in orderly quiet for an hour's entertainment, or at Coney Island or some jazz and dance resort?

Is it not better that the young man and girl go to a moving picture on Sunday than be turned loose on the street with no place to go and let the "Devil find work for idle hands to do?" I do not see how anyone with an open mind, who gives this subject any attention at all, can fail to be convinced of the actual benefit to the great masses to be derived from the Sunday shows. It is not a moral problem but a great sociological one, affecting the welfare of millions.

And at this particular time when the whole world is in a state of industrial, political and social unrest, this movement, as has been indicated recently by a well-known journalist, is attended by the menace of Bolshevism. He thus tersely puts it, "It seems that the alternative is likely to be—Sunday pictures or the soap-box orator!" I am not ready, entirely, to endorse this view, but here, indeed, is one possible angle to which serious thought should be given. I feel, however, that with influential commercial bodies swinging into line, as has the Watertown Chamber of Commerce and the various welfare organizations joining in the work that Sunday closing will not be an accomplished fact—to the benefit of millions of wage earners who find in it an orderly, rational recreation

Sidney Drew, Who Died April 9.

Sidney Drew Dies

SIDNEY DREW, actor of the screen stage, died on April 9 at his home in New York City, after a brief illness brought on by a nervous breakdown. The immediate cause of his death was uremia. The comedian had never fully recovered from the shock of the death of his son, S. Rankin Drew, in France where, as a member of the Lafayette Esquadrille, he was shot down in action. He suffered a complete physical breakdown in Detroit, Michigan, last Friday, where he had been playing with Mrs. Drew in the stage play, "Keep Her Smiling," but although the specialist who was called pronounced his condition serious Mr. Drew insisted upon being brought to New York, arriving here Monday morning. Mrs. Drew accompanied him on the journey here and was at his bedside when he died.

Mr. and Mrs. Drew had been appearing in Paramount-Drew comedies, having signed a contract last August with President Amedee J. Van Beuren of the V. B. K. Film Corporation for the making of two-reel pictures, a subsequent arrangement being consummated for releasing the films through Paramount.

Sidney Drew began his screen work with the Vitagraph Company about four years ago and one of his earliest successes was "Goodness Gracious," the first three-reel comedy to be featured on Broadway. Clara Kimball Young appeared with him in this comedy which was shown at the Vitagraph Theatre. It was at the Vitagraph studios in Brooklyn that Mr. Drew met Miss Lucille McVey who became the present Mrs. Drew.

Lewis Suit Dismissed

Attachments in the case of Robert E. Worthem against Edgar Lewis which were brought by Worthem during Mr. Lewis' absence have been vacated and set aside.

Protest Atlanta "Trade Rules"

Plans Under Way for Organization in Southeast—W. C. Patterson Sends Open Letter

DRASTIC "Trade Rules" recently adopted by the "Film Exchange Managers' Association of Atlanta," bid fair to bring on wide open warfare in the southeastern territory within a few weeks. Already a call has been issued to exhibitors for a meeting to organize the theatre owners of the territory.

Plans are under way for a meeting to be held in Atlanta on Sunday, April 13. Among the exhibitors active in the proposal to organize the showmen of the southeastern states are W. C. Patterson, of the Criterion, Atlanta; Ralph DeBruler, Howard Amusement Co., Macon; Frank Miller, Mojeska Amusement Co., Augusta; E. A. Schiller, Loew's Southern Theatre Circuit, Atlanta; Max Wolf, Odeon Theatre, Savannah; John Evins, Strand-Vaudette Co., Atlanta; F. R. Wilby, Strand Amusement Co., Montgomery; H. L. Cardoza, representing Jake Wells; N. V. Darley, Alpha and Savoy Theatres; Sig Samuels, Atlanta; Abe Gugenheim, Savannah, Ga.

The new "Trade Rules" which the exchange managers declare to be a "re-stating of the terms of the contract," have aroused particular opposition because of a clause in the contract which declares, "all remittances covering film and advertising charges must positively be in the office of the Exchange prior to the time the film is to be shipped, otherwise the film will not be shipped."

All but two of the prominent distributing organizations are represented in the association of managers. The members represent: Southern Triangle Pictures Corporation, Fox Film Corporation, Metro Pictures Corporation, Consolidated Film & Supply Company, United Picture Theatres of America, Select Pictures Corporation, Goldwin Distributing Corporation, Mutual Film Corporation, Vitagraph (V. L. S. E., Inc.), Pathe Exchange, Inc., Famous Players-Lasky Corporation, General Film Company, Independent Sales Corporation, W. W. Hodkinson, S. A. Lynch Enterprises, Inc., Film Clearing House.

MOTION PICTURE NEWS is in receipt of an open letter of protest addressed to the distributors from W. C. Patterson, from which the following paragraphs are quoted:

"Do you think there is any business today (worthy of the name) which makes no discrimination between its desirable customers and its undesirable ones? You have confessed that because of the delinquence of the undesirable customer the good customer must suffer—and that is more than you have ever admitted before.

"You ask us for a full co-operation in seeing that your Trade Rules are carried out. Why should we co-operate? Why should we, who have all along supported your policies and conducted our business in such a way as to gain confidence and respect, embrace a new doctrine which is directed, by your own confession, to those who have ignored, abused or violated the acknowledged business principles?

"Why do you ask a good exhibitor—and one whom you recognize as being desirable—to pay you in advance for film rental when you hold this exhibitor's money on deposit, such deposit being subject to forfeit at any time the exhibitor breaks, or attempts to break your contract.

"As it stands now, we pay you in advance a great deal of money to guarantee fulfillment of contracts, and then we pay you in advance for service. We have anticipated your answer: you will say that the terms of your contract are that all film rental must be paid seven days in advance. True the clause is in the contract, but you know that it has never been observed, and that you did not expect it to be observed. Moreover, it is not enforced now in the majority of exchanges operating.

"Is it not a fact that your contracts are framed in favor of your side? You do not even guarantee to furnish film to the exhibitor, nor do you bind yourself to have it delivered on time for his exhibition dates. And how many exhibitors in the country to-day are holding your Star Series contracts calling for six or eight pictures when only two or three were delivered? This because your star left you and the exhibitor waits helplessly for the fulfillment of his contract and you hold his deposit and await litigation.

"Two distributing organizations refused to go into this combine. These two organizations are financially backed by exhibitors. One in particular you used to ridicule. And it has developed into one of the most formidable factors in the field to-day. So formidable that your representatives fairly burn the rails between New York and Los Angeles to see what is going to happen next.

"In order to bring you to a realization of what you have done: Is it going to be necessary for any more distributing organizations backed by exhibitors to go into the field? Or, are you determined to continue your policy of "Let's see how much we can get from them?".

"We are your customers. You are dependent upon us for existence. Give us, at least, ordinary consideration; and when you make up your contracts next year get your legal department to word them well, for they will have to combat the searching scrutiny of the most formidable aggregation of legal talent in the Southeastern states.

"You have made the issue—but you have not disposed of it. See to it that your position is fortified. It will need much to defend it before the justice of your action has been established, and then you will want a Daniel to plead extenuating circumstances."

(Signed) W. C. Patterson, Mgr.,
Criterion Theatre,
Atlanta, Ga

Kensington Company to Build New Philly House

The Kensington Amusement Company which owns and operates a chain of theatres throughout Philadelphia, including the Star Theatre at Kensington and Lehigh, the Lafayette Theatre at Kensington and Cambria and the Iris Theatre, at Kensington and Allegheny avenues, the three foremost picture theatres in the northeast, have purchased from Barber, Hartman & Co., Agents, the old Empire Theatre, Frankford avenue, below Cambria, and the ground both on the side and in the rear, giving in all a plot of ground 175 ft. by 260 ft.

The old theatre will be torn down and a new and modern one erected, with a seating capacity of 2,200.

The plans, which are now under way, will include the foremost in modern architecture, giving the theatre all the benefits of the experience in the building of the best theatres throughout the country.

Director James Hogan Ill at Post-Graduate

James Hogan, formerly connected with the Douglas Fairbanks producing staff and who assisted in the staging of many Artcraft successes, is seriously ill at the Post-Graduate Hospital in New York City. Mr. Hogan has many friends in the motion picture industry who will be sorry to hear of his condition and who no doubt, will be eager to send a message of good cheer to "Jimmy."

Hodkinson First to Bat in Circuit Discussion

In response to the invitation extended in last week's issue of Motion Picture News by William A. Johnston, to the leaders of the producing and distributing ranks to join in a frank discussion of cooperative circuit as they affect the exhibitor, W. W. Hodkinson is first to step forth.

Motion Picture News is taking no sides and giving a free field to the film men who join in this discussion. It was started by a letter from an exhibitor asking for advice on cooperative circuits, and whether they were the only solution possible for the small exhibitor in these trying days.

Our only hope is that film men will step forward frankly—expressing their opinions without hesitation.

Mr. Hodkinson's statement follows:

Mr. William A. Johnston, Editor,
The Motion Picture News,
729 Seventh Avenue, N. Y. C.

Dear Mr. Johnston:

I am keenly interested in your editorial suggestion for an open discussion of the plight of "a small exhibitor" and all other exhibitors, particularly at this crucial time.

To begin with, you suggest that there is a necessity for a new kind of distribution of pictures, a distribution that will regulate the difficulties of Exhibitor, Distributor and Producer. Why not cut away to the facts and recognize that with almost no exceptions *there is no such element as the Distributor at the present time?* The only two factors in the field today are Exhibitor and Producer; the Distributor practically doesn't exist.

It is rank inaccuracy and business hypocrisy to say Distributor when all we mean is an adjunct of a Producer, completely under Producer control. To get anywhere in this discussion we have got to recognize Producers as Producers, even if they distribute their own films, and Exhibitors as Exhibitors, even if they operate film exchanges. These people call themselves Distributors, but they are not Distributors, as I see the Distributor.

What we actually have is two groups who, under the present highly competitive system, are each more anxious of advancing their Producer or Exhibitor interests, respectively, than they are of recognizing any rights existing within the other camp. This fact is obvious to every intelligent man in the industry.

A Distributor is an independent factor (he *must* be independent) whose best interests are served by three things:

1st—Making equitable contracts with Producers for product, leaving the risk on production to the Producer.

2nd—Making equitable contracts with Exhibitors to utilize that product.

3rd—Helping the Exhibitor get from the Public the maximum amount of money for that product; doing this by reputable methods for the *joint benefit* of Exhibitor and Producer through efficient machinery for selling and exploiting films.

If we cannot make the Distributor fit this definition then there is only one answer—throat cutting tactics until the Producer takes over the Exhibitor or the Exhibitor drives the Producer to the wall. There seems to be no middle ground except through such independent, uncontrolled, efficient distribution. At the present time, however, a middle ground position seems next to useless; the Producer grip must be broken before anything else can be done.

It has been an unfortunate fact in our industry that the Producers being fewer than the Exhibitors, can always organize and reorganize to impose upon the Exhibitor, while the Exhibitors, being many, cannot successfully and permanently join together in organized form against their more compactly knit antagonists.

Why does the Producer-controlled distributing machine inevitably work to the disadvantage of the Exhibitor? Answer this question by another: How many of the executives in control of Producer-distributing machines have ever had an Exhibitor-distributing training or point of view to beget understanding or sympathy with the Exhibitor's problems?

Individually, perhaps, the Exhibitor is no better than the Producer from any angle. Collectively, however, the Exhibitor is sound and permanent, *because of his theatre properties.* The Producer, on the other hand, controls only temporary elements, as elusive as quicksilver; he has them today, his competitor may have them tomorrow. *This is the basic reason for the Producer's constant effort to exploit the Exhibitor while the exploiting is good.*

Is co-operative booking the right thing,—the way out? I would answer this with a question: What are the motives of the men behind co-operative booking plans? Are they trying to furnish a sure market for pictures which they themselves produce or have an interest in for the purpose of establishing Producer control over the Exhibitor in a little different form? A rose by any other name will smell as sweet, or a cabbage as rank.

Or—heed this—if they really represent organized Exhibitors, how is the Producer going to fare who trusts to their mercies? One side or the other has got to bleed under any such arrangement—and as long as either side bleeds, the industry will stay in its present bad shape.

Of this much we are sure. Producer control exists today; Producer control is what the psychologists call a vicious circle, which must go on, making conditions worse and worse, until some genuinely neutral factor steps in and ends it. Producer control was originally created by a Producer group's establishing itself with a superior line of product, and because of the excellency of this line securing control of the channel of distribution of its pictures to the Exhibitor. With control of the channel assured, the necessity for continued quality of product is largely removed, and the Exhibitor is imposed upon until at last he revolts and supports a new Producer movement. With the Exhibitor's support the new Producer group again secures the channels of distribution and again begins to depend upon its control rather than the quality of its product, once more imposing upon the Exhibitor until the latter again revolts, lending his support to some new movement that bids fair to make conditions better. Again the whole cycle repeats itself, and so on, world without end.

This has been the actual history of the motion picture industry from its inception to the present date. Independent Distributors have come out in an effort to help this condition, but up to now they have inevitably been absorbed by Producer control. Even in the case of Paramount, which, when I formed it, was so organized as to be impregnable to Producer influence from the outside, the Producer element finally crept in. Here it was simply a case of being sold out by my associates; and incidentally it is interesting to note that these very individuals who then succumbed to the Producer influence have since been discarded by the Producer elements.

Sinc ethen I have been able to form an organization which is impregnable to the Producer element both from without and within. This organization seems to be on the road to the accomplishment of what Paramount might have done had it not been sold out.

The independent Distributor is the only agency that can pick and choose its pictures, and eliminate without fear or favor; it is the only agency that is not carrying a big studio overhead, that is not bound up with exorbitant star salaries and all the other items which make it necessary for a Producer to sell a flood of poor pictures in order to keep on making a certain percentage of good ones.

I am soundly convinced, after twelve years of gruelling experience in all three branches of the industry—as Exhibitor, as Distributor, and working so closely with the Producer that I know his mind from the bottom up—I am soundly convinced that the independent Distributor is the only factor now in a position to stabilize the motion picture business. Unless his help is adopted, both by the sincere Producer and by the Exhibitor, the warfare must go on.

Yours very truly,
W. W. Hodkinson.

Flying Start for National Exhibitor Body

THE amalgamation of the Exhibitors' League and A. E. A. into one national organization, which occurred at Chicago last September, was perfected and completed at the national meeting of the Executive Committee of the new organization in a three-days' gathering at the Hotel Astor, April 3, 4 and 5. All details for carrying on the organization were agreed upon and a most comprehensive plan instituted. The name of the national organization is Motion Picture Exhibitors of America, Inc., incorporated under the laws of the State of Illinois, with offices in Chicago, where the president resides, and in Indianapolis, where the secretary resides. The Committee on Constitution and By-Laws entered a report and the Executive Committee made many important changes, after which the report was adopted unanimously.

Officers were elected as follows: Peter J. Schaefer, Illinois, president; Marcus Loew, New York, vice-president; Frank Rembusch, Indiana, secretary; Ernest Horstman, Massachusetts, treasurer.

There was further elected a member of the Executive Committee from every State, a list of whom will be given as soon as all have qualified. Under the plan of organization, the Executive Committee, comprising one member from each State, have full responsibility in conducting the affairs of the organization, and elect the president and other officers, and direct their work. The National Convention will occur in St. Louis June 17.

A campaign for membership will be started at once. An organization plan has been adopted, the details of which will be given later, whereby every member in the United States will be solicited for membership with such inducements and returns to every exhibitor member that there will be no doubt the largest membership in this organization in the history of the business. Solicitors will be active in every State in the Union at once, and all exhibitors are asked to send their application for membership to the National Secretary immediately. Every member of the Executive Committee was very enthusiastic over the success of the meeting. All felt a sense of responsibility as to the necessity of having a permanent and effective national organization. The national organization will depend on individual membership in each State. The State membership will elect one representative on the Executive Committee. Only questions of national bearing will have place in the work of the national organization.

The spirit of the meeting can be summed up in the address of President Schaefer, "That this organization shall work entirely for the best good of the whole industry. We shall be a means and medium of progress and defence for every exhibitor who becomes a member. Our function is to encourage every part of the industry and bring harmony and unity into the ranks of the exhibitors. We are opposed to any side issues or any plan of support except through the membership of the organization. Our organization is for exhibitors only. We have no entangling alliances with other branches of the industry, or any other organization of other branches of the industry. We believe that our work will be mainly to offset the evils of adverse legislation and bring about constructive legisla- dustry may assist, but the exhibitors' must be the leading tion, and these are problems that must be handled entirely by the exhibitors' organization. Other branches of the industry may assist, but the exhibitors must be the leading and guiding spirits in any matters pertaining to legislative work, as this has been proven by the past."

Exhibitors are requested to send their applications for membership to Motion Picture Exhibitors of America, Inc., Indianapolis, Ind., Frank Rembusch, National Secretary.

McAdoo Joins National Committee

William G. McAdoo, of the United Artists' Association (Chaplin-Pickford-Fairbanks-Griffith) has accepted the chairmanship of a new citizens' National Committee to increase the membership of the Boy Scouts of America.

Coincident with this comes the announcement that the Boy Scouts of America will sponsor a series of motion pictures, their entire membership of 500,000 boys, 16,520 individual troops in the United States, to co-operate in exploitation and advertising with exhibitors showing the pictures.

The pictures are to be made by Boys' Life Productions, of which A. D. V. Storey is President, authorized producers of motion pictures for the Boy Scouts of America, with Jack Cohn, former editor of Universal News Weeklies and Screen Magazine, as production manager.

New Thousand Seat House for Cincinnati

Another motion picture theatre is to be erected in the downtown section of Cincinnati. The new theatre will be located at Seventh and Vine streets, and will be financed by Albert Bejach, who runs a billiard hall and bowling alley on the site. He holds a lease for 60 years on the property and plans to convert the building into a picture show that will seat 1,000 persons. The only nearby opposition to this house will be the Star Theatre, one of the four downtown picture houses that gives shows for five-cent admissions.

Eisner Visits New York

Adolph M. Eisner, manager of the Doric Theatre at Kansas City, Mo., was a busy man around New York City last week making many business calls and renewing several old acquaintances.

The Doric Theare is owned by George W. Curtiss and Mr. Eisner has been the manager since last August 29. This house seats more than nine hundred patrons and is favorably located in the downtown district. Full week runs and open market bookings is the policy.

Admission prices including the war tax, are twenty-eight cents with fifty-five cents for the logue seats. A large orchestra provides the music.

Mr. Eisner informed MOTION PICTURE NEWS that this theatre owned three Universal cameras and not only made the local interest features of its own news weekly but also had a laboratory installed which enabled the theatre to develop and print all its own film.

Gets Big Selection

After spending eight weeks in search of screen stories in eastern cities including New York, Philadelphia, Boston and Chicago, William Parker of the Jesse D. Hampton scenario staff has returned to Los Angeles with a selection of 102 screen possibilities.

"Of the 102 stories, it is probable that we will select four. This is above the average, for a very careful selection was made before the options were secured. After looking over the stories several days, two have been decided upon, and it is probable that a similar number of additional ones will be taken.

'Big Four" of Pittsburgh Go "Over the Top".

The Hollis-Smith-Morton Company, Simplex distributors in Pittsburgh and known locally as the "Big Four," report that on March 22 six Simplex projectors were disposed of, making this a red letter day at their establishment.

This progressive concern has been engaged in the supply business for many years, each of the members of the firm being well known to the trade on account of their individual activities in and around Pittsburgh. Many of the high-class theatre installations in Western Pennsylvania are the result of their energetic endeavors and the recent reports received at the Simplex factory, from this hustling quartette, show a large number of Simplex installations.

Morris in Buffalo

Buffalo, N. Y.—Samuel Morris, president of Cleveland Exchange Managers' Association and manager of the Goldwyn branch of that city, addressed the local exchange men Monday evening, March 24, on the advantages of an organization of exchange men affiliated with the Chamber of Commerce. The talk was given in the Hotel Iroquois and exhibitors and exchange men not only from Buffalo, but from towns in Western New York, including Rochester, were present. The Buffalo men have organized and have affiliated with the Chamber of Commerce and all but two local offices are members of the association. These are Mutual and Triangle. It was to enlighten these two offices and all others interested that Mr. Morris was asked to come to Buffalo to address the local men.

Meets Success with Burton Holmes Travel Club

Sam Atkinson, manager of the Hoyburn Theatre, Evanston, Ill., has reported to the Burton Holmes organization unusual success with the idea of forming a Burton Holmes Travel Club and featuring the short subjects heavily.

Manager Atkinson organized the club among the teachers and pupils of the public schools and the parents. Prizes were offered for the best answers to a series of questions based on the travel subject, the children being divided into classes according to age. The first prize winners will appear in a motion picture with their teachers and parents, this to form a two day feature at the house.

Cropper Gets "Maciste" for Three States

The Bee-Hive Exchanges at Chicago, Milwaukee and Indianapolis will distribute "The Liberator," starring Maciste, for Illinois, Wisconsin and Indiana, according to an announcement of General Manager R. C. Cropper.

This production is said to be the greatest ever attempted for "Maciste," the most massive, tremendous and masterly interwoven story ever written by Italy's greatest writer, Gabriele D'Annunzio. "The Liberator" is in the form of a twelve-episode serial of two reels each. Each episode of itself is described as an intense story, fitting into the story of the whole, affording "Maciste" a myriad of opportunities to demonstrate his gigantic strength.

"Girl Problem" Poster

In preparing its advertising aids on "The Girl Problem," the latest Corinne Griffith release, Vitagraph got out a unique three-sheet poster, showing a big head of the star breaking through a gigantic question mark. This poster, combining at once the qualities of a star portrait with a direct tie-up to the theme of the picture, has excited considerable favorable comment among he exhibitors, according to advices received from various Vitagraph branch offices.

"Particularly among the more important exhibitors who engaged in special exploitation on their pictures has this three-sheet proved of value," writes one Vitagraph branch manager.

Wayland Taylor to Exploit "Fires of Faith"

Wayland H. Taylor, formerly with D. W. Griffith, has been engaged as manager of a special Famous Players-Lasky department to exploit and publicly present "Fires of Faith" on a big scale. Several big theatres in metropolitan sections have already been engaged to present this Salvation Army special.

The Salvation Army heads, Grosset and Dunlap, publishers of the book based on the film, and Watterson, Berlin and Snyder, song publishers, are working on campaigns to aid the Famous Players-Lasky in the exploitation of this subject.

Photograph of a photograph of Marion Davies worn by her cousin throughout the war

Miss Davies Gets Souvenir from France

Marion Davies, whose latest picture "Getting Mary Married," which has received such splendid notices, and who is now working in the Paragon Studio on a new picture, which is said to be the screen version of a famous novel, is in receipt of two war mementos for which, she says, she would not take anything, however priceless, American-made.

These were brought to Miss Davies very recently when the 27th Division made its triumphant appearance in New York harbor, and were presented to her on the day of the parade by her cousin, Lieut. Edward Clark, a prominent member of the 27th Division, and a popular and well-known boy in New York. However, it is not now in its original shape, and could not be called by anyone a thing of perfect beauty, even though it is a picture of the extraordinarily beautiful film star. It is worn and torn now, as it was worn over the heart of Lieut. Clark all through the thickness of the fight "over there," in which he saw such active service.

The second souvenir is a shaft of thin copper, about eleven inches high, two inches across. Two-thirds up from the base there is soldered on a figure of Christ on the cross, beautifully wrought, with exquisite faithfulness as to detail. Above this is the Kaiser's crown, also perfectly done, and above this, on a decorated shield are the words "Gott mit uns," The whole is backed with four bullets, the spikes protruding from the shield.

Pioneer Buys Beban Film

The Pioneer Film Corporation has bought from Hiram Abrams the New York City and State rights to "Hearts Of Men," the George Beban feature. They have also purchased the New York State and City and the New Jersey rights to "The Lady of the Dug Out," the famous Al. Jennings picture.

The Pioneer Film Corporation has sold the territorial rights on "Still Alarm" and "Wives Of Men," for Kansas and Missouri, to the First National Film Co., of Kansas City, Mo.

Schwerin Returns from Booking Trip

Charles F. Schwerin, special representative for Samuel L. Rothapfel and Independent Sales Corporation in the marketing of the Rothapfel Unit program, returned this week from a trip through the South in the interest of the Programme. After visiting Pittsburgh, Columbus, Dayton, Cincinnati, Nashville, Knoxville, Chattanooga, Birmingham and Montgomery, Mr. Schwerin returns to New York with a hundred per cent sales record on the trip, having placed bookings in every city visited. The trip was made in seven days.

Mr. Schwerin reports that in his fifteen years experience in salesmanship, he has never handled a proposition that was accepted more readily.

Back to Cannibals!

Martin Johnson and Mrs. Johnson are now on their way to the South Sea Islands for their second motion picture expedition in search of cannibals, after being feted in Los Angeles and San Francisco for a week before their embarkation on April 8th.

While in Los Angeles members of Southern Californa Theatre Owners' Association tendered a special luncheon to Mr. and Mrs. Johnson which was attended by practically all Los Angeles exhibitors and film exchange men. At this, Mr. and Mrs. Johnson gave the principal speeches they made while on their way to the city of embarkation. In addition they both made a personal appearance at Grauman's Million Dollar Cinema Temple where portions of the film heretofore not shown in theatres formed an introductory for the now famous picture makers.

Syracuse Likes "Salome"

"The house was packed, jammed full, yesterday and Assistant Manager MacDowell had his hands full keeping the crowd in order; so better plan your work so you can attend the earlier performance and get a better seat."

This is the advice given by the motion picture reviewer of the Syracuse Post-Standard after the first day of a week's showing of the Theda Bara super-production "Salome" at the Strand Theatre, Syracuse. The critic continues: "The Theda Bara film is right—very, very, very film and much Bara! There are other attractions shown at the Strand, but, as I said before, you won't care!"

Extended the Run

After having played the William Farnum production "Les Miserables," three days, the Albany Theatre of Schenectady, N. Y., was obliged to extend the run for the full week to accommodate the crowds that wanted to see the picture.

In a two-column, fourteen-inch advertisement printed on Wednesday, the theatre's management printed this special notice: "Thousands have thronged the theatre every night and hundreds were unable to even get in. Never before in the history of motion pictures in Schenectady have there been such crowds. Many have asked us to continue the showing for the rest of the week. We have done it. You will have another chance."

Moss Takes Over Broadway Theatre

B. S. Moss, who owns and operates the string of popular-price vaudeville and picture theatres which bear his name round Greater New York, has taken over the Broadway Theatre for a long term lease which will go into effect on May 2. This arrangement, calls for an inaugural summer policy of feature photoplays, which will expand in the fall into a combination of vaudeville and photoplays. Among other plans of rejuvenation and modern appointments, the interior and exterior will be thoroughly renovated and retouched with ornate finishing.

Berman Forms Company

Picture camera and projectors, so simplified in construction and so moderate in cost that practically everyone who can now afford to use an ordinary still camera, may hereafter make and display their own moving pictures, is the promise of the Camo Corporation.

The new corporation, the main offices of which are in the Astor Trust Building, at Fifth avenue and Forty-second street, New York City, was organized by A. L. Berman, who has been prominently identified, for some time past with moving picture and theatrical interests. Mr. Berman heads the corporation as president.

Tom Moore Stars in Role of Traffic Cop

In the Goldwyn production released May 4, Tom Moore plays the role of a traffic policeman in "One Of The Finest."

Harry Beaumont directed the picture, and Seena Owen with Hallam Cooley support Mr. Moore in his role of Larry Hayes, the policeman. It is said that no man holding that responsible position ever went through a week without an adventure, and as more than a few weeks of Larry Hayes's life are depicted on the screen, his adventures are many.

Marshall Neilan Gives Dinner Dance

Marshall Neilan was host at one of the most brilliant private balls given in Los Angeles on Saturday evening, March 29th, when he lavishly entertained about two hundred prominent people of the west coast film colony at a dinner dance at Hotel Alexandria in honor of J. Fred Zimmerman, Jr., of New York.

Bert Lytell, Douglas Gerrard and Lou Cody assisted Neilan in entertaining and receiving his guests.

Begins Another One

Having completed "Wolves of the Night," which is scheduled for early release, William Farnum has begun the second of the series of the deluxe productions which he is to make in California. This is "The Lone Star Ranger," one of the best known of Zane Grey's books.

Irene Castle, star in Famous Players-Lasky productions

Jessen Is Guest

Members of the Los Angeles Film Exchange Board of Trade on April 1, tendered a luncheon to Carl Jessen, Los Angeles representative of MOTION PICTURE NEWS as an appreciation for handling the publicity regarding the proposed Arizona law regulating film production and distribution which was vetoed by Governor John Campbell The courses were interspersed with telegrams appropriate for All Fools' Day.

Those present were: T. E. Hancock, World; Harvey Gausman, First National; Herbert M. Lentz, United Pictures; A. R. Patten, Exhibitors' Mutual; E. A. Benjamin, All Star; B. E. Loper, Select Pictures; Dave Bershon, Universal; L. E. Kennedy, Fox; W. H. Hepburn, Vitagraph; H. W. Stubbins, M. & R.; Harry W. Schmidt, General; E. D. Tate, Pathe; Harry Lusting, Metro; H. G. Ballance, Famous Players-Lasky; A. B. Lamb, Metro; Ben Fish, Goldwyn; C. J. Marley, Triangle; A. F. Statter, Examiner; Monroe Lathrop, Express; Anthony Anderson, Times; and A. P. Michael Narlian, General Counsel of the Board of Trade.

Dennis J. Sullivan Visits Los Angeles

Dennis J. Sullivan, manager of Distribution, Division of Films, Committee on Public Information of the U. S. Government, arrived in Los Angeles March 28. and spent several days there in the interest of the several subjects released by the government. While in Los Angeles he was the guest of T. E. Hancock, manager World Film Corporation Exchange, and visited Universal City, Goldwyn at Culver City and the Charles Chaplin plant in Hollywood.

Mr. Sullivan was formerly identified with the Mutual Film Corporation, during the period that twelve Chaplin subjects were made for this company. He spent a very pleasant half hour at the Chaplin studio watching the filming of several scenes for the coming First National release "Sunnyside."

Profit-Sharing Plan for Eastman Company

Twelve millions of dollars, the largest amount ever involved in a single profit-sharing in Rochester, is to be set aside by George Eastman and the Eastman Kodak Company for the benefit of employes, in the form of distribution of stock, according to announcement made by Mr. Eastman last week. Stock to the value of half that amount will be given outright by Mr. Eastman himself, the stock to be sold at par to the employes, and the money from the sale turned into the employes' benefit fund. It will be the largest single gift of Mr. Eastman, whose generosity toward his employes and toward the city of Rochester has attracted national attention. The other half of the total amount of stock will be issued by the company for sale on the same terms to the employes and the proceeds to go into the company treasury.

Guise Succeeds Branham

After many years experience, both editorially and as a reporter, on several of the daily newspapers in Minneapolis, George E. Guise, former secretary to Mayor Nye of that city, took charge of the local publicity for the Universal Film exchange.

When Charles Branham of Minneapolis accepted the management of the Majestic Theatre at Detroit he sent for Mr. Guise to handle the publicity. Now that Mr. Branham has resigned, George Guise succeeds him as manager of the Majestic Theatre in the Michigan metropolis.

Besides managing the Majestic, Mr. Guise promotes the publicity and exploitation for C. H. Miles' other theatres, and is said to have made a very auspicious beginning.

Billboard Campaign for Alice Joyce Picture

Plans have been perfected by Vitagraph for a national billboard campaign in behalf of its forthcoming Alice Joyce production, "The Third Degree."

A splendid 24-sheet has been prepared, carrying a big portrait of Alice Joyce and one of the big scenes of the play, and this will be conspicuous on the boards of the best stands across the entire continent.

Not only have the regular billboard spaces been reserved but special stands and locations have also been contracted for, it is said, and Vitagraph anticipates that its advertising campaign will be reaching millions of picture theatre goers well before release date.

American Announces One

Margarita Fisher's next picture, following "Put Up Your Hands" in the list of this star's offerings, will be "Charge It to Me." The American Film Company, Inc., announces May 4 as the date of release.

This is said to be one of the merriest little farces ever, from the pen of L. V. Jefferson, and directed by Roy W. Neill. It deals with a problem that troubles thousands of households—the matter of a personal allowance for Friend Wife.

M. P. D. A. Activities

With a meeting scheduled for April 15 at their lodge rooms, 234 West Fifty-fifth street, New York City, the correspondent of the Motion Picture Directors' Association enthused about the previous meeting, in the following manner:

At the last meeting, Emil Chautard presented the Lodge with a projection machine for the use of the members in cutting or showing their pictures. It will be installed during the coming week.

George Archainbaud is back in civilian clothes, having finished service with the Tenth Co. at Fort Totten, N. Y.

Jack Harvey is making a series of one-reel comedies at the Thanhouser Studios at New Rochelle. He has discovered that in making a serial a room has fifty-seven walls and four thousand angles. They will all be used.

Charles Miller is bursting with news, but refuses to divulge.

Del Henderson has a million-dollar idea which will be hatched in the warm weather.

J. Seare Dawley has finished his latest picture at the Biograph studio, and gave a showing of the complete story—titles and all—three days after the last scene had been shot. If the big releasing companies ever find out how it was done there will be very little delay in future dates. It shows one of the advantages of a director having full charge of his picture from Story to Print.

James Vincent fills the eye more and more as a typical Producer—that is, the popular idea of one. As a fact, they are usually thin and worn, but see James——

It is interesting to watch the growth of our Directors in the Independent producing field, and the closer the relation becomes between Directors and Producers, the better it will be for pictures. Too much system and red tape between the man who provides the money and the man who spends it makes impossible that sympathetic relation which should exist. We need much of meetings of sales managers and producers getting together in a friendly spirit, but the Main Office and the Studio are still miles apart.

Baker and Berman Visit Chicago Universal

Universal's general manager, Tarkington Baker, and Harry M. Berman, general manager of exchanges have gone to Chicago on the third of their regular monthly visits to the Windy City territory.

After leaving Chicago Mr. Baker will go to Indianapolis to look after the arrangements for the initial showing of "The Heart of Humanity" in the Hoosier metropolis while Mr. Berman will visit Minneapolis, Milwaukee, Des Moines, Omaha and Kansas City

Indefinite Run

Such was the crush at the Allen theatre during the week of March 31 for the first presentation in Toronto of "The Unpardonable Sin" that it was decided by Manager Ben Cronk to give the feature an indefinite run. Six shows were given daily and prices were practically doubled.

Grace Darling, in S. L. Rothapfel's feature production for the Rothapfel Unit Program

Fox Takes Long Lease on St. Louis Theatre

John Zanft, general representative of the William Fox Circuit of Theatres in the United States and A. M. Frumberg, of St. Louis, western counsel for the Fox company, announced today that they have completed negotiations for a seven-year lease for the building occupied by the William Fox Liberty theatre on Delman boulevard, just west of Grand avenue.

The lease was signed with the Victoria Theatre Realty Co., and becomes effective September 1, 1919.

After spending a week in St. Louis Mr. Zanft concluded that the Liberty theatre is situated in the center of the city's best amusement district and his faith in the people of St. Louis to keep the Liberty in the lead as the city's leading photoplay theatre caused him to sign the lease.

Mr. Zanft stated that the entire theatre will be re-decorated during the summer months and St. Louis interior decorating artists will be engaged and given carte blanche instructions to make the Liberty theatre the most beautiful in Middle West.

Art-o-Graf Loses Gibson

Tom Gibson, screen writer, has resigned from the Art-O-Graf Company of Denver because of business which demands his attention in Los Angeles.

It is announced that the company will produce the seven reel story of Mr. Gibson as soon as weather conditions permit. It is entitled "The Wolves of Wall Street."

Mr. Gibson still retains his holdings in the company it is said. He is the author of "The Mid-Night Man," "High Speed," "From Broadway to a Throne" and "The Last of the Open Range."

All Jobs Back

Announcement has been made at Toronto, Ontario, that all theatre employes who have returned from overseas service with the Canadian Army and have been able to resume civil occupations are all back at work at local theatres.

Picture Shows Viola Dana in Wilkins Novel

"FALSE EVIDENCE," released April 21, stars Viola Dana in the screen adaption of Mary E. Wilkins (Freeman) novel published under the title of "Madelon."

The story deals with the primitive customs of the people found in the famous Redwood section of California, one of which is that every girl is betrothed at her birth, and is expected to marry in accordance with her father's choice. The author of the novel, Mary E. Wilkins (Freeman) has made an exhaustive study of these people and their customs and habits and the character drawings in the screen version are said to be the creations of a strong cast of players whose capability has been oft proven in this type of story.

Finis Fox, of the Metro scenario staff, has converted the plot and action of "Madelon" to the silent drama. Edwin Carewe is responsible for the production, and the photography which is said to be the last word in artistic exteriors and interior lightings is the work of John Arnold.

Madelon, played by Viola Dana, is the first of the daughters of this section, to upset the local tradition of the place by her refusal to marry the man selected for her at her birth by her father, Sandy McTavish.

Among the principals will be seen Wheeler Oakman as leading man, Joe King as the heavy, Edward J. Connelly as Madelon's father, and Pat O'Malley, Peggy Pearce and Virginia Ross.

Metro officials state that never before, since the well-remembered triumph in "Blue Jeans," has Viola Dana had a more becoming role for her versatility and magnetic personality.

Cropper Gets "Maciste" Feature

R. C. Cropper, General Manager of the Bee-Hive Exchanges in Chicago, Milwaukee and Indianapolis, has purchased the state rights for Illinois, Indiana and Wisconsin of Harry Raver for the release of "Maciste" in "The Liberator." Mr. Cropper has announced no release date as yet.

Mark M. Vance Resigns from "Variety"

Mark M. Vance, for eight years on the editorial staff of *Variety*, resigned last week to take up his new duties on the *Dramatic Mirror*.

Mr. Vance handled both vaudeville and picture work on Variety and will continue to do so in his new position.

Shauer Back from Europe

Famous Players-Lasky announces the return of the assistant treasurer, E. E. Shauer, from Europe. He has been in England and France for the past few months studying film conditions in those countries and has returned with a wealth of information and enthusiasm it is said.

Mr. Shauer declares that conditions there in the film business have greatly improved.

Exhibitor Service Bureau

Best Advertising Brains To Help You

WITH this issue we take another step forward in affording service for the exhibitor. Since this department has been started a great deal of the space has been devoted to efforts to improve exhibitor advertising, and looking over the results that have been accomplished by showmen all over the country in contrast to a couple of years ago we are mightily pleased that we have been able to offer some assistance by the views that have been reflected here.

We have printed a number of articles from leading exhibitors on different phases of advertising, including the series by S. Barret McCormick. Further than that, when we undertook the constructive criticism of the work of exhibitors we announced to you that this department would not be governed by the prevailing practice of praising everything that the exhibitor sent in merely to keep him a "pleased subscriber." We realized that the time had passed when the intelligent exhibitor wanted anything of that sort.

We knew that he wanted the truth—we knew that he wanted to know how he could make the money he was spending or failing to spend for advertising bring greater receipts to his box office.

MOTION PICTURE advertising is not a thing for handbooks and set rules. In the first place conditions are changing too rapidly and in the next what might be good in one section of the country would not do in another.

With that in view we have decided to ask a number of the leading advertisers of the country to set down here their ideas illustrated by the sort of advertising that they do. We have asked them to tell why they are making the particular sort of appeals that they do make.

These will cover every section of the country and all sorts of conditions and certainly the result of this symposium ought to be, to put the very best advertising brains of the country before you.

Of course, we don't expect you to agree with everything that is said in every one of these articles. We don't expect to be able to agree with all of it ourselves. But there is not a man in the whole list that hasn't ideas and who isn't getting his share of the results.

YOU will be able to pick up from these articles ideas that will be the greatest benefit to you. The man who thinks that he knows all about advertising is a sad affair. The more of it we see the more we realize what we have to learn.

You will have here a symposium of thought on exploitation through newspapers that you could not buy for any amount of money. We want to urge everyone of you not only to read these articles as they appear, but to preserve everyone of them carefully and refer to them often.

We consider that we could not do you a greater service than in presenting this symposium.

FIRST of this new series appears in this issue. It is written by Nelson B. Bell who is director of publicity for the Moore Theatres Corporation. Mr. Bell is an experienced newspaper man and went from that work to the Tom Moore offices. He has a thorough grasp on advertising and we have been watching his work for a long time.

Conditions in Washington are in a measure different from any other city, because it is the nation's capital and without the industrial element that is found so largely in other cities. It is a case where class in the advertising counts—but let Mr. Bell tell you how he advertises and why.

But we want to say right here that the methods that Mr. Bell has employed has not only established the Rialto in the minds of the people of Washington, as one of the pre-release houses of the whole country, but that these methods have awakened the entire industry.

Next week there will be an article by Jack Kuhn, manager of Loew's Stillman theatre, Cleveland, O. Week by week after that there will follow articles from the leaders, and you will find everyone of these of interest and of great value.

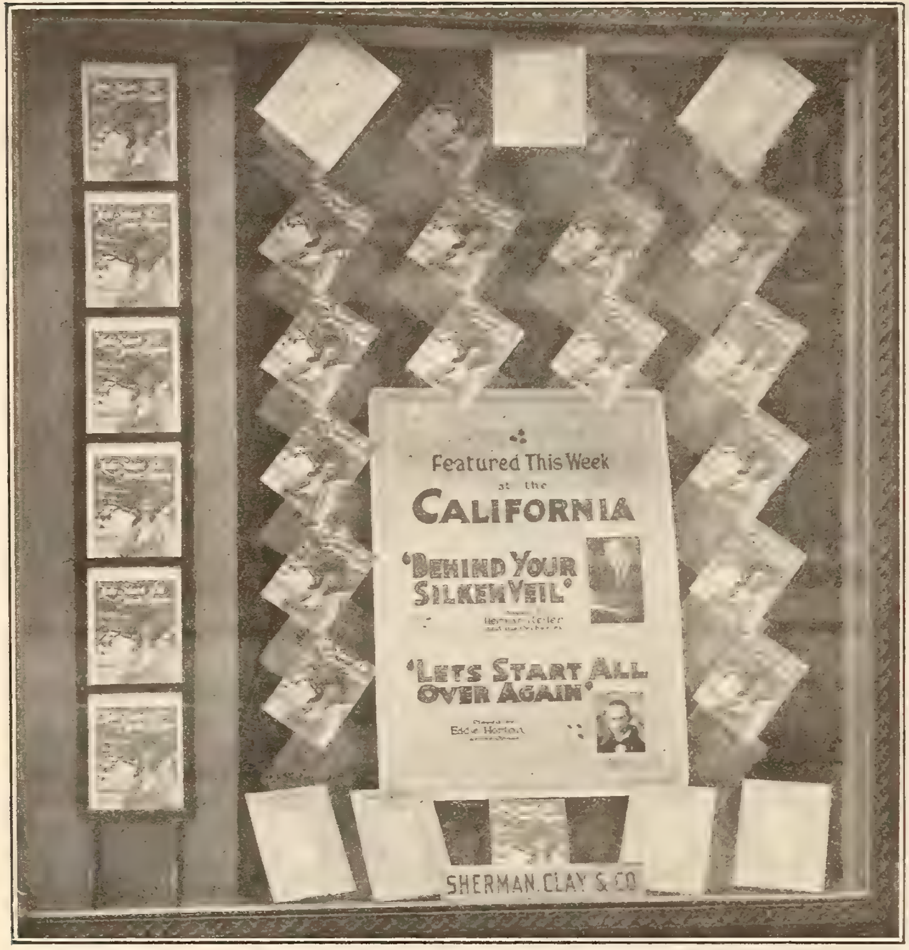
These are not the work of "arm chair" exhibitors or advertising theorists, but of men who have ideas and who put them into practise to make money for their houses.

COINCIDENT with the inauguration of this great symposium we have made a change in the arrangement of the advertising criticisms printed under the heading "Your Ideas and Ours." A large number of exhibitors have written us telling how much they have been helped by following this department, but declaring that in many instances they cannot get the full benefit because in the course of reproduction and reduction to the sizes we have to use much of the reading matter cannot be deciphered.

That is quite true and in order that exhibitors may take advantage of the selling talks used by others, we will hereafter reproduce these in the reading matter, when the reproduction renders this matter unreadable.

We hope that these changes will show that there is no Spring fever here.

And if there is anything else that we can do to serve you, only SPEAK OUT.



Typical window display advertising the California's music

California and Music Stores Cooperate Week After Week and Both Parties Get Big Results

SCARCELY a week passes that some worth while idea is not put into practice by Eugene H. Roth, managing director of the California theatre, San Francisco, and his able staff. Here is one that can be employed by exhibitors in any city where there is any attention paid to the music in the theatre and where there is any store that sells sheet music.

California theatre has one of the finest orchestras in the country, which is under the direction of Herman Heller. Not only does this orchestra play the highest class of music and the most popular airs during the regular presentations, but you have already been told here of the special concerts that it gives, including those on Sunday morning, which have attracted notice.

When a catchy or particularly tuneful number is played in any theatre there are always a lot of people who want to know what is the name of the selection, and then there are a lot more who want to get the music itself. This is the element that makes the arrangement of value to the music dealer. Of course, the direct advertising of the theatre is the big return that the exhibitor receives.

Even in cases where the exhibitor has to pay the music tax on these new compositions the increased advertising that he will receive will far more than offset this.

So the California theatre has arranged with the ten leading music stores of San Francisco to devote a window display each week to the new selections that are being played by the orchestra and by Eddie Horton on the theatre's immense organ. All that the music store has to furnish in making the display is the sheet music itself, for the card that completes the effect is supplied by the art department of the Calif.

These cards are four feet by ten, and in the case of the display illustrated on this page the card was in old rose and the decorative effects and lettering beautifully done. Much is lost in the photographic reproduction. Unusual attention is given these cards and to the color effects. Each one of these bears the picures of Mr. Heller and Mr. Horton. In short, they really add to the attractiveness of the window display.

In addition to this the California has further secured the co-operation of the music dealers by having printed thousands of slips reading, "We sell all the selections played by Herman Heller and Eddie Horton, the incomparable music artists at the California theatre." These are left in the stores where they are picked up by customers, and where the clerks include one of them in each piece of music sold

It is easy to see the wonderful advertising that is given a theatre by having the leading music stores devote a window each week to direct advertising of the theatre.

It will pay you and pay you big even if there is only one music store in your city that will co-operate, but we would attempt to go out and round them all up.

You wont have the slightest trouble in convincing the dealer of the value to him if the music at your theatre is really attracting any attention. He can see where this will make a big increase in his sale of sheet music, and he will be glad to do everything in his power.

Keep your cards that you include in the display neat and attractive. Don't get careless after a few weeks and think that anything will do. There should be "class" stamped all over this stunt, even if the stores that are used for the display are of the five and ten-cent variety.

It's a real idea. The California is showing you how to make money for yourself.

WORTH MONEY

Don't Let This Idea Get Away from You

HERE is an idea worth a lot of money to any theatre with an orchestra or an organ, to any theatre that is giving attention to the music.

You can get hundred dollars of free advertising — without any shadow of graft—and the best part of it is that it greatly benefits the stores that are cooperating with you.

If you fail to read this article you are deliberately robbing yourself.

And this is one of the ideas that are being printed in these pages week after week. Here the best brains of the motion picture exhibitors of the country are working for you.

The matter is here—and our one ambition is to be able to record every one of the good plans that are used anywhere in the country.

Go out and make money with Eugene Roth's plan and then come and tell us your own idea so that other exhibitors will be benefited by your progress.

Hints for Use Go with Sherrill Exhibitors' Plan Book

Froham Amusement Corporation has just issued a twenty page press book to provide a complete campaign on its latest feature, "Once To Every Man." This book carries all the material that exhibitors are believed to need from press notices to music cue, and includes suggestions for lobby displays, stage settings and general exploitation hints. Reproductions of the various newspaper cuts, suggested advertising and photographs of the paper are included.

This press book differs from the ordinary one in that the exhibitor is advised just what to do with specific material, the proper use for everything being plainly indicated.

Make up your mind to "start something." Then your house'll keep going so long that your generation won't have to worry about the finish.

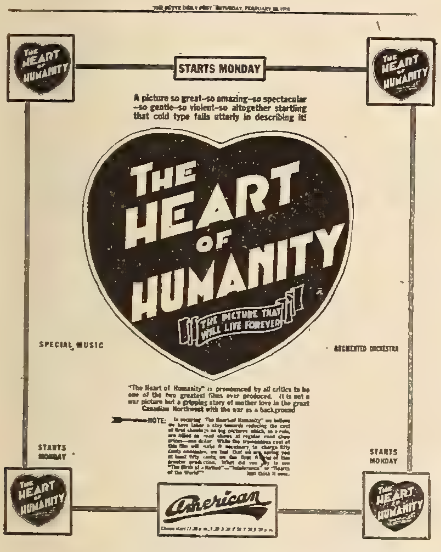
Foolish Stuff—And Mighty Bad Business

OUR attention has just been called to a foolish occurrence out in Butte, Montana, where one exhibitor has been devoting part of his space to at least "kidding" the fact that another exhibitor increased his price on a special attraction. We are not in possession of the two sides of the case and we cannot believe that this was meant for anything more than a joke —but we repeat that it is very foolish stuff.

We do not recommend that any exhibitor try to take advantage of his patrons and charge them an excessive price for admission, but this is a case where it was certainly justified, for "The Heart of Humanity" was the offering. *Exhibitors should be encouraged to raise their prices where the picture has sufficient merit and the rival exhibitor who is seeking to prevent that man from doing business—except by himself giving a better show—is hurting his own business.*

Let's play absolutely fair all the time—for that is the only way that success is coming to the industry as a whole.

We are taking the incident in Butte on the face of the newspapers themselves without hearing the two sides of the case. And on the face of it the appearance is one that other exhibitors should avoid, as they would a red flag.


THE BUTTE DAILY POST SATURDAY, FEBRUARY 22, 1919
STARTS MONDAY
THE HEART OF HUMANITY
THE PICTURE THAT WILL LIVE FOREVER
SPECIAL MUSIC
AUGMENTED ORCHESTRA
STARTS MONDAY
STARTS MONDAY
American

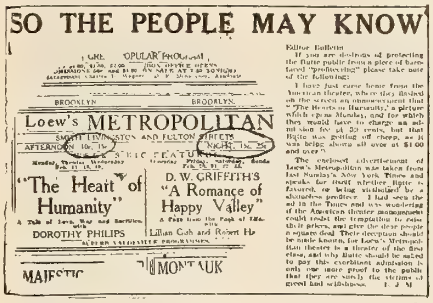
A picture so great—so amazing—so spectacular—so gentle—so violent—so altogether startling that cold type fails utterly in describing it!

"The Heart of Humanity" is pronounced by all critics to be one of the two greatest films ever produced. It is not a war picture but a gripping story of mother love in the great Canadian Northwest with the war as a background.

NOTE: In securing "The Heart of Humanity" we believe we have taken a step towards reducing the cost of first showings on big pictures which, as a rule, are billed as road shows at regular road show prices—one dollar. While the tremendous cost of this film will make it necessary to charge fifty cents admission, we feel that we are saving you at least fifty cents on the first filming of this greater production. What did you pay to see "The Birth of a Nation"—"Intolerance" or "Hearts of the World"? Just think it over.

This was the ad of the American Sunday before opening, See story for content

The American theatre booked "The Heart of Humanity" for a week, augmented the orchestra, arranged a special musical score and increased the price to fifty cents. Without attempting to pass upon the merits of any picture in these columns, we do not hesitate to say that the American theatre was justified in making this increase and that if the picture had been shown there as a road attraction, as "The Birth of a Nation" was shown, the price would have been at least a dollar.


SO THE PEOPLE MAY KNOW
BROOKLYN
BROOKLYN
Loew's METROPOLITAN
SMITH LIVINGSTON AND FULTON STREETS
AFTERNOON 10c, 15c
NIGHT, 15c, 25c
"The Heart of Humanity"
DOROTHY PHILIPS
D. W. GRIFFITH'S
"A Romance of Happy Valley"
Lillian Gish and Robert Ha
MAJESTIC
MONTAUK

Editor Bulletin:

If you are desirous of protecting the Butte public from a piece of barefaced "profiteering" please take note of the following:

I have just came home from the American theater, where they flashed on the screen an announcement that "'The Hearts of Humanity,' a picture which opens Monday, and for which they would have to charge an admission fee of 50 cents, but that Butte was getting off cheap, as it was being shown all over at $1.00 and over."

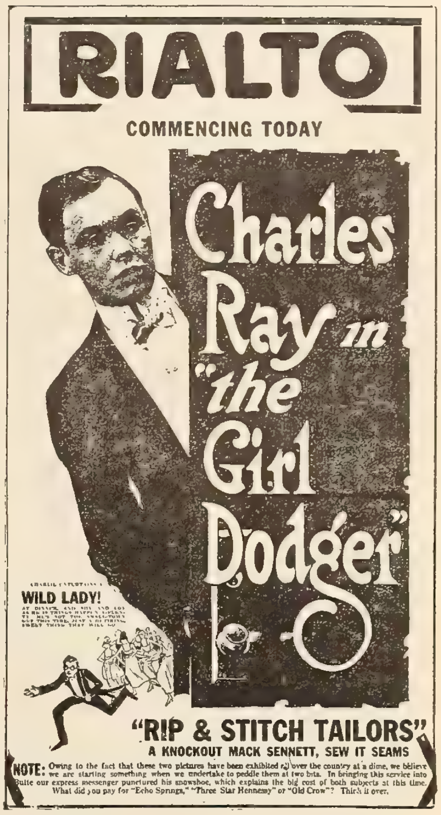
The enclosed advertisement of Loew's Metropolitan was taken from last Sunday's New York Times and speaks for itself whether Butte is favored, or being victimized by a shameless profiteer. I had seen the ad in the Times and was wondering if the American theater management could resist the temptation to raise their prices, and give the dear people a square deal. Their deception should be made known, for Loew's Metropolitan theater is a theater of the first class, and why Butte should be asked to pay this exorbitant admission is only one more proof to the public that they are surely the victims of greed and selfishness. L. J. M.

Newspaper "exposure" which was certainly misleading

So in its announcement the American theatre took occasion to say:

"In securing 'The Heart of Humanity' we believe we have taken a step towards reducing the cost of first showings on big pictures which, as a rule, are billed as road shows at regular road show prices—one dollar. While the tremendous cost of this film will make it necessary to charge fifty cents admission, we feel that we are saving you at least fifty cents on the first filming of this greater production. What did you pay to see 'The Birth of a Nation'—'Intolerance' or 'Hearts of the World'?—Just think it over."

In the same issue of the same paper there appeared a page advertisement of the Rialto theatre that at least bears every indication that the advertising writer for that house knew just about what the American was going to do, for under the heading of "Literally snowed under with the greatest galaxy etc." it proceeds to point out that the theatre has never raised the prices. *It calls this "An Additorial on the Gentle Art of Hooking the Customer."*


RIALTO
COMMENCING TODAY
Charles Ray in "the Girl Dodger"
WILD LADY!
"RIP & STITCH TAILORS"
A KNOCKOUT MACK SENNETT, SEW IT SEAMS

NOTE: Owing to the fact that these two pictures have been exhibited all over the country at a dime, we believe we are starting something when we undertake to peddle them at two bits. In bringing this service into Butte our express messenger punctured his snowshoe, which explains the big cost of both subjects at this time. What did you pay for "Echo Springs," "Three Star Hennessy" or "Old Crow"? Think it over.

And Monday the Rialto comes back and takes a whack at its rivals with stuff maybe meant to be funny

But passing that by as a coincidence, the Rialto comes back the next day with this statement at the bottom of its four coumn display on Charles Ray and a Mack Sennett comedy with this statement:

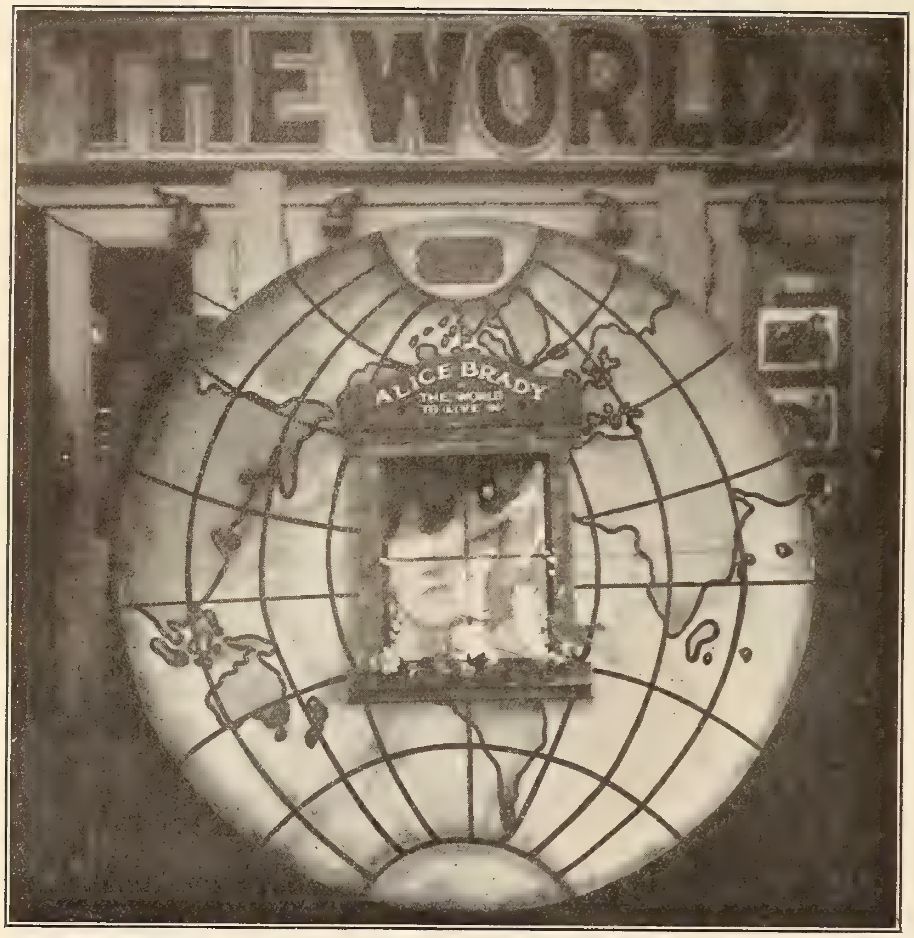
"Owing to the fact that these two pictures have been exhibited all over the country at a dime, we believe that we are starting something when we undertake to peddle them at two bits. In bringing this service into Butte our express messenger punctured his snowshoe, which explains the big cost of both subjects at this time. What did you pay for 'Echo Springs,' 'Three Star Hennessy' or 'Old Crow?' Think it over."

There isn't any possibility of avoiding the conviction that this was meant as a

(Continued on page 2454)

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Thomas D. Soriero, Park theatre, Boston, and Strand theatres, Lowell
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Edw. L. Hyman, Liberty Theatre, St. Louis.
Jack Kuhn, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Grossman, Standard theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis.
Theo. L. Hays, New Garrick theatre, St. Paul.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Chas. G. Branham, Majestic theatre, Detroit.
Leo A. Landau, Butterfly theatre, Milwaukee.
C. Edgar Momand, Garden theatre, Flint, Mich.
Charles C. Perry, Strand Theatre, Minneapolis.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta, Ga.
R. B. Wilby, Strand Theatre, Montgomery, Ala.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.
C. A. Lick, New theatre, Fort Smith, Ark.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
Herbert J. Thacher, Strand theatre, Salina, Kan.
H. M. Thomas, Strand theatre, Omaha.
Ralph Ruffner, Rialto theatre, Butte.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Spokane.
E. J. Myrick, Liberty theatre, Portland, Ore.
A. S. Kolstad, Liberty theatre, Hood River, Ore.
H. L. Percy, Rialto theatre, Medford, Ore.
P. E. Noble, Publicity Manager, Liberty and Columbia theatres, Seattle.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.



Striking lobby display at Loew's 116th Street Theatre, New York. An immense globe with a window in the middle showing the face of Alice Brady, star in "The World to Live In." This was placed on the sidewalk

Foolish Stuff—And Mighty Bad Business; This Sort of "Competition" Hurts Pictures

(*Continued from page* 2453)

distinct slap at the price being charged at the American.

We repeat: It may have been meant as "funny stuff;" but it is particularly bad business.

In the first place it is not only unjustifiable, but it is untrue. We wonder how Famous Players-Lasky like the statement that these two pictures of theirs have been shown all over the country for a dime. Certainly in New York the price at the first run showing was sixty cents.

But even worse than this is something that the Butte Evening Bulletin did. Across the first page it ran, under the heading of "So the People May Know" the reproduction of a display of the Metropolitan theatre, BROOKLYN, showing that the picture had been run there at the night prices of 15 and 25 cents at night.

At the side of this reproduction there is printed an ANONYMOUS article signed with the initial "L. J. M." which calls attention to the fact that this was taken from the New York Times and therefore leaves the impression that these were regular New York prices for the attraction.

If the patron who clipped this and sent it to the paper knew anything about amusement prices he would have known that conditions in New York City proper, not the Greater City, and Brooklyn are radically different and that for all sorts of amusement enterprises Brooklyn is notoriously one of the cheapest cities in the country.

The fair thing would have been to state that this attraction ran for eight weeks at the Broadway theatre, Manhattan, at prices ranging from 30 to 55 cents.

Please understand that we are not attempting to boost the picture itself, but in papers that come to the desk just as we write this we see the picture being advertised in Kansas City at prices up to $1.00, in Detroit at fifty cents, at Tremont Temple, Boston, at $1.00, at the Pitt, Pittsburgh, for a return after an engagement of sixteen weeks, at prices from 25 to 75 cents.

And it just happens that at the very time there comes to hand a big display of the Columbia theatre, Portland, Ore., owned by the same company that owns the Rialto, Butte, showing that this is the ninth day of the run of the picture—and that the prices are 25 and 50 cents. Certainly the Columbia theatre raised the prices for this picture. And certainly the owners of the Columbia, and therefore of the Rialto, Butte, are not opposed to raising prices when they have the goods.

There is but one effect that this sort of thing can have and that is to leave the impression with the general public that they are being "Gypped." In our opinion, there was no reason on earth for seeking to accuse the American theatre of doing this.

We believe that it gave the public full value for the money, and that management should be encouraged in raising prices rather than to be put in the attitude of robbing the public.

So we repeat that the Rialto may only have been attempting to be funny—but it was bad business.

But the display in the front page of the Butte paper was not only misleading, but absolutely unfair.

Certainly the Butte *Bulletin* is not pursuing a policy that is likely to encourage national advertising of big pictures.

CONFIDENCE

It Counts in Your Exploitation of Pictures

WE take this from the sporting page of one of the New York newspapers. It is a quotation from a ring warrior, but it applies equally well to theatre managers. Here is what this winner of many battles says:

"I always fight my battles out before I go into the ring. I go through the actions, meet the sort of blows that I expect to receive, and put over the winning punch just as I would like to do it. Of course, it is seldom that the thing works out the way I planned it, but the big point is that this gives me confidence. I have persuaded myself in advance that I am a winner, and this is more than half of the fight."

That's a point in putting over pictures. Get the confidence first. Plan just how you will put over the wallop. If you don't start out with enthusiasm and the feeling that you are going to win, the chances are that you wont. There is a lot in the mental status, especially where your work is to persuade the people that they want to see a certain picture. It's common sense.

The punch worth while is the sort that the audience "gets."

"Personality of St. Paul" Will Be Recorded in Films

Going a little further out of the beaten path St. Paul is to have a film record for itself. This is not only to be shown at the local theatres, but portions of it that record the history of the city are to be preserved by the State Historical Society. Theo. L. Hays, manager of the New Garrick theatre and Tahs, Mills and Bell, motion picture makers are the interested parties.

"Personality of St. Paul" is to be the title of the offering and it is expected that many of the scenes will have a national circulation through some of the larger news weeklies.

The fellow who doesn't believe in advertising is not hiding his light under a peck—he is using a thimble.

Advertising Leaders and the Way They Look at Film Exploitation

Dignity With a Punch

By Nelson B. Bell

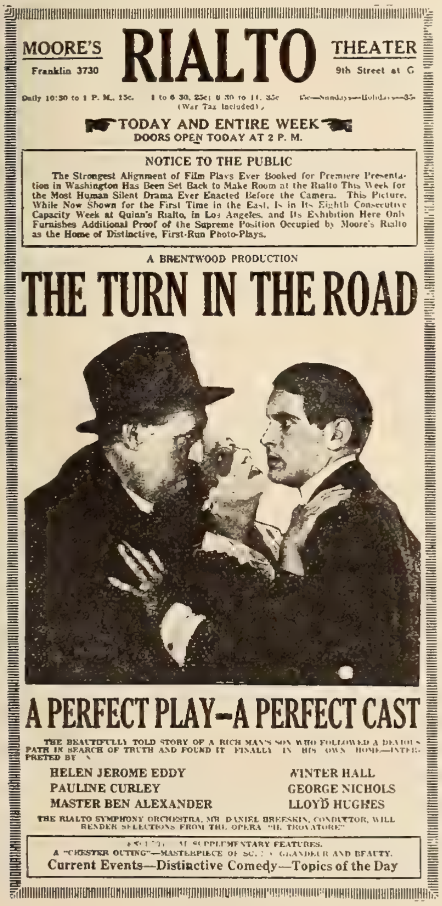
Publicity Director, Moore Theatres Corp., Washington

Nelson B. Bell

THE two essentials of successful photoplay exploitation, obviously, are a comprehensive grasp of the advertising points of the subject to be marketed and an equally broad knowledge of what may be termed the temper of the clientele to which it is the wish to appeal.

The surest and quickest method of appraising the efficiency of an ad is to apply the formula prescribed by the late Mr. Dana, if memory serves, to ascertain the relative merit of a news story—does it answer the questions "What? When? Where? Who? Why?" Familiarity with the habits, tastes and inclinations of the community catered to, alone can supply the modus operandi whereby the talking points may best be presented.

In conducting the publicity campaigns which have played a part in making the Rialto Theatre, in Washington, D. C., one of the great successes in the annals of photoplay exhibition in America, it has been the constant aim of the Publicity Department of Moore's Theatres Corporation to keep its advertising on a par, in point of refinement both of text and of form, with the dignified beauty of the house. It early became evident—the character of the theater, the excellence of the music and the probable superiority of each weekly bill having been established—that our greatest danger was in burdening our ads with too much verbiage. A cut, typical of the spirit of the picture, was found a convenient means of conveying a succinct idea of the subject's general nature and of conserving words, which hamper rather than aid effective display.



MOORE'S **RIALTO** THEATER
Franklin 3730
9th Street at G
Daily 10:30 to 1 P. M., 15c. 1 to 6.30, 25c; 6.30 to 11, 35c 35c—Sundays—Holidays—35c
(War Tax Included)

TODAY AND ENTIRE WEEK
DOORS OPEN TODAY AT 2 P. M.

NOTICE TO THE PUBLIC

The Strongest Alignment of Film Plays Ever Booked for Premiere Presentation in Washington Has Been Set Back to Make Room at the Rialto This Week for the Most Human Silent Drama Ever Enacted Before the Camera. This Picture, While Now Shown for the First Time in the East, Is in Its Eighth Consecutive Capacity Week at Quinn's Rialto, in Los Angeles, and Its Exhibition Here Only Furnishes Additional Proof of the Supreme Position Occupied by Moore's Rialto as the Home of Distinctive, First-Run Photo-Plays.

A BRENTWOOD PRODUCTION

THE TURN IN THE ROAD

A PERFECT PLAY—A PERFECT CAST

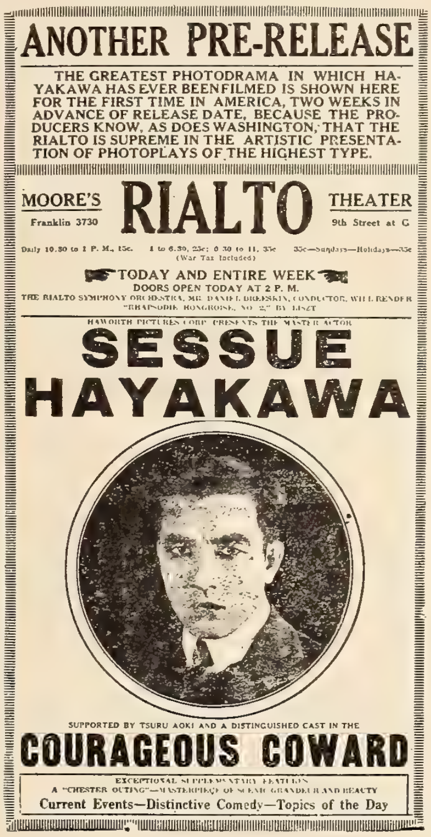
THE BEAUTIFULLY TOLD STORY OF A RICH MAN'S SON WHO FOLLOWED A DEVIOUS PATH IN SEARCH OF TRUTH AND FOUND IT FINALLY IN HIS OWN HOME—INTERPRETED BY

HELEN JEROME EDDY	WINTER HALL
PAULINE CURLEY	GEORGE NICHOLS
MASTER BEN ALEXANDER	LLOYD HUGHES

THE RIALTO SYMPHONY ORCHESTRA, MR. DANIEL BREESKIN, CONDUCTOR, WILL RENDER SELECTIONS FROM THE OPERA "IL TROVATORE"

EXCEPTIONAL SUPPLEMENTARY FEATURES.
A "CHESTER OUTING"—MASTERPIECE OF SCENIC GRANDEUR AND BEAUTY.
Current Events—Distinctive Comedy—Topics of the Day

Putting the punch in with cut that really means something



ANOTHER PRE-RELEASE

THE GREATEST PHOTODRAMA IN WHICH HAYAKAWA HAS EVER BEENFILMED IS SHOWN HERE FOR THE FIRST TIME IN AMERICA, TWO WEEKS IN ADVANCE OF RELEASE DATE, BECAUSE THE PRODUCERS KNOW, AS DOES WASHINGTON, THAT THE RIALTO IS SUPREME IN THE ARTISTIC PRESENTATION OF PHOTOPLAYS OF THE HIGHEST TYPE.

MOORE'S **RIALTO** THEATER
Franklin 3730
9th Street at G
Daily 10.30 to 1 P. M., 15c. 1 to 6.30, 25c; 6.30 to 11, 35c 35c—Sundays—Holidays—35c
(War Tax Included)

TODAY AND ENTIRE WEEK
DOORS OPEN TODAY AT 2 P. M.
THE RIALTO SYMPHONY ORCHESTRA, MR. DANIEL BREESKIN, CONDUCTOR, WILL RENDER "RHAPSODIE HONGROISE, NO. 2," BY LISZT

HAWORTH PICTURES CORP. PRESENTS THE MASTER ACTOR

SESSUE HAYAKAWA

SUPPORTED BY TSURU AOKI AND A DISTINGUISHED CAST IN THE

COURAGEOUS COWARD

EXCEPTIONAL SUPPLEMENTARY FEATURES
A "CHESTER OUTING"—MASTERPIECE OF SCENIC GRANDEUR AND BEAUTY
Current Events—Distinctive Comedy—Topics of the Day

This one helps to stamp Rialto as one of nation's leading houses

An ad cut is never employed in a Rialto display unless it is genuinely illuminating and clearly indicative of some vital aspect of the pictured narrative. It is the view of the writer that the ad used to exploit "The Turn in the Road" furnishes a splendid example of the case in point.

"The Turn in the Road" was a totally unknown quantity in Washington when its exceptional merit was perceived by the Board of Review of Moore's Theatres Corporation for whom it was privately screened and by whom it was immediately recommended for early booking. The reason for presenting a feature not announced in the Rialto advance notices was set forth in the box following the conventional house information. The only other reading matter, it will be noted, is devoted to title, thirty-four words of description and recitation of the six names most prominent in the cast. The cut does the rest without caption.

It is our firm belief that this cut, taken from one of Brentwood's "stills"—and an actual scene from the play, by the way, instead of a specially posed group—is one of the finest bits of advertising material ever distributed. It throbs with action. There is drama in every pin-point of it—particularly since a neutral background has been stripped out. It shows conflict—psychological, however, rather than physical. It shows fidelity to life in the naturalness of its characters. The girl is not a "flapper;" the boy is modish, but not pomaded. The elder man HAS HIS HAT ON!

There is no need to caption a cut that contains so much "stuff" as this. A thoughtful reader perceives at once that "The Turn in the Road" is peopled by

(*Continued on page* 2460)

GARDEN
Week Days, 10 to 6, 10c; 6 to 11, 15c
TODAY—MON.—TUES.—WED.
National milF Corporation Presents

BILLIE RHODES

SUPPORTED BY A STELLAR CAST, IN AN ABSORBING COMEDY-DRAMA

THE LAMB AND THE LION

THE PICTURESQUE NARRATIVE OF A QUICK-WITTED AND BEAUTIFUL YOUNG GIRL WHO WAS BORN A LADY, REARED IN A DEN OF THIEVES, TAUGHT TO BE A HOUSEBREAKER, TRANSPLANTED INTO A HOME OF LUXURY AND REFINEMENT AND THERE MADE THE VICTIM OF MANY EXCITING EXPERIENCES RESULTING FROM A UNIQUE EXPERIMENT IN SOCIOLOGY. A STORY OF

LAUGHS---THRILLS

ORCHESTRA—USUAL EXTRAS

THURS.—FRI.—SAT.

ONE OF THE YEAR'S NOTEWORTHY OFFERINGS

HENRY B. WALTHALL

IN HIS MOST ABSORBING PLAY

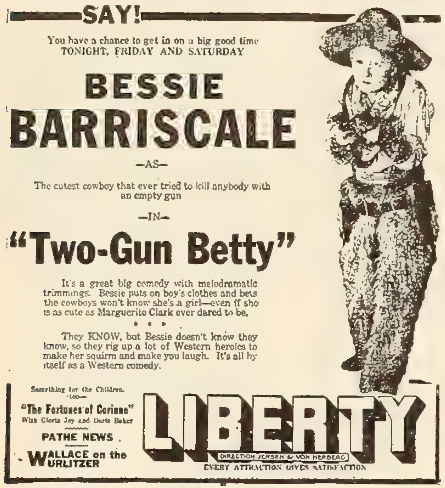
THE FALSE FACES

Striking borders are often used to get the attention

Your Idea and Ours

THIS is just about as good an advertisement as we have ever seen, coming from the Liberty theatre, Seattle, Wash. It occupies a quarter of a page and appeared the day of the opening of the engagement.

Unquestionably the attractive cut of Miss Barriscale will get the immediate attention of every one and, for a change, we like very much the way the display matter has been set up. Here the name of the star and the title have been used in black faced type, while the selling arguments are in Roman, supplying a contrast, especially with the generous amount of white space used.



SAY!

You have a chance to get in on a big good time
TONIGHT, FRIDAY AND SATURDAY

BESSIE
BARRISCALE

—AS—

The cutest cowboy that ever tried to kill anybody with an empty gun

—IN—

"Two-Gun Betty"

It's a great big comedy with melodramatic trimmings. Bessie puts on boy's clothes and bets the cowboys won't know she's a girl—even if she is as cute as Marguerite Clark ever dared to be.

• • •

They KNOW, but Bessie doesn't know they know, so they rig up a lot of Western heroics to make her squirm and make you laugh. It's all by itself as a Western comedy.

Something for the Children
—too—
"The Fortunes of Corinne"
With Gloria Joy and Doris Baker

PATHE NEWS

WALLACE on the WURLITZER

LIBERTY
DIRECTION JENSEN & VON HERBERG
EVERY ATTRACTION GIVES SATISFACTION

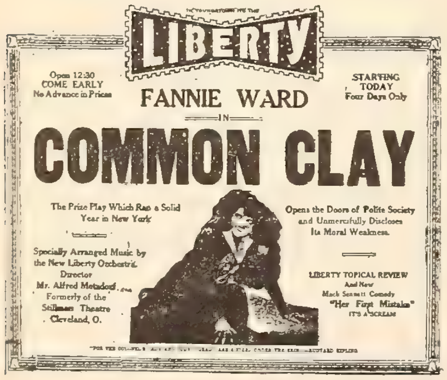
This is what the reading matter says:

> Bessie Barriscale as the cutest bowboy that ever tried to kill anybody with an empty gun in "Two-Gun Betty." It's a great big comedy with the melodramatic trimmings. Bessie puts on boy's clothes and bets the cowboys won't know she's a girl—even if she's as cute as Marguerite Clark ever dares to be.
>
> They KNOW, but Bessie doesn't know they know, so they rig up a lot of Western heroics to make her squirm and make you laugh. It's all by itself as a Western comedy.

If that sort of talk doesn't make everyone want to see the picture, we don't know what will.

Misery may love company, but crowds like the happy smile.

LIBERTY THEATRE, Youngstown, O., is always a mighty liberal user of newspaper space and it went a little stronger with the booking of Fannie Ward in "Common Clay." Here it will be noted that the name of the picture is featured ahead of that of the star, and we believe that here is a case where the right thing has been done, because of the great success that the story made on the speaking stage.



LIBERTY

Open 12:30
COME EARLY
No Advance in Prices

STARTING TODAY
Four Days Only

FANNIE WARD
IN
COMMON CLAY

The Prize Play Which Ran a Solid Year in New York

Opens the Doors of Polite Society and Unmercifully Discloses Its Moral Weakness.

Specially Arranged Music by the New Liberty Orchestra
Director
Mr. Alfred Metzdorf
Formerly of the Stillman Theatre
Cleveland, O.

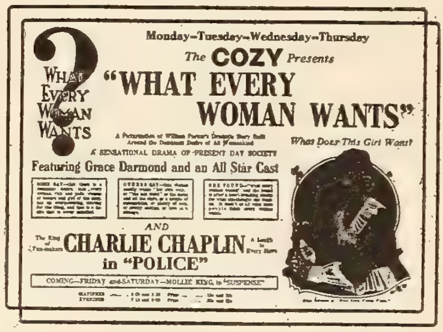
LIBERTY TOPICAL REVIEW
And New
Mack Sennett Comedy
"Her First Mistake"
IT'S A SCREAM

There is little of the selling argument used, for after stating that this is the prize play that ran a year in New York and then saying that the picture "opens the doors of polite society and unmercifully discloses its moral weakness," the designer is content with quoting the Kipling sentence.

Liberty theatre took advantage of the impression that this picture would leave by using additional space at the side but in a separate display to listing some of the other features that are coming to the Liberty in the near future.

Don't worry about your left hand worrying about what your right hand does, but let the public know.

COZY THEATRE, Topeka, Kan., furnishes a mighty good example of the curiosity arousing form of advertising by using some extracts from the press book and one of the two column stock cuts of the star in "What Every Woman Wants." However, we think that it could have been improved by a few omissions. We would have left out the question "What does this girl want?" which appears right over the cut, and we would also have omitted the line "A sentimental drama of present day society," for these in a measure duplicated other matter that has appeared. That, we believe, is covered in the sentence "A picturization of William Parker's dramatic story built around the dominant desire of all womankind," and then the matter contained in the boxes. From left to right this is the matter printed there:



Monday—Tuesday—Wednesday—Thursday

The COZY Presents

What Every Woman Wants

"WHAT EVERY WOMAN WANTS"

A Picturization of William Parker's Dramatic Story Built Around the Dominant Desire of All Womankind

A SENSATIONAL DRAMA OF PRESENT DAY SOCIETY

Featuring Grace Darmond and an All Star Cast

What Does This Girl Want?

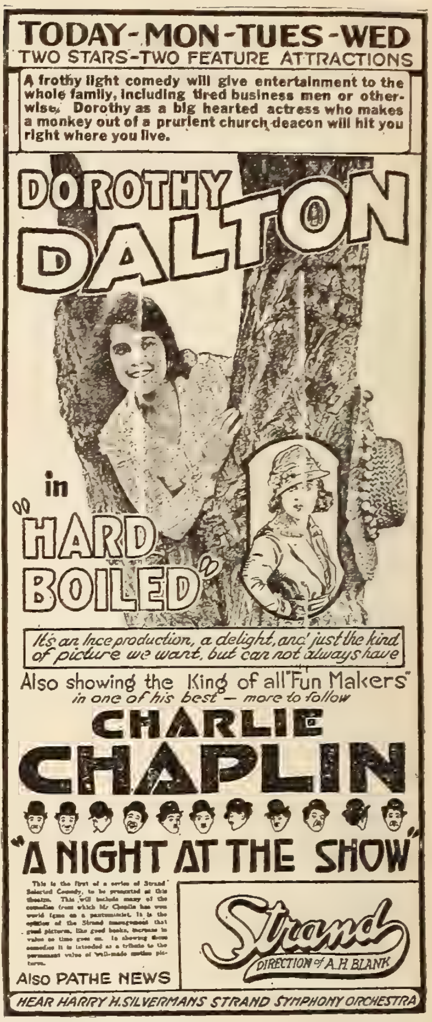
AND

CHARLIE CHAPLIN
in "POLICE"

COMING—FRIDAY and SATURDAY—MOLLIE KING in "SUSPENSE"

> SOME SAY—that there is a dominant desire, that every woman, rich or poor, woman of leisure and girl of the shop, has an overpowering craving for one thing, and that it is a desire that is never satisfied.
>
> OTHERS SAY—that woman mostly wants "her own way" or "the last word" or the moon and all the stars, or a couple of automobiles, or plenty of eats, or pretty clothes, or love in a cottage.
>
> SHE FOUND—"what every woman wants"; and she found it after a heartbreaking search for what she thought she wanted. It wasn't at all what most people think every woman wants.

Space occupied by this display was ten inches across six columns, and it was worth it.



TODAY-MON-TUES-WED
TWO STARS-TWO FEATURE ATTRACTIONS

A frothy light comedy will give entertainment to the whole family, including tired business men or otherwise. Dorothy as a big hearted actress who makes a monkey out of a prurient church deacon will hit you right where you live.

DOROTHY DALTON
in
"HARD BOILED"

It's an Ince production, a delight, and just the kind of picture we want, but can not always have

Also showing the King of all "Fun Makers"
in one of his best — more to follow

CHARLIE CHAPLIN

"A NIGHT AT THE SHOW"

This is the first of a series of Strand Selected Comedy, to be presented at this theatre. This will include many of the comedies from which Mr Chaplin has won world fame as a pantomimist. It is the opinion of the Strand management that good pictures, like good books, increase in value as time goes on. In showing these comedies it is intended as a tribute to the permanent value of well-made motion pictures.

Also PATHE NEWS

Strand
DIRECTION of A. H. BLANK

HEAR HARRY H. SILVERMANS STRAND SYMPHONY ORCHESTRA

WE have printed so much here about saving the material that you get and about taking advantage of what others are doing that we are basing the main things that we have to say about Arthur G. Stolte's advertisement of the Strand theatre, Omaha, right on that point.

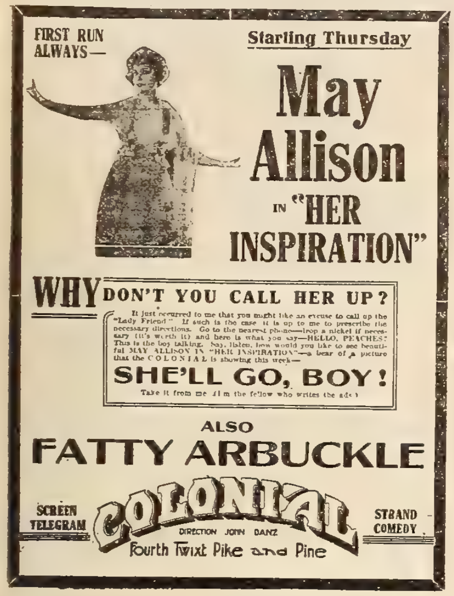
He has used one of the suggestions from the Paramount press book in announcing the Dorothy Dalton picture and then when he comes along to the Chaplin announcement he has employed the line of heads that were sent out by First National in connection with "A Dog's Life" and then he has worked in the statement used by Dr. Riesenfeld in making the announcement of the revival of the Chaplin-Essanay product. Result is a hundred per cent display.

Instead of there being anything disgraceful about using any ideas of others, that practice stamps the live show man. If every one of us depended on his own ideas we are afraid that we wouldn't get very far. That is the reason that this forum of the thinking exhibitors in these pages is so well worth while.

It's always fair weather when advertising and enterprise get together.

HERE'S one of the "different" advertisements that are worth while if you don't use them too often. It's of the chatty character that gets right home. Aside from the announcement of the name of

What Live Wires are Doing



FIRST RUN ALWAYS—

Starting Thursday

May Allison

in "HER INSPIRATION"

WHY DON'T YOU CALL HER UP?

It just occurred to me that you might like an excuse to call up the "Lady Friend." If such is the case it is up to me to prescribe the necessary directions. Go to the nearest phone—drop a nickel if necessary (it's worth it) and here is what you say—HELLO, PEACHES! This is the boy talking. Say, listen, how would you like to see beautiful MAY ALLISON IN "HER INSPIRATION"—a bear of a picture that the COLONIAL is showing this week—

SHE'LL GO, BOY!

Take it from me (I'm the fellow who writes the ads.)

ALSO

FATTY ARBUCKLE

SCREEN TELEGRAM

COLONIAL

DIRECTION JOHN DANZ

Fourth Twixt Pike and Pine

STRAND COMEDY

the star and the title of the picture, the selling point is centered on the boxed display in the middle. It reads: "Why don't you call her up? It has just occurred to me that you might like an excuse to call up your 'lady friend.' If such is the case it is up to me to prescribe the necessary direction. Go to the nearest phone, drop a nickel in the slot if necessary (it's worth it) and here is what you say—Hello, Peaches, this is the boy talking. Say, listen, how would you like to see beautiful May Allison in 'The Inspiration'—a bear of a picture at the Colonial this week. She'll go, Boy, take it from me. I'm the fellow who writes the ads."

This could have been improved by trimming the matter some. After the question it should have started with "Go to the nearest phone." Doesn't matter how small the type is, after you have finished every display take your blue pencil in hand and see how much you can cut out. You'll be surprised how much better results you will get.

This occupies nine inches three columns and is the work of the Colonial theatre, Seattle. We would rather have seen a larger cut of the star and some other than the heavy black type and border used.

If your business is wilting, use the advertising starch.

THERE'S lots of competition out in Los Angeles and each of the theatres is naturally trying to build up its own patronage and hold it. Therefore it is proper that each house should try to adopt its own peculiar style of advertising so that it will be the first thing to get the eye of the reader.

SUPERBA

NOW PLAYING

Beautiful MILDRED HARRIS

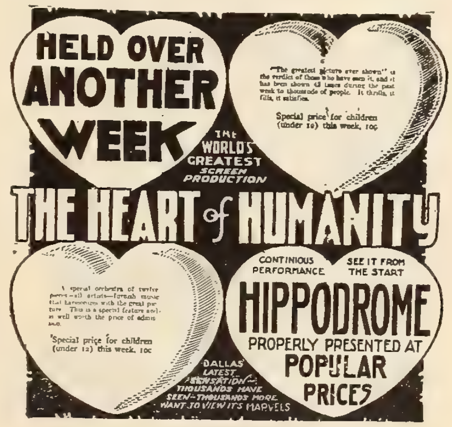
WHEN A GIRL LOVES

ANOTHER LOIS WEBER SENSATION

Superba theatre has gone rather the limit in doing this in the daily papers. It is employing two inches double column and making the name of the theatre practically the whole thing, with a mortise left for the attraction. With the reserved effect it naturally stands out and certainly will get the eye of the followers of the theatre. But it is a serious question whether it would not be better to sell the attraction every day. We are as a rule distinctly opposed to the card advertising plan, for we are more and more persuaded each day that we play this game that the goods you have today are the things to sell today—and the house as a habit with them.

THIS 8¼ inch, four column display of the Hippodrome theatre, Dallas, Texas, is highly effective, first because of the way that the hearts are used and then on account of the balance that is given it.

Manifestly the thing that should have been brought out the strongest was the fact that the picture was held over for another week. That gets the eye even before the title of the picture. You need not be afraid that the title won't be seen quickly enough after that. And then the name of the theatre gets attention and the three big facts are before the public. Then there has been sufficient white space in the other two hearts to set off the smaller type. In the upper right hand corner we have this selling talk:



HELD OVER ANOTHER WEEK

"The greatest picture ever shown" is the verdict of those who have seen it, and it has been shown 42 times during the past week to thousands of people. It thrills, it fills, it satisfies.

Special price for children (under 12) this week, 10c

THE WORLD'S GREATEST SCREEN PRODUCTION

THE HEART of HUMANITY

A special orchestra of twelve pieces—all artists—furnish music that harmonizes with the great picture. This is a special feature and is well worth the price of admission.

Special price for children (under 12) this week, 10c

DALLAS' LATEST SENSATION—THOUSANDS HAVE SEEN—THOUSANDS MORE WANT TO VIEW ITS MARVELS

CONTINIOUS PERFORMANCE

SEE IT FROM THE START

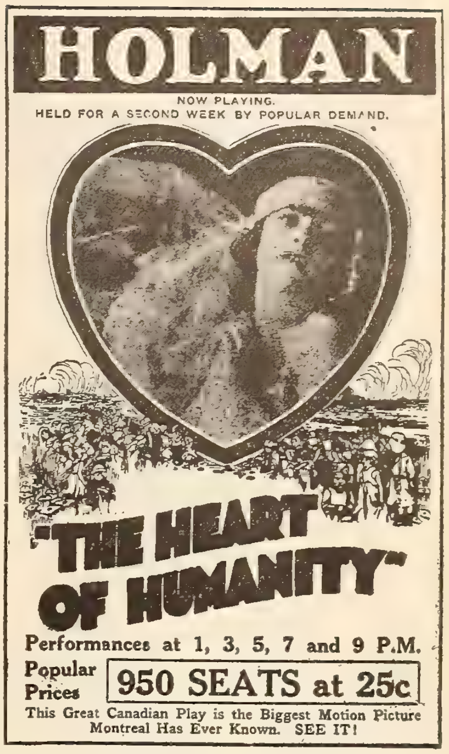
HIPPODROME

PROPERLY PRESENTED AT POPULAR PRICES

> "The greatest pictuer ever shown" is the verdict of those who have seen it, and it has been shown forty-two times during the last week to thousands of people.. It thrills, it fills, it satisfies.

Then follows the special price to the children. In the heart at the lower left there is reference to the music and the manner in which the picture is being presented.

By contrast the second week advertisement of the Holman theatre, Montreal, suffers. There isn't the slightest doubt that this seven inch, double column display is much the "prettier." But there it stops. The line saying that it is held over for the second week is set in very small type when it should have been brought out strong. The entire appearance of the display is that of an entirely new attraction. We would also have brought out strong the line "The great Canadian play is the biggest motion picture Montreal has ever known."



HOLMAN

NOW PLAYING.

HELD FOR A SECOND WEEK BY POPULAR DEMAND.

"THE HEART OF HUMANITY"

Performances at 1, 3, 5, 7 and 9 P.M.

Popular Prices

950 SEATS at 25c

This Great Canadian Play is the Biggest Motion Picture Montreal Has Ever Known. SEE IT!

Second week advertising on a held over attraction presupposes that it has had strong original advertising the first week and that everyone knows the bare fact that it was shown. Manifestly the one thing on which to put the emphasis is that this is such a big attraction and that there was such a demand to see it that you simply had to hold it over so as to be able to accommodate the crowds.

Most interest some men put in their showmanship is counting the receipts after the show is over.

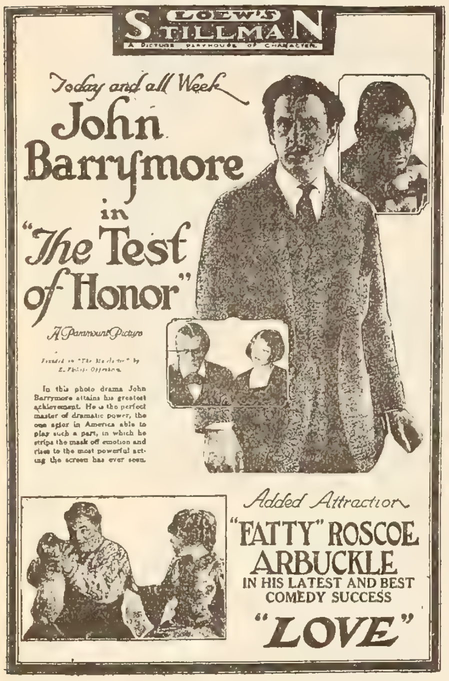
LOEW'S STILMAN THEATRE, Cleveland, O., was probably the first in the country to show John Barrymore in "The Test of Honor" and therefore Manager Kuhn designed his own advertising straight through. Here he has obtained a striking effect by using a large cut of the star and then a scene cut at the side showing him with the girl. We would prefer not to have used the convict picture which appears in the upper right hand corner. There are certain people who object to pictures of convicts and the like, and this is a mere incident in this production and should not be brought out strong.

It will be noted that this display is extremely simple, the larger type being devoted to the name of the actor and the title of the picture and then there following the selling argument, which says:

> In this photodrama John Barrymore attains his greatest achievement. He is the perfect master of dramatic power, the one actor in America able to play such a part, in which he strips the mask off emotion and rises to the most power acting that the screen has ever seen.

Of course that is rather strong, but Mr.

Scoring Hits and Errors


LOEW'S STILLMAN
A PICTURE PLAYHOUSE OF CHARACTER

Today and all Week
John Barrymore
in
"The Test of Honor"
A Paramount Picture

Founded on "The Malefactor" by E. Phillips Oppenheim.

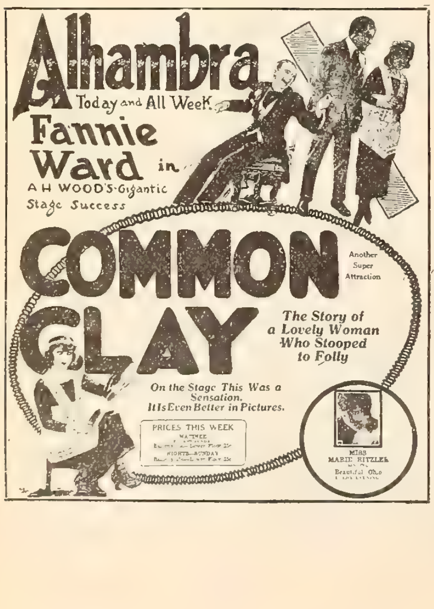
In this photo drama John Barrymore attains his greatest achievement. He is the perfect master of dramatic power, the one actor in America able to play such a part, in which he strips the mask off emotion and rises to the most powerful acting the screen has ever seen.

Added Attraction
"FATTY" ROSCOE ARBUCKLE
IN HIS LATEST AND BEST COMEDY SUCCESS
"LOVE"

Kuhn has seen the picture and we believe that he was just about justified. He has used the proper balance for the bill by showing the Arbuckle comedy and in displaying it. Thank heaven that he did not refer to this as "a great double bill."

Make your promissory note to do something better fall due every day.

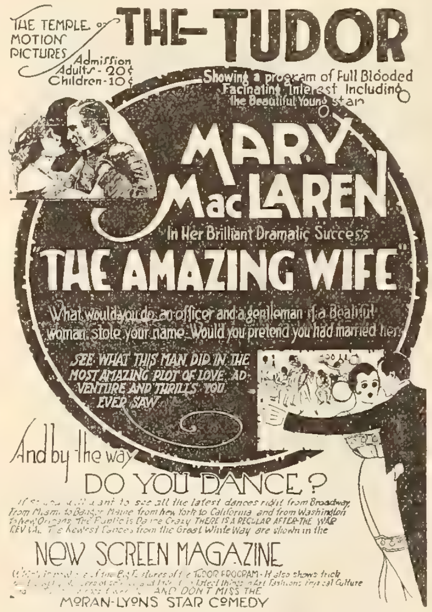
HERE is another case where the "Common Clay" title has been played up as the strongest thing about the display. It is the work of H. C. Horater, of the Alhambra, Toledo, O., and occupies 12¼ inches across four columns. Certainly with the small amount of reading matter employed one cannot get away from this display. There has been special emphasis placed on the fact that this has been made fram A. H. Woods' stage success, and we like the line saying that it is even greater as a motion picture.


Alhambra
Today and All Week
Fannie Ward
in
A H WOOD'S Gigantic Stage Success
COMMON CLAY
Another Super Attraction
The Story of a Lovely Woman Who Stooped to Folly
On the Stage This Was a Sensation.
It Is Even Better in Pictures.
PRICES THIS WEEK
MATINEE
[illegible]
NIGHTS—SUNDAY
[illegible]
MISS MARIE RITZLER
[illegible]
Beautiful Ohio

The line "The story of a lovely woman who stooped to folly" is a good catch line, but it is not thoroughly in keeping with the real story of the picture. Here is a case of a girl who resisted the lure of the white lights and the cabarets and when she was thrown out of her home sought employment as a maid. Her wrong was not in any desire for the gay and giddy life, but because she loved and trusted a man. We believe that anything that misinterprets the real truth of the picture to a certain extent cheapens it. We especially advising against that danger in the Special Service Section that we printed.

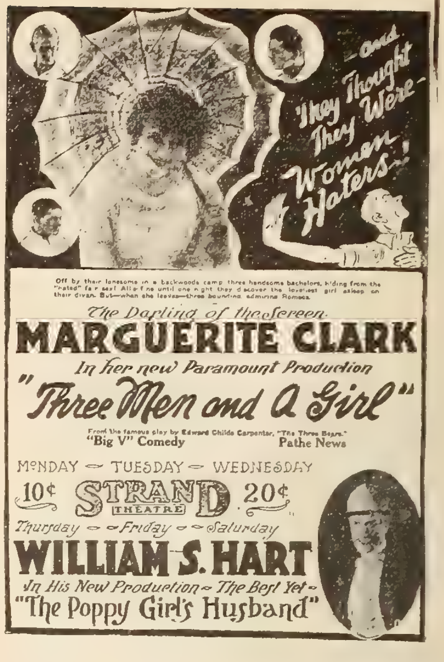
Be sure you are right, and then go ahead—but let the people know you are going.

TWELVE inches across four columns is well employed by the Tudor theatre, Atlanta, Ga., in advertising "The Amazing Wife." The only serious criticism is that we would have made the illustration at the upper left rather larger, for it does not come out clearly here that the man is in the uniform of an American officer. The cut should have been more striking so as to get the quick catch of the eye.


THE TEMPLE of MOTION PICTURES
THE TUDOR
Admission Adults - 20¢ Children - 10¢
Showing a program of Full Blooded Facinating Interest Including the Beautiful Young star
MARY MacLAREN
In Her Brilliant Dramatic Success
"THE AMAZING WIFE"
What would you do, an officer and a gentleman, if a Beautiful woman stole your name. Would you pretend you had married her
SEE WHAT THIS MAN DID IN THE MOST AMAZING PLOT OF LOVE, ADVENTURE AND THRILLS YOU EVER SAW
And by the way
DO YOU DANCE?
[illegible] to see all the latest dances right from Broadway, from Miami to Bangor Maine from New York to California and from Washington to New Orleans. The Public is Dance Crazy THERE IS A REGULAR AFTER-THE-WAR REVIVAL. The Newest Dances from the Great White Way are shown in the
NEW SCREEN MAGAZINE
[illegible] the Big Features of the TUDOR PROGRAM - It also shows trick [illegible] latest things in Art Fashions Physical Culture [illegible] AND DON'T MISS THE
MORAN-LYONS STAR COMEDY

We would not advise the use of these black and white effects unless you are able to get good printing from your newspapers, but this is the general rule in Atlanta. The lettering should also be very plainly done, and again the Tudor has been fortunate in having the matter readable. The greater weight of the selling talk has been placed on the star and then the line has been used: "What would you do, an officer and a gentleman, if a beautiful woman stole your name? Would you pretend that you had married her? See what this man did in the most amazing plot of love, adventure and thrills you ever saw."

The lower portion of the display is devoted to selling short subjects.


—and "They Thought They Were Women Haters!"

Off by their lonesome in a backwoods camp three handsome bachelors, hiding from the "hated" fair sex! All's fine until one night they discover the loveliest girl asleep on their divan. But—when she leaves—three bounding, admiring Romeos.

The Darling of the Screen
MARGUERITE CLARK
In her new Paramount Production
"Three Men and A Girl"
From the famous play by Edward Childs Carpenter, "The Three Bears."
"Big V" Comedy Pathe News
MONDAY — TUESDAY — WEDNESDAY
10¢ STRAND THEATRE 20¢
Thursday — Friday — Saturday
WILLIAM S. HART
In His New Production — The Best Yet —
"The Poppy Girl's Husband"

WITH the exception that the half tone does not print nearly so well as it should, here is a good appearing display in the three colums, ten inches of the Strand theatre, Birmingham, Ala. We believe that the Hart production for the latter half of the week is played a little too strong and that the name of the theatre loses prominence thereby.

The script line: "And they thought they were woman haters" is good and ought to get the eye at once and then there is a fairly good selling argument in the smaller type, but we would have brought out the comedy element all the stronger here. There is a little misleading sentence in "But—when she leaves—three bounding, admiring Romeos." We would have rather featured the bridal dress and the bathing suit idea that we suggested in the Special Service Section on this picture. Here is a case where just a little longer selling argument would have put over the appeal better and we would have emphasized that this is just the sort of a production in which everyone likes to see Miss Clark.

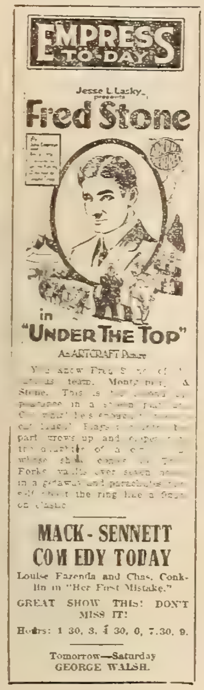
We have made these criticisms rather severe because the Strand is coming to the front so rapidly in advertising that we are anxious to help the theatre all we can to hundred per cent results.

It's safe to say that the fellow who says it doesn't pay to advertise never put any brains into it.

WE will admit that in many cases the matter that is supplied by producers is bad and that in others the exchanges are at fault because they fail to keep on hand the matter that is promised by the producer. But there are lots of cases in which the exhibitor is more to blame, because he fails to take advantage of the material that is offered him and to employ his brains at the same time.

George A. Bleich controls the situation in Owensboro, Ky., where he has the Express, Grand and Queen theatres, but he does not let this keep him from advertising every day in the week. Mr. Bleich

From 100 Per Cent to Zero


EMPRESS TO-DAY

Jesse L. Lasky presents

Fred Stone

in

"Under The Top"

An ARTCRAFT Picture

[illegible]

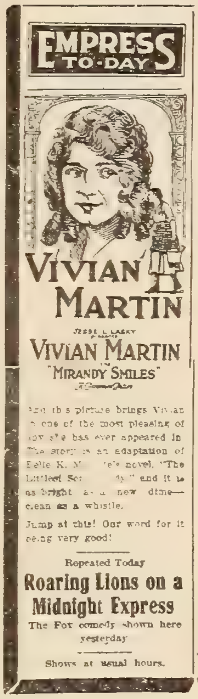
MACK-SENNETT COMEDY TODAY

Louise Fazenda and Chas. Conklin in "Her First Mistake."

GREAT SHOW THIS! DON'T MISS IT!

Hours: 1 30, 3, 4 30, 6, 7.30, 9.

Tomorrow—Saturday GEORGE WALSH.


EMPRESS TO-DAY

VIVIAN MARTIN

Jesse L. Lasky presents

VIVIAN MARTIN in "MIRANDY SMILES"

A Paramount Picture

And this picture brings Vivian in one of the most pleasing of any she has ever appeared in. The story is an adaptation of Belle K. M[illegible]te's novel, "The Littlest Sc[illegible]dy," and it is as bright as a new dime—clean as a whistle.

Jump at this! Our word for it being very good!

Repeated Today

Roaring Lions on a Midnight Express

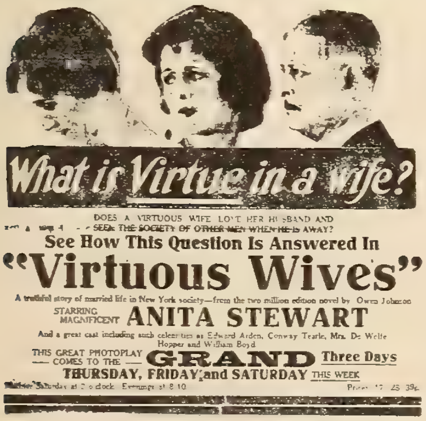
The Fox comedy shown here yesterday

Shows at usual hours.

is in a small city and has no facilities for getting his cuts made, and therefore it is up to him to get the most that he can out of the material that comes to him from the Cincinnati exchanges. This he does, but he does not employ the matter "straight" as it comes to him, but employs his own ideas in its arrangement.

The two single columns that we have reproduced side by side run eight inches deep, and here he has used the cuts provided by Famous Players-Lasky for the main display and then has set the other matter. We are not reproducing his selling arguments here, for the pictures are somewhat old now, but it is enough to say that they are chattily written and right to the point.

Neither is he afraid to advertise what he considers a big feature in advance. This four column 8½ inch display was used the Sunday before the opening of the engagement on "Virtuous Wives," and then he followed this up with large space every day of the week. In this case he also took advantage of the matter that he could get from the exchange, the three heads and the line "What is virtue in a wife?" coming from that source. Here is another good display, but it would have been improved with a little more space employed. This would have allowed the name of the star to have come out better and to have been used on a single line, as it should have been. But we'll admit that where a manager is advertising only against himself that this shows mighty good business building sense.


What is Virtue in a wife?

DOES A VIRTUOUS WIFE LOVE HER HUSBAND AND SEEK THE SOCIETY OF OTHER MEN WHEN HE IS AWAY?

See How This Question Is Answered In

"Virtuous Wives"

A truthful story of married life in New York society—from the two million edition novel by Owen Johnson

STARRING MAGNIFICENT ANITA STEWART

And a great cast including such celebrities as Edward Arden, Conway Tearle, Mrs. De Wolfe Hopper and William Boyd

THIS GREAT PHOTOPLAY — COMES TO THE — GRAND Three Days

THURSDAY, FRIDAY and SATURDAY THIS WEEK

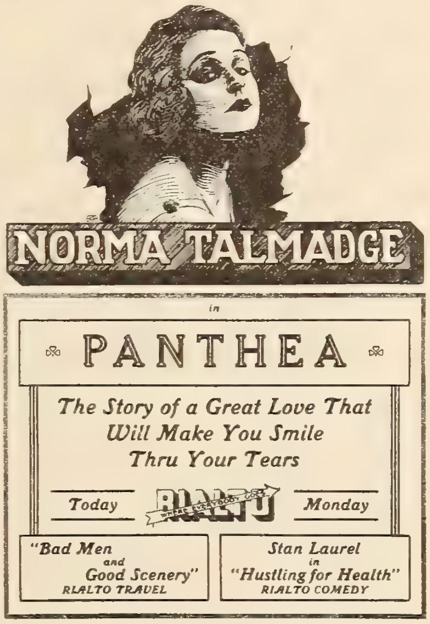
Matinee Saturday at 2 o'clock. Evenings at 8.10 Prices 17 25 39c

With cuts of other producers Mr. Bleich has been able to get good results, although some of them are not so effective for display purposes.

Calling every picture the greatest ever is simply the old story of "Wolf, wolf."

WE have printed a number of specimens of the work of H. L. Percy, who has been one of the managers of the Rialto theatre, Medford, Ore., and who has now gone to Roseburg to take charge of another theatre belonging to his company. So this is his last offering for the Rialto and we must say that he has just about hit the top notch with this one, which is a bit of newspaper copy used during the run of "Panthea," featuring Norma Talmadge.

Unable to get good printing from halftones, the Rialto has been using line effects, the drawings being made by a local artist. Here there is an appealing picture of Miss Talmadge that really looks like her, and the selling talk on "Panthea" is boiled down to a single sentence, "The story of a great love that will make you smile through your tears." We believe that this is sufficient to make the public want to see this film.


NORMA TALMADGE

in

PANTHEA

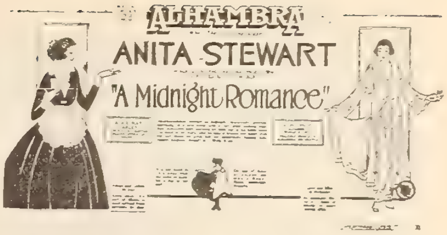
The Story of a Great Love That Will Make You Smile Thru Your Tears

Today RIALTO Monday

"Bad Men and Good Scenery" RIALTO TRAVEL

Stan Laurel in "Hustling for Health" RIALTO COMEDY

Some folks don't tear off the page of the calendar until the new month's half gone.

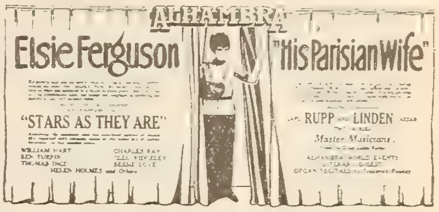

ALHAMBRA

ANITA STEWART

"A Midnight Romance"

ALHAMBRA THEATRE, Milwaukee, makes an especial appeal to women in its advertising and it does it mighty effectively because the advertising is written by a woman who has an excellent appreciation of values.

Reproductions in the size they have to be made here really give no more than an idea of the pulling power of these displays. For instance, the one on "A Midnight Romance" is 8½ inches across eight columns, while that on "His Parisian Wife" occupies seven inches across seven columns.


ALHAMBRA

Elsie Ferguson

"His Parisian Wife"

"STARS AS THEY ARE"

WILLIAM HART
BEN TURPIN
THOMAS INCE
CHARLES RAY
[illegible]
BESSIE LOVE
HELEN HOLMES and Others

RUPP and LINDEN

Master Musicians

ALHAMBRA WORLD EVENTS
LITERARY DIGEST
ORGAN RECITALS [illegible]

Now the Anita Stewart picture was shown just a week before the style show held at the Alhambra, an account of which was printed last week, and therefore it was all the more important to get the idea of the beautiful gowns into the advertising. So the two drawings at either side show Miss Stewart as a maid and then in a beautiful frock at the right. The selling arguments are especially good. For instance, directly under the name of the picture is this:

> Imagine—Anita Stewart at midnight, beautifully gowned, charming, in a love scene with a very good looking man. And then—the next morning he finds her in his hotel room—a maid of all work, and he nearly breaks her heart with the call-down he gives her for apparently fooling him. Sounds illogical, doesn't it? Well, it isn't.

And then on the other side of the smaller figure in the bathing suit we have these two lines:

> It is her habit to slip away from the hotel at night for a dip in the surf. On one of these occasions she meets Roger Sloan, multi-millionaire.

And then to the extreme left next to the figure of the maid is:

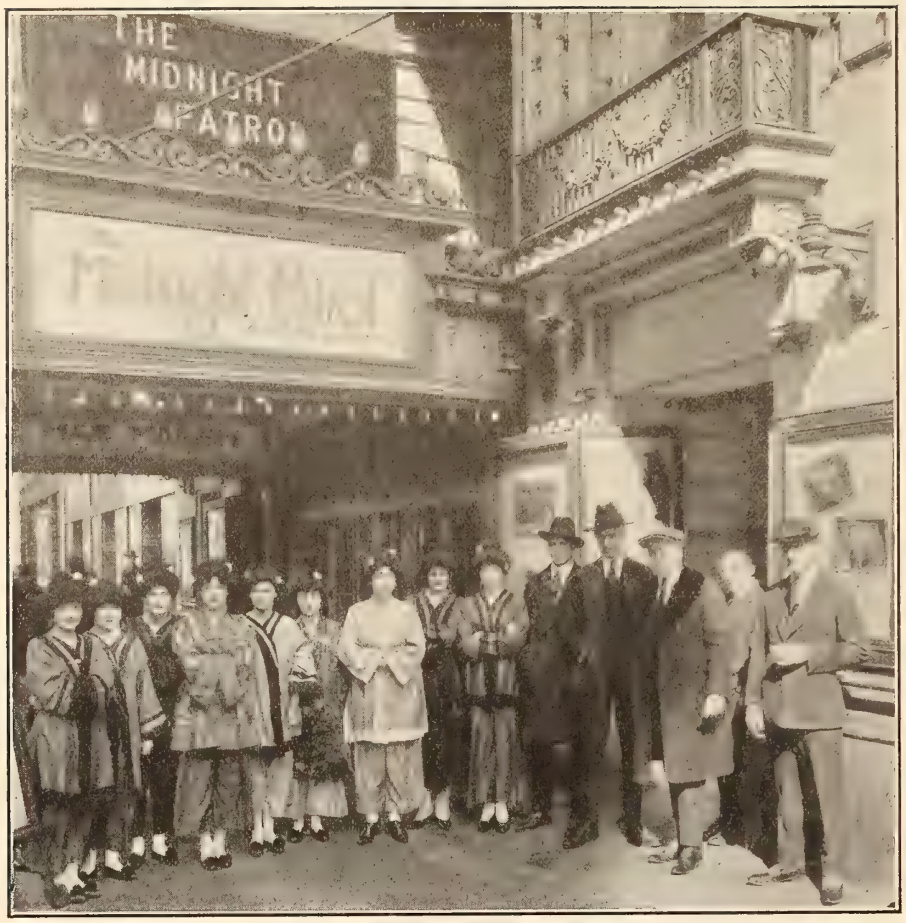
> Abuse and cotton by day. Anita plays the part of Marie, a maidservant from nowhere by day.

And at the right:

> Love and Silks at midnight. At midnight Marie is a thing of beauty in shimmering silks.

Give the striking figure of Elsie Ferguson coming from between the parted curtains as the center display there is an excellent selling argument to either side. The two paragraphs are:

> His parents said that his newly found wife was a questionable person because she came from "naughty" Paris. She helped to confirm this opinion when she appeared in a rather extreme gown. But there was nothing questionable about her except her judgment in accepting his parents at their assessed value.
>
> The very first night she came down to dinner in a daring French creation. Wow! But Puritan husband and "in-laws" were horrified! Worse shocks yet to come! You will get even a bigger idea of Elsie Ferguson's brilliance when you see her dressed in these stunning Paris clothes.



Manager Perry had the girl ushers of the Strand in costume for "Midnight Patrol"

Perry "Sells the Street" with Chinese Setting for "Midnight Patrol" and Strand, Minneapolis

MANAGER C. C. PERRY of the Strand theatre, developed one of the most novel and successful picture exploitation feats seen in Minneapolis this year for the showing of Thomas H. Ince's melodrama, "The Midnight Patrol."

"The Midnight Patrol" is a story of police heroism and Chinese duplicity among the opium smugglers of Los Angeles' Chinatown. Having studied his picture, Manager Perry set about gathering the various elements that could be woven into a real Chinese motif, which, for the week, would give the Strand a real Chinatown atmosphere. His success was spontaneous and immediate.

First, all of the Strand employes, ticket sellers, doorwomen and ushers garbed in striking Chinese costumes consisting of attractive silk smocks and pantalettes of variegated design and color. Incense was burned in bronze bowls at several points in the house and Chinese lanterns were used for decorative effect. It was interesting on the first Sunday afternoon that the picture was shown to see people among the downtown throngs passing along Seventh street between Nicollet and Hennepin. Persons headed directly for either Hennepin or Nicollet avenues would catch a glimpse of the Chinese garbed doorwomen or an usher at the front of the Strand, pause for a second and then turn in. It was as fine an instance of selling the street as has been seen there in many moons. It was only a short time until the house was filled and the ropes were up. By this time interest in the street had been intensified several fold by the crowds waiting in line at the Strand.

"What is it?" you would hear someone say.

"I don't know," would be the reply, "but the girls in there are dressed in Chinese clothes. See the ticket seller? See that usher just inside the door? Let's go in. I want to see what it is."

It was a clever stunt for stimulating interest and piquing curiosity. It got over and got over big.

Once inside the Strand, Manager Perry had still further innovations for patrons. Previous to the showing of the feature picture, Harry Kessell, singer, assisted by a Chinaman, staged an opium joint sketch that proved highly entertaining. Both were garbed in Chinese costume. Mr. Kessell sang "Blow the Smoke Away," from Joe Howard's "Time, Place and the Girl." Then the curtain dropped, the picture screen was lowered and the first of "The Midnight Patrol" was flashed on the screen.

This effective staging and the atmosphere developed in the house beyond any doubt lifted the picture and keyed spectators up to a keen pitch of expectancy. For the picture continued to hold interest and patronage throughout the week.

Dignity with a Punch Is Used in the Advertising of Moore Theatres

(*Continued from page* 2455)

real folks, that they are involved in forceful situations, and that reliance is reposed in intelligent impersonation rather than physical violence for climacteric effect. This impression creates a sure and highly desirable reaction at the box-office. "The Turn in the Road" played a week of capacity at the Rialto, which, after all, may be said to represent the w. k. old last analysis.

In all-type ads, such as we sometimes utilize in exploiting bills for our Strand and Garden Theaters, freakish borders frequently are relied upon to attract quick attention. A specimen of such a device is published in connection with this.

Drawn to Type Appearance

One of the most important considerations when terminoligy has been decided upon, is the manner, in which advertising copy is prepared for the printer. Typesetters, usually, are not clairvoyant in their perception of an advertiser's intended effect when the best he can offer is an ambiguous verbal description of what may not have been entirely clear even in his own mind. It therefore has been our custom literally to "draw" our ads as near to printed form as hand-lettering can be made to approximate the printed word. A penchant for drawing that led close to magazine and book illustration as a profession perhaps equipped the writer to simplify the printer's work in building the Rialto displays. While Cheltenham condensed and Roycroft caps are not always perfectly reproduced in pencil, we do not present to the composing rooms copy that preserves in exact proportion the display desired. This minimizes proof correction and saves the compositor much profanity, thus militating toward the preservation of his withered soul.

One of the rules of the Moore Publicity Department that has become almost a fetich is to ignore the producer's press sheet, which in a majority of instances betrays an amazing facility in eluding its subject's most valuable advertising qualities.

Landau Scores Big Hit with Film of Milwaukee Soldiers

Leo A. Landau, manager of the Butterfly theatre, Milwaukee, has just scored a big hit by showing exclusive pictures of the landing of the Milwaukee soldiers in New York. Mr. Landau engaged a camera man here to take the picture, and 1,000 feet of excellent film were obtained. In fact, they were so good that the Milwaukee newspapers reproduced scenes from the pictures, giving them first-page positions in the Sunday issues.

As soon as he received a wire that the pictures had been successfully taken, Mr. Landau began to advertise them heavily, so that on their arrival the house did enormous business.

Convert yourself into the belief that yours is the best theatre, before you try to do missionary work on others.

How New York Stages the Show

ALL of the leading New York bills this week impress one with the attention that should be given to the comedy subjects which are sometimes ignored because they are shorter. Many times the music will bring heartier laughs and the arrangements for such pictures are well worth studying carefully. They are excellently presented.

By-the-way, a new series of comedies is being introduced at the Strand with the presentation of "A S'prise Party an' Everything," the first of the productions based on the cartoons of Briggs, "When a Feller Needs a Friend." It scored a big hit. The feature at the Strand is John Barrymore in "The Test of Honor."

Comedy rules the bill at the Rivoli, where the feature, William Russell in "Brass Buttons," is a farce. We have gone thoroughly into the musical arrangement for that picture and it's worth your while. There are two animated cartoons, a Happy Hooligan and a Jeff and Mutt.

"Peppy Polly," with Dorothy Gish, at the Rialto, is full of comedy and there is an added measure with Larry Semon in "Well, I'll Be ——." And the critic to whom we have referred might study the first three musical numbers at the Rialto as evidence that he hasn't made such a discovery.

Broadway illustrates Newton's truism "for every action there is a reaction" by presenting Charlie Chaplin in "The Bank," and Monroe Salisbury in "The Blinding Trail," the latter a tense feature. There is a musical arrangement that brings out the point strikingly.

Rivoli Theatre

RANGING all the way from "Pomp and Circumstance," one of the most impressive of compositions, down to ragtime, there is a wonderful arrangement of the music in the Rivoli Pictorial this week. It is unusually long this week and might become tiresome were it not for the splendid selections of the accompaniments that Dr. Riesenfeld has made. As a matter of fact the music all through the bill is especially pleasing and particularly does the arrangement add to the appreciation of the feature.

There are no less than four different settings by John Wenger for the overture, the first "Peer Gynt Suite." So far as we know this is the first time that this has been done in a motion picture house. This whole number is played with the lights of the house entirely out and bare lighting on the stage so that the effects are ghostly. After a few bars the curtains part revealing the dim outline of some tall trees, with a glimpse of water in the background and rocks in front. This is "Morning" and we see the tinting of the horizon as the sun begins to come up.

Immediately the lights flash out and then after a few bars more we have "Ase's Death." It represents a tomb barely outlined and there are two lights at the left, one slightly taller than the other. One flickers and goes out and then a moment later the other does the same thing. The third setting represents "Anitra's Dance." There are two columns of gauzy blue with a dais in the center and an oval window in the rear. As the lights come up slightly there is revealed a girl on the dais who does the dance with red lights on her. The final setting is "In the Hall of the Mountain King." With the lights out again there is a blast of the muffled horn and then we see a weird effect with a single column, cliffs and trees in the background. Not only did each set get applause, but the whole number got an enormous reception.

As much as this was appreciated at the Rivoli, this is something that the exhibitor with the average theatre should not attempt.

Then comes "Sunshine and Shadows," a Post Scenic. There is a novel opening with a shot through a tunnel and then shots of falls, snow scenes and a lot of varied effects. "Love Happiness" from "Leonora Symphony" is played on the organ for this.

With the lights in the center of the house in red and the orchestra flooded in gold and the outer curtains in blue, they part and Mme. Pascova sings the aria from "Mignon," "Knowest Thou That Land."

Then comes the pictorial opening with Gaumont pictures revealing the secret that England has the greatest fleet of submarines in the world, including vessels far bigger than those of the Germans. These are operated by steam when on the surface and many interesting shots show the methods. "Pomp and Circumstance" is under for these. Then Kinograms give us some views of the Princess Bay light which guided the transports into New York harbor and here "Evensong" is used. Pathe shows some interesting pictures of Greeks fishing for sponges at Tarpon Springs, Fla., to the music of "Vivienne."

With Kinogram views of the consecration of the Bishop of Baker City the organ plays the pictures and then the orchestra comes back with "Melody of Peace" for Gaumont views of the Roosevelt memorial commission. Universal Current Events has some clever views of the drills in making merchant seamen for our navy while "Before the Mast" accompanies. Kinograms goes to Oceandale, Fla., to bring back some pictures of a new speed boat being tried out and with the millionaire's "chauffeur" rising behind on a surf plank. "Gypsy Rondo" is played here, with the effects accompanying. Kinograms adds a touch of humor with "Great diving stunts," the action being reversed and the people coming out of the water back to the diving boards. "Apache Intermezzo" is played.

Now there comes a big series of hearty laughs with a Happy Hooligan cartoon, "It Beats the Dutch." First we have the trumpets imitated and then with the order "Ready, Aim, Fire," we have the command given in a very shrill voice by some member of the orchestra. "Parade Militaire," with trumpets and trombones dominating is played until the trench scene at "42 and Broadway" appears and then it changes to "Isme," with whistle effects as Happy pulls a crab and fish out of his clothing. There is a mock call of the trumpets and the roll of drums as he is taken before the German officer and then one of the kid Hooligans ask whether he was shot at sunrise, and Happy replies that he overslept, the music becomes "How I Hate to Get Up in the Morning." Then he goes on to tell of his later adventures in the camouflage division and there is a perfect shout as we see the bars he paints on the mule doing a dance, while "You Bet" is played and xylophone effects are used. Then when Happy disguises himself as a sausage and the Germans by the score follow him into the detention camp, "That Moaning Trombone" is played, there being a special moan when Happy observes, "I never sausage a thing" and asks how that is and the kids reply, "That is the wurst."

Kinograms comes back with news pictures showing a Missouri town resorting to the draft to get a mayor, and here "The Old Town Pump" gives the rural atmosphere. Gaumont shows pictures of the Philippine commission who come to ask independence arriving in San Francisco, and "Philippine Island March" is used. With Universal Current Events we go to Paris and see the Queen of Roumania, who is fighting Bolshevism. "Roumania" is played here and adds to the applause. But the big punch comes at the end with the King and Queen of the Belgians the guests of Gen. Pershing at a review of the headquarters division. Of course, there are the heartiest sort of cheers which break out again and again. "La Brabaconne" is used first, with "Hands Across the Sea" following through.

With the inner curtains the only setting and the house lights red, James Harrod then sings "Dear Old Pal of Mine." As we saw the show he got a big hand when the parting curtains revealed him, something unusual.

Then comes the feature, William Russell in "Brass Buttons," a farce. *The unusual number of forty-two changes of music are employed here to get the most out of this offering. Here is a case where three numbers are largely used and their repetition with different phases of the action give a swingy effect and put the audience in gay*

Tips From First Showings Here

good humor. "Dream Kisses" is used at the screening and then "Eileen" is played for the Irish policeman, with "Mollie Dear" following through, and then with the introduction of the mayor of the Western town we have the organ carrying a humoresque, and then a numbered selection, "Pagliacci" is played to action for the "bad man," with "Shimmee" following through. "Poppyland" is played with the title "Lemuel Hollister" and then as young Hollister calls the policeman to the auto "Eileen" is used, with "Russian Rag" introduced for the first time as the maid shows Hollister the picture of the gunman, "Jake, the Priest." As Bernice leaves the house "Forest Whispers" is used with the theme, "Love Bells," as Hollister sees her. There is burlesque music as he pretends to have a fit and then the theme again as she looks at him. Then with the change to the park scene the burlesque number is used again with sandpaper and muted horn effects and then back again to the theme as the girl laughs.

"Dance Capriccio" is used as the maid observes, "So this is the way monsieur kills his Chinaman," and then with the arrival of the mayor in the city "Sensation" is played and with the fade-out "Pagliacci," then "Sensation" as the mayor tells the confidence men why he is there, and then "Russian Rag" as they speak of Jake. "Just a Girl" is played as the maid comes out of the house, and then "Russian Rag" again as Jake confronts Hollister with the gun. When the sheriff congratulates him the chorus of "If He Can Fight Like He Can Love" is played, and then "Russian Rag" as Jake is picked up. Then as the girl begs Hollister to take the job as police chief of the Western town the theme is played, quickening into a one-step as he and the mayor walk away, and then slow again for the scene on the train.

"Eileen" is played as the real policeman awakes in the taxicab in the park, and then the organ plays to action, with a numbered selection by the orchestra with the arrival in the Western town. As Hollister jumps on the bar "Shadowland" is the music, and then as Hollister goes to the bad man and looks at his buttons "The Whistler and the Dog," and then with the job completed, "This Is the Life." Here there are a lot of laughs, especially with the whistle effects as Hollister shoots the buttons off the bad man's vest.

As the telegram is seen the theme comes in, and then when the policeman sees Hollister we have "Eileen" played once, with "Molly Dear" following through. As the girl opens the door for Hollister "First Love" is used, and then with the discovery that he is not a policeman, the theme. With the title, "A Modest Hero," "Eileen" is again used for the policeman, and then the organ with the title, "A Quiet Wedding." As Jake is seen again "Russian Rag" is played, and then when the shot is fired we have Rachmaninoff's "Prelude" played with oboe lamento and tympany rumble, and at the end with Jake's explanation the good old "After the Ball."

Mutt and Jeff in "Subbing for Tom Mix" wind up the program. There is a lot of screamingly funny stunt stuff here, of course burlesqued. "Porcupine Patrol," "Daisy Bell" and "Honky Tonky" and a world of effects are used for the music.

Final organ number is "Toccato," from Widor's "Fifth Symphony."

IT'LL HURT

Shekels for the Moment Are But a Small Part of the Game

WE picked up an out-of-town newspaper today which contained the advertisement of one of the leading showmen of the country. The picture that was being offered hinges on a wrong that is done by a woman—but a wrong that is done under the influence of genuine love.

But it seems too easy to make her an innocent who falls for the lure of the dance halls—to get the sensational into the appeal. And so this exhibitor, and others, could not resist the temptation. Undoubtedly the advertisement got the people in for the day, but it ignored the real selling points of the picture.

It ignored the things that would bring them to your theatre for that day and then leave them so satisfied that they would come again and again. And it is the sort of a display that not only keeps a lot of people away from the theatre but that works for censorship.

Why appeal to the sensational, especially when the spirit of it is not in the picture?

Strand Theatre

A BRAND new character so far as motion pictures are concerned is being introduced at the Strand theatre this week. He is "Skinnay" of the celebrated "When a Feller Needs a Friend" of the Briggs cartoons which are printed all over the country. These are stories of real boyhood days and *Managing Director Joseph Plunkett has given the picture a simple, but catchy musical setting that emphasizes the enjoyment.*

Again at the Strand there is a feeling of spring through the bill and though the feature is of the more tense character, one leaves the theatre with the distinct conviction that one has been amused with the liveliest sort of a show. And that is a mighty good feeling to have your audience in—for they go out and talk then and send others down to form a line before your box office window

The always welcome "Madame Butterfly" is the overture this week. As this starts the lights on the stage are red and after a few bars they go down to purple as the curtains part very slowly revealing a special stage setting. In the immediate foreground and on either side is a blossoming cherry tree. If these are not real they are so effective an imitation as to deceive even one who is seeking to analyze the intricacies of the presentation There is a water scene in the foreground and then a background of more trees and a Japanese arch effect. Toward the end the lights come up gradually into daylight, making the set all the more beautiful.

"Gate City March" is the music for the opening number of the Strand Topical. Now there is the refrain in "Dixie" in this selection and it is so timed as to be played when the title is thrown on the screen showing that these are Pathe pictures of the "Old Hickory Division" being welcomed in Columbia, S. C. Bugle effects and drums add to the realism of the pictures which stir the audience to enthusiasm. Current Events shows "Riding the Blue Streak," which includes some adventures with an ostrich at the farm at Jacksonville, Fla. Here the music is "Ostriches." Then come the Pathe pictures of the sponge fishers, "Les Ailes" being played. Current Events supplies some interesting scenes of Far Eastern brides arriving at San Francisco to become wives of Chinese and Japanese already in this country, and how they are identified by their photographs. "Chinese Wedding Procession" is the fitting music

Topics of the Day get their usual number of laughs, especially one saying, "Opera singers in Moscow get twelve pounds of flour a night. In Russia this sounds like a Mary Pickford salary." And another one: "So far peace is almost as exciting as war." "Ja Da" is played during these.

Then we go back to the news pictures again with Pathe pictures of Secretary Baker the guest at an airship fete at Kelly Field, San Antonio, where we see scores of machines in the air doing all sorts of stunts. Here the music is "Gypsyland." Then come Pathe views of the work of mustering out boys of the Twenty-Seventh division at Camp Upton and a winning, pleasing effect is given with the music, "All Out of Step But Jim." Then come Current Events pictures of the Roumanian queen with "Roumanian Hymn" played. Pathe then shows us a number of the notables attracted by the Paris peace conference including the head of the Arabs, Gen. Allenby and Clemenceau, presenting the first view of him since he was shot, "Cleopatra March" accompanying. The final punch comes with the same pictures as used for the same purpose at the Rivoli and the music, too, is very similar, "La Brabaconne" being played in honor of the Belgian rulers on their visit to Gen. Pershing and then with the title "The headquarters band" turning into "Chicago Marine March."

"A Wasmanipae Week End" is the clever Outing-Chester scenic this week. It shows some pictures of fishing at Sturgeon Island, shooting rapids, Hudson Bay trad-

Music Hints For Entire Programs

ers and Indian women. The music is carried on the organ and the effects are realistic.

Then comes a mighty clever Bray cartoon, "Bobby Bumps' Lucky Day," which illustrates his narrow escapes from the Indians with the assistance of the dog. "Dance of the Debutantes" is played until the scene where Bobby grabs the Indian feathers and there the orchestra swings into "Hindustan" to the finish.

Malcolm McEarchern, basso, then sings "Three for Jack," and as an encore, "A Chip of the Old Block," most effectively.

Then comes the feature, John Barrymore in "The Test of Honor." "Scenes Rustique" is played once through at screening, and then "Reverie" follows until the scene at the trap shooting when we have "Woodland Inn," without intro, until the couple go into the lounge room and here "Manon Lescaut" until the moment when the husband enters and here we get an impressive effect with the orchestra tacet, and then we have only a tympany rumble during the fight with the orchestra again tacet as the man lies on the floor. *This arrangement adds to much to the power of the scenes that one could hear members of the audience catching their breath.* "Lamento" is then played to the scene with the coroner's jury, where the organ takes up the music for eight minutes.

At the title, "The only change the years," where we see the girl playing the violin, we have a violin solo played to action and then the organ continues until the title, "A few days after Martin's return." Then we have "Thais" as a violin solo, and "Without revealing his motive" brings an expressive adagio played once, and then "Romance" until the title, "Through introductions forced from Ruth," where we have the 'cello and piano playing "Liebstraume," until the girl enters with the violin. Here for her solo we have "Souvenir" on piano and violin played to action until the spectators are seen applauding, and here the organ comes in again playing for twelve minutes except with the title, "After dinner that night," when we have the piano alone playing, "Yankee Boys" With the title, "Have you one of your headaches?" the orchestra comes back with "Jewels of the Madonna" until the scene where Martin is stretched on the couch, and again there is the piano alone, this time playing "In Her Little Blue Bonnet." As doctor enters the room there is a dramatic tension used and when Ruth asks about the headache we have "Fedora," and for the final scene between Martin and the girl "I Love You Truly."

There is a beautiful setting for the vocal number that follows, Lona Laska, the Alaskan soprano, singing "By the Waters of the Minnetonka" and "From the Land of the Sky Blue Water." The girl is seen in Indian costume sitting at a fire with a kettle hanging from a tripod and a fire burning. With the Maxfield Parrish blue there is the effect of the mountain top, the blue sky and the water in the distance with the moon rising. It is one of the most delightful sets that have been shown at the Strand.

Then comes that wonderfully human comedy, "A S'prise Party 'n Everything," and we certainly do get a lot of laugh with "Skinnay" and his little friends. Every one from smallest to oldest enjoyed this, and there was a burst of applause such as few features ever received. "Danse Miniatures, No. 1," is played until the scene where the boys choose up, and then we have "Take Me Out to the Ball Game," played twice through, followed by "Doodle, Dee Dum." Then with the title, 'S'prise, S'prise," we have "Children's Games," "Wooing Hour," and "Come Along to Toytown," following through. You could not ask a more pleasing score.

"Marche la Flambeaux" is the organ solo.

WHAT IT COST!

THIS is an actual occurrence: We sat in the office of the advertising manager of a theatre. It was noon and the general manager came in with a copy of the afternoon paper in his hand. There was a half page display there and the manager was boiling.

"Have you gone crazy?" What are you doing? Where do you ever think that we'll get this money back?——" And then there were a few other things until the manager couldn't talk any more.

With that the advertising man explained that he thought the manager was ill and that the business manager of the local paper had persuaded him to try advertising on a basis of the additional profit on the picture. The theatre advertising man knew that he had a real picture and he was willing to take that much of a chance.

That evening the writer visited the theatre. The manager had evidently forgotten that the writer had overheard the conversation, for he proudly pointed to the line in front of the theatre, "That half page cost me a lot," he explained, "but it pays to advertise."

After that he stopped counting the cost—but paid attention to the profits.

Rialto Theatre

THERE is a lot of comedy in the bill at the Rialto this week and at the same time there is a character of music of the higher class that will appeal to the most appreciative. And if all exhibitors would try to give the comedy elements of their program as much attention as they get from Dr. Riesenfeld there would be less complaint about the quality of them, *for there isn't the slightest doubt in our mind that the music is even more essential to the comedy than to the feature, if there must be a comparison.*

"Les Preludes" is the brilliant overture and this is played with the lights gold, being followed by one of the clever Robert Bruce scenics released by Educational, "Before Breakfast." There are some wonderful shots here and the scenery is so beautiful that one looking upon them before breakfast would be likely to forget hunger in one's admiration. Mr. Bruce has achieved the registering of these views to a perfection that one forgets the screen is there. "Tschaikowsky Valse" is played for these.

Now note the way that this high class music is carried through even to the third number for this is Sadcha Fidelman, violinist, playing Tschaikowsky's "Canzonetta" with the lights of the house all blue.

Production Manager Joseph LaRose must have been a very busy man picking the subjects for the Rialto and Rivoli magazines this week, for he has a wide variety of them. At the Rialto it starts with Kinogram pictures of the welcome of the Old Hickory Division at Columbia, S. C., which are similar to those at the Strand. They are followed by the Pathe pictures of the boys of the Twenty-seventh being mustered out. The music starts with the first part of "The Last Stand" and then there follows through "Dixie" played twice and then "For the Nation's Honor." Then come the Current Events ostrich pictures, "The Virginia Skedaddle" used. Kinograms gives us pictures of lowering the flag on the battleship Iowa as she goes out of commission and then we have "High School Cadets" and a trumpet call as the flag comes down. Following are Pathe pictures of the flying at Kelly Field, with "Lance and Shield," until the airships are seen flying and then the orchestra fades out for effects.

Then comes some mighty interesting pictures of scenes in Germany after the armistice and there could be nothing more effective in the way of music than "March to the Gallows," which is used. We get a good laugh then with the second of the series of the "Sayings of Moisha Toplitsky" and here "Jewish Melody No. 2" is used. The final punch shows Gen. Allenby reviewing his victorious troops at Alexandria, Egypt, and the Britishers get a great hand as they march to the music of "Queen of Sheba."

Ann Rosner, Martin Brefel and Emanuel List make a wonderful hit with their rendering of the trio from "Faust." There is a special setting used here that adds much to the effect.

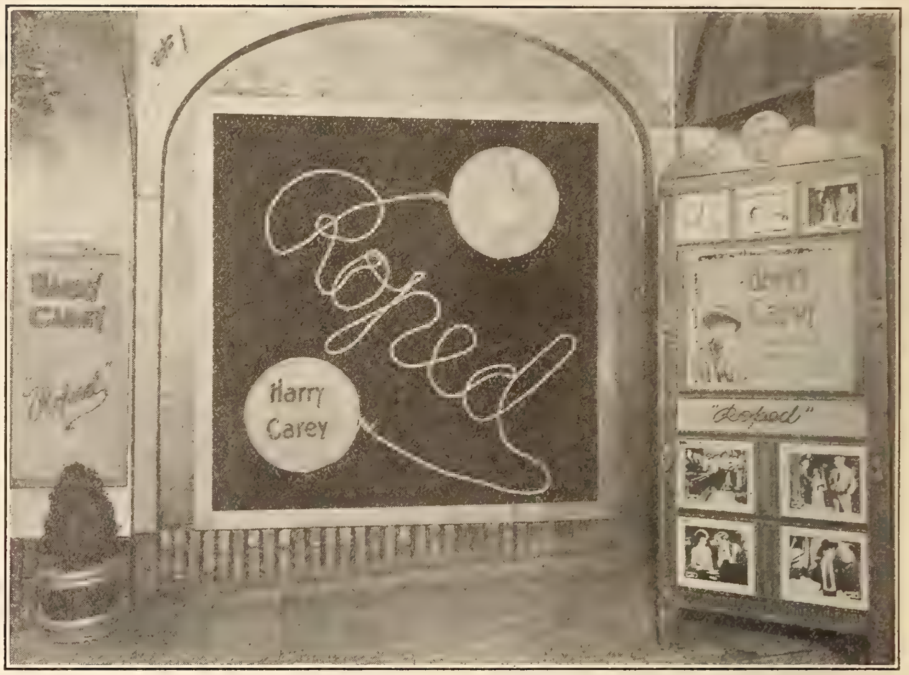
Then comes Dorothy Gish in "Peppy Polly," a picture with lots of laughs in it. Friml's "Adieu" is the theme used to mighty good effect. There is some especially arranged music at the screening and then "Dialogue," and with the title "Born on the Seventeenth" we have "Wearing of the Green" without intro, and then "Come Back to Erin" following through. With the title "In the Next Room" "Melancolie" is used and then at the title "Cheer Up" Friml's "In Love" is introduced.

New York's Way

Then we have another special arrangement, and with the title "Polly Starts Out," "Speed Her Up" is played, changing to "Serenade" with "The Great Connecting Line," followed by a numbered selection with "Yester Thoughts" as the donor draws his own conclusions. "Le Loudon" is used for the self-appointed committee, and then "Valse Triste" with "The Same Old Story," and then the organ takes up the music. Where the doctor is seen entering the girl's cell "Adieu" is played as a cello solo, and when they embrace as a violin solo, a delightful arrangement. As they are surprised by the committee there is an intermezzo, then a numbered selection, and then with her escape from the ice room "Ghost of Saxaphone." The theme is brought in at the end.

Rialto orchestra then plays "The Dollar Princess," and there is riotous Larry Semon comedy, "Well, I'll be——." It opens with a western allegro, then "Polo Rag" and "How I Hate to Get Up in the Morning" as the sheriff wakes, then "Yah de Dah," another western selection, "The Call of the Cozy Little Home," "High Sine" and "He's a Jolly Good Fellow," with the title "Drink Hearty," and when the girl sits down with him, "Yi I Addy I," and then with the reference to prohibition we have Chopin's "Funeral March." Later, with the title "Don't Never Offer Me Any Liquor" we have Tosti's "Goodbye," and after this come "Zephyr," "Sinbad," "Ghost Dance," "Caroline Fox Trot," a mysterioso, "Love Me and the World is Mine," "Saddle Back" and "Go On You're Only Fooling." The comedy gets a great reception.

Francois Dubois "Allegro con Spirito" is the organ number.



Mission theatre, Seattle, Wash., got a wonderfully effective lobby display in a simple manner by outlining the title with a lariat and using the name of Harry Carey and his picture in the two nooses

The Broadway

IN his lobby and through his program this week M. Kashin, managing director of the Broadway is following one of the maxims of Newton: "For every action there is a reaction." This is understood better when it is said that the feature, Monroe Salisbury in "The Blinding Trail" is a very tense picture and the reaction is offered by one of the Charles Chaplin revivals. In the lobby this idea is carried out by displaying the name of the feature on one side and "Chaplin Revival" on the other, with heads of the two stars in the center and the quotation from Newton below.

"Mignon" is the overture and this is played splendidly by the orchestra under the direction of James C. Bradford with the pit flooded with blue and the rest of the house in darkness. Then follows the Broadway Topical Digest opening with pictures of "The Fighting Sixty-Ninth" and here we have "Boys of Tipperary" used as the music. "The Emerald Isle" is played with pictures of the Irish envoys asking for a hearing. Then follow the pictures of the visit of the Roumanian queen to Paris to fight Bolshevism while "Gallant Serbia" is played. "In a Chinese Tearoom" is played for the arrival of the Far Eastern Vrides and then "Buin' the Blues" for "Have you a little gater in your home?" Then there are pictures of Gen. Pershing bidding farewell to the Rainbow division on German soil and here "New Colonial March" is played. "Anchor and Star" march is used for the visit of the Belgian rulers and then at the end for the cartoon pictures "Give Him a Solid Foundation" we have "We Don't Want the Bacon." All these pictures are Universal Current Events or International.

"Topics of the Day" follow and then we have one of the funny Lyons and Moran comedies, "State Room Secrets."

Now the reaction theory stars in on the program. We have Harry Thomas, the Biltmore pianist, rendering "The Old and the New," a clever arrangement of the old and new style of music, a series of contrasts that certainly bears out the theory. The piano is well back of the stage with an amber spot light upon the performer.

Now we get Charlie Chaplin in "The Bank." Here the musical selections used are "Razz Berries," "Harry Fox Trot," "Don't Cry, Frenchy, Don't Cry," "Tombonious," "Rainy Day Blues," "Cheer Up, Father, Cheer Up, Mother," "Belinda," "Everything," "Bengal Days" and "Oh, Susie, Behave."

Now that the contrast may stand out all the greater there is no musical number separating the feature from the comedy, but we jump right from the laughter into the serious drama. It certainly has the effect of making it all the more gripping after one has just laughed one'sself sick.

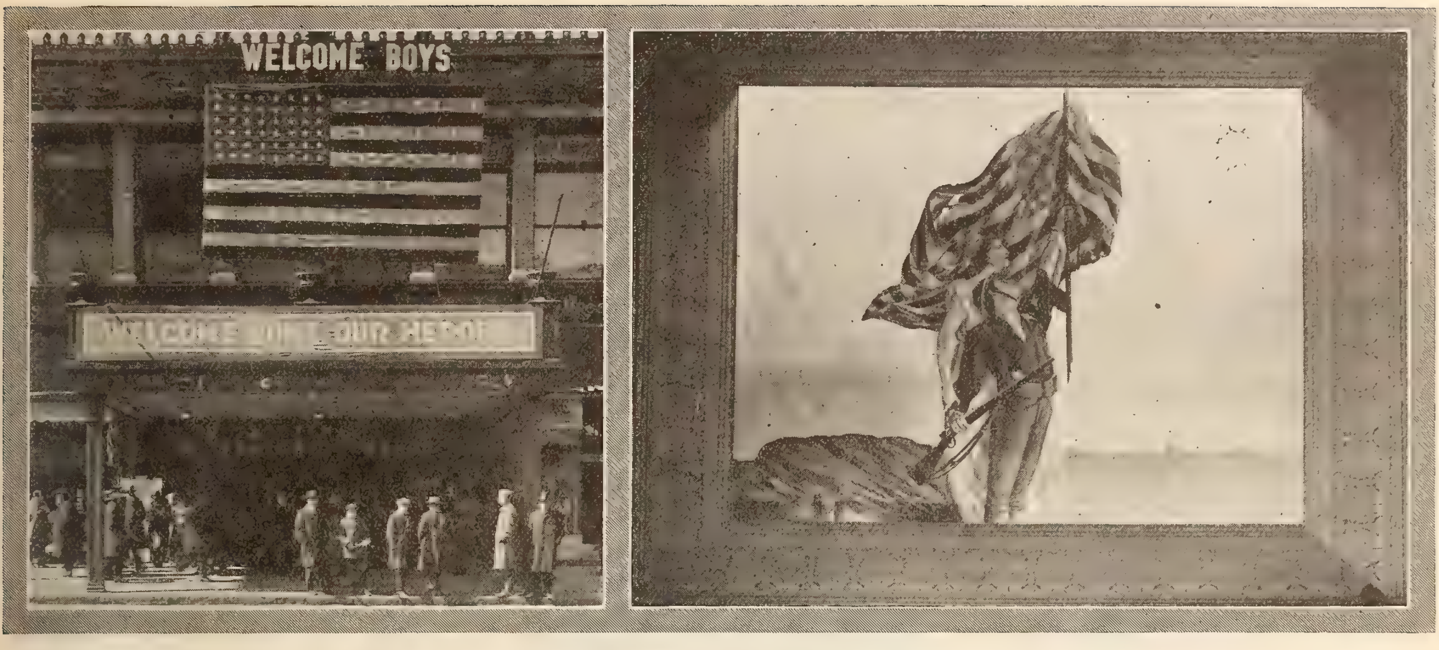
"Ballet Suite" by Mottl is played at the screening and this is followed by "Under the Stars" with the question about McKenzie. At the scene where he leaves Helen "I Was So Young" is used and then with the title "Inter Sports" we get Orlob's "Waiting." At the scene where Jim is injured the prelude from "Eva" is played and then with the title "The shock" we have "Yesterthoughts" with the theme, Hebert's "Sweethearts" played as the sisters enter the room. Then when the sister reenters the cabin there is "The Baker's Boy" played, followed with "Pizzicato Bluette" as Adele leaves and then with the title "When McKenzie" we have Schuman's "Traumerie."

There is a pretty touch of music brought in with the coming of winter again where "Mighty Lak a Rose" is used, followed by "For You a Rose" with the title "In anticipation." While Jim is seen sitting at the Table "Norwegian Folk Song" is played and with the announcement that it's a boy "In the Village" is used. As we see Adele in bed with the baby "Sing Me To Sleep" gives a beautiful touch. Then with the announcement that the doctors could do nothing "Over the Waters" and with the title "I think I could tell you," Bartlett's "A Love Song." With "Business" we have "Frills and Furbelows" and then as Jim enters the boudoir Baron's "Indian Legend."

The theme comes back again with "You're a wonderful woman" and then as Adele comes down the staircase "Naids Idyll" is played, then with "would you mind" we get Mendelssohn's "Athalia" and then an agitato as the fight starts followed by "Adrienne Lecouver" for "My baby" and then the theme brought in at the end with the title "In Springtime."

Nevin's "The Gondoliers" is the organ solo.

Don't Fail to Start New Series of Advertising Articles on Page 2455



Harold B. Franklin's Welcome Home to the Buffalo troops. The whole orchestra played at the top of the porte cochere as they marched by. At right one of his setting acknowledging their heroism

Aid of the Merchants Counts When You Can Offer Something That Will Really Benefit Them

USE of "double trucks" or two pages side by side in a newspaper and getting the cooperation of merchants is not particularly new and if the exhibitor tries to work the plan too often he is likely to get the merchants of the city to thinking that he is trying to get something for nothing.

When you get a picture that has a particular appeal to women or to men, and therefore the chance is presented the merchant to cooperate and get real benefit, the matter should be taken up with the advertiseing department of one of your papers and the plan worked through it. Then you have the benefit of the solicitor going to the merchant to sell a concrete proposition instead of putting yourself in the attitude of asking a favor.

For instance "What a Woman Wants" offered a particular opportunity to appeal to the fair sex and the Washington Theatre, Dallas, Texas, took advantage of that fact and enlisted the assistance of the *Times-Star* with the result that the double page spread carried the announcement of the picture of twenty-one business firms, the theatre itself not paying for a line of the space, though every one of the displays carried the sentence "What Every Woman Wants."

The entire theme of "What Every Woman Wants" centers about her great love for beautiful clothes. It should not be a difficult matter for any exhibitor showing such pictures to interest his leading dry goods merchant in advertising in connection with this attraction.

Recently, when Martin Johnson's "Cannibals of the South Seas" was exhibited in Kansas City, Wolff's, a clothing house, keenly awake to the interest in the picture, inserted an advertisement which attracted widespread comment. Referring to the lack of outer wear which marked the savages' mode of living, Wolff's called attention to the fact that the Islanders evidently had never heard of Wolff's, or they would have been won over to the American fashions, so clean-cut were the goods he offered for sale.

It was only a two-column ad, about ten inches deep, but the wisdom of its insertion was more than borne out by the many compliments paid Wolff's advertising man for being on the job and taking immediate advantage of one of the biggest amusement attractions ever offered in Kansas City. And it might be added, the advertising did not detract from the attendance at the "Cannibals" show.

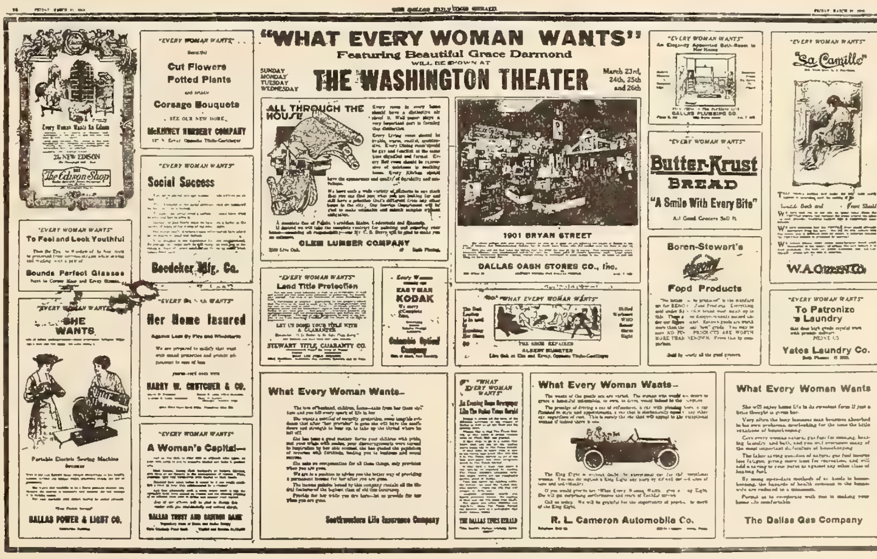
IF YOU MISSED IT

IF you missed the announcement appearing on Page 2451, turn back now and read it. It is one of the biggest steps forward that has been taken by the Exhibitors' Service Bureau for the aid of showmen everywhere.

Then when you have finished this turn and read Mr. Bell's article on Page 2455 about his policies of advertising. This is the first of a series and you will get here week by week the views of the leaders of the country. It is a real symposium of the best ideas.

When you have finished there you will note in "Your Ideas and Ours" we have gone still further in our efforts to help you.

If there is anything further we can do, just LET US KNOW.



"WHAT EVERY WOMAN WANTS"

Featuring Beautiful Grace Darmond

WILL BE SHOWN AT

SUNDAY
MONDAY
TUESDAY
WEDNESDAY

THE WASHINGTON THEATER

March 23rd, 24th, 25th and 26th

The New Edison

The Edison Shop

"EVERY WOMAN WANTS"

Cut Flowers

Potted Plants

Corsage Bouquets

McKINNEY NURSERY COMPANY

"EVERY WOMAN WANTS"

Social Success

Boedeker Mfg. Co.

"EVERY WOMAN WANTS"

To Feel and Look Youthful

Bounds Perfect Glasses

"EVERY WOMAN WANTS"

Her Home Insured

HARRY W. CRUTCHER & CO.

"EVERY WOMAN WANTS"

SHE WANTS

Portable Electric Sewing Machine

DALLAS POWER & LIGHT CO.

"EVERY WOMAN WANTS"

A Woman's Capital—

DALLAS TRUST AND SAVINGS BANK

ALL THROUGH THE HOUSE

OLEN LUMBER COMPANY

1901 BRYAN STREET

DALLAS CASH STORES CO., Inc.

"EVERY WOMAN WANTS"

Land Title Protection

LET US BOND YOUR TITLE WITH A GUARANTEE

STEWART TITLE GUARANTY CO.

EASTMAN KODAK

Columbia Optical Company

"WHAT EVERY WOMAN WANTS"

THE SHOE REPAIRER

What Every Woman Wants—

Southwestern Life Insurance Company

"WHAT EVERY WOMAN WANTS"

THE DALLAS TIMES HERALD

What Every Woman Wants—

R. L. Cameron Automobile Co.

"EVERY WOMAN WANTS"

An Elegantly Appointed Bath-Room in Her Home

DALLAS PLUMBING CO.

"EVERY WOMAN WANTS"

Butter-Krust BREAD

"A Smile With Every Bite"

All Good Grocers Sell It

Boren-Stewart's

Food Products

"EVERY WOMAN WANTS"

"La Camille"

W. A. Green Co.

"EVERY WOMAN WANTS"

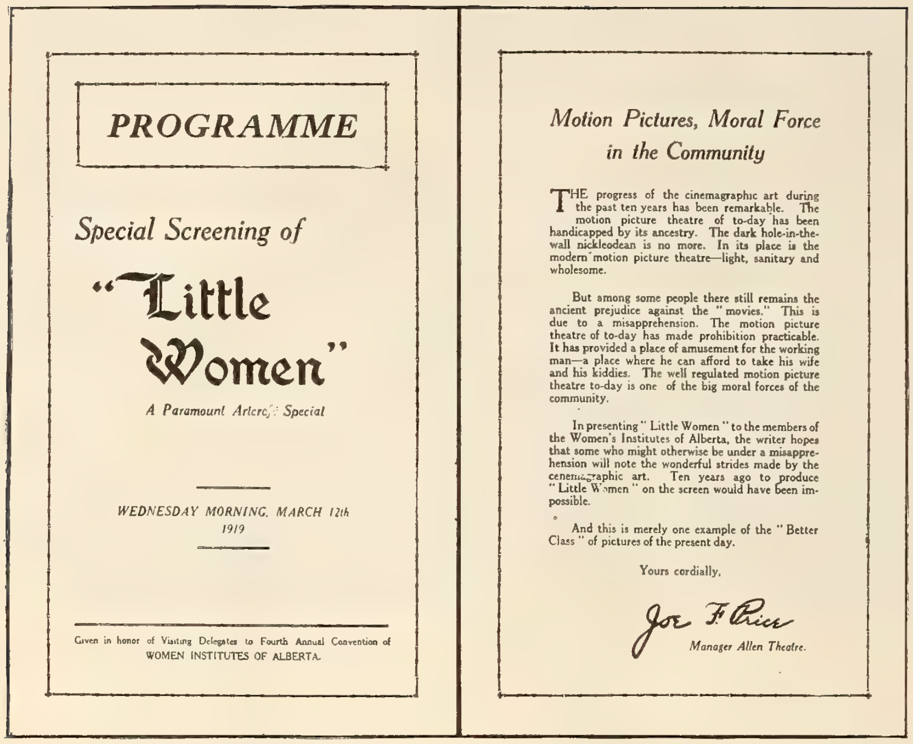
To Patronize a Laundry

Yates Laundry Co.

What Every Woman Wants

The Dallas Gas Company

How Dallas Merchants Advertised "What Every Woman Wants"



PROGRAMME

Special Screening of

"Little Women"

A Paramount Artcraft Special

WEDNESDAY MORNING, MARCH 12th
1919

Given in honor of Visiting Delegates to Fourth Annual Convention of
WOMEN INSTITUTES OF ALBERTA.

Motion Pictures, Moral Force
in the Community

THE progress of the cinemagraphic art during the past ten years has been remarkable. The motion picture theatre of to-day has been handicapped by its ancestry. The dark hole-in-the-wall nickleodean is no more. In its place is the modern motion picture theatre—light, sanitary and wholesome.

But among some people there still remains the ancient prejudice against the "movies." This is due to a misapprehension. The motion picture theatre of to-day has made prohibition practicable. It has provided a place of amusement for the working man—a place where he can afford to take his wife and his kiddies. The well regulated motion picture theatre to-day is one of the big moral forces of the community.

In presenting "Little Women" to the members of the Women's Institutes of Alberta, the writer hopes that some who might otherwise be under a misapprehension will note the wonderful strides made by the cenemagraphic art. Ten years ago to produce "Little Women" on the screen would have been impossible.

And this is merely one example of the "Better Class" of pictures of the present day.

Yours cordially,

Joe F. Price
Manager Allen Theatre.

Front and back covers of special program issued by Allen theatre, Calgary

Canadian Manager Puts Over Real Constructive Plan in Showing Feature to Women of Province

JOE F. PRICE, manager of the Allen theatre, Calgary, Alberta, is a motion picture man who believes that there is something more than today in this business. He has just shown an example of building for the future that is bound to pay any house and to lift pictures to a higher plane and a more general appeal.

In March the Women's Institutes of Alberta held their fifth annual meeting in Calgary. Now Alberta is an immense province and the delegates came from all sections of it, many of them being people who were out of reach of the Allen theatre although there are two other Allen theatres in Edmonton, the same province. But the main object of this was to attract attention to the theatre locally and this was done.

Two months before the convention Mr. Price got in touch with the arrangements committee and invited the convention to attend a special performance of "Little Women." Understand, he did not simply invite them to come around and see the picture but he offered to show it at any hour during the week that the committee should select and to the delegates to the Women's Institutes convention only. This was arranged for 11 a. m. Wednesday and made a part of the printed program of the convention.

For his showing Mr. Price had special programs printed, the front and back covers of which are shown. The inside pages included a scene from the play and the cast. Sharply at eleven o'clock the thousand or more delegates appeared at the theatre where arrangements had been made for their reception. A special musical program was arranged for the occasion. Many of the delegates were unaccustomed to hearing high class music in a motion picture house and this made a great impression.

Now as to the results on this showing on the public: The Thursday business showed an increase of $50 over Wednesday and on the third day, Friday, there was an additional $100 picked up—something almost unheard of in Calgary.

Here is another case where Mr. Price showed his showmanship. Under the heading "Motion Pictures Moral Force in the Community," he devoted the last page of the program to this signed statement:

"The progress of the cinemagraphic art during the past ten years has been remarkable. The motion picture theatre of today has been handicapped by its ancestry. The dark hole-in-the-wall nickleodeon is no more. In its place is the modern motion picture theatre—light, sanitary and wholesome.

"But among some people there still remains the ancient prejudice against the 'movies.' This is due to a misapprehension. The motion picture theatre of today has made prohibition practicable. It has provided a place of amusement for the working man—a place where he can afford to take his wife and his kiddies. The well regulated motion picture theatre today is one of the big moral forces of the community.

"In presenting 'Little Women' to the members of the Women's Institutes of Alberta, the writer hopes that some who might otherwise be under a misapprehension will note the wonderful strides made by the cinemagraphic art. Ten years ago to produce 'Little Women' on the screen would have been impossible."

That this was read by the delegates is shown by the letter from the superintendent of the institutes received by Mr. Price after the showing. After expressing the great pleasure of the delegates the letter said:

"More people have spoken about their enjoyment of this photoplay than any feature of our convention program. I believe that in addition to providing entertainment for the country women who were there you have accomplished an even greater thing—you have placed before the people of Alberta an idea of what 'good pictures' really mean.

"On your program you mentioned something about there being a certain prejudice against motion pictures. Your presentation of 'Little Women' has done more to remove this feeling than anything else that has ever been done."

Let's have some more CONSTRUCTIVE MISSIONARY WORK like that of Mr. Price. It will not only pay the theatre that does it, but it is bound to have its effect on the general public and the whole industry.

DE STAR DO MOVE

Newspaper that Ignored Pictures Now Turns the Other Way

SCORE another one for the exhibitors of Kansas City, Mo., and for the crusade for co-operation between newspapers and exhibitors that originated with and has continued with the MOTION PICTURE NEWS.

You will remember that we told you in the review of the situation in Kansas City that the Star, one of the leading papers of the country, had arbitrary rules on how a motion picture house could advertise, and that they gave absolutely no news co-operation.

A few weeks later we printed another story, showing the change that had come about, and the resulting increase in advertising. Then the newspaper was printing some motion picture news matter and short synopses of the features at the first-run houses. That was a mighty big step forward for the Star.

Now comes to us a voluntary two-thirds of a column review of a picture being shown at the Doric theatre. It was unsolicited. It means a lot to Kansas City. You know the old war-time negro story about "De sun do move." Now we beg to substitute the Star.

Saenger Company Adds Two More Theatres to Chain

Saenger Amusement Company, New Orleans, which controls forty-five theatres in five states, has just announced the purchase of the Rapids Opera House in Alexandria, La., for $75,000. The corporation already owned the Saenger theatre in that city.

The Amuzu theatre, owned and operated by Suddath and Levy, has also been affiliated with the Saenger Circuit.

Live News from the Producers

Four Directors for Sunshine Comedies

Announcement that Frank Griffin has joined the ranks of directors, making Fox Sunshine Comedies at Hollywood, is regarded as added evidence of the increased production which William Fox has planned for these pictures. The acquisition of Griffin, who is one of the best known comedy directors on the Pacific Coast, makes a total of four directors now at work on the Sunshine lot. The others are Jack Blysone, Fred Fishback and Hampton Del Ruth—all three of whom have established reputations for producing comedies that are crammed with hilarity.

It is stated by the Exhibitors' Service Bureau of the Fox Film Corporation that the Fox Sunshine Comedies have a wider distribution than any other two-reel subjects in the industry.

Select Ships Prints of "Bolshevism"

First-run showings of Select Picture's big Special attraction, "Bolshevism on Trial," will now be announced very shortly as shipment of prints is well under way. During the last few days prints of this timely subject have been shipped to Select branches at Boston, Seattle, San Francisco, Los Angeles, Buffalo and Detroit, and Select officials expect that the end of the current week will have placed every Select branch manager in possession of at least one print of this eagerly awaited big Special.

The photoplay has been somewhat reduced in length and is now presented in six reels. Striking illustrated titles have been incorporated and give an added attraction to the picture.

"Tiger's Trail" Begins

The Pathe Program for April 20 is notable for the beginning of the new Pathe serial, "The Tiger's Trail," starring Ruth Roland with George Larkin; and "The Sawdust Doll," a five part feature starring Baby Marie Osborne.

The first episode of the serial entitled "The Tiger Worshippers" shows the theme of the story—the theft of a mystic tiger idol from a temple of the Tiger Worshippers in India, the wealth it brings to its possessor, the efforts of the Hindus to regain their idol and the fight of the heroine, Belle Boyd, to obtain her rights in the fortune of her guardian.

"The Tiger's Trail" was written by Arthur B. Reeve and Charles A. Logue. The scenario was written by Gilson Willets.

Approves the United Franchise

Exhibitor Frankel Buys Two Additional Shares of Stock After Expressing Satisfaction at Box Office Returns

Kitty Gordon is the Principal Player in "Playthings of Passion," United Picture

A RECENT advertisement of United Picture Theatres of America, Inc., carried a statement which, it is said, has proved of interest to all exhibitors, based as it was, United pointed out, upon a concrete example of an exhibitor. The exhibitor is A. Frankel, president of the Hawkeye Amusement Company, owners of the Rialto Theatre at Des Moines, Ia.

Last fall, United reports, Mr. Frankel signed a stock franchise contract with United, calling for two shares of United stock which provided two playing days for each United production, as a percentage classification of 1-20 of 1 per cent of the cost of such production. In actual rentals, this percentage of total production and distribution cost amounted to $42.50 per day for each Dustin Farnum production, $41 per day for each Florence Reed production and $37 per day for each Kitty Gordon production.

The Rialto Theatre, it is said, played Dustin Farnum in the Light of Western Stars to capacity business, as was also the case with Kitty Gordon in Adele—The Nurse's Story. Each of these productions was played for four days. This was not in accordance with the Rialto contract, but was allowed by United in order that the Rialto Theatre might be thoroughly convinced of the drawing power of United productions.

On March 29, United reports, Mr. Frankel called at the home office of United and signed a new stock franchise contract. Mr. Frankel allowed that he was paying United less rental than he was paying other companies, whose productions have not proved as successful financially to him. On behalf of his company, United asserts, Mr. Frankel purchased two additional shares of United stock and under the new contract the Rialto is entitled to play each United production four days. Although Mr. Frankel's classification with United was raised under the new contract from 1-20 to 1-17 of 1 per cent, so well satisfied, it is said, is Mr. Frankel with released United productions and so confident of United's success that on behalf of his company he is stated to have thanked United for the opportunity of securing the two additional shares of United stock.

"I consider this franchise the most valuable one our company has ever obtained," Mr. Frankel is reported to have said upon signing his new contract.

United's classification of rentals, made, it is said, after careful analysis of generally prevailing rentals throughout the country, is based upon the calculation that 2,300 theatres suffice in rentals to pay the total cost of a United production. On March 29 the number of theatres contracted, United asserts, was 2,195.

Announces Mitchell Lewis Feature

Another big seven reel Mitchell Lewis picture for state right buyers has been announced by President W. E. Shallenberger of the Arrow Film Corporation. As yet the title for this picture has not been decided upon. The working title was "Glittering Gold," which title may be retained.

The story deals with two partners who are mining for gold and who, after many years of toil, strike "pay dirt." It is a big story handled in a big way. Laurence Trimble directed and adapted the story from a story by M. A. Miller.

Most of the scene wsere taken in the Cascade Mountains, near Spokane, Washington.

Chester Man in Peru

One of the Outing-Chester cameramen is in South America. W. O. Runcie cabled the home offices in New York that he had arrived in Lima, Peru.

He is headed for new camera country, and carrying film enough to serve him through a long campaign far from transportation connections with New York.

"Elmo, the Mighty," New Serial

Universal Announces Permanent Title of Forthcoming Serial, Starring Elmo Lincoln

THE new Universal serial starring Elmo Lincoln will be released in July to follow the current Marie Walcamp serial, "The Red Glove."

"Elmo, the Mighty," is the permanent title selected for the new serial, and it features not only Elmo Lincoln, but also Grace Cunard.

Mr. Lincoln is well known because of his portrayals of the "Two-Sword Man," in D. W. Griffith's spectacle, "Intolerance," as the blacksmith of Louvain in "The Kaiser, the Beast of Berlin" and as Tarzan in "Tarzan of the Apes" and "The Romance of Tarzan." Mr. Lincoln is often termed the American Maciste, because of his great strength and physique.

In the new Universal serial Mr. Lincoln is said to not only display his great strength to the best advantage, but to do some dramatic acting, the like of which has never been seen on the screen before. He is cast as Capt. Howard Armstrong, a forest ranger.

Miss Cunard has been starred in a number of successful serials and features. She was featured in "The Broken Coin," "Peg o' the Ring," "The Purple Mask," and was recently seen in a Universal Special attraction, "After the War."

In "Elmo, the Mighty," Miss Cunard is cast as Lucile Gray, Capt. Armstrong's sweetheart. Prominent in support of the stars of the serial are such well-known screen players as Ivor McFadden, who is seen as Rawden; Frederick Starr, cast as Steve Blighton; Rex De Roselli, as Granville Sear; Virginia Craft, as Mrs. Armstrong; Chai Hong is seen as Wong, a Chinese servant; W. A. Orlamond, as Richard Gray. Madge Hunt and James Cole also have prominent parts in the production.

Henry McRae, former studios manager at Universal City, has directed the new serial, and the film story has been adapted from an idea developed by Joe Brandt and Julius Stern.

Many of the scenes for the new serial were photographed in the heavily-wooded mountain regions of Northeastern California.

Work of producing a majority of the episodes of the serial has been completed, and Director McRae hopes to have the production entirely finished several weeks prior to release date. To aid in the exploitation of the serial, the Universal publicity and advertising forces are working overtime on a special campaign book and advertising campaign for the benefit of exhibitors, and it is expected that a newspaper publicity campaign will also be launched shortly to acquaint the public with the serial.

Hal Hodes, who takes up Jack Cohn's duties in the Universal News service department

More States Sold on "Tempest and Sunshine"

RALPH WETSTEIN, of the Mid-West Features Exchange at Milwaukee, has bought the Wisconsin rights on "Tempest and Sunshine," the J Frank Hatch screen adaption of Mary J. Holmes' novel, in six reels.

Missouri and Kansas rights on the production have just been sold to Richards and Flynn, of Kansas City. It is reported that Rubin and Finkelstein, who own a chain of houses in the Twin Cities, are negotiating for the Minnesota rights.

J. Frank Hatch, with headquarters and theatres in Newark, and operating an exchange there as well as in Philadelphia, Pittsburgh, Cleveland and Cincinnati, is the owner of the negative and World rights on "Tempest and Sunshine," and can be reached in New York City at 912 Longacre Building.

More than half of the territory has now been sold, as it went very quick after many of the big Eastern circuits booked it at first sight. Mr. Hatch states that the Stanley Circuit of Philadelphia took the first hundred days, and that in rapid succession the following circuits booked the production; Chamberlain, Comerford and Jack Meyers.

"Mary J. Holmes is the author of more than twenty novels that have attained a tremendous circulation," declared Mr. Hatch. "I firmly believe that nearly half the population of the United States has either read the book or seen the play.

"The very title, 'Tempest and Sunshine,' is warranted to bring them into the theatre, and the film is truly an excellent production of real merit with a real cast."

For special exploitation, a striking press sheet containing innumerable aids for the exhibitors, has been prepared.

Doo-Lee Film Gets West

All rights in the State of New York north of Albany for the Billy West Comedies have been acquired by the Doo-Lee Film Company, Inc., of Syracuse.

'Modern Husbands' Comes from Exhibitors' Mutual

A social drama with an atmosphere that savors of modernism has been produced by the National Film Corporation with Henry B. Walthall in the leading role, under the title of "Modern Husbands," for release by Robertson-Cole Co. through Exhibitors Mutual.

"Modern Husbands" is said to get far away from the path followed by Walthall's present starring film, "The Long Lane's Turning," being purely a domestic drama in which the lives of two couples are linked by the inconsistencies of the husbands and the "oversights" of the wives.

The lounge lizard, who once more is regaining the lofty position he attained in society before the draft came and carried him off receives a scathing denunciation in "Modern Husbands."

Clare DuBrey and Ethel Fleming have been accorded the roles of the wives.

Metro Feature Will Show "Mother Goose Ball"

What is described as one of the decidedly novel and spectacular incidents in Hale Hamilton's new starring vehicle, "After His Own Heart," now being produced at the Metro studios at Hollywood, is a "Mother Goose Ball," showing society at play.

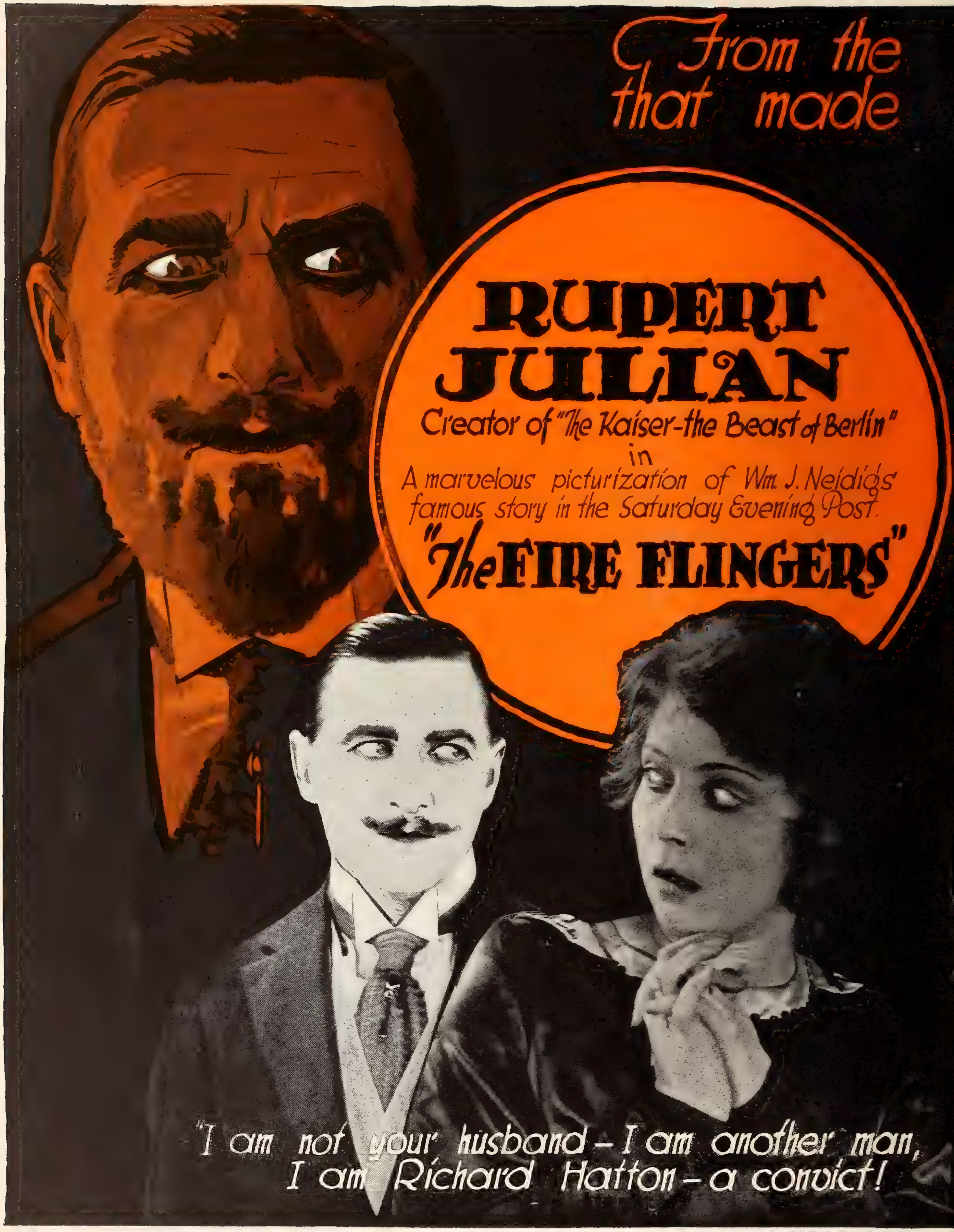
In staging this big scene, Maxwell Karger, Director General, who is personally supervising the work of Harry L. Franklin, Hamilton's director, enlisted the services of more than three hundred extra people.

Olive Thomas Release

"The Follies Girl" is announced as Triangle's special release for the week of April 27. This is the second of the 1919 series of four special productions of this organization presenting Olive Thomas, the first of the series, "Toton," having been released March 30.

William Farnum is star of "Wolves of the Night," Fox Production

RUPERT JULIAN
in
"The FIRE FLINGERS"



From the
that made

RUPERT JULIAN

Creator of "The Kaiser-the Beast of Berlin"

in

A marvelous picturization of Wm. J. Neidig's famous story in the Saturday Evening Post.

"The FIRE FLINGERS"

"I am not your husband - I am another man,
I am Richard Hatton - a convict!

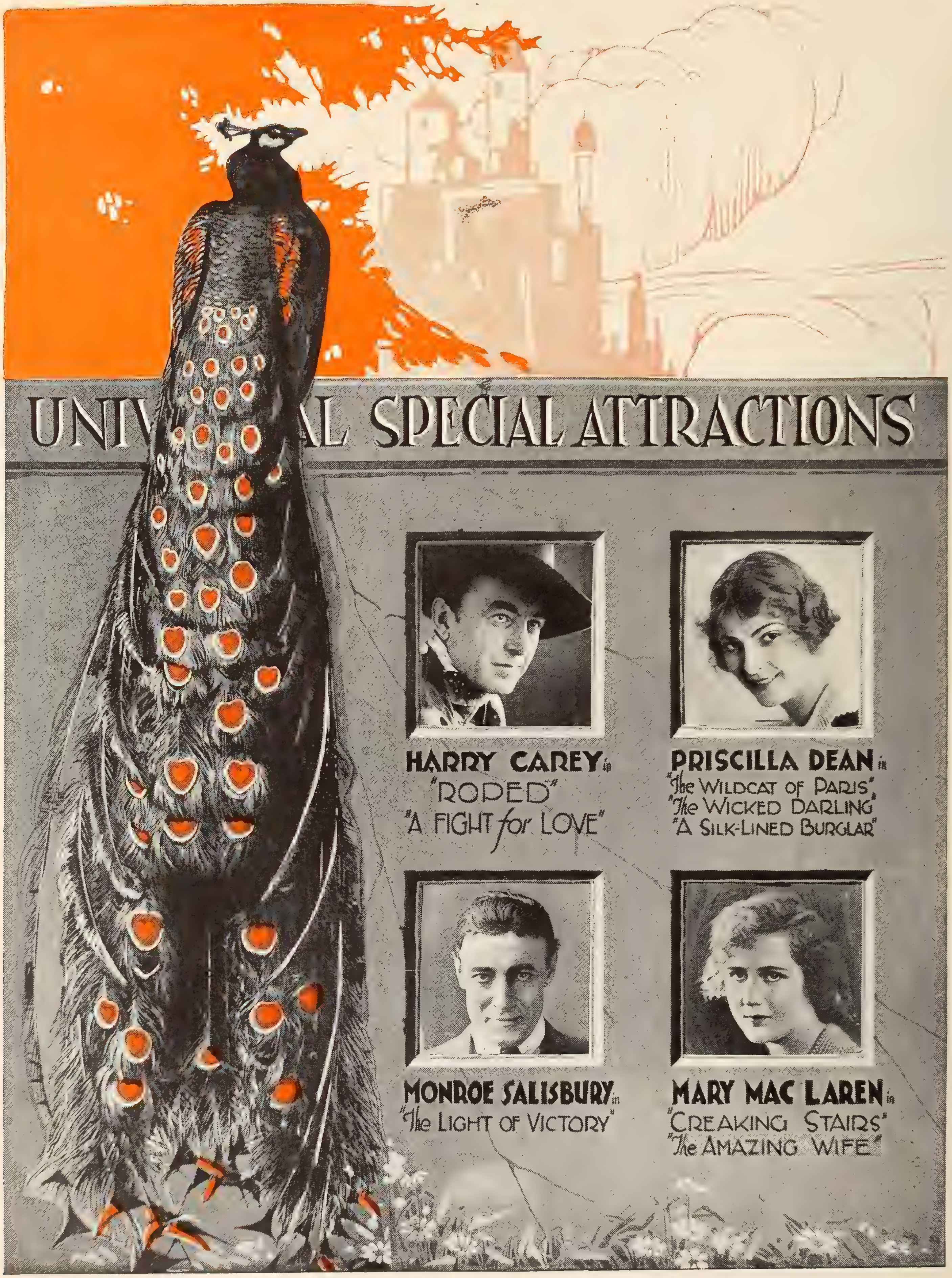
Saturday Evening Post Story a Nation lose its sleep.

"VARIETY"

says:

"This is a seven-reel Universal Production that is a corking feature picture. It is so good that one marvels at the fact that it was possible for Rupert Julian to play two roles in it and still direct the production. As a production, 'The Fire Flingers' stands out as one of the best of the recent Universal releases and, as a matter of fact, measures up with the best that the other big companies are turning out. For genuine suspense there has not been a picture like it for a long while."

UNIVERSAL SPECIAL ATTRACTION



UNIV AL SPECIAL ATTRACTIONS

HARRY CAREY in
"ROPED"
"A FIGHT *for* LOVE"

PRISCILLA DEAN in
"The WILDCAT OF PARIS"
"The WICKED DARLING"
"A SILK-LINED BURGLAR"

MONROE SALISBURY in
"The LIGHT OF VICTORY"

MARY MAC LAREN in
"CREAKING STAIRS"
"The AMAZING WIFE"

Special Service Section on

Mae Murray in "What Am I Bid?"

IF you have booked this picture, you want to place your main reliance on the heart appeal and the charm of the role in which Mae Murray appears. The title and the auction block idea supply a good punch to get the eye, but we would go very much further into it than that for the attempted sale of the orphan is only an incident that helps toward the climax.

This is a story of the North Woods, but it is unfortunate that most of the stories which are laid there deal with mining camps, dance halls and bloody fights. This is an impression that is to distinctly be avoided here, for there are just the opposite elements working to make this picture liked by your audiences. True, there is a fight, but this, again, is incidental to the grip on the heart.

There is a strong vein of comedy running through the picture and this should be brought out in your selling talks, while *the illustrations should be largely those cf Miss Murray wearing the boyish costume in which she appears throughout the picture.* Then proceed to sell the character that she plays, by making it so appealing that all will want to see her. Call Miss Murray:

"The spring violet of the North Woods."

ALL the charm of the story should be carried into the advertising and you should get into the spirit of it before you try to write your displays: Betty Yarnell is known to the people of the village on the Lake of Healing Waters as "that brat of the Yarnells." Her father had been the schoolmaster in the village until drink ruined him and now he has returned to a cabin along the river, no ambition left but to consume liquor. Although he is the father in little more than name his being alive saves her from the queer custom of the country which says that all orphans must be sold on the auction block to prevent them becoming a charge to the community.

So "the brat" is budding into young womanhood as the story opens, a half wild creature but with a strong motherly instinct as the care of her sodden father whom she rescues from the village saloon time and again and another incident shows. On one of her trips through the woods she encounters a shepherder who is about to kill a lamb that has been injured. She begs for it and then flags the "Betsy Ann" an old-fashioned lumber train, taking a seat on the cowcatcher with her lamb in her arms. "My lamb is sick and I gotta git it home or it'll die," she tells the astonished engineer.

ABNER GRIMP runs the village store and sells liquor there which he obtains through unlawful training and it is there that the brat goes to bring her father home. Grimp looks with covetous eyes on the girl who is beautiful in her ragged garb, but she repulses him and drags her father to the boat to row him home.

But here we see Gimp laying the plot to obtain possession of the girl by getting her father further in debt to him for liquor and then forcing him to sign a paper turning the girl over to the whiskey dealer's guardianship. In the meantime, once more at home the old man, in order to be able to get liquor pretends to have a fit and the girl consults the handy almanac which prescribes liquor as a cure in such cases. So she gets the jug and hastens to Grimp for liquor.

In the meantime The Stranger has arrived in the little community and when Grimp demands a kiss for the liquor and is repulsed the stranger interferes and pays for the liquor and then starts to escort her home. As he stands with his hat in his hand, she asks:

"What d'ye hold your hat fer. This ain't no church."

They become friends and gradually The Stranger teaches her that young ladies don't swear. "I ain't no lady—I'm a scum" she says at first, but she begins to learn.

GRIMP finally induces the old man by tempting him with liquor to sign the guardianship of the girl to him and then one day while the old man is drunk in his cabin the whiskey seller and his Indian whiskey runner come to claim the girl. But The Stranger appears and there is a terrible fight in which The Stranger is badly hurt, though the girl drives the pair away with a rifle, but not before Grimp has discovered a badge which proclaims that The Stranger is a revenue agent seeking the illicit whiskey sellers. Yarnell accompanies the pair in their flight and later dies as the result of his drinking.

Day after day "that brat of the Yarnells" watches over The Stranger, but he is growing weaker all the time until she discovers in the almanac that lamb broth

At the left, "That Brat of the Yarnells" in the grip of Grimp, the liquor dealer, in the center, a convincing pose of Miss Murray. and at left she and her sweetheart confront his father and former fiance

At the left, scene after the girl had buried the wool of the lamb, and in the center the girl and the young revenue agent. Either of these will make good displays for advertisement or use in the news columns. At the right, scene when she finds her father in the saloon.

is the most nourishing thing for invalids. Until The Stranger came the lamb had been the only thing she had really loved, but now she does not hesitate to make the sacrifice. From that time he begins to gain strength.

But in the meantime the father of Ralph McGibbon (The Stranger) has become alarmed because of failure to hear from him and with Ralph's fiancee comes to seek him. On the same train arrive two other men. Presence of Ralph at the home of the girl has become a scandal in the little village and there the elder McGibbon is told of the case, but in far from truthful words.

CONFRONTED with his father and his fiancee, Ralph refuses to give up the brat, and even when the fiance turns to the girl with "Do you realize that he and I are to be married?" she answers with "Aw, you're foolin' me." Ralph declares that at last he has learned the meaning of true love, but he does consent to go with the father and former fiance to their hotel and it is while they are gone that the villagers sieze the brat, now an orphan and take her to the auction block.

The sheriff is asking for bids when Grimp reaches the scene and producing the paper signed by old Yarnell claims that the girl is already his property. This the sheriff is forced to admit and Grimp is about to carry her off when Ralph appears. There follows a fight, with the companions of Grimp taking a hand, but the two strangers who had come on the same train with the elder McGibbon turn up just in time. They are deputies sent to aid Ralph in rounding up the gang and then and there they make their prisoners.

Ralph turns to the girl and tells her that they are going to be married.

"Your wife? Well, I be —— I mean durned," she replies and that's the end.

HERE is a case where a large and striking cut of the star or a scene from the picture will count for a lot. There is one scene that shows the girl on the auction block and this will get attention though as a general rule it is better not to have too many figures in an advertising cut, especially if a halftone is being used.

There is one that shows the girl beside the grave where she has buried the lamb's wool and a little further on we are giving you a selling talk that will go well with this one. There is another that shows the figure of Miss Murray as if in prayer, another of her with her sweetheart and a third in the grasp of Grimp. These carry the simplicity of the story and the heart interest in Miss Murray's expressions and they are bound to get attention.

Now in preparing the advertising keep the title of this picture the most prominent thing aside from the cut. It is worth featuring even above the name of the star, but we would advise against simply making this a mystery story with the old question mark idea carried out in the newspapers. That is all right for your lobby or stunt displays, but not where you are actually talking to the public. And this is a case where you can talk with good effect.

Let's get right into the heart of it:

"'Brat of the Yarnells' they called her. Shunned by every one except a drunken father, she had never known love for any living thing except a pet lamb that she had cured. Then there came the Stranger into her life and she was called upon to make her supreme sacrifice—to kill the lamb that The Stranger might live. Love has rarely known a greater sacrifice than that of this little girl of the North Woods. We know you'll love her just as much as the stranger to.

"'I ain't no lady,' exclaimed That Brat of the Yarnells, 'I'm a scum.' And she had been told that so often she believed it. There was none to love her and so she lavished her affections on her pet lamb until there came a man into her life. He was the first human being who has ever spoken kindly to her.

"To her drunken father she was only a convenience to carry him home and prepare his meals. But the trader in illicit liquor looked upon her with eyes of desire. He drugged the father with liquor until he bonded the girl to him. But The Stranger was yet to be counted on, and though the whiskey traders left him for dead they fled in fear—they had learned his secret.

"Then the father died and by custom of the country the orphan was put upon the block. The liquor trader claimed her and his claim was held good—until—but that is something you should find out for yourself."

OF course the auction idea ought to be brought into the story, but not to the sational point. Here are some that touch more on that angle:

"A month before she wouldn't have cared, for there was no one to love her. Now her father was dead and, according to the custom of the country, orphans were placed on the auction block and bonded to the highest bidder. So this beautiful little girl in her tattered male attire heard the sheriff cry, 'What am I bid?'

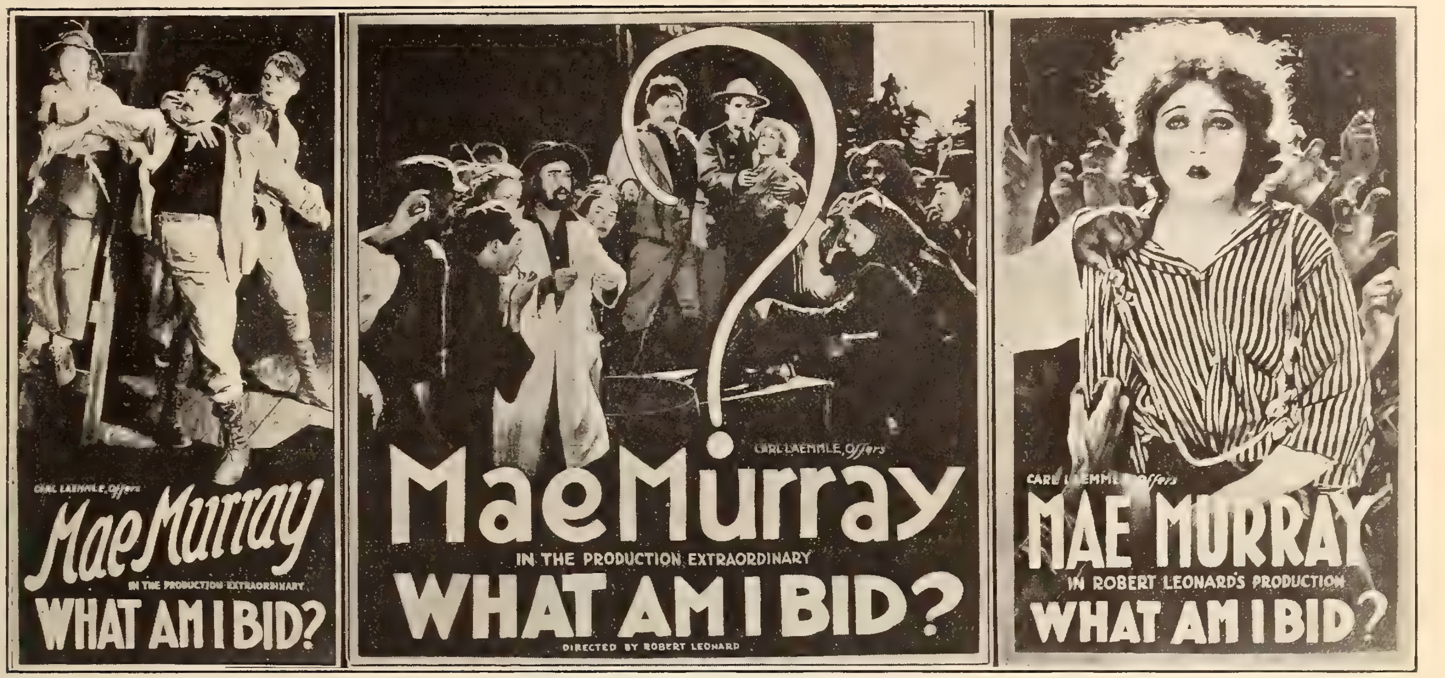
"Here and there men and women made offers, but suddenly the sale halted, for the saloon keeper appeared with a paper to show that he had bought the girl from her father—for liquor. Under the law he had a right to her. But there was another law and it was invoked—and there was love—but you ought to see it for yourself.

"She was an orphan. And the law of the North Woods compelled that she be placed on the auction block to be sold to the highest bidder. Calmly she faced the villagers who had scorned her and heard their bids.

"Then appeared the villain, the illicit liquor dealer, and he had a paper that showed her father had sold her to this man that he might satisfy his craving. It was the law that she belonged to him—she shrank as she thought of her fate.

"But she had not sacrificed in vain the life of her pet lamb to save a stranger. Who he proved to be and how he saved her add the mystery to this beautiful love story of the great outdoors."

For your cuts it would be a good idea, where such will fit, to use expressions like "The Brat" uses in her conversation—the language of an ignorant little girl of the mountains, not really bad, but simply ignorant. That will give something of a humorous touch to the display, though these captions should be in small type and not conflict with the remainder of the display.



Mystery idea is kept dominant in these three, six and one sheets. Elsewhere we have made suggestions for cut-outs for the lobby displays

Auction Played in Lobbies on the Crowded Streets

WHILE the attractive title offers an opportunity for a teaser campaign by simply printing the question, "What Am I Bid?" in small space in the newspapers, we would much prefer to conserve those expenditures and put the money in larger and more striking advertising along the lines that we have suggested.

But you can work some stunts in the lobby that will attract attention. There is a figure of Miss Murray on one of the three sheets and then a huge question mark encircling her. Similarly a six sheet sheet shows the full auction block scheme. We would suggest that in advance of the showing you use cut-outs of the smaller paper, with simply the title of the picture on it. They will arouse curiosity, and although of course many will recognize the picture of Miss Murray, there will be many questions as to who she is.

These should be retained through the display on the showing of the picture. If you have been preserving your pictures of this star, you have a fine chance to make some attractive panels by mounting those pictures and then adding the title of the picture. Never fail to use the face of a beautiful star to the greatest extent possible, and here you have a big opportunity.

IF you are located in a section where there is a large passing population, you can stop the people in front of your theatre by hanging out an auctioneer's flag. You know that this is a red flag, and because red flags are not popular these days, you should be sure that there is worked in on it in white letters "Auction Sale Today." *Then place your figures of Miss Murray with the title out where they will catch the eye of the people when they stop. You can go still further and have the old time bell ringer in front of your place, and this will certainly give the atmosphere.*

MAE MURRAY
"WHAT AM I BID."

Striking pose of the star for use in advertising

But we would confine the advertising of this "auction" strictly to the front of the theatre. It is all legitimate enough to pull a thing like that when the public "gets next" right away, but we wouldn't advise bringing them from all parts of the city with fake handbills advertising such a stunt.

IF you are showing a full program, we would advise you to omit a scene with this one, for practically all the views are out of doors and the photography is particularly beautiful. Other out-door stuff on the same bill will only result in the audience failing to get the full appreciation of this picture.

There are laughs in "What Am I Bid?" but there should be comedy to give balance to the bill, and a lively one at that.

Here is another picture that should be presented with a song preceding it, and if you can put on a special stage setting, so much the better. A scene showing a garden or roses is always appropriate, and it is one that you can use over and over again. But it would be very effective here to use a scene with the woodland in the distance and a flowing river at the right of the stage with the light of the moon on it.

If you are using a man singer, "Girl O'Mine" would be an excellent selection, and in that case it might be carried into the picture as the theme. If you have a woman singer, and we believe that we would prefer one here, "Kiss Me Again," from "Mlle. Modiste"; "I Love You," from "Gloriana"; or "Love Here is My Heart."

In preparing the musical cue for this picture, James C. Bradford, musical dircetor of the Broadway theatre, used "Underneath the Skies" as the theme, with a second repeated air for the girl with Borch's "Caprice Annette." If "Kiss Me Again" is used as the song, it might take the plac of the caprice, or either of the other songs would substitute for the theme.

IT is getting to be the time of the year that flowers around your theatre add a dainty and appreciated touch, and it will help the people to start talking about your house to use them in connection with this picture, which has the elements of love and girlish purity so strongly emphasized

You should make an especial appeal to your women patrons for matinee business here. You can count on the title to arouse the curiosity of the men, but if you send out a special mailing list, address the letter to the women of the household. Play the love element strong.

This is the season for it.

Billy Parsons Announces Big Plans

"Smiling Bill" Parsons

THE cut to the right is a character photo of "Smiling Billy" Parsons, but it is also a true-to-life photograph of the Billy Parsons who has closed numerous big contracts for National Film Company in the two weeks he has been in New York.

The contracts call for a strenuous producing campaign on the part of National during the coming year. It would also appear that the National trade-mark would be seen in the output of many different distributing organizations for Parsons has not limited his plans in any degree.

Four big specials of a class to compare in box-office value with the production that marked National's debut in film ranks, "Tarzan of the Apes," will be produced under the terms of a contract with the Pioneer Film Corporation.

That is one contract big enough for almost any film organization. But it is only part of the National plan. Another item on the schedule is the production of not less than four nor more than six big productions featuring Billy Rhodes, the comedienne, who stepped from one-reel comedies to featured stardom.

Definite release plans for these productions have been formed, but will not be ready for annouuncement for a few weeks. It can be said, however, that they will be released in conjunction with some of the most important product of the coming year and under the banner of a releasing organization that is stepping forward at a lively pace.

As previously announced, Mr. Parsons has also renewed his contract with the Goldwyn Distributing Corporation for the handling of another year's output of the Capitol Comedies. But in addition to Billy Parsons these releases will also bring to the Goldwyn exchanges the former vaudeville light, Carter De Haven. It is expected that the individual value of this next year's outpuut will be greatly increased through the fact that Billy Parsons will have to supply only thirteen of the twenty-six Capitols planned, Carter De Haven being featured in the other thirteen. The proper time and facilities will, therefore, be available to each of the comedians on these productions.

Prominent in the Parsons comedy plans is another promising box-office proposition, The Hallroom Boys' Series, for the newspaper comics of that name. Mr. Parsons closed contracts for the rights to this feature soon after his arrival in New York.

The Billy Rhodes company is now on the way East to make two of the scheduled productions in this section. Billy Parsons will also star the new Capitols here, with the intention of adding new settings and atmosphere to the releases. Coney Island, Atlantic City, Washington and such locations will be the background for many of the coming comedies.

W. H. Productions Present Series of Reissues

THE great demand in the state right market for reissues of famous stars and stories and the brilliant prospects this field of the motion picture industry offers, is reflected in a statement issued this week by the W. H. Productions Co. This concern entered the state rights field with one object—to offer the best reissues obtainable that carried the favorite stars, and by carrying out this purpose it has popularized itself in its chosen field.

The W. H. Productions Co. has practically made the "reissue" what it is through its discrimination in selecting the most suitable material for disposal. It has concentrated upon short subjects—one, two, and three reelers, with comedies taking their place with dramatic pieces.

"Mickey," starring Mabel Normand, is one of the concern's feature length pictures and is said to have broken records and established a precedent for box-office receipts in the state rights territory. From a popular viewpoint, "Mickey" is one of Miss Normand's best offerings as it presents her in a sympathetic role. It is a heart interest story.

The W. H. Productions Co. announce this week that its present exploitation plan involves the presentation of a new series of reissues. In the list are two William S. Hart pictures of two reels each, "His Hour of Manhood," and "Jim Cameron's Wife"; the Thomas H. Ince three reel drama, "Custer's Last Fight," considered by many the best picture of that length ever made. A new series of Fatty Arbuckle reissues will also be offered, of which the first is a two-reeler and the succeeding subjects, one-reelers. These pictures are to be presented under their original titles.

Gets Big Campaign

Vitagraph's next Anita Stewart production, "Two Women," is being made the subject of an intensive campaign to exhibitors by Vitagraph's Sales Promotion Department.

The first Anita Stewart production, "From Headquarters," is said to be scoring all over the country and the Anita Stewart productions being put out by Vitagraph loom up as of prime importance in Vitagraph's plans.

Work Starts on Hale-Caprice Story

Work has been started at the Capellani Studio in Fort Lee on the second of the Creighton Hale-June Caprice series of features being produced by the Albert Capellani Productions, Inc., for release through the Pathe Exchange, Inc. "Oh Boy," the first of the series, has been completed under the personal direction of Albert Capellani. In line with the previously announced arrangements whereby Mr. Capellani and George Archainbaud will alternate in the direction of the Caprice-Hale and Dolores Cassinelli Productions, Mr. Archainbaud, long identified with the World program, will direct the feature just started.

The picture is adapted from a French stage play, the name of which is being withheld for the present. Comedy is the predominant note in the new Capellani Production.

Pathe Has Trailer for "The Tiger's Trail"

Exhibitors showing "The Tiger's Trail," Pathe's new serial in which Ruth Roland is starred and which is released April 20, Pathe Exchange, Inc., will be aided by a 250-foot trailer for insertion at any point in a house program where it can be brought before the eyes of the greatest number of fans.

In preparing the trailer every effort was made to include in it scenes from the big, smashing moments of the serial. Scenes were selected with special attention to depicting the atmosphere of mystery and danger with which Gilson Willets has surrounded his thrilling story.

Gale Henry at Loew's

"Stung" is the title of Gale Henry's latest two-reel comedy, and it is declared that the audiences at Loew's New York theatre were completely captivated, and that this stamped Miss Henry's return to film comedies as one of the most welcome innovations of 1919.

Marcus Loew and his staff have praised the new Bull's-Eye releases, featuring Gale Henry on other occasions also, it is stated.

Gladys Brockwell, in "Pitfalls of a Big City," Fox production

Smith Names Plans for Big Expansion

President of Vitagraph Visits West Coast and Tells How His Organization Grew Into the Industry—Only Pioneer to Survive the Struggle

ALBERT E. SMITH, President of the Vitagraph Company, the only pioneer motion picture company still extant, arrived in Los Angeles recently, but his coming was so quietly accomplished that his presence remained a secret for a number of days, when representatives of the press discovered him at the Vitagraph studio on Talmadge street.

Of the small group that originated the motion picture industry and developed the art of subtle, eloquent pantomine, Albert E. Smith and the Vitagraph Company alone have remained continuously in the business; and as the head of the only company that has been through twenty-two years of evolution, his summary of the past and predictions for the future hold particular interest and significance.

The Vitagraph Company was organized in March, 1897, just twenty-two years ago, and "Never in all that time has the outlook been brighter than it is today," said Mr. Smith.

Possibilities Unlimited

"The 'revolution' that has occurred in the industry within the past few months has removed the limit from the possibilities of the picture theatres—the faulty system of using a strong star to support weaker associates has been changed, and with the theatres free to book such pictures as they want without the necessity of taking pictures they don't want, patrons will be given constant satisfaction and with the public satisfied, the production of motion picture plays will rise to undreamed of artistic heights."

Speaking of the history of the motion picture business, Mr. Smith told how that the first companies to make motion pictures started business, not as producers of plays in picture form, but as manufacturers of machines that projected pictures of moving objects. The pictures that were first shown were of such simple things as a horse moving its head; a train in motion, a man swinging Indian clubs and a sensation was created when the first picture was exhibited by the Vitagraph Company, showing a house actually on fire.

"The Vitagraph Company," said Mr. Smith, "was incorporated to manufacture a machine that I invented called the 'Vitagraph' and as there was no market for a motion picture projecting machine at that time, we made the necessary films and gave exhibitions wherever we could get an audience. We made the cameras to take the pictures, the machines to project them, we acted the parts ourselves and were our own exhibitors.

"It was all hard work for a long time, principally because there were no regular places in which to show the 'novelty' but there was never any doubt of the ultimate success of the new form of amusement we were offering.

"The first big step forward was made when the vaudeville theatres gave the motion picture machine a place on their programs as a regular attraction and advertised the number according to the machine they installed such as, 'The Vitagraph,' 'The Biograph,' etc.

"This was a great victory for the pioneers and realizing the important bearing it would have on the future of our business, we exerted every effort to keep these theatres supplied with interesting film. That was the most important factor in the business then, just as it is the supreme requisite of the business today, and it required so much attention that finally the manufacture of machines was abandoned and we devoted our entire attention to advancing the art of the pictures themselves.

Stars Vitagraph Pupils

"From that time on, Vitagraph directed its energies to perfecting the motion picture play. We secured the services of experienced actors and actresses and taught new talent the technique of the silent drama and it is an interesting fact that four-fifths of the purely screen stars of today, received their first training in the Vitagraph studio. Among the most promising of the present day screen stars, Norma Talmadge, Clara Kimball Young, Mabel Normand, Edith Storey and Anita Stewart were first introduced on the screen by the Vitagraph.

"In addition to perfecting the plays we turned our attention to the matter of presenting features in more attractive style and long before the Strand theatre, the first great edifice dedicated to the presentation of picture plays, was opened in New York City, we engaged the Criterion Theatre on Broadway, New York, and changing its name to the Vitagraph Theatre, presented our features ourselves thus introducing the showing of motion pictures in appropriate artistic stage settings.

Director Tom Terris, Showing Alice Joyce About a Scene in the Vitagraph Picture, "The Cambric Mask"

"The innovation created a furore and capitalists from all sections of the United States made propositions for the establishment of a chain of Vitagraph theatres. The exhibitors of New York City, fearing that we were about to trespass on their field, held a meeting and waited upon me in a body. They advanced the argument that, having been our patrons for many years, they felt it would be unfair for Vitagraph to enter the exhibiting field and as we realized the justice of their claim, we rejected the chain of theatres proposition. The Vitagraph theatre was continued in operation for some time however, as a model for the American exhibitor to copy.

Cooperation Necessary

"It was the struggle in the early days of the industry that taught me the value of studying the public wants and cooperating with the exhibitor," continued Mr. Smith. "This cooperation must be of the practical kind. It should start at the box office and take the basic form of giving the exhibitor only such pictures as the public will patronize in full strength. No other consideration should be allowed to interfere with this rule, the soundness of which has been again proved by recent experiments.

"These experiments have now come to an end and pictures will hereafter be shown on the 'booking by merit' policy. This change had to come, else the entire industry, producers and exhibitors alike, would have gone down in ruin. To one who has studied the business since its inception, the ultimate result of the recent experiment was always plain: the answer was to be found with the public. The public will readily buy what it wants and will pay well for it, but you cannot force upon the public anything it doesn't want without courting ruin.

"The motion picture business was born of public favor. It has been nurtured by the nickles and dimes and quarters of the public and it can continue to exist only by public approval. The thousands of dollars that have been turned from the doors of the motion picture theatres through dissatisfaction, never have been and never could be made up on 'the big nights' when 'strong' attractions have been shown, and all of us have suffered as a result.

"The public has suffered because the class of pictures it wanted and was willing to patronize was not presented. The exhibitor has suffered because his house was not large enough on the big nights, to make up the loss of his weak nights and the producer of meritorious features has suffered because the exhibitors average profits were small and booking conditions prevented the presentation of other strong features.

Foremost Industry Predicted

"In the readjustment of conditions I expect to see motion pictures take first place among American industries," continued Mr. Smith, "and anticipating this, we have been steadily increasing our plan and strengthening our organization. At the present time we have more of our old players with us than at any time since the days of the Vitagraph Stock Company in 1915. Among the well known players that are again appearing in Vitagraph productions are: Gladden James, Anders Randolf, Maurice Costello, J. Rogers Lytton, Kate Price and Antonio Moreno who was absent from our forces for a short time. Among the noted directors who have rejoined our organization may be mentioned James Young and Ralph Ince, two men whose mastery of art has raised them to places of distinction."

Indications of oil have been discovered on the property occupied by the Vitagraph studio and a big offer made for the land has been refused by Mr. Smith. "I consider the making and distribution of pictures along the lines we have pursued, more important than production of oil," said Mr. Smith, "and instead of oil wells you will soon see many additional buildings on our property devoted to the making of Vitagraph productions."

In speaking of the producing plans of his company, Mr. Smith stated that a vase store of material was being accumulated, and as an illustration of the big stories that will be picturized during the year he mentioned Charles Klein's wonderful play, "The Third Degree," Robert W. Chambers' story, "The Cambric Mask," "The Wolf," "The Climbers," "The Sporting Duchess," "The Gamblers," "The Great Divide," and a score of other famous stories, stage plays and original scripts.

Mr. Smith's visit to Los Angeles is a combination of business and pleasure, and his plans call for the starting of vast improvements and additions in the company's studio here. New outdoor stages will be built and the enclosed studio space will be increased to double the present area. Additional dressing rooms will be added to increase the present accommodations and the laboratories enlarged to twice their present capacity.

Carey Postpones Work to Visit Fans

Universal Film Manufacturing Company this week announced that Harry Carey's activities on his next Universal production will be set back one week because of a change in the itinerary of the star's tour around the country which is now in progress. Carey's original tour did not include Detroit and Cleveland, but the route was changed to include them. Immediately after the Cleveland appearance, Mr. Carey started for Universal City.

Immediately upon arrival at the Pacific Coast producing center he will begin work on a new story adapted from a magazine story by Jackson Gregory entitled "A Man of Peace" put into scenario form by H. Tipton Peck. Mr. Peck provided Mr. Carey with his last subject, "The Outcast of Poker Flat," making the screen adaptation from several O. Henry stories.

Twelve Hundred with Nazimova

"The Red Lantern," Not Only Has Tremendous Cast, But Cost $250,000 to Produce, Declare Metro Officials

A QUARTER of a million dollars expenditure, costumes worth a king's ransom and the services of 1,200 persons, from director, scenario writers and art designers to an ensemble that embodied a small army in size is said to represent but a part of the tremendous outlay in money, time and effort given by Richard A. Rowland and Maxwell Karger to the production of "The Red Lantern," in which they present the incomparable Nazimova.

This Nazimova superfeature in seven parts, which Mr. Rowland has announced will be released during the present month, is to be distributed exclusively by Metro Pictures Corporation. Its sponsors, in the confident belief that it is a work of art destined to advance the standards of motion picture making by twenty-five years, have launched a nation-wide advertising and publicity campaign to insure exhibitors of "The Red Lantern" the ultimate in box-office returns.

"The Red Lantern" is described as truly colossal when it is judged by the combination of the supreme artistry of its brilliant star and by the sumptuous environment provided for her and her supporting cast.

It is declared to have the added value of being based upon one of the most talked of novels of the decade, "The Red Lantern," a romance of the ancient city of Pekin, from the pen of Edith Wherry, and published by the Bodley Head.

According to announcement, it was her admiration for the art of Nazimova that caused Miss Wherry (in private life the wife of Dr. Harold S. Muckleston, a Montreal physician) to offer her novel to the great Russian actress for use on the screen.

Here Nazimova is seen before a special set in "The Red Lantern," her masterpiece production

Prior to its acceptance by Nazimova, Miss Wherry had refused to permit the use of "The Red Lantern" as material for the silent drama, although approached on the subject a number of times by various picture producers.

Miss Wherry, the daughter of a Presbyterian missionary, spent her girlhood in Pekin, and was present during the enactment of many of the stirring scenes she depicted in her novel.

The total cost of producing "The Red Lantern" was declared to be in round figures, $250,000. The time required to make it was three months; eight weeks in actual production and four weeks devoted to elaborate research work carried out by June Mathis and Albert Capellani, who made the screen adaptation and scenario.

Singer in Two-Reel Special Picture

The Stage Women's War Relief this week announced that Mme. Amelite Galli-Curci, the singer, will be presented in a special two-reel picture being produced for distribution through Universal exchanges in the near future.

It is made known that Mme. Galli-Curci is to appear in several scenes from a play written especially for the Stage Women's series and given the working title of "Littlest Reason." She plays the part of an opera singer and according to Director Terwilliger who is producing the Bonstelle story, Mme. Galli-Curci photographs remarkably well and proved to be one of the most enthusiastic film actresses he has ever directed. The Bonstelle subject, it is expected, will be given its first public presentation within a few weeks at a benefit performance given by the Stage Women's War Relief.

Zion Makes Plans for Future

So much interest has centered in the initial Sholom Aleichem production, "Khavah," which is now being cut and assembled for an early showing by Charles E. Davenport, the director, that the Zion Films, Inc., are making pretentious plans for the future. This will include a series of Jewish and Russian pictures written by some of the biggest writers in the land once controlled by the Czars.

Some of the stories have already been selected and it is predicted by those who have seen these narratives in scenario form that they will create quite a sensation in the film world. Most of the stories are elaborate and deal with historical events and backed by tense dramatic moments will set a newer and higher standard for popular production companies to aim at.

Louis Bennison Climbs in Exhibitor Favor

REPORTS on advance trade showings for exhibitors and unusually commendatory trade journal and newspaper reviews point to marked success, Goldwyn believes, for Louis Bennison's third star series picture, "Speedy Meade," written and directed by Ira M. Lowry and produced by the Betzwood Film Company in its big plant near Philadelphia. Trade paper and newspaper reviewers are unanimous in declaring that in this newest production the young and smiling cowboy star has the best opportunity of his screen career—and that he takes full advantage of them.

A few months ago, Louis Bennison, then fresh from the stage, made his first appearance before the camera in "Oh, Johnny." He has since been seen in only one picture, "Sandy Burke of the U-Bar-U," but in that brief period he has been placed on the books of the exhibitors of the nation not only as a money maker who can always be counted on to draw heavy patronage, but as a star who never disappoints.

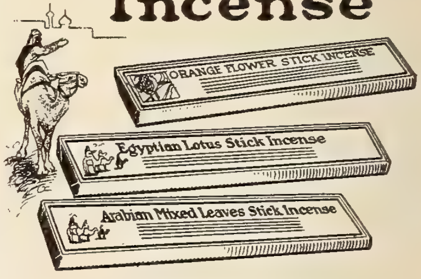
Despite an unconscious camera shyness which afflicts all screen newcomers and which was apparent in spots in Bennison's work in his earlier pictures, he immediately won his way into the hearts of the motion picture public. Now, to use his own expression, the star has "broke and rode" the camera and has come to play master to it rather than slave.

Says Picture Was Well Received by Trade

Jacques Tyrol, secretary-treasurer of Tyrad Pictures, Inc., declares that, "The reception the critics and the trade in general accorded 'Your Wife and Mine' at the private showing in New York last week proves to my partner, Matthias Radin, and me that in this feature we have something of worth to state right buyers and exhibitors.

"We believe so strongly in 'Your Wife and Mine' that we have made it our policy to insist before selling it or booking it that the buyer or exhibitor see it first. We have no pig in a poke to sell; we have a real money-making feature, and we'll sell it on its merits or not at all."

Oriental Incense


Orange Flower Stick Incense
Egyptian Lotus Stick Incense
Arabian Mixed Leaves Stick Incense

3 Boxes 3 Varieties
Sent Parcels Post for $1.00

The burning of fragrant incense is an ancient Oriental custom which has become very popular in America.

In the home its fragrance suggests purity and luxury. In the apartment it dispels the odor of cooking. In the sick room it refreshens and soothes. People who travel find it delightful for creating a fragrant atmosphere in the strange room.

Its charm is fascinating. A stick a day keeps the blues away.

Its subtle, delicate aroma soothes and charms the senses.

Just clip out this advertisement and pin a dollar bill to it, or send only your name and address with $1.00 enclosed. We will send you by Parcel Post 3 Boxes; 3 Varieties—Egyptian Lotus, Arabian Spice, and Orange Flower. Do it now.

References—Any Los Angeles Bank
J. H. MINASSIAN AND CO.
Dept. F, So. Figueroa St., Los Angeles, Cal.

COMING!

The CHAMPION
of All Serial Attractions
The world famous

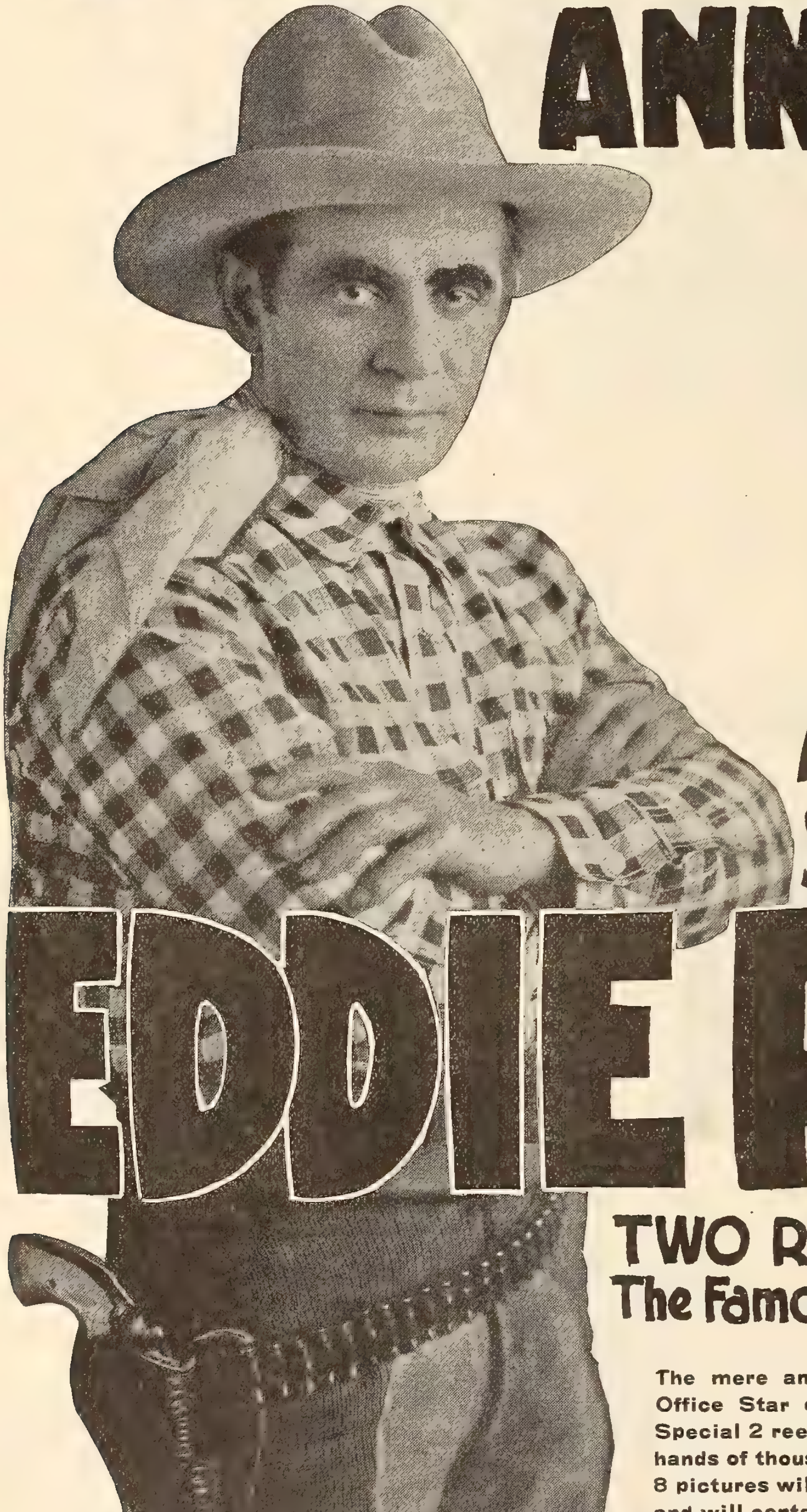
JAMES J. CORBETT

in the tremendous
UNIVERSAL
Serial Sensation

"The MIDNIGHT MAN"

WIRE your nearest Universal Exchange to hold a Booking for your House—Take our tip and do it **NOW**

UNIVERSAL ANNOUNCES



A Brand New Series of Eight

EDDIE POLO

TWO REEL MASTER PICTURES

The Famous "CYCLONE SMITH" Stories

The mere announcement of the great POLO, tremendous Box Office Star of "THE LURE OF THE CIRCUS" in these big Special 2 reel Western pictures will be met with applause at the hands of thousands of Exhibitors, the world over. This series of 8 pictures will be SPECIAL—Special in story, direction, power, and will contain as much "meat" for fans as any five reel feature while the name and fame of POLO will draw capacity on every picture. Get your signed contract for this series in by wire if necessary to secure your territory. Now booking thru all UNIVERSAL EXCHANGES

Arvid Gilstrom

Gillstrom Scheduled for Early Announcement

Rumor has it that Arvid E. Gillstrom will have important announcements to make within the next few weeks. It is known that the prominent director has been in numerous conferences during the past few weeks both with American producers and foreign film men with ambitious and unusual plans.

Arvid Gillstrom's screen career dates back to the early days, when he was associated with Kalem, Ford Sterling and then with the Mack Sennett Keystone forces. He earned his right to "sure-fire" honors in the Keystone school, associated with the directors who have made the history of screen comedy.

Later Gillstrom took up the task of producing Billy West comedies and is credited with the productions that brought that comedian to the forefront. His most recent work has been under the Fox banner producing the recent popular series of pictures featuring the Lee kids.

Among the Keystone productions credited to Gillstrom are "Hearts and Swords," "Their Social Splash" and "The Snow Cure." The Billy West's included "The Villain," "The Star Boarder" and "The Fly Cop." The Fox-Lee Kids features included "Smiles," "Swat the Spy" and "Tell It to the Marines."

Billy Burke Signs New Famous Players Contract

Billy Burke has signed a contract that will assure her continuance in Paramount Pictures, "by arrangement with F. Ziegfeld, Jr." Present plans are for her to start work on the new contract within a few weeks, two new screen vehicles adapted from popular Broadway hits being planned.

Miss Burke, who returned this week from Palm Beach vacation, will not be hindered in her stage appearances under the new contract. Her intentions are for an appearance in an all-star revival this Spring and in a new play this Fall under the Ziegfeld management.

"Unpardonable Sin" on Broadway

Garson and Neilan Production, Starring Blanche Sweet, Secures Big Broadway Theatre for New York Premiere

AFTER smashing all precedents by having its national premiere at Detroit, where more than twenty-five thousand dollars gross was taken in the first week, "The Unpardonable Sin" will start an all summer run in New York City beginning Friday night, May 2.

The sponsors fear no jinx because of selecting Friday as an opening day. They point out that this production proved that it was immune from jinx when it dared to open in any other city outside of New York or Los Angeles.

B. S. Moss, who has a string of theatres around New York, secured the Broadway theatre and states that he will have it repainted thoroughly both outside and inside and entirely redecorated. The ushers will be in uniform and a large symphony orchestra installed.

"The Unpardonable Sin" will be shown at advanced prices all season and on the opening night a gala occasion will be enlivened by the presence of prominent state and city officials, it is said. Blanche Sweet will be present the first night and is making the long trip from the West Coast for that purpose.

W. H. Rudolph, eastern representative for Harry Garson, has left for Chicago, where he will assist in the exploitation of the production, which opens at the Randolph there on Easter Sunday.

From Eugene Roth, of the big California theatre in San Francisco, a wire announces that his theatre was packed to capacity ever since the opening day, and after eulogizing Messrs. Garson and Neilan and Blanche Sweet, he pronounces "The Unpardonable Sin" a one hundred per cent. production.

Sol Lesser wires that with 2,700 capacity the big California theatre did not have a single seat to spare at any of the performances to date.

The production opened at the Kinema in Los Angeles April 13 for an extended run at $1.50 top. Cleveland, Boston and Pittsburgh will soon follow, it is reported. The Broad Street theatre at Newark schedules its opening on "The Unpardonable Sin" May 26.

Louis Mayer, of Boston, has purchased the New England rights for the picture, and it is stated that the entire world has all been sold within the few short weeks since its Detroit premiere, with the exception of the Southern and Mountain States, the Eastern Pennsylvania-Maryland-Delaware-D. C. district, and the Missouri-Kansas-Nebraska territory.

A record is claimed for this production in the rapid selling of territories for big specials.

Benjamin Friedman, of Minneapolis, who controls "The Whip," "The Spoilers" and other productions of like calibre, and who purchased "The Unpardonable Sin" for Wisconsin, Iowa, Minnesota and the two Dakotas, declares that the advanced bookings of this production has outclassed all his past records, and that it will open in Minneapolis May 4 for a run at Finklestein and Rubin's New Lyric theatre and it will start another run in St. Paul at the New Liberty theatre on May 11.

Stuart Wants a Kick in His Electric Signs

LLOYD STUART, manager of the Old Mill Theatre, owned by E. H. Hulsey who controls the First National Exhibitors' Circuit franchise for Texas, wants a "kick" in his signs He thinks a good sign is just like a good newspaper headline. He thinks it should influence the theatregoer or the person who reads the sign to investigate further into the matter and, in other words, encourage him or her to buy a ticket and go inside.

"When I've got Mary Pickford or Charlie Chaplin on the inside of the house I don't hesitate to tell the folks outside just what a big feature I've got," said Mr. Stuart. "Mary Pickford, when she gets here in 'Daddy Longlegs' is going to be some attraction and it won't surprise me a bit to play Mary bigger than she's ever been played before. I'm not only going to proclaim her as the greatest motion picture actress in the world and as America's sweetheart, but I'm going to exploit 'Daddy Longlegs' just as much as I can. When Charlie Chaplin played here in 'Shoulder Arms' I billed him on the sign as the greatest comedian in the world. Also I had a line in the lights stating that it was his latest picture. I'm not exactly in favor of 'jazzing' signs but I am in favor of putting all the life they will stand in them. And this isn't any too much. Any time I can put a smile on the face of a theatre goer when he reads my sign I have half way sold him a ticket to the show. At least I've got him in a pleasant frame of mind, especially towards the theatre that made him smile and even if he hasn't got time at the moment he reads the sign to see the picture, he will at some other time drop around. And if a sign made him smile he'll probably tell some one else about the sign in order to make them laugh. We used to put the names of prominent people on our signs. This brought us into favor with the right class of people. We like this system."

Prince of Wales in Photoplay

The Weekly Dispatch, published in London, Eng., carries the information in a recent issue that the Prince of Wales spent more than an hour before the camera for scenes in "The Warrior Strain" and "The Power of the Right," which Harma and Company, Ltd., a British firm, is producing.

The newspaper makes it plain that the films are with a motive and that the motive is "patriotism." "Five years ago," said the paper, "even for patriotism, such a departure would have been unthinkable."

To Release "Topics" Each Week

Pathe Gets Behind Big Campaign to Boost Short Feature—Brunet Impressed with Its Originality

PATHE EXCHANGE, INC., announces that, beginning Sunday, May 4, it will release weekly the famous "Topics of the Day," selected from the press of the world by the Literary Digest. Negotiations have been in progress for several weeks and upon their completion was perfected what is estimated to be the broadest, biggest and one of the most minutely worked out campaigns of promotion and publicity ever shaped in the history of the motion picture industry. Mr. Paul Brunet, Vice-President and General Manager of Pathe Exchange, Inc., considers it an epochal announcement in that it marks a great step forward in the achievement of the inspired vision of Mr. Charles Pathe, founder of the organization whose activities cover the entire earth.

"I am especially happy in making the announcement of Pathe releasing 'Topics of the Day'," says Mr. Brunet. "Impressed with the originality of the feature and the strength of its popular appeal, we have carefully watched the growth of it, its bookings in first run houses, the nature of its reception and the manner in which it 'went over.' These brightest shortsayings from newspapers of the world, selected by the editors of the Literary Digest and transcribed to the screen, immediately took a strong hold on public appreciation. Audiences were quick in their responses to the lively humor, keen satire and trenchant criticisms on the social, political and other foibles of the day. As an addition to our list of short subject releases, I believe this to be the very best that could be secured. The weekly release is of 350 feet length and I am of the firm opinion that 'Topics of the Day,' in conjunction with our serials, Pathe News, Pathe Review and the Lloyd comedies, gives us the most perfect short subject program on the screen today.

"Some of the big facts attending this feature in its weekly selection and its exploitation are as unusual as they are impressive. The best and brightest minds of the entire world contribute to it."

Easter Walters, in Pathe's New Serial, "The Tiger's Trail," Starring Ruth Roland

"Virtuous Men" Trade Show Well Attended

"VIRTUOUS MEN" was presented for the first time at the Fulton theatre on Sunday evening, April 6. This production, which stars E. K. Lincoln and was directed by Ralph Ince, is the initial feature bearing the brand name of S-L Pictures. The audience which witnessed the premiere of "Virtuous Men" consisted of the leading distributors, exchange men, stage right buyers and representatives of the daily press and motion picture trade papers. The Fulton Theatre was taxed to its capacity by the crowd which attended the trade showing. A twenty-piece orchestra under the direction of Carl Edouarde, leader of the Strand Symphony Orchestra, provided the musical setting for the presentation. Messrs. Sawyer and Lubin utilized the lobby of the Fulton Theatre for a display of the advertising matter which will accompany "Virtuous Men." The original poster sketches, as well as paintings of E. K. Lincoln by Clarence Underwood and R. G. Morgan attracted considerable attention. "The Picture Plus—," an original exploitation guide of sixteen pages containing an elaborate campaign for the use of the exhibitor in connection with his presentation of "Virtuous Men," was also favorably commented upon. Among the guests present at the premiere were the following:

J. D. Williams, General Manager of the First National Exhibitors' Circuit, Robert H. Libber, President of the First National Exhibitors' Circuit, Harry Schwalbe of the First National Exhibitors' Circuit, Louis J. Selznick, M. H. Hoffman, Frank Hall, Al Lichtman, Walter Green, Herman Jans, Harry Cohn, Irene Bordoni, Irving Berlin, Joseph Skirboll, J. Leonard Mason, James R. Pew, Mrs. E. K. Lincoln, Ralph Ince, Lucille Lee Stewart, Frank Gerston and many other figures well known in the theatrical profession and motion picture industry.

How We Advance!

It is reported that when an argument arose in the advertising department of W. W. Hodkinson recently over the proper use of a word to be incorporated in advertising copy, the argument was referred to Columbia University for settlement.

The decision was that both sides of the argument were right. The word could be used correctly as either side contended.

Thus do we advance!

"Tiger's Trail" Completed

The completion is announced for the fifteenth and final episode of the new Pathe serial, "The Tiger's Trail," starring Ruth Roland, and the production is scheduled for release April 20.

Miss Roland is supported by George Larkin. The story is by Arthur B. Reeve, creator of the "Craig Kennedy" detective stories.

Avoids Sex Problem and Unreal Drama

In selecting the story for "The Turn in the Road," the Brentwood Feature, which is now being released by Robertson-Cole Co. through Exhibitors Mutual, the Brentwood officials reasoned that the public demand in pictures had undergone a very marked change during recent months. In place of unreal sex problems, sensationalism or spectacular effects, the Brentwood authorities felt there was a steadily increasing call for the real and true, both in comedy and in drama.

This reasoning seems borne out, it is announced, by the success which is greeting "The Turn in the Road" in every section of the United States. Though lacking in sensationalism, "The Turn in the Road" is a photoplay of bright humor, deep heart interest and realism, and no audience could fail to grasp the story which this drama teaches.

Berst Comments on Farnum Picture

Rarely does J. A. Berst comment in advance on a scenario, but when he read the original plot and the continuity of the "Harvest of Shame," latest vehicle in the course of production with Dustin Farnum as the star, Mr. Berst is reported to have said, "This scenario has everything that goes into the making of a big motion picture drama. The opening is exciting and the play unfolds right along with climax following climax. I consider it a wonderful play for Mr. Farnum."

Mr. Farnum is also reported to be as enthusiastic over the merits of the play as is Mr. Berst, while Thomas N. Heffron, the director adds his tribute to the excellence of Mr. Geraghty's play when he says, "The piece is full of action and gives Mr. Farnum many opportunities for versatile work."

Says "Redhead" Pleases Miss Brady

According to an announcement from the publicity sanctum of Select Pictures, Alice Brady's forthcoming "Redhead" will present a new Alice Brady because in the production the star has a role which delights her more than anything she has ever done.

"In 'Redhead,'" says the Select press sheet, "Miss Brady has the role of a shocking cabaret entertainer and she delights in the moments when the script allows her to go to extremes in all the tricks that are employed in this trade."

"The Pest" Is Completed

Samuel Goldwyn announces that Mabel Normand's return to broad comedy has been made safe for all time by her success in "Sis Hopkins," and that she will soon be seen in a new vehicle just completed.

"The Pest" is the title of the forthcoming production, and it was directed by W. Christy Cabanne. Miss Normand portrays the role of a rural mischief maker.

Jackson Gregory Goes to West Coast

In order to watch the filming of the screen version of his novel, "Six Feet Four," now going forward at the American studios, Jackson Gregory has taken up his quarters in Santa Barbara. He co-operated closely with Stephen Fox in adapting the story fir William Russell's purposes, and declares himself more than satisfied with the way in which the scenario follows the original tale.

Russell, of course, is Buck Thornton, alias "Six Feet Four," the virile Westerner for whom all doors but his own are too low. How he outwits an unscrupulous sheriff and his chief deputy when they seek to make him the scapegoat for their highway robberies, forms the plot of the narrative. Vola Vale has been secured for the part of the heroine.

Reunited to Work on Select Production

Once more what Select terms its happy triumvirate, consisting of Constance Talmadge, Harrison Ford and Walter Edwards. is reported to be in good working order. This time the trio is reunited to work on a new Select picture which carries the working title of "The Veiled Adventure." For this picture Walter Edwards makes his return as Miss Constance Talmadge's director.

"The Veiled Adventure" is a story by Julia Ivers, written especially for Miss Talmadge. Miss Talmadge has the part of Geraldine Barker, who is engaged to marry Reggie Crocker.

Robinson with Gray Seal Productions

President George Julian Houtain announces that Samuel L. Robinson has accepted the vice-presidency of Gray Seal Productions.

While the Brooklyn office at 44 Court Street will continue in charge of Mr. Houtain, the New York office at 665 Fifth Avenue will be under the control of Mr. Robinson.

The Production Department, under the management of John L. McCutcheon, will also make its headquarters at the New York office.

Meyer Plans Original Exploitation

Louis Meyer, president of the Virginia Pearson Photoplay Company, announces that in connection with Miss Pearson's first picture, "The Bishop's Emeralds," to be released by Pathe, he will inaugurate in co-operation and in addition to their methods of exploitation, some original ideas of his own. The nation-wide publicity by the Virginia Pearson Photoplay Company, sent out will be handled by "Monty" Fleishman and John Wilstach.

Mr. Wilstach formerly exploited Kitty Gordon and Fritzi Sheff.

Cites Possibilities in "Checkers"

William Fox Production Helps Exhibitor Advertise It—Was Directed by Richard Stanton from Stage Play

Madlaine Traverse is starred by Wm. Fox in "The Love That Dares"

A PLAY that gives the exhibitor chances for unusual and effective advertising, points out the Exhibitors Service Bureau of Fox Film Corporation, is "Checkers," the special production which Richard Stanton is making from the famous stage play of the name written by the late Henry M Kloosom, Jr.

In the first place, "Checkers" in its stage form was one of the most spectacular successes in the history of American drama. With Thomas W. Ross in the title role, this play ran for fifteen years, playing in practically every city and town in the country. Not only did an unusually large number of road companies take the play all over the country, but every city that boasted a stock company has seen it and thrilled to its exciting scenes

Therefore, according to the Fox officials, this play has the advantage of going to the exhibitor with a nation-wide following already established. The people who saw it in its original form will want to see it again, because "Checkers" it is said, is one of those plays that have fixed themselves in the affection of the American people.

In the elaborate exploitation campaign which the Fox Exhibitors' Bureau is mapping out for exhibitors great emphasis is laid on the importance of exhibitors realizing the opportunities which this play possesses for spectacular advertising. The Fox office points out that exhibitors can find an almost limitless number of points on which advertising and publicity may be planned.

"The racing scenes in 'Checkers'," says the Fox statement, "provide material for the circus type of advertising. Striking posters, conveying the atmosphere of excitement and thrills in which 'Checkers' abounds, will cover these racing scenes—which, by the way, are to be taken at the famous Churchill Downs race track, in Kentucky, on the day of the historic American Derby. Horse lovers the country over will have an opportunity to witness in these scenes the actual running of one of the world's most famous races. Thousands of people will be seen on the screen, and the audience watching the picture will get all the thrills of the spectators watching the race.

"Then there are the scenes showing Chinatown. Directon Stanton has staged these with a fidelity to detail that will make them live in motion picture art."

Big Game Feature Claims Many Surprises

IT is declared that something new in the Outing-Chester series will be presented in releases 9 and 10, a picture of African natives and big game, being released as "Cameraing Through Africa," Thrill One and Thrill Two.

These are the pictorial records of the adventures of Charles Cottar, the famous big game hunter, who has spent the last 12 years in British East and other parts of Central Africa. The first reel, which climaxes with a sensational lion hunt, in which three of the big cats participate, will be regular Outing-Chester Picture No. 9, and the second reel, in which several rhinoceroses charging the camera and the scene, will be release No. 10. It is expected that many exhibitors, after seeing the releases, will feature them rather than their longer subject for those two weeks, for so many thrills have never before been crowded, C. L. Chester states, in so few feet of film.

"Nothing approaching these pictures has ever come out of Africa," Chester says. "No cameraman ever before has taken his stand, and maintained it, so close to the most savage animals the world knows, and filmed them as they actually sprang at the camera. Cottar stood by always as a guarantee that the beasts, though they might launch themselves at the camera, would never quite reach it—and the cameraman, having seen Cottar in action, relied on him.

"The closing scene of the second reel shows a rhinoceros charging across a gully and right up to the tripod, head on. That is the only time Cottar wasn't right on the job. He was off a short distance after other rhinos but the cameraman had such implicit faith that he kept cranking up to the last, and then gathered up his machine and dodged behind a tree. For ten minutes he and the rhino played tag around the trunk, the cameraman losing portions of his shirt and a valuable expanse of his trousers as the rhino charged him again and again, with lightning quickness jabbing his horn at our fleeing operator. Finally Cottar came back and finished the pursuit, but both the camera and the cameraman needed extensive repairs.

Through the press sheet exhibitors will be aided in making a feature of the two.

"Ad Campaign Helped Pictures"

So Says Walter Greene in Summing Up Results of Paramount's Million a Year National Campaign

"THE Paramount and Artcraft million-dollar advertising campaign has been one of the biggest factors in bringing the motion picture theatre—every theatre of the better class, whether it shows Paramount and Artcraft pictures or not—into better repute, and in bringing more of the better class of people to see motion pictures."

That is the summary made by Walter E. Greene, vice-president of the Famous Players Lasky Corporation and managing director in charge of distribution, of the results accomplished by the national advertising campaign. Coincident with his statement Mr. Greene announced that the corporation's advertising policy would be continued indefinitely.

"We have sold the public a desire for motion pictures and BETTER motion pictures," continued Mr. Greene. "We believe that to this campaign may be credited much of the benefit accruing to the industry through the falling by the wayside of so many of the fly-by-night producers who were active a few years ago.

"The advertising pages of the trade papers are indispensable in the sale of pictures to the exhibitor, just as newspaper advertising by the exhibitor, with the producer co-operating as far as practicable, is indispensable in the sale of individual pictures to the exhibitors public. But we maintain that we owe it to our salesmen, to our exhibitors and to ourselves, to say nothing of our responsibility to the public, to carry our propaganda for better pictures direct to the firesides of the American people so long as our producing department continues to back us up with the kind of product we are educating the public to demand.

"Supplementing this advertising we are distributing to our exhibitors free of charge thousands of postcards carrying reproductions of the Post advertisements, with space for an announcement of the current Paramount or Artcraft picture showing at the theatre. We are also incorporating small reproductions of these advertisements in special exhibitor advertising mats and lay-outs for newspaper use, thereby linking the theatre showing Paramount and Artcraft productions with the national advertising campaign for better pictures. In response to a suggestion from one of our most prominent exhibitors, we have made a broadside reproduction of one of the most recent Post advertisements, titled "This Is No Night to Stay at Home," and have sent a copy to every exhibitor in the United States for use as a lobby display, and if the experiment proves successful and the demand is sufficient, we will do the same with all future advertisements of the series.

"In all this advertising there are two definite objects in view. One is the education of the public to the best in pictures. The other is the creation of a public desire to see Paramount and Artcraft pictures. Each idea automatically sells the other."

Shirley Mason, in Paramount's "The Rescuing Angel"

Select Starts "Hell on Earth" with Empey

SELECT PICTURES CORPORATION announces that the actual filming of the big production, "Hell on Earth," which it is planning with Guy Empey as its star, will be started Monday, April 14, with Wilfrid North as director in command. "Hell on Earth" will be made at the Biograph Studios—or at least all interior work will be done there. In the picture as planned will be many large and effective exterior scenes, locations for which will have to be found later.

"Hell on Earth" is not to be a war play, nor a play in any way dealing with scenes or incidents of the great war. However, the problem of the returned soldier looms large in the story, and other current conditions which have followed as a by-product of the war and economical changes which it has wrought.

"Hell on Earth" is an original story written by Sergeant Guy Empey, the continuity of which has been prepared by William Addison Lathrop. Associated with Sergeant Empey in the production are many persons who were likewise associated with his successful photoplay, "Over the Top," the screen presentation of his phenomenally popular book of the same name. Among these are Director Wilfrid North, who directed "The Battle Cry of Peace" and "Over the Top"; Phil Quinn, assistant director, who served in a similar capacity in both of the other productions; Betty Blythe, who made quite a hit as the "Mme. Arnott" of "Over the Top," and Arthur Donaldson, who played the heavy role in that production.

Goes to Join Golden

A. Alperstein, treasurer and general manager of the Western Photoplays, Inc., left April 8 to join Joseph A. Golden, and the members of "The Great Gamble" Company who have been in the South for nearly two months doing exterior work. He remained about a week.

Pegler Gets Welcome at Atlanta

"Jack A. Pegler, well-known newspaper man of New York, has arrived in Atlanta to aid in the management of the Pathe Exchange, Inc.", announces the Atlanta Constitution.

'Mr. Pegler was formerly with the New York and World syndicate, and is an enthusiastic, wide-awake young man who promises to be of real help to the exhibitors with his wide knowledge of newspaper business.

"He served in the navy during the war period and managed a lecture tour of Floyd Gibbons, the famous Chicago Tribune war correspondent, who was severely wounded at Chateau-Thierry last June with the marines, on orders of military officials."

Latest Clark Picturizes Fred Jackson Play

"LET'S ELOPE," the Paramount production featuring Marguerite Clark and set for release on April 13 is an adaptation from Fred Jackson's stage play, "The Naughty Wife."

John S. Robertson directed, while the scenario was the work of Katherine Reed. One of the strongest casts yet to appear in Miss The supporting cast includes, Frank Mills, Gaston Glass, Helen Green, Blanche Standing, George Stevens and Albert Busby.

The plot deals with the young wife of an author who believes herself neglected and plans to elope with a romantic but shallow-brained youth. Swift comedy results when her husband takes a hand in the subsequent proceedings.

"Admirable Crichton" Is Next Cecil De Mille

Cecil De Mille will start work soon on a screen production of "The Admirable Crichton," the J. M. Barrie play recently purchased by the Famous Players-Lasky Corporation. Announcement of the cast will be made later.

Production work has been completed on "For Better, For Worse," the next De Mille special. Edgar Selwyn wrote the story, which Jeanie MacPherson scenarioized. Gloria Swanson is seen as the heroine.

"Custer's Last Fight"

"Custer's Last Fight," which the Tower Film Corporation is preparing for the state rights market, is said to be among the best three-reel features made for the screen. It is the first spectacle Tower has handled.

The advertising matter of this feature will consist of extraordinary posters of two styles of one's, three's and six's, a lobby display of attractive photographs, a press sheet, newspaper cuts, etc. It will be possible for every state right buyer who secures the rights of this super-production, to book it to the leading theatres in their territory.

Beall Takes Up Coast Publicity

Harry Hammond Beall has severed his connection with the Broadway Theater Company, Los Angeles, as general manager, in order to devote his energies exclusively to his work as director of publicity of the Universal studios at Universal City. W. Ivan St. Johns, assistant publicity director at Universal City, has resigned to head a local news and publicity bureau. He has been replaced by Arthur Wenzel, formerly associated with the Morosco enterprises and more recently with the Turner and Dahnken theatres in San Francisco and Oakland. Siegfried Schlager has been made director of serial publicity at Universal City and will concentrate on exploiting James J. Corbett, Marie Walcamp and Eddie Polo.

"Mules and Mortgages" Special Comedy

"Mules and Mortgages" is announced as the title of the next Vitagraph Big "V" Special Comedy in which James Aubrey is featured. It was screened recently at the Vitagraph home office and is said to be a laugh maker of the highest quality.

Maude Emory and Babe Hardy are seen in support of James Aubrey and the comedy was written and directed by Jay A. Howe.

One of the big features of the picture is the introduction of "Snookums," a performing Chimpanzee, who is the offspring of "Napoleon" and "Sally," who will be remembered as the stars in the "Chimp Comedies," released some time ago.

Double Standard in Hodkinson Film

The double standard of morality, which excuses in man that which it condemns in woman, is the theme of the new photoplay based on Augustus Thomas' drama, "As a Man Thinks," produced by Harry Raver for Four Star Pictures, with George Irving as director and Leah Baird as star. It is the first of a new series of Thomas dramas in pictures to be distributed by the W. W. Hodkinson Corporation and put in being under the eye of Mr. Thomas himself. The author personally superintended the filming of "As a Man Thinks."

"The Westerners" Is Nearing Completion

Stewart Edward White's famous novel, "The Westerners," adapted for the screen, and which is to be the first production of Great Authors Pictures, Inc., is rapidly nearing completion.

This picture is a concrete manifestation, it is declared, of the firm belief of the men behind it that the public wants, and will liberally support, big virile stories by authors nationally known, presented by the most capable players obtainable to take the characters involved.

"The Westerners" is a story of the opening of the Black Hills to civilization.

De Haven-Parker Join Parsons

Thirteen Capitol Comedies Will Be Made by Former Musical Comedy and Vaudeville Team for Goldwyn Distribution

"SMILING BILL" PARSONS, star and creator of Capitol Comedies and president of the National Film Corporation of America, announces that he has engaged Carter De Haven and Flora Parker, former musical comedy and vaudeville favorites and now firmly established as motion picture players of the first rank, to make thirteen Capitol Comedies during the coming year at Parsons' Hollywood studios.

The De Haven-Parker productions, like all other Capitol Comedies, are to be released exclusively through Goldwyn.

Carter De Haven won stellar Broadway fame while still in his teens. So pronounced was De Haven's success as a singer, dancer and comedian in several prominent musical comedies that at the age of nineteen, with beautiful Flora Parker, he headed the Carter De Haven Vaudeville and Farce Comedy Company, an organization that for three years toured America and Australia with a success exceeded only by Harry Lauder's touring company.

The triumphant vaudeville expedition ended, and De Haven and Parker signed a long-term contract with Weber and Fields, with whom, along with many other stage notables, they appeared in "Hanky Panky" and several other noteworthy productions staged by the famous comedians in their historic music hall at Broadway and Twenty-ninth street. Later De Haven and Parker contributed much to the success of three Raymond Hitchcock musical comedies.

Another highly profitable vaudeville tour followed, and at its conclusion the talented pair hearkened to the call of motion picture producers, who long had sought to lure them before the camera. Their success on the screen is described as immediate, and it is declared that De Haven's original style of funmaking and Miss Parker's beauty and natural talents have won the approbation of the press and picture public everywhere.

Prominent among their cinema successes are "A Gentleman of Nerve," "His Little Room Mate," "Kicked Out," "Where Are My Trousers?" and "The Losing Winner."

"Smiling Bill" has already obtained six suitable stories for the talented pair and is now engaged in assembling a cast of popular comedy players for their support. Work on the first De Haven-Parker Capitol Comedy will be started early in May.

Hall Buys Rights to "A House Divided'

FRANK G. HALL, president of Independent Sales Corporation, announces that he has bought the United States and Canadian rights to J. Stuart Blackton's special production, "A House Divided," adapted from Ruth Holt Boucicault's novel, "The Substance of His House," by Anthony Paul Kelly, and produced under the personal direction and supervision of Commodore Blackton, assisted by Jack Martin. Robert W. Priest acted for Commodore Blackton in closing the deal. Mr. Hall will release this production as a special. The bookings will be handled by the Independent Sales Corporation and the physical distribution will be made by the Film Clearing House, Inc. The picture is in six reels and is said to present a subject that promises immediate favor with the public. A feature of the production are the elaborate settings to have been specially constructed from designs furnished by architects familiar with the English locale in which the action of the story is laid.

Sylvia Breamer and Herbert Rawlinson, who were seen in the featured roles of Commodore Blackton's production of "The Common Cause," are the featured members of the cast interpreting the principal roles of "A House Divided." In support of Miss Breamer and Mr. Rawlinson are seen some of the leading artists of the screen, including Sally Crute, favorably known for leads in Edison, Metro and Independent productions; Lieut. Lawrence Grossmith, whose work in a comedy role in Commodore Blackton's "The Common Cause," was one of the features of the picture; William Humphreys, one of the screen's best known character men, and known especially for his impersonation of the character Bonaparte; Eric Mayne, Marie Burke, Shirley Huxley and Charles and Violet Blackton.

"A House Divided" will be released by Mr. Hall through Independent Sales and the Film Clearing House in the United States and Canada, exclusively. The foreign rights are controlled by Bech Van Siclen and Company, Exporters.

New York Theatres Book "Tiger's Trail"

In a single day, Pathe's New York exchange report that forty New York theatres contracted for "The Tiger's Trail," a new serial starring Ruth Roland.

April 20 is the release date of the first episode, and Pathe officials declare that it will undoubtedly be one of the most widely shown productions that they have ever distributed.

The William Fox circuit of theatres was one of the first of the larger bookings reported.

Signs Long Contract

Harvey Clark, familiar as a screen character man, has signed a long-term contract, it was announced this week, to appear exclusively in support of the American stars in forthcoming "Flying A" subjects. For two years Clark played roles in the Russell, Minter and Fisher productions, but left six months ago to be featured in a big spectacle picture soon to be released. He is now playing the part of "Two-Hand Billy Comstock" in the current William Russell production, a Stephen Fox adaptation of Jackson Gregory's novel, "Six Feet Four."

Electrics Will Blaze for Selznick

National Campaign of Electric Lights and Billboards for Olive Thomas Film—To Make Public Take Notice

THE vast exploitation plan referred to by Myron Selznick, President of Selznick Pitcures Corporation, is declared to embrace a nation wide electric sign campaign linked up with local newspapers, billboards and national magazines.

"Upstairs and Down," the first of the Olive Thomas productions, has been completed it is announced, but Mr. Selznick declares he wants to first launch the biggest advertising campaign ever inaugurated upon any motion picture.

"We have just closed contracts calling for the erection of electric signs advertising Selznick Pictures and theatres playing them, in every important city in the United States," said Mr. Selznick. "These signs will be 40x50 feet and contain 2,500 electric lights in four colors. They will all be the same design as one being built for Jules Mastbaum's Stanley Theatre in Philadelphia, a reproduction of which in its actual colors appears in the advertising pages of this issue.

"Theatres playing Selznick Pictures will be advertized in this way 365 days in a year. The best locations are being leased, regardless of expense. In addition to the electric signs we will make wholesale use of billboards. The most attractive posters ever made to exploit a picture have been created for 'Upstairs and Down,' and notwithstanding their cost will be supplied to exhibitors at commercial rates, the difference being charged to advertising.

"We will cooperate in extra local newspaper advertising as well as using magazines of national circulation. This latter campaign has been launched already in the fan magazines. We believe this cooperation offers live exhibitors the opportunity of a life-time.

"Needless to say, we would not be investing this vast sum of money in advertising unless we were ourselves convinced that in Olive Thomas we have a star of the first magnitude and that we are going to be able to maintain the very highest standard in all the Selznick Pictures productions."

Increase Bookings on the United Pictures

"I HAVE done what I fear many exhibitors fail to do—namely, advertise to the limit. Because of this I have extracted the last possible cent of profit from my pictures," writes Herman J. Brown of Boise, Idaho. Mr. Brown, who is manifestly a believer in the efficacy of advertising, and who puts his ideas into effect by means of frequent full page ads in the Boise newspapers, referred in particular to United Picture Theatre releases, but his policy is not limited to the advertising of the United features only. Mr. Brown, however, has this further to say: "The exhibitor-member of United can afford to spend twice as much on advertising as another exhibitor, because he gets his pictures at a price that gives him a chance to advertise. I have already played three United attractions and my total profit is greater than on any five films combined of any kind with any stars."

Among exhibitors who have increased their number of "days" for United attractions during the past week, purchasing additional shares of stock, corresponding to this increase of days, United lists the following: The Hawkeye Amusement Company, Des Moines, Rialto theatre; B. Burnett, Chicago, Bowen theatre; West Penna. Photoplay Co., New Castle, Ind. Regent theatre; F. W. Bill, Stillwater, Minn., Majestic; J. I. Pittman, Port Arthur, Texas, Pittman; Rainbow theatre, Chicago; Fox theatre, Aurora, Ill.; Gem theatre, Gary, Ill.; Leida theatre, Chicago; Princess theatre, Woodstock, Ill.; New Home theatre, Indian Harbor, Ind.; Crown theatre, Crown Point, Ind. In addition United announces thirty-five new member theatres.

Jack Levy, United Division manager, who recently went to Detroit to select a new manager for that office, has upon the approval of J. A. Berst appointed John E. Ryder to that post.

Appeal to Women in "The Love That Dares"

AN extravagant woman's sacrifice to save her husband's honor forms the underlying theme of "The Love that Dares," the next Madlaine Travers picture to be released as a William Fox Excel Picture. "The Love that Dares," it is stated by the Exhibitors' Service Bureau of the Fox Film Corporation, has a powerful appeal to women and is one of the strongest yet enacted by Miss Travers.

In the supporting cast the leading man is Thomas Santschi, who plays the part of the husband; Frank Elliott is the heavy and other members are Mae Gaston, Thomas Guise and George B. Williams. The picture was directed by Harry Millarde and the scenario was written by Denison Clift

In "The Love that Dares" Miss Traverse plays the role of Olive Risdon, who refuses to marry Ned Beckwith, a gay millionaire, because she loves Perry Risdon. The young wife's extravagance, however, soon brings her husband near financial ruin. Ignorant of this, the wife goes to a fashionable summer resort, and while she is there her husband's bank calls in his note for $80,000. This is the secret work of Beckwith, who is still pressing his attention to the verge of ruin. Mrs. Risdon goes to Beckwith and asks him for a loan of $50,000. Beckwith promises it to her, but for a shameful consideration.

While Mrs. Risdon is with Beckwith, a jilted mistress of the latter telephones the fact to Risdon. Risdon hastens to Beckwith's house and a terrific struggle between the two men ensues. Meanwhile Mrs. Risdon has hidden in another room. During the fight the former comes in. Beckwith says it is she who has been at his house. Risdon departs, and soon afterward his wife returns to her home with Beckwith's $50,000 check. Risdon accuses her of accepting the money from Beckwith in a shameful bargain, but while they are quarreling, the other woman calls up and says she has just killed Beckwith. Risdon then realizes the terrible sacrifice which his wife was about to make for him, and he and his wife are reconciled.

"Gulf Between" Makes Progress in West

With the snow-capped heights of Mount Shasta for a background and the frozen stretches of Shasta County for his location, Mitchell Lewis, Select Pictures star, is in the midst of his third production for this company, it is announced this week.

The working title of the story is "The Gulf Between," the original work of the co-authors Robert North Bradbury and Frank Howard Clark. It will follow in succession Mr. Lewis' recent Select attractions, "Children of Banishment," his current production, and the previous picture, "Code of Yukon," in which the star made his initial appearance under the Select banner.

In "The Gulf Between" Mr. Lewis is being directed by Norval MacGregor, who also directed "Children of Banishment."

Next Billie Rhodes Is "The Love Call"

National Film Corporation has selected "The Love Call," writen by Margery Benton Cooke, as the feature starring Billie Rhodes to succeed "The Lamb and the Lion" in the list of Rhodes productions on the Robertson-Cole chart for Exhibitors Mutual distribution. E. Magnus Ingleton, author of "The Lamb and the Lion," adapted "The Love Call" for the screen.

The enchanting outdoors of the great West, furnishes the settings for "The Love Call," which because of its humaness—its laughs and its pathos—is expected to prove a fitting addition to the three productions which little Billie has already contributed to the silent art since becoming a star in five-reel attractions.

Irene Castle and Her Company in Florida

Famous Players-Lasky announces that Irene Castle, with her director, Charles Maigne, and a large number of players engaged to support her in "The Firing Line," has gone to Miami, Fla., to start work on the film.

The cast is announced as Robert V. Steele, David Powell, J. H. Gilmore, Frank Losee, Rudolph de Cordova, Charles Craig, Philip S. Rice, Robert Schable, Shaw Lovett, Isabel West, May Kitson, Jane Warrington, Anne Cornwall and Gladys Coburn. Ryder to that post.

Ninth War Relief Film

The tentative title of the ninth picture of the series being produced by the Stage Women's War Relief for distribution through Universal exchanges, is "She's Everywhere."

Montagu Love and Enid Markey are co-starred, and Harry Davenport, Fred Nichols and Maud Von Turk are in the supporting cast. George W. Terwilliger is directing the production from the scenario prepared by Calder Johnstone.

The original story was provided by Jack Larric and deals with the activities of a newspaper writer to obtain atmosphere for a series of stories she is writing.

Hadley Gives the Other Fellow Credit

So many compliments have been extended to Samuel L. Rothapfel, and to the Independent Sales Corporation's New York office, for the artistry of the Rothapfel Unit Programme advertising, that Hopp Hadley, advertising manager for these interests, wishes to place the credit where credit is due.

Hopp, as he is familiarly known to the trade, says that he belongs to that class of people who are a bit hazy on the subject of Bolshevism but who strongly suspects it is inspired by hatred of those who never do worthwhile things, for those who do. And as an avowed opponent of the "red" cause and a strong exponent of what he terms "Hopphadleyism," or giving the other fellow credit, he refuses to accept all the credit for the Rothapfel Unit Programme advertising.

Hopp refuses to allow the chairman of any committee or the head of any department, to pose as the sum-total of his associates' brains. With this explanation, he tells just where credit should be given for the Rothapfel Unit Programme insert.

Buffalo Theatre's First Serial Is Houdini's

Up to the present time one Buffalo theatre had never shown a serial, but it will now show each episode three days, first run.

Carey Wilson, manager of the Effano Film Exchange, booking Houdini in B. A. Rolfe's super serial, "The Master Mystery," in New York State, announces that he has just signed contracts whereby the Houdini serial will be shown in the Strand theatre, Buffalo.

The Strand at Buffalo is owned and operated by the Mitchell H. Mark Realty Corporation, which conducts the Strand theatre, New York City; Strand theatre, Syracuse, and other big houses of a chain in the east. It is one of the finest motion picture theatres in the country.

"Eyes of the Soul" Released April 20

John Flinn, head of the publicity department of Famous Players-Lasky, wired Elsie Ferguson that "Eyes of the Soul" was the best picture he had ever witnessed, bar none.

The photoplay is founded on "Salt of the Earth," a George Weston story published some time ago in the *Saturday Evening Post*. It is scheduled for release on April 20 and great things are expected of "Eyes of the Soul."

Drews Win the Laughs

"Once a Mason," a Paramount-Drew comedy, was features on the programs of Marcus Loew's theatres in New York and Brooklyn during the week of March 30, and the laughter and applause that greeted the efforts of Mr. and Mrs. Sidney Drew attested to the managerial wisdom in booking this series of two-reelers for the circuit.

"Oh, You Women!" Made Available for All

REGARDLESS of whether an exhibitor is regularly booking Paramount-Artcraft service he has the privilege of booking by itself the John Emerson-Anita Loos Paramount production, "Oh, You Women!" featuring Ernest Truex and Louise Huff. It will be released May 4.

"The latest John Emerson-Anita Loos production, 'Oh, You Women!' is a winner, judged from any angle," said Walter E. Greene vice-president and managing director in charge of distribution of the Famous Players-Lasky Corporation, after seeing the picture in the company's private projection room the other day. "Mr. Emerson and Miss Loos gave of their best in the preparation of the story. They have tapped the hidden springs of mirth in a most affecting way, and have produced as delicious a bit of satiric comedy as have ever been projected on a screen.

"Mr. Emerson, as director, of course knew his subject thoroughly and he got the ultimate out of the lines he and his clever collaborator had written. Ernest Truex and Louise Huff prove splendidly adapted to the parts they play and in this picture they make their positions in the front rank of motion picture comedians absolutely secure.

"Among the spectators who were present at the advance screening of the picture were men and women from every department of the home office, most of whom have seen every picture produced by the Famous Players-Lasky Corporation during their connection with it. Through my long association with them I have come to regard them as the most painstaking, yes, even the most severe critics I know of.

"They go into the projection room to find the flaws in the pictures and report on them. But that crowd found no flaws in 'Oh, You Women!' Instead the laughter and applause that sounded through the room was a spontaneous tribute to the merit of the picture as a gloom-killer and joy-producer."

Tom Moore Puts Hayakawa Film into Rialto

TOM MOORE, the exhibitor of Washington, D. C., has accorded a most unusual honor to Sessue Hayakawa, the Japanese star whose Haworth features are released by Robertson-Cole Company through Exhibitors' Mutual. Moore had booked the entire Hayakawa series for his Garden theatre in Washington and met with such success with each feature that he decided to shift the series to the Rialto, his leading house in the National capital.

The Washington showman inaugurated his new policy with "The Courageous Coward," which played the Rialto last week. The picture met with instantaneous success, and Mr. Moore congratulated himself as well as the Exhibitors' Mutual officials in Washington on the happy move he had made, and the high type of picture which Exhibitors' Mutual had furnished him.

Hayakawa's popularity grows apace. Beyond question, he is one of the most popular players on the screen today, and a glance at the Exhibitors' Mutual booking records is sufficient to prove this assertion.

The wonderful notices which have greeted "The Turn in the Road," the Brentwood special which Exhibitors' Mutual is releasing, has led to remarkable bookings. An instance of this is the Boston district. The Boston theatre played it this week, with greater box office returns than any picture this year has obtained. On the strength of the showing at the Boston theatre, the Hub exchange of Exhibitors' Mutual has booked "The Turn in the Road" for sixty of the next seventy-four playing days, which is a record for any picture to be proud of.

Every week brings an additional number of first run houses into the Exhibitors' Mutual fold. Keith's Providence, with a twice weekly change policy, has played seven Exhibitors' Mutual first run features in the past month.

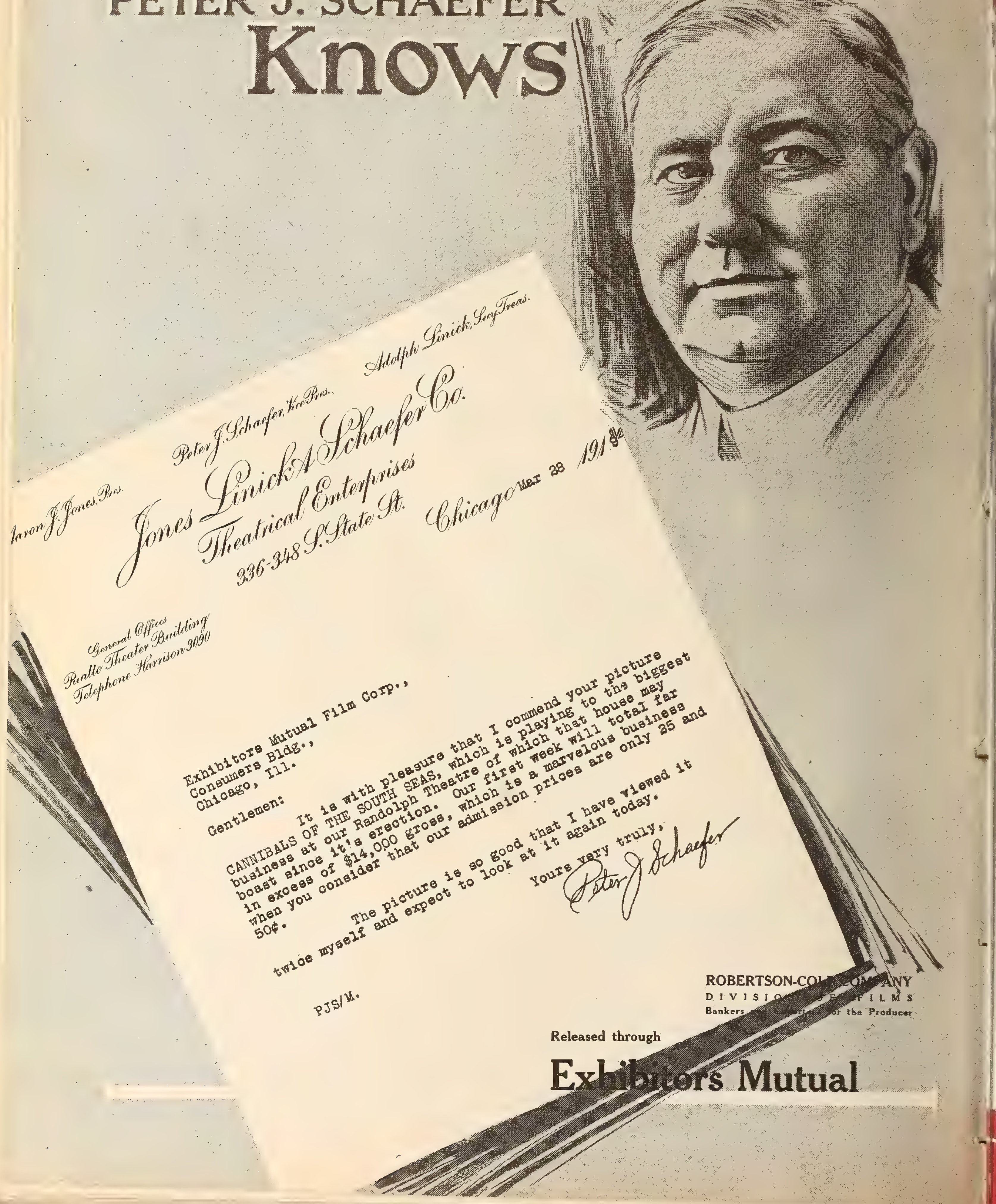
Universal Presents Miss Phillips in "Destiny"

SUPPORTED by one of the strongest casts that ever has appeared in a Universal production, Dorothy Phillips will shortly be seen in a Jewel production entitled "Destiny." This film play has been adapted from an original story by Charles N. Buck by Elliot J. Clawson and has been produced by Rollin Sturgeon, who produced "God's Country and the Woman" and other big Vitagraph productions.

The story brings out the ultimate result of greed and deals a hefty blow to selfishness and despotism, in business. The film play is related as a vision of what might have been had young Hamilton Burton followed out his boyhood ideas and desires.

As a boy Hamilton Burton had always hoped for power. His greatest desire was to dominate. In business his desire was later only partly satisfied. He became a prominent broker and made a fortune on the stock market. However, he was not satisfied. He established his brother and sister in his home, but in giving them social position, he demanded that they do as he chose. When he found a business rival paying court to his sister, Hamilton demanded that she refuse to have anything to do with him. Mary refuses and when the rival, Edwards, is found in Hamilton's home a fight follows. Edwards is wounded trying to wrest a gun from Hamilton's hands. When Hamilton finds his brother in love with Mrs. Haswell he promises to get that lady a divorce so that she can marry Paul. However, when the despotic money king sought to fight against love he met defeat. His power gradually slipping and his fortune dwindling because of investments brought about more by maniacal dictates than by business judgment, Hamilton finally admits his defeat.

PETER J. SCHAEFER
Knows



aron J. Jones, Pres.
Peter J. Schaefer, Vice Pres.
Adolph Linick, Secy. Treas.

Jones Linick & Schaefer Co.
Theatrical Enterprises
336-348 S. State St.
Chicago Mar 28 1919

General Offices
Rialto Theater Building
Telephone Harrison 3090

Exhibitors Mutual Film Corp.,
Consumers Bldg.,
Chicago, Ill.

Gentlemen:

It is with pleasure that I commend your picture CANNIBALS OF THE SOUTH SEAS, which is playing to the biggest business at our Randolph Theatre of which that house may boast since it's erection. Our first week will total far in excess of $14,000 gross, which is a marvelous business when you consider that our admission prices are only 25 and 50¢.

The picture is so good that I have viewed it twice myself and expect to look at it again today.

Yours very truly,
Peter J Schaefer

PJS/M.

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
Bankers and Underwriters for the Producer

Released through

Exhibitors Mutual

HENRY. B. WALTHALL

Modern Husbands

Produced by National Film Corporation of America

The virile acting of this dramatic star was never more compelling. By many it is considered his greatest work since "The Birth of a Nation."

As Duane, a man of high standing, he is the victim of a love pirate who wrecks his home and business. The odd twist the story takes whereby everything is restored to him coupled with his exceptional work, makes this a most unusual picture.

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
Bankers and Exporters for the Producer

Released through

ExhibitorsMutual

BESSIE BARRISCALE

Directed by
HOWARD HICKMAN

A picture of extraordinary drawing power in its unusual merits, the popularity of its star and the fame of the book from which it has been adapted.

Miss Barriscale already a prime favorite will rise to the pinnacle of popularity in this subject which furnishes her a role rich in big opportunities.

A distinguished supporting cast has been supplied and includes Nigel Barrie, Kathleen Kirkham, little Ben Alexander, Jos. Dowling, Leslie Stewart, Margurite DeLamott, Josephine Crowell, George Hackatron, Helen Dunbar and Tom Guise.

Kathleen
Norris

In
JOSSELYN'S WIFE

Produced by
B.B.FEATURES

Miss Norris' graphic pen has furnished many best sellers. The greatest of these, perhaps, is "Josselyn's Wife."

In its theme it strikes a big note and has all the elements of love, suspense, sympathy and romance. In its characterizations it is unique and brings to the screen a new kind of story, the popularity of which will be long-lived.

It will register long-run records in many theatres and be recognized as the most wholesome entertainment offered on the motion picture screen in some time.

Released through

Exhibitors Mutual

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
Bankers and Exporters for the Producer

BILLIE RHODES

The Love Call

by MARJORIE BENTON COOKE

Produced by National Film Corporation of America

It brings out all the wholesome humor of the justly popular book.

The story has been played so well that it will be difficult for the severest critics to find fault with it. It is full of big hearty laughs and moments of sympathy that are going to cause several tears to be shed. It's a picture that will be in big demand.

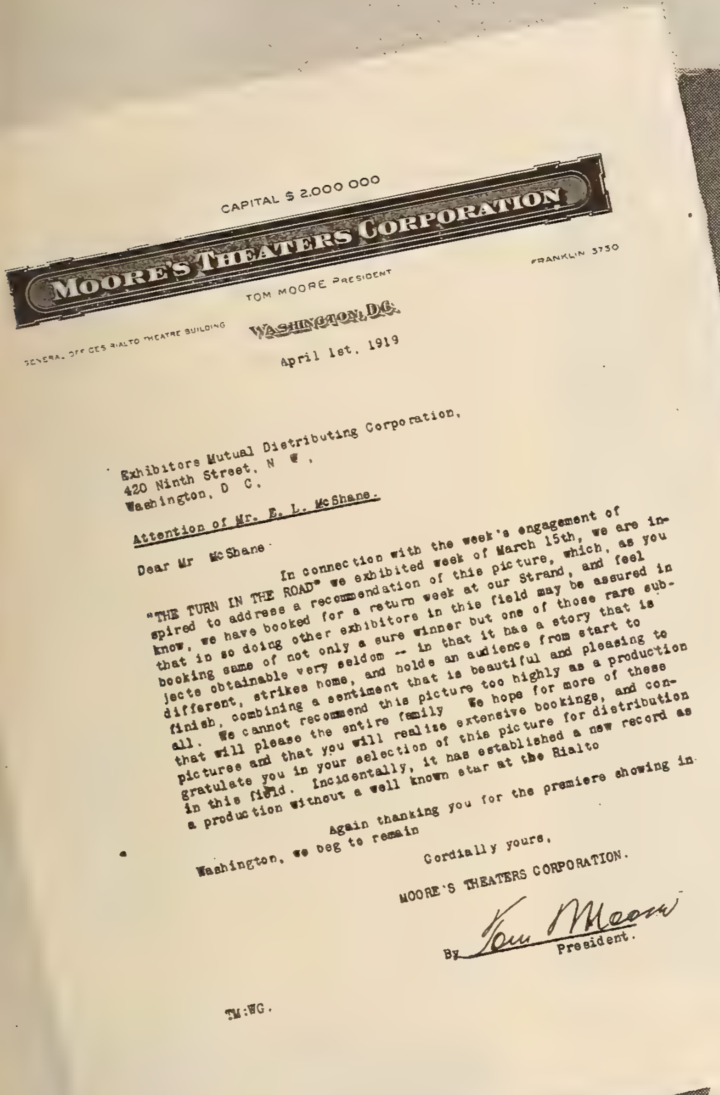
ROBERTSON-COLE COMPANY
DIVISION OF FILMS
Bankers and Exporters for the Producer

Released through

Exhibitors Mutual

MOORE RE-BOOKS IT
KUNSKY WANTS MORE LIKE IT

TOM MOORE



CAPITAL $ 2.000 000

MOORE'S THEATERS CORPORATION

TOM MOORE PRESIDENT

FRANKLIN 3730

GENERAL OFFICES RIALTO THEATRE BUILDING

WASHINGTON, D.C.

April 1st, 1919

Exhibitors Mutual Distributing Corporation,
420 Ninth Street, N W,
Washington, D C.

Attention of Mr. E. L. McShane.

Dear Mr McShane

In connection with the week's engagement of "THE TURN IN THE ROAD" we exhibited week of March 15th, we are inspired to address a recommendation of this picture, which, as you know, we have booked for a return week at our Strand, and feel that in so doing other exhibitors in this field may be assured in booking same of not only a sure winner but one of those rare subjects obtainable very seldom -- in that it has a story that is different, strikes home, and holds an audience from start to finish, combining a sentiment that is beautiful and pleasing to all. We cannot recommend this picture too highly as a production that will please the entire family We hope for more of these pictures and that you will realise extensive bookings, and congratulate you in your selection of this picture for distribution in this field. Incidentally, it has established a new record as a production without a well known star at the Rialto

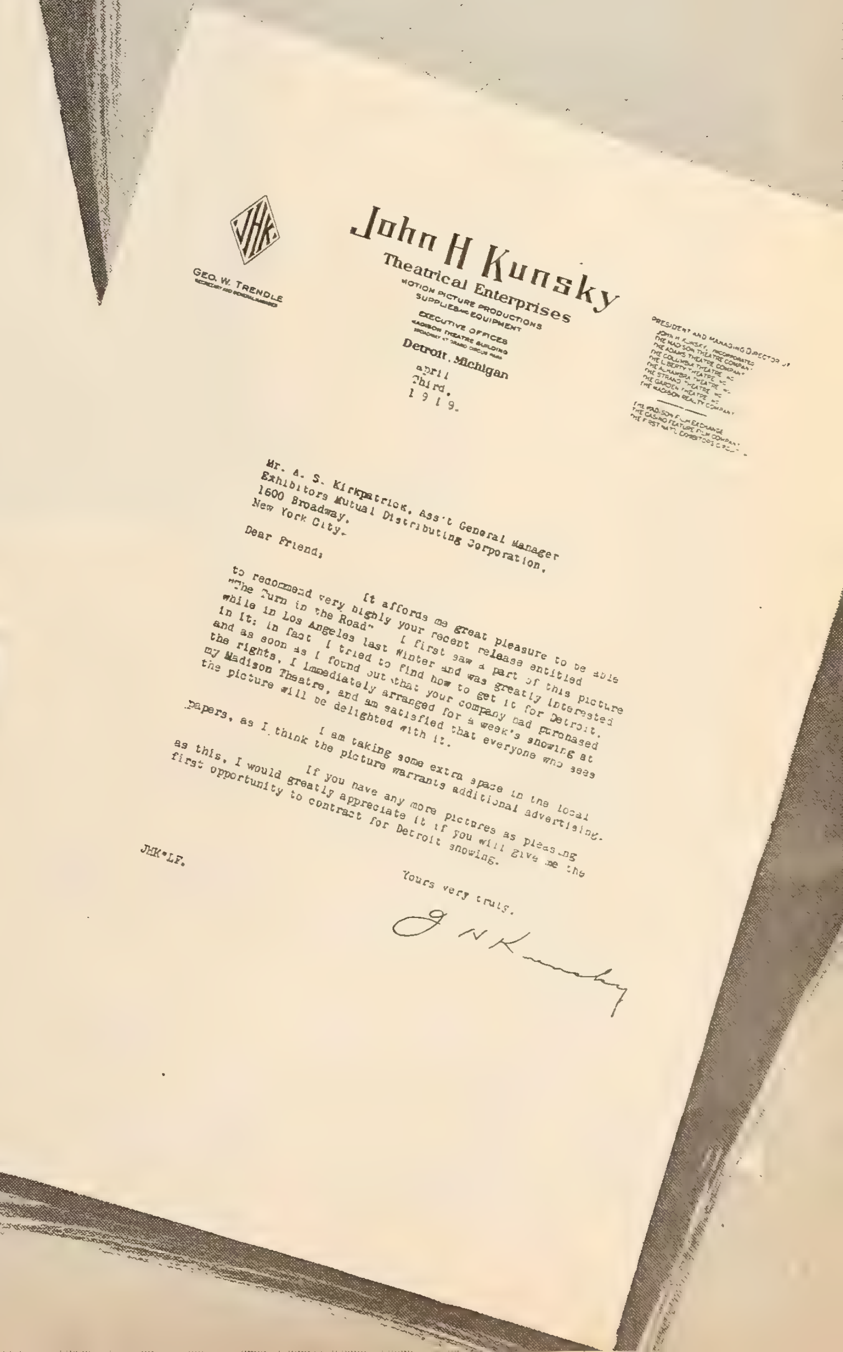
Again thanking you for the premiere showing in Washington, we beg to remain

Cordially yours,

MOORE'S THEATERS CORPORATION.

By Tom Moore
President.

TM:WG.



JHK

GEO. W. TRENDLE
SECRETARY AND GENERAL MANAGER

John H Kunsky
Theatrical Enterprises
MOTION PICTURE PRODUCTIONS
SUPPLIES AND EQUIPMENT
EXECUTIVE OFFICES
MADISON THEATRE BUILDING
BROADWAY AT GRAND CIRCUS PARK
Detroit, Michigan

PRESIDENT AND MANAGING DIRECTOR OF
JOHN H KUNSKY, INCORPORATED
THE MADISON THEATRE COMPANY
THE ADAMS THEATRE COMPANY
THE COLUMBIA THEATRE, INC
THE LIBERTY THEATRE, INC
THE ALHAMBRA THEATRE, INC
THE STRAND THEATRE, INC
THE GARDEN THEATRE, INC
THE MADISON REALTY COMPANY

THE MADISON FILM EXCHANGE
THE CASINO FEATURE FILM COMPANY
THE FIRST NAT'L EXHIBITORS CIRCUIT

April
Third,
1 9 1 9.

Mr. A. S. Kirkpatrick, Ass't General Manager
Exhibitors Mutual Distributing Corporation,
1600 Broadway,
New York City.

Dear Friend;

It affords me great pleasure to be able to recommend very highly your recent release entitled "The Turn in the Road". I first saw a part of this picture while in Los Angeles last Winter and was greatly interested in it; in fact I tried to find how to get it for Detroit, and as soon as I found out that your company had purchased the rights, I immediately arranged for a week's showing at my Madison Theatre, and am satisfied that everyone who sees the picture will be delighted with it.

I am taking some extra space in the local papers, as I think the picture warrants additional advertising.

If you have any more pictures as pleasing as this, I would greatly appreciate it if you will give me the first opportunity to contract for Detroit showing.

JHK•LF.

Yours very truly.

J H Kunsky

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
Bankers and Exporters for the Producer

Released through

Exhibitors Mutual

Polo in Eight Short Westerns

Universal Sets May 12 as Release Date for First Two-Reel Western, Starring Eddie Polo

THE policy Universal has adopted for releasing the eighth special Western stories in two reels, featuring Eddie Polo the serial star, is to distribute the first subject May 12 and then one a week for eight succeeding weeks.

Each picture will be complete in itself and the series will bear the title of "Cyclone Smith Adventure Stories." Polo will be cast as Cyclone Smith in each production and will have in his supporting casts such well known players as Eileen Sedgwick, Bob Anderson, Tex Marcel, Pat Moore and others.

The pictures are being directed and for the most part written by Jacques Jaccard, who has produced a number of successful serials and features and who has recently been mustered out of army service, following eight months' service in France.

Jaccard is said to be injecting into the productions an unusual amount of spirit and the four finished productions viewed by the Universal reviewing committee have been pronounced extraordinary in theme and construction.

Universal is planning on making the series a big thing for exhibitors and some very attractive advertising is now being prepared for use in boosting business on the productions. To date no definite individual titles have been given the releases comprising the series but it is expected that among the first of the series will be playlets dealing with Cyclone Smith's return from war, another bearing the tentative title "A Prisoner for Life" and another temporarily called "Cyclone Smith Rides Alone."

Vera Stedman, Former Sennett Girl, In the Universal Comedy, "Alimony"

The first of the above mentioned films deals with the efforts of Cyclone Smith to restore order in a small Western village when he returns from war to find an Eastern capitalist has, by illegal methods, forced old land owners off their property and who practically holds the destinies of the town in his power, because of his wealth.

Smith brings into play some unusual ideas to get the capitalist out of town and to return property seized by him to its rightful owners.

World to Distribute Five Chaplin Pictures

GEORGE KLEINE and officials of the World Film Corporation have made arrangements whereby the World exchanges take over the distributing of five Charlie Chaplin pictures.

"Triple Trouble" is the more recent picture of the five and the other four Chaplin pictures ready for distribution are "Night at the Show," "Police," "The Bank," and "Shanghaied."

The World Corporation in distributing these pictures submits to the exhibitors throughout the United States that there is only one Charlie Chaplin and that unlike any other picture star, his vehicles are capable of being revived from time to time with the maximum box office returns.

They declare that it has been proven, even by blase Broadway that Charlie Chaplin pictures can be called upon at any time to meet the crying demand for an attraction that will alleviate the distress of a depleted bank account. Mr. Chaplin is heralded as the biggest box office bet in the world today because he projects entertainment pure and simple to all classes and conditions of audiences.

On April 3rd the salesmen of the World Film Corporation throughout the United States were notified by wire that this company was to distribute these five pictures of Chaplin and within 72 hours telegraphic returns are said to have indicated a complete wiping out of all existing records for fast selling and results obtained in distributing pictures.

The branch offices of The General Film Company have received instructions from the home office and George Kleine to turn over to the branch offices of the World Film Corporation all prints, advertising matter and accessories of these five Chaplin pictures. The General Film has turned over to the World Pictures and its branch offices a complete statement of all contracts taken, pending and in prospect and all data as regards the sales campaign since its inception for these other pictures so that branch managers and salesmen for the World are in a position to pick up the reins exactly where they left off without loss of time.

Her First Role as a Film Comedienne

The role which Marion Davies has in "Getting Married Married," Select Picture, is said to be her first as a comedienne. "Getting Mary Married" is Allan Dwan's first picture with Miss Davies. The story is by Anita Loos and John Emerson. The picture has been very highly commended.

Court Upholds Goldwyn Against Censors

The Common Pleas Court at Philadelphia reversed the adverse findings of the Pennsylvania State Board of Censors on the Rex Beach production, "The Brand," distributed by Goldwyn. The plea was taken to the Court by Gabriel D. Hess, General Counsel for Goldwyn Distributing Corporation.

The decision is viewed as important by film men, assuming a large place in the growing record of litigation in which censors have been described by courts as oppressive in their procedure. It also contributes an interesting amount of information to the increasing literature on censorship.

Judge Rogers completely vindicates the author and the producers.

Morey Works on New Picture

Harry T. Morey, under the direction of Paul Scardon, is well along with the production of his next Vitagraph feature release. This forthcoming picture is adapted from a novel. It is said to be pure romance, swift moving and with a powerful mystery element, says the announcement.

The statement adds that Morey will be seen in the type of role that has shown him to such advantage in releases of the calibre of "Silent Strength" and "Fighting Destiny."

"Getting Mary Married"

Marion Davies' first Allan Dwan production, "Getting Mary Married," which constitutes her Select attraction for April, has been released for general distribution. This is one of three Star Series attractions which Select will release this month. The others are Constance Talmadge in "The Veiled Adventure," in which she is presented by Lewis J. Selznick, and Alice Brady's "Readhead."

Evelyn Greeley, World Film star, who will next be seen in "Relations"

Hutchinson Returns from Trip Abroad

Reached Chicago Following Three Months' Sojourn in England—Thompson Distributes American Productions for United Kingdom—Deals Made for Other Countries

SAMUEL S. HUTCHINSON, president of the American Film Company, Inc., returned to Chicago last week after spending nearly three months abroad. He left America on December 21, arrived in London on December 30, and aside from a single week spent in Paris was busily engaged at his London offices during the entire period of his visit. On his return he sailed from Liverpool on March 8 aboard the "Carmania," which landed at Halifax on March 17, and from there President Hutchinson returned to New York, via rail.

While abroad he not only inspected his extensive laboratories and offices in Great Britain, but also closed contracts for the distribution of his product abroad in a far bigger, better way than it has ever been done before. American Pictures are known as "Flying A" productions on the other side, and Mr. Hutchinson reports he was delighted to find them in high favor wherever he went, and received many testimonials as to their worth as box office attractions.

Pleased with Results

Interviewed by a representative of Motion Picture News upon his return to Chicago, Mr. Hutchinson, looking the picture of health and as though the trip had done him a world of good, said: "Yes indeed I am glad to be back at home and mightily pleased over the results attained by my trip. Things here in America have been moving steadily along since I left, and though I haven't yet been able to see them on the screen myself, I am told that several of our latest feature releases are receiving such favorable comment on the part of exhibitors.

"In the United Kingdom of Great Britain and Ireland 'Flying A' Pictures, as they are called over there, are to be distributed by H. W. Thompson, of Leeds, one of England's foremost film distributors and a man whose interests reach into every nook and corner of the British Isles. As usual, all the printing and developing will be handled at the 'Flying A' laboratories in England, but the films are placed on a royalty basis with Mr. Thompson for distribution to the exhibitors. Mr. Thompson is held in high regard and trust by the English exhibitors and was a member of the English film committee that cooperated with the government all through the war, which gives one a faint idea at least of the esteem in which he is held by his fellow Britishers.

"John Olsen & Company, of Copenhagen, entered into a contract with me for the distribution of 'Flying A' Pictures in Scandinavia and Finland. This concern also is known to its customers as one of the foremost distributors in the territory it undertakes to cover and stands equally high with the governments of the allied nations, who imposed many restrictions on such film organizations as they deemed unworthy of trust. 'Flying A' Pictures have of course been shown for years in the Scandinavian countries, but I know that in future we shall do even more business there.

For Other Countries

"Not one but several contracts were entered into with Cinematograph Harry of Paris for distributing 'Flying A' Pictures in France, Switzerland, Holland, Belgium, Greece and Egypt. The above mentioned countries are included in one contract, while other and distinctly separate contracts provide for the same firm handling of our product in Spain, Portugal and Italy, and still others for other and more distant portions of the globe. I was delighted to find all 'Flying A' Pictures popular with the exhibitors of Europe and to see them shown in the finest theatres on the Continent as well as in England. For example, I discovered with pleasure that the London Opera House, the famous theatre erected by Oscar Hammerstein some years ago, is now showing pictures and that among the prominent features advertised were the Mary Miles Minter, William Russell and Margarita Fisher subjects, released in the United States some three months ago, but only now being offered for the first time in Great Britain."

William Russell plays tag with Bull Montana in "Brass Buttons," American Film

"About what percentage of the foreign theatres are showing American made pictures, would you estimate?" queried the interviewer.

"I should say fully 85 per cent of all the films exhibited abroad are of American manufacture," replied Mr. Hutchinson. "By that I mean, of course, are subjects made by film manufacturers of the United States, the word American not referring specifically to the product of the American Film Company. I am proud to know, though, that our own particular brand is ranked among the very top notchers by all the foreign exhibitors, and I was told time and again that 'Flying A' Pictures were so popular because all of the stories have a touch of real heart interest in them, are interpreted by well balanced casts and photographed with unusual clearness. I was told in England and France that our brand name 'Flying A' is a houshold word. You would scarcely wonder at the popularity of American made pictures if you could see some of the photography in some of the English and French films. They don't seem as yet able to anywhere near equal the mediocre stuff shown on this side."

Book Three-Day Runs

Mr. Hutchinson explained that practically all British houses book on a three day run basis, there being two changes weekly, one feature running Monday, Tuesday and Wednesday and a new attraction offered on Thursday, Friday and Saturday. Very few houses run Sunday shows and all of the speaking stage theatres are closed on Sunday throughout the entire British Isles. The patronage at both speaking stage theatres and those showing films is exceptionally good. Long lines stand patiently in front of the box offices waiting their turn to witness the performance, and the admission prices are considerably higher than those in the United States.

Speaking on the labor unrest concerning which so much has been printed in American newspapers, Mr. Hutchinson said it seems to be the general opinion that the British laboring men are undergoing a period of readjustment fear. They know employers are compelled to reduce wages in many industries and are protesting in the hope that the cut in their own wages may be as slight as possible. It is looked upon as quite the natural thing for them to do and not as an indication that they are inclined to accept the doctrines of Bolshevism, as all British laborers are far too intelligent and possessed of too much sound sense to wish to see their country ridden by an outbreak of riots and property destruction such as Berlin and Budapest have been undergoing.

Women are still employed, said Mr. Hutchinson, in the majority of the transportation systems, acting as conductors and collectors on trains, trolleys, subways, busses, and even as porters in the railway stations. He mentioned that his own offices in London had been managed for some months by Mrs. W. C. Scott, wife of the manager, who was called to the colors and who was but recently furloughed from army service only to be immediately confined to his bed by tuberculosis. Since Mr. Hutchinson sailed from Liverpool he

(*Continued on next page*)

Will Now Screen "Josselyn's Wife"

B. B. Features Will Produce the Picture Starring Bessie Barriscale for Exhibitors Mutual Distribution

ROBERTSON-COLE COMPANY announces that the first of a series of pretentious photoplays to be produced by B. B. Features from famous novels, with Bessie Barriscale as the featured player, and released through Exhibitors' Mutual, will be "Josselyn's Wife," a story of the east which met with widespread favor.

"Josselyn's Wife" is now in the course of completion at the Brunton Studios in Los Angeles, and will be Miss Barriscale's next release, following "Hearts Asleep," her current vehicle.

It is said that "Josselyn's Wife" was added to the B. B. Features library only after spirited bidding against a number of other organizations, who saw in the story by Kathleen Norris an unusually good motion picture medium.

B. B. Features is going about the production of "Josselyn's Wife" in big fashion. Howard Hickman, who is directing the drama, says he is expending every effort to make the offering the peer of any Miss Barriscole has tendered in her long and successful screen career.

What is described as a remarkable cast was selected to support the star. Playing opposite Miss Barriscale is Nigel Barrie, who only recently completed an engagement with Alma Rubens in "Diane of the Green Van," also an Exhibitors' Mutual release. Barrie is cast as Gibbs Josselyn, a role in which he will have every opportunity to show at his best before the camera.

Other members of the "Josselyn" family will be Kathleen Kirkham, as Lillian Josselyn; little Ben Alexander, the loving boy of "Hearts of the World" and "Turn in the Road," as Tommy Josselyn; and Tom Guise as Thomas Josselyn. In addition there will be the venerable Joe Dowling in a favorite role as Grandpa Latimer; Leslie Stewart as Lindsay Popper, Marguerite DeLamott as Lizzie, Josephine Crowell as Aunt Elsie, George Hackathorne as Joe Latimer, and Helen Dunbar as Mrs. Rose.

Bessie Barriscale, in her own productions through Exhibitors Mutual

This is declared to be one of the best casts chosen for any motion picture production this year, and is said to be significant of the type of photoplay which B. B. Features intends producing from the several "best sellers" recently purchased for Miss Barriscale.

"Josselyn's Wife," which was published by Doubleday-Page Company, was listed among the best sellers, and is the best known literary effort of Kathleen Norris, whose pen has held a spell over lovers of popular fictions for a number of years.

Fred Myton, of the B. B. Features scenario staff, was entrusted with the work of making the continuity, and reports from California indicate that he has contributed another fine piece of work to his many other laurels.

Long Island furnished the locale for Miss Norris's story, and with this country and the people who live on that wonderful stretch of New York, Miss Barriscale is very familiar.

Parsons to Make Comedies While on Tour

AFTER renewing his contract with Goldwyn Pictures Corporation for the distribution of his Capitol Comedies, "Smiling Bill" Parsons declared that the locale of many of the forthcoming comedies will be in Mexico, Honolulu, Cuba, Alaska, the Philippines and Porto Rico.

It is stated that Mr. Parsons has always been a tourist and traveler and that the jovial comedian has long nursed a plan to produce his comedies in Mexico or in many of the United States possessions.

The idea of using the scenes of other lands as a background for his adventures on the screen came to the rotund actor last year, but the unsettled state of the world forced him to put it out of his mind. Shortly after the armistice was signed, he began negotiations with the State Department, preliminary to outlining a plan of travel which would allow him to produce pictures in all of the principal romantic lands of the world. At Washington, after many conversations, he was told that his venture would be best served by postponement until the process of settlement, beginning with the Peace Conference, had been given time to crystalize.

"Smiling Bill" found it hard to give up his long-nursed plan, and the result is that he will shortly begin to make Capitol Comedies in Mexico, Alaska, Honolulu, Cuba, Porto Rico, and the Philippines. This series of productions will keep him busied until the affairs of the wider world have swung back into their accustomed rhythm.

Parsons is said to have had a more romantic career than almost any star figure in the films today. Before his entry into the pictures he was known as a million-dollar-a-year writer of life insurance.

Vitagraph Films for President's Voyage

When President Wilson returns from France, he will find relaxation from his labors abroad in the motion picture entertainment provided aboard the "George Washington." A number of Vitagraph releases have been booked for use on the return trip of the steamer and in mid-Atlantic, the President and his party will be carried via. the screen to the deserts and mountains of the West which happen to be the settings of the majority of the subjects selected.

Philip White Joins Stone

Philip H. White, one of the most versatile men in the motion picture industry, has been especially engaged for the important position of film editor for the Lewis S. Stone productions. Mr. White has had extensive experience with the George Kleine, Thomas H. Ince, Universal and Triangle organizations prior to his present affiliation.

Hutchinson Returns from Trip Abroad

(*Continued from preceding page*)

has received a cable saying that Mr. Scott passed away. Mr. Scott is another prominent film man who gave up his life for his country.

Spends Week in Paris

One week of Mr. Hutchinson's sojourn abroad was spent in Paris, whither Mr. Hutchinson went to see his son Hobart, who is connected with Headquarters Regiment and attached to the staff of General Pershing. Hobart described to his father many thrilling experiences that befell him during the war, and though he believes he played in great luck and escaped many of the hardships experienced by many other boys in the service, his father still shudders when he recalls that Hobart was driving an automobile through a shell torn area under heavy fire, running at nearly 60 miles an hour over roads that would be considered decidedly bad in this country when an enemy shell burst behind the car, blew the tonneau completely off the body, smashed the windshield to bits and yet never even scratched young Mr. Hutchinson. "I guess Hobart must bear a charmed life," commented his father, "for it doesn't seem human possible to have been through such an incident and escape alive." Hobart was the first American driver to enter the city of Metz after the signing of the armistice, and had extreme difficulty in getting in with his officer passengers, for the Germans had mined the roadway and the car was halted by a cavity in the road fully 75 feet deep, which had been deliberately blown open by the Germans to delay pursuit. Hobart found a way around the hole, though he nearly capsized the car in getting it back into the road on the other side, but at last he reached Metz and was hailed as "the first car in."

Mr. Hutchinson is already busy with new plans for the advancement of American productions, but announcements concerning them will be made later on.

Special Service Section on

Wallace Reid in "The Roaring Road"

EXHIBITORS who are going to play "The Roaring Road" should base the greater portion of the exploitation on two points: On Wallace Reid and his popularity with the women by pointing out the love interest in the story. For the men there should be the emphasis of the thrills of the auto races and especially the one in the latter part of the picture where he literally makes the road roar to beat the train on which his sweetheart is riding.

These two elements should be played equally strong, for the auto race scenes are probably the ones that you will use in your advertising, and you don't want to leave the impression with the women folk that there is nothing else to the story. In most cases we advise against telling the public how the picture turns out, but it won't hurt here because the main thing that you are depending upon are the various turnings of the plot and the satisfaction that everyone will have that all is well in the end.

With the apparently increasing interest in pictures made from stories that the patrons have read, we would not fail to call attention to the fact that this has been made from a series of stories by Byron Morgan which appeared in the *Saturday Evening Post.*

J. D. Ward, millionaire owner of the Darco auto company, is known among his employes as "The Bear," because of his disposition, and carrying out the idea his daughter, Dorothy, has been nicknamed "The Cub." We are introduced to The Bear with the announcement that his Darco machines have already won the Santa Monica road race twice and that his great desire is to make the third win. Then we meet "Toodles" Waldron, who has two ambitions, one to drive in this race and the other to marry "The Cub." "Toodles" is Ward's best salesman and a speed maniac combined, but he can't get the consent to drive in the race. And he is equally unsuccessful in marrying The Cub, for, as he tells it, "Every time I ask your father to marry you he bawls out, 'Why?'"

Just at that moment Wheeler, Ward's general manager, resigns to go with Rexton, a rival company, and recommends "Toodles" for his old job. "The Bear" declares that he wants a man who will stand up on his hind legs and holler and so decides to give Waldron a fake "baling out." Not only does Waldron act up, but he quits the works cold.

AND to make it all the harder, Ward then gets the news that the train bearing his three new racers from the east has been wrecked and the cars ruined. "Toodles" cannot resist the temptation to go to inspect them, and with his friend Tom Darby, star mechanic, he decides that they can get enough material out of the three to make one, and they set to work secretly with the approval of "The Cub."

Then comes the race, and Ward is indignant to see No. 11 entered as a Darco car. He believes "Toodles" is framing it up on him to make a Darco entry look foolish, but as lap after lap is reeled off and the No. 11 crawls up and up and into first place he takes on wild enthusiasm, which is quenched with a note from Waldron saying that he will stop at the pit at the fortieth lap, and that if Ward does not sign the agreement to make him manager he will throw the race. Ward declares it is a trap and refuses, but the sporting blood of the young man is up and he goes back into the race and wins. Then Ward hands him the signed contract and agrees that he may marry "The Cub"—but not until five years have passed.

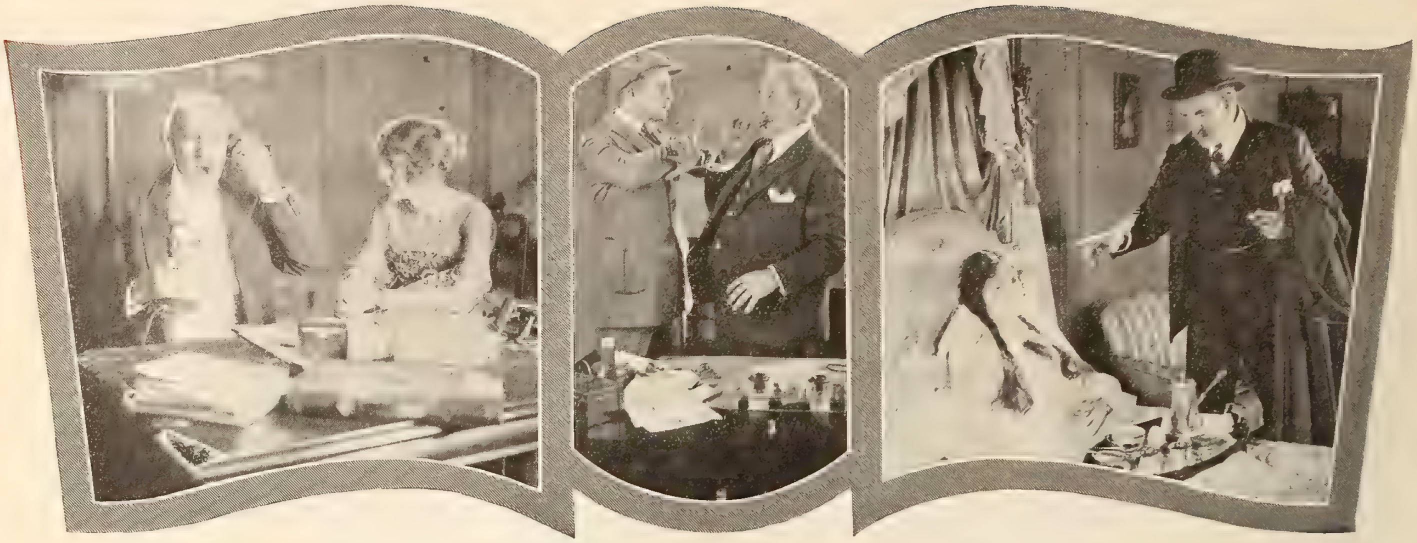
Days pass and just as the couple decide that they will marry anyway, Wheeler comes across an item in a newspaper saying that Waldron is practicing at night to go after the Rexton record from San Bernardino to San Francisco, a record for stock cars that Ward has never sought. He is angered at this secret plan and again "bawls out" Waldron, this time there being no sham, and again the youth quits, declaring he will never come back.

BUT thinking it over, Ward decides to go after that record and wires for his racing drivers, but with that decision he gets the news that speeding is to be prohibited by the state after three days, and since it is impossible for the racers to arrive in that time Ward begs Waldron to try again. Waldron refuses and at the same time declares that he is going to marry "The Cub" whether the father consents or not.

Again "The Bear" banks on the sporting blood of the youth and trickery. He announces to the girl that they start that evening at eight by way of San Francisco for a year in the east, and a little later Ward calls in "Toodles'" mechanic friend and puts him next to the trick. Darby is to have one of the stock models stripped and ready

CROWN
GASOLINE
ZEROLENE

Scene at left where Toodles waits signal from The Bear, in center, the winner of the race, and at the right one of the results of being a hero



Two scenes between The Bear and The Cub and, center, Toodles defies him

and Waldron is not to be told until ten minutes after the train has left that "the Bear" is taking the girl away for a year. He counts on "Toodles" trying to beat them to San Francisco by auto and thus breaking the record.

But "Toodles" has gotten into jail for speeding, and "The Bear" frames it for Darby to free him by sawing the bars. This he does, but they are a half hour late getting started.

THEN follow the scenes of the night race between the train and the auto. We have a number of contrasting pictures and titles now with "the speeding train on a clear track" and "the motor car where a bobble may spell death." There are some thrilling scenes, one where the machine crosses the track directly in front of the engine. Here is where the greater part of the thrills come in, but all ends happily in the end, for the Rexton record is broken by an hour.

"Darn your old record," says the youth; "What I want to know is where Dorothy and I are to be married to-night."

WALLACE REID should be played stronger than anything in this offering, and as the type of the virile, romantic young American. Don't be afraid to put the breeziness in the copy that you write and suggest that there is action in the picture. This is the time of year when there is the most appeal to that sort of stuff, and it will strike an especially welcome chord with the returning soldier boys.

Close up under the name of the star we would certainly mention Anna Little and Theodore Roberts, who are in the cast. Miss Little has had a big following ever since the days when she appeared in the westerns, and she is a splendid type of the American girl. Theodore Roberts, of course, has appeared with a great number of stars, in many all-star casts and as the featured player himself.

Unless you use one of the cuts showing Reid in the garb of a race driver or explain the title, it may be uncertain. It is for that reason that we would include a few lines of selling talk and link in the romantic portion so as to get the full benefit of the interest of the women.

This is done effectively in one of the ready prepared advertisements, which carries this selling talk:

AN ADDED LAUGH

JUST little touches of music in the score often count a lot in putting a picture over. There is an incident in this one where Toodles, after the old man tells him he must wait five years to marry, asks, "Why should we play 'Silver Threads Among the Gold' at our wedding?" If you will use that song there with the burlesque touch it will give an added laugh.

There is another chance for a laugh when the Bear is framing up the game on Toodles and talking to the mechanician, and here a touch of "Everybody Works But Father" will please.

Effects can be easily overdone here if they are worked through all of the automobile scenes, and become very tiresome. We would prefer to carry the auto race itself with light, snappy music and then reserve the effects for the race between the train and the auto, giving the whistle of the locomotive and purring of the auto engine and the hissing of the steam right at the end where the interest is the tensest.

"He didn't know he was going 112 miles an hour. He never thought that he was smashing all records to smithereens.

"All he knew was that *she* was there. *She* wanted and needed him. He was going to *her*—in a car that was more than a brother to him.

"Men who love the touch of the wheel—women who love the throb of a mighty engine—children who coo and shout at the chug-chug of a car—*they* should see Wallace Reid in this great story of the road that is torn by an inferno of tearing wheels."

HERE are a few others that get still more into the girl side of the picture and which reflect both action and romance:

"They called him 'The Bear' because he was so big and because he growled so when he was crossed. And his pretty little daughter they called 'The Cub.' And the youth who loved her they called 'Toodles.' 'Toodles' wanted to drive a racing car in the Santa Monica and when he appeared in the field 'The Bear' was sure that he was being tricked by the youngster. But he had his great yearning satisfied by seeing his make of car cross the line the winner. That was one record.

"So one of 'Toodles' ambitions was satisfied, but he wanted 'The Cub' more than anything else. He was done with gasoline row, but 'The Bear' tricked him again and the boy had to race a limited train a hundred miles through the night to win the girl. Of course he did, and you'll get a lot of thrills while he is doing it and share his happiness in the end. And laugh?—you bet

"'Toodles' believed in speed on the race track and in love. He showed it when he won the Santa Monica auto race in one of 'The Bear's' cars, but 'The Bear' didn't believe in speed when it came to 'Toodles' marrying his daughter.

"But 'The Bear' had always had his own way and he thought he could have it now, so when he found out that 'Toodles' was a different sort of fellow he thought that he might as well hang up a new record for his cars, and so he kidnapped his own daughter, had the jail jimmied to free 'Toodles,' and then started on a limited train with 'Toodles' left to pursue in an auto. Did 'Toodles' win? He did. And 'The Bear'—he chuckled, and so will you—lots of times."

HERE are some that are shorter:

"Do you think that the sort of a fellow who goes out and wins an auto race in a makeshift car is the sort that is willing to wait five years for the girl he loves? He determined that he wouldn't, but he didn't know that he was going to have to drive a hundred miles an hour down the roaring road to win her clever father's consent.

"Here's a story without a villain, but a mighty handy hero, a pretty girl, a lot of speed, a spice of humor and bing-bang action from start to finish. If you are looking for pure amusement here it is."

"He had to go some to win the auto race, and he did. But that was nothing like how he had to go—a hundred miles an hour to beat a speeding train to win the girl he loved. And of course he did, and he's the sort of a fellow that you'll like, and the girl—well, she's just one of the 'sweetest ever.'"

At left Toodles and his friend prepared to make a racer out of wrecked cars, center, Toodles is in jail, but he gets out in time for the thrilling dash before the train shown at right

Auto Idea Offers Chance for Much Free Advertising

THERE should be one special appeal made in exploiting this picture—to every person within easy riding distance of your theatre who owns an automobile. It will serve the purpose of not only getting them to come to see this particular offering, but it is likely to win new popularity for your theatre.

If you own a theatre in a city you know what it means to have a line of cars lined up in front of your theatre—the advertising of "class" that is given your house. If you have a neighborhood theatre or are located in a smaller city with an appeal to a considerable outlying population, and you have not taken advantage of the automobile trade, here is a chance to make up for those mistakes.

Do not take any chances about making the appeal. Get from the state authorities—in many cases you can get the information from the county or city records—the name of every man and woman who owns a machine and sit down and write them a special letter, something on this order:

"For a long time we have been looking for a first class motion picture in which the real star is an automobile. We have found it in 'Roaring Road,' and Wallace Reid is the handsome young actor who gives you thrill after thrill and in the end shatters all the records and wins the girl he loves.

"It is not simply a case of where the auto is an incident. At times it comes mighty near being the whole thing. You'll quiver as you imagine you hear the roar of the speeding motors, as you witness the perils of the night race against the limited, but all that time you'll have enough faith to know that the gasoline boy is going to win out in the end—and it's no secret violated to tell you that he does.

"Yes, Wallace Reid is the hero, and there's Ann Little, the girl, and Theodore Roberts, the cause of it all.

"Load your car up with your less fortunate friends, and all of you enjoy a ride down 'The Roaring Road' to happiness."

THESE Special Service Section are written with the purpose of suggesting to exhibitors how to get the most out of pictpres that he has booked. They are prepared after studying the pictures and the best way of exploiting them. Won't you let us know any use that you made here and the original ideas that you have used in putting over this picture of any others?

F you are in a city of course the auto dealers will all co-operate with you in every way. As a matter of fact, it's mighty hard to find a city now that hasn't auto dealers. Most of these people have large show windows, and there will be little trouble in getting their co-operation.

Be sure to get enough of the scenes from the production to furnish a series of attractive layouts. These should be mounted on cardboard and different lines supplied for the different dealers. For instance:

"If it hadn't been for an automobile Wallace Reid would never have won happiness and the girl he loved in 'The Roaring Road.' See the picture at the Empire theatre and then come and let us show you how you can win a lot of happiness by owning a Marmon car."

Through the city and along the main roads we would recommend the use of the paper in the neighborhood of gasoline supply stations.

IF you have the sort of theatre where you want to get attention from the street, you can do this very easily by either reproducing the noise of the motor or by using a real motor or by having an actually operating machine. This can be suspended from the ceiling by means of heavy chains and with the power on so that the wheels will revolve rapidly. Still better would be the arrangement of a dummy machine with the motor hidden away and then by the use of a treadmill effect you can have the machine apparently dashing down a descending road. In any case this should be so arranged that the noise will not interfere with the enjoyment of the spectators already inside your theatre.

This can be further worked out for night effects by building over the front of your theatre a dummy automobile with a double searchlight both up and down the street. These should be strong enough to carry a considerable distance and kept sufficiently high so that they will not interfere with traffic. You can add to the ballyhoo by a flashing effect and the honk of a horn with it.

With any displays of this sort you should devote enough of the rest of the lobby display to scenes from the picture, so that the public will not get the idea that this is a news picture of an auto race.

IF stunt ideas work well in your city you can get further advertising by rigging up a real automobile like a racing car, painting it white and then striping it with the number "11." This will attract a lot of attention after it has been around for a few times. You can further arouse the curiosity by having the driver's companion armed with circulars reading:

"I challenge any driver for a race down 'The Roaring Road' (and then give the date on which you are to show the picture). Sign it 'Toodles Waldron.'"

Banking on the well-known curiosity, you can always attract crowds by stopping the machine and opening the hood and speeding the engine while you pretend that something is the matter.

Another splendid way to distribute these would be by handing them to the occupants of all cars passed.

If you can get a newspaper to co-operate with articles about the mysterious car, so much the better.

Hampton Says Readjustment Due

President of Zane Grey Pictures, Inc., Discusses Screen's Future, and Advocates Higher Plane of Productions

BENJAMIN B. HAMPTON declared in Los Angeles last week that the exhibitor is being taxed constantly increasing rentals for the service of popular stars, and that these stars do not produce a corresponding increase in returns to the exhibitor.

The President of Zane Grey Pictures, Inc., believes that the screen's future rests not so much upon holding the millions who are already picture "fans" but in reaching the many more millions who, notwithstanding the tremendous advances made by moving pictures, still remain indifferent to their appeal.

These millions for the most part, he contends, are the book lovers of the country who find their principal entertainment between the covers of the books of their favorite authors and who, when they do attend moving picture theatres to see these works screened, come away disappointed because of the liberties taken with the story to adapt it to the needs of the particular star featured in it.

The real solution of getting new picture audiences into the theatres, according to Mr. Hampton, is the production of the works of front rank authors in a manner that will bring their books to life. This can only be done, he insists, by placing all the emphasis upon a faithful picturization of the story, as a story, rather than upon the personality of the star.

This is the policy back of Mr. Hampton's new company, the Zane Grey Pictures, Inc., and one which, in his opinion, marks a new era in the moving picture industry that will not only add a multitude of new converts to the screen, but will ultimately eliminate the much discussed "star salary evil."

"I think we have come into the market with a great big idea at the psychological moment," said Mr. Hampton. "This belief is confirmed by the flood of letters and telegrams which we have received from exhibitors, asking for release dates on our Zane Grey pictures. Undoubtedly the intelligent exhibitors of this country are worried by the ever-increasing cost of the 'star system' without any increase in their income to offset the higher rental charges for 'star system' pictures. One thoughtful exhibitor recently stated his case thus:

"'Three years ago I paid $35 a day for Mary Blank's pictures. I did good business on them and made some money. Then Mary Blank made a shift to another company—or at least to a company with another name—and I was notified that her price was raised to $65 a day. I wanted her pictures, but that jump in price would take all my profit. I kicked, and was promptly told to take it or leave it, because my competitor was willing to pay the higher price. Well, I had gotten my patrons educated to seeing Mary's picture and I did not want them to get into the habit of going to the other fellow's house. So I paid the $65. Now this year a new producer has Mary, and he wants to charge me $100 a day.

"'Not Mary alone, but every star who's worth anything, is being changed around, so that I am paying out-of-sight prices on every picture that has a big name. I used to make money when I had margin enough to leave something after paying film bills, operating expenses and interest or my investment, but there is very little left over now. These famous stars don't pull any more business now than they did when I got them at one-third or one-quarter their present prices.'

"Isn't that just about the nub of the present situation? The exhibitor is paying increases of three hundred to five hundred per cent and he is not increasing his audiences three to five per cent, because of the higher prices he is paying for the star's pictures.

"It is undoubtedly true that the audience of a given star reaches a certain point and does not get beyond that point. For example, let us take a city of one hundred thousand population. We find that in this city an exhibitor played to about 5,000 admissions on pictures of a leading star in 1917. The exhibitor had to pay an increase of one hundred per cent, or more, for the same star's pictures in 1918, but the size of his audience at these pictures remained at 5,000. In 1918 he is asked to again stand for a large increase, and he knows that he will not get any more than 5,000 people to come to see these pictures. His costs increase, but his attendance does not increase.

"The reason for this is easily found. A picture star builds up a following of 'Fans' and 'near-fans.' After a year or two of boosting about all the regular theatre-goers have seen the star in several pictures, and a process of sifting has taken place in the minds of the audience. Some people become 'fans' of this star, and some of another, but almost no new converts are made. No 'new blood' is added to the stream. This is one of the natural results of the so-called 'star system.' No matter how hard a star tried to vary his pictures, all his productions bear a marked family resemblance to each other. His personality—or her personality—dominates each picture. If it does not, his fans object, because they are drawn to the performance by the charm of that personality.

"Stage stars have no such handicaps. The stage star creates a part, and plays it for a year, or ten years. The picture star must appear half a dozen times a year, and in a year's time must draw more audiences than the stage star needs in several lifetimes. We must acknowledge the power of the screen star to accomplish such marvels of magnetism, but wonder-as they are, they do not help the exhibitor, who must have **new audiences** passing through his doors constantly.

"The exhibitor's problem is not alone to reach the 5,000 people who come to see pictures of Mary Blank or William Jones, or any other great star—the exhibitor must go deeper into his community and tap new sources of supply. He must get into his house five thousand or ten thousand new people—**people who are not now in the habit of going to the 'movies.'**

"We know these people exist. In our hypothetical town of one hundred thousand population there are probably ten thousand or fifteen thousand highly desirable folks who almost never go to pictures. Then there are more than this number of women and children who go to 'movies' once or twice a month, but could easily afford to go twice a week. (Some day producers will make their pictures so good that they cannot afford not to go twice a week.)

"Publishers have to dig into all these facts about the number of people who read newspapers, or magazines, or books, or go to theatres and motion picture shows. Publishers have to get these statistics in order to manage their circulation departments and also for the purpose of advising advertisers how to reach various classes of people. 'Social surveys' are almost unknown in the picture industry, and I am certain that the exhibitors need to know more about the facts that make up their communities.

"The Zane Grey Pictures Company was brought into existence **to create new picture audiences.**

"I wonder how many people realize the enormous public of this great author? The mere statistics concerning him are startling. I have recently obtained the figures from his American publishers, Harper & Bros., and Grosset & Dunlap. His books are now selling at the rate of **more than two million copies a year.** Grosset & Dunlap say that last year they were unable to get enough paper to fill their orders on Zane Grey novels. The demand is increasing so rapidly that I believe that a sale of three million copies per year will be reached before the end of this year.

"No man can state accurately the number of Americans who read the two million copies of Zane Grey books that are bought annually. The most conservative calculation places the number of readers at twenty-five million. It is from this vast body of intelligent active Americans that we propose to draw new picture audiences.

"More than half these people are not regular patrons of the movies. They prefer to stay at home and read. Why is it? I am afraid that here we have to lodge an indictment against the 'star system.' So long as stars are stars, then just that long it will be necessary to 'play up all the big stuff' to the star. No matter how much of an artist the author may be—and he must be a great artist to reach sales of two million books a year—his book is twisted and warped to fit the limitations or the vanity of the star."

Simplex Notes

Simplex Runs Nine Shows a Day

Samuel B. Rose, chief radio operator, aboard the Presidential Peace ship, "George Washington," was a visitor at the Simplex factory this week.

It will be remembered that there are three Simplex machines installed on this ship, two of them being used for the entertainment of the guests, and the other is located in the crew's quarters.

The purpose of Mr. Rose's visit was to make tentative arrangements for the purchase of still another Simplex. This will be necessary owing to the fact that arrangements are now being made for increasing the facilities to accommodate 1,700 additional troops on the "George Washington," thereby making her total carrying capacity 8,000 troops.

The program planned for will call for nine complete shows each day and necessitates the services of four projectionists who are members of the ship's crew and who have become thoroughly acquainted and efficient in the art of projection, under the capable guidance of Mr. Rose.

Simplex Now Making All Lens Sizes

From reports received from the Simplex officials, the Simplex lens plant, located at Morris Park, L. I., equipped by the Precision Machine Company during the high tide of war activities, is now manufacturing both projector and achromatic lenses in all commercial sizes.

It will be remembered that during the war, the Government requested all the leading projector manufacturers to eliminate all stereopticon lens other than sixteen, twenty and twenty-four-inch focus and all projector lens other than four, five and six-inch focus from the then outgoing shipments.

At the outset the activities of the Simplex lens plant were confined to the manufacture of the above sizes, but beginning last week all sizes, including fractional are being produced. The numerous Simplex distributors have been notified that from now on every Simplex equipment leaving the factory will include the Simplex-made lenses.

Leland Visits New York

S. B. Leland, the well-known Northern New England distributor for Simplex projectors, spent a very interesting week in this city and included in his itinerary a visit to the Simplex factory, being especially interested in the proposed incandescent lamp equipment, and in the lens factory now operated by the Precision Machine Company.

He reports that in Portland, Me., the Empire, Strand, Keith's, Casco and Elm theatres all use Simplex machines. He reports also that some new developments may be expected in regard to his Portland office, which will be used as a supply base for the State of Maine, leaving him the other to tend to the wants of the exhibitors in New Hampshire and Vermont.

A Special Feature – On Merit

Dolores Cassinelli

and **E. K. Lincoln**

in the six part beauty production

The Unknown Love

Written and directed by Leonce Perret

Produced by Perret Productions Inc.

A picture with a mighty appeal to every woman – one that speaks to every heart.

PATHÉ
DISTRIBUTORS

"Walking the plank"

The exhibitor who considers comedies as "fillers" only, is making his business walk the plank.

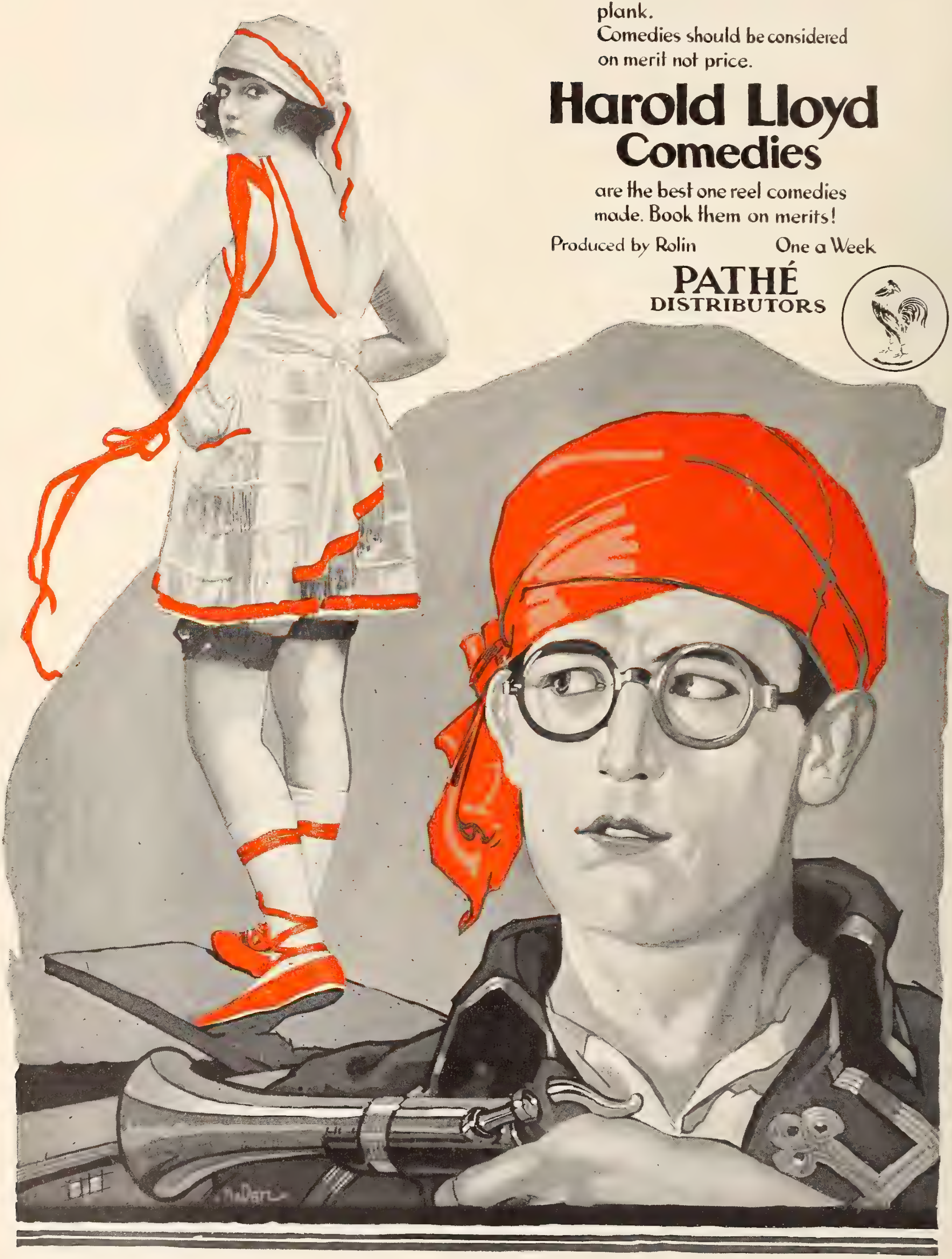
Comedies should be considered on merit not price.

Harold Lloyd
Comedies

are the best one reel comedies made. Book them on merits!

Produced by Rolin One a Week

PATHÉ
DISTRIBUTORS



Dalton Picture Opens to Success

Awyon Films Corporation announced this week that "Beyond the Law," the Emmett Dalton picture which was booked through the Awyon Film Corporation for the Academy of Music, Fox house in New York City, opened on Sunday and went over to one of the biggest hits in the history of the theatre.

There was a continuous line in front of the theatre all day and evening. The picture not only played to capacity, but business had to be turned away, and some hundred dollars or more refunded to those who had purchased tickets but were unable to get into the theatre.

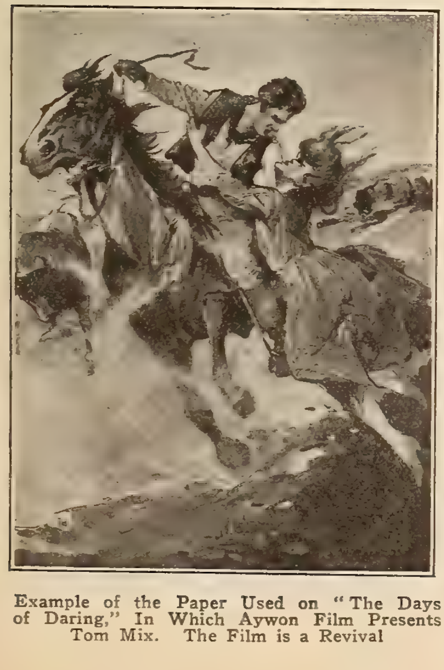
During the day the feature played to at least ten thousand people, who were delighted not only with the fine drama, but were highly entertained by the personal appearance of Emmett Dalton.

The business done with "Beyond the Law" was even greater than the officials of the Aywon Film Corporation had hoped for. The picture is to be shown on the entire Fox Circuit.

Maxwell Joins Independent Sales Corporation

M. E. Maxwell, until recently connected with the sales and exploitation forces of United Picture Theatres, Inc., has joined the Independent Sales and Rothapfel forces as special representative for the Rothapfel Unit Programme. Mr. Maxwell left the New York office of Independent Sales, Monday for Denver, his first stop from here to the Coast. He will visit every important city from Denver to the Coast and will visit the Independent exchanges in this territory as special representative for Lynn S. Card, general sales manager.

The middle West is being covered by Leon J. Rubenstein and the Eastern territory by Charles F. Schwerin. Both of these representatives for the Rothapfel Programme have been out for two weeks, and reports coming from them to Frank G. Hall, president of Independent Sales, indicate a promising debut for the first Unit Program.



Example of the Paper Used on "The Days of Daring," In Which Aywon Film Presents Tom Mix. The Film is a Revival

The Independent Field

R. C. Bruce Strikes Out for Canada

Route Kept Secret by Educational to Forestall Competition — Sixth Annual Trip for Well Known "Explorer"

ROBERT C. BRUCE, scenic director of the Educational Films Corporation, leaves next Saturday for Quebec, to begin his annual trip to secure scenic material for future releases. Mr. Bruce's route is kept a trade secret at Educational headquarters, owing to the fact that on one of his previous expeditions, when various places he intended visiting were announced in the press, three or four other cameramen suddenly decided to visit the same vicinity. During the months that he is away, Mr. Bruce will journey into little frequented corners of the western hemisphere, and he has no desire to encounter any rival cameramen during the course of the trip.

This is Mr. Bruce's sixth annual trip and he plans to be away at least ten months. It is interesting to note that he has already evolved the scenarios for the scenics he will return with. Not only has he a definite idea just what he is going after, but the titles and even some of the subtitles for the releases are already written. For several weeks past Mr. Bruce has had recourse to various books dealing with outdoor life, and it is from these that he has formulated his campaign of action. This early preparation creates a new order in the producing of scenic subjects, as the majority of the men engaged in their manufacture merely go out and shoot the first fairly attractive scene.

Considerable interest is attached to Mr. Bruce's trip owing to its very secrecy. He plans to cover thirty-five thousand miles between now and next December, at least fifteen thousand of which will be journeyed over water. Members of the party besides himself, the cameraman and cook, will include an engineer, a captain, a boat and an automobile, and last but not least in any sense of the word, the Great Dane, the dog that has been a principal figure in many of the Bruce scenics. Over twenty-five pictures are planned.

Educational officials look forward to an unusual supply of scenics during the months to come, when Mr. Bruce ships his exposed strips of celluloid back to headquarters. In view of the fact that the trip has been so carefully planned, and that it is to take in out of the way places, their expectations may well be considered already realized.

Tells of Short Subjects Success

Capital Film Company Aims to Please the "Show Me" Exhibitors and Audiences—Declares One Run Brings Another

"THE public is made up of ninety parts of willingness and ten parts of Missouri—'show me.' And our success," states Clarence W. Phillips, manager of the Chicago branch of the Capital Film Company, "is due to our capability in satisfying the ten per cent."

"There is no use dancing a jig around the mulberry bush," says Mr. Phillips. "The exhibitors and fans alike are willing enough to sit through it, but they have witnessed so much of distributors jigging they are about ready to strike, if they are not soon shown something different and new."

"The real function of satisfaction is being different. Those of us who have been in the rut of believing that long-drawn-out features were essential to pleasing the theatre patron have had our sense of foresight sharpened by the advent of Capital short features, and their passing of the acid test."

"The acid test is screen test. It is not always easy to convince an exhibitor that the public does want short features—does want their entertainment served to them in snappy, concise stories full of pep and punch. But, one 'wild cat' booking of a Capital picture invariably means a steady contract for all of the Capital program. This is why we have adopted the slogan, 'once you run one—you wil lrun 'em all.'" East shortly.

Mr. Phillips, like all of the other managers of the Capital exchanges, is of the opinion that the new policy of "foremost stars in short features" is so much the trend of the times that there is no stopping Capital on its march to success. The enthusiasm of the exhibitors themselves has imbued the various branch managers with a spirit that nothing can stop them now.

It is rumored that the next few weeks will disclose some Capital announcements to the exhibitors that will prove both startling and sensational.

"The exhibitors have been mighty good to us—the trade has been good to us," states Ike Schlank, president of the Capital Film Company, "and just as quickly as all of our present arrangements are put in concrete form, we shall be able to announce with sincere pleasure and gratitude how we are going to be able to reciprocate.

Schlesinger Joins Oriental Company

Leon Schlesinger has severed his connections with the Inter-Ocean Film Corporation to represent the Oriental Trading Company, as American buyer. The Oriental Trading Company operates in the Dutch East Indies and the Strait Settlements.

Karel Hymans, an executive of the Oriental Trading Company, came to New York in February to select an American representative and met Mr. Schlesinger while negotiating pictures at Inter-Ocean, while negotiating pictures at Inter-Ocean, of which firm Mr. Hymans has long been a customer.

Director Miller Joins Frank Hall

Is to Produce Series of Special Productions Beginning Immediately —Six to Be Made During the Year

CHARLES MILLER, who first came into prominence as a director with the Ince forces during the Fine Arts days and who since that time has given to the screen some of its best dramatic features, has been signed by Frank G. Hall, president of Independent Sales Corporation, to produce a series of special productions under the corporate name, Charles Miller Productions, Inc. Mr. Miller is president and Mr. Hall is vice-president and general manager as well as one of the directors of the corporation. Work will be started next week on the first of this series of Miller productions, at the Bacon-Backer studio which has been engaged by Mr. Hall for the Miller company. The Miller productions will be distributed by Independent Sales Corporation through its Film Clearing House exchanges. Mr. Miller plans to produce six specials during the current year. The first of the series will be a screen version of a popular novel by one of our best contemporary writers, and will present an all-star cast.

Charles Miller, directing Norma Talmadge in pictures for Select release

Since the days when the five-reel productions were the exception and not the rule, Mr. Miller has held the megaphone over the silent drama in its creation. And during the time intervening since the days when only a Griffith would attempt a longer feature than two and three reels, Mr. Miller has been in the studio, rising with the rapid strides taken by the silent art and gaining by experience all the finesse that is reflected in such examples of perfect artistry in production and direction as "The Ghosts of Yesterday," conceded by the press and public to be the most popular and finished picture in which Norma Talmadge has ever appeared. His ability to bring out and place in prominence the simplicity and homely character of star and story has never been more convincingly impressed than by his production of "The Sawdust Ring," starring Bessie Love, which picture is said to have played to one of the biggest weeks the Rialto ever recorded. His production of "The Flame of the Yukon," starring Dorothy Dalton, was one of the biggest successes of its time, and is reported to have had extended runs in nearly every instance owing to the public demand.

Mr. Miller, in making the announcement of this independent venture, said:

"What has been done toward advancing the silent drama as an art, everyone knows. I hope I have contributed something to this advancement. I have tried during the course of my direction to bring out the worthwhile phases of the drama that has become the biggest individual entertainment medium of the time, and now that I have free rein and can put into actual practice my ideas of production, I feel that my venture will be a success.

William A. Brady Invades South America

IN connection with the announcement by William A. Brady of the sale of "Stolen Orders" and "Bought and Paid For" for Brazil to Morris Winik of Rio de Janeiro, comes some interesting information with regard to the present condition of the South American market.

Due to the war and the inability to secure transportation to South America for foreign-made film, and the resulting opening of a rich market for American pictures, prompted Mr. Brady to send to South America J. Parker Reed, who has an experience extending over many years in that field. Mr. Reed is now in Buenos Aires placing the Brady pictures, among them "Stolen Orders," "The Whip," and "Bought and Paid For."

Now that the influenza epidemic, which it is understood was far more prevalent and disastrous in Brazil and Argentina than here, is past and conditions are again normal, it is possible to sell American film to South American exhibitors at substantial figures. The prices received by Mr. Brady for "Stolen Orders" and "Bought and Paid For," for example, are said to be clearly indicative of that fact.

There the exhibitor collects not once but several times during the course of his show. Instead of one flat admission charge, the South American exhibitor runs his business on a time basis. At stated intervals ushers pass through the audience taking toll, and there is no waiting over to see the second show without payment in advance.

Signs for Educationals

Manager F. J. Fegan, of the Standard Film Corporation, St. Louis' representative of the Educational Films Corporation, in a recent letter advises the New York headquarters that the West End Lyric Theatre has signed for all the Educational releases, and that they are booked solid to the end of June. The Down Town Lyric Theatre, under the same management, is also playing Educational subjects. In addition to these two houses, Mr. Fegan reports that the Fox Liberty Theatre, the Grand Opera House, the Empress Theatre, the Pageant Theatre, the Shaw Theatre, the New Delmar Theatre, and other representative houses are using Educational service.

Four Thousand Programs Mailed by Exhibitor

As manager of the Paradise theatre, Bronx, New York, J. Silverman is a firm believer in program advertising. He is also manager of the Reeland Publishing Company, 729 Seventh avenue, New York, printers of picture theatre programs, and was always a great enthusiast over his product.

When he assumed the management of the Paradise theatre in February, he immediately set out to see what the program could do for his theatre.

A mailing list was secured covering 4,000 names of possible patrons in the neighborhood of the Paradise theatre, and a twenty-page program mailed to each person every week. In addition to this method of advertising, throw-aways and window display cards are used to attract the passers-by. In result of the advertising, it enabled him to increase his admission price from eleven to seventeen cents.

This is Mr. Silverman's first experience as an exhibitor, and in less than two months under his management it is declared that he has increased the box-office receipts two hundred and thirty per cent.

Gets Scenes at Bottom of Ocean

Maurice Tourneur's newest production, "The White Heather," which will have its national premiere at a big New York theater within a few weeks, presents what are said to be the first motion picture scenes actually directed by a producer at the bottom of the sea.

The big punch of "The White Heather" is a fight between the hero and the villain in their deep sea diving suits on the ocean floor. The fight to the death occurs upon the hulk of a sunken yacht while sharks and weird sub-sea animal life dart back and forth in front of the camera. The struggle ends when one of the men cuts his own air hose by mistake.

The staging of these scenes was made possible by the unusual invention of the Williamson Brothers, a device first employed in making "Twenty Thousand Leagues Under the Sea" and "The Submarine Eye." The perfected invention was operated by the Williamsons off San Pedro Harbor in the Pacific at unusual expense for Mr. Tourneur.

Capacity Business for "Once to Every Man"

According to Sidney B. Lust of Super Film Attractions, Inc., at Washington, D. C., the Frohman production of "Once to Every Man" has gone over big in that territory.

Mr. Lust wires that it played the entire week at the Leader theatre in Washington to capacity business in spite of many days of bad weather. He states that "Once to Every Man" was highly endorsed by every newspaper in Washington and that bookings are coming in fast from exhibitors in that territory.

It is described as truly a red-blooded American production which should obtain wonderful results in any theatre anywhere.

Outing-Chester pictures are bringing on the animals in the most interesting and entertaining manner. On the left we see Jumbo flapping an ear, and we don't blame him when we see the rare African materialized myth pictured in the center panel. It is called the "Greater Kudu," but is quick to respond to any name. The two African buffalo on the extreme right seem to be getting up their temper for the daily rage against the fearless cameraman

Yokel Joins Briggs Pictures, Incorporated

Alex Yokel, a well-known figure in the picture industry has been elected vice-president and secretary of Briggs Pictures, Inc. This company is manufacturing one-reel comedies based on the cartoons of Briggs appearing in the New York *Tribune* and 125 leading American newspapers. Mr. Yokel will also act as general manager of the company. Headquarters have been opened at 30 East Forty-second street and production is going on at the Thanhouser studios in New Rochelle. The first comedy released by this company, "A S'prise Party 'n Ever'thing," is finishing a successful week at the Strand theatre. Managing Director Plunkett of this big Broadway house has arranged to show one of these comedies every other week for the next year.

Arrow Buys Thanhouser Studio

The Thanhouser property at New Rochelle, New York, was sold at public auction Thursday, and was bought by W. E. Shellenberger, president of the Arrow Film Corporation and Crawford Livingston, a banker at 51 Exchange Place.

The Thanhouser Company was one of the first independent producing companies organized after the split up of the "trust." The heads of the Thanhouser Company were the organizers and stockholders of the Mutual Film Company.

At the offices of the Arrow Film Corporation W. E. Shellenberger stated that as yet he had not formed any plans for the operating of the plants at New Rochelle, but that an announcement would be made shortly. No price was mentioned.

Sells Rights to Security Pictures

The Aywon Film Corporation, through Nathan Hirsh, its president, announces that they have sold the territorial rights to their Security series of pictures for the states of West Virginia, Pennsylvania, District of Columbia, Maryland and Virginia.

State right buyers have shown a live interest in these pictures and as a result territory is being disposed of rapidly.

Inter-Ocean Film Records Its Busiest Week

PEACE is reflecting itself on the Inter-Ocean Film Corporation, 218 West Forty-second street, New York, who have just had the busiest week, in point of contracts in the company's existence.

Gus S. Schlesinger placed the output of World Pictures in South Africa, Dutch East Indies, and Strait Settlements. The Graphic feature, "Echo of Youth," was sold for Argentine, Paraguay and Uruguay.

This feature together with "When Men Betray" and "Ashes of Love," additional Graphic productions, was placed by Mr. Schlesinger for Brazil. The special feature, "Trilby," was placed in Belgium and the Belgian colonies. On the comedy side, Black Diamonds, Vims and the "Charlie" Cartoons, were negotiated for Argentine, Paraguay and Uruguay, by Mr. Schlesinger.

Ricardo Castro, of the Inter-Ocean sales department, negotiated the Florence Reed feature, "Wives of Men," for Brazil, Spain and Portugal. He also placed the Selexart subject "Blue Blood," and some comedies in Spain and Portugal.

The three Graphic features, "Echo of Youth," Ashes of Love," and "When Men Betray" were placed by Mr. Castro in Chile, Peru, Bolivia and Ecquador. The special feature, "The Transgressor," made by the producers of "The Victim," also was sold by him in the last-named territories also.

Accessories Manager Eugene H. Kaufman has returned from a trip to San Francisco, where he terminated several contracts for Speer carbons.

Louis Brock also returned from a tour of Central America and Cuba, in the course of which he visited leading exhibitors as well as exchanges handling the Inter-Ocean product.

President Cromelin, of Inter-Ocean, announces the acquisition of Edwin Hayden Hibben, as technical director, in charge of the film and title department of that organization. Mr. Hibben comes from the Rothacker Film Manufacturing Company in Chicago, where he spent three years as a technical specialist.

President Cromelin announces that the new projection room at Inter-Ocean Building is now running regularly and that I. Penzer and D. B. Shepard have been placed in charge of showings to foreign buyers. It is believed to be the largest projection room in New York devoted exclusively to showings for field export.

"Birth of Race" Gets Many Territory Offers

THE RENCO FILM COMPANY, of Chicago, has announced to exhibitors throughout the country and to state rights buyers the new photoplay, "The Birth of a Race."

In an announcement the company states that before the picture was even properly assembled the State of Pennsylvania was sold to a Pittsburgh company which in turn, after showings in Chicago and Pittsburgh, re-sold it. The profit said to have been realized when the picture was re-sold was reported as $45,000.

As soon as state rights were available, Michigan was sold for $32,000, Iowa was sold for $27,500, and a half of Ohio for $30,000, it is announced.

Several big deals are now said to be pending, and numerous offers have been made on practically every state in the Union.

"The Birth of a Race" was first presented in the Blackstone theatre, Chicago, and the Chicago engagement ran into three months, followed by engagements in a few cities at the legitimate theatres.

Joseph Carl Breil, who composed the music for other film productions is the composer of the score for "The Birth of a Race."

The scenes were taken in Florida, New York and New Jersey under the direction of John W. Noble. The photography is by Herbert O. Carleton. Art titles are from the studio of Ferdinand Pinney Earle.

Among the many who contributed important characterizations to this production are: Jane Grey, Anna Lehr, Anita Cortez, George Le Guerre, Philip Van Loan, Charles Graham, Ben Hendricks, Alice Gale, Doris Doscher, Dick Lee, Edwin Boring, David Wall and Belle Seacomb.

The theme of this drama is the story of peace, of democracy, of brotherhood. It traces the history of world-advancement from the Garden of Eden to the dawn of a Peace,

"Yankee Doodle" in Los Angeles

Mack Sennett-Hiram Abrams Picture Blocks Traffic in West Coast Town—Said to Be Sennett's Biggest Laugh

MACK SENNETT'S war time farcical satire, "Yankee Doodle in Berlin," recently purchased for America by Sol L. Lesser, was the attraction the week of April 5 at the Kinema theatre, Los Angeles. It blocked traffic, kept almost a continual line to the box office, filled the streets on either side for blocks with automobiles, and played to capacity from the opening performance, Sunday, March 30, until the latter part of the week (the time the story is written).

There never has been a film come out of the Mack Sennett fun plant on Allesandro street that contains so many laughs and thrills per reel as does this five-reeler starring Bothwell Brown, the female impersonator from the vaudeville stage. The supporting cast has many of the Sennett celebrities doing either a bit in their inimitable way, or carrying one of the main roles. The array of talent in this picture can best be judged by the fact that Charley Murray does a bit, appearing as the Irish prisoner in the Hun camp who said "the Irish gave the Germans hell at the Somme." He is threatened with death unless he takes the German oath, and after this is administered comes back with "didn't them Irish give us Germans hell at the Somme." Old stuff it may be said but put in a new way. Chester Conklin is to be seen as one of the unimportant guards, and Ben Turpin does double duty as sentry and official taster for the Kaiser.

Bothwell Brown, in the play, is an American aviator who goes to the Kaiser's headquarters in an airplane to secure information for the U. S. Government. He resorts to practices of his college days when he impersonated women in plays. In his disguise he flirts with the Crown Prince, Von Hindenberg, then infatuates the Kaiser, steals plans of the war and escapes to the roof of the palace, from which point he sends report signals, using the semaphore code, to a scarecrow in a cornfield nearby. The wireless is put into action, and the scene shifts to the American lines where things begin to happen. An airplane goes to the rescue of the American aviator, who is still on the top of the castle. He is carried away by holding to a rope suspended from the machine, but not until after the war plane had dropped bombs through the palace roof, destroying the Kaiser's bathtub, which flooded the conference room at the moment occupied by the Kaiser, Von Hindenberg and his entire staff of advisors.

Ford Sterling wore the silver helmet of the Kaiser throughout the subject, and this is certainly the greatest piece of characterization this well known actor has brought to the screen. Mal St. John, who tips the beam at 120 pounds and is six feet three in height, was everything that the cartoonists have pictured the Crown Prince to be. Bert Roach appears as the war dog, Von Hindenberg, who gives a most desirable presentation of this undesirable role. The important part of the Kaiserina was well entrusted to Eva Thatcher, and Marie Prevost is seen as a Belgian girl retained in Hunland to perform the work of men who are at war. The star, Bothwell Brown, gave a most worthy and fascinating impersonation of an oriental dancer, and vamps right into the front line of screen vamps in his debut on the screen.

Mack Sennett, Who Made "Yankee Doodle In Berlin"

Richard Jones, who directed the making of this film, has added another masterpiece to his credit that will no doubt live as long as his previous release, "Mickey." He has crowded the subject full of stunts and gags that do not interfere with the speed of the continuity nor cause a noticeable breach. He has made a ery pleasing composite of satire, melodrama and slapstick with a love interest for the poor Belgian girl that gives the screen a new and refreshing quality in production.

Much is to be said of the presentation given by Sol L. Lesser which he plants to use in all parts of the country. By arrangement with Mack Sennett, Mr. Lesser has engaged all diving girls used in Sennett Comedies, and will organize a number of choruses of six or eight, each to appear wherever the film is presented. The Los Angeles chorus was made up of Marvel Rae, Alice Mason, Molly McGowan, Roxie McGowan, Alice Hansen and Elsie Warham, and after a week of one night stands in small towns of Southern California, came to their home town and performed like professionals, giving a song act with dance numbers that proved highly pleasing. One of the unique features are the tableaus of the diving girls in costume. A motion picture lens is reproduced for the setting, and through the aperture of this the girls are seen. This setting was made by the Edwin H. Flagg Scenic studios at Los Angeles. As a special attraction for the program Mr. Lesser was successful in securing Bothwell Brown and his troupe of dancers for an oriental scene which closes the program.

"Colonel Bridau" to Have N. Y. Trade Showing

The Entente Film Corporation of Philadelphia announces that in the very near future "Colonel Bridau," their special six-reel production, will be shown to the trade in New York City.

As the exact dates will soon be announced broadcast it is expected that many state rights buyers as well as leading exhibitors will be present. A great many buyers who are interested in the picture have asked to see it, and because a number of these buyers are in the east, the company has decided to show at a Broadway theatre.

"Colonel Bridau" is the first of a series of foreign-made pictures to be distributed in this country on a state rights basis. Another picture of the big type will be offered the trade after the sale of "Colonel Bridau" has been completed. The management is confident that the balance of territory still open will be sold with rapidity because of their attractive offer to the state rights buyer.

This picture was made in Italy and is said to be enacted by some of Europe's most famous actors and actresses, many of whom have been long identified with Madame Sarah Bernhardt. The acting is said to be excellent and many scenes of historical value have been portrayed at an enormous cost to the producers.

The story was taken from one of Balzac's most famous novels, "La Rabouilleuse," and over a million copies of the story are said to be in circulation in this country.

Jury Gets British Rights to "White Heather"

As American representatives of Jury's Imperial Pictures, Ltd., distributors of film in the British Isles, Robertson-Cole Company announces that it has just secured for the British distributors the rights to "The White Heather," famous Drury Lane melodrama, and the first picture produced by Maurice Tourneur since he directed "Sporting Life."

The sum paid for "The White Heather" is said to be one of the largest ever expended for the British rights to any motion pictures, and it is asserted that the purchase of this feature for the account of Jury's shows the earnestness of the intention of this firm to acquire the most pretentious specials produced on this side of the Atlantic.

I. Cobe Joins Hirsh

I. Cobe, formerly with the Pioneer Film Corporation, announces that he is now connected with Nathan Hirsh, of the Aywon Film Corporation.

Mr. Cobe is now touring New York State with a big line of feature attractions.

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM COMPANY, INC.

(See Pathe Exchanges)

ARTCRAFT PICTURES

(See Famous Players-Lasky Exchanges)

BEAR STATE FILM COMPANY

(At State Right Exchanges)

The Vigilantes	

BURLINGHAM TRAVEL PICTURES

(See General Film Exchanges Through Sherry Service)

CHRISTIE FILM COMPANY COMEDIES

(At State Right Exchange)

Apr. 21—Stop-Look-Listen	1
Apr. 14—Lost—A Bridegroom	1
Apr. 7—Apartment 23	1
Mar. 31—Marrying Molly	1
Mar. 24—Brides for Two	1
Mar. 17—Oh, What a Night	1
Mar. 10—Hard Luck	1
Mar. 3—Bobby Comes Marching Home	1
Feb. 24—Welcome Home	1
Feb. 17—Four of a Kind	1
Feb. 10—Salvation Sue	1
Jan. 27—You Couldn't Blame Her	1

COSMOFOTOFILM COMPANY

(At State Right Exchanges)

The Hypocrites	6

EDUCATIONAL FILM CORP. OF AMERICA

(Through State Right and Educational Exchanges)

Mar. 24—The Passing of the Crow	1
Mar. 17—The Eagle and the Fawn	1
Mar. 3—The Washington Air Patrol	1
Feb. 24—What Is a Mexican?	1
Feb. 17—A Day with Carranza	1
Feb. 10—An Indian Love Story	1
Feb. 3—Indian Life	1
Feb. 1—Photoplay Magazine Screen Supplement	1

BLACK AND WHITE COMEDIES (International)

Mar. 24—A Smashup in China	1
Mar. 17—Judge Rumhauser's Miscue	1

BRUCE SCENICS

18—Scenic Succotash	1
17—The Lonesome Pup	1
16—Frozen Thrills	1
15—Men Met in the Mountains	1
14—Nature—Hot and Cold	1
13—Horizon Hunters	1
12—An Essay of the Hills	1
11—The Pale Pack Train	1
10—The Tides of Yesterday	1
9—Before Breakfast	1
8—The Wolf of the Teetons	1
7—Sundown	1
6—The Restless Three	1
5—The Little High Horse	1
4—The River Gray and the River Green	1
3—The Wanderer and the Whoozitt	1
2—A Wee Bit Odd	1
1—'Tis Tough to Be Tender	1

EXHIBITORS MUTUAL EXCHANGES

Apr. —Diane of the Green Van (Alma Rubens)	5
Mar. —Hearts Asleep (Bessie Barriscale)	5
Mar. —The Turn in the Road (Special Cast)	5
Mar. —A Heart in Pawn (Sessue Hayakawa)	5
Mar. —The Lamb and the Lion (Billie Rhodes)	5
Feb. —Long Lane's Turning (Henry B. Walthall)	5
Feb. —A Trick of Fate (Bessie Barriscale)	5
Feb. —The Prodigal Liar (William Desmond)	5
Feb. —Final Half; Cannibals of the South Seas	5
Feb. —What Every Woman Wants (Grace Darmond)	5
Jan. —The Eleventh Commandment (Ralph Ince Production)	5
Jan. —Hoop-La (Billie Rhodes)	5
Jan. —Bonds of Honor (Sessue Hayakawa)	5

STRAND COMEDIES

Mar. 23—The Way of a Maid	1
Mar. 16—His Wife's Birthday	1
Mar. 9—The Door Between	1
Mar. 2—The Wig-Wag System (Elinor Field)	1
Feb. 23—Their Baby (Elinor Field)	1
Feb. 16—Almost a Hero (Elinor Field)	1
Feb. 9—Merely Marrying Mary (Elinor Field)	1
Feb. 2—How to be Happy Though Married (Elinor Field)	1
Jan. 26—Easy Payments	1
Jan. 12—Some Mother (Elinor Field)	1
Jan. 19—No Man's Land	1

ROTHACKER OUTDOORS

Feb. 16—Out Wyoming Way	1
Feb. 9—A Bit of God's Country	1
Feb. 2—Doing the Dells	1
Jan. 26—Western Stuff	1
Jan. 19—Bulls and Bears	1
Jan. 12—Geesers and Geysers	1

FAMOUS PLAYERS—LASKY EXCHANGES

ARTCRAFT

Apr. 27—For Better—For Worse (De Mille's)	5
Apr. 20—The Money Corral (William S. Hart)	5
Apr. 20—Eyes of the Soul (Elsie Ferguson)	5
Apr. 6—Captain Kidd, Jr. (Mary Pickford)	5
Mar. 23—The Girl Who Stayed at Home (D. W. Griffith's)	5
Mar. 16—The Poppy Girl's Husband (William S. Hart)	5
Mar. 9—The Marriage Price (Elsie Ferguson)	5
Mar. 9—Johnny Get Your Gun (Fred Stone)	5

PARAMOUNT

Apr. 27—The Roaring Road (Wallace Reir)	5
Apr. 27—The Law of Men (Enid Bennett)	5
Apr. 20—Greased Lightning (Charles Ray)	5
Apr. 13—The Lady of Red Butte (Dorothy Dalton)	5
Apr. 13—Something to Do (Bryant Washburn)	5
Apr. 13—Let's Elope (Marguerite Clark)	5
Apr. 6—The Rescuing Angel (Shirley Mason)	5
Apr. 6—The Test of Honor (John Barrymore)	5
Mar. 30—Peppy Polly (Dorothy Gish)	5
Mar. 30—Little Comrade (Vivian Martin)	5
Mar. 30—The Sheriff's Son (Charles Ray)	5
Mar. 23—Pettigrew's Girl (Ethel Clayton)	5
Mar. 23—Partners Three (Enid Bennett)	5
Mar. 16—Extravagance (Dorothy Dalton)	5
Mar. 16—Three Men and a Girl (Marguerite Clark)	5
Mar. 9—The Poor Boob (Bryant Washburn)	5
Mar. 2—Alias Mike Moran (Wallace Reid)	5
Mar. 2—Puppy Love (Lila Lee)	5
Mar. 2—Good Gracious Annabelle (Billie Burke)	5

PARAMOUNT-ARTCRAFT SPECIALS

Feb. 16—The False Faces (Henry B. Walthall)	5

SUCCESS SERIES (Re-Issues)

Apr. 27—Chimmie Fadden (Victore Moore)	5
Apr. 20—Gretna Green (Marguerite Clark)	5
Apr. 13—The Dictator (John Barrymore)	5
Apr. 6—Hulda from Holland (Mary Pickford)	5
Mar. 30—Sold (Pauline Frederick)	5
Mar. 23—Rose of the Rancho (Special Cast)	5
Mar. 16—Rags (Mary Pickford)	5
Mar. 9—Freckles (Jack Pickford)	5
Mar. 2—Temptation (Geraldine Farrar)	5

TWO REEL COMEDIES

Apr. 27—The Little Widow (Sennett's)	2
Apr. 20—An Amateur Liar (Mr. and Mrs. Sidney Drew)	2
Apr. 13—The Foolish Age (Sennett's)	2
Apr. 6—The Last Bottle (Montgomery Flagg Film)	2
Mar. 30—Beresford of the Barboons (Montgomery Flagg Film)	2
Mar. 23—Reilly's Wash Day (Sennett's)	2
Mar. 16—Once a Mason (Mr. and Mrs. Sidney Drew)	2
Mar. 9—The Village Smithy (Sennett's)	2
Mar. 2—Love (Roscoe "Fatty" Arbuckle)	2
Feb. 16—The Pullman Porter (Roscoe "Fatty" Arbuckle)	2
Jan. 5—Camping Out (Roscoe "Fatty" Arbuckle)	2

SINGLE REELS

Apr. 27—Filipino School Days (Burton Holmes)	1
Apr. 27—How the Telephone Talks (Bray Pictograph)	1
Apr. 20—Some British Bits Well Done (Burton Holmes)	1
Apr. 20—Fun in Feet (Bray Pictograph)	1
Apr. 13—Land of the Mompies (Burton Holmes)	1
Apr. 13—Coal Mining (Bray Pictograph)	1
Apr. 6—Seeing Sights in London (Burton Holmes)	1
Apr. 6—Tin Can Toys (Bray Pictograph)	1
Mar. 30—Zamboanga (Burton Holmes)	1
Mar. 30—Comets (Bray Pictograph)	1
Mar. 23—Glorious Versailles (Burton Holmes)	1
Mar. 23—Indoor Gold (Bray Pictograph)	1
Mar. 16—Gay Parie in Wartime (Burton Holmes)	1
Mar. 16—Most Popular Girl in World (Bray Pictograph)	1
Mar. 9—Making Sombreros in Manila (Burton Holmes)	1
Mar. 9—Birth of a Tornado (Bray Pictograph)	1
Mar. 2—Cabaret of Old Japan (Burton Holmes)	1
Mar. 2—Hatching an Eagle a Day (Bray Pictograph)	1

FILM CLEARING HOUSE EXCHANGES

INDEPENDENT SALES CORPORATION

Mar. —The Littlest Scout (Blackton Production)	5
Dec. —Wanted for Murder (Elaine Hammerstein)	6
Dec. —A Romance in the Air (Bert Hall-Edith Day)	6

TEN-TWENTY-THIRTY SERIES

Apr. —When a Woman Strikes (Ben Wilson-Rosemary Theby)	5
Apr. —When My Ship Comes In (aJne Grey)	5
Mar. —Suspense (Mollie King)	5
Dec. —Her Mistake (Julius Steger Production)	6
Dec. —Life's Greatest Problem (Blackton Production)	6
Dec. —A Woman's Experience (Bacon-Backer Production)	6

FIRST NATIONAL EXCHANGES

Mar. 10—A Midnight Romance (Anita Stewart)	5
Feb. 3—Our Teddy (Roosevelt Pictures)	5
Jan. 5—Virtuous Wives (Anita Stewart)	5
The Romance of Tarzan (Elmo Lincoln)	
Shoulder Arms (Charlie Chaplin)	3
Italy's Flaming Front (Italian Official War Pictures)	
Pershing's Crusaders (Official Government Feature)	
My Four Years in Germany (Ambassador Gerard's)	

Advance Information on All Film Releases

(Continued from preceding page)

FOX FILM EXCHANGES

STANDARD PICTURES

June 15—A Woman There Was (Theda Bara)	5
June 1—The Jungle Trail (William Farnum)	5
May 15—A Fallen Idol (Evelyn Nesbit)	5
May 4—The Siren's Song (Theda Bara)	5
Apr. 20—Wolves of the Night (William Farnum)	5
Mar. 23—Thou Shalt Not (Evelyn Nesbit)	5
Mar. 9—When Men Desire (Theda Bara)	5

VICTORY PICTURES

May 25—The Divorce Trap (Gladys Brockwell)	5
May 11—The Coming of the Law (Tom Mix)	5
Apr. 27—Help! Help! Police! (George Walsh)	5
Apr. 13—Pitfalls of a Big City (Gladys Brockwell)	5
Mar. 30—Fighting for Gold (Tom Mix)	5
Mch. 16—Never Say Quit (George Walsh)	5
Mch. 2—The Forbidden Room (Gladys Brockwell)	5

EXCEL PICTURES

May 16—Words and Music (Albert Ray)	5
May 4—Miss Adventure (Peggy Hyland)	5
Apr. 20—The Love that Dares (Madlaine Traverse)	5
Apr. 6—Married in Haste (Albert Ray)	5
Mar. 23—The Rebellious Bride (Peggy Hyland)	5
Mar. 9—Gambling in Souls (Madlaine Traverse)	5

PRODUCTIONS EXTRAORDINARY

Salome (Theda Bara)	8
Cleopatra (Theda Bara)	8
Les Miserables (William Farnum)	8

THE GREAT NINE

Feb. 23—Hoodman Blind (William Farnum)	5
Feb. 16—The Darling of Paris (Theda Bara)	5
Feb. 9—The Soul of Broadway (Valeska Suratt)	5
Feb. 2—Infidelity (Dr. Rameau's)	5

SUNSHINE AND TOM MIX COMEDIES

June 15—Virtuous Husbands	2
May 25—The Merry Jailbirds	2
May 11—A Soft Tenderfoot (Tom Mix)	2
Apr. 20—The House of Terrible Scandals	2
Apr. 6—Tom and Jerry Mix	2
Mch. 23—Money Talks	2
Mch. 9—Six-Cylinder Love (Tom Mix)	2

MUTT AND JEFF CARTOONS

Apr. 13—Subbing for Tom Mix	½
Apr. 6—Mutt the Mutt Trainor	½
Mar. 30—A Cow's Husband	½
Mar. 23—Out and in Again	½
Mar. 16—William Hohenzollern, Sausage Maker	½
Mar. 9—Wild Waves and Angry Woman	½
Mar. 2—Firemen, Save My Child	½

FROHMAN AMUSEMENT CORPORATION

(At State Right Exchanges)

Once to Every Man (Jack Sherrill)	
My Own United States (Special Cast)	Through Metro
God's Man (H. B. Warner)	9

GARSON-NEILAN PRODUCTIONS

(Producing for Open Market)

The Unpardonable Sin (Blanche Sweet)	9
The Hushed Hour (Blanche Sweet)	

GAUMONT COMPANY

(At State Right Exchanges)

Tuesdays—Gaumont News	1
Fridays—Gaumont Graphic	1
The Real Roosevelt	2
Satan on Earth	2
The Hand of Vengeance (Serial of ten two-reel episodes)	2

GENERAL FILM EXCHANGES

KLEINE SYSTEM, GEORGE

Triple Trouble (Charley Chaplin)	
Behind the Lines in Italy	
Conquered Hearts	

SHERRY SERVICE, WILLIAM L.

Mar. 9—Marriage for Convenience (Catherine Calvert)	6
Mar. 2—Love and the Law (Edgar Lewis Production)	6
Feb. 23—Twilight (Doris Kenyon)	6
Feb. 16—Calibre 38 (Edgar Lewis Production)	6
Feb. 2—The Son of a Gun (G. M. Anderson)	5
Jan. 5—Wild Honey (Doris Kenyon)	6

BURLINGHAM TRAVEL PICTURES (Sherry Service)

The Gornergrat Railway	1
Lovely Lucerne	1
The Riviera of Lake Leman	1
Scrambles in the High Alps	1
Allied War Heroes Arrive in Switzerland	1
The Pilatus Railway	1
Unknown Switzerland (The Lotschenthal)	1
Facing Death on the Blumlisalp	1

GOLDWYN EXCHANGES

STAR SERIES

May 18—The Crimson Gardenia (Rex Beach's)	6
May 11—Leave It to Suson (Madge Kennedy)	5
May 4—One of the Finest (Tom Moore)	5
Apr. 27—The Stronger Vow (Geraldine Farrar)	6
Apr. 20—The Pest (Mabel Normand)	5
Apr. 13—One Week of Life (Pauline Frederick)	5
Apr. 6—Spotlight Sadie (Mae Marsh)	5
Mar. 30—Daughter of Mine (Madge Kennedy)	5
Mar. 16—A Man and His Money (Tom Moore)	5
Mar. 9—The Brand (Rex Beach Cast)	7

BENNISON SERIES

Mar. 23—Speedy Meade (Louis Bennison)	5
Feb. 23—Sandy Burke of the U-Bar-U (Louis Bennison)	5

SPECIALS

The Eternal Magdalene	
The Border Legion (Blanche Bates-Hobart Bosworth)	6
For the Freedom of the World	7
The Manx-Man	7
Social Ambition	7
Honor's Cross	7
Blue Blood	6
Rex Beach's Heart of the Sunset	6
For the Freedom of the East (Betzwood)	6

CAPITOL COMEDIES

May 18—Circumstantial Evidence ("Smiling Bill" Parsons)	2
May 4—The Sea Wolf ("Smiling Bill" Parsons)	2
Apr. 20—Wanted—A Baby ("Smiling Bill" Parsons)	2
Apr. 6—The Midnight Alarm ("Smiling Bill" Parsons)	2
Mch. 23—The Potum of Swat ("Smiling Bill" Parsons)	2

FORD EDUCATIONAL WEEKLY

Apr. 27—A Visit to New Orleans	1
Apr. 20—Good Roads	1
Apr. 13—Northern Sports Under Southern Skies	1
Apr. 6—Cut It Out	1
Mar. 30—What Uncle Sam Had Up His Sleeve	1
Mar. 23—A Little Bit of Heaven	1

HILLER AND WILK, INC.

(Pictures Handled in the Open Market)'

The Silent Mystery (Francis Ford Serial)	
Woman	
The Wrath of the Gods	
The Battle of Gettysburg	
Raffles, the Amateur Cracksman	

HART, FAIRBANKS, KEENAN, TALMADGE RE-ISSUES

Fifty Fifty (Norma Talmadge)	
The Social Secretary (Norma Talmadge)	
The Devil's Needle (Norma Talmadge)	
Going Straight (Norma Talmadge)	
Children in the House (Norma Talmadge)	
The Drab (Frank Keenan)	
Bride of Hate (Frank Keenan)	
The Sins Ye Do (Frank Keenan)	
Jim Grimsby's Boy (Frank Keenan)	
The Thoroughbred (Frank Keenan)	
The Americano (Douglas Fairbanks)	
The Matrimaniac (Douglas Fairbanks)	
American Aristocracy (Douglas Fairbanks)	
Manhattan Madness (Douglas Fairbanks)	
The Half Breed (Douglas Fairbanks)	
Flirting with Fate (Douglas Fairbanks)	
Reggie Mixes In (Douglas Fairbanks)	
The Good Bad Man (Douglas Fairbanks)	
Wolfe Lowry (William S. Hart)	
The Desert Man (William S. Hart)	
The Square Deal Man (William S. Hart)	
The Gunfighter (William S. Hart)	
Truthful Tulliver (William S. Hart)	
The Devil's Double (William S. Hart)	
The Return of Draw Egan (William S. Hart)	
The Dawnmaker (William S. Hart)	
Captive God (William S. Hart)	
The Patriot (William S. Hart)	

HODKINSON CORPORATION, W. W.

(See Pathe Exchanges)

INDEPENDENT SALES CORPORATION

(See Film Clearing House Exchanges)

IVAN FEATURE PRODUCTIONS

(At State Right Exchanges)

Life or Honor (Leah Baird-James Morrison)	7
Human Clay (Mollie King)	5

JEWEL PRODUCTIONS, INC.

(See Universal Exchanges)

KLEINE SYSTEM, GEORGE

(See General Film Exchanges)

KREMER FILM FEATURES, VICTOR

(Released on States Rights Basis)

Denny From Ireland (Shorty Hamilton)	5
The Snail (Shorty Hamilton)	5
The Ranger (Shorty Hamilton)	5
The Pen Vultur (Shorty Hamilton)	5

Advance Information on All Film Releases

(Continued from preceding page)

METRO EXCHANGES

May 12—Castles in the Air (May Allison)	5
May 5—The Amateur Adventuress (Emmy Wehlen)	5
Apr. 28—After His Own Heart (Hale Hamilton)	5
Apr. 21—False Evidence (Viola Dana)	5
Apr. 14—Blackie's Redemption (Bert Lytell)	5
Apr. 7—The Island of Intrigue (May Allison)	5
Mar. 31—The Parisian Tigress (Viola Dana)	5
Mar. 24—That's Good (Hale Hamilton)	5
Mar. 17—The Way of the Strong (Anna Q. Nilsson)	5
Mar. 10—Blind Man's Eyes (Bert Lytell)	5
Mar. 3—Satan Junior (Viola Dana)	5
Feb. 24—Peggy Does Her Darndest (May Allison)	5
Feb. 17—Johnny on the Spot (Hale Hamilton)	5
Feb. 10—As the Sun Went Down (Edith Storey)	5
Feb. 3—Faith (Bert Lytell)	5

NAZIMOVA PRODUCTIONS

The Red Lantern (Nazimova)	7
Feb. 17—Out of the Fog (Nazimova)	7
Eye for Eye (Nazimova)	7
Toys of Fate (Nazimova)	7
Revelation (Nazimova)	7

SCREEN CLASSICS, INC., SPECIALS

The Man Who Stayed at Home (Special Cast)	6
A Man of Honor (Harold Lockwood)	5
Shadow's of Suspicion (Harold Lockwood)	5
The Great Romance (Harold Lockwood)	6
Why Germany Must Pay (Special Cast)	6
The Great Victory (Special Cast)	6
Pals First (Harold Lockwood)	6

NAZIMOVA PRODUCTIONS

(See Metro Exchanges)

OUTING-CHESTER PICTURES

(At State Right Exchanges)

7—Up in the Air After Alligators	1
6—A Wasmanipae Week-End	1
5—Guided and Miss Guided	1
4—Maid, Mermaids and More Maids	1
3—Ballahooing on the Anarika	1
2—Teddy Birds	1
1—From Scales to Antlers	1

PARAMOUNT PICTURES

(See Famous Players-Lasky Exchange)

PATHE EXCHANGES

SPECIAL FEATURES

Apr. 27—The Unknown Love (Dolores Cassinelli-E. K. Lincoln)	6
Mar. 2—Common Clay (Fannie Ward)	7

EXTRA SELECTED STAR PHOTOPLAYS

Apr. 6—The Silver Girl (Frank Keenan)	5
Mar. 9—Carolyn of the Corners (Bessie Love)	5
Feb. 9—Todd of the Times (Frank Keenan)	5

PROGRAM FEATURES

Apr. 20—The Sawdust Doll (Baby Marie Osborne)	5
Mar. 23—Go Get 'Em Garringer (Helene Chadwick)	5
Feb. 23—The Old Maid's Baby (Baby Marie Osborne)	5

AMERICAN FILM COMPANY, INC.

Mar. 16—Put Up Your Hands (Margarita Fisher)	5
Mar. 2—Where the West Begins (William Russell)	5
Feb. 16—Molly of the Follies (Margarita Fisher)	5
Feb. 2—The Amazing Imposter (Mary Miles Minter)	5

HODKINSON, W. W., CORPORATION

—As a Man Thinks (Leah Baird)	5
Apr. 6—Thunderbolts of Fate (House Peters-Anna Lehr)	5
Mar. 24—The End of the Game (J. Warren Kerrigan)	5
Mar. 10—The Forfeit (House Peters)	5
Feb. 24—The Love Hunger (Lillian Walker)	5
Feb. 10.—Come Again Smith (J. Warren Kerrigan)	5

MADE IN AMERICA (Series) Hodkinson

(Eight One-Reel Episodes)

Apr. 7—Eighth, Forward—Always Forward	1
Mar. 31—Seventh, Overseas to Victory	1
Mar. 24—Sixth, The Hated K. P.	1
Mar. 17—Fifth, Building the Soldier	1
Mar. 10—Fourth, Victory Army in the Making	1
Mar. 3—Third, The Rookie	1
Feb. 24—Second, Nine Million Answer	1
Feb. 16—First, The Call to Arms	1

ROLIN COMEDIES

Apr. 27—Ring up the Curtain (Lloyd-Daniels-Polard)	1
Apr. 20—Crack Your Heels (Lloyd-Pollard-Daniels)	1
Apr. 13—Just Dropped In (Harold Lloyd)	1
Apr. 6—A Sammy in Siberia (Harold Lloyd)	1
Mar. 30—Next Aisle Over (Harold Lloyd)	1
Mar. 23—The Dutiful Dub (Harold Lloyd)	1
Mar. 16—Look Out Below (Harold Lloyd)	1
Mar. 9—I'm On My Way (Harold Lloyd)	1
Mar. 2—Hoot Mon (Stan Laurel)	1
Feb. 23—On the Fire (Harold Lloyd)	1
Feb. 16—Toto's Troubles (Toto)	1
Feb. 9—Ask Father (Harold Lloyd)	1
Feb. 2—Hustling for Health (Laurel)	1

TWO-REEL DRAMAS

Jan. 19—Corinne, Come Here (Gloria Joy)	2
Jan. 5—I Want to Be a Lady (Gloria Joy)	2

THE TIGER'S TRAIL (Serial)

(Starring Ruth Roland and George Larkin; Astra)

Apr. 27—Second, The Glowing Eyes	2
Apr. 20—First, The Tiger Worshippers	3

THE LIGHTNING RAIDER (Serial)

(Fifteen Two-Reel Episodes Astra Serial Starring Pearl White, Warner Oland, Henry Gsell)

Apr. 13—Fifteenth, Wu Fang Atones	2
Apr. 6—Fourteenth, Cleared of Guilt	2
Mar. 30—Thirteenth, the White Roses	2
Mar. 23—Twelfth, Hurled Into Space	2
Mar. 16—Eleventh, The Bars of Death	2
Mar. 9—Tenth, The Baited Trap	2
Mar. 2—Ninth, Falsely Accused	2
Feb. 23—Eighth, The Cave of Dread	2
Feb. 16—Seventh, Meshes of Evil	2
Feb. 9—Sixth, The Mystic Box	2
Feb. 2—Fifth, The Brass Key	2
Jan. 26—Fourth, Through Doors of Steel	2
Jan. 19—Third, Underworld Terrors	2
Jan. 12—Second, The Counterplot	2
Jan. 5—First, The Ebony Block	3

THE TERROR OF THE RANGE (Serial)

(Seven Two-Reel Episodes Starring George Larkin and Bessie Compson; Produced by Diando)

Mch. 16—Seventh, Run to Earth	2
Mch. 9—Sixth, Tangled Tales	2
Mch. 2—Fifth, A Threat from the Past	2
Feb. 23—Fourth, The Midnight Raid	2
Feb. 16—Third, The Chasm of Fear	2
Feb. 9—Second, The Hidden Chart	2
Feb. 2—First, Prowlers of the Night	2

NEWS REELS

Sundays—Pathe Review (Educational)	1
Wednesdays—Pathe News	1
Saturdays—Pathe News	1

PERRET PRODUCTIONS, LEONCE

(Producing for the Open Market)

—A Soul Adrift (Dolores Cassinelli)	
—Stars of Glory (E. K. Lincoln-Dolores Cassinelli)	

RAPF PRODUCTIONS, HARRY

(At State Right Exchanges)

—Wanted for Murder (Elaine Hammerstein) Ind. Sales Corp	6
—Sins of the Children	

RAVER PRODUCTIONS, HARRY

(At State Right Exchanges)

—The Liberator (Maciste Serial)	

SELECT EXCHANGES

Apr. —Red Head (Alice Brady)	5
Apr. —The Veiled Adventure (Constance Talmadge)	5
Apr. —Getting Mary Married (Marion Davies)	5
Mar. —The Probation Wife (Norma Talmadge)	6
Mar. —Marie Ltd. (Alice Brady)	5
Mar. —Experimental Marriage (Constance Talmadge)	5
Feb. —The World to Live In (Alice Brady)	5
Feb. —Children of Banishment (Mitchell Lewis)	5

SPECIALS

The Hidden Truth (Anna Case)	5
Ruling Passions (Julia Dean-Edwin Arden)	5
The Midnight Patrol (Ince Production)	5
The Cavell Case (Julia Arthur)	5
The One Woman (Special Cast)	6

SELZNICK PICTURES CORPORATION

(No Distribution Plans Announced Yet)

—Upstairs and Down (Olive Thomas)	5

S-L PICTURES

(No Distribution Plans Announced Yet)

Virtuous Man (E. K. Lincoln) Ralph Ince Attraction	

SHERRY SERVICE, WILLIAM L.

(See General Film Exchanges Outside New York State)

SOUTHERN FEATURE FILM COMPANY

(At State Rights Exchanges)

Beyond the Law (Emmett Dalton)	6

STATE RIGHT EXCHANGES

DOLL VAN FILM CORPORATION (CHICAGO)

(In Illinois, Indiana and Southern Wisconsin)

The Mad Lover

Public Defender

Carmen of the Klondike

The Grain of Dust

Hearts of the World

The Crucible of Life

Nine-tenths of the Law

The Belgian

The Zeppelin's Last Raid

Those Who Pay

Just a Woman

Advance Information on All Film Releases

(Continued from preceding page)

DOO LEE FILM COMPANY, INC. (NEW YORK STATE)

Apr. 15—The Window Opposite (Leah Baird)..........7
The Woman Who Dared..........7
The Libertine..........6
Babbling Tongues..........7
Married in Name Only..........6
Her Bargain..........6
A Man's Law..........5
Human Clay..........5
One Law for Both..........8
Sins of Ambition..........7
A Slacker's Heart..........7
Cleopatra..........5
The Lonesome Trail..........5
Mothers of Liberty..........6
Jester Comedies (Twede Dan), one a week..........2
The Silent Mystery (Serial in Fifteen Two-Reel Episodes (Francis Ford Mae Gaston and Rosemary Theby..........
Two-Reel Western Dramas (Ann Little-Jack Richardson),one a week..........
May 26—The Recognition..........2
May 19—The Law of Hate..........2
May 12—The Range Rider..........2
May 5—The Fatal Return..........2
Apr. 28—A Canyon Romance..........2
Apr. 21—Prodigal Love..........2
Apr. 14—Luxury's Lure..........2

TRIANGLE EXCHANGES

Apr. 27—The Follies Girl (Olive Thomas Special)..........5
Apr. 20—Devil M'Care (Crane Wilbur)..........5
Apr. 13—A Regular Fellow (Taylor Holmes Special)..........5
Apr. 6—Democracy (Jack Conway-Marguerite Marsh)..........5
Mar. 30—Toton (Olive Thomas-Special)..........5
Mar. 23—The Little Rowdy (Hazel Daly)..........5
Mar. 16—It's a Bear (Taylor Holmes-Special)..........5
Mar. 9—The Railroader (George Fawcette)..........5
Mar. 2—Wild Goose Chase (Hazel Daly)..........5
Feb. 23—Breezy Jim (Crane Wilbur)..........5
Feb. 16—Child of M'sieu (Baby Marie Osborne)..........5
Feb. 9—Secret Marriage (Mary MacLaren)..........5
Feb. 2—Restless Souls (Alma Rubens)..........5

UNITED PICTURE THEATRES

(See World Film Exchanges)

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

The Exquisite Thief (Priscilla Dean)..........6
Fire Flingers (Rupert Julian)..........6
What Am I Bid (Mae Murray)..........6
The Amazing Wife (Mary Mac Laren)..........6
A Silk Lined Burglar (Priscilla Dean)..........6
A Fight for Love (Harry Carey)..........6
The Light of Victory (Monroe Salisbury)..........5
The Scarlet Shadow (Mae Murray)..........6
The Wicked Darling (Priscilla Dean)..........6
Creaking Stairs (Mary MacClaren)..........6

JEWEL PRODUCTIONS, INC.

Feb. 10—The Heart of Humanity (Dorothy Phillips)..........9

I-KO COMEDIES

Apr. 30—Sambo's Wedding Day..........2
Apr. 16—Let Fido Do It..........2
Apr. 9—A Movie Riot (Charlie of the Orient)..........2
Apr. 2—A Skate at Sea (Dorety-Novak-Reynolds)..........2
Mar. 26—Gymbelles and Boneheads (L-Ko Cast)..........2
Mar. 19—Hearts in Hock (Peggy Prevost)..........2
Mar. 5—A Ragtime Romance (Lynch-Smith-Dunn)..........2

CENTURY COMEDIES

Apr. 23—Looney Lions and Monkey Business (Animal Comedy)..........2
Mar. 12—Society Stuff (Alice Howell)..........2

NESTOR COMEDIES

Apr. 14—Green Eyed Johnny (Jack Dillon)..........1
Apr. 7—Charlie Treats 'em Rough (Pat Sullivan Cartoon)..........1
Mar. 31—Lizzie's Waterloo (Special Cast)..........1
Mar. 24—A Beach Nut (Wallace Beery)..........1
Mar. 17—Home Run Bill (Billy Mason)..........1
Mar. 10—The Hole in the Wall (Special Cast)..........1
Mar. 3—A Poor Prune (Sammie Burns)..........1

LYONS-MORAN STAR COMEDIES

Apr. 28—The Expert Eloper..........1
Apr. 21—Scared Stiff..........1
Apr. 14—Skidding Thrones..........1
Apr. 7—State Room Secrets..........1
Mar. 31—The Wife Breakers..........1
Mar. 24—The Smell of the Yukon..........1
Mar. 17—Lay Off..........1
Mar. 10—Chicken a La King..........1
Mar. 3—Oh Ethel..........1

WESTERN AND RAILROAD DRAMAS..

May 3—The Raid (Neal Hart)..........2
Apr. 26—The Rustlers (Pete Morrison)..........2
Apr. 19—The Honor of Men (Neal Hart)..........2
Apr. 12—By Indian Post (Pete Morrison)..........2
Apr. 5—Bill Brennan's Claim (Neal Hart)..........2
Mar. 29—His Buddy (Pete Morrison)..........2
Mar. 22—The Gun Runners (Neal Hart)..........2
Mar. 15—The Black Horse Bandit (Helen Gibson—Pete Morrison)..........2
Mar. 8—The Flip of a Coin (Pete Morrison)..........2
Mar. 1—Riding Wild (Helen Gibson)..........2

THE LURE OF THE CIRCUS (Serial)

(Eighteen Two-Reel Episodes Starring Eddie Polo.)
Mar. 17—Eighteenth, The Last Trick..........2
Mar. 10—Seventeenth, a Race with Time..........2
Mar. 3—Sixteenth, The Knockout..........2

THE RED GLOVE (Serial)

(Eighteen Two-Reel Episodes Starring Marie Walcamp)
Apr. 28—Seventh, A Desperate Chance..........2
Apr. 21—Sixth, The Flames of Death..........2
Apr. 14—Fifth, At the Mercy of the Monster..........2
Apr. 7—Fourth, The Passing of Gentleman Yeoff..........2
Mar. 31—Third, The Vulture's Vengeance..........2
Mar. 24—Second, The Claws of the Vulture..........2
Mch. 17—First, The Pool of Mystery..........2

NEWS AND MAGAZINE REELS

Mondays —Hearst News (International)..........1
Wednesdays—International News..........1
Fridays —Current Events (International)..........1
Fridays —New Screen Magazine (Universal)..........1

VITAGRAPH EXCHANGES

May 12—Beating the Odds (Harry Morey)..........5
May 5—A Stitch in Time (Gladys Leslie)..........5
Apr. 28—The Usurper (Earle Williams)..........5
Apr. 21—A Yankee Princess (Bessie Love)..........5
Apr. 14—The Unknown Quantity (Corinne Griffith)..........5
Apr. 7—The Cambric Mask (Alice Joyce)..........5
Mch. 31—Fighting Destiny (Harry T. Morey)..........5
Mch. 24—Miss Dulcie from Dixie (Gladys Leslie)..........5
Mch. 17—A Gentleman of Quality (Earle Williams)..........5
Mch. 10—The Wishing Ring Man (Bessie Love)..........5
Mch. 3—The Girl Problem (Corinne Griffith)..........5

VITAGRAPH SPECIALS

May 19—The Third Degree (Alice Joyce)..........5
Apr. 28—Two Women (Anita Stewart)..........5
Mch. 10—From Headquarters (Special—Anita Stewart)..........5
Feb. 24—The Lion and the Mouse (Special-Alice Joyce)..........6
Jan. 5—The Common Cause (Rawlinson-Breamer)..........7

BIG V SPECIAL COMEDIES

Apr. 21—Mules and Mortgages (James Aubrey)..........2
Apr. 7—Girlies and Grubbers (Montgomery and Rock)..........2
Mar. 24—Jazz and Jailbirds (James Aubrey)..........2
Mch. 10—Damsels and Dandies..........2

LARRY SEMON COMEDIES

May 12—Passing the Buck..........2
Apr. 14—Well I'll Be ——..........2

THE MAN OF MIGHT (Serial)

(Fifteen Two-Reel Episodes Starring William Duncan)
—Fifteenth, The Rescue..........2
—Fourteenth, The Living Catapult..........2
—Thirteenth, The Flood of Despair..........2
—Twelfth, The Volcano's Prey..........2
—Eleventh, The Ship of Dread..........2
—Tenth, Double Crossed..........2
—Ninth, The Crashing Horror..........2
—Eighth, The One Chance..........2
—Seventh, Into the Trap..........2
—Sixth, The Height of Torment..........2
—Fifth, The Human Shield..........2
—Fourth, The Gripping Hand..........2
—Third, The Creeping Death..........2
—Second, The Leap Through Space..........2
—First, The Riven Flag..........2

THE IRON TEST (Serial)

(Fifteen Two-Reel Episodes Featuring Antonio Moreno and Carol Holloway)
Jan. 27—Fifteenth, Riding with Death..........2
Jan. 20—Fourteenth, Desperate Odds..........2

WARREN, EDWARD, PRODUCTIONS, INC.

(At State Right Exchanges)
Weavers of Life..........
Souls Redeemed..........

WESTERN IMPORT COMPANY

(At State Right Exchanges)
Mickey (Mabel Normand)..........

WORLD FILM EXCHANGES

Apr. 28—The Price of Doubt (All Star Cast)..........5
Apr. 21—The Quickening Flame (Montagu Love-June Elvidge)..........5
Apr. 14—The Scar (Kitty Gordon-Irving Cummings)..........5
Apr. 7—The Little Intruder (Louise Huff-Johnny Hines)..........5
Mch. 31—The Love Defender (June Elvidge)..........5
Mch. 24—Hit or Miss (Carlyle Blackwell and Evelyn Greeley)..........5
Mch. 17—The Hand Invisible (Montagu Love)..........5
Mch. 10—The Unveiling Hand (Kitty Gordon)..........5
Mch. 3—Crook of Dreams (Louise Huff)..........5

SPECIALS

Mar. 16—The Better 'Ole..........7
Feb. 10—What Shall We Do With Him?..........5
Jan. 6—Under Four Flags (Official Government Picture)..........5

UNITED PICTURE THEATRES

Mar. 30—Her Code of Honor (Florence Reed)..........5
Feb. 23—A Man in the Open (Dustin Farnum)..........6
Jan. 26—Adele (Kitty Gordon)..........6
Jan. 5—The Light of Western Stars (Dustin Farnum)..........6

NEW REELS

Tuesdays—Kinograms..........1
Saturdays—Kinograms..........1

Equipment Service

BUY ADVERTISED EQUIPMENT

When you buy goods buy advertised goods.

It is easy to say "Just as good as," but they are not.

Remember a manufacturer who advertises has a reputation to keep up.

His goods must be the "BEST POSSIBLE."

"Just as good as"

means there must be something "phoney" somewhere—

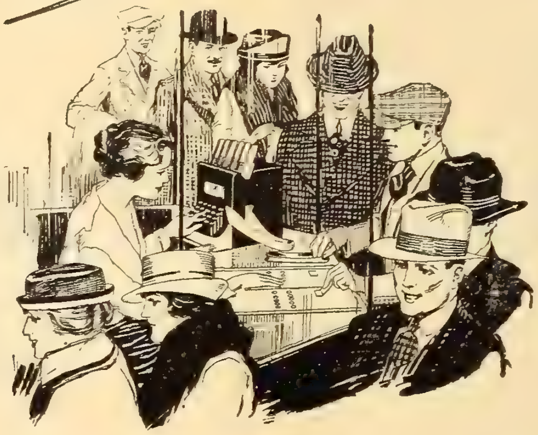
Something which evidently will not stand
Advertising
direct to the purchaser.

Projection
Music

Laboratory

Studio
Theatre

SPEED
WHEN YOU NEED IT



Accuracy ***Efficiency***

YOUR rush hours are your money makers! Cash in on them! Keep that line at the ticket office moving and let your patrons in.

A ***Lightning Changer*** will put SPEED into your service. It will pay out change so fast that no patron need even pause—he just slaps down his money, takes his change, and moves on. There'll be no blockade at your doors, no people kept out in the cold or perhaps impatiently deciding to go to the show around the corner instead.

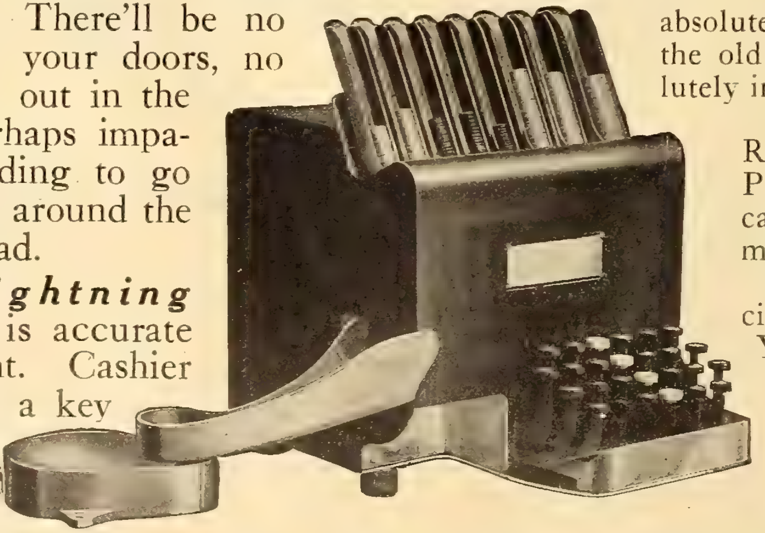
The ***Lightning Changer*** is accurate and efficient. Cashier just presses a key and change jingles out into a metal cup, where it's easy to pick it up even with gloves on. No counting of change; no money slipping between the cashier's fingers; no annoying and delaying mistakes.

The Palace Theatre, Milwaukee, writes: "The Changers are in constant use from 1 p.m. till 10 p.m. . . . we handle an average of 50,000 people weekly—the changer enables us to handle crowds with a speed absolutely impossible under the old method—it is absolutely indispensable."

Two are in use at the Riviera and two in the Pantheon, two of Chicago's largest and finest moving picture houses.

Write for descriptive circular to Dept. 25.

You need the ***Lightning Changer*** in your business TO-DAY, if you want to give UP-TO-DATE service.



LIGHTNING COIN CHANGER CO., 34-36 W. Lake Street, CHICAGO

Equipment Service

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. L. Bragdon............................*Technical Editor*

Advertised Goods vs. Unadvertised Goods

ONE of the prominent national advertisers says, "You can teach a parrot to say 'Just as good.'" You can, and like the parrot the salesman has adopted the same slogan—"Just as good."

The customer comes into the supply house and asks for a certain kind of equipment. He is told "We do not carry that line but here is something which accomplishes the same end—It is just as good."

Is it? Perhaps; but the odds are about ninety-nine to one that it is inferior in efficiency—wearing power—construction and in every other way. The purchaser has the odds against him to such an extent that he can be almost positive before he makes the purchase that he will be stung and that his money has been thrown away.

Exceptions? Yes, they prove the rule. You may hit the one shot out of the hundred—but the odds are so big against you that the wise man never falls.

Why are advertised goods better?

The fundamental reason is that they are exposed to view and thrown into the face of the individual before he is really in the market. They start the man thinking who may become the purchaser. They give him time to make inquiries into the efficiency of the product he has seen advertised. He asks users all about it. He tests it himself. He makes sure of its reliability and the reliability of the manufacturer. He studies the possibilities of the added results which its purchase will mean to him. If these prove up he is ready to buy.

The advertised goods started him thinking and the investigation made him a purchaser. He then goes to the dealer—his dealer—and asks for the equipment in question.

"No, we don't carry that line, but here is something just as good."

"Is it advertised?"

"No."

The firm making the substitute does not want to be exposed to a too close-up scrutiny. They want to make a quick sale. The company's reputation may not warrant investigating. It may be put out as a substitute with a cut price.

Remember when a thing is cut beyond reason, or is pushed out without the right backing there must be something wrong somewhere.

The manufacturer who advertises stands behind his goods—he gives a guarantee which is more than a scrap of paper. His word, which is his advertisement, is as good as his bond. He makes good. He cannot afford to do otherwise. Should he fall down, his reputation goes with him and his goods are put on the black list. His good will and friends are gone and he goes out of business.

The need of a good business reputation to any manufacturer is evident. It is his first and only real asset. It means success or failure. The wise company comes out to the trade and states its platform. It makes its statements to the trade where they cannot be overlooked and stakes their reputation and future on these statements.

The company which advertises is the one which starts the trade thinking in terms of its product and keeps it thinking along the same line. When the purchase is to be made, this product at once becomes the standard of excellence and nothing else should do.

"Buy advertised goods," is the correct slogan.

First—Because they are backed by a firm which is not afraid of publicity.

Second—Because the guarantee of this firm means something.

Third—Because these goods have become the standard of excellence through their publicity and use.

Fourth—Because the goods advertised must have made good; otherwise they would have been taken off the market and thrown into the discard for only goods which make good and stand up can afford to be advertised continually.

E. K. Gillett.

Equipment Operating — Projection — Questions Answered

Results of the Prize Contest

THE readers of the Equipment section of the Motion Picture News will remember the prize contest started October, 1918. There were four classes under which projectionists could compete, viz:

(1) On the design, location and equipment of the Modern Projection Room.

(2) The operation, maintenance and efficiency of portable generating outfits including a description of the outfit or outfits considered.

(3) Wiring Plans and Specifications for a Two Motion Projection Room Installation including any other projection apparatus or complementary electrical appliances found desirable.

(4) Special devices used in the Projection room.

For the best article on each of the above subjects the authors were to be paid $10 in cash. For the second best $5 was to be awarded, and the authors of any other articles published were to receive $3.00 for their contributions.

The scarcity of manuscripts proved what we already knew, that projectionists were handier with the intermittent and arc than with the pen and pencil. Nevertheless several creditable articles came to the Technical Editor's desk, articles which we are sure will be appreciated by other projectionists everywhere. We take a great amount of pleasure, therefore, in awarding the following prizes, there being no "ties" in any of the classes.

Class No. 1. First prize—A. D. Hotaling, De Land, Florida. Second prize—D. C. Burkholder, O'Yen, Alta., Canada.

Class No. 2. No articles received.

Class No. 3. No articles received.

Class No. 4. First prize—I. C. Mazuise, Macomb, Ill.

Mr. Hotaling's article which won the first prize under Class 1, will be published in next week's issue. Following that, the remaining manuscripts will appear weekly until the prize winners have all been printed.

After publication, the editors want to receive letters criticizing the methods and plans written up by the authors of the various articles. In this way only can the best points of every scheme be emphasized and the worst parts brought to light.

Once Again—The Small Town Operator and the Union

Brooklyn, March 26, 1919.

To the Editor of Motion Picture News,
729 Seventh Avenue, New York City, N. Y.
Projection Dept.

My Dear Sir:

In the March issue of the NEWS I had the pleasure of reading an article on "Small Town Operators and the Union"—vs.—Bro. Rosecrans.

I must say that this article was of great interest to me and therefore, take the liberty to answer same, giving both my idea of "Union" and the "Small Town Operators."

First, to begin with the "Union" question: I wish to inform Brother Rosecrans that I am a city operator making a New York City (Union) salary—not wages, and a proud member of an independent organization, incorporated. I will say why I am proud and that is, if it were not for my being a member of this union, I might be making 12 per—plus abuse.

I'm an old timer, having been in the game a good many years and thru my past experience I have been taught the good and welfare of carrying a union card.

It has always done me more good than harm; I've always got what I asked for. But—remember—I had to deliver the goods, and I defy any scab to have the least idea that there is no such thing as benefits in organized labor, or that it is a farce.

Had the "small town operator" a union card in his pocket, perhaps, he'd be getting his rights.

Here's a case of "What good is a Union?"

About seven years ago I was working in Jersey City. There was no union then. I was working a house for $21.00, six days a week, and only 5½ hours daily. Six blocks away was the boundary line between West Hoboken and Jersey City. Of course, in the city one needs to have a card to operate, whereas in the outlying towns no license is required. So, in the outside town, I noticed that the managers employed boys to operate their machines. When I say boys I mean those of fourteen to fifteen years of age. Some were so small they had to stand on soap boxes to look out of the port holes. These soap-box-operators were getting from $8.00 to $9.00 per week, seven days, ten hours a day. Then our organization was formed, known as the I. A. T. S. E. of the U. S. and Canada.

This organization tho still in its infancy has done wonderful work. What I mean by wonderful work is, that the $14.00 man is now making his $30.00 and the soap-box-operator has vanished.

I could write much more "friend brother Rosecrans" but will first look up March 1st issue and see what Mr. Goldie had to say.

But let me say this much, that anyone who would work for $12.00 per week, is worth no more, or else he would not be working for such a small amount.

The man who *knows* he is worth more won't work for such a small amount.

Demand your price if you know you are good; if not, study until you can deliver the goods, then make your demands.

I've had the pleasure of placing a number of boys in the game, and during my teachings I always tell them to "Use the brains God gave them" and every boy today through following out and abiding by my motto, has proved a success and the can now stand up and make their demands.

I trust, Brother Rosecraus, that what I've had to say will be of interest to our friend (Goldie) and approved by you.

So let me hear from someone if he be a union man and tell us what good his organization has done for him.

Very truly yours,
JAS. ANDREA MERKLEIN.

They Have the Same Troubles in England

(*Reprinted from the Kinematograph, of London.*)

IF you care to look round and make inquiries, you will find in a great many halls the operator gets the large amount of 35s. to 2 pounds—and not for a week of 22 hours!—but he has to be there at 10 a. m. to clean machines, examine films, clean out his box, and so forth, so that he has to be a tradesman, and work for wages under a tradesman's rates; finishes about 1:30 for dinner, and starts again at 5:30 to get ready for his show; and in a great many cases his box is worse than the nether regions for heat. I should like to see the S. C. E. A. make a move and see that the operator is properly paid for his share of the performance, by making a minimum wage, and not waiting until some agitator comes along to cause trouble in our business, the same as happened in other trades during the last few years.

There are lots of things I think the minimum wage would remedy. It would stop managers employing men for nights who work during the day at other jobs and do not care how they *send their films back to the renter—viz., covered with oil, joins made with sticking plaster, safety pins, pins, stamp, paper,* etc. It would give the management the perfect right to order his operator to go through his films foot by foot to ensure no breaks at the performance, to see that the operator was not careless with his oil, oiling the films instead of his machine. I honestly believe it would do away with inexperienced people and give encouragement to those who take up the trade to become perfect, thus doing away with fires. I think you will agree with me that it is almost impossible for a fire to take place in a box with so many perfect fire-proof machines on the market, unless it is gross carelessness on the part of the "Man at the Helm."

Motiograph Machines Popular for Educational Purposes

MR. O. F. SPAHR, Vice President and Manager of the Enterprise Optical Co., manufacturers of the Motiograph projection machine, reports that they have just made the following educational installations:

University of Wisconsin	Madison, Wis.
Board of Education	Shiocton, Wis.
Board of Education	Black Earth, Wis.
Budlong School	Chicago Board of Education
Field School	Chicago Board of Education
High School	Clayton, N. Mex.
Supt. E. Iler	Antigo, Wis.
Noyes School	Evanston, Ill.
Grafton High School	Grafton, Wis.
Milwaukee Public Library	Milwaukee, Wis.
State Capitol Bldg.	Madison, Wis.
Cleveland's $2,000,000 Art Museum	Cleveland, Ohio.
Board of Education	Crystal Lake, Ill.
Massillon State Hospital	Massillon, Ohio.
Dubuque College	Dubuque, Iowa.
Public School	Wasco, Ore.
School for Feeble Minded	Salem, Ore.
Training School	Salem, Ore.
Central School	Astoria, Ore.
Indian School	Pipestone, Minn.
Lakefield Public School	Lakefield, Minn.
First District State Normal	Kirksville, Mo.
Board of Industrial Education McKinley School	Manitowoc, Wis.
Westminster Presbyterian Church	Madison, Wis.
Indian School	Aurora, Minn.

Springfield, Mass., Local 186, Banquets Returning Service Men

A BANQUET was given by M. P. M. O. Local 186, Springfield, Mass., at the Haynes Hotel March 24th, 1919, in honor of the following members who have been in the service:

Frank E. Fennessy
Frank Walsh
Ben B. Johnson
George Cox
W. E. Cook

When the local sent out the call, 100 per cent of the members came and with them their honorary life member, Charles E. Schneider, who traveled all the way from New York. An elaborate menu was followed by an address by Pres. Louis Lambert, who then turned the rest of the evening over to Bro. John Gatelee as toastmaster. How much decorum the members upheld during the whole evening is proven by the fact that the invited inspectors of the Massachusetts District Police, under whose jurisdiction the boys work, stayed until the last toast, which was delivered by the poet laureate of the local, Bro. Edwin Webber, and which went to the heart of all who were present.

By courtesy of Mr. Gordon Wrighter, the veteran manager of Poli's Palace theatre of Springfield, who enjoyed the evening very much, the boys had the pleasure of listening to some of the most prominent talent in vaudeville, Mr. Green singing "Silver Threads Amongst the Gold," and other proper songs fitting the occasion. Bro. W. A. Lewis looked after the individual wants of all during the entire evening.

Not the least important part of the affair was the printed program. (A copy received by Motion Picture News is hereby acknowledge to be a cleverly made-up article.) Moreover, the spirit present throughout the preparations and participation of banquet was one that can well be imitated by other locals.

Wanted! Comments on This Idea

Motion Picture News.
Gentlemen:

It gives me great pleasure reading the letters of Brother Harry Schlegel and others concerning my punch hole article which appeared the latter part of February in the News. I have considered this matter carefully and I think if we could get the cooperation of, say, one thousand operators (your N. A. M. L.) we will and can remedy our present film condition. Why not furnish your members with blanks something like this:

....................Film Exchange.

Gentlemen:

I was compelled to cut out.................frames

trade number

from your print.................on account of

punch holes

Misframes..............Condition of film..............

Remarks ....

....

City and Date
Signature of Operator.

and have them send them in, together with the film cut out of the show, to the Exchange Manager. If a manager got a bunch of frames and blanks every day, it wouldn't take him very long to realize that this waste can and must be stopped. But here's another thing which ought to be considered: it's Oil. Experts say "one drop of oil for each bearing." I am sorry to say that eight small town theatres out of ten have more oil on their machines than in their bearings. How can a fellow return a print clean if he projects it in an oil-smeared projector?

Now just look around yourself in the smaller houses in smaller towns where probably a kid in short trousers tries to run the machine, and I know you will agree with me. I am very well acquainted with the smaller houses around my part of the country and if some of these Exchange Managers would visit the booths they would faint.

I think that the majority of the operators are willing to reduce our film waste, but the producers and Exchange Managers have got to give us a helping hand for the good of our own industry. You have read my letter to the Pathe Exchange. I paid three cents out of my own pocket, but I doubt if those people thank me for my suggestion. But I would have been satisfied if the concern had enforced new rules in regard to the murdering of new prints, but they didn't.

I sincerely hope that you may consider this matter and that we all may be able to pull together for prints free of punch holes. It will be a hard fight, but we've got to get exchanges to realize that what we do is in their interest.

Alfred B. Werhan,
I. A. T. S. E, 351.

Society of Motion Picture Engineers

THE coming meeting of the Society to be held at the Hotel Adelphia in Philadelphia on April 14, 15 and 16 promises to be the largest yet held.

Already forty members have signified their intention to be on hand and have made reservations.

The schedule of papers, etc., to be presented promises to be most instructive and the discussion which will ensue should be of added interest and will repay those who are planning to attend.

The Entertainment Committee report a most interesting schedule for the amusement of those present, when not otherwise engaged with more serious matters.

It is hoped that those who have not already made reservations will do so direct with the hotel as the committee in charge of the meeting want as near a one hundred per cent attendance as possible.

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for
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first made motion pictures practical—to-day it plays its full part in making the best pictures possible.

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EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

New Projection Room for Private Exhibitors

THE INTER OCEAN FILM CO. recently opened an excellently equipped and finely furnished exhibition room at their New York office, 216 West 42nd street, to be used solely for the showing of films to export buyers.

The room which is about 20 x 60 feet is equipped with a Gardner Velvet Gold Fibre screen on which a 7½ x 10 picture is thrown. A pair of purple velvet curtains passing in front of the screen are motor-controlled from the operator's booth by a single pole, double throw switch.

Two Type S Simplex machines in the projecting room, equipped with several small devices, allow the operator to obtain excellent change-over effects with a minimum of trouble. Rewinding is taken care of in a separate but adjacent compartment. Ample space has been provided in the projection room to permit easy access between and around machines. In order to prevent operating noise from disturbing the quiet of the exhibition hall, the ports are covered with a good quality of plate glass.

Whenever it becomes desirable to have the projection altered in any way, use is made of a phone connecting the exhibition room with a head-set worn by the operator. In this way, instructions may be issued without disturbing the remainder of the audience.

The installation of this exhibition room was carried out by Mr. I. Penser, assisted by Mr. Shepherd, both of whom are experienced projectionists and capable of securing the best possible effects from every film.

PHILIP FRAHM, of Storm Lake, Ia., says:

I read in the issue of February 15, 1919, MOTION PICTURE NEWS, the letter in regard to film written by A. B. Werlan. Enclosed you will find a few punch holes taken from a new print of Vitagraph, also a loose splice. Who is to blame for this? Who else would be but the exchange?

Here is another incident. I ran a Pathe feature which had loose splices. I fixed up at least ten of them that pulled loose while inspecting film before running. Even then I had five stops on poor splices, some of them two sprocket holes wide.

I have written to some exchanges, but they do not even answer my letters. They must think we know nothing. There is scarcely an operator in the small towns receiving less than $25.00 per week. The smaller towns demand projection as well as the larger ones. They must give the people comfort and a picture that is steady and easy on the eyes.

There was a film salesman here recently and saw a punch in the operating room. He asked me what I used it for. I told him it was one the operator before me had for some use or other; I suppose to use as a change-over signal. He thought that was a good idea.

I only said, "What do you mean? Does your company want their film punched full of holes. I just removed ninety-six punch holes from a six reeler here last summer"

Reply: Mr. Frahm's note needs little comment. There *are* operators—no, they can't be projectionists—who use a punch without a thought of what they are doing. Bpt, the exchanges are making no effort to catch the guilty ones There is an old saying that "A salesman typifies the house he works for." If the salesman mentioned by Mr. Frahm is of this style, all of us can understand why film is too often received in unworkable condition.

To See How the League Is Spreading—Read This

Motion Picture News,
New York City, N. Y.
Dear Sirs:

In reading the Motion Picture News I came across your advertisement therein concerning film damaging, as that is a common practice here in South Africa. I am asking you to supply me with a membership card that I may set an example to some of these operators in this town and be able to stop this evil practice. It is shameful the way in which we receive films here.

Trusting you will do me this favor, I am therefore

T. CLIFF KENYON,
180 President Street.
Johannesburg, South Africa.

Making Advertising Slides

It is often required to reproduce both reading matter and a photograph on the same slide, as in slide announcements for motion picture theatres. It is unsatisfactory to copy direct without any modification, the result being either weak lettering with good reproduction on the photograph, or strong lettering and a contrasty photograph with clogged up shadows.

In order to obtain accurate tone rendering in the photograph and at the same time get good contrast in the line portions, proceed in either of the following ways:

1. Assuming that the photograph and reading matter are arranged on the same card, when copying, use a Seed 23 plate or Eastman Commercial film, and adjust the exposure and developer to obtain good tone reproduction of the photograph, ignoring for the time being the line work. When dry, block out the photograph portion of the negative with Eastman Transparent Lantern Slide Varnish, and when dry, "cut" or slightly reduce with a mixture of potassium ferricyanide and hypo or with the Eastman Reducer, wash thoroughly, and then intensify.

If the slide is now printed on a Seed Lantern or Standard Regular plate, the shadow detail in the photograph will be retained providing the negative in the first place was given a full exposure.

2. Instead of proceeding as above, the photograph and reading matter may be copied separately, using a process plate for the line work and Commercial film for the photograph, adjusting the size of the latter so that it just fits into the space allotted for it on the glass negative. After making a positive from the negative of the reading matter so as to obtain white lettering on a black ground, affix film to the negative and use this as the master negative in the usual way.

A suitable adhesive for affixing film negatives to glass is made by dissolving gelatine in its own weight of glacial acetic acid. Apply a little of the mixture to the corners of the film, press into contact and allow to stand for thirty minutes, when the composite negative will be ready for printing.

3. A third method consists in printing the line work on one slide and the photograph on a second slide, the two being bound together face to face, thus eliminating the necessity of a cover glass.

In this case it is better to print by contact in order to insure accurate register. A master positive is prepared of the reading matter (reversed left to right) and a master negative of the photograph, the size of the latter being such that it just fits within the clear space on the positive.

In case a quantity of slides are to be made of the same subject this method is preferred. (Reprinted from "Lantern Slides," published by Eastman Kodak Co.)

National Anti-Misframe League
Pledge

As a motion picture operator who has the interest of his profession a theart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Blank for New League Members

Member's name..

Home address..

Name of theatre where employed..

Address of theatre and name of manager..

Total Membership to Date.. 998

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Is a perfect Silver Screen and will not oxidize; remains bright and Silvery and can be cleaned easily and quickly. Swaab's Superlite Silver Screen now in use in the Stanley and other large representative theatres in this and other cities. Price is 75¢ per square foot. An additional charge is made for the Special Stretcher Frame, according to size, the average extra cost is $30.00. You are not obliged to buy the frame.

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SWAAB'S MOTORS

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THE OPERATOR
SHOULD NOT BE THE GOAT

when the sprocket holes tear or the new film scratches during projection. It is not his fault, but is caused by particles of the semi-plastic emulsion deposited on the tension springs or shoes and causing increased friction.

Rex Film Renovator

Prevents this by setting the emulsion and removing all greenness, and saves NEW FILM from scratching and tearing.

Rex Film Renovator

Removes all oil and grime from OLD film and prevents foggy and blotchy pictures on the screen from oil soaked film.

Ask your exchange to investigate

REX FILM RENOVATOR MFG. CO.
R. D. Hanish, Mgr. **Columbus, O.**

Some Notes on the Interior Lighting of Theatres

R. P. Burrows

Engineering Department, National Lamp Works of General Electric Co.

IT has been truthfully said that the design of any system of illumination is, in the final analysis, an individual problem. No better field could be selected as proof of this than the interior lighting of motion picture theatres. The results obtained must always be subject to criticism from two widely divergent angles—the esthetic or artistic viewpoint, and the viewpoint of the engineer.

From the esthetic viewpoint, the lighting must harmonize with the scheme of interior decoration, which frequently represents a large investment. It should be designed to emphasize or re-inforce the ideas of the artist and to assist in creating the proper mental attitude of the audience. No engineer can lay down hard and fast rules for the design of a system of illumination which would accomplish this even a small group of theatres. Occasionally, however, the engineer can make suggestions which apply generally—for example warm red and yellow light from colored lamps used in the winter time, may be replaced by green in the summer, to produce psychological effect and imaginary sensation of warmth or cold in the audience. This effect of lighting, in conjunction with the same effect produced by a similar general color scheme may easily be equivalent to an actual rise or fall of temperature of several degrees. The artistic details, however, are largely a matter of personal taste.

No matter what the esthetic demands may be, there are still certain fundamentals of illumination design applicable to any installation which bring the individual problem within the jurisdiction of the illuminating engineer. The most important consideration is that of glare, by which is meant any brightness within the field of vision of such a character as to cause discomfort, annoyance, interference with vision or eye fatigue.

A glance at the sun proves that an extremely bright light source within the field of vision is capable of producing acute discomfort. Light sources of far less brilliancy than the sun, such for example as the filament of a Madza lamp or the incandescent mantle of a gas lamp, are also quite capable of producing discomfort by direct glare, but the annoying effect is not usually so marked. From our present knowledge, it appears that there are at least two distinct brightnesses which are of particular interest in connection with illumination problems. The more definite of these two is the brightness at which a given source looks just uncomfortably bright when viewed casually against a background. The second, and much lower value, is the brightness at which a source proves tiring and causes fatigue when continually within the field of vision for a considerable period of time. The latter value is much more difficult to determine and it apparently varies through wider limits for different individuals. What these values represent may perhaps be more clearly understood by considering the analogous case of looking out of a window which by day is a source of light for a room. Unless the room is very dark or the landscape very brilliant, the effect of looking out of the window for a moment will not be at all unpleasant, but to sit all day facing the window would prove extremely tiring, even if one were sitting at a desk or table and not paying particular attention to the window. This is exactly comparable to the case of a light source which is not bright enough to cause an immediate sensation of glare but too bright to be viewed continually. The problem of determining definite values for these two conditions of glare is rendered extremely difficult because of the fact that the extent to which glare is objectionable is partially dependent upon the contrast in brightness between the light source and the background. This is illustrated by the fact that although automobile headlights as seen at night against a dark background are likely to be so glaring as to be temporarily blinding, the same lights would in the daytime hardly be noticed. The permissible brightness of a light source is greater when the general illumination is of high intensity than when it is of low intensity. That is, for a theatre which has dark walls and furnishings, a unit of lower brightness should be used than would be permissible in a well illuminated theatre in which the decorations are light in color. The permissible ratio between source brightness and background brightness is not, however, constant; the ratio must be smaller at high values of intensity than at low ones.

A further application of these principles introduces the question of orchestra lights, which are sometimes offenders from the standpoint of glare. Good practice requires that these be of low intensity, possibly red or green in color, and so shaded that the illumination is confined to the musical score. Likewise the use of wall-brackets on the side walls very often furnishes a distracting light source of comparatively high intensity, particularly to those patrons seated near the walls, who cannot avoid the glare when they look at the screen.

This brings us to a consideration of a choice of intensity, which must be decided for the screen before any attempt can be made to determine the proper intensity for the house illumination during projection. In many theatres the screen intensity is too high, producing an effect of glare in its most insidious form. A soft-toned picture is preferable to a harsh and contrasty one, both from the esthetic and the engineering viewpoints. During projection, the house intensity should bear a relation to the screen intensity which can be described, even though it cannot at present be expressed as a mathematical ratio. If the house intensity is too low with relation to the screen, the harsh, contrasty picture will probably result. In such a case either the former should be raised, or the latter lowered. If the opposite is true, the projected picture will suffer by loss of detail. In general, the screen intensity should be so regulated that the house intensity may be made high enough to permit the audience to retain sufficient sense of vision to be able to move about the theatre without stumbling. It must always be remembered, however, that no direct light, except that issuing from the lens of the projection machine, should be allowed to reach the screen.

Sharp contrasts in intensity, as in the case of too bright exit illumination, should be carefully avoided. The projection of advertising slides close to the screen during projection not only detracts from the lighting effects of the picture, but often serve as an annoying mental distraction to the audience. The illumination of a clock face placed directly in the field of vision is often to be condemned for similar reasons. The clock should be located as far away from the screen as practicable and the lighting of its face accomplished by the use of a properly mounted and shielded lamp of, say, 10-watts.

Where persons are entering and leaving during projection, the long narrow lobby, so common to many theatres, may be so lighted that patrons will not suffer any annoyance from the change of intensity. This may be accomplished by having the intensity in the lobby gradually decrease from a high intensity at the street end to a relatively low one at the doorway to the theatre proper.

During intermissions and orchestral selections, the intensity of the house should be high enough to enable the patrons to read their programs without undue effort. It is this illumination which is so strongly influenced by the decorative effect, and to which only the most general rules can be made to apply. Eliminate light sources which are too bright in comparison with the background, or have them mounted so high as to be well out of the line of vision. A more pleasant effect than is usually produced in turning the house lights on or off may be obtained by the use of a rheostat. A fade-out of one full minute will thus produce a noticeably agreeable effect, which will be equally true when the process is reversed.

A comprehensive investigation has been proposed not only of ideal conditions in motion picture theatre lighting, but also of actual conditions as they exist in the average theatre. When sufficient data has been compiled, it is hoped that some definite recommendations can be made to guide theatre owners and managers in the lighting of their houses and the operation of their projection machines to obtain a proper screen intensity. It may be that this material will be in shape to publish later in the year.

American Made "Metol"

AMERICAN made Metol, 100 per cent pure and said to be as good in every way as the foreign product is now being sold by Mr. George L. Barrows, of 215 Water street, New York City. Those who require pure Metol and have previously been unable to obtain it should write to the above address. This product has been highly recommended by photographers who have tried it out in practice.

Mr. Barrows is also in a position to furnish film dyes in "Agfa" colors, these colors being the present standard for all film dyes.

A New High Amperage White Flame Arc

A FEW days ago a special demonstration of the new Sun-lite Arc was carried out for the benefit of the Editor No measurements were taken, but the general effects were carefully considered and discussed with the Sun-lite engineers. The demonstration was very impressive, so much so that we believe the development of this new light to be a distinct advance in studio lighting.

The Sun-lite Arc unit, shown in Fig. 1, weighs but 400 pounds complete and is mounted on eight-inch wheels for portability. Through elevating the tripod, the arc may be raised to a point eleven feet from the floor.

Of course, the part in which the studio engineer and director are interested is the actinic properties of the generated light rays. The makers claim that spectrum tests show a most unusual resemblance between light rays from the sun and those from the Sun-lite arc. In fact, the resemblance is so close as to be practically identical for all photographic purposes.

The Arc with its attachments is certainly versatile. Concentrated rays for sharp contrast or widely diffused light for other purpose can be secured instantly. By a solenoid arrangement clever lighting effects are obtained at the whim of the operator. The iris diaphragm can be attached instantly to produce spotlights of any size; the venetian blind attachment renders either vertical or horizontal shaded portions as called for by the nature of the scene being enacted.

Fig 2 illustrates the possibilities in photography made available by the Sun-lite Arc. Here is illustrated the effect of a spot-light with vignetted edge. It is but one of the actual photographs which have been taken to exhibit the variety of uses to which the new light lends itself.

Electrically, the arc is designed for 110 volts, for which the rheostat shown on the base in figure 1 is supplied. The candlepower is claimed to be approximately 100,000, with an amperage of 150.

The feeding of the white flame carbons is done automatically as is also the rotating of the upper carbon. By rotation, the carbon is burned evenly and the crater is maintained centrally, both being wonderful advantages when endeavoring to get a steady light for studio work.

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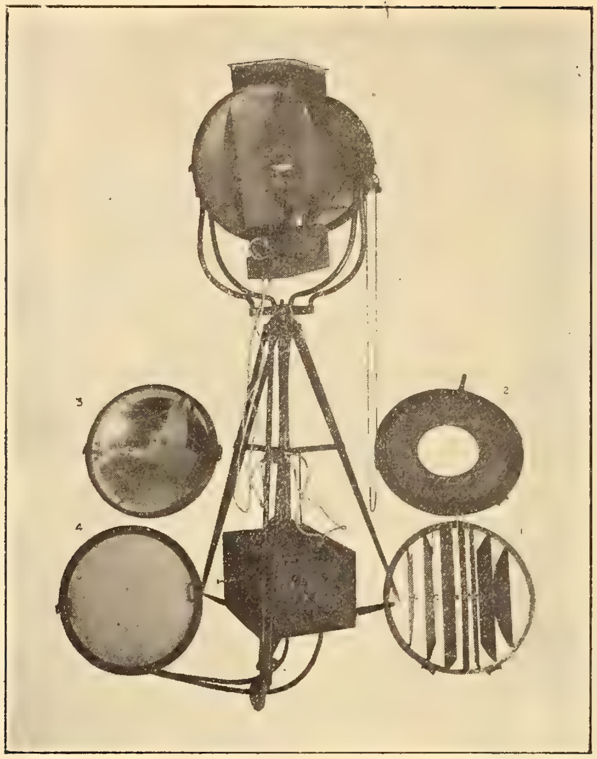

Fig 1—Sun-Lite Arc with attachments

1—Venetian blind

2—Iris diaphragm

3—Reflecting mirror

4—Glass

(Fig 2.)

Mr. J. J. Harmer, President of the Sun-lite Arc Company, has been developing the arc for several years. It has now been given thorough try-outs in many productions with such success that the factory is far behind on orders. After witnessing several simple demonstration it is the opinion of the Projection Department of the Motion Picture News that the new arc will fit the many exacting requirements of motion picture studios.

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Cue Sheets Latest Hits Music Musical Equipment

Warning to Motion Picture Organists

It is not an unreasonable statement to make that within a very short time there will not be a motion picture theatre in the country that will lack an organ. We do not intend entering into a controversy as to the merits or de-merits of kinds or makes. Every instrument placed on the market by manufacturers has something in its favor. It is not to the instrument itself that we desire to draw attention, but to the performers.

History tells us that the organ is one of the earliest instruments that man conceived and it has been claimed that Jubal, mentioned in the book of Gen. iv: 21, was the father of the organ, and responsible for originating the idea of the wind instrument by the suggestion of passing breezes as they struck against the open reeds of different lengths, and the fact that reeds of different lengths emitted murmurs varying in pitch may have further suggested placing them in particular order, thus producing an agreeable succession of sounds. As centuries passed, the musical scale was further developed by varying growths or diameters.

The organ which was built and installed in religious institutions from the Sixteenth and Seventeenth Century is in every sense of the word, the father of many instruments in common use in orchestra of today. The whole of the wood-wind section, and the brass are the results of metal pipes being introduced in the organ; the saxaphone family is purely a modern development, and even the string section was invented and brought to what it is today by the original thought of different sizes of pipes which was developed in the string instruments to different sized bodies.

If there is any truth in the foregoing statement and these few words have proved that the organ is father to the orchestra, how little this is borne in mind by musicians manipulating the keyboard. The grave error of these performers is "horrible monotony." The modern instruments are fitted with combinations which frequently are set when the instrument is installed in the theatre, and as far as the performers reach in their variety of coloring is to press a button which changes the combination stop on the organ and use the swell. This instrument is rightly called the King. Any modern organ can reproduce every coloring ever conceived by orchestral intonation, but goodness knows the average performer seldom brings this out. There are exceptions, and it is the exception which conclusively proves the rule.

The ideal instrument for the theatre and doubly so in conjunction with the orchestra is the organ, but unless the performers will strenuously strive to bring out the orchestral coloring as suggested in the music they play, there is a growing danger that the average patron will resent the use of the instrument, if that churchy, stodgy tonation is continued.

The demand of the picture necessitates the use of orchestra music almost exclusively. The percentage of so-called organ music used is very small. The performer in using orchestral music has every notation of coloring cued-in, in the piano conductor parts. It is not asking too much to follow these suggestions, and were this carried out by the majority of performers, the music in the motion picture theatre when depending on the organ would be a delight instead, as in many instances today, a sanctimonious suggestion of religious institutions.—The Editors.

Review of Latest Musical Compositions

1—"Salvation Rose." Dedicated to Marion Davies, Select Pictures star, playing the stellar role in the feature film, "Belle of New York." The artistic frontispiece shows Miss Davies just as she appears in the moving picture as Salvation Nell. This ballad is replete with tunefulness and has that cute little Hawaiian accompaniment the public delights in. An extensive campaign is now in full swing for the exploitation of this number. With the co-operative efforts of both publisher and film producer, the success of this appealing ballad is surefire. (J. W. Stern, 102 W. 38th St., N. Y.)

2—"I Wonder if the Same Moon Shines in Ireland To-night." This number is conceded to be the prettiest Irish ballad written in recent years. When Miss Gladys Leslie, famous Vitagraph star, heard the song, she was so elated that she volunteered to pose especially for the title page. The result of her inspiration is the typically Irish frontispiece. In the melody, in the lyric, and in the picture is portrayed that true Irish sentiment. Its altogether picturesque get-up will make it a popular seller. (J. W. Stern.)

3—"I'll Say She Does" fox-trot. Al Jolson's smashing success. (J. H. Remick, 227 W. 46th St., N. Y.)

4—"The Enchanting Waltz," by Herbert W. Lowe. Mr. Lowe has proved by his "On to Plattsburg" march and "Overseas" march that he is some composer. He has the gift—and this waltz will prove it. (Oliver Ditson Co., 178 Tremont St., Boston, Mass.)

5—"Burmah Moon." The greatest Oriental fox-trot of all time, by Lieut. Gitz Rice. (Henry Burr Music Corp., 1604 Broadway, N. Y.)

6—"Break the News to Mother," by Chas. K. Harris. The patriotic song hit of the world which is being used as the THEME of the new film "Break the News to Mother," being released by Select Pictures Corp. (Chas. K. Harris, Columbia Theatre Bldg., N. Y.)

7—"Johnny's in Town"—Welcome him home with this "pippin" of a dance number. One-step by Yellen, Meyer and Olman. (Feist Edition, 237 W. 40th St., N. Y.)

8—"How Can You Tell?" The hit song of Raymond Hitchcock's successful revue, "Hitchy Koo, 1918" one-step by Harold Orlob. (Feist.)

9—"Mary Ann"—Big one-step hit. Don't fail to get this sensational novelty. It is the quickest and most sensational hit ever published and New York is simply going wild over it. Every jazz orchestra in the East is working it over time and still they are all yelling for more. Don't fail to get your copy and watch what a hit it will make with the dancers. Don't wait until all the live wires are playing it—be the first one to do it in your locality. (Artmusic, Inc., 145 W. 45th St., N. Y.)

10—"Forever Is a Long, Long Time"—The ballad supreme. The waltz arrangement of this national ballad success is being asked for everywhere. This is a splendid, effective arrangement and introduces the popular "Somewhere Someone is Waiting." For band it is arranged as a cornet solo, or octette, or saxophone quartette. If you haven't played this yet, then get it today and watch yourself make a hit with the dancers. (Artmusic, Inc.)

Tom Mix Writes Waltz in Memory of Horse

In memory of his favorite horse, Old Blue, which died recently, Tom Mix has written the "Old Blue Waltz," which is being published by a New York music publishing house. Experienced critics say the waltz not only carries the sentiment which Mix intended it should carry, but also is uncommonly good music.

The composition found its inspiration in the wonderful companionship that for nineteen years existed between the famous Fox screen star and his horse. Old Blue died several weeks ago after having been "pensioned off" by Mix because of age.

Mix is having words written to accompany the waltz, so that it may be sung by the various Tom Mix quartettes which have been formed to sing during the exhibitions of Tom Mix pictures.

Musical Settings for Comedies

THE editor is in receipt of a very interesting letter from the Christie Film Company, stating that they have started a new innovation, that of furnishing musical cue sheets for their comedies. The letter is given in detail.

The Christie Film Company is to be commended upon its progressive ideas, and this merely proves that the producers are ever on the alert to help the exhibitor in giving an appropriate presentation of their films.

Music Editor,
The Motion Picture News,
New York City.

Dear Sir: I thought it might interest you to know that we are undertaking what we believe is a new departure in endeavoring to furnish photoplay music for comedies. We are trying this out with the first of the two-reel specials, which will be released April 20 under the title, Sally's Blighted Career, featuring Fay Tincher, Molly Malone, Patricia Palmer, Harry Depp, and others.

As far as we know, musical accompaniments have not been tried yet with comedies. I doubt if we could attempt this with our regular one-reel releases, but in trying to make these new pictures specials, in every sense of the word, I believe that musical accompaniments should also be included.

Musical arrangement, which we are securing, should be particularly appropriate with this first release of the specials, since it deals with back-stage life and has a lot of corking chorus-girl scenes, with dancing, etc.

Yours cordially,

Pat Dowling.

LATEST MUSIC CUES

"THE WEEK OF LIFE"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Dramatic Suspense" (Characteristic), by Winkler

1—Drinking Theme, by Roberts (1 minute and 45 seconds), until T: Helen—Miss Sherwood.

2—Theme (4 minutes and 15 seconds), until T: Le Roy Scott.

3—Continue pp. (55 seconds), until T: Lola Canby, devotee of art.

4—Melody (Moderato), by Friml (2 minutes), until T: Pauline Frederick as.

5—"Visions" (Characteristic Cantabile), by Buze (55 seconds), until T: Lola's studio feast.

6—"A La Mode" (Popular One-step), by Rosey (1 minute and 25 seconds), until T: In the morning hours.

7—"Mysterious Nights" (Valse Dramatique), by Berg (2 minutes and 25 seconds), until T: The following day.

8—Love Theme (Melodious Andante), by Lee (1 minute and 45 seconds), until T: An interrupted rest.

9—Piano solo improvise to action (20 seconds), until S: Kids fighting.

10—"Comedy Allegro" (Characteristic), by Berg (1 minute and 50 seconds), until S: Lola washing the kid's face.

11—Theme ff. (3 minutes and 10 seconds), until T: That afternoon.

12—"Love Song" (Dramatic), by Flegier (4 minutes), until T: Sunday, September 22nd.

13—Theme (3 minutes and 5 seconds), until T: A half an hour.

14—Tragic Theme, by Vely (5 minutes and 5 seconds), until T: After a night of torture.

15—Tragic Suite, by Luz (4 minutes and 35 seconds), until T: Meanwhile at Crystal Lake.

16 "Last Spring" (Dramatic), by Grieg (1 minute and 45 seconds), until T: Out of the night's.

17—Furioso No. 11, by Kiefert (20 seconds), until T: Midnight.

NOTE: With ad. lib. ff Tympany Rolls

18—Sinister Theme, by Vely (3 minutes and 25 seconds), until T: "Where are they."

19—"Dramatic Reproach" (Andantino Expressivo), by Berge (2 minutes and 40 seconds), until T: An hour later.

20—Theme ff. (1 minute and 55 seconds)—until * * * * * END.

"THE STRONGER VOW"

Specially Selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.).

Theme: "Dramatic Reproach" (Andante Expressivo), by Berge

1—"Manzano" (Spanish Intermezzo), by Brooks (1 minute and 15 seconds), until—T: "Foreword."

2—"Moraima" (Spanish Caprice), by Espinosa (5 minutes and 5 seconds), until—T: "Fairy Princess your token."

3—"Alborda" (Caprice Espagnola), by Andino (4 minutes and 10 seconds), until—T: "Adious Fairest One."

4—Continue pp. (30 seconds), until—T: "Senora de Cordova."

5—"La Perle de Madrid" (Spanish Valse), by Lamotte (2 minutes and 30 seconds), until—T: "The calle of the public square."

6—"Gruesome Mysterioso No. 31," by Borch (1 minute and 30 seconds), until—T: "See Chiquita a clear white."

7—"La Feria" (Spanish Suite), by Lacome (3 minutes and 10 seconds), until—T: "I bring sad news."

8—"Dramatic Tension," by Levy (2 minutes and 30 seconds), until—T: "The last Cabalero."

9—Theme (40 seconds), until—T: "Six months later."

10—"Mysterious Nights" (Valse Dramatique), by Berg (2 minutes and 45 seconds), until—T: "The strange dual existence."

11—"Sinister Theme," by Vely (2 minutes and 20 seconds), until—T: "His other self."

12—"Dramatic Suspense," by Winkler (2 minutes and 20 seconds), until—T: "You must marry me."

13—Theme (2 minutes and 30 seconds), until—T: "May I tell you what."

14—Continue pp. (25 seconds), until—T: "His betrothal gift."

15—Continue lively (35 seconds), until—T: "Once more Pedro."

16—"Clematis" (From Boutonniere Suite) (Moderato Poco Agitato), by Tonning (2 minutes and 45 seconds), until—T: "Two happy hearts."

17—Organ improvising to action (wedding ceremony) (55 seconds), until—T: "Toasting the future."

18—"Valse Moderne" (Valse Lente), by Rosey (1 minute and 30 seconds), until—T: "Some other time Pedro."

19—Theme (4 minutes and 5 seconds), until—T: "Why did you leave us?"

20—"Prelude" (Dramatic), by Rachmaninoff (1 minute and 45 seconds), until—T: "High up under."

21—"Tragic Theme," by Vely (2 minutes and 15 seconds), until—T: "Her sanctuary."

22—"Mysterioso No. 29," by Andino (3 minutes and 10 seconds), until—T: "Let him come in."

23—"Perpetual Motion" (Allegro Agitato), by Borch (1 minute and 15 seconds), until—T: "The bait."

24—"Erl King" (Heavy Dramatic), by Schubert (3 minutes and 10 seconds), until—T: "The blood vow is stronger."

25—Theme (50 seconds), until—S: The police arive.

26—"Half Reel Furioso," by Levy (1 minute and 30 seconds), until—T: "Again the Easter Carnival."

NOTE: Watch shot.

27—"Manzano" (Spanish Intermezzo), by Brooks (1 minute and 10 seconds), until * * * * * END.

"JOHNNY ON THE SPOT"

(Hale Hamilton-Metro)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 feet)

Theme: "Scherzetto" (from Symphonette Suite), by Berge

1—Theme (1 minute and 45 seconds), until—T: At Screening.

2—"Frills and Furbelows" (Rondo Rococo), by Crespi (2 minutes and 15 seconds), until—T: In marked contrast Miss Ann.

3—Theme (1 minute), until—T: "The trouble with you, little."

4—"The Shepherd's Pipe" (Allegretto Moderato, from Romantic Suite), by Gregh (3 minutes and 45 seconds), until—T: The law office of Judge Martin.

5—"Remembrance" (Romance Moderato), by Schuman (2 minutes and 45 seconds), until—T: "Rubbish."

6—"Third Barcarole" (Characteristic Moderato), by Rubinstein (2 minutes and 15 seconds), until—T: "Sympathy won't pay the."

7—Theme (2 minutes and 30 seconds), until—T: "What's the use of having a."

8—"Thoughts" (Andante Triste), by Crespi (1 minute and 15 seconds), until—T: The bank was closed.

9—"Lively Popular Rag" (3 minutes), until—T: About the only thing in favor (piano only according to action).

10—"Me-ow" (Characteristic Novelty), by Kaufmann (3 minutes), until—T: "All you do is wear a couple" (piano only according to action).

11—"Visions" (Intermezzo Characteristic), by Buse (2 minutes), until—T: "Next time you two want to."

12—Theme (2 minutes and 45 seconds), until—T: Johnny's ten had.

13—"Venetian Barcarolle" (Grazioso Intermezzo), by Golden (2 minutes and 45 seconds), until—T: "I chanced across one of your" (door-bell).

(Continued on next page)

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(Continued from preceding page)

14—"Movie Rag" (Characteristic), by Zamecnik (2 minutes and 30 seconds), until—T: "But Dr. Phaker found."

15—"A La Mode" (Popular One-step), by Rosey (3 minutes and 15 seconds), until—T: "Tell me, brother, did not."

16—"Perpetual Motion" (Allegro Agitato), by Borch (2 minutes and 30 seconds), until—T: "I'm looking for a lost" (automobile effects).

17—"Norma" (Melodious Waltz), by Luz (3 minutes and 30 seconds), until—T: At Castle Bungalow (telephone-bell).

18—Theme (2 minutes and 30 seconds), until—T: A half hour before four.

19—"At Twilight" (Moderato Romance), by Golden (3 minutes), until—T: "There's only way to beat" (telephone-bell).

20—"Western Intermezzo" (Set 11 A. B. C., Dramatic Series) (2 minutes and 15 seconds), until—T: "Something's up, young" (auto honks).

21—"Western Hurry" (Set 11 A. B. C., Dramatic Series) (3 minutes), until—T: "A minister will be here" (auto effects; door-bell).

22—"Western Galop" (Set 11 A. B. C.; Dramatic Series) (3 minutes and 30 seconds), until—T: "If you make a break."

23—Theme (1 minute and 30 seconds), until—T: "Take it easy, Johnny," until— * * * * * END.

"MISS DULCIE FROM DIXIE"

(Gladys Leslie-Vitagraph)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 feet)

Theme: "Canterbury Bells" (from Boutonniere Suite, Capricious Allegretto), by Tonning

1—Theme (2 minutes and 15 seconds), until—T: At Screening.

2—"Southern Airs" (Characteristic Selection), by Lampe (4 minutes) until—T: "You're nineteen today, Dulcie."

3—"Capricious Annette" (Moderato Caprice), by Borch (2 minutes and 45 seconds), until—T: Uncle John Culpepper.

4—"Valse Divine" (Valse Moderato), by Rosey (2 minutes and 15 seconds), until—T: "Goodbye to Arden" (train effects).

5—Theme (1 minute and 30 seconds), until—T: "And the reason is plain."

6—"Constance" (Moderato Intermezzo), by Golden (4 minutes and 15 seconds), until—T: "The next morning, Uncle."

7—"Review March" (Maestoso), by Berg (2 minutes), until—T: The Culpepper reception.

8—"Savannah" (Popular One-step), by Rosey (15 seconds), until—T: Albert Lockhart.

9—"Romance D'Amour" (Melodious Moderato) (3 minutes and 15 seconds), until—T: "The reception was a success" (piano only according to action).

10—Theme (3 minutes and 45 seconds), until—S: When Dulcie screams.

11—"Babillage" (Allegretto Intermezzo), by Castillo (3 minutes and 15 seconds), until—T: Aunt John is a social.

12—"Mysterious Nights" (Valse Dramatique), by Berg (2 minutes), until—S: When Orrin joins Dulcie.

13—"Nellie Gray" (direct cue) (1 minute and 15 seconds), until—S: When Dulcie takes guitar.

14—"Christmas Chimes and Carols" (3 minutes), until—T: Thus Christmas rolls.

15—"Clematis" (From Boutonniere Suite, Moderato Poco Agitato), by Tonning (3 minutes and 15 seconds), until—T: At last Aunt John.

16—Theme (1 minute), until—T: "Dulcie, dear, open the door."

17—"Camelia" (From Boutonniere Suite, Allegretto Cantabile), by Tonning (3 minutes and 30 seconds), until—T: When Uncle John returns.

18—"Selection of Stephen Foster's Southern Airs" (3 minutes and 30 seconds), until—S: When Lockhart calls (guitar effects).

19—Theme (2 minutes), until—T: "Dulcie, I haven't money."

20—"Shepherd's Pipe" (From Romantic Suite) (2 minutes and 45 seconds), until—T: "I have just learned that."

21—"Remembrance" (From Romantic Suite) (3 minutes and 15 seconds), until—T: Once more in Dixie.

22—"Third Barcarolle" (From Romantic Suite) (3 minutes), until—T: "I knew Dixie loved" (train effects).

23—Theme (2 minutes), until—T: "Dat Yankee man," until— * * * * * END.

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"BOLSHEVISM ON TRIAL"

(Select-Special Production)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Dramatic Reproach" (Andante Expressivo), by Berge

1—Theme (1 minute and 50 seconds), until T: "Colonel Henry Worth."

2—Continue ff (3 minutes and 15 seconds), until T: "Then of course I'll go."

3—"Intermezzo Pittoresque" (Moderato), by Kozian (1 minute and 25 seconds), until T: "Wolf, self-professed leader."

4—"Dramatic Tension No. 64," by Borch (1 minute and 55 seconds), until T: "Barbara's work born of."

5—"Bleeding Hearts" (Andantino Sentimento), by Levy (3 minutes and 55 seconds), until T: "They live their lives."

6—"Pathetic Andante," by Vely (1 minute and 15 seconds), until T: "Mother has gone away."

7—"Dramatic Tension," by Levy (1 minute and 55 seconds), until T: "Comrades we are here."

8—"Dramatic Recitative," by Levy (3 minutes and 35 seconds), until T: "But you are to hear."

9—Theme (2 minutes and 45 seconds), until T: "You have heard Comrade Barbara."

10—"Lento Allegro" (Heavy Dramatic from Symphonette Suite), by Berge (2 minutes and 45 seconds), until T: "Next morning."

11—"Dramatic Fantasie," by Bach (3 minutes and 35 seconds), until T: "But unlooked for complications."

12—"Adagio" (from Tragic Suite), by Mozart (3 minutes and 45 seconds), until T: "Comrades the island is ours."

13—Tacet (10 seconds), until S: Change of scene.

Note: Just ad. lib. ff tympany rolls.

14—Theme (1 minute and 5 seconds), until T: "The embarkation."

15—"Gavotte and Musette" (Allegro), by Raff (2 minutes and 50 seconds), until T: "We'll have to make Worth."

16—Theme ff (1 minute and 25 seconds), until T: "The first meeting."

17—"First Concert Waltz," by Durand (3 minutes and 35 seconds), until T: "You can't pull that stuff."

18—Continue ff (35 seconds), until T: "Preferring the wildness."

19—Tacet (10 seconds), until T: "The strategy of Bolshevism."

20—Theme ff (1 minute and 20 seconds), until T: "The first festivities."

21—"Hunkatin" (Half Tone One-step), by Levy (1 minute and 15 seconds), until T: "It's wonderful to see everybody."

Note: To be played as Piano Solo.

22—"Russian Ballet," by Luigini (1 minute and 50 seconds), until T: "Come on girls and stimulate."

23—"A La Mode" (Popular One-step), by Rosey (2 minutes and 35 seconds), until T: "Go to your rooms."

24—Theme ff (35 seconds), until T: "The end of the month."

25—"Half Reel Hurry," by Levy, to action pp or ff (5 minutes), until T: "Man's dominant trait."

26—"Sinister Theme," by Vely (4 minutes and 35 seconds), until T: "Just lemme take Wolff's out."

27—Continue pp (40 seconds), until S: Girl playing piano.

28—Piano Solo, improvise to action pp (20 seconds), until S: Flashback to island.

29—Theme (1 minute and 50 seconds), until T: "Taking Wolff's Garden of Eden."

30—"Impish Elves" (Winsome Intermezzo), by Borch (1 minute and 25 seconds), until T: "Worth may try to leave."

31—"Slimy Viper" (Mysterious Tone Picture), by Borch (1 minute and 55 seconds), until S: Scene near seashore.

32—"Dramatic Narrative," by Pement (1 minute and 20 seconds), until T: "Heap trouble on island" (in telegram).

Note: Ad. lib. with effects of sea waves.

33—"Russian Agitato," by Luz (2 minutes), until T: "You must get to Noman."

34—"Half Reel Furioso," by Levy, to action pp or ff (3 minutes and 10 seconds), until T: "I want you to try."

35—"Half Reel Battle Hurry," by Levy, to action pp or ff (2 minutes and 15 seconds), until S: The Star Spangled Banner is raised.

36—"Star Spangled Banner" (50 seconds), until * * * * * END.

"HER CODE OF HONOR"

(Florence Reed-United)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 feet)

Theme: "Bleeding Hearts" (Andantino Sentimento), by Sol P. Levy

1—"Pathetic Andante," by Vely (1 minute and 5 seconds), until—S: As dish breaks.

NOTE: To be played as violin solo with piano accompaniment.

2—"A La Mode" (Popular French One-step), by Rosey (1 minute and 20 seconds), until—S: When Jacques enters.

3—Theme (1 minute and 45 seconds), until—T: "Helen, I'm going."

4—"Heavy Foreboding Mysterioso" (Set. 16 A. B. C.; Dramatic Series) (3 minutes), until—T: "Good evening, Mademoiselle."

5—"Light Allegro Agitato" (Set. 16 A. B. C.; Dramatic Series) (45 seconds), until—T: "Pardon me, Madam."

6—"Pathetic Romance" (Set. 16 A B. C.; Dramatic Series) (45 seconds), until—T: Some twenty years later.

7—"Impish Elves" (Winsome Intermezzo), by Borch (2 minutes and 45 seconds), until—T: Richard Bentham.

NOTE: Automobile effects.

8—"Turbulence" (Allegro Agitato), by Borch (2 minutes), until—T: "Did you say your name."

9—Theme (3 minutes and 45 seconds), until—T: "Some girl."

10—"Capricious Annette" (Moderato Caprice), by Borch (2 minutes), until—T: "Alice, I want you to."

11—"Purity". (Love Theme), by Borch (40 seconds), until—S: When La Salle enters.

12—Theme (35 seconds), until—T: "Did I smash that."

NOTE: To be played on piano only.

13—Continue to action (1 minute and 30 seconds), until—T: "Excuse me."

NOTE: To be played by orchestra.

14—"Dramatic Tension No. 9," by Andino (1 minute and 20 seconds), until—T: And with the coming of Spring.

15—"Sleeping Rose" (Valse Lento), by Borch (1 minute and 30 seconds), until—T: "Let us go into the."

16—Theme (3 minutes and 25 seconds), until—T: An old Hawaiian song.

17—"Aloha" (Hawaiian song) (2 minutes and 15 seconds), until—S: As Gene and Alice leave conservatory.

18—"Eleanor" (Moderato), by Deppen (1 minute and 30 seconds), until—T: "Alice, I love you."

19—"Sorrow Theme," by Roberts (3 minutes), until—S: When Alice goes on balcony.

20—Theme (3 minutes and 15 seconds), until—S: When Gene enters his room.

NOTE: Effect of rooster crow

21—"Dramatic Tension No. 64," by Borch (1 minute and 30 seconds), until—S: When Gene receives letter.

22—"Summer Nights" (Characteristic Moderato), by Roberts (1 minute and 50 seconds), until—T: "You aren't going away."

23—Theme (1 minute and 45 seconds), until—T: Days passed and then months.

24—"Andante Pathetique No. 10," by Berge (1 minute and 40 seconds), until—S: When Gene returns.

25—Theme (1 minute and 30 seconds), until—T: "Daddy, we are to be."

27—"Nola" (Characteristic Allegretto), by Arndt (1 minute and 20 seconds), until—T: "You think you have found."

28—"Dramatic Narrative," by Pement (4 minutes), until—T: "And after you had come."

29—"Adagietto" (From Symphonette Suite), by Berge (4 minutes), until—T: "So you see I'm not really."

30—"Mountain Song" (From Mountain Music Suite), by Borch (3 minutes and 15 seconds), until—S: When Alice sees ring.

31—"Andante Pathetique No. 23," by Borch (1 minute and 45 seconds), until—T: That evening.

32—"Kathleen" (Valse Lento), by Berg (2 minutes), until—T: "To our hostess."

33—"Birds and Butterflies" (Intermezzo Capricioso), by Vely (1 minute and 45 seconds), until—S: When girl sits at piano.

34—"Bridal Chorus" (From Lohengrin) (2 minutes), until—T: "With this ring."

NOTE: To be played on piano.

35—"Tragic Theme," by Vely (2 minutes and 30 seconds), until—T: "Where did you get that ring?"

NOTE: Effect of dog barking and knock on door

36—"Grave-Allegro Molto" (Excerpts Beethoven Sonata Pathetique), by Berg (2 minutes and 15 seconds), until—T: "Gene, you and I can never."

37—"Ein Marchen" (Heavy Dramatic Descriptive), by Bach (5 minutes and 55 seconds), until—T: "My mother married Jacques."

38—Theme (1 minute), until— * * * * END.

Theatre and Exchange Mailing List Service

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Theatres Worth While

Description of Modern Wiring Installation in New People's Theatre in Chicago

THE People's Theatre, recently completed in Chicago, contains many features typical of the more advanced developments in theatre construction, especially with regard to the electrical installation. It is located near 47th Street and Ashland Avenue, in the heart of the stockyards business district. It was built by the People's Theatre Co., an organization of business men of this community, for the presentation of vaudeville and variety shows, and will be managed by James Schaeffer.

The building is fireproof, of concrete and brick construction throughout, and contains in addition to the theatre four small one-story stores, which have a depth corresponding to the depth of the foyer of the theatre. The facade is faced with terra cotta and a canopy extends over the sidewalk in front of the entrance. The theater itself is 91 by 121 ft., and has a seating capacity of 2,200.

The interior is pleasingly decorated and no expense has been spared in providing every convenience and comfort for the patrons. All objectionable posts and pillars have been eliminated in the design, and a full view of the stage may be had from any seat in the house. The stage is one of the largest in the country, being 35 ft. deep, with a proscenium opening of 53 ft.

The outside of the theatre is brilliantly illuminated by seven floodlights installed along the top containing 250-watt, type C lamps, equipped with reflectors. In addition, 75 75-watt, type C lamps are installed around the edges of the canopy. The sign installed over the canopy contains 780 10-watt lamps, of various colors, which spell the name "PEOPLE'S," surrounded by an attractive flashing border.

Six massive pendant fixtures, bronze finished, provide the lighting for the lobbies. These fixtures contain 100-watt, type C lamps, inclosed in suitable glass shades which soften and diffuse the light and are studded with numerous round frosted bulbs which add greatly to their appearance. The foyer and rest rooms are lighted by small bracket and ceiling fixtures which harmonize with the decorations.

The main auditorium is illuminated by two rows of lamps concealed in the cove of the large panel over the center.

The result is a very beautiful thing, being much more uniform than it would be possible to imagine. These rows contain 400 40-watt lamps, and the light is projected by suitable reflectors onto the panel, from which it is reflected upon the body of the house, thus giving an indirect lighting. The decorations of the panel blend with the decorations of the rest of the ceiling and are designed to give an effect similar to looking up into a blue sky flecked with white clouds. The lighting has been greatly intensified by covering the surface of the panel with aluminum leaf before painting. A small space, invisible from the main floor or balcony, has been provided between the top and bottom sections of the panel to facilitate the renewal of lamps. This is especially desirable for such a lighting effect is easily spoiled if a small number of the lamps are not lighted.

A very desirable feature has been developed in connection with the control of this lighting. The entire lighting of the cove is controlled by automatic contractors located on the contractor panel, which is described further in this article. These contractors are actuated by push-button switches, the one on the stage is operated by the stage electrician and the other, in the projector booth, controlled by the operator there. The dual control thus effected adds greatly to the safety of the theatre, for it is evident that in the event of a fire or other trouble occurring the possibilities of leaving the house in darkness are minimized. It is also much more convenient for the operators. The wiring of the lights is so arranged that alternate lights are controlled by the switches which permits the total illumination to be reduced one-half without using the dimmers. The entire arrangement, however, may be regulated by dimmers located on the stage.

Many of the latest and most modern developments are to be found in the lighting equipment of the stage. The proscenium and border strips are constructed of galvanized iron, the inside of which has been covered to give adequate reflection. They are equipped with 300-watt, type C lamps, each lamp being set in an individual compartment. Each compartment is provided with a holder on the open side into which may be inserted slides of any desired color. There are four borders and two proscenium strips which contain a total of 175 lamps. The center lamp in each border is controlled by a separate switch, so that it is not necessary to burn the entire border when setting scenes, etc. They are connected by flexible cables to outlet boxes located on the first fly-floor. The foot-lights contain 275 60-watt, type B lamps, of various colors.

Twelve 50-amp, double stage-pockets are provided to accommodate the spot-lights, portable bridges, etc., used on the floor back of the stage. In addition, two permanent bridges equipped with suitable pockets have been built at each side of the stage at the front.

Heating and Ventilating System

The heating and ventilating system is designed to conform to the Chicago requirement, which calls for 25 cu. ft. of air per minute per person. Fresh air is drawn into the basement through a 5 by 10 ft. shaft which extends above the roof of the building by a large blower. This blower is operated by a 20-hp. 1140-r. p. m. slip-ring motor, belt-connected, and has a capacity of 55,000 cu. ft. per min. At the bottom of the shaft 3300 sq. ft. of heating sections have been installed, which heat the air as it passes through. After passing through these coils the air is driven out into the auditorium through 350 mushroom ventilators located under the seats and numerous sidewall registers. The vitiated air passes out into the open air through grilled openings in the ceiling.

Fire Pump Installation and Control

In modern theatre construction fire prevention is a matter of great importance and the "People's" is no exception to this rule. As has been stated the building itself is of fireproof construction and every precaution has been taken to minimize the fire hazard.

An elaborate automatic sprinkler system has been installed, the water for which is supplied from a 2500-gal. tank situated on a steel tower above the roof of the theatre. This tank is filled by a centrifugal pump, located in the basement, having a capacity of 250 r. p. m. which is direct-connected to a 30-hp. 1720-860 r. p. m. slip-ring motor.

This motor is started and controlled by an automatic and hand-operated Sundh fire-pump control panel. This particular board was designed to meet the requirements of the Chicago Bureau of Fire Prevention and Public Safety. It is operated either by hand or automatically by a float switch in the tank on the roof. This float switch, when the water falls below a predetermined level, which in this case is about 18 in. below the top, energizes the contractor shown in the lower right-hand corner of the panel. This contractor in turn operates the upper contractors which close the motor circuit and control the various starting resistances. These resistances are then released by the auxiliary contractors which operate on a cam, timed by the dashpot shown in the upper left corner. In the manual operation the action of the first contractor is eliminated, the large contractor being closed

(Continued on next page)

(Continued from preceding page)

directly by raising the lever 45 degrees.

By using the water pressure in the tank to operate the steel curtain a check is kept on the operation of the float switch. This hydraulic power is obtained through a pipe which extends into the tank to about the same level as that at which the float switch operates. If for any reason, therefore, the switch fails to act when the water has fallen below the proper level, it is impossible to raise the curtain. The water level has been fixed so that the tank must be filled after the curtain has been raised four times, which means after every two performances.

For additional fire protection a large fire damper has been installed in the roof over the stage. This damper is controlled by a closed circuit connection which is operated by closing either one of two single-pole switches located on each side of the stage convenient to the operators.

Other Features and Summary

Numerous other interesting features have been installed in connection with the electrical work. To enable the different sections of the theatre to keep in close touch with each other, a Couch intercommunicating telephone system with 14 stations located in various parts of the building has been installed. The batteries for this system are located at the pilot board on the stage and are charged from the synchronous converter located in the projector booth. This converter is of 10 kw. capacity and is used for converting the 3-phase power current into direct current used for operating the moving picture machines, spot-lights, etc., which are used in the booth. The booth itself is located opposite the stage above the gallery. All the cleaning of the theatre will be done by electrically-operated appliances.—Reprinted by permission of *Electrical Review.*

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FOR SALE—2 Baird Motion Picture machines now in use; 25 cycle motors and extra parts. Buffalo, N. Y., 407 Iroquois Building.

WANTED IMMEDIATELY—Compensarc or Economizer, also Exhaust Fan and other Fans for Alternating Current, 110 Volts. 60 Cycles. Can use some brass frames and stage equipment. L. T. Carskadon, Keyser, West Va.

WANTED at an earliest possible date, an Organist or Pianoplayer, who is absolute capable to play to pictures by hands (not rolls), and can operate an American Photo-Player, style 25. Applicants must furnish references of former occupation, and stating salary in first communication. Working hours daily, except Sundays, from 7 to 11:30, and matinees on Saturdays. Address G. O., Motion Picture News.

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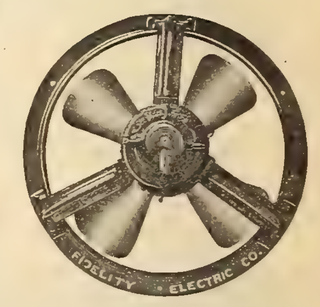

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Compiled by Peter Milne

Pictures Reviewed in Advance

[*In addition to Advance Reviews—covering pictures shown too early to be included in The Complete Plan Book—readers will also find under his heading each week the reviews of short features and serial episodes.*]

Government War Loan Pictures

(Thirty-nine Single Reel Subjects)

Now that the Victory Liberty Loan is nearly ready to be pushed ' over the top," the United States Treasury Department is inviting the co-operation of the exhibitors throughout the country toward making the Loan a complete success. As the motion picture theatres have proven one of the most effective means of stimulating interest in the War Loans, it stands to reason that the Government would enlist their enthusiastic co-operation. No one has contributed a greater share in bringing victory and peace to the forces of Democracy than the exhibitor. Through his generosity and patriotism he has more than fulfilled his obligations.

In taking the Government film program he will not only push the Loan over the top, but will offer his patrons a rattling good entertainment. The program is composed of the Victory Liberty Loan Star Series—27 single-reel subjects: Heroic Deed Series—8 single-reel subjects, which are dramatizations of actual heroic conduct on the field of battle and remarkably realistic and colorful; "Knocking Knockers"—a single-reel satire by Douglas Fairbanks in his inimitable style; "With Pershing in Prussia"—a single-reel scenic compiled from pictures taken by the Signal Corps; "A Call for Liberty"—a single-reel which present Julian Eltinge in a humanization of Bartholdi's statue, and "Holding On"—a single-reel human interest story.

The Heroic Deed Series particularly are worth a place on any exhibitor's program. No war pictures have surpassed them in realism and picturesqueness. They are authentic besides. The films are distributed through the National Association of the Motion Picture Industry. An exhibitor cannot go wrong if he features them entirely during the Big Drive.—*Laurence Reid.*

"When a Feller Needs a Friend"

(Briggs Comedies—One Reel)

FEW comedies that have been shown at the Strand theatre have received as warm appreciation from the audiences as did "When a Feller Needs a Friend," the first of the Briggs one-reel pictures. While these are founded on the characters in the Briggs cartoons which appear in the New York *Tribune* and are syndicated over the country these are not "animated" in any sense, but delightfully human comedies with real players.

While children largely dominate the cast the appeal to the grown-ups is the strongest, and there is not a person who "ever was young" who would fail to enjoy the first of these. It tells the story of "Skinnay's" birthday. A present from his father is a baseball, and as soon as he puts this into play it is batted into a neighbor's yard and destroys a nest of setting eggs. Then we have the preparations for the birthday party, all produced with the wonderful appreciation of country town life, with the be-candled birthday cake, the children "playing post-office," and all that goes with it. But the party is interrupted with the arrival of the neighbor who has found "Skinnay's" name on the baseball. In punishment the father sends him away to bed. Then a feller sure does need a friend.

John Carr as "Skinnay," Stephen Carr as "Buck," and little Rosemary Carr as "Mary," are the leading players, and they are all, to use the expression of the lady in the next seat, "just too cute."—*R. E. Pritchard.*

"Virtuous Men"

(SL Pictures—Directed by Ralph Ince)

"VIRTUOUS MEN" has plenty of fights, plenty of big mob scenes and a considerable number of fine flashes of comedy relief to back up the drawing power that lies in the two words of its title. The principals fight often and hard, three men stave off a mob of regimental size and of bouts between two there are many. The mob scenes were staged in one of the big ship yards and they are interesting because of their sweep and the unusualness of the backgrounds. These, then are the features to bring out in advertising the picture, these and the title itself.

The story by Arthur B. Sawyer and Ralph Ince tells the adventures of Bob Stokes who fights his way to the foreman's position in a lumber company and then is obliged to fight a nefarious gang of "Red Radicals." E. K. Lincoln makes a likable chap of the hero and to Danny Hayes fall the many opportunities for creating the comedy relief. His lines in the sub-titles and his actions help toward making his scenes the brightest in the picture. The other two prominent members of the cast are Grace Darling, a pretty heroine, and Clara Joel, a sufficiently wicked vampire. William B. Mack as Mockett, one of the leaders of the Reds is in the position to keep the plot moving through his various acts of villainy.

The picture was produced under the direction of Mr. Ince.

"Romany Lass"

(Harma Productions)

GYPSY romances and Scotch kilts are two things that have always proved of interest to American audiences. This picture is based on both. It is a romantic love affair between the hero, the young son of a proud Scotchman, and the heroine, a beautiful Gypsy Queen, in the end resulting in their union.

The production end of the picture comes up very high; in fact, "Romany Lass" has been produced better than any British picture the writer has ever seen. The direction is flawless, and the photography, sharp. The story, on the other hand, has been constructed well within logic; and as it deals with episodes that arouse and hold the interest, the picture should entertain satisfactorily any American audience.—*P. S. Harrison.*

"BOLSHEVISM ON TRIAL"—SELECT SPECIAL

THE LAMP THA
WILL LIGHT THE
WORLD
SOCIALISM.

WORLD
SOCIALISM.

VARIETY OF ACTION

"Bolshevism on Trial" Promises Much

HEREWITH is a page of characteristic scenes from Select's Special "Bolshevism on Trial." Immediately above is Pinna Nesbit, who appeares as the heroine. To the left she is shown making a spirited speech, and tothe upper left with Robert Fraser, leading man. The mob stuff in the upper right hand corner and the fight below give a good idea of the manner in which physical action is accentuated throughout the picture.

Below, with the heroine, is the Bolshevist whose greed is that of an autocrat, while above is shown the hero again with his sister, a part played by Valda Valkyrien. It can readily be seen from these illustrations that "Bolshevism on Trial" contains practically every variety of action that will appeal.

"BOLSHEVISM ON TRIAL"—SELECT SPECIAL

Picture as Good as Its Title; Square Deal

IT'S a corking title, this "Bolshevism on Trial," and every exhibitor who has sensed its possibilities and awaited its booking date will be glad to know that its content is every bit as good as its title. There may be some of you who have thought that you shouldn't touch on this question of Bolshevism in offering your audience entertainment. Forget such qualms, if such were at any time dominant. "Bolshevism on Trial" damns red-handed anarchy and, it is of special interest to note, gives the honest socialist a square deal. In other words, the picture attacks no political party in this country, but gives a merciless and at the same time dramatic expose of the activities of disorganized government as report has it existing in Russia today.

Based on Thomas Dixon's novel, "Comrades," the picture presents a novel story of special dramatic force. So when you herald it as a special release, if such you do, the picture is there to back you up to the last scene. The continuity, prepared by Harry Chandlee, is smooth running and puts every point over with force, and Harley Knoles' direction is of the best when it comes to the staging of every scene, whether mob or intimate.

As for the acting, there are some of the best individual performances in "Bolshevism on Trial" that we have seen lately. Pinna Nesbit's characterization of Barbara, the sincere socialist, is rare. Her dark beauty, her features, somewhat aesthetic, and her emotional ability always held realistically restrained, are qualities that make her role stand out. Leslie Stowe's Herman Wolff, the man whose greed for personal power leads him to misguide a large group of people, is sinister and, as a result, powerful. Robert Frazer is an enthusiastic and convincing hero. The support is in every respect commendable.

Particular mention should be made of the subtitles, these also being written by Mr. Chandlee. They are conservative, present convincing facts devoid of the foolish, sweeping remarks of the usual political picture, and fit the action exactly.

Certainly with the advertising you can get on the title, the cooperation from patriotic societies and newspapers that you can't keep away from you, and with the dramatic goods to back all this up, certainly "Bolshevism on Trial" will make money for you.—Length, 6 reels.—*Peter Milne.*

THE CAST

Captain Norman Worth	Robert Frazer
Herman Wolff	Leslie Stowe
Colonel Worth	Howard Truesdell
Tom Mooney	Jim Savage
Barbara Bozenta	Pinna Nesbit
Catherine Wolff	Ethel Wright
Elena Worth	Valda Valkryien
Blanche	May Hopkins
Saka	Chief Standing Bear
Jim	J. G. Davis

From the novel "Comrades," by Thomas Dixon.
Scenario and subtitles by Harry Chandlee.
Directed by Harley Knoles.
Photographed by Philip Hatkin.

PRESS NOTICE

"Bolshevism on Trial," the special feature released by Select Pictures Corporation, will be the stellar attraction at the —— theatre all next ———. This is a picture that has caused a wave of wide-spread comment owing to its timeliness and the fact that it gives Bolshevism a fair trial and finds it guilty. The picture is based on Thomas Dixon's novel called "Comrades." This was written several years ago and was aimed as an attack against Socialism. Today, however, it appears as an expose of Bolshevism at its worst while Socialists are matched as heroes and heroines beside these ultra-radicals who would do away with all laws of God and man.

The story takes up the case of a colony of Socialists who established themselves on an island there to put their principles into practice. The trouble was that they were insincere in their ideas and that they were being misled by a Bolshevist who wanted to run the island for his own pleasure, much on the order that Russia is run today. The various activities of this group of people form an entertainment of a most unusual and dramatically entertaining sort, for a love story runs its course throughout the film, a love story in which two sincere people are the protagonists. Their happiness is for a time menaced by the lustful leader of the colony, but justice is finally restored by the use of hard fists.

Pinna Nesbit in the role of the girl creates a character long-to-be-remembered, while Robert Frazer as the hero and Leslie Stowe as the Bolshevist, head a large cast, every member of which does exceptional work.

PROGRAM READER

A picture that is in a fair way of proving the sensation of the year is "Bolshevism on Trial," a production that will come to this theatre on ——— for an extended run. This picture is not a preachment against or for Bolshevism. It merely presents the facts in the case as they have happened in other quarters of the world, as they might happen on a little island, the locale of the picture. The lust for greed of one man, and such a man is almost sure to be present in any large crowd, completely dominates the somewhat higher ideals of the majority, and he threatens to turn the island into a place of license. How he is prevented through the activities of a returned war hero makes capital entertainment. The returned hero had seen war at its worst. He had come home with a sincere conviction that wars should not be, that the existing order of things which permitted them was all wrong and he turned to Socialism as the answer. But the group of people with whom he was associated proves disappointments. They failed to practice what they preached. It is somewhat impossible to convey the full force of the drama presented in this picture. Suffice it to say that with all its timeliness in its capital entertainment and many timely features have proven dismal failure when it came to the screen. The picture is based on Thomas Dixon's novel "Comrades," and is enacted by a cast of competent players headed by Pinna Nesbit, Robert Frazer and Leslie Stowe.

THE STORY

Norman Worth, veteran of the world war, returns to his native land a broadened man. He is ready to accept any faith, political or religious, that will prevent a recurrence of the terrible disaster, and so he seizes on Socialism as the most likely opportunity. The followers of Herman Wolff, agitator, are discontented with their lot. It is their plan to buy the island of Ventura, where they will establish an ideal community with the principles of socialism as a foundation. When Worth joins them their prospects are bright, and shortly afterward the newcomer receives a year's lease on the island and is elected Comrade Chief of the organization. He is watched jealously by Wolff, whose greed for power quite overcomes the ideals of the others. Barbara Bozenta is an ardent worker in Worth's behalf. On her the wrongs of the world seem to rest their full weight.

All does not go well on the island. There is discontent. The Socialists prove insincere and quarrel about who shall do the dirty work. Disturbers in their midst demand license, not only freedom. In time they replace Worth with Wolff, who has awaited this opportunity for a full month. He imprisons Worth and declares that there shall be no law of man or God on the island. He has a hidden purpose in this announcement. For while his followers enter upon a wild revel of license, he announces that he is through with his wife, and commands Barbara to come to him. Worth's chauffeur, who accompanied him to the island on his father's orders, liberates him, and together they attack the guardians of Wolff's room. Worth is just in time to save the girl he loves. Soon after a revenue cutter arrives, summoned by another man of Worth's. The red flag of disorder is brought down and in its stead is raised the Stars and Stripes.

CATCH LINES

Do you think Bolshevism and Socialism are one and the same? See "Bolshevism on Trial."

"Give 'em an inch and they'll take an ell"—the United States permitted this colony of Socialists to go on its way unmolested just to see whether their theories were practical. But from Socialists they turned to Bolshevists—they wanted hideous license as well as freedom! See "Bolshevism on Trial."

Do you know what would happen to the United States if Bolshevism spread to its shores? They wouldn't be united for one day! See "Bolshevism on Trial."

When Herman Wolff told the members of his colony that they would be as free as if in the Garden of Eden, the young women took it literally and decided to do away with the garments of convention! See "Bolshevism on Trial."

See what your town would look like if it weren't for established Law and Order—see it in "Bolshevism on Trial."

A whole island—its inhabitants gone mad with excesses—see "Bolshevism on Trial."

See what Russia is like today.

A gathering of people outwitted by one perfidious man—he claimed to be a Socialist but was in reality a Bolshevist—see "Bolshevism on Trial."

SUGGESTIONS

Certainly the man with any advertising sense at all does not need to be told the value of "Bolshevism on Trial." You would have to go a long way before you found a picture with a more timely title, or one with a greater pulling power. And the best part of it is that with all the publicity that the title will give you you have the goods to back it up. For the contents of the picture are sane and dramatic. They don't insult anyone's intelligence. Most pictures attacking any one political party have been insane and foolish. "Bolshevism on Trial" is sane.

Here are some of the ways to get a good lot of advertising out of the feature:

If there is a patriotic society in your town invite it to view the picture privately. It will gladly indorse it. If there is no such society invite the leading citizens. Use their comments in your advertising.

If you stand in strong with your local paper the editor might easily consent to write an editorial on the picture. A cartoon might also be used. If not this, the paper will be glad to give you a review.

(Continued on page 2530)

"PITFALLS OF A BIG CITY"—FOX

If You're Looking for Big Melodrama Here It Is

SPEAKING of big melodramas, as everyone seems to be doing these days, William Fox certainly hands out a big fellow in "Pitfalls of a Big City." It's a story of underworld life and crooks and the efforts of two of them to go straight, and it's presented in old fashioned style, with the atmosphere applied by a great, big broad brush. And it is presented with skill, the melodramatic story is exceedingly well knit, its characters are the kind that excite appeal or warrant the intensest sort of hatred.

The title is old fashioned, too, but it will carry its appeal to the class of audience that will sit down at this and gobble it up like a Christmas dinner. Highly seasoned action is the main dish of every course.

Gladys Brockwell's emotional talent is given full play in the role of the girl who reforms and goes through the severest sort of suffering for her sister's sake, while she has two very good aides in William Scott as the hero and Billy Sheer as the heavy.—Length, 5 reels.—Released April 13.—*Peter Milne.*

THE CAST

Molly Moore	Gladys Brockwell
Jerry Sullivan	William Scott
Spike Davis	William Sheer
Marion Moore	Neva Gerber
Dave Garrity	Al Fremont
Ted Pemberton	Ashton Dearholt
Alice Pemberton	Janis Wilson

Story by Bennet R. Cohen.
Directed by Frank Lloyd.

CATCH LINES

Gives a wonderful "closeup" of the underworld life of big cities.

She went to jail rather than spoil her sister's happiness—but love found a way.

Do you know what the underworld life of a big city is like—the underworld life of New York, Chicago or San Francisco for instance? If you don't see "Pitfalls of a Big City," it'll show you—and even if you do know all about it the story presented will thrill you through and through.

A story of New York's dark streets.

A story of high life and low—of rich and poor—of honesty and corruptness—Life in its most variegated scheme is presented in "Pitfalls of a Big City"—see it.

The story of a girl who returned to the straight and narrow path and STAYED there.

PRESS NOTICE

An astonishingly vivid melodrama of underworld life is offered in the William Fox picture "Pitfalls of a Big City," featuring Gladys Brockwell. This is the attraction that is booked to appear at the ——— theatre on ——— of ——— week and the management is confident that it will create something of a sensation. Of course melodramas of crooks and the underworld are a frequent occurrence on the screen today. But "Pitfalls of a Big City" was made under exceptional circumstances and the people concerned in its production are some of the best in the picture art.

For instance, the story was read and approved by several New York newspapermen before it went into production. This insured a realism that cannot be obtained in any other way. Furthermore, the author, Bennett R. Cohen, based his scenario partly on facts provided by records. Here again is realism assured. Then when it is considered that Gladys Brockwell, one of the leading emotional actresses on the screen today, takes the star part of Molly Moore, and such able players as William Scott, William Sheer and Al Fremont are seen in her support, the true worth of the picture may perhaps be realized.

Mr. Cohen's story deals with the adventures of a girl who determined to go straight for her younger sister's sake and reveals a number of startling and original episodes, the color and power of which cannot be described here. Suffice it to say that patrons of the ——— theatre will find an unusual treat in "Pitfalls of a Big City." A big story is handled in a big way, and there is no praise higher than this.

THE STORY

Molly Moore determines to control her fingers for the sake of her sister. So she deserts the business of picking pockets and opens a restaurant. With the money gained in this way she puts her sister, Marion, through school. She tries to keep her from visiting her, but Marion has too big a heart for that, and one day she arrives, bag and baggage. Jerry Sullivan, another crook, whose love for Molly has resulted in his taking to an honest trade throws Spike Davis out of the restaurant when he make insinuating remarks to Molly. Spike is one of those who laughs at all those who attempt to earn an honest living. One day he attacks Marion, and because of this danger to her Molly insists that she go to spend the summer with the wealthy Pembertons, her friends.

Later Molly is overjoyed to read the announcement of her sister's engagement to Ted Pemberton. But her joy is quickly turned to consternation when Spike comes to her with the demand that she help him turn a "job" or else see her sister dragged to shame through publicity. Molly refuses but then when Spike has gone suddenly changes and follows him. The house he enters is the Pembertons! She also enters it and attempts to argue him out of it. They are surprised by occupants of the place and the police. Spike escapes but Molly is arrested. She refuses to talk because her story will make public the whole story of her sister's people.

It is Jerry who comes to the rescue. He finds Spike and thrashes him in a furious fight. The police break in on them and capture Spike, who then confesses his part in the robbery. Spike goes to prison and the menace of the sisters' happiness is removed. Jerry and Molly are happy together and so are Marion and Pemberton.

PROGRAM READER

"Pitfalls of a Big City," the big William Fox melodrama, will shortly be seen at this house. This is the story of the underworld and its people and moves with a force and sweep that cannot be resisted. It is interesting to note that the story was read and approved by several old New York police reporters, men just about as well acquainted with the underworld as any outside of its denizens. As a consequence of this expert attention when the picture was only a typewritten manuscript, the finished product appears as one of the most realistic and effective photodramas of this type that have ever been released. The story by Bennett R. Cohen shows a most sympathetic heroine surrounded by a varied cast of characters, each one counting largely in the general effectiveness of the drama. Gladys Brockwell is the star and to the role of Molly Moore, the girl who determines to go straight for her sister's sake, she brings all that emotional ability for which she is justly noted. Miss Brockwell really lives the part from first to last. Her support includes William Scott, William Sheer, Neva Gerber and Al Fremont, players selected for their special fitness for the parts they play as well as their histrionic ability. "Pitfalls of a Big City" will come to the ——— theatre on ———.

SUGGESTIONS

The appeal of this feature lies largely in its title and the way that you develop it in your advertising. It suggests, of course, a melodrama and certainly you can promise anything in the melodramatic line for the picture is loaded with action and atmosphere. Get these two elements into your copy—action and atmosphere. The action will take the form of any melodramatic scene, such as a fight (the picture has several and one between a man and a woman) or a burglary. And introduce your atmosphere in word arguments and backgrounds. This course will serve to carry out the implication in the main title to a good degree. We don't think you can overstep with this sort of stuff. The picture itself is painted with a broad brush and advertising calls for the same kind of treatment.

In Gladys Brockwell you have a deserving star. She is an emotional actress of real ability, as you probably know if you have seen her other Fox pictures. Here she has a role that she puts all herself into and you can play up her performance as the best she has ever given to the camera. William Scott, William Sheer and Neva Gerber are all pretty well known, so make the most of them, particularly if you cater to a fan crowd.

But don't forget that action and atmosphere stuff. It is important on dealing with a picture of this kind. William Fox hands you a title that will appeal to the mass of picture-going folk and he backs it up with a good photodramatic yarn. Don't go wrong on advertising it. If you go about it in the right way you should reap big profits.

Gladys Brockwell and William Sheer in a dramatic moment from "Pitfalls of a Big City"

"A YANKEE PRINCESS"—VITAGRAPH

Bessie Love in Irish Play of Simple Charm

"A YANKEE PRINCESS" may safely be put down as one of the most satisfying Bessie Love pictures that Vitagraph has ever offered. Although not original in theme yet it is developed with a fair measure of novelty so that it seems quite fresh and up-to-date. The picture moves along spontaneously, and though reinforced here and there with dramatic and humorous interludes, still these points are necessary to emphasize the character studies.

Character studies? Indeed! Miss Love portrays one of them with her customary quaintness and charm. The central idea is based upon the rise (and not a subsequent fall) of an Irish family, of whom Miss Love plays the captivating colleen. There you have it in a nut-shell. The picture will rouse the risibilities of an audience more than it will excite them. But that is Bessie Love's way.

Really the piece might have been done in shorter length, yet the wealth of humorous detail with which Director Smith enriches his action and embroiders his characterizations would be missing. This elaboration, this spray of humor, make "A Yankee Princess" decidedly worth while. It has no pretensions to offer; it does not conquer with any dramatic pyrotechnics, but with its simplicity and charm. And humorous characterization. Don't forget that!

A fanciful picture to be sure, but one which is calculated to meet with favorable response from any audience.—Length, 5 reels.—Released April 21.—*Laurence Reid.*

THE CAST

Patsy O'Reilly	Bessie Love
Larry Burke	Robert Gordon
Michael O'Reilly	George Pierce
Mrs. O'Reilly	Aggie Herring
Lord Windbourne	J. Carlton Weatherby
Lady Windbourne	Katherine Griffith
Molly McGuire	Lydia Yeaman Titus
The French Chef	Max Asher

By Bernard McConvile.
Directed by David Smith.

PRESS NOTICE

Bessie Love, the charming and talented Vitagraph star, will be seen in her latest picture, "A Yankee Princess," at the ——— theatre on ——— of ——— week. This is an Irish character study full of quaint humor and was written for the star by Bernard McConville. It is considered one of the most entertaining pictures in which Miss Love has appeared, as it is well balanced throughout in points of humor, pathos, characterization and plot. Under the direction of David Smith the feature has been given a fine production, indeed, it is pictorially effective in atmosphere and settings. Among the players who surround the star are Robert Gordon, who gives a sterling performance as the hero, and George Pierce, Aggie Herring and Lydia Yeaman Titus. Most of the members of the cast are character players of exceptional ability and they contribute greatly to the succes of the picture.

Miss Love assumes the role of an Irish girl who lives in Flannigan's Flats with her parents. As Patsy O'Reilly she is her daddy's darlin' as well as the terror of the neighborhood. She has a dream, has Patsy, that she may some day become a lady, and when Michael O'Reilly strikes it rich (he is a contractor) through a certain invention, the girl is on the way to having that dream realized. How the O'Reillys rise in the social scale in New York, their new home, how Patsy cuts up her old-time capers at a fashionable school and meets with a rebuff from her aristocratic friends, how she proves that she is a descendant of Irish kings with a fine ancestral tree and comes out in the end with as good a name as her snobbish companions are events which make up a delightfully amusing photoplay.

THE STORY

Patsy O'Reilly lives in Flannigan's Flats, and you cannot call it a very pretentious place to bring up a girl. Michael O'Reilly, her daddy, is a poor contractor and has to be content to live there until he strikes it rich through his invention, an ore crusher. When fortune smiles upon him, he takes his family away from the place and moves to New York, where Patsy is placed in a fashionable school. A terror by nature and environment, the girl simply cannot overcome her tomboy manners even in her select circle, until her companions inform her she is not of their rank. Consequently, Patsy writes her parents who are traveling in Ireland to send her a family tree and a coat-of-arms.

The O'Reillys, who are just as eager as their darlin' to lift themselves up in the world, buy these necessary chattels from an impoverished family, Lord and Lady Windbourne, and when Patsy gets them she asumes a station with her school friends. Her parents buy an ancestral hall in New York and the Windbournes come over to pay their respects. As their antiques were auctioned off during their absence, they are greatly surprised to find them in the possession of the O'Reilleys. His lordship is his mother's boy and, naturally, attracts the little colleen, who, not knowing the ways of the world, soon becomes his fiancee.

However, Larry Burke, the real Lord Windbourne by the way, comes onto the scene, and being an English officer, it isn't long before he makes his personality felt with Patsy. Eventually, the so-called Windbournes are exposed as imposters, leaving the way clear for Larry to come into his inheritance. His property has been taken from him when a mere boy, but when it is finally restored he takes Patsy in his arms. Thus she gains hed dearest wish—a fine husband, an ancestral name and a coat-of-arms. Flannigan's Flats? They are pleasant memories indeed.

PROGRAM READER

Patrons of the ——— theatre will be pleased in the announcement that Bessie Love will return shortly in one of her characteristic pictures, "A Yankee Princess." The Vitagraph star has won her spurs as one of the most delightful interpreters of "glad" heroines on the screen and when she appears in her newest feature you will find her generating those measures of happiness and gladness which have endeared her to the vast army of picture enthusiasts throughout the country. Miss Love is peculiarly endowed by nature with an ephemeral, a whimsical personality, which, incidentally, stands out with compelling charm and appeal. Don't gather from this that she must always appear in sentimental stories. Far from it. Vitagraph has given her in "A Yankee Princess," a subject which takes her away from simulating gladness at times and gives her opportunity to appear as a mighty resourceful girl. It is a fanciful picture is this "A Yankee Princess"—fanciful in the sense that it takes the star to the heights after a sojourn in Poverty Row. The transition that she goes through from a ragamuffin to a belle of society is remarkably well emphasized and wil cause you to follow her career with fine interest.

"A Yankee Princess" presents a perfect blending of romance, pathos, humor, and dramatic interlude, and these elements combined into a harmonious whole make it one of the most enjoyable pictures that have come to our notice in many a day. Miss Love is simply charming in the title role, and others who give capable performances are Robert Gordon, George Pierce, Aggie Herring, J. Carlton Weatherby and Lydia Yeaman Titus. The feature is an adaptation of Bernard McConville's "Princess Patsy." David Smith is the director. "A Yankee Princess" will come to the ——— theatre on ——— of ——— week.

CATCH LINES

She lived in the slums, but that was no reason why she had to stay there indefinitely. See how she emerged and became a lady in "A Yankee Princess."

It takes the Irish to get ahead. Come to the ——— theatre and see how Patsy O'Reilly forged to the front, despite her lowly birth and environment. You have a treat in store for you in "A Yankee Princess."

She was a ragamuffin and something of a scrapper, too, but she could be a lady when the occasion demanded it. "A Yankee Princess" tells you all about it.

Bessie Love in a wonderfully appealing picture, centering about a girl who reaches the heights through her own resourcefulness.

Her name might be O'Reilly—well, it can be Windbourne too. The former gives her pluck while the latter—well, it presents her with a title.

A fine character study of a resourceful girl whose slogan may well be called "they shall not pass." She passed all of her neighborhood friends in reaching the top.

Lord Windbourne thought he could hold her up to ridicule, did he? Well, he didn't count on her Irish blood and what it means to fight. The girls at the finishing school thought the same way as "his lordship" and they, too, were frustrated.

(Continued on page 2528)

Bessie Love as the Yankee Princess in the Vitagraph picture of that name

"THUNDERBOLTS OF FATE"—EDWARD WARREN-HODKINSON

Strong Melodrama with Political Setting

"THUNDERBOLTS OF FATE" can be set down as a strong melodrama with a background of state politics. The governor is forced to marry an adventuress through a series of circumstances which, though he is innocent, lay him open to attack. His wife thereupon enters into an affair with another man and, when he tires of her, kills him. The crime is fastened on the brother of the girl the governor really loves. This precipitates a dramatic situation which is made the most of by the producers.

The picture was directed by Edward Warren. Though it must be confessed that some few of his scenes show rather inadequate management and that some few of his players are rather unnatural at times, the general impression left by the picture is favorable. A fault that can easily be remedied appears in the bad editing of the last few scenes. A few skillful strokes of the cutter and all will be well.

The featured players are House Peters and Anna Lehr, both of whom register effectively in the respective roles of the governor and the heroine. Corrine Uzzell is also good as the adventuress.—Length, 5 reels.—Released April 6.—*Peter Milne.*

THE CAST

Robert Wingfield	House Peters
Eleanor Brewster	Anna Lehr
Senator Brewster	Ned Burton
Clifford Brewster	Wilfred Lytell
Edward Brewster	Ben Lewin
Howard Lennox	Henry Sedley
Adele Hampton	Corinne Uzzell

Suggested by Harry S. Sheldon.
Scenario by Winifred Dunn.
Directed by Edward Warren.
Photographed by Edward C. Earle.

PRESS NOTICE

"Thunderbolts of Fate," an Edward Warren production starring House Peters and Anna Lehr, will be presented at the ——— theatre on ——— of ——— week. This is a story that makes prominent a murder mystery and is laid against a fascinating background of politics. The central character is Robert Wingfield, governor of the state, who is married to an adventuress who refuses to respect his position and who is openly seen with Howard Lennox, another parasite. When Lennox deserts her her love turns to a furious hate and she murders him. It so happens that right after she has committed the crime Clifford Brewster comes to the apartment to reprimand Lennox for his insults to his sister. And so he is accused of the crime. This precipitates a strong situation, particularly when it is considered that Brewster's sister, Eleanor, is the girl that Wingfield really loves.

How this tangle is straightened out caps "Thunderbolts of Fate" with a particularly effective climax, the full worth of which is realized by the two stars and their suppporting cast. Mr. Peters is an actor of great ability and his handling of the role of the state governor is a fine piece of work in every respect. Miss Lehr's histrionic ability and dark beauty have often attracted praise of a high order and when her work here is considered it is no wonder. Wilfred Lytell portrays the role of the brother, while Corinne Uzzell and Henry Sedley take the roles of the adventuress and the adventurer.

"Thunderbolts of Fate" was suggested by Harry S. Sheldon, written by Winifred Dunn and produced under the direction of Edward Warren.

THE STORY

Robert Wingfield, candidate for governor, is a born fighter. He hates petty graft as practiced by Senator Brewster and attacks him roundly in public. Brewster rages furious but can do nothing. His sons, Clifford and Edward, are inclined to be furious with him, but his daughter, Eleanor, takes a different attitude. For she has met Wingfield and has fallen very much in love. However, Wingfield, though he returns Eleanor's affections, has had the misfortune to propose to Adele Hampton, an adventuress, who, though she does not love him, threatens to bring suit for breach of promise unless he marry her. When he is elected Wingfield sees no other way out than to accede to her demands, as a refusal would bring on the suit with its consequent disgrace to his party and himself.

Adele refuses to respect her husband's position and carries on an affair with Howard Lennox, another parasite. Lennox meets Eleanor and is attracted to her. She looks on his various advances as insults and confides in her brother, Clifford. In a rage Clifford goes to Lennox's apartment and finds him dead. He is surprised standing over the body, accused of the murder, convicted and sentenced to death. All the pleas of his father and brother will not move the governor for the facts all point to Clifford's guilt.

Eleanor at last decides to appeal to him. He has gone to his hunting lodge and she follows. A rainstorm breaks and she is obliged to spend the night under the same roof with him. In the morning Brewster, his son Edward and Adele arrive. Adele accuses her husband of faithlessness, whereupon Brewster says that a guilty woman has no right to accuse. Misinterpreting his accusation Adele breaks down and confesses the murder because Lennox had deserted her She then drowns herself in the lake. All is then well for the true love of Wingfield and Eleanor.

PROGRAM READER

A situation of the utmost force forms the crux of the action of "Thunderbolts of Fate," the feature that will be presented here on ——— A murder has been committed. A young man has been accused of the crime and duly convicted and sentenced. The governor of the state may pardon him if he wills, but all the evidence points toward the young fellow's guilt. But this is not all. The doomed man is the brother of the girl the governor loves! Here indeed is a situation of the utmost force. It is dramatic of itself and is possessed of a two-fold power owing to the fact that it is approached in a most skilful manner. The solution of the story will not be given here, for it is carried through with such force and skill on the screen that it wouldn't do to spoil it all before hand. House Peters and Anna Lehr are the stars of the picture, and their work is of an unusually high order. Others in the cast are Wilfred Lytell, Corinne Uzzell and Henry Sedley, all players of ability. "Thunderbolts of Fate" was produced under the direction of Edward Warren and is the second of his productions to be released on the Hodkinson program.

SUGGESTIONS

Here the exhibitor is offered two stars and a mighty good situation to play up. House Peters and Anna Lehr are stars of competence and repute and while their names may not have the magic of some of the big box office players of the day, they at least stand for merit. The situation referred to is the one mentioned in the catch lines, program readers, etc., elsewhere on this page. This lies in the governor's predicament when he is called upon to pardon the brother of the girl he loves when all the facts point to his guilt. Naturally if you relate this situation it will create considerable interest. Build it up after the manner that the book publishers use in creating interest in the plot of a new work. Carry the action forward up to the climax by bold, dramatic sentences and then stop. This is a method of teaser advertising of the most approved type, and it hardly ever fails to awaken the reader's attention.

With this situation and the starring team you should be able to build up an effective advertisement. The same idea may be applied to lobby drawings or any special stunts you may employ to exploit the production.

CATCH LINES

This was no usual state problem. Here he, the governor, was asked to pardon the brother of the girl he loved when all the facts pointed to his being guilty of murder—murder in the first degree. What did he do? See "Thunderbolts of Fate."

She had no respect for her husband nor for his position, governor of the state. She received the attentions of Howard Lennox, a noted rounder in public places. It was the biggest scandal the state capital had ever known! See "Thunderbolts of Fate."

Two stars—House Peters and Anna Lehr—supported by a capable cast, including Wilfred Lytell and Corinne Uzzell.

He had the power to pardon the brother of the girl he loved—but all the facts pointed to his guilt. It appeared he had murdered a man in cold blood! Which would swing him—his love for the girl or his duty to the state? See "Thunderbolts of Fate."

Do you believe in capital punishment? See "Thunderbolts of Fate."

House Peters, appearing in "Thunderbolts of Fate" with Anna Lehr as co-star

"MARRIED IN HASTE"—FOX

Subtitles Boost Entertaining Qualities; Easy to See

HALF of the entertaining properties of this picture are derived from the clever subtitles; the other half, from the situations. Whatever the source, however, there is one thing that is sure—the picture entertains. And that is the chief object sought.

The story is of the light sort, the kind that gives pleasure, without placing too much tax on the spectator's imagination, nor causing too much exertion. It is about a young millionaire and a spendthrift. His young wife, contrary to what one would expect from young girls, determines to teach her husband economy. She persuades the executor of her husband's estate to disappear temporarily. Left penniless, he is compelled to go to work. He develops good business ability and is able to land a deal and make some money. In the end the wife confesses and everything is happy.

This picture would best fit high class audiences.—Released April 6.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Sam Morgan	Albert Ray
Constance Winwood	Elinor Fair
Agramonte	Robert Klein
Brown	Don Bailey
Hernandez	B. M. Turner
Downer	Thomas Jefferson
The Valet	William Carroll
Chauffeur	William Elmer

Story by E. Lloyd Sheldon and J. Searle Dawley.

Directed by Arthur Rosson.

Photographed by Roy Klaffkie.

PRESS NOTICE

Albert Ray and Elinor Fair, William Fox's new stars, will grace the screen of the theatre on of week in a picture entitled "Married in Haste." The story, which was written expressly for these players by E. Lloyd Sheldon and J. Searle Dawley, is a romantic farce-comedy based upon frenzied finance as it concerns a honeymoon. Ray takes the role of a wealthy spendthrift to whom money is no object just so long as it is spent. As Sam Morgan he doesn't care a hip-hurrah how he disposes of his income, even though he may be newly married. His bride, Constance, comes from a different school, however—the school which teaches the value of money and how to save it. In other words, the girl marries Sam to reform him of his careless habit. How Constance tames her husband and makes him realize that money doesn't grow on trees, how he responds to her suggestion that simply because they are on a honeymoon is no reason why all the income should be spent are events which form one of the most rapid and amusing comedy pictures ever seen on the screen.

There is a note of mystery in the picture, incidently, which balances it and gives it some weight. The figure of Downer fits into the sustaining situations. As Sam's guardian he enters a conspiracy with Constance, to see to it that the gay blade spends only ten dollars and no more. Of course Sam takes it all good-naturedly, even when he is requested to leave the hotel. When he is compelled to go to work the thought strikes home that money is pretty valuable after all, particularly when you have a wife to support.

Mr. Ray and Miss Fair fit every requirement in the interpretation of their parts. The former is quite a comedian in a quiet sort of way and plays his scenes with admirable repression, while the latter enacts her part with wistful naivete and charm. The stars are supported by a well balanced cast, which includes such competent players as Thomas Jefferson, Don Bailey, and Robert Klein. The direction was in charge of Arthur Rosson, formerly connected with Allan Dwan, and he has given the picture a splendid production in every sense of the word.

THE STORY

Sam Morgan is a young man who doesn't know what to do with his money. Even when he becomes engaged to the sweetest girl in the world, Constance, he doesn't stop spending and he is well into his next year's allowance (an allowance because Sam has a guardian) when his wedding day arrives. Constance and the guardian, Downer, decide to teach the young man a lesson and they fix it so that there will be no money in the bank when Sam attempts to put his various checks through. The first catastrophe that Sam has ever experienced arrives in his young life when his check for ten thousand drawn through the hotel returns with the fatal N. G. written across it. And after a few more have followed the same course Sam decides that there is nothing to do but to go to work.

He gets a job with a first class herring establishment as janitor. And, because he has a smattering of Spanish, he gets in on a big business deal. A Spaniard with a ship load of herring but with no acquaintance of English attempts to sell his produce to the firm through a dishonest interpreter. Things don't go off at all well and the Spaniard leaves in a huff. Thereupon Sam gets an idea—an idea forced on him when he is fired from his janitor job.

He proceeds to play the gentleman once again and talk as if he had a mint of money. He agrees to buy the fish from the Spaniard and gives him a check. Before the check has returned to him he has received one for a larger amount from the herring house, part of which he gives the Spaniard when his other check returns. And then Constance and the guardian think that Sam has succeeded in the business world and return his fortune to him!

CATCH LINES

Were you ever put out of a hotel while on your honeymoon for non-payment of tariff? See what happened to the honeymooners, Albert Ray and Elinor Fair, in the sparkling farce comedy, "Married in Haste."

Featuring Albert Ray and Elinor Fair, the newest Fox entertainers—supported by an excellent cast which includes Thomas Jefferson—a vivacious picture, full of fun and comicalities.

In which a young bride looks after her own welfare immediately after the marriage ceremony. She has to, as a matter of fact—her husband is a gay spendthrift.

It is mighty fortunate for the bridegroom that he marries a young woman born with the saving instinct! Otherwise the happy couple would be left destitute.

See "Married in Haste" and discover how a bride can tame her husband—a story of frenzied finance put up in a comical way.

Does a "busted" millionaire go to jail for writing a $10,000 check with no bank account? See "Married in Haste" and find out his dilemma.

A humorous glimpse of a honeymoon wrought with exciting complications for the happy couple.

A little journey to Poverty Row by a gay millionaire and his plucky bride!

Two new stars in the film firmament—Albert Ray and Elinor Fair. They appear in "Married in Haste," and give an excellent account of themselves.

Sam Morgan had more money than he knew what to do with, and he didn't care how he spent it—but his wife did. See how the bride brought him to his senses in "Married in Haste," a rapid farce-comedy.

"Marry in haste and repent at leisure" is an old and truthful proverb—truthful sometimes. "Married in Haste," the new Fox comedy, runs contrary to form. Sam Morgan and Constance Winwood marry with quickness and dispatch, but their financial obligations are so embarrassing that they have no time to repent at leisure.

PROGRAM READER

Albert Ray and Elinor Fair, two new stars in the film firmament, will be seen here shortly in the Fox feature entitled "Married in Haste." This is considered an ideal subject for the stars by the producers, since it offers them thoroughly congenial roles to win your friendship. The play breathes the spirit of youth—irresponsible, irrepressible youth, and there is a wonderful charm about it, too, particularly found in the "give and take" plan of the protagonists. The plot is filled with breezy comedy and sustaining situations. Which gives it balance and a thing of weight with you. It was written by E. Lloyd Sheldon and J. Searle Dawley, two scenarists who have contributed a number of continuities to the screen. These photoplaywrights always conceive their subjects with plenty of imagination.

The patrons of the ——— theatre will surely react to the humor of "Married in Haste." The complications are rich in dramatic and comedy values. A rich young man with no idea of what a dollar means marries a girl who saves him from himself. But wait and see the picture—no mere woof of words can do it credit. "Married in Haste" is scheduled for exhibition here on and the management has secured a number of other pictures to complete the program.

SUGGESTIONS

Here you have a couple of new stars to exploit and you needn't be a bit backward in putting them forward. Any manager, if he's the least bit progressive, must assume that his audience demands a change, not only in plays but in personalities. Here is your opportunity to show an

(Continued on page 2526)

William Fox's new stars, Albert Ray and Elinor Fair

"PETTIGREW'S GIRL"—PARAMOUNT

Heart Interest Is Exceptional; War Romance

MISS CLAYTON has appeared in some pretty good pictures lately, but, in point of heart interest, not one of them equals, much less to say surpasses, "Pettigrew's Girl." It is full of that power that influences the deeper emotions, awakening compassion for the characters.

The picture, although a war romance, is free from scenes depicting actual warfare; in fact, the plot never leaves the boundaries of New York, wherein it developes. The closest it gets to the battlefield is only to imply that the hero goes to France, fights and returns.

The story in the main treats of the heroine, a pretty New York chorus girl, who works hard to land a millionaire for a husband; but when she succeeds in making him propose, she turns him down, because a plain-hearted soldier boy she has met by chance has taught her what real love is.

The picture should have a wide appeal.—Released March 23. Length, 5 reels.—*P. S. Harrison.*

THE CAST

Daisy Heath, a chorus girl	Ethel Clayton
Private William Pettigrew, a soldier	Monte Blue
Private Jiggers Botley	James Mason
Hugh Varick, a capitalist	Charles Gerard
Piggy	Clara Whipple

By Dana Burnett. Scenario by Will H. Ritchey. Directed by George Melford. Photographed by Paul Perry.

CATCH LINES

When a chorus girl throws over a millionaire for a fellow without any money, it's a sure sign that something unusual has happened. Maybe the chorus girl has fallen in love. Who can tell? But see "Pettigrew's Girl" and you'll know the reason why.

She chose a man in a million instead of a man with a million.

He fell in love with her picture first and then sought an introduction to the girl—see "Pettigrew's Girl."

She chose love in khaki instead of millions in a stiff shirt—see "Pettigrew's Girl."

The story of a lonesome man in New York and a chorus girl.

A tale of when the boys marched away and when they came marching home.

He was ready to meet a Hun regiment, but didn't expect to line up against an army of chorus girls—see his experience in "Pettigrew's Girl."

PRESS NOTICE

An unusual Paramount feature comes to the ——— theatre on ——— of ——— week in "Pettigrew's Girl," which has Ethel Clayton as its star. This is from a story by Dana Burnett which originally appeared in the columns of the Saturday Evening Post and which was adapted for the screen by Will M. Ritchey. The story is one which takes place during the war although there are no war scenes in the picture, the body of the action revolving around the romance of lonely Private Pettigrew, a southerner in an embarkation camp near New York, and Daisy Heath, a popular chorus girl.

Mr. Burnett has furnished a most interesting clash of characters in the love of these two. Pettigrew, long, lanky, awkward and ill-at-ease in the presence of women, and Daisy, sophisticated, with a wonderful knowledge of Broadway and its habits at her fingertips. The possibilities that come to mind when the paths of these two cross are manifold, and when the ability of the author is considered, it is almost superfluous to add that he has handled them with the utmost skill, deriving both humor and sympathy from them.

Miss Clayton plays the part of Daisy Heath with a vigor and depth of feeling that makes it stand out as probably the best characterization she has contributed to Paramount pictures. Monte Blue is the exact type for Pettigrew, and he takes the role with ease, getting the utmost from it. Another prominent part, that of Hugh Varick, the millionaire suitor for Daisy's hand. is played by Charles Gerard. Every one of Mr. Gerard's performances is a thing of the utmost skill and his Varick is one of the best of his many characterizations.

PROGRAM READER

Ethel Clayton, that thoroughly artistic emotional star of Paramount pictures, will shortly be seen at the ——— again in her latest production, entitled "Pettigrew's Girl." This is an adaptation from a Saturday Evening Post story written by Dana Burnett. Mr. Burnett has had a wide experience in the newspaper and magazine business and is something of a poet besides. And in the writing of his magazine stories he gets more of the soul of the poet into them than does the usual author of the day. At any rate, in "Pettigrew's Girl" he conceived a romance, the poetry of which is delightful from first reel to last. William Pettigrew is a soldier in a southern regiment at an embarkation camp near New York. He is lonely, homesick for a home he never had. And on his leave in New York he searches for some companionship—and finds it in the person of Daisy Heath, a popular chorus girl. Their love story makes for one of the most pleasing pieces of entertainment we have presented here in quite some time. Monte Blue appears as Pettigrew, while Charles Gerard carries the role of a millionaire suitor for the lady's hand.

THE STORY

William Pettigrew is a member of a southern regiment stationed at an embarkation camp near New York City. The tall, lanky chap is very lonely, for there is no one back home to whom he writes. On a leave of absence in the city he sees a picture of Daisy Heath, a popular chorus girl, in a shop window. He admires it greatly and buys it, and that night visits the theatre where she is playing. After the performance he takes a place at the stage door and awaits her coming. When Daisy sees Pettigrew she realizes in an instant that he is not the usual type of hanger-on, and a friendship soon springs up between them.

Daisy's most serious suitor of all is Hugh Varick, a millionaire, who showers her with attentions and offers of marriage. Previous to her meeting with Pettigrew she had led him on, as he wash considered the best catch a chorus girl could possibly make. Now, however, things take on a different complexion. Daisy volunteers to do an act at the camp and afterward she manages to see Pettigrew, even though the unfortunate soldier has been confined to kitchen police duty as a result of a quarrel over her photograph.

Then comes the time for the show-down. Daisy must decide. Varick says he is going west and asks her to go with him as his wife. And Pettigrew informs her he is soon to sail for France and asks her to wait for him. Daisy decides on the soldier. Moreover she makes it plain to Varick that she never really loved him—only considered him a catch. And Varick, waking up to himself, dons the uniform also and marches away.

SUGGESTIONS

"Pettigrew's Girl" presents no big advertising angle to the exhibitor—that is, no big sensational advertising angle, nothing you can seize on haphazardly and smear all over your advertising. Perhaps it is just as well a picture such as this comes along once in a while, for it does give you the opportunity to get in some dignified copy, copy whose essential quality is attractive atmosphere. Here in this picture you have a lonely, awkward southern soldier, alone in New York on leave (his regiment stationed nearby at an embarkation camp).. And on the other hand there is Daisy Heath, a much-courted chorus girl. Doesn't the crossing of these two characters unfold an opportunity to you? Doesn't it appear somewhat out of the ordinary? Doesn't it present a wonderful opportunity to paint homely and delightful word and sketch pictures, bringing out the prettiness of the romance, its humor and its pathos?

This is the big line to plug with respect to this picture and this line deserves to be developed fully as much as the sensational line that is developed on the more sensational pictures.

Aside from that you have Ethel Clayton, one of the popular stars of the day, supported by two able leading men. Monte Blue is a wonderful type for the part he plays and a good actor, while the worth of Charles Gerard does not need to be commented upon.

You might also mention that the story was taken from a Saturday Evening Post work of fiction by Dana Burnett.

"MARRIED IN HASTE"

(Continued from page 2525)

appreciation of your audience's request. By adding the faces of Albert Ray and Elinor Fair to your gallery you will be making new friends as well as keeping the old ones. Variety is the spice of an exhibitor's scheme of film things just as it is in the entertainment plans of the opera impresario, the theatrical manager, and his fellows of the make-believe world.

Therefore get on this tack of playing up new personalities and show the crowd that you are keeping apace with the times. Albert Ray and Elinor Fair may be newcomers as far as stellar positions are concerned, but they are sufficiently versed in things dramatic to warrant a place on any progressive exhibitor's program. Mr. Ray established himself on the stage in "Buster Brown," playing the title role, and he followed up this play by appearing in the leading role in

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Ethel Clayton in a determined pose from "Pettigrew's Girl"

"PEPPY POLLY"—PARAMOUNT

Tears and Laughs and Under It All Good Propaganda

OUTSIDE of its merits as an entertainment, this picture should do much good as propaganda, by bringing before the people the abuses in penal institutions. This propaganda is not forcedly conveyed, but in a very subtle manner. In other words, the picture drives home its point while it entertains.

The theme, although not new, is presented interestingly under a new garb. The heroine, in order to expose the ill treatment of the women inmates of a prison, arranges with a judge to sentence her to a short term, so that she may personally investigate the conditions.

There are plenty of spots that will touch a spectator. The picture is somewhat sad, but it is enlivened by comedy touches, due mostly to the star's fine acting. On the whole, it is an offering above the average.—Released March 30.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Peppy Polly........................Dorothy Gish
Dr. James Merritt..........Richard Barthelmess
Judge Monroe.......................Edward Peil
Sarah Keene..................Emily Chichester
Mrs. Kingsley Benedict........Kate V. Toncray
Mrs. Crafton.................Josephine Crowell
By Frank E. Garbutt.
Scenario by M. M. Stearns.
Directed by Elmer Clifton.

SUGGESTIONS

It is a good plan on all Dorothy Gish pictures to recall her great role in "Hearts of the World." As the Little Disturber in this production she created a large, new following, a following that is ready to see her again in a similar part if you present it in the right way. Of course it isn't right to liken her part here to the other in every respect. But the pep and personality that the star put in her interpretation of the Little Disturber she also puts in her characterization here.

Try to bring out some of this personality and pep in your advertising. This applies to all sorts of advertising. Not only in your newspaper copy, in which you should use actionful pictures of the star followed by peppery word arguments, but in lobby decorations such as special paintings and drawings. Bring out the Dorothy Gish personality. Go after it strong and you should pull good results.

Fans will like to know that Richard Barthelmess is in the leading male part. This young actor has had a lot of publicity in the best papers that reach the fans, and he has created his audience through his successive appearances in other Paramount pictures. Use his name as the main supporter in your advertising if your crowd follows pictures closely.

PRESS NOTICE

Dorothy Gish, still remembered and loved as the Little Disturber in D. W. Griffith's "Hearts of the World," returns to the ——— theatre on ——— of ——— week in her latest Paramount picture entitled "Peppy Polly." Polly is another first cousin to the Little Disturber, as indeed, have all Miss Gish's Paramount characters have been. . That is, they contain that quality—"pep" is just the word that adequately describes it—that made the Little Disturber one of the most renowned characters the screen has ever known. And while Miss Gish is best in such a part she is by no means the same in each picture. Her versatility, her ability to create new bits of business and her happy faculty of injecting new life into a role, guard against any possibility of sameness that might otherwise intrude.

Polly is a young stenographer who obtains a job as a judge's secretary. Both she and the judge are much concerned about the corruptness of the officials at the House of Correction, and, to obtain evidence on them, Polly succeeds in committing a crime (sailing a brick through a jeweler's window to be exact) and in securing a three year sentence to the place. All goes well for a time, Polly gets a lot of evidence, incidentally at the expense of her own good comfort, and then suddenly the judge, the only possessor of the secret of Polly's innocence, dies!

And so Polly sees three long years ahead of her! How she gets out of the place makes a charming tale, enlivened by a plentiful supply of romance and played with a sincerity and zest by all the members of the cast who seem to become infected by the Gish personality.

THE STORY

Peppy Polly is a stenographer, but with nothing to steno about. Her last money she gives to a sick friend, and then goes hunting for a job. As luck would have it, she lands as secretary to Judge Monroe, a philanthropical gentleman, whose good heart even extends to a homeless monkey. This animal Polly doesn't take kindly to, but to the Judge and the work she does. Polly's friend is sent to the reformatory for attempting to steal and she manages to get word to her about the awful conditions there. Polly tells her story to the Judge and they decide that Polly shall enter the institution to investigate.

A brick thrown through a jeweler's window gets her a three year sentence, and straightway she begins to find out the awfulness of the place. She is beaten, spied on by stool pigeons of the matron and, for attempting to protect a frail little girl, is cast in solitary confinement. Dr. James Merritt, the young physician of the institution, succeeds in having her removed from this hole and put to scrubbing floors. The matron notices that the doctor has taken a fancy to Polly and plots his downfall by throwing them together as much as possible.

Polly's nerves are not improved when she learns that Judge Monroe has died. It looks pretty bad—this three year sentence of hers. When Merritt asks Polly to be his wife, the government agents put him under arrest for misinterpreting his words. Then Polly gets the bright idea of seeing the late judge's secretary and asking this person to corroborate her story. This done there is a pardon from the governor for her, and, after the marriage, Merritt and his peppy wife are put in charge of the institution.

CATCH LINES

Peppy Polly sought evidence on the corrupt officials of the House of Correction and broke a jeweler's window to get a three year sentence. Then the judge, the only man who knew the why and wherefore of her trick, died! A three year sentence loomed ahead of Polly and with no means of dodging it! How she finally did makes capital entertainment as shown in "Peppy Polly." Dorothy Gish, the Little Disturber of "Hearts of the Word" is the star.

She found cruelty and graft in a public institution and then found she couldn't get out!

The romance of a little law-breaker and a physician.

Could you live on the morning paper and watch a monkey eat delicacies without throwing a brick through a jeweler's window? Have a look at "Peppy Polly" and see the fun.

There's more pep in "Peppy Polly" than there is in five ordinary pictures. You'll go out in world feeling better after you've had a few shots of it. Take your injection at the —— theatre, where "Peppy Polly" is being shown.

PROGRAM READER

Dorothy Gish, the delightful Little Disturber of Griffith's great picture "Hearts of the World," has a similar role in her next Paramount picture "Peppy Polly" shortly to be seen here. Polly is a little girl who doesn't like all the wrong there is in the world and when she gets a job as a judge's stenographer determines to see that the particular wrong as practiced by the officials of the House of Correction for Girls is remedied. They hatch a plan and the outcome of it is that Polly throws a brick through a jeweler's window and gets a three year sentence! And then the judge dies and her secret is buried with him! We feel that our patrons will find more than usual enjoyment in watching the trials of Polly, how she gives up in despair and then finds a way out after all. The role is full of humor, of pathos and, last but not least, of "pep." It is strangely akin to the Little Disturber part, and yet is quite different. Miss Gish's enthusiasm spreads to the rest of the cast, which includes Richard Barthelmess, Edward Peil, Emily Chichester, Kate Toncray and Josephine Crowell.

"MARRIED IN HASTE"

(Concluded from page 2526)

"Peck's Bad Boy." He has also appeared in a number of vaudeville sketches. Miss Fair made her debut in pictures with William Farnum about three years ago. Both of these players bring youth and charm to the screen, and if their work in "Married in Haste" is any criterion, it will not be long before you'll be getting results in the way of box office receipts.

If you cater to a fan crowd it would be advisable to play up the director, Arthur Rosson, inasmuch as he has had a long and varied experience in producing pictures. His affiliation with Allan Dwan as assistant director entitles him to considerable recognition as a man who knows what to do with a scenario when he gets it. The idea behind "Married in Haste" is elaborated into a splendid pictureplay under his skillful guidance. Mention might be made of Thomas Jefferson, than whom there is no better character actor on the screen today, who appears in the support of the stars. He, undoubtedly, has a following all his own.

Dorothy Gish Encounters the Law in "Peppy Polly"

"THE UNKNOWN LOVE"—PATHE

War and Love Twined in Perret's Production

A ROMANCE forms the basis of the story of "The Unknown Love," but the greater part of the action dwells on actual warfare and its gruesome features. Under conditions such as existed before November 11 it would no doubt fit very well; the question for the exhibitor to decide now is whether the passing months have affected the ability of this type of picture to hold his audiences.

There are some points in the picture that require a powerful stretch of the imagination. In particular the incident which shows the commander of a war vessel headed for France taking the heroine abroad.—Released April 27.—Length, 6 reels.—*P. S. Harrison.*

THE CAST

Doris Parker	Dolores Cassinelli
Harry Townsend	E. K. Lincoln
John Parker	W. Cook
Capt. Jack Tims	Robt. Elliott
Townsend's Pal	Bradley Barker

Written, directed and presented by Leonce Perret.

THE STORY

Doris Parker, daughter of a retired American sea captain, adopts Harry Townsend, a fighting soldier she has never seen as her "godson." He is glad to hear from someone in the states as no letter had ever come to him before, but, in answer to her request for a photograph, he sends one of his chum's, not having any of himself. When Doris hears that he has been severely wounded she begs Captain Jack Tims, one of her admirer's, to smuggle her aboard his transport and take her to France. Violating all Navy regulations Tims complies with her request. On the way over the ship is attacked and Tims is killed. Doris watches his burial at sea with sincere grief.

In France Doris hurries to Townsend's bedside but he is so seriously wounded that his face is bound up and she is unable to get a good glimpse of him. However, it is due to her careful nursing that his health is restored. When at last she sees his face she finds it not the one of the photograph. But their unknown love is real, nevertheless. It was not the photograph that awakened the love in Doris' heart, but the letters he wrote.

Back in the United States Townsend receives his honorable discharge from the army and he and Doris are married. Shortly afterwards come the glad tidings of peace when the whole country, the whole world in fact, goes mad with the joy of it. And then six years later when Townsend's little boy asks him about the stars in the skies the father makes reply that each one of them represents a soul flown from the battle field. And in the little boy's mind's eye the myriad stars suddenly take the form of the words "Stars of Glory."

PRESS NOTICE

The Pathe Special feature, "The Unknown Love," co-starring E. K. Lincoln and Dolores Cassinelli, will be the main attraction at the ——— theatre on ——— of ——— week. This picture takes up one of the most touching and pathetic phases of the war, and through the guiding mind of the director, Leonce Perret, it is presented in splendid dramatic form. Doris Parker, the American girl in the case, becomes godmother to a soldier in the trenches—a man she has never seen. He is Harry Townsend, a man of refinement and breeding who has no friends back home to hear from. When he receives Doris' letter he is inspired to write her a beautiful acknowledgment and this causes in Doris a great and unknown love.

It may be seen that this is the beginning of a most unusual sort of romance. Its development forms the body of the picture and its course introduces situations as thoroughly original and unique as the beginning. The film is not loaded with battle scenes, although some of these are introduced to provide the necessary effects. However, the main portion of the action deals with the working out of this romance and in this respect "The Unknown Love" is one of the most remarkable pictures ever shown at the ——— theatre.

Lincoln makes a masterful figure of the soldier while Miss Cassinelli plays the role of the girl with a charm that is irresistible. Others who appear in prominent roles in the production are W. Cook, Robert Elliott and Bradley Barker. Mr. Perret, a French director, who came to America to find a wider field for his art, also wrote the story. His work shows to advantage in every scene.

CATCH LINES

Can letters alone create a romance—can two people write and find that they love each other without ever seeing one another?—See "The Unknown Love"—it develops this romance in a strange and beautiful manner.

The story of an unknown love that became a known love.

She wrote for his photograph and he sent her the likeness of his pal—but she fell in love with his letters not with the photograph, and when she saw him she knew he was the man! See "The Unknown Love."

Why did Doris Parker brave the dangers of the ocean in mid-war time—why did she violate the laws of the United States Navy to get to France? See "The Unknown Love."

A romance with the Great War as a background—an unusual romance—one that begins before the principals have met!

Did you become godmother to a soldier you had never seen during the war? Many women did. Doris Parker in "The Unknown Love" did—see what this strange relationship developed into in this special feature now at the ——— theatre.

PROGRAM READER

There were many women who during the war became godmothers to friendless men in the army. This was a practice first adopted in France and England and which was eagerly taken up by the women of America when the United States entered into things. Doris Parker was one of these women. Her friends urged her to write to a man named Harry Townsend, a man they knew was friendless from the information contained in their own letters from the front. And so Doris sat down and wrote—just a few cheery words from home! And the answer to her letter—the answer from Harry Townsend—awoke within her a great unknown love. How this unknown love became a known love will be shown in the Pathe special feature "The Unknown Love" which will shortly be seen at this theatre. It deals with one of the most interesting phases of the war and is superbly developed by the author and director, Leonce Perret. Mr. Perret gave the people of the country the great patriotic film, "Lafayette, We Come," and the stars of that picture, E. K. Lincoln and Dolores Cassinelli, will also be seen in "The Unknown Love." It is a picture filled with exciting incident and handled in a dramatic manner from first to last. It will be shown here ———.

SUGGESTIONS

In the Program Reader elsewhere on this page you will find your best advertising angle on this feature. This, of course, is an admission that it is a war picture, but don't let that scare you. You will note that the angle taken deals with the girl at home, rather than with the man in the trenches. That is important, very important. And this is an original situation. One like it hasn't been offered before on the screen. This means a lot. And you will be able to excite a good deal of curiosity if you state the first facts in the case, the fact that the girl back home became the godmother of a soldier in the trenches of France without ever having seen him. The advertising possibilities in this situation are obvious, so go the limit on this angle. It is probably the best in the entire picture for advertising purposes.

Outside of this angle you have the stars, E. K. Lincoln and Dolores Cassinelli. Both of them were extensively advertised in the special production, "Lafayette, We Come," so recall their names to your patrons. Also mention the producer, Leonce Perret. He is a French director and one of his biggest productions made here was the one in which the stars appeared previously. All three received considerable publicity out of this.

If you think it advisable you might also mention that the picture contains views of the crowds celebrating the tidings of peace in New York City.

"YANKEE PRINCESS"

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SUGGESTIONS

From the days that Bessie Love appeared opposite William S. Hart and Douglas Fairbanks just a few short years ago, her histrionism has expanded to such a degree that you need no reminded of the esteem in which she is regarded by the screen-going public. Indeed, the star has gained a following of no inconsiderable size. As her managers have furnished her a most agreeable subject in "A Yankee Princess," we have no scruples in calling it the best picture she has done for Vitagraph. True it is that her reputation is founded upon her ability to interpret "glad" roles, but this feature is not as sentimental as some in which she has appeared, hence gladness is mixed with sterner stuff, and the subject is better as a result.

Therefore feature the story as just a little bit different. It being an Irish tale you have all sorts of leads to make it conspicuous in your advertising. First off you have the national color of Ireland to decorate the lobby—and you can give souvenirs to the ladies in the shape of inexpensive shamrocks. There is great atmosphere in an Irish picture and wonderful advertising posibilities. As regards the story we would pay special attention to the heroine's role. The catch lines were written with this idea in mind.

Dolores Cassinelli, co-starring with E. K. Lincoln in the Pathe special "The Unknown Love" produced by Leonce Perret

"THE EXQUISITE THIEF"—UNIVERSAL

Star Shows Unusual Talent; Highly Artistic

SINCE the release of "The Brazen Beauty," the first picture that revealed the possibilities that lay in Priscilla Dean, each new contribution has strengthened the confidence of those who thought she was a real comer; each new production has been better than the last one.

In the review of "The Wicked Darling," the suggestion was made to you to keep an eye on offerings featuring this new find. That that recommendation was neither overoptimistic nor overrated is evidenced from the results obtained in "The Exquisite Thief," a picture of the crook type. Here again she shows unquestionable skill. The picture is really the result of a strong and intelligent combination of star, director, author. The suspense, instead of being worked up gradually, starting somewhere from the middle of the picture, is in full force right from the beginning and is kept up all the way through to the last scene. The last part of it is particularly thrilling; the rapid twists it takes, which place the heroine in and out of danger alternately, excite the emotions to a high pitch, but it ends in the way the spectator would wish, leaving a pleasant impression behind.

It is needless to say that the production is highly artistic from every angle. It seems that Director Browning has staked his all to produce a picture that is distinctive, and he has succeeded. Miss Dean's acting also hardly needs any praise; it is different than that of any other screen actress.

"The Exquisite Thief" may unhesitatingly be rated as a first class production and the best one that ever featured Priscilla Dean.—Released April 28.—Length, 6 reels.—*P. S. Harrison.*

THE CAST

Blue Jean Billie	Priscilla Dean
Algernon P. Smythe	Thurston Hall
Shaver Michael	Sam De Grasse
Detective Wood	Milton Ross
Muriel Vanderflip	Jean Calhoun

By Charles W. Tyler.
Scenario by Harvey Gates.
Directed by Tod Browning.

PRESS NOTICE

Priscilla Dean, the popular Universal star, will be seen at the —— theatre on —— of —— week in her latest production entitled "The Exquisite Thief." Miss Dean certainly fulfills the requirements of the title role and plays the part with all the youthful energy that is a distinct quality in every one of her characterizations. In the short space of a year Miss Dean has risen to a position enviable indeed in the ranks of stars. Many of her previous pictures have been crook plays and "The Exquisite Thief," adapted from a story appearing in Detective Stories, ranks with the best of these subjects.

Mystery, suspense and romance are rife throughout the production. There is, indeed, a surprise in every turn of the story. Miss Dean carries, the part of Blue Jean Billie, among the light-fingered sisterhood, the queen of them all. At the opening of the picture she is preparing to embark on a particularly hazardous undertaking. The Vanderflips are giving a reception to announce their daughter's engagement to Algernon P. Smythe, scion of an aristocratic English family, or at least such he calls himself.

Who Algernon P. Smythe really is, how Billie makes her getaway, not only with the jewels, but with the prospective bridegroom as well, are events which make "The Exquisite Thief" the exquisite photoplay it is. The story was adapted to the screen by Harvey Gates and produced under the direction of Tod Browning while Thurston Hall, Sam De Grasse, J. Milton Ross and Jean Calhoun take other important parts.

THE STORY

Blue Jean Billie is just about the cleverest crook of them all. In all her expeditions of crime she manages to elude the police. And the wonder of it is that her fellow crooks little know that it is she who is perpetrating the most sensational jewel holdups in the history of the police department. One evening Billie makes ready to attend a social event given by the Vanderflips to announce the engagement of their daughter to a well known Englishman, Algernon P. Smythe. Her companion on the expedition is Shaver Michael, who assumes the role of a chauffeur and waits outside while Billie mingles with the guests.

Headquarters have expected her there and have stationed a man to keep a watchful eye on the jewels. But he is so busy watching them that he doesn't notice Billie when she steals into the room, holds him up at the point of a gun and quickly slips the handcuffs on him. She seizes the loot and makes a hasty departure to the car where Shaver is ready to speed away. Smythe and the released detective give pursuit with the police in another car. Shaver's car overturns and he and Billie force Smythe to take them in and elude the police.

They make Smythe a prisoner, and Shaver notices with alarm that Billie is falling in love with him. Shaver is finally captured by the police. Smythe proposes to Billie and she scarce believing her ears, accepts him and decides to reform. But the jewels are still in her possession and the detectives are watching. One of them finally tells her that Smythe is none other than a well known international crook. However, Smythe returns to the police the jewels in a clever manner and saves both himself and his wife from further embarrassment.

CATCH LINES

She went to the reception to steal the jewels—she did, and she stole the bridegroom too! See Priscilla Dean in "The Exquisite Thief."

Another crook picture with Priscilla Dean as the star—'nuff said.

A surprise in every scene—a mystery in every turn—a delightful romance running through it all—see "The Exquisite Thief."

The wonderful star of "The Wildcat of Paris" and "The Silk Lined Burglar" in still another fine Universal attraction.

She stole the jewels from the bridegroom and the bridegroom from the bride. See "The Exquisite Thief."

"The Exquisite Thief" is an exquisite picture with an exquisite star—Priscilla Dean.

Suspense is multiplied with each succeeding foot of film.

She was such a good thief that she even fooled other thieves.

PROGRAM READER

Priscilla Dean, the bright young Universal star, returns again to this theatre on —— in her latest production "The Exquisite Thief." This is another crook play adapted from the story by Charles W. Tyler which appeared in Detective Stories under the title of "Raggedy Ann." Miss Dean's latest picture, "The Silk Lined Burglar," was also of the crook type. It appears that in subjects of this nature she appears to her best advantage. However, these subjects are as unlike each other as night from day. The stories are original and, if comparisons must be made, it can only be said that each one of them has plentiful supplies of mystery, suspense and romance. "The Silk Lined Burglar" introduces the star as Blue Jean Billie, one of the cleverest of the crooks that ever baffled a police department. She attends a reception with the idea of stealing the jewels and makes off with the bridegroom as well! Rather startling. And then—but all the rest remains for the picture itself to tell. Miss Dean is supported by Thurston Hall, Sam De Grasse, Jean Calhoun and Milton Ross.

SUGGESTIONS

You can go the limit here for you have a star with a reputation for big and unusual things, and a fine mystery-suspense picture to back up any big advertising you do. Feature the star prominently. She has come wonderfully to the fore in the recent months. Universal has given her such good productions and she has been so good in them that she has fairly swept onward. In advertising her mention some of her other successes that you have played and recall the fact that "The Exquisite Thief" is another crook play-mystery, full of suspense and—different.

Look over the catch lines printed elsewhere on the page and see how they would suit. You

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One of the many dramatic moments in "The Exquisite Thief," Priscilla Dean's latest Universal picture

"THE TEST OF HONOR"—PARAMOUNT

John Barrymore—Enough Said—Even in Dramatic Role

THIS is the first time that John Barrymore has chosen to make a screen appearance in a dramatic role. That he scores successfully need hardly be said. There need never have been a shade of doubt about the player who made " Peter Ibbetson," " The Copperhead " and other stage dramas so memorable.

On the screen he seems to be much more at home in the serious melodrama than he was in the farce comedy. Given continued good stories we believe he will probably make a still better box office card.

" The Test of Honor " is a heavy melodrama, bordering on the tragic. It deals with marriage infidelity, but not in an offensive manner. The story is interestingly developed and holds the spectator in suspense.—Released April 6.—Length, 6 reels.—*P. S. Harrison.*

THE CAST

Martin Wingrave	John Barrymore
Juliet Hollis	Constance Binney
Ruth Curtis	Marcia Manon
George Lumley	Robert Schable
Mr. Curtis	J. W. Johnson
Judge Ferris	Bigelow Cooper
Lovell	Ned Hay
Mrs. Farrell	Alma Aiken
Zeke	Fred Miller

By E. Phillips Oppenheim.
Scenario by Eve Unsell.
Directed by John S. Robertson.

PROGRAM READER

The name of Barrymore has always implied the utmost in acting art. John, Ethel and Lionel of the present generation are three of the acknowledged stars of the stage today. So when we have the opportunity of offering one of the Barrymores in a picture, we can not but help feeling a sort of pride. It is John Barrymore this time and the picture is his latest Paramount production entitled " The Test of Honor." Mr. Barrymore has confined himself to comedy heretofore when making his appearance on the screen and this is somewhat peculiar as on the stage he has made a record as probably the greatest young dramatic actor of his day. Our patrons then will see him in a thoroughly congenial role when " The Test of Honor " comes here on ———. It is an adaptation from a story entitled " The Malefactor," by E. Phillips Oppenheim and was produced under the direction of John S. Robertson. Among those who appear in support of Mr. Barrymore are Marcia Manon, Constance Binney and Robert Schalbe. We consider " The Test of Honor " an exceptional drama in every sense of the word and we feel confident that you will hold the same opinion after witnessing here with the excellent presentation that we are planning for it.

PRESS NOTICE

John Barrymore, whose screen efforts have hitherto been confined to comedy roles, comes to the ——— theatre on ——— of ——— in his latest Paramount picture, " The Test of Honor," which is a subject of a wholly dramatic nature. And drama is Mr. Barrymore's forte, every bit as much as comedy. For the last two seasons he has been winning laurels for himself by his excellent playing in " Peter Ibbetson," and he is shortly to appear in New York in a new play, also of dramatic nature. It is only natural then that the serious Barrymore of the screen should be just as competent and skilled a person as the humorous Barrymore. Such is indeed the case.

" The Test of Honor " is one of the most dramatic of all features that have been exhibited at the ——— theatre. It tells the wonderful story of a man's love for a woman, tied to a husband she loathes. When he is injured she refuses to help him. For his death the man of honor is blamed and committed to prison for seven long years. All this time the perfidy of the wife stings him through and through so that when he is finaly released he determines upon a revenge. How the story then develops is left for the screen to tell.

Mr. Barrymore receives support of a superior order from Marcia Manon as the faithless woman, from Constance Binney as the girl who finally wins the love of the man of honor, and from J. W. Johnston, Bigelow Cooper and Robert Schable in other parts of prominence. " The Test of Honor " is based on a story by E. Phillips Oppenheim entitled " The Malefactor," and was produced under the direction of John Robertson.

THE STORY

Martin Wingrave, a Virginian of wealth, madly loves Ruth Curtis, the wife of a clubman whom she despises. George Lumley, a medical student, is infatuated with her, but she prefers Wingrave. At a country clubhouse, Wingrave and Ruth are discovered by the jealous husband, who attacks Wingrave after he had kissed Ruth. Wingrave knocks him down and Curtis falls insensible. Lumley begs Ruth to give her husband some wine to stimulate heart action, but seeing a chance to get rid of him, she withholds the wine and he dies. At the inquest, the facts of the fight are divulged and as Ruth fails to reveal the truth, Wingrave is sent to prison for seven years for manslaughter. When he is discharged, he decides to avenge himself upon Ruth, and she, having married meanwhile, consents to introduce him into her set, on condition that he destroy the love letters she had written to him. Judge Ferris, her new husband, is in ignorance of his wife's past, and Wingrave soon rouses his jealousy. Juliet Hollis, a young girl who secretly loves Wingrave, in turn awakens resentment toward her in Ruth's bosom, and the latter contrives to get Wingrave into a compromising position, but without causing Juliet to give up her hopes of ultimately winning Wingrave's love. The truth is finally revealed to Judge Ferris by Lumley and Wingrave recognized as a martyr. Juliet's faith in his honesty is rewarded by Wingrave, who, after burning Ruth's letters and advising her to return to her husband, takes Juliet in his arms.

CATCH LINES

" Ruth Curtis had a husband whom she despised and so she turned to Martin Wingrave and madly made love to him. And when her husband found them together in the club parlor there was a scene. Wingrave struck down the husband. The doctor said that he would recover if the stimulant he left were administered. But the wife let him die."

" She let her husband die and the man she claimed to love go to prison for the deed. And when he came out did he seize her white throat in revenge or allow her own scheme to kill him undo her?"

" A story of splendid honor and a beautiful faith—and a most amazing siren."

" Ruth Curtis swore she hated her husband and loved this man. She saw him strike Curtis down and let her husband die. Then she sent the man to prison by denying him. And yet that is only the start of this amazing story."

" A woman betrayed him, but honor forbade him to speak. Seven years in prison and he came forth to find the woman again. But honor ruled and cleverness alone sent the woman to the fate she deserved and the man to the arms of the girl who knew the real love."

SUGGESTIONS

The name of Barrymore is known from coast to coast. There are three people giving it just about the best publicity and high standard of merit that any three could possibly give a name. These three are John, Ethel and Lionel Barrymore. It is a safe bet that just about every one in the country of average intelligence knows these three stand for the best on the stage and of late for the best on the screen. We think the name of John Barrymore is by all odds the best selling point you have with regard to " The Test of Honor," and this is said when the merit of the story, the popularity of the author, and the advertising angles of the plot are all considered.

Up with the name of the star then, and don't let any one have any doubt about who he is. Follow along with the name of the author, E. Phillips Oppenheim, one of the popular authors of his time. And then develop your advertising angles as you will. But you've done a large per cent. of the work when you've said Barrymore in big letters and followed after with Oppenheim. It's a good combination, this.

A variety of exploitations will be found in the April twelfth issue of Motion Picture News in which a Special Service Section on " The Test of Honor " was published.

" BOLSHEVISM ON TRIAL "

(Continued from page 2521)

Clip all the cartoons from now until you show the picture that have Bolshevism themes. Make a lobby display of these. You might also surround them with the latest stories regarding Bolshevism. Such stuff is in the paper every day.

If you have electric signs use red lights in announcing the title. If you have no electrics use red letters.

Use red in your newspaper advertising if it is possible to do so.

Use a sandwich man dressed as the popular conception of a Bolshevik to parade the streets advertising the show.

An unique advertising stunt might be to announce that any Bolshevist in town will be admited to your house free of charge on the condition that he stand up in front afterwards and declare himself.

Don't let the people think you're spiking Socialism, because Socialism is not Bolshevism, and there are many Socialists in the United States. Be sure of this.

State that the picture is adapted from Thomas Dixon's " Comrades."

John Barrymore and Marcia Manon in a Scene From " The Test of Honor "

"GETTING MARY MARRIED"—SELECT

Marion Davies Gets Good Story; Excellent Picture

FOR once Miss Marion Davies has been furnished with a decent story. The result of this kind act is not only an excellent picture—it is a conclusive proof that this player can act; it proves beyond doubt that she is good screen material; and if the proper stories be given her—stories which, through her as the medium, should influence the spectator's pleasurable emotions, instead of only giving her a chance to walk around, she may yet become an asset to those who hold the contract for her pictures.

The story has been written by John Emerson and Anita Loos, so it is needless to state that there is lots of humor in the subtitles as well as in several of the situations. Credit is also due to Director Allan Dwan for the production end, which is very well handled.

The picture is of the light sort, and should appeal chiefly to high class audiences.—Length, 5 reels.
—P. S. Harrison.

THE CAST

Mary	Marion Davies
James Winthrop, Jr.	Norman Kerry
Ted Barnacle	Matt Moore
Amos Bussard	Frederick Burton
Mrs. Bussard	Amelia Summerville
Matilda Bussard	Constance Beaumar
John Bussard	Elmer Grandin

By John Emerson and Anita Loos. Directed by Allan Dwan. Photographed by Lyman Broening.

CATCH LINES

Marion Davies in a picture written by John Emerson and Anita Loos and directed by Allan Dwan! Some combination! See "Getting Mary Married"; you'll enjoy it.

Because he was a snob he held his nose in the air, and because his nose was of fairly good size he couldn't see over it to watch his step and so one day he fell down an elevator shaft and all was over for him! Tragic as this episode may appear in cold type it forms the beginning of one of the cleverest little comedies we've ever presented. It's called "Getting Mary Married," and it's coming to the ——— next ———.

She had to live with a family of snobs for a year to win her legacy. But she couldn't stick it out, no human being could! And when she married the snobs eagerly gathered around to see what the legacy was. It proved to be—well, take a peep at it in "Getting Mary Married."

She's a pretty girl and a pretty actress is Marion Davies, and "Getting Mary Married" is by all odds her finest picture. It was produced under the direction of Allan Dwan from a story by John Emerson and Anita Loos, those two writers who helped to make Douglas Fairbanks famous. See it or you'll miss a treat.

PRESS NOTICE

"Getting Mary Married," a Select picture, with Marion Davies as the star, will be the featured attraction at the ——— theatre on ——— of ——— week. Special interest is attached to this, the latest of the pretty actress's pictures, due to the fact that it was directed by Allan Dwan, one of the most expert men in his line of the picture art. Miss Davies, under his direction, proves that she has personality and ability besides an unusually pretty face. Her portrayal of the role of Mary, the much despised step-daughter of an old aristocrat, is one of the best characterizations she has ever contributed to the screen. She puts an immense amount of zest in the role and her various scenes form one long procession of delight.

The picture is a comedy-drama written by two of the ablest authors in this line, namely, John Emerson and Anita Loos. This writing team came into the ascendancy when they prepared many of Douglas Fairbanks' screen vehicles. Later Ernest Truex and Shirley Mason, co-stars in Paramount pictures, appear in a brace of their stories under Mr. Emerson's direction. The authors have contrived a vehicle of excellent worth with which to exploit Miss Davies' talents and at the same time have molded a story full of surprises and comedy situations of an unusual order. This all star writing and directing team certainly proves its worth again.

Miss Davies has as her leading man Norman Kerry, an actor of looks and ability, while others who appear are Matt Moore, Frederick Burton, Amelia Summerville, Constance Beaumar, and Elmer Grandin.

THE STORY

Mary, the step-daughter of the too-aristocratic John Bussard, is kept a prisoner by him because he is afraid she will not know how to conduct herself in the best of society. Every natural, girlish impulse that comes to Mary's pretty surface is branded as a vulgarity by the particular Bussard. One day this gentleman passes violently into the beyond because he held his nose so high he couldn't see over it and watch his step. According to the terms of his will, Mary must live with Bussard's brother's family in Boston for a full year—and not marry within that time—in order to inherit his estate. Mary doesn't care much about this inheritancme until a poor widow comes to her and says that her stepfather swindled her. She then determines to fulfill the terms of the will that she may repay her.

The Bussards of Boston are even more snobbish than the defunct John. Of course they don't take to Mary, and they try to make things as disagreeable for her as possible so that she will leave, and, in leaving, forfeit her legacy. But Mary sticks it out and even steals the man Matilda Bussard thought was hers. He is Jimmy Winthrop, wealthy and handsome, and he courts Mary in a distinctly individual fashion. But, though she loves him, she tells him she must wait the year out for the widow's sake. But here Jimmy comes to the rescue and, manipulating the market, boosts the widow's stock sky high. This done, he and Mary are married—the legacy Mary leaves behind.

And the legacy the Bussards receive amounts to slightly over one dollar, with a war savings stamp thrown in for good measure.

PROGRAM READER

Marion Davies, the beautiful star of Select Pictures, will shortly be seen again here in her latest production entitled "Getting Mary Married." It may safely be said that this feature is decidedly the best of all her efforts before the camera. And photoplay followers will easily recognize the truth of this statement when it is added that it was produced under the direction of Allan Dwan from a scenario by John Emerson and Anita Loos. These two writers need no introduction to our audiences. The majority of Douglas Fairbanks' first successes were prepared by them and of recent date they made a new record by the pictures they provided for Ernest Truex and Shirley Mason, the Paramount co-stars. As for Allan Dwan, a picture bearing his name is practically assured of success even before it ever reaches the public. He is known as a director who has never "missed fire" in all his years of producing. "Getting Mary Married" is a comedy-drama with a number of refreshingly original situations and unusual backgrounds. Miss Davies is supported by a cast of players in which Norman Kerry, Matt Moore, Frederick Burton, Amelia Summerville, Constance Beaumar and Elmer Grandin are prominent.

SUGGESTIONS

It certainly looks as if the exhibitor had a good bet in this Marion Davies picture. Forget all about her other pictures, no matter how good they have been and consider the talent responsible for this one. In the first place, it was written by John Emerson and Anita Loos, authors who need no introduction to the exhibitor. Their work with Douglas Fairbanks has brought them nation-wide attention and publicity and more recently the two pictures they prepared for Shirley Mason and Ernest Truex have also attracted favorable comment. They are noted for their writing of comedy-drama. And "Getting Mary Married" is a comedy-drama—an unusual one.

In the second place, there is Allan Dwan. Mr. Dwan has had much the same career as the authors. His first prominence came when he produced Fairbanks' pictures and after that he followed along with some good stuff without any stars. His hand is seen throughout "Getting Mary Married," for he has brought out the best in ALL his players, a best that, in some instances no one ever suspected was there.

With this tri-star combination at work on the producing end of the picture you have a line of favorites to advertise that are almost as well known as the best of the stars. Use their names frequently in all publicity and don't fail to mention them in the advertising.

In the star you have one of the prettiest actresses on the screen, whose ability in the picture here soars to unusual heights. Don't forget the immense amount of publicity that she gets in the Hearst papers. Her picture and her name get in papers in position that money could not buy for any other player on the screen. Play her up big.

"EXQUISITE THIEF"

(Continued from page 2529)

might make capital of the fact that Billie (the crook) goes to the engagement reception to steal the jewels and makes off with the bridegroom as well. This will lend a little lightness to the advertisement and at the same time give an idea of the unusualness and mysterious quality of the plot. You can follow after this with some good suspense copy to get the reader in the spirit of the thing again.

Marion Davies came under the direction of Allan Dwan in "Getting Mary Married" with the most favorable results

"SPEEDY MEADE"—GOLDWYN

Story of Pleasing Sort; Player's Personality Helps

ONCE before it was remarked through these reviews that Louis Bennison possesses a pleasing personality, therefore he should make many friends among picture goers; and if one is to judge from the reports coming in, he is fast gaining popularity. Of course, to this he has been helped greatly by the sort of stories he has been given to work with. They have all been of the sort that portray human nature at its best through the hero. Such stories never fail to win the good will of the spectator and cinch a player's popularity.

" Speedy Meade " has been based on a story of the same pleasing sort, the hero being given the same human part. Suspense and thrills have been embodied in many of the situations.—Released March 23.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Speedy Meade	Louis Bennison
Mary Dillman	Katherine MacDonald
Robert Bridges	Neil Moran
Alice Hall	Claire Adams
Bud Lester	Norman Jefferies
Henry Dillman	J. W. Johnston
Buck Lennon	Ed. Roseman
Mrs. Buck Lennon	Ricca Allen
Cal Merchant	William Bailey

Written and Directed by Ira M. Lowry.
Photographed by David Calcagni.

CATCH LINES

His duty directed that he arrest the father of the girl he loved—could he make this sacrifice? See Louis Bennison in " Speedy Meade."

It didn't take many pictures to put Louis Bennison on the photoplay map. See his latest, " Speedy Meade," and you'll know why he's a star of national renown already.

A western photoplay with a punch that every spectator will feel.

They sent the body of his deputy back to him riddled with bullets! He accepted the fateful challenge and never gave up until every one of them was back of the bars—see Louis Bennison in " Speedy Meade," his latest Betzwood-Goldwyn production.

Little did this gang of cutthroats know that the down-and-out drunkard who served them drink was in reality the most respected man in the Federal Service! They found it out at last, but they found out too late—see " Speedy Meade."

PRESS NOTICE

Once again Louis Bennison shows himself a true son of the West. This time it is in "Speedy Meade," newest in his series of Betzwood productions, that the smiling cowboy star exudes his breezy charm and infectious humor, that have established him as one of the most popular screen stars of the day. In " Speedy Meade," which comes to the ——— theatre, beginning ———.

Bennison has the role of Speedy Meade, a Texas ranger famed for his recklessness and ability to finish any job he starts. He is assigned the task of rounding up a band of cattle thieves on the border. Bidding goodbye to his sweetheart, Mary Dillman, a student in a country convent school, Meade sets out on his man's-size task. While trailing the outfit Speedy is shocked to learn that the brains of the robber band is Henry Dillman, father of his sweetheart. A still greater shock comes to Meade when he comes across Mary in a lonely road near the scene of the crooks' operations in the dead of night. Her father has turned her out of the house. Speedy enlists her aid for the battles he knows must come with the cattle thieves.

How this slip of a girl helps her lion-hearted sweetheart in bringing to bay one desperate plunderer after another brings a series of thrills and a smashing climax.

THE STORY

Speedy Meade, a Federal Sleuth, is entrusted with the task of rounding up a gang of cattle rustlers and marauders, operating on the border ranches. Thinking the job a small one he at first sends his assistant after the bad men. But later his dead body is found riddled with bullets. Vowing vengeance, Speedy bids goodbye to his sweetheart, Mary Dillman, and sets out on the trail himself. He soon discovers that the gang is notorious for its activities all along the border and that he has encountered some of them before in previous activities. Fearing lest they recognize him he assumes the atitude of a drunkard and, supposedly for the few odd drinks he gets, he secures a job in the saloon where the gang makes its headquarters. In this position he learns much valuable information.

Assuming another disguise (that of an old man) he is astonished to learn that Henry Dillman, supposedly a respected rancher, is really the brains of the gang. This makes the task all the harder as Dillman is the father of the girl he loves. In his round of spying trips Meade is noticed by the bad element and it is only after a furious fight that he makes his escape from several of the renegades. Meade finally learns of the spot where the robbers are to congregate and makes his way there under cover of darkness. He is surprised by Mary, who says that her father ordered her from the house when she protested against his activities.

Spurred on by this knowledge Speedy surprises the whole band and holds it up. But in endeavoring to protect the girl he is caught off his guard and attacked. Another fight ensues before he has them under control. His duty done, Meade makes Mary his wife and takes her to a safer home.

PROGRAM READER

Louis Bennison, the new Goldwyn star who rose to prominence practically overnight through his first picture, " Oh, Johnny," will return to this theatre on ——— in his latest production entitled " Speedy Meade." If any doubt remained as to Bennison's position in the firmament of film stars it is put to rout by this picture. His breezy, cheery personality is offset to splendid advantage by a picture, the quality of which cannot be overestimated. " Speedy Meade " is a western photoplay and shows the star in the title part of a Federal agent commissioned to run down a band of cattle rustlers and renegades operating along the border. This isn't a very original start for a picture to make, to be sure, but when the inards of " Speedy Meade " are reached the action takes on a totally unconventional complexion and leads the observer through a score or more of exciting situations in which the star is constantly the center of the closest attention. " Speedy Meade" was written and directed by Ira M. Lowry, while Katherine MacDonald plays opposite the star.

SUGGESTIONS

Your main talking point here is the star. Louis Bennison hasn't done many pictures, yet those few in which he has appeared have gone over better than the average according to reports received in this office. Play him up big, don't hesitate in calling him a new star. People always like new stars on the screen just as a business man likes new blood in his business. And of course if you have played his previous pictures they are going to recognize his name and the character of entertainment he stands for immediately they see it over your theatre.

There is one situation which might do for advertising purposes, that lying in the fact that the hero is called upon to arrest the father of the girl he loves. Some pretty forceful word arguments could be built around this fact.

Give the leading woman, Katherine MacDonald, a play. She has appeared in pictures opposite some of the biggest stars in the producing business and has considerable of a following of her own.

FILE THESE PAGFS

HOW often have you, Mr. Exhibitor, found yourself with your show all booked and no press matter or advertising material on hand regarding the feature of that show?

Motion Picture News is so bound that the plan book may be removed from the magazine and filed.

Louis Bennison, Goldwyn star who has already won fame through three pictures

"THE ISLAND OF INTRIGUE"—METRO

May Allison's Latest Is Good Mystery Picture

As adapted from the novel by Isabelle Ostrander, "The Island of Intrigue" presents a lively mystery picture with a pretty romantic thread traveling through it. May Allison, the star, is usually associated with pictures of comedy or farce mold, and while these are more in her line, no one can deny that her latest effort fails to interest.

The plot opens when Maida Waring, daughter of a millionaire, receives an invitation to spend the summer with an old friend of her father's, a Mrs. Smith. A Mrs. Smith duly calls for her and Maida is far away on the island when the correct Mrs. Smith arrives. From here on the action moves at a good pace, the suspense is well upheld and the romantic interest is well worked in.

Miss Allison appears to attractive advantage as always. She can play with her eyes just about as well, if not better, than any actress on the screen. Her support embraces a large number of competent players.—Length, 5 reels.—Released April 7.—*Peter Milne.*

THE CAST

Maida Waring	May Allison
Gilbert Spear	Jack Mower
Thomas Waring, her father	Frederick Vroom
"Mrs. Juliet Smith"	Lucille Ward
Alaric Smith	Gordon Marr
Yorna Smith	Lillian West
Count Pellessier	Hector V. Sarno
Jackson	Tom Kennedy
Mr. Gobel	Chance Ward
Jones, a sailor	Edward Alexander

From the Novel by Isabelle Ostrander.
Scenario by June Mathis and A. S. LeVino.
Directed by Henry Otto.
Photographed by William Fildew.
Supervision of Maxwell Karger.

PRESS NOTICE

May Allison's latest Metro feature, "The Island of Intrigue," will be the main attraction at the ——— theatre on ——— of ——— week. This is taken from the well-known novel of the same name by Isabelle Ostrander, and presents a fascinating mystery story, with sufficient touches of romance and gentle humor to provide an exceedingly well balanced piece of entertainment. Miss Allison takes the role of Maida Waring, the daughter of an oil magnate, who receives an invitation to spend the summer with an old friend of her father's, Mrs. Juliet Smith. Mrs. Smith's country home is on a distant island and although the idea doesn't appeal to Maida strongly she is urged to accept the invitation by her father, who is about to depart on a long business trip.

And Mrs. Smith duly calls when Mr. Waring is at his office and Maida departs with her. What is his surprise then to receive a frantic telephone call from Mrs. Juliet Smith, later in the day, telling him that she had called for Maida and found her gone, and with a woman who claimed to be Mrs. Smith! It proves to be a clear case of abduction and detectives are immediately put on the job.

Just what happens to Maida will be revealed on the ——— theatre screen when "The Island of Intrigue" is shown. Suffice it to say here that the story is filled with a mystery interest of the most intense sort, while the romance is unusual and cleverly introduced. Miss Allison is a true delight in the stellar role, and in her support appear a cast of competent players including Jack Mower, Frederick Vroom, Mrs. Lucille Ward, Gordon Marr, Lillian West, Hector Sarno and others.

CATCH LINES

Of course, Mrs. Smith didn't choose her name. She might have picked one a little more unusual if she hadn't happened to have loved a certain Mr. Smith. But that is really apart from our story. The fact is that because Mrs. Smith had such a very common name an innocent girl was abducted! Mystery and much of it!—all in "The Island of Intrigue."

It was one of the prettiest islands ever, but some of the meanest intrigue was hatched on its shores—if you like mystery and romance—lots of each, see "The Island of Intrigue" now at the ——— theatre.

"The Island of Intrigue" is based on Isabelle Ostrander's novel of the same name. Here is an author that knows full well how to write of unusual mystery and beautiful romance. You will find them both in this Metro picture, an unusual picturization of one of her most popular works.

She was abducted and made a prisoner by a lawless gang—but she found romance.

Maida was having a beautiful time with her father's old friend, Mrs. Smith and her son and daughter and the Count—all such nice people. And then one day she returned from a walk to discover Mrs. Smith emptying a whiskey flask and all the rest of her friends drinking and playing poker! See "The Island of Intrigue."

THE STORY

Waring, wealthy oil magnate, welcomes the letter that comes from his old friend, Mrs. Juliet Smith, asking Maida, his daughter, to spend part of the summer at her island home. Business is taking him east for several weeks and he persuades Maida to go. So the next day Mrs. Smith and her son and daughter call for Maida while Waring is at his office and before he returns the girl is far off on the island. It is a worried father that hastens home. Mrs. Juliet Smith had summoned him on the 'phone, telling him that she had called for Maida and found her already gone. It is only too apparent that there is some sort of a plot afoot and Waring immediately summons the police.

In the meantime Maida, all unsuspecting, is having a joyous time on the island, for she has met Gilbert Spear, a young fellow who has fled the city for a little peace and quiet. Maida's friends leave her to herself practically all the time, but even this attitude of theirs fails to arouse her suspicions. Then finally she returns to the house to discover that the masks worn by the "Smiths" have dropped. They reveal themselves to her in their true colors and attempt to force her to write her father saying that she is in danger. This she stoutly refuses to do, so the miscreants decide to wait a little longer to see whether Waring will grant their demands for money.

But Maida escapes from her room, hastens to Spear and the two make off in a boat. They are overtaken by the villains but just as all seems lost again a revenue cutter comes into sight with Waring on board. The band is taken into custody and Maida is restored to her father—but then Spear does a little kidnapping on his own account.

SUGGESTIONS

The mystery angle should be the prominent one in your advertising of this feature. And this hint applies to all advertising. Newspaper, lobby, throwaways and the like. Play up the important point in the story, say that the mysterious abduction of the heroine by a woman she believed her father's friend created a mystery that even the secret service had a hard time in solving. Look over the catchlines printed elsewhere on this page. They have been prepared with this mystery angle in view and give a good idea of the style of advertising that should be used to present this feature.

Don't neglect the author. She is well known in her field and this special book had quite a large sale. Then, of course, there is the star. In the past few pictures she has done Miss Allison has gained a reputation as a comedienne. Here, however, the subject matter of the five reels is of a totally different nature. You might use these facts to play up the star's versatility or to announce the fact that she never stays in a rut, so to speak, and believes in giving her admirers variety.

The pretty scenery will bear an extra boost, and the members of the cast, many of them, are old timers and are well known.

PROGRAM READER

You'd never think there was a real mystery resulting from the name of Smith. Such a common name doesn't exactly convey mystery. But it is all because of the name of Smith that the mystery in "The Island of Intrigue" started. In fact, its commonplaceness caused the abduction of an innocent girl, thew her in with a gang of irresponsible people—crooks and kidnappers the police would call them—but best of all brought her romance. This is a pretty big order for a little name like Smith, and just these few facts may mystify you a bit. But that's just our intention. We are talking about "The Island of Intrigue," one of the best little mystery pictures that we have ever seen, and which we will present here on ———, so we thought we'd go about it in a mysterious sort of a way. .At any rate, whether you like our talk or not, you're sure to like the picture. It is taken from Isabelle Ostrander's novel of the same name and has May Allison as the star supported by Jack Mower, Frederick Vroom, Mrs. Lucille Ward, Gordon Marr, Hector V. Sarno, Lillian West, Tom Kennedy and others. Don't forget that date.

THE Program Reader was introduced as a ready-made announcement for the exhibitor to insert in his house organ. It is a short, chatty, little notice about the feature to come, gives interesting facts regarding it and presents them in interesting style. Clip it for your program.

May Allison, star of "The Island of Intrigue"

"A REGULAR FELLOW"—TRIANGLE

Clean and Delightful Comedy; Thrills Toward the End

AS every one of the Taylor Holmes pictures, this one also is of the light sort. It is a combination of romance and farce, with plenty of clean and delightful comedy situations throughout; perhaps not the kind that would cause roars of laughter, but the kind which, like "It Is a Bear," the star's first contribution to the Triangle program, should satisfy deeply. Towards the end the picture offers also some thrills.

The hero is introduced as a woman hater, who, however, in the course of the story, is captivated by the charms of the heroine, a pretty young girl, whom he meets by chance. He follows her to South America and back to the States again; and when he thinks he has landed her, he finds out that she is none other than the very girl his aunt was trying to talk him into marrying, he steadfastly refusing.

Almost half of the picture has been photographed on a boat. This is rather a novelty, and undoubtedly helps make the picture more interesting. — Released April 13. — Length, 5 reels. — *P. S. Harrison.*

THE CAST

Dalion Pemberton	Taylor Holmes
Virginia Christy	Millicent Fisher
Lady Westcott	Edna Phillips Holmes
Count Eugenia	Frank Leigh
Mrs. Horatio Grimm	Aileen Manning
Oiler Tom	Bert Apling
Mrs. Christy	Lillian Langdon
Characterizations	Bill Durham and Leo Willis

Story and Photoplay by Daniel Carson Goodman.

Directed by Christy Cabanne.

Photographed by Sam Landers.

PROGRAM READER

He was a woman-hater and as such was to be hated, pitied perhaps, himself. But the one nice thing about all woman haters is that at some time or another they meet a pretty girl and become just the antithesis of their former selves. That's what happened to Dalion Pemberton. When his grandfather said that he wanted him to marry a certain young lady he fled immediately and didn't stop until he got to South America. Then the first person he saw was a remarkably pretty girl and he fell in love. He followed her back to North America, keeping company with the coal while she kept company with the free air and then he landed in jail. But still he followed and finally ended up by finding out that she was the very girl his grandfather intended for him all along. Words, however, can not do the comedy of the picture justice. Mr. Holmes is a natural born comedian and he makes the most of the role of Dalion Pemberton. His support is able in every instance. "A Regular Fellow" was written by Daniel Carson Goodman and produced under the direction of William Christy Cabanne.

PRESS NOTICE

Taylor Holmes, the Triangle comedian, will be seen in his latest feature for that company at the ——— theatre on ——— of ——— week. This is entitled "A Regular Fellow" and was written expressly for him by Daniel Carson Goodman, and produced under the direction of W. Christy Cabanne. Mr. Holmes is seen in the role of a woman-hater who takes ship to South America in order to escape matrimony, a state which his grandfather is contemplating thrusting upon him. On the other side of the globe the young man sees a pretty girl and immediately reverses his idea of women. Of course he was a fool to ever have hated women!

But this girl is not so easily won. She leads him a merry chase, back from South America to North America, into jail, out of jail and back in again and then after all he discovers that she was the very girl his grandfather wanted him to marry.

It's a merry comedy, this, and Mr. Holmes' ingratiating personality fits in with the general scheme of things and makes it all the merrier. The film is filled with unusual comedy. Offhand the spectacle of a man in a dress suit scrubbing decks is pretty funny. That's just one of the many ridiculous situations with which "A Regular Fellow" is crammed. Mr. Holmes is surrounded by a competent supporting cast, while the locations and settings are all that could be desired.

The management has secured a number of particularly good short subjects and announces an appropriate musical program as complements to the main feature.

THE STORY

Dalion Pemberton likes women just about as much as the French like the Germans. When his grandfather decides that he will marry Dalion kicks because his own opinion about it hasn't been considered in the least. But then grandfather is used to deciding without asking Dalion. All he knows about the girl is that her name is Virginia Christy. And despite this pretty name he runs away from her and takes ship to Buenos Aires. There he meets a beautiful girl and straightway he changes his opinion about women in general. Which is the natural thing for woman haters to do.

When she leaves for America Dalion accompanies her. That is he gets on the same boat. The difference in their positions is that she is up with the air and Dalion is down with the coal. He scrubs decks, gets beaten up and fires the furnace—boiler we mean—all for her sake. On his arrival in New York he is arrested as a stowaway. His cell-mates plan an escape and he is declared in on the deal whether he will or no. Then he is declared in on robbing a house. The trouble is that other crooks have gotten there first. There is a general fight in which Dalion is attacked by everyone when he tries to defend the house.

The police arrive and all the gang are taken back to jail. Then Dalion discovers that all his heroic efforts have been in behalf of the girl of South America and the boat. And another surprise is in store for him when he learns that her name is Virginia Christy.

CATCH LINES

"I love you, I love you forever—excuse me." That was the way Dalion Pemberton made love to the beautiful lady whose name he didn't even know. But you see he didn't know much about such things because he had always been a woman hater—and because there was a husky deck hand on his trail seeing that he attended to his duties as chambermaid to the deck. Even if he was wearing a dress suit, he had to do that or "get off and walk."

He hated all women until he saw one of the reasons why men leave home—and then he fled from his retreat straight back to civilization, because the woman hating stuff was sure giving him the reverse English.

Pemberton hated women so that if he had to sit through a performance of "Romeo and Juliet" he was ill for a week; but then something happened and if Romeo were around he quit the job cold after seeing himself outdone. You'll laugh a whole lot more at Pemberton than you sighed with Romeo.

"Women have ruined the world," he gasped tragically one moment, and ten minutes later he was vowing "I only want to feast my eyes on that beautiful lady." Juggling coal, mopping deck and even a cell didn't check his ardor—and then he found that he had simply gone to an awful lot of trouble—but what did he care?

Woman hating was his occupation, and he didn't know the slightest thing about burglary. But he was "dressed for the part" and they forced him to go after the "million dollars' worth of ice"—and what he found was a billion dollars' worth of— And you'll get dollars' worth of laughs.

SUGGESTIONS

Taylor Holmes has a certain popularity, a popularity due to his many good picture comedies of the past. Productions like "Ruggles of Red Gap," "A Pair of Sixes" and "It's a Bear" have brought him attention. Don't fail to mention these in advertising this, the latest of his pictures. Recalling a past good picture always helps in advertising a present one. You know yourself how many people have made reputations off their work in "The Birth of a Nation," no matter how large or small their part was. So be sure to bring back to the memories of your patrons the previous pictures.

In presenting "A Regular Fellow" in your advertisements be sure to get the comedy spirit of it. Don't be content to print a cut-and-dried announcement. Such stuff doesn't sell a picture and it isn't appropriate. Get into the swing of the thing. Get up some snappy, comedy copy and use funny pictures if you use any at all. Lobby decorations the same way. A man scrubbing decks in a dress suit would be a good line for your artist to work on. And another one with him, all bedraggled in jail, would suffice for the other side of the lobby.

If further exploitation aids are needed the exhibitor is advised to refer to the April fifth issue of Motion Picture News in which a Special Service Section on this production was printed.

Taylor Holmes whose second appearance in Triangle pictures is made in "A Regular Fellow"

"HEARTS OF MEN"—HIRAM ABRAMS

Beban Wins Your Sympathy; Good Film Results

GEORGE BEBAN hardly needs an introduction. Of all the screen actors that have easy access to the heart's inmost recesses, he is the acknowledged leader. He is the greatest exponent of paternal love, a gift which enables him to wring the heart and bring out the tears. Such is the feat he accomplishes in "Hearts of Men." To this end he is assisted by George Beban, Jr., his own little son, about six years of age.

The picture is pathetic, but it leaves no depressing effect whatever. It arouses love and compassion for the hero, as well as his mother and his little son. The sight of the big-hearted laborers giving a helpful hand to the little family, and their standing by the hero in his adversities, will also bring pleasure. There is a particular spot that will cause involuntary, nevertheless welcome, tears to trickle down the cheeks; it is where the little fellow, before going to bed, kneels and prays for his big friends, while they are standing by unperceived.—Released in April.—Length. 5½ reels.—*P. S. Harrison.*

THE CAST

Nicolo Rosetti, a Flower Gardener	George Beban
Maria Rosetti, his Mother	Sarah Kernan
Beppo, his Son	George Beban, Jr.
Tina Ferronni, a Rose of "Napoli"	Mabel Van Buren
Judge Newcombe	Harry Rattenbury
Steve, his Clerk	Geo. Pierson
Buck Hughes, Construction Boss	Clarence Burton
Hop Sing, by	Himself

Story by William M. McCoy.
Scenario by Harvey Thew and Helen Filson.

PROGRAM READER

George Beban, than whom there is no greater interpreter of Italian character roles, makes his first appearance in many months at this theatre in his new picture entitled "Hearts of Men." In this Mr. Beban has the sympathetic role of an Italian immigrant who comes to America with his little son in order that the boy may regain his health. His adventures in America constitute the major portion of the story. It is filled with dramatic highlights of both pathetic and humorous nature. Mr. Beban fairly revels in situations that offset his acting finely, but which at the same time provide suspense and force on their own account. This is due to the careful work of William McCoy, who wrote the story, and of Harvey Thew and Helen Filson, who prepared the continuity. They have shaped a vehicle to exploit Mr. Beban's talents which hides the fact that it is a vehicle but its own merit. One interesting member of the cast is George Beban, Jr., a youngster who shows his father's talent and who, in the role of the Italian's son, creates a most delightful and amusing little character. "Hearts of Men" will be seen here on ———.

PRESS NOTICE

George Beban, known the country over for his characterizations of Italians, returns to the ——— theatre on ——— of ——— week after a long absence, in his newly made production entitled "Hearts of Men." In it Mr. Beban is awarded one of the most sympathetic roles of his career. He gets the most from it naturally. Mr. Beban can express grief and sorrow better than any actor on the screen today. And everyone is going to feel sorry and happy with him throughout his new picture. It's so downright human from first scene to tail piece that the spectator cannot but help live through the action with him.

"Hearts of Men" was written for the star by William M. McCoy and casts him in his familiar role of the Italian immigrant who journeys to America that his little son may regain his health. The land he buys proves worthless, but the rest of the men in the neighborhood, laborers, all help him improve it. They become very fond of the little boy. A tragedy then enters the Italian's life, a tragedy caused by a woman he thought loved him and it is nearly the death of him, but finally the fellow's happiness is restored, and the story closes with his little boy restored to his arms.

It is interesting to note that George Beban, Jr., a little tot plays the part of the child. He certainly takes after his father as regards talent, and does his important bit in the picture with a sincerity and enthusiasm that is delightful and amusing. Mr. Beban has surrounded himself with a supporting cast of competence.

THE STORY

Nicolo Rosetti conducts a small flower stand, earning barely enough to support his aged mother and Beppo, his orphaned little son. His mother's health fails, and the doctor advises him to take her to some climate in high altitude. He exchanges his holdings for some Arizona land, but when he gets there he finds he has been cheated in the bargain, for the land is worthless. Some laborers working near by, hearing of his misfortune, and feeling pity for him, help him clear the land, and also erect a shack good enough to shelter the little family. Shortly, however, Nicolo's mother dies and he is compelled to look after his son himself. The kind-hearted laborers, who have by now become attached to the child, advise him to get married; so he sends a letter to his cousin in Italy asking him to find him a wife.

Tina Ferroni consents to come, but when she reaches Arizona is badly disappointed to find the place not as she had it pictured in her mind, and Nicolo not as nice looking as she thought he would be. After the wedding she starts flirting with the grocery clerk.

Nicolo receives a letter from his dead wife's mother asking him to send her Beppo so she may see him before she dies. Tina prevails on him to send her with the boy; he consents, ignorant of the fact that she was, at the same time, eloping with the clerk.

When Tina reaches Italy, she writes Nicolo that the boy is dead. Nicolo is heartboken. The laborers, suspecting foul play, make a collection among themselves and carry on an investigation through the American Consul. Soon they receive a cablegram from him advising them that the boy is alive, and that Tina had told a falsehood in order to inherit the fortune Beppo's grandmother left him, and that he was sending him back in care of a trusted woman. The kind-hearted laborers, planning a surprise for, Nicolo, say nothing to him about the good news. In the meantime, Nicolo finds oil in his land, but in receiving the congratulations of his friends, he assures them that, since they helped make him what he is, he will share his wealth with them.

Beppo now arrives, and his big friends take him to the cabin where the heartbroken father is nursing his sorrow. His joy at seeing his son alive is without bounds.

CATCH LINES

"Hearts of Men" marks George Beban's return to the screen.

Starring George Beban, supported by George Jr. The little fellow is every bit as clever as his father. See George Beban & Son in "Hearts of Men."

Your eyes will twinkle with tears and your lips will curl with a smile when you see "Hearts of Men" with George Beban, the great interpreter of Italian character roles, in the star part.

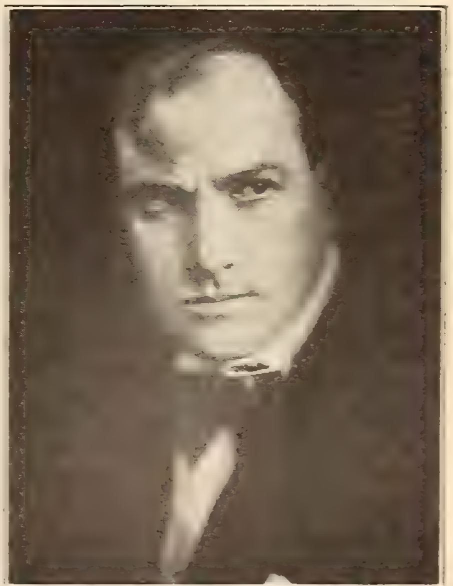
All he cared for in the world was his little boy, and a woman stole him—stole him because she wanted the money he was to inherit! What did Nicolo care for money? The woman could have his money. He only wanted the boy, the boy who had been spirited away. And then he heard he was dead and his heart broke! See George Beban in his greatest role in "Hearts of Men."

PROGRAM READER

George Beban hasn't done much in the picture line lately, but while he was appearing he had created a certain following, a certain public who looked forward to each successive release of his. Considering this, it wouldn't be a bad idea to make the showing of "Hearts of Men" something of a "welcome home" party for the star. In all your advertising announce that it is the first picture he has appeared in for some time. You might even run your advertising in the form of an invitation to come to the theatre and be received by George Beban. Why not? It is something different and anything a little bit different from the ordinary routine of things is bound to create some sort of an impression on the reader.

In presenting the story be sure to bring out its sympathetic central character which Beban plays. He is noted, of course, for his portrayal of Italian roles, and it is such a part that he has here. But make the most of its sympathetic quality. You might even go so far as to word any of your arguments in broken English (broken with Italian) to gain the proper effect.

State also that the star's little son takes a prominent role in the picture. This will make interesting copy for publicity stories and will also help pull business through an advertisement.



George Beban returns to the screen in Hiram Abrams' "Hearts of Men"

In and Out of West Coast Studios

By J. C. Jessen

Vitagraph News Bits

All Vitagraph producing units are at work in or near the Hollywood studio, a condition that has not existed for a number of weeks. The last one to return to the studio from foreign location was that headed by Bessie Love and Director David Smith, which for four weeks has been in the big timber country.

Having finished a play written by H. H. Van Loan, Director James Young and the Earle Williams company will next begin the filming of a story by Mrs. Wilson Woodrow. The Van Loan story is said to be one of the most elaborate productions that have been made by a Vitagraph company. For convenience it was filmed at the Brunton studios where there were additional facilities for larger settings, impossible at the Vitagraph plant because stages were tied up with settings for the serial companies.

William Duncan and "The Man of Might" serial company are completing the last episodes of their production. The Vitagraph technical staff has built a large Indian village in the vicinity of Sunland which is a composite of different styles of Indian architecture which will be used by Duncan and company. This is a very fanciful setting, and bespeaks the efforts of the Vitagraph Company to give the best possible in their serials.

Noel Smith, who for two years has been director of comedies at the L-Ko studio, has been engaged by the Vitagraph to direct James Audrey, and he is now filming a comedy with a Mexican atmosphere.

In addition to the pretty girls who are to continue in important parts in the Montgomery and Rock Big V Comedies, Blanche Payson is to be featured in character roles. Miss Payson has been with the Vitagraph for the past several months, following an engagement at the Sennett studios.

Larry Semon and company are working on his third release. This is to have a number of sensational stunts, including leaps from buildings by the aid of umbrellas. Lucille Carlyle is the leading woman in this play.

About Metro Players

It is very probable that Metro's new studio will require enlargement before many weeks, it become known this week when the executives at the plant learned of President Richard A. Roland's expectations. Mr. Roland paid his first visit to the studios on March 29, and has been in many conferences with Messrs. Karger, Engle and others relative to the future productions and Metro producing activities.

William Farnum is presented by William Fox in "Wolves of the Night"

Production Manager Maxwell Karger has assigned Luther A. Reed to the writing of an original story of stage life for the next vehicle for Bert Lytell. This will not be ready for a week or more, and in the meantime Lytell and his director, John Ince, are having a brief vacation.

At the Ince Plant

With the completion of all scenes for "A Man's Wife," plans for Miss Dorothy Dalton's three months' trip to New York, where two or more subjects are to be filmed, are now to be carried out and the Thomas H. Ince star leaves for Broadway on April 6. She will be followed in a few days by director, cameraman and others of the producing staff.

This is between picture period at the Ince studio, but stories have been prepared for both Charles Ray and Enid Bennett, and they will be at work within a few days. It is expected that the Ince studio will shortly become one of the most active on the coast. With this end in view, Mr. Ince has engaged a number of additional writers and the scenario department now has fourteen members. The most recent to be added are Eugene B. Lewis, George C. Hull, Ethel Gillett Thorpe and Agnes Christine Johnston. Miss Johnston is particularly well known in the scenario field, having written a number of very successful subjects, her most recent work being the continuity for "Daddy Long Legs." C. Gardner Sullivan continues as head of the department, and other well-known members of the staff are John Lynch, R. Cecil Smith and Julian Josephson.

In the making of a New Year's Eve celebration scene for the Ince Dorothy Dalton subject "A Man's Wife," a dozen or more pigeons were used and it was found that one of these was a homing pigeon. This has been trained to consider a cage at the studio as its home, and it will be taken to New York by Dorothy Dalton, who upon her arrival will liberate the bird and it is expected it will bring the first news of her arrival to Los Angeles.

Fox Studio Doings

Titles have been given to practically all of the subjects now being filmed at the Fox plant, and complete casts have been selected in almost every instance. The Peggy Hyland picture from the George Barr McCutcheon story "Cowardice Court" will have Jack Livingston as leading man, and a cast composed of Arthur Hoyt, Bertram Law, Kathrine Adams, Harry Lonsdale and Bull Montana. J. A. Roach prepared the continuity and J. Dev. Jennings is in charge of the photography. William C. Dowlan is the director.

Madlaine Traverse will have as her leading man in "The High Flame," by Eva Campbell and Dennison Clift, Clyde Fillmore, who makes his debut on the screen. He came to the coast with "The Little Teacher" speaking stage attraction, after a number of years as leading man in prominent productions. Harry Millarde will continue as director of Miss Traverse, and her supporting cast for this picture will include Wm. Conklin and Claire DuBrey.

Harry Hilliard, who has been identified with Fox productions made in the east, has come to Los Angeles, and is playing the leading role opposite Gladys Brockwell in the subject titled "Gypsy," now being directed by Ed. J. LeSaint. Others in this film, written by J. G. Alexander and Ruth Baldwin, are William Scott, Irene Rich, Girard Grassby, Alfred Hollingsworth and John Oaker.

While driving to San Francisco March 20, the steering knuckle of a car occupied by six members of the Fox Company, including Fred Granville, broke when going over a portion of a road on one side of which was a deep gully. Tom Mix, following in his own car, saw the danger of the people in the car ahead, and driving alongside hit the front wheel with his car and drove the broken one into an embankment on the other side. The impact of the car having the broken steering knuckle was so great that the car was almost totally wrecked, but the occupants escaped with minor bruises.

Here and There

Having completed the first H. B. Warner subject, "The Man Who Turned White," for Robertson-Cole distribution, Jesse D. Hampton is now preparing everything necessary for Warner's second production. Barbara Castleton will continue as Warner's leading woman. The film will have a Chinese atmosphere, and is from an original story by George Elwood Jenks titled "The Pagan God."

Other activities at the Jesse D. Hampton studio include preparations for a William Desmond film, title of which has not been announced. Desmond will return shortly to the studio from his honeymoon.

Complete cast for the Brentwood Film Corporation's second production "Better Times," now being made by Director King Vidor, is announced to have George Hackathorn, David Butler, ZaSu Pitts, Hugh Fay and Jack McDonald as principals. All of these players are particularly well known. Butler made his screen debut as Mons. LeBebe in Griffith's "Greatest Thing in Life," and has since played important parts. Hackathorn played the juvenile in "The Heart of Humanity," and ZaSu Pitts has been seen in a number of Famous Players-Lasky subjects. Jack McDonald earned the name of Slapjack by playing that role in "The Spoilers."

Both Pickford companies are at work. The Mary Pickford organization has Kenneth Harlan as leading man in the filming of Julia Lippman's story "Burkse's Amy." Sidney Franklin is the director of this.

Jack Dillon, who was director of a number of subjects starring Olive Thomas for Triangle, and for the past several months has been with Universal, has written an original story for Jack Pickford which he will direct. The first few scenes for this were filmed this week. The entire cast has not been named.

Dustin Farnum has engaged Thomas N. Heffron as director, and within the next few days the filming of "A Harvest of Shame," prepared for the screen by Tom Geraghty, will be put in production.

The Selznick Company is making the final scenes of the Olive Thomas play "The Spite Bride," and upon completion of this the organization will return to the east. They probably will leave within the next week.

Frank Keenan has completed the making of "The Tide Book" for Pathe, and the Bessie Barriscale Company has finished "Josselyn's Wife" for Robertson-Cole.

Four views of James J. Corbett, now a Universal star

George Loane Tucker has made all the scenes for his mystery film, and is now engaged in editing.

The two companies of the Great Authors Film Corporation are working on location in the mountains, and Director Lloyd Ingraham is making the interior scenes for the Lewis Stone play "Man's Desire" with Jane Novak and Charlotte Burton at the Brunton studios.

Universal Newsettes

The Universal producing plant will again resume the plan formerly inaugurated there of having a scenario writer for each director. For this reason E. J. Clawson, who has been at the head of the play department, will assume the work of writing exclusively for one company, and the Universal has engaged Eugene Mullins to serve as head of the scenario department. Mullins was formerly scenario editor at the Vitagraph. It is stated no other changes will be made with respect to this department at Universal City.

President Carl Laemmle, who has been at Universal City for the past several weeks, has about completed the work which brought him to the coast on his present trip, and now plans to leave for New York on April 7.

An original story written by Elmer Elsworth titled "Woman's Place," is to be the next vehicle for Mary MacLaren, which will be directed by Paul Powell. This is now before the casting department, and filming will be started within a few days.

Francelia Billington, formerly featured in Universal Productions, has been engaged to play the featured feminine role in "The Pinnacle," which was recently put in production. This will be directed by Eric Von Stroheim, and the company has gone to the San Barnardino mountains to make experiors.

"The Right to Happiness" is the latest title selected for the coming Dorothy Phillips subject being directed by Allen Holubar. This was originally titled "Ambition" and later "The Light." William Stowell and Robert Anderson are the other principals of the cast.

Hollywood Hookum

APRIL 19, 1919 NEWS MORE NEWS

Pat Powers is still in town.

Charley Christie's gone east.

Bill Parker's back from New York.

Dennis Sullivan was in town this week.

Lewis J. Selznick, himself, is expected on the coast.

Bert Lytell has safely come through "The Lion's Den."

And now we learn that Ruth Roland is a somnambulist.

Enid Bennett is taking a vacation at Coronado Tent City.

Edwin Carewe and Joe King have hit the rattler for New York.

Fay Tincher threatens to wear a black and white dress again some time.

Roscoe Arbuckle has borrowed Molly Malone from the Al Christie studios.

Reg Barker can direct pictures equally as well with or without puttees.

Monroe Salisbury threatens to match his yacht against Sir Thomas Lipton's.

Director Charles Swickard is having the Alps paged throughout Southern California.

Henry Lehrman was seen to walk across the Alexandria mystic rug one evening this week.

William Allen Johnston is shortly to O. O. the film colony. Welcome to our midst, Bill.

Forrest Stanley is authority for the statement that the actor is entitled to have a wail.

Bill Farnum has gone hunting again—at least he's up at Palm Springs with a company and camera.

Jack Pickford's first First National release is not to be known as "In Wrong" as originally titled.

The treasurer of Brentwood Film Corporation received a voucher which read: Brentwood Philem Company.

Agnes Christine Johnston is out from the Great White Way to write pieces for the screen for Tom Ince.

R. Cecil Smith has a garden in the making which he says will have it over Hines, inasmuch as he is to have 58 varieties.

Elinor Fair, the new William Fox star, lives up to her name in that she is not required to use grease paint. She only powders her nose.

Spring houscleaning is upon us. Clark Thomas, manager of Tom Ince's Culver City Southern colonial film hostelry, is having his office papered.

Viola Dana insists that she would rather walk seven miles than be raised 200 feet by a rope, as was necessary when scenes were made in a canyon recently.

The local press proclaims a big commercial studio where "perfect pictures" will be made, is shortly to be built by a corporation to be headed by J. A. Quinn.

Mary Pickford has a new dressing room built especially for her, and now Ted Hemmer will have an additional cause for complaint of the high cost of production.

The postman on April 1st brought in a package of green paper from the man Lusk at the Goldwyn studios. It's a little early for All Fool's Day stories from the publicity men.

Another newspaper man has fallen for this writing scenarios stuff—he is W. Scott Darling, late of Canada. By the way, Al and Charley Christie are from London—Ontario, Canada.

Lloyd Ingraham is the only director we know of who can talk through a megaphone while wearing boots. Lloyd explains this with the statement that his boots are different as they have tongues.

Scandal—Clara Kimball Young induced a well-known typewriter beater to shave off his mustache after his wife had tried for more than a year to induce him to use the Gillette on his upper lip.

May Allison has discovered a spot where the sun will blister the skin but not melt the snow. We don't know whether that has anything to do with her leading the grand march with the mayor of Fresno, or not.

Ham Beal sends in a couple of pictures of serial companies bidding Joe Brandt "good-bye." They all have the appearance of having been especially staged, but from what we hear, they were sorry to tell Joe "good-bye."

William D. Taylor, former director of numerous west coast made subjects, who left his work to enter the war with the British, will be back in Los Angeles in May, and it's a safe bet there'll be a big number glad to welcome Bill.

Dave Thompson, of Metro, on being interviewed, said the film studios should all join the Gimme, or Lemme Take, Club, for they are now as bad as the small town woman who is always after a cup of sugar or an egg at the next door neighbor's.

Tom Ince did smoke a Romeo and Juliet brand of cigars, and when his colored doorman went to purchase some after the store keeper's supply had been exhausted, he found another brand named Richard III., so he returned and explained they were by the same author, which is not a bad wheeze, say we.

Bert Lytell has taken on a little extra work. He's not footing it evenings at the Hollywood Hotel dances, and from the way he calls numbers for the Taxi has led many to believe that he spent his boyhood days on a hog ranch. Bert has a wonderful calling voice, and it's too bad he's in the silent drama.

Jimmie Quirk and Al Cohn had a wordy battle this week as to who was the greatest director. Jimmie and Al both admit that up till this time our own David Wark was the greatest director, but on a Sunday Jimmie and Al, collectively, directed David Wark for some scenes in Photoplay screen supplement, and now they claim they are the greatest directors for having directed the greatest director. But the argument is whether Jimmie's the director and Al the assistant director, or Al was the director and Jimmie the assistant director. Anyway, they directed Griffith.

SERIAL POME.

Second Installment.

By Dick Willis.

Daring, dynamic,
Genius who gave
Movies class dramatic;
Griffith—"Dave."

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the current quarter arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released previous to January 19, 1919.

PICTURE BRAND STAR RELEASED PLAN BOOK

ADELE (UNITED) KITTY GORDON (JAN. 26)............FEB. 1
(Six Parts)

"*Exhibitors who are 'larry' of war pictures at this time need have no hesitancy in booking this for the full run."—M. P. News.*

Exhibitor Comment—"A good picture liked by all and well produced. Big to average business." "Good, but patrons are tired of war stories. Average to big business." "Good picture. War stuff dead. Average business." "Big business two days." "Good picture. Average business. War plays dead here."

Consensus—"Good picture, good puller."

AFTER THE WAR (UNIVERSAL) CUNARD (JAN. 26).......JAN. 11

"Timely subject possessing unusual advertising possibilities."—M. P. News.

Exhibitor Comment—"A strongly dramatic story with star's work exceptionally good, as well as her support. Another good offering for city trade. Good business." "Big business two days on this Universal Special." "Pretty strong. If you play to a lot of kiddies don't book this one."

Consensus—"Satisfactory production, good puller."

ALIAS MIKE MORAN (PARAMOUNT) WALLACE REID (MAR. 2) ....MAR. 29

"A real human character the centre of fine story."—M. P. News.

Exhibitor Comment—"Very good. Extra big business." "It drew fairly well."

Consensus—"Good picture, good puller."

AMAZING IMPOSTER, THE (AMERICAN) MINTER (FEB. 2).FEB. 8

"Lots of ginger in this one. Star's features better."—M. P. News.

Exhibitor Comment—"Average picture, average business."

AMAZING WIFE, THE (UNIVERSAL) MARY MACLAREN (APR. 7) ....MAR. 29
(Six Parts)

"Here's one on which you can go the limit."—M. P. News.

AS THE SUN WENT DOWN (METRO) EDITH STOREY (FEB. 10) ....FEB. 22

"Edith Storey in screen version of Baker's play."—M. P. News.

Exhibitor Comment—"Picture just fair. Star does not draw in this house." "Has some great comedy throughout but in some places tends too much on serial order."

Consensus—"Fair picture, average puller."

BELLE OF NEW YORK, THE (SELECT) MARION DAVIES..FEB. 10

Exhibitor Comment—"With al the advertising the stage success had of the same name, one would expect to break all records with this, but nothing smashed except faith in human nature. Why try to make a screen star outof Marion Davies? It can't be done. She's no better than when she started her first Select. Average to poor business."

BETTER 'OLE, THE (WORLD) SPECIAL CAST (MAR. 17)..MAR. 8
(Seven Parts)

"Novel and very entertaining; characterizations good."—M. P. News.

Exhibitor Comment—"Very good picture but seven reels too long. patrons. Disappointing to the gallery." "Decidedly different. Went over fine, especially with the better element. Well worth while playing. Good business against bad weather."

Consensus—"Pleasing picture, big puller."

BLIND MAN'S EYES (METRO) BERT LYTELL (MAR. 10)..MAR. 22

"Bert Lytell excellent in murder mystery tale."—M. P. News.

Exhibitor Comment—"Excellent picture. Title misleading. Poor to average business."

BLUFFER, THE (WORLD) ELVIDGE (JAN. 20)..........JAN. 18

"An expose of society's seamy side that is entertaining."—M. P. News.

Exhibitor Comment—"Very pleasing program offering." Average business."

Consensus—"Pleasing picture, average puller."

BONDAGE OF BARBARA, THE (GOLDWYN) MAE MARSH (FEB. 2)

Exhibitor Comment—"Poor business." "Very poor picture. But Mae Marsh does her best under the circumstances. Average to big to average business." "Mae Marsh does not draw here. Fair production to average business." "Very good picture to big business." "Drew few and pleased few." "Disappointed and Miss Marsh no longer draws." "Good picture but they do not want her here."

Consensus—"Fair picture, average puller."

BONDS OF HONOR (EXHIBITORS-MUTUAL) HAYAKAWA (JAN. 19) ....FEB. 8

"This picture should not fail to please wholly."—M. P. News.

Exhibitor Comment—"Splendid in every particular." "Very good. Pleased our patrons. Big business." "A dandy picture. Very gripping. Best double exposure ever produced. All pleased." "A good drawing card. Star liked in this picture. Fell down on third day."

Consensus—"Splendid picture, strong puller."

BOOTS (PARAMOUNT) DOROTHY GISH (FEB. 16)........MAR. 15

"Star attractive and comedy dominates this picture."—M. P. News.

Exhibitor Comment—"Picture proved very satisfactory. Star very pleasing."

PICTURE BRAND STAR RELEASED PLAN BOOK

BRAND, THE (GOLDWYN) REX BEACH CAST (MAR. 9)..MAR. 8
(Seven Parts)

A Rex Beach story of the far North that rings the bell."—M. P. News.

Exhibitor Commment—"Very good picture but seven reels too long. Could have been put in six with as good if not better results. Big business two days."

BRASS BUTTONS (AMERICAN) WILLIAM RUSSELL (MAR. 30) ....MAR. 22

"A lot of snap and zest to this comedy drama."—M. P. News.

BREED OF MEN (ARTCRAFT) W. S. HART (FEB 2)........FEB. 15

"Star registers strongly in one that should please everybody."—M. P. News.

Exhibitor Comment—"Very good. Big business. Hart will have to change his style of work. Has too many imitators. Drew a very big opening and sent them out pleased. An average Hart picture." "Bill put them in on this one and they liked it." "Average to poor business seven days."

Consensus—"Satisfactory picture, strong puller."

BREEZY JIM (TRIANGLE) CRANE WOLBER (FEB. 23)....FEB. 22

"Shows its age plainly. Hot stuff for hero worshippers."—M. P. News.

CALIBRE 38 (EDGAR LEWIS-SHERRY) MITCHELL LEWIS (APR. 13)..APR. 5
(Six Parts)

"Melodrama based on murder mystery; story well constructed."—M. P. News.

CALL OF THE SOUL, THE (FOX) BROCKWELL) (JAN. 19) JAN. 18

"'Wronged Girl' story with few moments that appeal."—M. P. News.

Exhibitor Comment—"Pleased. We had no complaints." "Well liked. Extra big business." "Average business." "Brockwell and cast great. This should be a special. It's got the goods." "Another 'Baby' picture. Average to big business."

Consensus—"Satisfactory picture, good puller."

CAMBRIC MASK, THE (VITAGRAPH) ALICE JOYCE (APR. 7)..APR. 5

"Star in version of unusual Chambers story."—M. P. News.

CAROLYN OF THE CORNERS (PATHE) BESSIE LOVE (MAR. 9) ....MAR 1

"Strong story, but a little loose. Muman touches plentiful."—M. P. News.

CHEATING CHEATERS (SELECT) C. K. YOUNG (JAN. 19)..FEB. 1

"Crook play that gives star chance to do excellent work."—M. P. News.

Exhibitor Comment—"Very good. Young coming back. Big business." "Very good. Big business three days." "Superb cast. Well handled. Photography good. Pleasing and entertaining. Big business seven days."

Consensus—"Pleasing picture, big puller."

CHILD OF M'SIEU (TRIANGLE) BABY MARIE OSBORNE (FEB. 16) ....FEB. 22

"Film lacks heart interest, action and suspense."—M. P. News.

Exhibitor Comment—"Big business."

COME AGAIN SMITH (HODKINSON) J. W. KERRIGAN (FEB. 10) ....FEB. 1

"Fits the star like proverbial glove; interest is plentiful."—M. P. News.

Exhibitor Comment—"A dandy comedy drama to big business." "Picture well liked. Star just average." "A nice clean program picture to average business."

Consensus—"Fine picture, good puller."

COMMON CLAY (PATHE) FANNIE WARD (MARCH 2)....FEB. 8

"Audience will likely praise this Ward picture."—M. P. News.

Exhibitor Comment—"Generally good picture. Good box-office attraction. Big business seven days." "Big business first two days, then extra big three following days, then big and finishing extra big again on the seventh day."

Consensus—"Fine picture, strong puller."

COURAGE FOR TWO (WORLD) CARLYLE BLACKWELL (FEB. 17) ....FEB. 15

"Star with Miss Greeley offer fine comedy drama."—M. P. News.

Exhibitor Comment—"Big business two days."

CREAKING STAIRS (UNIVERSAL SPECIAL) MARY MACLAREN (FEB. 10)..

Exhibitor Comment—"Good story of suspense and thrills with no padding but everybody on the job every second. Big to average business."

CROOK OF DREAMS (WORLD) LOUISE HUFF (MAR. 3)....MAR. 1

"Clever story with star in appealing role."—M. P. News.

Exhibitor Comment—"A good program picture. World is waking up at last and making better stuff. Average business."

DIVORCEE, THE (METRO) ETHEL BARRYMORE (JAN. 20).JAN. 25

"Star in a brilliant screen achievement,"—M. P. News.

Exhibitor Comment—"The sort of a picture that will fill your house and cure your box-office. At least in cities, but possibly will be over the heads of small town patrons. The best thing Barrymore has had in ages. And she makes the most of it." "Very good picture. Big business." "Good picture. Well liked. Average business." "Average business two days."

Consensus—"Excellent production, strong puller."

Exhibitors' Own Box Office Reports

PICTURE BRAND STAR RELEASED PLAN BOOK

DON'T CHANGE YOUR HUSBAND (ARTCRAFT) DE MILLE'S (JAN. 26) ....FEB. 8
"Points a moral to married folk, or those to be married."—M. P. News.
Exhibitor Comment—"A very fine production. One of the best. Big business." "Extra big business seven days straight." "This with Arbuckle comedy packed them in and patrons raved over the feature." "Extra big business seven days." "Great picture, tremendous drawing power." "Went over very big to extra big business."
Consensus—"Excellent production, strong puller."

DUB, THE (PARAMOUNT) WALLACE REID (JAN. 19)......JAN. 25
"Well produced and entertaining farce of crook sort."—M. P. News.
Exhibitor Comment—"Excellent picture." "Immense." "Good picture, average drawing power." "A fair Reid picture. Big business." "Average business. Star well liked here. Story well done. Regular program release. 'Good picture' is the verdict." "A rattling good program offering. Will please any class audience."
Consensus—"Excellent production, good puller."

ECHO OF YOUTH, THE (GRAPHIC) SPECIAL CAST (FEB. 16) ....MAR. 8
"Cast is good and picture is clean and compelling."—M. P. News.

ENCHANTED BARN, THE (VITAGRAPH) BESSIE LOVE (JAN. 27) ....JAN. 25
"Has all good points necessary to interesting picture."—M. P. News.
Exhibitor Comment—"Very good. Average business."

END OF THE GAME, THE (HODKINSON) J. WARREN KERRIGAN (MAR. 23)........................MAR. 29
"Too much footage in this Western of '49 days."—M. P. News.

EXTRAVAGANCE (PARAMOUNT) DOROTHY DALTON (MAR. 16)
Exhibitor Comment—"Swell program picture. Big to average business."

EXPERIMENTAL MARRIAGE (SELECT) CONSTANCE TALMADGE (MAR. 10)........................APR. 5
"Stage play successfully turned into film drama."—M. P. News.

EXTRAVAGANCE (PARAMOUNT) DOROTHY DALTON (MAR. 16) ....APR. 12
"Fully up to Ince standard; genuine drama."—M. P. News.

FAITH (METRO) BERT LYTELL (FEB. 3)..................FEB. 8
"Picture with deep appeal and excellent star."—M. P. News.
Exhibitor Comment—"Only fair. Star is capable of bigger and better things. Average and poor business." "Just another of those pictures that make Metro the most consistent program on the market." "A peculiar type of picture in that it was so simple, but handled in a way that put it over big. Big business."
Consensus—"Satisfactory picture, average puller."

FALSE FACES, THE (PARAMOUNT-ARTCRAFT) WALTHALL (FEB. 16) ....MAR 1
(Seven Parts)
"Strong melodrama of the spy sort; should please."—M. P. News.
Exhibitor Comment—"Great production. Lacks big star." "Splendid picture. Highly entertaining. Good acting. Seemingly impossible story but thrilling. Photography good. Big business seven days." "Extra good picture to big business two days." "We were disappointed in the business done on this." "Went over big."
Consensus—"Excellent production, strong puller."

FIGHT FOR LOVE, A (UNIVERSAL) HARRY CAREY (MAR. 24) ....MAR. 22
"Star in strong story backed by beautiful scenes."—M. P. News.

FIGHTING DESTINY (VITAGRAPH) HARRY T. MOREY (MAR. 31) ....MAR. 29
"Star in another fine fighting picture with mystery touch."—M. P. News.

FIGHTING FOR GOLD (FOX), TOM MIX (MAR. 30)......APR. 12
"Clean picture with star unusually entertaining."—M. P. News.

FIGHTING THROUGH (HODKINSON) E. K. LINCOLN (JAN. 27) (Six Parts) ....FEB. 1
"An example of excellent production with patriotism uppermost."—M. P. News.

FIRE FLINGERS, THE (UNIVERSAL) RUPERT JULIAN (APR. 21) (Seven Parts)........................APR. 12
"Hold interest from first to last; dual role story."—M. P. News.

FIT TO WIN (PUBLIC HEALTH FILMS) MAR. 2.. ......APR. 12
"If it is presented properly it will do immeasurable good."—M. P. News.
Exhibitor Comment—"Extra big business three days."

FORBIDDEN ROOM, THE (FOX) GLADYS BROCKWELL (MAR. 2) ....MAR. 15
"Story of love and politics well handled."—M. P. News.
Exhibitor Comment—"Good picture. All pleased. Good continuity. Average business."

FORFEIT, THE (HODKINSON) HOUSE PETERS (MAR. 10) ....MAR. 22
"Reviewer considers picture good throughout."—M. P. News.

FOR THE FREEDOM OF THE EAST (GOLDWYN) (JAN. 19) (Six Parts) ....JAN. 25
"Has features to exploit that should put it over."—M. P. News.

FORTUNE'S CHILD (VITA.) GLADYS LESLIE (FEB. 10)..FEB. 8
"Heart appeal is there and photography and sets also good."—M. P. News.

GAMBLING IN SOULS (FOX) MADLAINE TRAVERSE (MAR. 9) ....MAR. 22
"Madlaine Traverse in story of woman's revenge."—M. P. News.
Exhibitor Comment—"New star. A very good picture. Pleased everyone. Average business."

GAME IS UP, THE (BLUEBIRD) RAY-CLIFFORD (JAN. 20) JAN. 25
"Pictures in this class are rarity these days.'—M. P. News.
Exhibitor Comment—"Big business." "Just under the wire. Average business."
Consensus—"Good picture, satisfactory puller."

GENTLEMAN OF QUALITY, A (VITAGRAPH) EARLE WILLIAMS (MAR. 17)........................ MAR. 15
"Earle Williams in novel dual role."—M. P. News.

PICTURE BRAND STAR RELEASED PLAN BOOK

GIRL DODGER, THE (PARAMOUNT) CHARLES RAY (FEB. 9) ....MAR. 8
"Author comes in for big share of credit; rare comedy."—M. P. News.
Exhibitor Comment—"This is certainly Chas. Ray's best picture since 'Clodhopper' if not the best he ever made." "Gave excellent satisfaction to big business." "A dandy. Big business." "Fine picture, but didn't pull at all."
Consensus—"Excellent production, big puller."

GIRL PROBLEM, THE (VITAGRAPH) CORINNE GRIFFITH (MAR. 3) ....MAR. 1
"Matinee sort of picture; display of women's wear."—M. P. News.
Exhibitor Comment—"Fair picture. Poor business."

GIRL WHO STAYED AT HOME, THE (ARTCRAFT) D. W. GRIFFITH'S (MAR. 23)........................APR. 5
"Hardly a flaw from production angle."—M. P. News.

GIRL WITH NO REGRETS, THE (FOX) PEGGY HYLAND (JAN. 26) ....FEB. 8
"Clean crook play that should give complete satisfaction."—M. P. News.
Exhibitor Comment—"Nothing big, though satisfying. A crook story with a punch." "Pleased. Average business." "Picture pleased, jumping from average to big business." "No sense to it. If Peggy makes any more like this she will be sliding pretty fast out of good company. Poor business."
Consensus—"Satisfactory picture, average puller."

GO GET 'EM GARRINGER (PATHE) FRANKLIN FARNUM-HELENE CHADWICK (MAR. 23)........................MAR. 22
"A true wild and woolly one with two popular players."—M. P. News.

GOOD GRACIOUS ANNABELLE (PARAMOUNT) BILLIE BURKE (MAR. 2)........................APR. 5
"Regular Bilie Burke type of film; mining atmosphere."—M. P. News

GREAT ROMANCE, THE (SCREEN CLASSICS) LOCKWOOD (JAN. 19)........................JAN. 25
(Six Parts)
"Romance and adventure story laid in beautiful setting."—M. P. News.
Exhibitor Comment—"Harold Lockwood was one of the most popular male stars on the screen. Extra big business." "Settings were remarkable. Great. Well liked. Lockwood still packs them in." "Fair drawing power." "Good picture, well liked, but didn't do business. If star was alive would have turned them away." "Picture pleased to big business."
Consensus—"Excellent production, strong puller."

HAND INVISIBLE, THE (WORLD) MONTAGU LOVE (MAR. 17) ....MAR. 15
"Star's vehicle marks Harry Hoyt's directorial debut."—M. P. News.

HAPPY THOUGH MARRIED (PARAMOUNT) ENID BENNETT (FEB. 23) ....MAR. 1
"Amusing film that also appeals to finer emotions."—M. P. News.
Exhibitor Comment—"Miss Bennett not popular here. Poor business." "Enid Bennett a favorite here. This picture made them like her better. A swell picture to from average to big business."
Consensus—"Fine picture, average puller."

HARD BOILED (PARAMOUNT) DOROTHY DALTON (FEB. 2) ....FEB. 15
"Light story but should please all your patrons."—M. P. News.
Exhibitor Comment—"Pleased a majority of our patrons. Big and average business." "Miss Dalton's friends were disappointed in this and the title was bad." "A very pleasing picture well done. Miss Dalton's acting very good. Big business." "Big business all week. Very pleasing in all details. Trifle light for Dalton but she carries the comedy through very well."
Consensus—"Pleasing picture, good puller."

HEART IN PAWN, A (EXHIBITORS MUTUAL) SESSUE HAYAKAWA (MAR. 10) ....MAR. 15
"Productions like this make an Art of producing."—M. P. News.
Exhibitor Comment—"Very good picture. Average business." "Splendid picture. Good settings. Fine shots. Excellent acting. Big business Sundays."
Consensus—"Excellent production, big puller."

HEART OF GOLD (WORLD) HUFF (FEB. 10)..............JAN. 25
"Romance with comedy touches and plenty of suspense."—M. P. News.

HEARTS ASLEEP (ROBERTSON-COLE) BESSIE BARRISCALE (MAR. 31)........................APR. 5
"Joy for Barriscale fans; many find fault with story."—M. P. News.

HELL ROARIN' REFORM (FOX) TOM MIX (FEB. 16)......MAR. 1
"Full of action and interest; star has human part."—M. P. News.
Exhibitor Comment—"Tom Mix is there with the goods. Big business." "A fine Western. Brought a big crowd, especially children. This star has arrived in force. Average business." "They came in blizzard. Smashed all records. Mix better than ever and beat Hart a mile." "Mix well liked and the picture is good. Big business." "A good picture well liked by Mix fans. In time will be a wonderful drawing card."
Consensus—"Fine picture, strong puller."

HER CODE OF HONOR (UNITED) FLORENCE REED (MAR. 17) ....MAR. 15
(Six Parts)
"Brilliant star in exceptionally powerful picture."—M. P. News.

HERE COMES THE BRIDE (PARAMOUNT) J. BARRYMORE (JAN. 19) ....FEB. 1
"John Barrymore and good cast make most of usual story."—M.P.News.
Exhibitor Comment—"The question is, 'Why made?' You have to be a real high brow to get this. Poor business." "Barrymore acting either a 'drunk' or a 'nut,' hard to tell which. Medium in pleasing. Same in drawing power."
Consensus—"Fair picture, average puller."

HIDDEN TRUTH, THE (SELECT) ANNA CASE (JAN. 20)...FEB. 1
"Combination of Western Mystery, Society and Melodrama."—M.P.News
Exhibitor Comment—"Poor business."

HIGHEST TRUMP, THE (VITAGRAPH) WILLIAMS (FEB. 3) ....FEB. 1
"Entertaining spy and war drama with loads of action."—M. P. News.
Exhibitor Comment—"Good picture, average business." "Star's name got an average opening. Buried all photos pertaining to war. An excellent picture but war pictures are impossible." "Good picture but producer would do well by cutting out war stuff for a while."
Consensus—"Fine picture, good puller."

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PICTURE BRAND STAR RELEASED PLAN BOOK

HIS PARISIAN WIFE (ARTCRAFT) FERGUSON (JAN. 19)..FEB. 8

"Elsie Ferguson has never appeared to better advantage."—M. P. News.

Exhibitor Comment—"Very good picture. Business average. Star fairly well liked. They liked the picture better than most of her others." "A very pleasing picture for more intelligent audiences. Miss Ferguson a prime favorite. Average business." "Big, average to big in seven days' run." "Average business seven days."

Consensus—"Satisfactory picture, good puller."

HOOP-LA (ROBERTSON-COLE) BILLIE RHODES (JAN. 26) FEB. 22

"Another boost for Billie Rhodes; Clean comedy."—M. P. News.

Exhibitor Comment—Good. Star and picture well liked by our patrons." "Good comedy drama. Good business two days." "Star pleases and will get stronger if proper vehicles are furnished. Big to average to big business in seven-day run."

Consensus—"Fine picture, good puller."

INDESTRUCTIBLE WIFE, THE (SELECT) ALICE BRADY (JAN. 26) ....MAR. 1

"A regular matinee picture. Go easy."—M. P. News.

IN FOR THIRTY DAYS (METRO) ALLISON (JAN. 27)......JAN. 25

"An obvious comedy, but one which gets the laughs."—M. P. News.

Exhibitor Comment—"Good program picture to average business." "A very pleasing picture. Average business." "Good little comedy but Allison not a star and means nothing."

Consensus—"Good picture, average puller."

INTRUSION OF ISABEL (AMERICAN-PATHE) MARY MILES MINTER (APR. 13) ....APR. 12

"Should satisfy all; clean romance well produced."—M. P. News.

IT'S A BEAR (TRIANGLE) TAYLOR HOLMES (MAR. 16)..MAR. 15

"Should give substantial satisfaction; grins aplenty."

JOHNNY GET YOUR GUN (ARTCRAFT) FRED STONE (MAR. 9) ....MAR. 29

"Good chance for Stone to do his acrobatics."—M. P. News.

Exhibitor Comment—"Fair only. Average to poor business."

JOHNNY-ON-THE-SPOT (METRO) HALE HAMILTON (FEB. 17) ....MAR. 1

"Average comedy drama made interesting because of star."—M. P. News.

Exhibitor Comment—"Sent 'em away talking. Big business first day and extra big business second day (Saturday)." "Good picture. Average business."

Consensus—"Good picture, good puller."

LAMB AND THE LION, THE (ROBERTSON-COLE) (MAR. 24) ....MAR. 22

"Human story that appeals. Acting good."—M. P. News.

Exhibitor Comment—"Exceptionally good. Opened big to average business." "A very light farce, did not hold interest. Star very weak. Poor business two days."

Consensus—"Good picture, average puller."

LAW THAT DIVIDES, THE (HODKINSON) KATHLEEN CLIFFORD (JAN. 20) ....

Exhibitor Comment—"Big business. Good program picture. Many favorable comments. Good story."

LIGHT OF VICTORY, THE (UNIVERSAL SPECIAL) SALISBURY (MAR. 17) ....MAR. 15

"Holds interest throughout; hero drunk most of time."—M. P. News.

Exhibitor Comment—"Star seems to be adding to his popularity with each picture. Big business."

LION AND THE MOUSE, THE (VITAGRAPH) JOYCE (FEB. 24) ....FEB. 22

(Six Parts)

"A special of the full-blooded variety."—M. P. News.

Exhibitor Comment—"Nothing remarkable except for rare interiors. Capably directed, however. Did not attract unusually although much advertised. Perhaps beginning of Lent affected sale. Average business." "Picture will draw but not exceptionally." "A very nice picture. Big to average business. "Great, a winner well directed. Extra big business three days."

Consensus—"Good picture, good puller."

LITTLE INTRUDER, THE (WORLD) LOUISE HUFF (APR. 7) ....APR. 5

"A most satisfactory comedy drama."—M. P. News.

LITTLE ROWDY, THE (TRIANGLE) HAZEL DALY (MAR. 23) ....MAR. 22

"Comedy drama of the lighter type; heroine pleasing."—M. P. News.

LITTLE WHITE SAVAGE, A (BLUEBIRD) CARMEL MYERS (FEB. 20)........................MAR. 1

"Story handled skillfully; holds interest throughout."—M. P. News.

Exhibitor Comment—"Average business."

LONG LANE'S TURNING, THE (ROBERTSON-COLE) HENRY B. WALTHALL (FEB. 10)........................FEB. 22

"Story improbable but should please great number of fans."—M. P. News.

Exhibitor Comment—"Picture excellent, star good, weather against us.'

LOVE AUCTION, THE (FOX) PEARSON (FEB. 9)...........FEB. 22

"Charged with high power emotionalism."—M. P. News.

Exhibitor Comment—"Acting good, story poor. These kind of stories kill the picture business. Poor to average business." "Just ordinary. Average business." "Average business."

Consensus—"Fair picture, average puller."

LOVE DEFENDER, THE (WORLD) JUNE ELVIDGE (MAR. 31) ....MAR. 29

"Eternal Triangle told in simplest form."—M. P. News.

LOVE HUNGER, THE (HODKINSON) LILLIAN WALKER (FEB. 23) ....MAR. 8

"Wild melodrama; story to blame; don't blame director or star."—M. P. News.

LUCK AND PLUCK (FOX) GEORGE WALSH (FEB. 2)......FEB. 15

"Stunts and Speed Characterize star's latest."—M. P. News.

Exhibitor Comment—"Looks like an old-time Walsh picture." "Walsh always means S. R. O." "Walsh liked. Bad weather kept attendance down." "Walsh is a favorite for Saturday crowds, and such pictures as this seem to please the masses." "Good picture to average business." "A regular Walsh picture to big business." "Not liked. Walsh must do better or die by the wayside."

Consensus—"Fine picture. Strong puller."

MADE IN AMERICA (HODKINSON) (FEB. 16.............MAR. 1

(Eight Parts)

"Shows making of American soldier, stages of training."—M. P. News.

PICTURE BRAND STAR RELEASED PLAN BOOK

MAGGIE PEPPER (PARAMOUNT) ETHEL CLAYTON (FEB. 23) ....FEB. 22

"Reviewer thinks it will cause walls to bulge."—M. P. News.

Exhibitor Comment—"A disappointment in drawing power and patrons disappointed in the picture." "One of the best. Big business two days."

Consensus—"Satisfactory picture, good puller."

MANDARIN'S GOLD (WORLD) KITTY GORDON (FEB. 10)..FEB. 8

"Well cast drama sustained by expert handling and unusual atmosphere."—M. P. News.

Exhibitor Comment—"A good story capably handled by the gorgeously gowned Kittie. And her support was satisfactory. It pleased our patrons, and that's what we are in business for. Big business." "Average business two days."

Consensus—"Fine picture, good puller."

MAN HUNTER, THE (FOX) WILLIAM FARNUM (FEB 23) MAR. 8

(Six Parts)

"No chance for a kick here; fits star exceptionally well."—M. P. News.

Exhibitor Comment—"Best Farnum picture in a long time. Patrons like to see Farnum in good clothes and smiles. Opened big and then two days average business."

MAN IN THE OPEN, A (UNITED) DUSTIN FARNUM (Six Parts) FEB. 23........................ FEB. 15

"Star's second 'United' is big in every respect."—M. P. News.

Exhibitor Comment—"A wonderful picture. Splendidly produced, with illustrated titles that are great. Average business." "Very good picture to big business two days." "Big business."

Consensus—"Excellent production, good puller."

MARIE, LTD. (SELECT) ALICE BRADY (MAR. 23)........APR. 12

"Has a selling point to the woman."—M. P. News.

MARRIAGE FOR CONVENIENCE, A (KEENEY-SHERRY-GENERAL) CATHERINE CALVERT (FEB. 24)..........MAR. 8

"Strong in action and character portrayals."—M. P. News.

Exhibitor Comment—"Good picture. Big business."

MARRIAGE PRICE, THE (ARTCRAFT) ELSIE FERGUSON (MAR. 9) ....MAR. 29

"True to life and touches the heart strongs."—M. P. News.

MIDNIGHT PATROL, THE (SELECT) INCE CAST (FEB. 3) FEB. 22

"Production of high quality. Strong action story."—M. P. News.

Exhibitor Comment—"Big business seven days." "This kind goes over good for a change. Big to extra business."

Consensus—"Excellent production, strong puller."

MIDNIGHT ROMANCE, A (FIRST NATIONAL) ANITA STEWART (MAR. 10) ....MAR. 22

"Reviewer Peter Milne pronounces this a romantic shower bath."—M. P. News.

Exhibitor Commemnt—"In seven days' run opened extra big then big for three days and extra big last three days."

MILLIONAIRE PIRATE, THE (BLUEBIRD) MONROE SALISBURY (FEB. 10) ....FEB. 15

"Story of impossible kind, but good acting puts it over."—M. P. News.

MISS DULCIE FROM DIXIE (VITAGRAPH) GLADYS LESLIE (MAR. 24)........................MAR. 22

"Reviewer pronounces this one a peach."—M. P. News.

MOLLY OF THE FOLLIES (AMERICAN) MARGARITA FISHER (FEB. 16) ....FEB. 15

"Should prove entertaining to all; clean theme."—M. P. News.

MORAL DEADLINE, THE (WORLD) JUNE ELVIDGE (FEB. 24) ....FEB. 22

"Familiar yet appealing plot is basis of star's vehicle."—M. P. News.

MRS. WIGGS OF THE CABBAGE PATCH (PARAMOUNT) MARGUERITE CLARK (FEB. 9)........................MAR. 1

"This is Miss Clark's best picture in a long time."—M. P. News.

Exhibitor Comment—"Gave excellent satisfaction. Big and average business." "Big business seven days." "Very pleasing. Average business." "Best Clark picture for months. Extra big business three days." "Went big and they liked it. Extra big business."

Consensus—"Fine picture, good puller."

NEVER SAY QUIT (FOX) GEORGE WALSH (MAR. 16)....MAR. 29

"Star's stunts well shuffled with Ralph Spence's puns."—M. P. News.

Exhibitor Comment—"A good picture but the kidding title spoiled it. Business only fair." "Best Walsh picture since 'Pride of New York.' Opened big business with extra big business the second day."

Consensus—"Excellent picture, big puller."

OH, JOHNNY (GOLDWYN) BENNISON (JAN. 19).........FEB. 1

"Comedy of contrasts marks Louis Bennison's screen debut."—M.P.News.

Exhibitor Comment—"Very good, but star is unknown. He should become very popular." "An extra good program feature. Here is a picture that has a little of everything. The star is a comer. A little boosting and he can't help getting business for you. Extra big business." "Average business."

Consensus—"Fine picture, big puller."

OLD MAID'S BABY, THE (PATHE) BABY MARIE OSBORNE (FEB. 23) ....FEB. 15

"Weak story that little star handles well; should please."—M. P. News.

OUR TEDDY (FIRST NATIONAL) ROOSEVELT FILM (JAN. 19) (Six Parts) ....FEB. 1

"Entertaining to unusual degree; thrills enough for anyone."—M. P. News.

Exhibitor Comment—"One of the best pictures of this kind we ever ran in our theatre, but people don't want to be educated. They want to be amused." "Average business three days." "A sad, sad, disappointment. A lemon to poor business."

Consensus—"Ordinary production, average puller."

OUT OF THE FOG (METRO) NAZIMOVA (FEB. 17)........FEB. 15

(Seven Parts)

"A triumph of the Pictorial Art."—M. P. News.

Exhibitor Commment—"In a seven days' run it broke Monday's record with extra big business five more days and big on Friday." "Very good picture but public did not like as well as her former picture, 'Eye For Eye.' Extra big to big five days." "Extra big business in bad weather." "Not her best but good. Big business four days. First time a picture has had a four day run in any picture house in this city."

Consensus—"Excellent production, strong puller."

Gives You All Data on the Pictures

PICTURE BRAND STAR RELEASED PLAN BOOK

PAID IN FULL (PARAMOUNT) PAULINE FREDERICK (FEB. 23) ....MAR. 8

"Star is at her best here and story is compelling."—M. P. News.

Exhibitor Comment—"Great picture. Big business in two days." "Drew fine and they liked it. Big business."

Consensus—"Excelent production, big puller."

PARISIAN TIGRESS, THE (METRO) VIOLA DANA (MAR. 31) ....APR. 12

"Viola Dana's personality wins again."—M. P. News.

PARTNERS THREE (PARAMOUNT) ENID BENNETT (MAR. 23)....

Exhibitor Comment—"Very good. Big business two days."

PEGGY DOES HER DARNDEST (METRO) ALLISON (FEB. 24) ....MAR. 1

"A May Allison comedy that registers nicely."—M. P. News.

Exhibitor Comment—"Excellent comedy. Star very good. Average business." "Managers can please their patrons with this one. Average business."

Consensus—"Excellent picture, average puller."

POOR BOOB, THE (PARAMOUNT) BRYANT WASHBURN (MAR. 9)..........APR. 5

"Absurdity is its chief entertaining point."—M. P. News.

Exhibitor Comment—"Very good comedy. Average business seven days." "A very fair feature. Story interesting." "Very good picture. Big business two days."

Consensus—"Fine picture, good puller."

POPPY GIRL'S HUSBAND, THE (ARTCRAFT), WM. S. HART (MAR. 15)..........APR. 5

"New style picture for Two-Gun hero; should win out."—M. P. News.

Exhibitor Comment—"Star's following did not care for him in this role. Opened big down to average business."

PROBATION WIFE, THE (SELECT) NORMA TALMADGE (MAR. 24) ....MAR. 22

"Norma Talmadge delightful as the probation wife."—M. P. News.

PRODIGAL LIAR, THE (ROBERTSON-COLE) WILLIAM DESMOND (FEB. 17)..........MAR. 8

"Helps you greet your patrons with a broad grin."—M. P. News.

Exhibitor Comment—"Splendid Western picture. Big business two days." "Very good picture. Satire on Western. Average business."

Consensus—"Fine picture, good puller."

PUPPY LOVE (PARAMOUNT) LILA LEE (MAR. 2).......MAR. 29

"Youthful romance scores with Lila Lee as star."—M. P. News.

PUT UP YOUR HANDS (AMERICAN-PATHE) MARGARITA FISHER (MAR. 16) ....MAR. 15

"Improbable plot, but should be enjoyed by all."—M. P. News.

Exhibitor Comment—"Elegant entertainment. Big business two days."

REBELLIOUS BRIDE, THE (FOX) PEGGY HYLAND (MAR. 23) ....MAR. 29

"Sar gives best performance in fairly amusing picture."—M. P. News.

RESTLESS SOULS (TRIANGLE) ALMA RUBENS (FEB. 2)..FEB. 1

(Six Parts)

"Skilful handling makes delicate subject very good picture."—M.P.News.

Exhibitor Comment—"Good picture, average business. "Picture good. Star not well enough known. No drawing power. Average business."

Consensus—"Good picture, average puller."

ROMANCE AND ARABELLA (SELECT) CONSTANCE TALMADGE (FEB. 3) ....FEB. 15

"Good star saves weak story; romance is keynote."—M. P. News.

Exhibitor Comment—"She has a great following here and the picture is fine in every respect." "Story and situations weak, but the artistry of Talmadge saves the day. She is a warm favorite here, so our patron don't pick flaws too easily. It will please all the young folks anyway. Extra big to big business."

Consensus—"Fine picture, good puller."

ROMANCE OF HAPPY VALLEY, A (ARTCRAFT) D. W. GRIFFITH'S (JAN. 26)..........FEB. 8

"New Griffith picture seems a sure-fire winner."—M. P. News.

Exhibitor Comment—"Extra big business seven days." "Pulled this off when it fell to poor business." "Didn't please them all, but a real good picture. Acting by all characters good. Big business."

Consensus—"Pleasing production, average puller."

ROUGH NECK, THE (WORLD) LOVE (FEB. 3)..............FEB. 1

"Latest Montagu Love picture shows excellent team work."—M.P.News.

Exhibitor Comment—"Extra big business." "A fine picture with Montagu Love doing some of the best work of his career. Seemed to please. Average business."

Consensus—"Fine picture, good puller."

SANDY BURKE OF THE U-BAR-U (GOLDWYN) LOUIS BENNISON (FEB. 23) ....FEB. 15

"Western subject full of human appeal and action."—M. P. News.

Exhibitor Comment—"They are liking Bennison here. Average business." "Very good. They like this star here, Both of his pictures gave satisfaction and got business."

Consensus—"Fine picture, good puller."

SATAN, JUNIOR (METRO) VIOLA DANA (MAR. 3)........MAR. 15

"Star is excellent in new role."—M. P. News.

Exhibitor Comment—"Good picture to good business." "All good; no exception. Big to extra big business."

Consensus—"Excellent picture, big puller."

SAWDUST DOLL, THE (PATHE) BABY MARY OSBORNE (APR. 20)..........APR. 5

"One of best Marie Osborne pictures; heart appeal."—M. P. News.

SCARLET SHADOW, THE (UNIVERSAL SPECIAL) MAE MURRAY (MAR. 3) ....MAR. 15

(Six Parts)

"Fans will no doubt like this one; comedy is entertaining."—M.P.News.

SEALED ENVELOPE, THE (BLUEBIRD) FRITZI BRUNETTE (FEB. 17) ....MAR. 8

"Will compare favorably with many successful specials."—M. P. News.

Exhibitor Comment—"Average business."

SHADOWS (GOLDWYN) GERALDINE FARRAR (JAN. 26)..MAR. 1

"Should break all records. Many good points shown."—M. P. News.

Exhibitor Comment—"This subject went over very poor. Farrar not drawing as she should." "Great. Geraldine Farrar's best picture with Goldwyn. Big business." "Splendid production. Big business." "Change of weather held attendance below normal." "Farrar's best. Average business."

Consensus—"Excellent production, strong pull

PICTURE BRAND STAR RELEASED PLAN BOOK

SHADOWS OF SUSPICION (SCREEN CLASSICS) HAROLD LOCKWOOD (FEB. 23) ....MAR. 1

"Lockwood picture starts well but slumps at finish."—M. P. News.

Exhibitor Comment—"Fine business. Patrons well satisfied."

SHERIFF'S SON, THE (PARAMOUNT) CHARLES RAY (MAR. 30) ....APR. 12

"Best picture of type in which Ray appears."—M. P. News.

SILENT STRENGTH (VITAGRAPH} HARRY T. MOREY (FEB. 17) FEB.15

"Dual role subject that looks good. Should please all."—M. P. News.

SILK LINED BURGLAR, THE (UNIVERSAL) PRISCILLA DEAN (MAR. 31)..........APR. 5

(Six Parts)

"Entertaining version of 'Boston Blackie' story."—M. P. News.

SILVER GIRL, THE (PATHE) FRANK KEENAN (APR. 6)..MAR. 22

"Frank Keenan in a dominating characterization."—M. P. News.

SIS HOPKINS (GOLDWYN) MABEL NORMAND (FEB. 16).MAR. 15

"Characterization is good; picture above the average."—M. P. News.

Exhibitor Comment—"Just the kind of pictures they want. Went over big here." "Extra big business five days and big business two days." "Best thing Mabel has done with Goldwyn. Seemed to please but personally I do not care for it. Average first day to big second day and extra big business third day." "Did not go so big here. Good picture." "Very poor picture and only drew fair." "Not a good picture. After your patrons have had a look at 'Mickey' Normand will have to go some to please our patrons. She is either going back or Goldwyn cannot get stories for her. Not the Mabel of Keystone days. Big to average business."

Consensus—"Satisfactory picture, big puller."

SMILES (FOX) JANE AND KATHERINE LEE (FEB. 23)...MAR. 8

"Lee children in one that sets a record for them."—M. P. News.

Exhibitor Comment—"The public will have to read half this picture. Jumped from average to extra big business." "Pleased immensely to extra big business."

Consesus—"Excellent picture, big puller."

SPEEDY MEADE (GOLDWYN) LOUIS BENNISON (MAR. 23).......

Exhibitor Comment—"Star not known here but coming fast. Splendid new type of Western picture. Opened average business first day and last day to big business."

SUE OF THE SOUTH (BLUEBIRD) EDITH ROBERTS (FEB. 3) ....FEB. 22

"Don't say any more about this than you have to."—M. P. News.

Exhibitor Comment—"Big business." "One of the reasons why Leammle is cutting out B. B."

Consensus—"Ordinary picture, average puller."

TASTE OF LIFE, A (BLUEBIRD) EDITH ROBERTS (MAR. 2) ....MAR. 15

"One that will stand boosting; story handled carefully."—M. P. News.

THAT'S GOOD (METRO) HALE HAMILTON (MAR. 24)......APR. 5

"This comedy drama a trifle slow, but mildly amusing."—M. P. News.

THOU SHALT NOT (FOX) EVELYN NESBIT (MAR. 23)....APR. 5

(Six Parts)

"Should satisfy fans who patronize this type."—M. P. News.

THREE MEN AND A GIRL (PARAMOUNT) MARGUERITE CLARK (MAR. 16)..........

Exhibitor Commemnt—"Very cute for ladies. Average business three days."

TODD OF THE TIMES (PATHE) KEENAN (FEB. 9)........FEB. 1

"Star's work is good and story has been treated well."—M. P. News.

Exhibitor Comment—"Good actor, but has no drawing power here. Plays are too slow."

TOTON (TRIANGLE) OLIVE THOMAS (MAR. 30)..........MAR. 29

"Looks like star's best bet on Triangle program."—M. P. News.

TRICK OF FATE, A (EXHIBITORS-MUTUAL) BARRISCALE (FEB. 24) ....MAR. 1

"Bessie Barriscale is doing best work of her career."—M. P. News.

Exhibitor Comment—"Very pleasing story. Above the average program picture." "A little better than average program picture. Everybody pleased. Fair business two days.

Consensus—"Fine picture, good puller."

TURN IN THE ROAD, THE (ROBERTSON-COLE) SPECIAL CAST (MAR. 24)..........MAR. 29

"This one should make patrons happy; will cause talk'.'—M. P. News.

Exhibitor Comment—"Exceptionally good. Well produced. Patrons well pleased. Opened average business and following three days showed big business."

TWILIGHT (DE LUXE) DORIS KENYON (FEB. 23)......MAR. 8

(Six Parts)

"Delightful picture of youth; construction is good."—M. P. News.

TWO BRIDES, THE (PARAMOUNT) LINA CAVALIERI (FEB. 9) ....MAR. 15

"An artistic production that also has the punch."—M. P. News.

Exhibitor Comment—"Poor star, too old, poor business."

UNKNOWN QUANTITY, THE (VITAGRAPH) CORINNE GRIFFITH (APR. 14) ....APR. 12

"Exceedingly pleasant O. Henry story with Corinne Griffith."—M. P. News.

UNVEILING HAND, THE (WORLD) KITTY GORDON (MAR. 17) ....MAR. 8

"A melodrama that often oversteps bounds."—M. P. News.

VAGABOND OF FRANCE, A (PATHE) KRAUSS (JAN. 26)..JAN. 18

(Four Parts)

"French-made picture shows padding. Titles need improving."—M.P.News.

Exhibitor Comment—"Poor business."

VENUS IN THE EAST (PARAMOUNT) WASHBURN (JAN. 26) JAN. 8

"If you get by with this picture you should be satisfied."—M. P. News.

Exhibitor Comment—"The best picture that this star under his present management has given us." "Reviewer said 'Not very good.' We say 'Pleased a big majority. O. K.' Very satisfactory. Pleasing. Acting O. K. A good program picture. Big to average business."

Consensus—"Satisfactory picture, good puller."

WAY OF THE STRONG, THE (METRO) ANNA Q. NILSSON (MAR. 17) ....MAR. 29

"Eternal triangle picture that ranks well up to Metro average."—M. P. News.

Index and Reports—"Flashbacks"—New Theatres

PICTURE BRAND STAR RELEASED PLAN BOOK

WHAT AM I BID? (UNIVERSAL) MAE MURRAY (APR. 14)..APR. 5
(Six Parts)
"Holds interest all the way; discriminating fans may find fault."—M. P. News.

WHAT EVERY WOMAN WANTS (ROBERTSON-COLE) GRACE DARMOND (FEB. 10)..............................MAR. 8
"Looks good enough for treatment as a special production."—M.P.News.
Exhibitor Comment—"A fair picture that failed to draw even average business." "No one raved about this one but did average business two days."
Consensus—"Average picture, average puller."

WHEN A GIRL LOVES (JEWEL) MILDRED HARRIS (APR. 7) ....MAR. 29
(Six Parts)
"Immense both from the box-office and the screen."—M. P. News.

WHEN A MAN RIDES ALONE (AMERICAN) RUSSELL (JAN. 19) ....JAN. 11
"Rapid action Western is William Russell's latest."—M. P. News.
Exhibitor Comment—"Very poor, no story, no excitement, very tiresome, clean melodrama, not one redeeming feature." "Fine picture, big business." "Nothing to say."
Consensus—"Fair picture, average puller."

WHEN MEN DESIRE (FOX) THEDA BARA (MAR. 9)......MAR. 22
"Theda Bara makes miraculous escape from Germany."—M. P. News.

WHEN MY SHIP COMES IN (INDEPENDENT SALES) JANE GREY (APR. 7)...APR. 5
"A melodrama of the stage with Jane Grey featured.'—M. P. News.

WHERE THE WEST BEGINS (AMERICAN) WILLIAM RUSSELL (MAR. 2) ....MAR. 1
"Another good picture to William Russell list."—M. P. News.
Exhibitor Comment—"Very good picture. Big business two days."

WHITEWASHED WALLS (EXHIBITORS MUTUAL) WILLIAM DESMOND (APR. 14) ....APR. 12
"Of the light, pleasant variety; should please all."—M. P. News.

WHO CARES (SELECT) CONSTANCE TALMADGE (JAN. 19) JAN. 25
"Story of light pleasing sort; should be enjoyed by all."—M. P. News.
Exhibitor Comment—"Constance was winsome in this light role and gave promise of great things when she is older in the emotional scenes." "This picture was very good. A little stronger in plot and story than most of this star's pictures. Star very good. Support also very good. Big and average business."
Consensus—"Fine picture, good puller."

WHO WILL MARRY ME? (BLUEBIRD) MYERS (JAN. 27)..FEB. 8
"Comedy and pathos blended in this Universal film."—M. P. News.
Exhibitor Comment—"Good picture. Big business."

WHY GERMANY MUST PAY (SCREEN CLASSICS) (JAN. 19) JAN. 25
"German atrocities again, with a good romantic interest."—M. P. News.
Exhibitor Comment—"While war pictures are about played out, this is an exceptionally fine one and bound to draw. Excellent cast, fine story, good photography and in every way a good attraction. Advertise it 'right' and you've got something worth while. Attendance good every day. Big Sunday." "Average business."
Consesnsus—"Good picture, good puller."

WICKED DARLING, THE (UNIVERSAL) PRISCILLA DEAN (FEB. 24) ....FEB. 22
(Six Parts)
"Strong picture that keeps interest alive all through."—M. P. News.
Exhibitor Comment—"Dandy story. Universal Special's usual fine photography. Cast is headed by that 'little devil of the screen.' We claim the honor of having 'discovered' Priscilla from an exhibitor's standpoint. Fine attendance for two days." "Good program feature. Priscilla Dean grows more popular with each picture here. Big business."
Consensus—"Excellent production, big puller."

WINNING GIRL, THE (PARAMOUNT) SHIRLEY MASON (FEB. 23) ....MAR. 22
"Shirley Mason's latest is a nice little picture."—M. P. News.
Exhibitor Comment—"A good little picture to average business."

WISHING RING MAN, THE (VITAGRAPH) BESSIE LOVE (MAR. 10) ....MAR. 8
"It's naturalness puts it over; star is good."—M. P. News.

WOMAN ON THE INDEX, THE (GOLDWIN) PAULINE FREDERICK (FEB. 23)..APR. 5
"Genuine Goldwyn success; filled with real suspense."—M. P. News.
Exhibitor Comment—"Very interesting picture. Pleased to big business two days."
"An excellent program feature. Extra good business against big opposition." "Great. Pauline Frederick has made a hit with her first Goldwyn production. Extra big business four days." "The type of picture that Pauline is best in but story did not come up to expectations. Well staged, acted and directed, but the story is not there. Business good but the star drew it all."
Consensus—"Good picture, good puller."

WOMAN, WOMAN (FOX) EVELYN NESBIT (JAN. 26)....FEB. 8
"Deals boldly with sex question; morals of heroine lax."—M. P. News.
Exhibitor Comment—"Average business."

WORLD TO LIVE IN, THE (SELECT) ALICE BRADY (FEB. 17) ....MAR. 8
"Presents star in a new role, some situations exaggerated."—M.P.News.

"FLASHBACKS" ON EARLIER RELEASES

"The Rainbow Trail" (Fox)—"Standing room first night, good business second night. Pleased 90 per cent."

"A Pair of Silk Stockings" (Select)—"Dandy picture to big business."

"In the Hollow of Her Hand" (Select)—"Better than average all week." "Very good story inasmuch as it follows what might be a real life story. Direction very good, star great, cast well chosen, photography a trifle too flat. Considering Lent and our first beautiful weather it went over big."

"Every Mother's Son" (Fox)—"Big busines at big down town house."

"A Taste of Life" (Bluebird)—"Average business."

"Queen of the Sea" (Fox)—"Big business two days."

"Wild Goose Chase" (Triangle)—"Poor business."

"Swat the Spy" (Fox)—"Big business."

"The Bells" (Pathe)—"Keenan great. Picture awful."

"The Road Through the Dark" (Select)—"Very good picture to big business."

"The Burden of Proof" (Select)—"Awful. Manager hid in the cellar. Poor business."

"Such a Little Pirate" (Paramount)—"Big business two days."

"The Squaw Man" (De Mille-Artcraft)—"Extra big and big business in three day run."

"Little Miss Hoover" (Paramount)—"Big busines two days."

"Fuss and Feathers" (Paramount)—"Enid Bennett big business two days."

"The Old Homestead" (Paramount-Success-re-issue)—"This is the third time I have run this picture to good business."

"String Beans" (Paramount)—"Big business first two days and extra big business third day."

"Cannibals of the South Seas" (Exhibitors' Mutual)—"Second installment is wonderful picture but didn't draw as well as first. Those that did see it liked it."

"The Forbidden City" (Select)—"Picture pleased and average business three days."

"In the Hollow of Her Hand" (Select)—"Best Alice Brady yet. Strong suspense element. Good direction. O. K."

"Border Wireless" (Artcraft)—"Went Over very good."

"Eye for Eye"—(Metro-Nazimova)—"Exceptional. Extra big business."

"Too Many Millions" (Paramount)—"Reid is popular and patrons liked this picture."

NEW THEATRES BUILDING

NEW YORK

Binghamton.—Work on the proposed new Strand Theatre on Chenango street has been started, and it will have a seating capacity of 1,876. The owners are New Kornblite, David Cohen and Fred Gillen.

Brooklyn.—Zipkes, Wolff and Kudrok, architects, are preparing plans for a new motion picture theatre with a capacity of 1,700 for the east side of Stone avenue, just south of Pitkin avenue.

Corona.—The fifth theatre for Sheer Brothers will be erected at Fifty-first and Provost streets. It will be of concrete and brick and is to be finished by September.

Saratoga Springs.—Edgar T. Brackett will build a new theatre at Broadway and Spring street, to be leased to James A. Leary and William E. Benton. It is to be completed by August 1, with a seating capacity of 1,400.

Brooklyn—A $200,000 theatre to seat 2,100 is announced by James F. Kelly for Kings Highway and East Twelfth street.

Brooklyn—The Miller Weise Amusement Company announces the erection of a new theatre near the corner of Eagle street and Manhattan avenue.

Far Rockaway—At Mott avenue and James street, a new theatre and open air auditorium will be erected by B. S. Moss to seat 2,000.

Saratoga—Edgar T. Brackett announces that his company will erect a modern theatre at the corner of Spring and Broadway. A seating capacity of 1,400 will be provided.

OHIO

Hamilton—John Schwalm and Company announces the erection of a new theatre here to be called The Rialto and with 1,000 seating capacity.

Toledo.—The present site of the Princess will be occupied by a brand new theatre, to be completed December 1. The work starts June 15. Seating capacity is provided for 1,550, and O. L. Bradley is the owner.

PENNSYLVANIA

Sheffield—A. W. Hamm will erect a modern motion picture theatre here next to the Sheffield Hotel.

Easton.—A new theatre will be erected here by Wilmar and Vincent of New York. The seating capacity will be 2,200.

Philadelphia.—Paul J. Henon, Jr., will erect a new theatre at 1724 Market street.

NORTH CAROLINA

Greenville.—A new theatre will be erected here with an entrance on Main street, and is scheduled for completion by September 1. B. T. Whitmire, local exhibitor, will build it.

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THE general scarcity of SECOND-HAND SIMPLEX PROJECTORS and other conditions made it impossible for us to make a deal for sending a large number of these machines across for overseas Y. M. C. A. work * * * * * * for the requirements (as enumerated by Y. M. C. A. men) were for a large number of available repair parts—for a machine that was cheap—light in weight—that could be junked when the war was over—and that could be left behind without regrets in case of necessity.

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Motion Picture News

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in

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An ARTCRAFT Picture
Directed by ALBERT PARKER

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TRADE MARK ARTCRAFT PICTURES

VOL. XIX-NO. 17
Entered as Second Class Matter, October 13, 1918, at the Post Office at New York, N. Y., under the act of March 3rd, 1879
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Published Weekly—$3.00 a year
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Everyone in the business knows that Lois Weber has produced the finest dramas of city life the Screen has ever known. Book "WHEN A GIRL LOVES" and you'll know that Lois Weber has also produced the finest Western. See it today.

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JOHN EMERSON-ANITA LOOS

PRODUCTION

"OH, YOU WOMEN!"

With Ernest Truex and Louise Huff

A Paramount Picture

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Artcraft Pictures

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WALLACE REID

in "THE ROARING ROAD"

A Paramount Picture

The Road to Success

"CLEVER comedy, well directed, exceedingly well played."—*Tribune.* "Lively racing story exceedingly well acted."—*Sun.* "Ripping picture."—*Morning Sun.* "Thrilling picture."—*World.* "Really an astonishingly exciting and stirring story."—*American.* "Reid fills the role to perfection."—*Telegram.* "Draws spectator to edge of his seat and causes him to slap his neighbor's knee."—*Mail.* "Masterpiece of picture-making."—*Times.*

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By Byron Morgan
Scenario by Marion Fairfax
Directed by James Cruze

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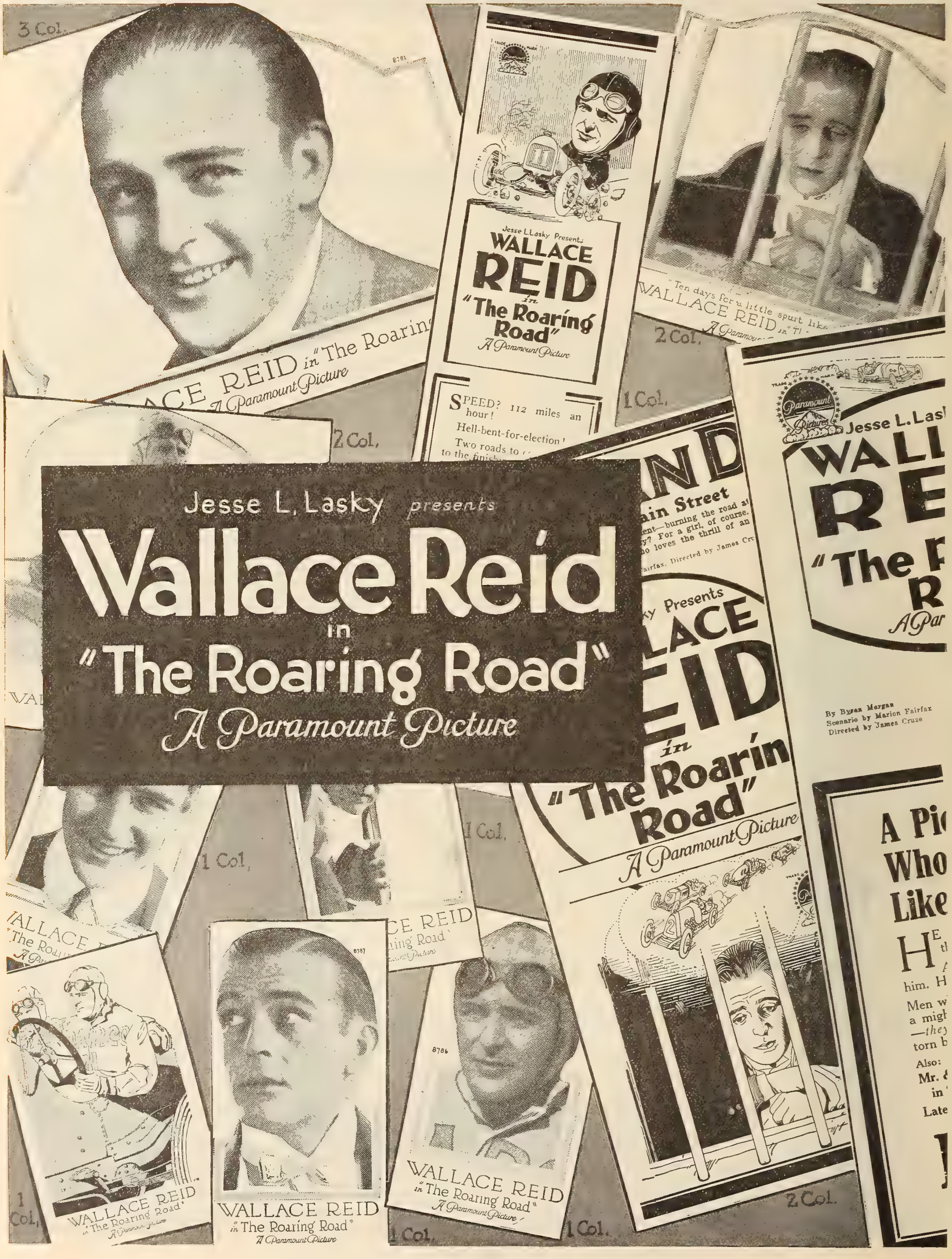
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A Paramount Picture
Jesse L.Lasky Presents
WALLACE
REID
in
"The Roaring Road"
A Paramount Picture
SPEED? 112 miles an hour!
Hell-bent-for-election!
Two roads to
to the finish
"Ten days for a little spurt like
WALLACE REID in "Th
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2 Col.
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Presents
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in
"The Roarin
Road"
A Paramount Picture
Jesse L.Lask
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By Byron Morgan
Scenario by Marion Fairfax
Directed by James Cruze
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WALLACE REID
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A Paramount Picture
WALLACE REID
in "The Roaring Road"
A Paramount Picture
WALLACE REID
in "The Roaring Road"
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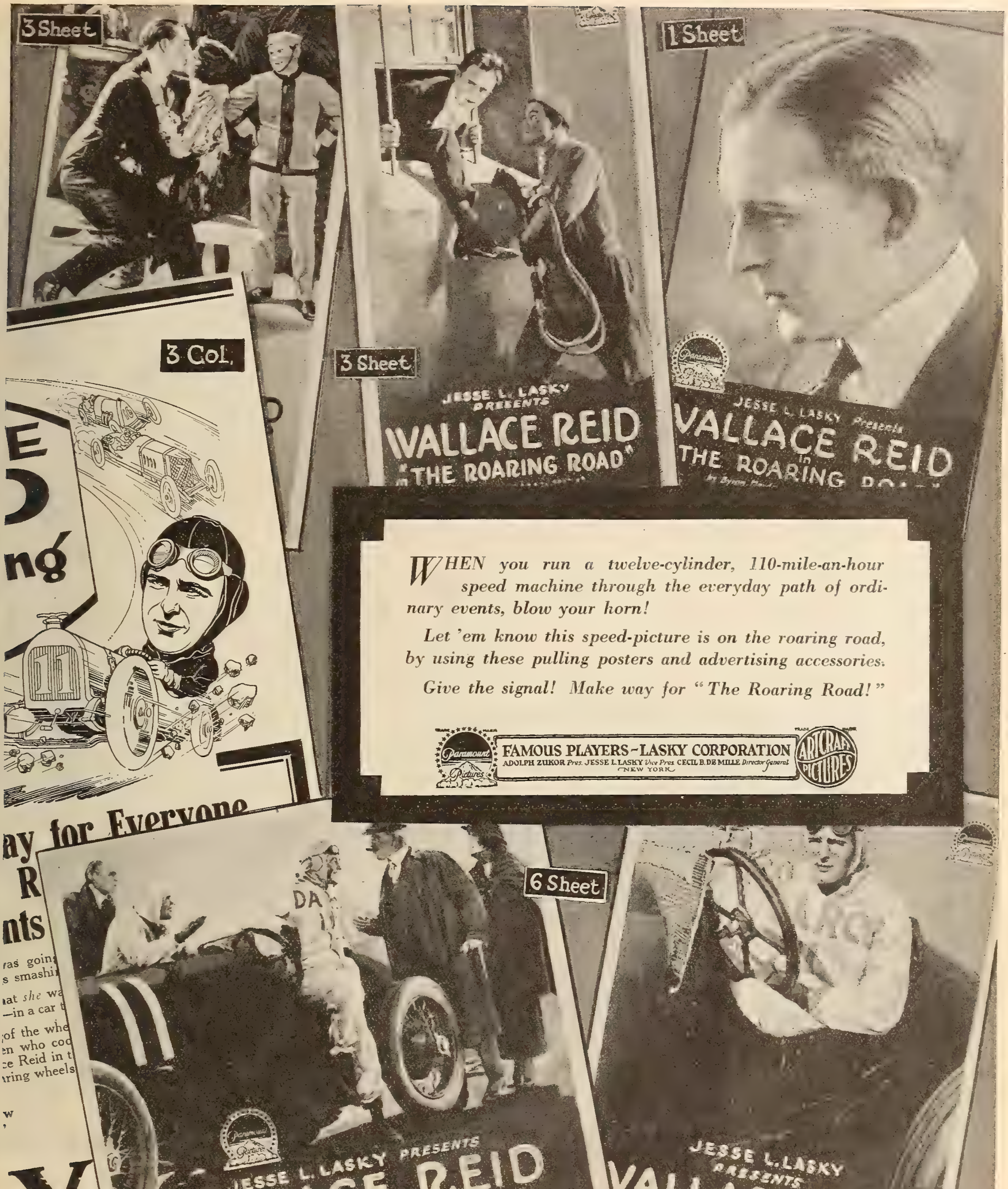
Jesse L. Lasky presents

Wallace Reid

in

"The Roaring Road"

A Paramount Picture


3 Sheet
3 Sheet
1 Sheet
3 Col.
JESSE L. LASKY PRESENTS
WALLACE REID
in "THE ROARING ROAD"
JESSE L. LASKY Presents
WALLACE REID
in THE ROARING ROAD
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nts
Monument
6 Sheet
JESSE L. LASKY PRESENTS
WALLACE REID
in "THE ROARING ROAD"
A PARAMOUNT PICTURE
JESSE L. LASKY PRESENTS
WALLACE REID
"THE ROARING ROAD"
A PARAMOUNT PICTURE
1 Sheet

WHEN you run a twelve-cylinder, 110-mile-an-hour speed machine through the everyday path of ordinary events, blow your horn!

Let 'em know this speed-picture is on the roaring road, by using these pulling posters and advertising accessories.

Give the signal! Make way for "The Roaring Road!"

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

Adolph Zukor presents

Marguerite CLARK

Just Imagine!

IMAGINE a husband helping his wife to elope with another man! He didn't want to lose her either. But he knew a thing or two about women,

Imagine Marguerite Clark as the erring heroine of this sparkling comedy and you can easily picture the crowds that will flock to "Let's Elope."

Marguerite Clark in a big stage success will make "Let's Elope" a sure-fire box-office money-maker.

This production, first and foremost, features the charm of Marguerite Clark, one of the best-loved stars in motion pictures.

It also features a brilliant story of real life that rocks with laughter and queer twists of delicious comedy.

Adapted from "The Naughty Wife," Fred Jackson's noted stage hit, and built on the unfailing drawing power of Marguerite Clark, "Let's Elope" is certain to make you scads of money.

It's worth all the punch and power you can put in your advertising. It's worth an extended run. Go to it—hard!

Scenario by Katherine Reed
Directed by John S. Robertson

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

IN "LET'S ELOPE"

A Paramount Picture

Jesse L Lasky Presents-

ETHEL CLAYTON

IN

"PETTIGREW'S GIRL"

By Dana Burnet Scenario by Will M. Ritchey Directed by George Melford

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B. DE MILLE *Director General*
NEW YORK

So say we all of us

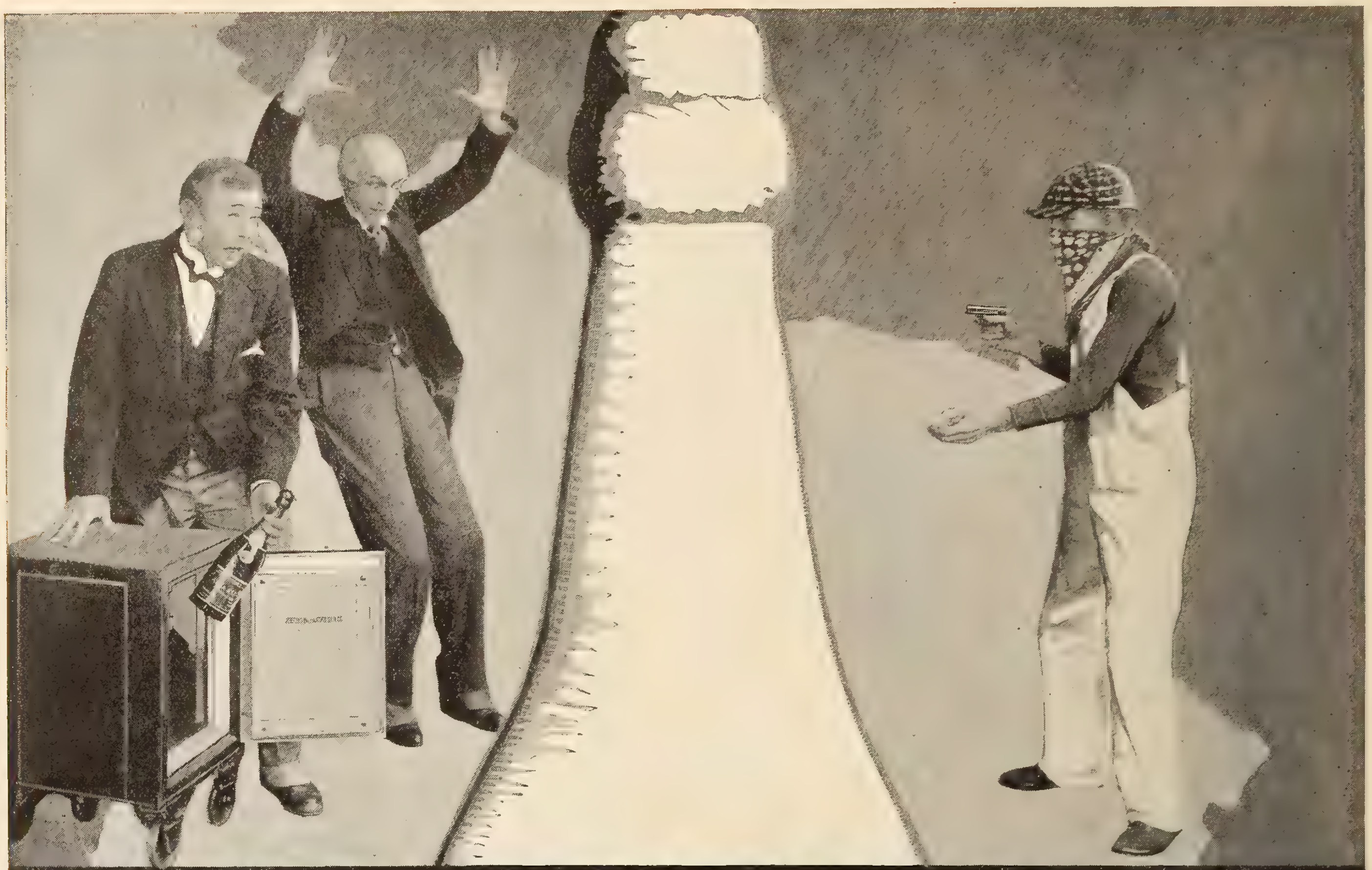
"CONVINCING and attractive," says the *Times*. "Pleasing" says the *Morning World* in a big headline. "Genuine and likeable," says the *Herald*. "Amusing romance, excellently acted," says the *Globe*. "One of the most successful films ever shown at the Rivoli," says the *Telegram*. "Plays havoc with the heart strings; humorous, pathetic and of strong human appeal," says the *Telegraph*. "Acted with fine feeling," says the *Sun*. "Interesting and pleasing love story," says the *Mail*. "Tell the world about this little picture; boy, it has got a kick," says *Wid's*.

So say they all of them.

This simple tale of young love is a classic for heart appeal. Audiences love it and the people in it. Ethel Clayton never was seen to better advantage. In an admirable cast, Monte Blue achieves the highest honor.

The kind of story the people want. Play it up big. You can't go wrong with "Pettigrew's Girl."

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK



PARAMOUNT-FLAGG COMEDY

James Montgomery Flagg's satirical comedy

"THE LAST BOTTLE"

Bubbling with humor
Full of sparkle and life
Full of fizz

And Jazz!

An appetizer that puts pep in the program. A theme that is being advertised in the conversation of fifty million people every day.

"The Last Bottle" of Champagne in the world

It's worth money!
To you!

Starring Harry Foshay and Dorothy Fasch
Produced by Town and Country Films, Inc.
Jack Eaton Eltinge F. Warner

Guaranteed under the pure fun and
comedy acts of before July 1, 1919

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

Jesse L. Lasky
Presents

BRYANT WASHBURN

in
"SOMETHING TO DO"

A Paramount Picture

A Money Picture

"Something to Do" is the kind of picture people talk about. Every see-er will be a booster.

You can promise them five reels of regular full-joy entertainment with this one.

A pep-ful plot-ful picture. Bryant Washburn in his best part and a fine cast including Ann Little, Adele Farrington, Charles Gerard and Charles Ogle.

Get the press book.

There's money in it.

By Maximilian Foster
Scenario by Will M. Ritchey
Directed by Donald Crisp

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B. DE MILLE *Director General*
NEW YORK
ARTCRAFT PICTURES

Dead Cats!

W. W. Hodkinson has begun and will continue to offer motion picture productions of the higher type to exhibtors *singly* under contract. We are not doing this merely because we know exhibitors prefer the system of wide open bookings, but because *we, too*, consider it a sane step in picture marketing.

You have been told for years by producer-distributors, by organizations that have to sell the product they make, that pictures cannot be sold singly because the overhead cost of distribution is too high. Therefore, they have insisted on selling "program" or "star series."

Program or star series *are all right* conducted by a neutral concern which has no interest in issuing *weak* or *unfit* product, and which has the ambition to select only the *best* product.

We tell you that program and star series, under present producing conditions, are the refuges of scared producer-distributors who know that they are going to have a good many poor, weak pictures in between their stronger pictures. They have a lot of pictures that will not stand alone and that you would not buy except where you take them *sight unseen* in programs or series.

Programs and star series are the "safety first" devices of producers who lack courage or confidence in the pictures they make. They want a "sure thing" for themselves, with you, the exhibitor, taking the gamble.

We have taken one of the motion picture industry's *dead cats*, tied in a bag weighted with scrap iron and thrown it over the rail to sink. Any and all productions distributed through the W. W. Hodkinson Corporation are available to you individually under contract. We invite you to buy, on merit, *exactly what you want*.

Other companies will follow our lead. Watch and see.

HODKINSON
was and is the first great merchant in motion pictures.
dreams and theories have a persistent way of coming true.
again becomes a first-run factor.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

"How Can I Know He Is My Boy How Does *Any* Father Know Except by Faith in His Wife" ?

"Men *believe* their children are their own. The mother alone *knows.*"

"When the breath of scandal carries the words *your wife* a man doesn't argue—he acts."

"Do you still think you can have my love and do just as you please?"

"You and De Lota met as strangers in Paris, *but you had known each other for eight years.* How can I believe you now?"

"It's a different story when it's your own wife, isn't it?"

"The physician who takes a woman through the sacred crises of her life can't be deceived, Frank."

"I don't like your going to a place where you're ashamed to take your wife."

"Yes, I have served a year in prison, but the jails would be full if every man as guilty as I were convicted."

"By our old religion a man had as many wives as he wanted but if a girl made a mistake and married without confession to her husband, she was stoned to death."

These are the Directly Quoted Lines from One of the Biggest Screen Dramas of the Year

Harry Raver
presents
AUGUSTUS THOMAS'
Famous American Success

AS A MAN THINKS

Starring
LEAH BAIRD
The Picture Girl Beautiful
Directed by George Irving

ARTCO PRODUCTIONS INC.
FOUR STAR
PICTURES
1400 BROADWAY N.Y.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

Prepare your S.R.O. sign for

FLORENCE REED

in

HER CODE of HONOR

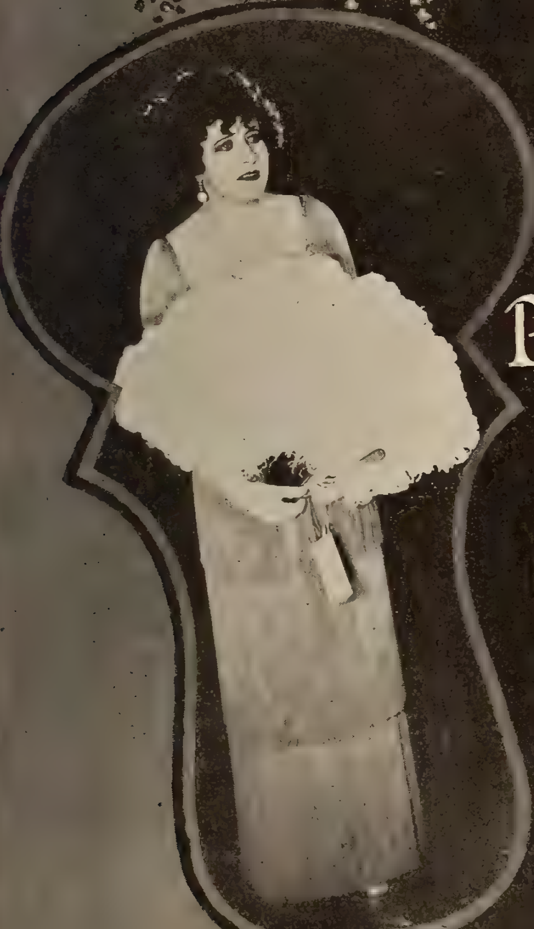
It is standing them up for others – will stand them up for ***you.***

'Sure to make money for the exhibitor.'
MORNING TELEGRAPH.

Produced by Tribune Productions Inc.
Foreign Distributor, David P. HOWELLS
729 - 7 AVE N.Y.C.
For CANADA. REGAL FILMS LTD. TORONTO
UNITED BRANCHES of WORLD FILM EXCHANGES

United Picture Theatres of America Inc.
1600 Broadway New York
J. A. Berst, pres.

What every woman will want to see.



Kitty Gordon

in

Playthings of Passion

The exciting adventures of a social butterfly in the realm of love.

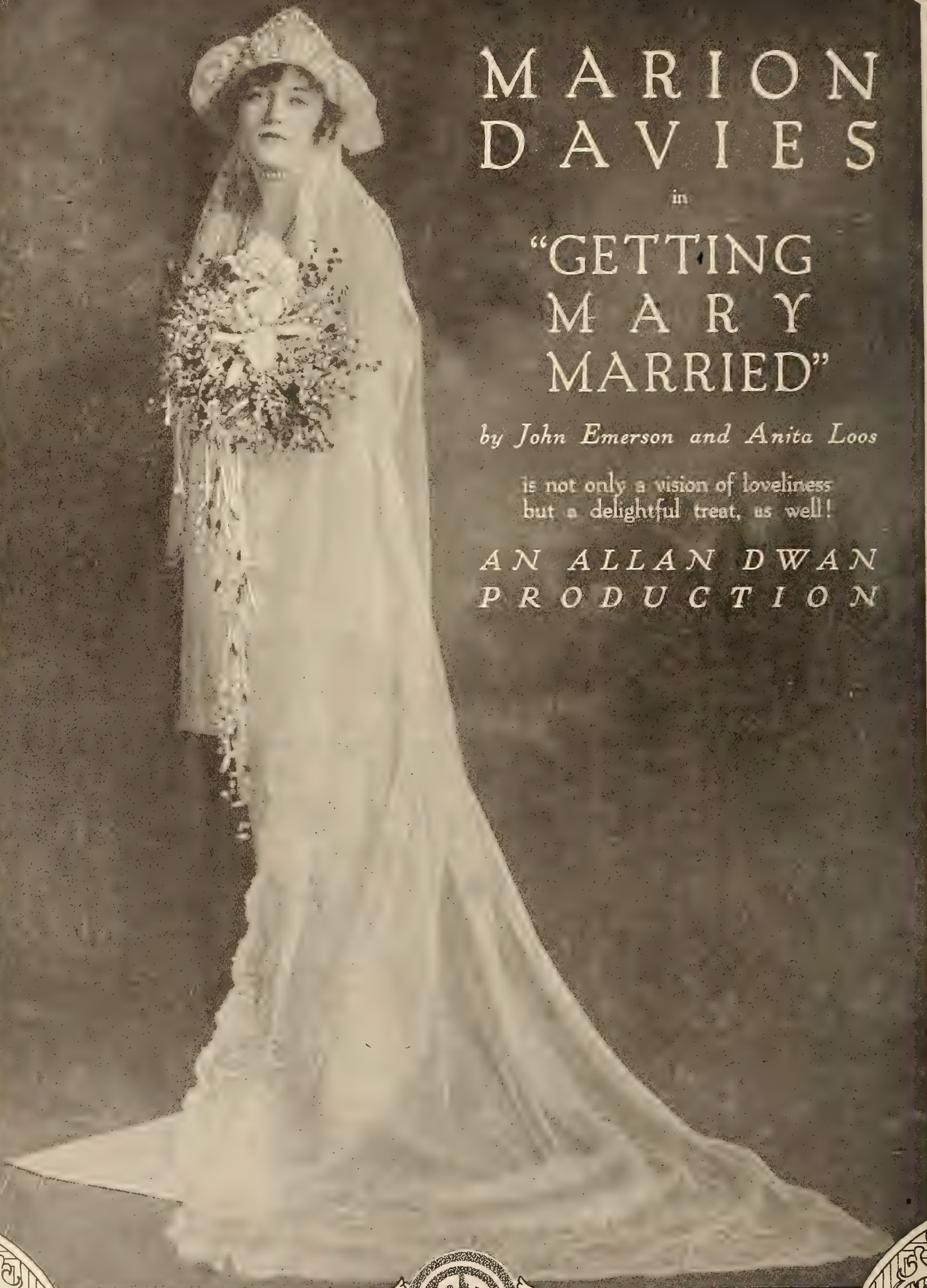
Biggest box office attraction in two years.

By Wm. Anthony McGuire
Directed by Wallace Worsley
Supervised by Robert Brunton.

2300 United Theatres

United Picture Theatres of America Inc.
1600 Broadway
J. A. Berst pres.
New York

SELECT SP PICTURES



MARION DAVIES

in

"GETTING MARY MARRIED"

by John Emerson and Anita Loos

is not only a vision of loveliness
but a delightful treat, as well!

AN ALLAN DWAN PRODUCTION

SELECT SP PICTURES

SELECT PICTURES CORPORATION

takes pride in announcing
that it has secured

for exclusive distribution through all Select
Exchanges in the United States and Canada

the justly celebrated

SELZNICK PICTURES

To secure contracts, apply at once to any of the
Twenty-one Select Branches in the United States

and

Six Branches in Canada

SELECT PICTURES CORPORATION
729 SEVENTH AVENUE NEW YORK CITY

SELECT SP PICTURES

SELECT PICTURES CORPORATION

announces

for immediate booking the exclusive distribution of

OLIVE THOMAS

in

"Up Stairs and Down"

the first in her series of

SELZNICK PICTURES

For terms address any Select Exchange

SP

SELECT SP PICTURES

SELECT PICTURES CORPORATION

announces

that it has secured the exclusive distribution of

EUGENE O'BRIEN

in

his forthcoming series of

SELZNICK PICTURES

Details to be announced later

SELZNICK PICTURES

MORE BIG ADVERTISING

See the Nearest of These Select Exchange Managers for a Selznick Pictures Franchise:

Branch	*Street Address*	*Branch Manager*
Atlanta	148 Mariette St.	T. O. Tuttle
Boston	69 Church St.	Chas. R. Rogers
Buffalo	176 Franklin St.	S. S. Webster
Chicago	220 S. State St.	Fred C. Aiken
Cincinnati	529 Walnut St.	Harry H. Hicks
Cleveland	815 Prospect Ave.	Sam E. Morris
Dallas	1917 Main St.	C. C. Ezell
Denver	1728 Welton St.	H. E. Lotz
Detroit	63 E. Elizabeth St.	James O. Kent
Kansas City	920 Main St.	A. H. McLaughlin
Los Angeles	736 S. Olive St.	B. E. Loper
Minneapolis	16 N. 4th St.	H. A. Rathner
New Orleans	718 Poydras St.	H. G. Till
New York	729 Seventh Ave.	Henry Siegel
Omaha	1512 Howard St.	C. W. Taylor
Philadelphia	1308 Vine St.	M. Milder
Pittsburgh	1201 Liberty Ave.	Leo F. Levison
San Francisco	985 Market St.	H. L. Knappen
Seattle	308 Virginia St.	Albert W. Eden
St. Louis	3313 Olive St.	J. C. Ragland
Washington	525 13th St., N.W.	V. P. Whitaker

Besides the record-breaking campaign for

OLIVE THOMAS

productions announced recently, these pictures will have all the boosting that goes with distribution through SELECT PICTURES CORPORATION EXCHANGES.

Get in touch with your nearest exchange.

First release

'UPSTAIRS & DOWN'

Ready Now.

SELZNICK PICTURES
CORPORATION
501 Fifth Avenue . New York

SELZNICK PICTURES

EUGENE

O'BRIEN

A star by public demand——

In productions based upon the greatest stage and magazine successes——

Backed by Selznick publicity that means profits——

Eight pictures yearly, distributed through Select Pictures Corporation Exchanges——

SELZNICK PICTURES
CORPORATION
501 Fifth Avenue :: New York

S P

SELZNICK PICTURES

EUGENE O'BRIEN

The screen's most distinguished actor——

In a series of eight magnificent productions yearly——

Selznick standards in quality and exploitation——

To be distributed through Select Pictures Corporation Exchanges

SELZNICK PICTURES
CORPORATION
501 Fifth Avenue :: New York

Sign a Vitagraph Contract for EARLE WILLIAMS Pictures

A Famous Stage Play
Brought to the Screen

ALBERT E. SMITH
presents

EARLE
WILLIAMS
in
"THE USURPER"

From Nat Goodwin's
Famous Stage Success
of the Same Title

Directed by James Young
VITAGRAPH

Sign a Vitagraph Contract for EARLE WILLIAMS Pictures

"PERILS OF

ALBERT E. SMITH presents

ANTONIO MORENO

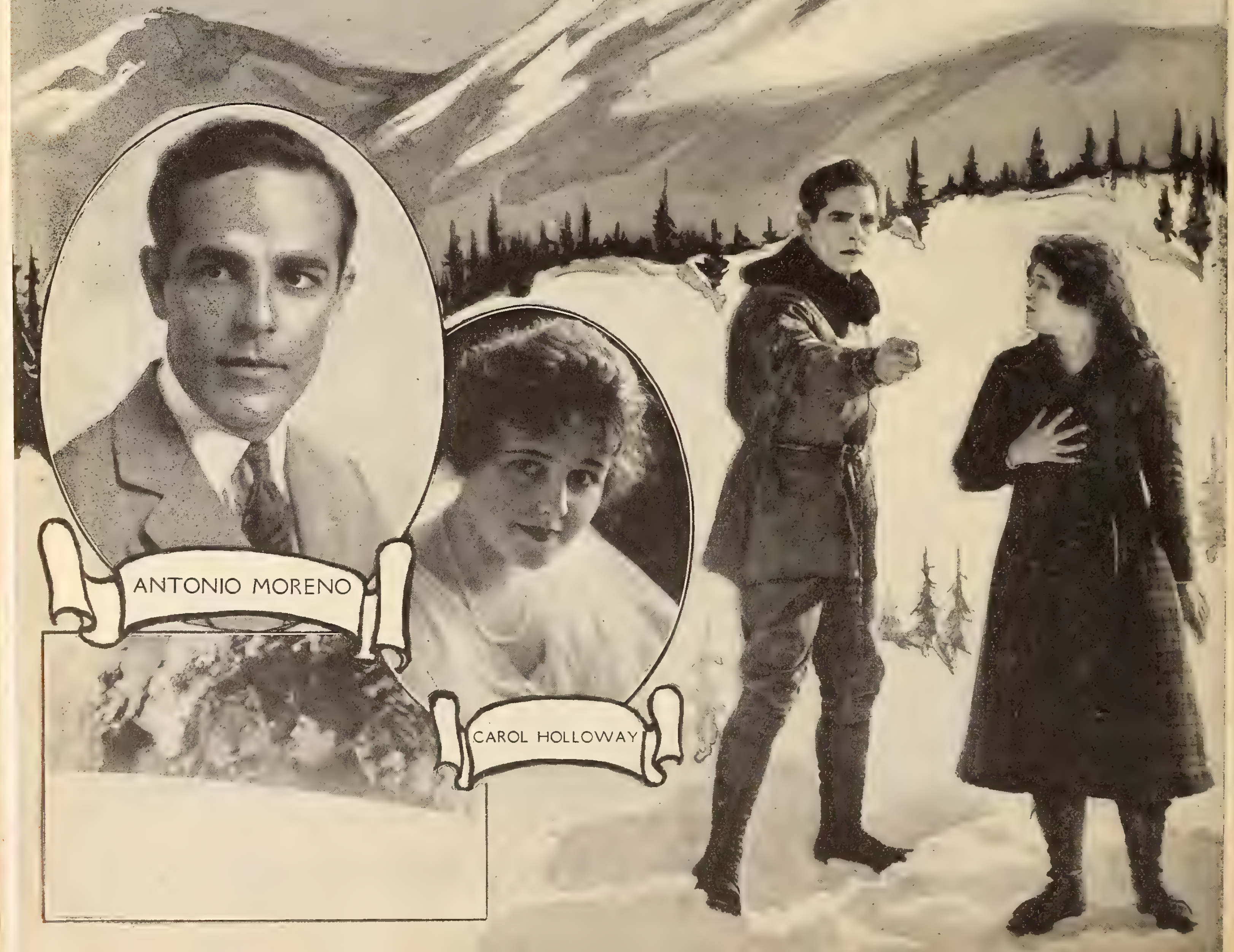
and CAROL HOLLOWAY in

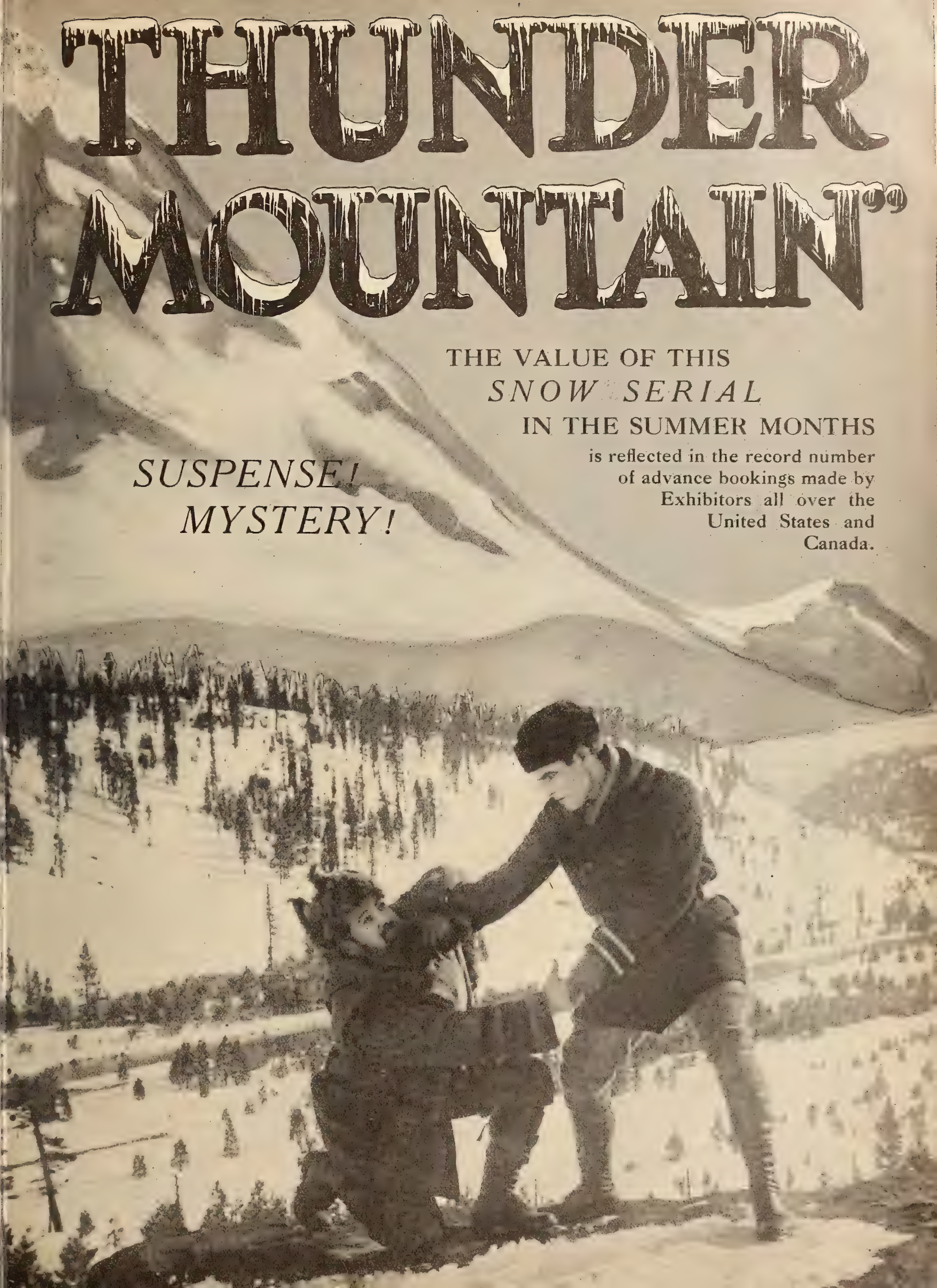
VITAGRAPH'S

New Cyclonic Serial of a Thousand Thrills

By ALBERT E. SMITH and CYRUS TOWNSEND BRADY

Book this Big Box-Office Chapter Play NOW—and get the benefit of the monster 24-Sheet campaign—a string of Billboards that will girdle the Continent!


SNOW!
ACTION!
ANTONIO MORENO
CAROL HOLLOWAY



THUNDER MOUNTAIN”

THE VALUE OF THIS
SNOW SERIAL
IN THE SUMMER MONTHS
is reflected in the record number of advance bookings made by Exhibitors all over the United States and Canada.

SUSPENSE!
MYSTERY!

Goldwyn Delivers —

Star Value —

PAULINE FREDERICK

Beauty and power united by intelligence and building on success after success, have given Pauline Frederick a following possessed by no other emotional star of screen or stage. From "The Eternal City" to "One Week of Life" runs a record of pleased patronage that means absolute box office draw.

Story Value —

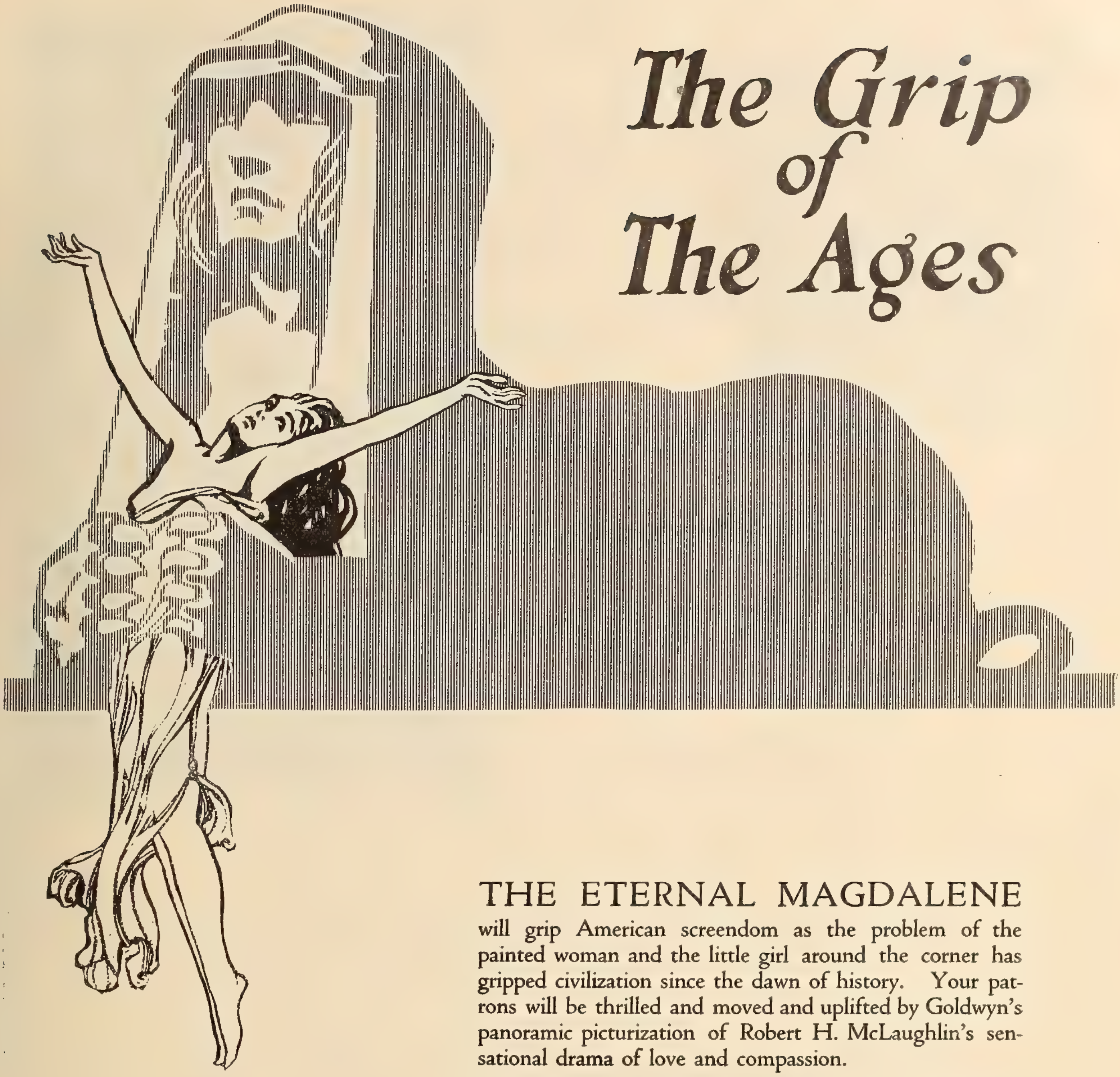
ONE WEEK OF LIFE

She was married to a drunkard. She ached for one week of life in a paradise of love. And she found another woman to take her place. What happened in those seven terrible, magical days is the story that Cosmo Hamilton of Cosmopolitan fame has written especially for Goldwyn.

Production Value —

Everything that Goldwyn stands for. Quality in direction. Quality in cast. Quality in setting, photography, laboratory work. Director Hobart Henley has built a splendid ensemble out of a cast headed by such well known players as Thomas Holding, Sydney Ainsworth and Corinne Barker.

GOLDWYN PICTURES CORPORATION
Samuel Goldwyn, President
16 East 42nd Street New York City



The Grip of The Ages

THE ETERNAL MAGDALENE

will grip American screendom as the problem of the painted woman and the little girl around the corner has gripped civilization since the dawn of history. Your patrons will be thrilled and moved and uplifted by Goldwyn's panoramic picturization of Robert H. McLaughlin's sensational drama of love and compassion.

On April 21st when the critics first see "The Eternal Magdelene"—in your theatre or your competitor's—the newspapers will echo such praise as the National Board of Review gave the picture after a private screening.

"The sympathetic screen version of this touching drama takes hold of one's heart. The evident sincerity of the cast will create an impelling desire in all who see the picture to have, with them, some part in spreading the gospel of human understanding as opposed to that New England rigidity that made 'The Scarlet Letter' possible. The world as a motion picture audience owes your company a debt of gratitude for the production".

GOLDWYN PICTURES CORPORATION
Samuel Goldwyn, President
16 East 42nd Street New York City

The "80 per Cents" Have Made a First Run Star

It was the smaller exhibitors, the men who are generally credited with constituting 80 per cent of the industry, that gave Bennison his send-off. They saw the audience-appeal of this powerful and likeable Western star and his initial picture, "Oh, Johnny!" They had no hard and fast, full-booked-up, first run contracts to prevent the introduction of a new star. So they booked Bennison.

Start a snowball rolling—the hill will take care of speed and size.

The "little fellows" gave the Bennison snow ball a start and he's been rolling up contracts ever since.

The contracts on the outside of the snowball are first run contracts—big ones.

First run exhibitors in big city after big city have realized the great drawing power that Bennison has built in the second and third run houses. And they are clearing their tracks for his next and best picture—

Betzwood Film Company's Presentation of

LOUIS BENNISON

in

"The Road Called Straight"

Written by Wilson Bayley Directed by Ira M. Lowry

Released Everywhere May 11

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDWYN *President*
16 East 42nd Street New York City

East to West

For a big special of the West-that-was, there's no testing ground in America like the East-that-is.

The producer of border melodrama will find no more exacting audiences anywhere than in the great cities that line the Atlantic Coast. They expect much from that old romantic West — hard riding and hard shooting; brave living and brave loving; punch, punch, punch and one more punch for the finish. And, with all this, a wealth of that rich atmosphere of hardy chivalry and romance that only the most expert of directors, players and technical men can summon to the screen.

And what is the reaction of the easternmost East—New England—to the newest photoplay of the old West, Zane Grey's story, "The Border Legion," directed by T. Hayes Hunter and acted by Blanche Bates and Hobart Bosworth?

Bookings speak for themselves. But audience-reaction is even more important, and here we have the word of two representative leaders among New England exhibitors.

"The Border Legion" is a big drawing card from the box office standpoint, and that is what we exhibitors look for. It is a wonderful picture and we are doing wonderful business with it. It has all the ear marks of a box office money getter.

Manager Thomas D. Soriero
Park Theatre, Boston

Thought it would interest you to know that "The Border Legion" proved to be one of the best Western pictures we have ever played both in the point of story photography, and with the drawing powers of Blanche Bates it is a very good card for us.

Manager Gordon Wrighter
Poli's Palace, Springfield, Mass.

Such is the test of the East, met and passed triumphantly by "The Border Legion."

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDWYN *President*
16 East 42nd Street New York City

FORD EDUCATIONAL WEEKLY

STEEL—the backbone of America—the thing that won the war. The Ford Educational Weekly—mirror of those mighty forces which have made America the dominating factor in war and peace—sees in the story of steel and a score of other industrial romances that dramatic quality which has made America a nation of great inventors, mechanics, engineers and captains of industry. The Ford Educational Weekly satisfies that craving, felt by nine out of ten Americans, for intimate knowledge of this great national workshop.

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDWYN, President

FITZPATRICK
and McELROY
Chicago
Sole Representatives
FORD MOTOR CO.
Motion Picture
Laboratories

From Honolulu to Alaska

From bare skin to bear skin. From the whine of the ukulele to the roar of the live fur rug. With Mexico, Cuba and Panama in between. That is part of the lively little itinerary before "Smiling Bill" Parsons. He wanted to go to Europe, but the diplomats were afraid to let him open against their own big show in Paris. So it's ho! for all the picturesque sights and settings of "Smiling Bill's" own continent. One Capitol Comedy to a country. Real palaces, real volcanoes, real palms, real natives. Real comedy, too, but Parsons attends to that himself. Such is the program that the producer of Capitol Comedies told Goldwyn he had set for himself when he renewed his contract last week. Fewer comedies and better ones. Every ounce of ingenuity and dollar of steamboat fare that may be needed to bring new and added pull to the comedy productions which in their first year of existence have made screen history.

GOLDWYN DISTRIBUTING CORPORATION
Samuel Goldwyn, President

MACK SENNETT
KING OF COMEDY

The Most Stupendous Novelty
that has ever been offered
to the Amusement World

MACK SENNETT

King of Laughter
presents his
greatest triumph

YANKEE DOODLE IN BERLIN

A five-reel super-comedy
which will throw the
entire universe into laughter

BOTHWELL BROWNE

BEN TURPIN, CHARLIE MURRAY
FORD STERLING, MARIE PREVOST
CHESTER CONKLIN AND
ALL-STAR SENNETT CAST

In conjunction, Mr. Sennett is sending on tour
for the FIRST TIME his ***ORIGINAL***

BATHING GIRLS IN PERSON

They are coming
direct from the
sunny beaches
of California

For Time and Terms
communicate with

SOL LESSER
418 Longacre Bldg.
New York City

YANKEE DOODLE IN BERLIN

THE SENNETT BATHING GIRLS IN PERSON

AN OPPORTUNITY WHICH MAY NEVER COME AGAIN

$50,000,000 *worth of* **PUBLICITY,** *representing two years of consistent advertising, has preceded*

MACK SENNETT'S BATHING GIRLS.

these DAINTY MAIDENS whose wholesome capers have delighted millions on the screen, will draw more DOLLARS into your Box Office than anything that could possibly be conceived by the brain of man.

THIS ATTRACTION *has already been proven the most overwhelming financial and artistic success since the inception of motion pictures.*

- **TIVOLI THEATRE,** *San Francisco, one week,* **$10,300 NET**
- **T. & D. THEATRE,** *Oakland, one week,* **$9,850 NET**
- **KINEMA THEATRE,** *Los Angeles, two weeks,* **$20,100 NET**

NOTE—This combination attraction is being exploited only as a TRAVELING ROAD ATTRACTION. Each company carries the Film, eight of the ORIGINAL SENNETT BATHING GIRLS, complete production effects, lights, advance men, carpenter, leader and manager.

Equipped and ready to play THE BEST THEATRES.

For Time and Terms communicate with

SOL LESSER
418 Longacre Bldg.
New York City

Sometimes A STAR PULLS...

sometimes it's a story that does the trick,

depending largely on the star, on the story, in their suitability to the tastes of the territory for which they are bought.

We know those tastes.

And our success has been in our care TO SUIT THOSE TASTES. There are particular territories for which we advise Kerrigan features, others for which we suggest the Blackwells, ditto the Bessie Barriscales, H. B. Walthalls, Elvidges, Loves, Kitty Gordons and other World or Paralta celebrities.

In some territories we advise the exhibition of Vim Comedies; in others, Black Diamonds; in still others, those Wharton " funnies." With comedy, too, it is a matter of **territorial taste.**

Specials? Often the three Graphics—" When Men Betray," " Ashes of Love," " Echo of Youth "—are our earnest recommendation, **depending on the territory**; sometimes we propose " Wives of Men," the Florence Reed special; or " Hearts Across the Sea," the Arnold Daly one; or " The Victim," starring Robert T. Haines, and " The Transgressor " by the same producer of thrills.

"Inter-Ocean is first!" because Inter-Ocean puts the customer and his territorial needs FIRST.

INTER-OCEAN FILM CORPORATION

PAUL H. CROMELIN
PRES. & GEN'L MGR.

218 W. 42ND ST.
NEW YORK CITY

P. S.—A buyer who requires immediately a complete popular-priced program for his territory—20 features ready in a row for booking—should cable us NOW mentioning "Plaza Pictures." They star Anita King, Jackie Saunders, Kathleen Clifford, and that great child, Gloria Joy.

WHEN YOU SIGN THIS YOU SIGN A CAPITAL CONTRACT
I want to GIVE THE PUBLIC WHAT IT WANTS
SIGN HERE

WHEN YOU SIGN THIS YOU SIGN A CAPITAL CONTRACT
I want to GIVE THE PUBLIC WHAT IT WANTS
SIGN HERE

WHEN YOU SIGN THIS YOU SIGN A CAPITAL CONTRACT
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SIGN HERE

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I want to GIVE THE PUBLIC WHAT IT WANTS
SIGN HERE

WHEN YOU SIGN THIS YOU SIGN A CAPITAL CONTRACT
I want to GIVE THE PUBLIC WHAT IT WANTS
SIGN HERE

"THE WISE SHOWMAN GIVES THE PUBLIC WHAT IT WANTS— AND IT WANTS SHORTS"

Says Exhibitor Art Stolte of the Strand Theatre, Omaha, Neb.

—Exhibitors Trade Review, April 12

STOLTE KNOWS!

—And he surely ought to know—for he is revolutionizing the Motion Picture game of the entire West by "Mopping Up" with Short Features along the lines of—

GIVE THE PUBLIC WHAT IT WANTS

—And the quickest answer to *your* worries is your nearest Capital exchange.

TWO-PART DRAMAS

TWO-PART COMEDIES

TWO-PART EVERYTHING

CAPITAL FILM CO.

CHICAGO
220 S. State St.

PHILADELPHIA
1314 Vine St.

CLEVELAND
407 Sloan Bldg.

DETROIT
63 E. Elizabeth

MINNEAPOLIS
421 Loeb Arcade

DES MOINES
702 Mulberry St.

ST. LOUIS
3431 Olive St.

INDIANAPOLIS
211 Wimmer Bldg.

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415 Toy Bldg.

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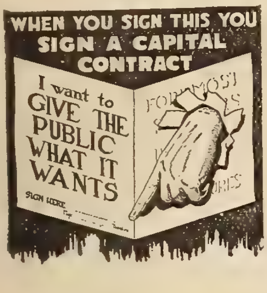
(Next week)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JOSEPH FRANKLIN POLAND

The writer whose original features contain all the elements of worth-while best sellers of fiction, because he is writing novels direct for the screen, instead of for the publishing houses.

Current Original Features, 1918—1919:—

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"Wild Primrose"	—Vitagraph
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"Set Free"	—Bluebird
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"Closin' In"	—Wm. Desmond-Triangle
"The Rough Lover"	—Bluebird
"The Girl Problem"	—Vitagraph
"The Amazing Impostor"	—American
"The Intrusion of Isabel"	—American
"Romance and Relations"	—World Film (in production)
"Mary O'Rourke, Fixer"	—American (June, 1919)
"The Dress of Destiny"	—Vitagraph (in production)
"Yvonne Discovers America"	—American (July, 1919)
"The Tiger-Lily"	—American (in production)

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Adapter and co-author of the original, record-breaking STINGAREE series

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The jovial actor, whose next starring vehicle will be

"TAXI."

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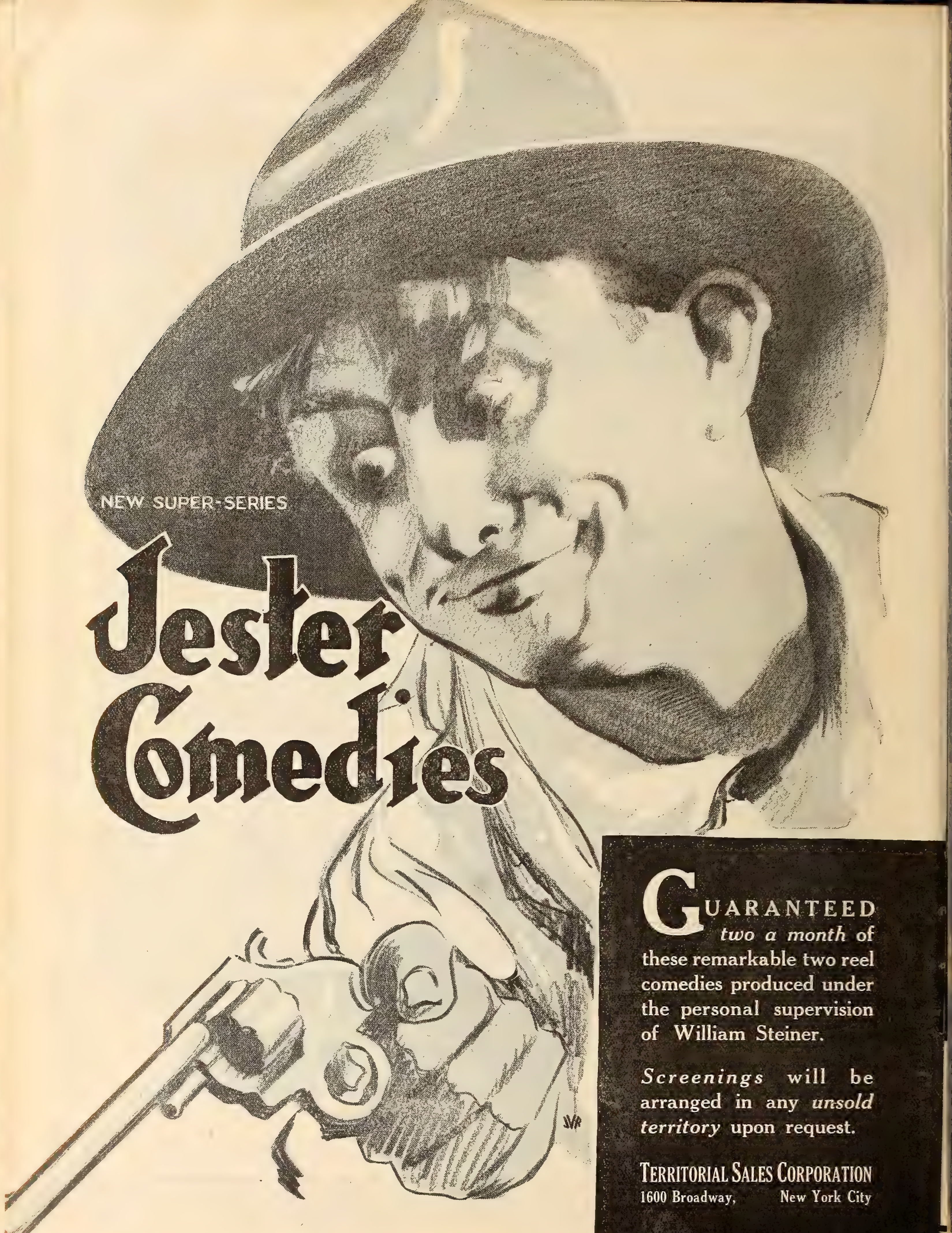

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GUARANTEED *two a month* of these remarkable two reel comedies produced under the personal supervision of William Steiner.

Screenings will be arranged in any *unsold territory* upon request.

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SAMUEL L. ROTHAPFEL

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THE FIRST UNIT PROGRAMME

FOR ONE WEEK

IN EACH OF THE FOLLOWING
THEATRES

Booked by
INDEPENDENT SALES CORP.

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LIBERTY

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to the

EXHIBITORS OF AMERICA

FOLLOWING the elaborate presentation of the Rothapfel Unit Programme in each of the theatres playing it for the opening week, the one, two, three and four day showings will receive careful attention.

Bookings are now being placed by the Independent Sales Corporation representatives in every territory and the leading exhibitors of the country are arranging to have their theatres profit by the loudly heralded introduction of this exceptional novelty.

In order to take advantage of the extraordinary advertising campaign accompanying the opening week runs, communicate immediately with your nearest Film Clearing House Exchange and arrange your play-dates as soon after the opening week as possible.

That $10.00 Per Seat Picture

The very woman who spent two years in Turkish Harems

and in the hands of slave dealers appears in the leading role.

She has had pages of publicity in the newspapers and magazines.

Oh what a cleanup!

Title announced soon.

FIRST NATIONAL EXHIBITORS CIRCUIT

A First National
Money-Maker

By order of the Board of Directors

Positively no Bookings

of

MARY PICKFORD'S

Forthcoming First National Release

"Daddy Long Legs"

will be arranged by this
Company's Exchanges

Until further notice

The First National Exhibitors Circuit, Inc.
6 and 8 West 48th St., New York, N. Y.

This is the

Wonderful Face of

GEORGE BEBAN

When it laughs, the world laughs, and when it weeps, the world weeps. It is the most marvelous face in the world today, for without the aid of words it can tell you old stories, new stories, stories that make your sides ache or your throat choke. It can carry you, breathless, through all the feelings of mankind. It is the face that will haunt you for months when you have seen it in that new photo-classic,

"HEARTS OF MEN"

Mirth and pathos in this powerful picture crowd each other so closely that you never can tell whether the tears in your eyes are from laughter or weeping.

As Niccolo, the Italian immigrant, thrown by a strange fate into a gunman town of Arizona, Mr. Beban surpasses even his world-famous creation in " The Sign of the Rose." You roar at his fights, his strange marriage to the beautiful Tina, the " she-snake," and his convulsive clowning, but between times you sob at Fate's tricks on him and the mystery of his lost child, "the little Cayuse." Hate burns in your veins, with his, when he discovers his adored Tina in the arms of another man.

EVERY EMOTION THAT HE FEELS YOU FEEL. SUCH IS THE MAGIC OF HIS TALENT

On the State Rights Plan

Address Communications to

HIRAM ABRAMS

Longacre Building
Broadway and 42nd Street, New York City

A few of the many
strikingly effective
scenes from

George Beban's
latest
photo-classic

"Hearts of Men"

The following enterprising and successful state-right organizations have purchased the rights to

GEORGE BEBAN

in his latest and greatest photoplay

"HEARTS OF MEN"

for the territories listed below:

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ILLINOIS	**Greater Stars Productions, Inc.** **F. M. Brockell, Mngr.**
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OHIO KENTUCKY	**Frank Beverstock**
WISCONSIN	**Mid-West Distributing Co.** **Ralph Wettstein, Mngr.**
NEW JERSEY	**Metro-Rolfe Film Corp.** **H. F. Jans, Mngr.**
NEW YORK	**Pioneer Film Corporation** **M. H. Hoffman, Mngr.**
MAINE NEW HAMPSHIRE VERMONT RHODE ISLAND MASSACHUSETTS CONNECTICUT	**Boston Photoplay Co.** **Fred Murphy, Mngr.**
COLORADO WYOMING UTAH NEW MEXICO	**Merit Film Co.** **Max M. Kravitz, Mngr.**

This is good company for you to be in! If you have not yet inquired regarding your territory, you are advised to do so before it is sold to someone else.

By the way, have you seen the reviews of this notable production in last week's trade-papers? Rarely has a photoplay received such unanimous and enthusiastic endorsement.

SHERIFF'S OFFICE

HER genius, plus her experience, together with her youth make possible the wonderful portrayal of the most unusual role she has ever played. It is a romance for which stern drama forms the background and it is a *Metro All Star Series Production* of which we are proud.

METRO

Metro presents

VIOLA DANA

in the Mary E. Wilkins Freeman story

FALSE EVIDENCE

Directed by Edwin Carewe from the adaptation by
Finis Fox from the Original "Madelon"

Released by
METRO
April
21st

Watch for -

Wait for -

Insist upon having

Next weeks issue of the MOTION PICTURE NEWS

It contains the insert in color on

NAZIMOVA
in
The RED LANTERN

METRO

BUNK!

Exhibitors in various sections of the country are being told by the salesmen of a competing organization that Pearl White is now appearing in her last Pathe serial, and that she will star in a serial to be released by their organization this coming Fall.

THIS IS A LIE

as Miss White is now working on her next Pathe serial, "In Secret," by Robert W. Chambers, which will be released some time during 1919.

Pathe Exchange, Inc.
25 W. 45th Street,
New York

WORLD-PICTURES

Herbert M. Dawley knows the camera does not lie. That's why he photographed the Land of Mystery. He swept doubts away. He made a permanent record for all the world to see.

THAT'S why "The Ghost of Slumber Mountain" is the sensation of the Century.

THAT'S why "The Ghost of Slumber Mountain" is the crowning triumph of the motion picture.

THAT'S why "The Ghost of Slumber Mountain" is the SINGLE-REEL SUPER-SPECIAL.

This picture has the unique distinction of having had a first run at both the Strand and Rivoli, New York City.

Wire World Pictures Now

THE FASTEST GROWING MOTION PICTURE COMPANY IN THE WORLD

WORLD-PICTURES

WORLD PICTURES
present
JUNE ELVIDGE
and
MONTAGU LOVE
in

"THE QUICKENING FLAME"

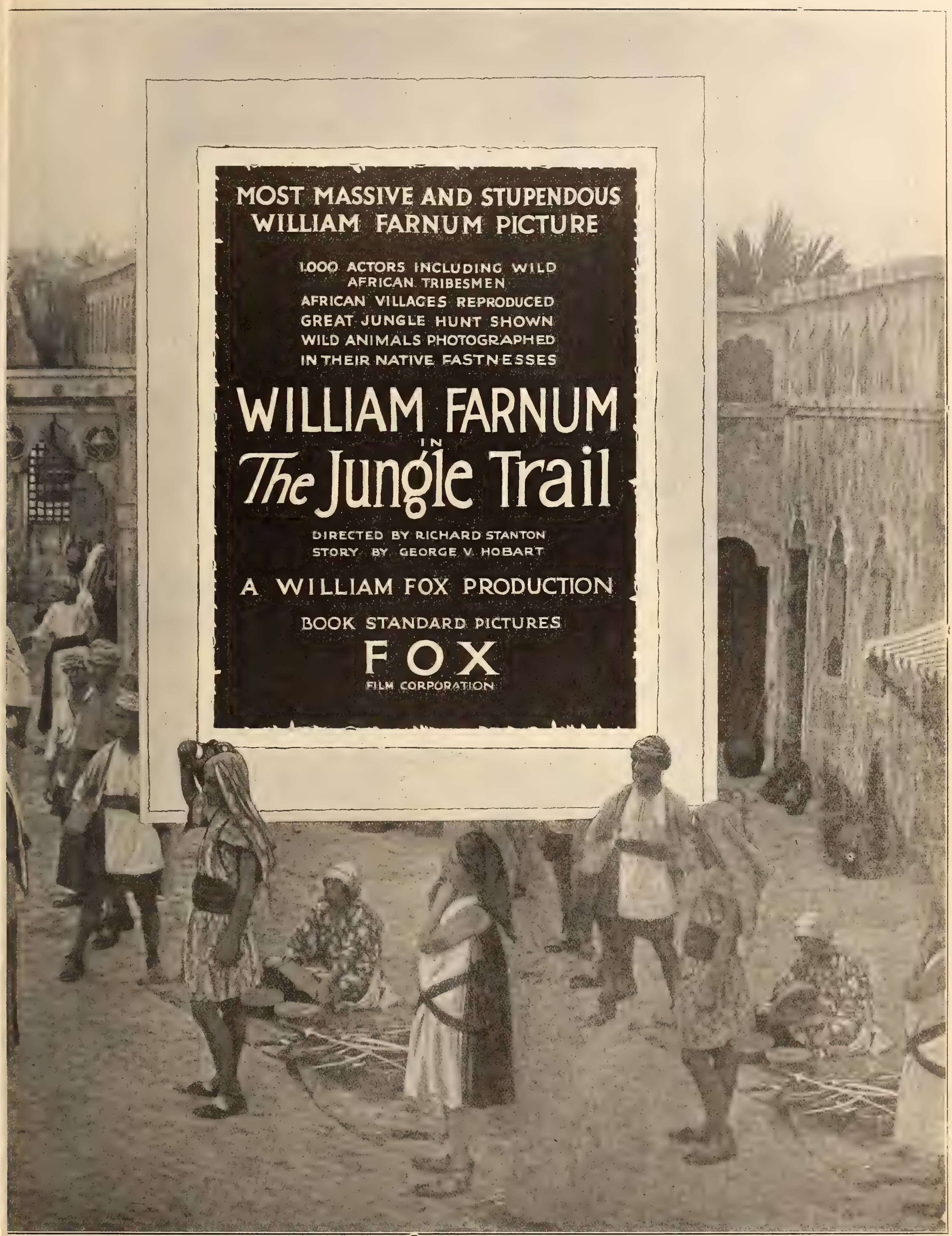
By Elizabeth R. Carpenter

Directed by Travers Vale

PRESS COMMENTS:—

"Tense and gripping."—*N. Y. Review*
"Plot of pronounced interest."—*Moving Picture World*
"Quick action. Snappy situations. Sympathetic appeal. Popular attraction."
—*Exhibitor's Trade Review*

THE FASTEST GROWING MOTION PICTURE COMPANY IN THE WORLD



MOST MASSIVE AND STUPENDOUS
WILLIAM FARNUM PICTURE

1,000 ACTORS INCLUDING WILD
AFRICAN TRIBESMEN
AFRICAN VILLAGES REPRODUCED
GREAT JUNGLE HUNT SHOWN
WILD ANIMALS PHOTOGRAPHED
IN THEIR NATIVE FASTNESSES

WILLIAM FARNUM

IN

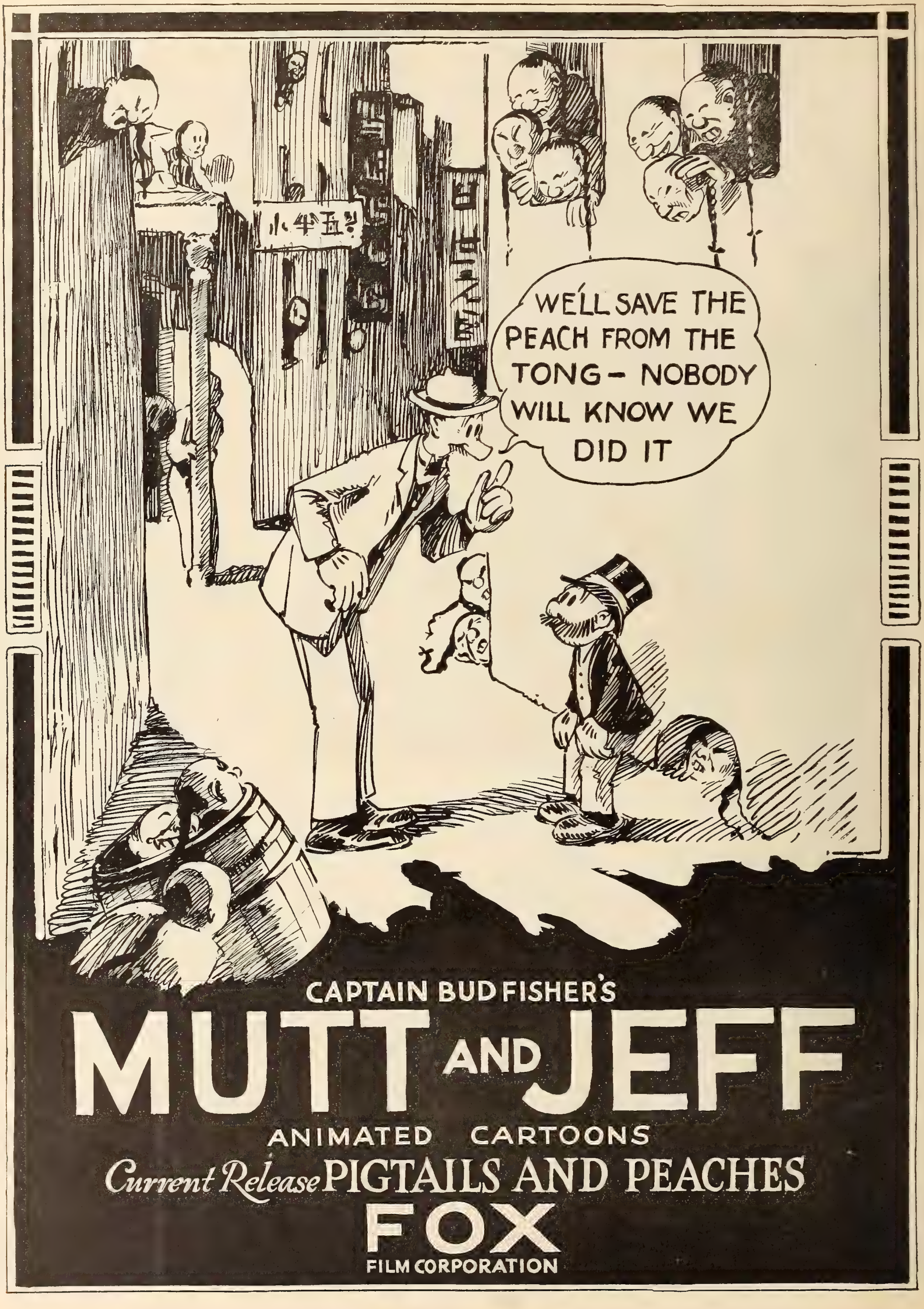
The Jungle Trail

DIRECTED BY RICHARD STANTON
STORY BY GEORGE V. HOBART

A WILLIAM FOX PRODUCTION

BOOK STANDARD PICTURES

FOX
FILM CORPORATION


WE'LL SAVE THE PEACH FROM THE TONG – NOBODY WILL KNOW WE DID IT

CAPTAIN BUD FISHER'S

MUTT AND JEFF

ANIMATED CARTOONS

Current Release PIGTAILS AND PEACHES

FOX

FILM CORPORATION

Gaumont

Pictorial Life

The brightest reel ever produced

Book Through Gaumont
INDEPENDENT
DISTRIBUTORS

BECH, VAN SICLEN & CO.

(incorporated)

are purchasing the foreign rights

of American Pictures—FOR CASH.

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United Kingdom
France
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Sweden
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Spain
Egypt
Brazil
Argentine
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Ecuador
Java
Australia
Japan
Siberia
Russia

The following pictures are ready for foreign distribution

"THE HOUSE DIVIDED"

J. Stuart Blackton's Masterpiece

Starring Herbert Rawlinson, Sylvia Breamer
and Lawrence Grossmith

"WILD HONEY"

A De Luxe Feature Production

Starring Doris Kenyon

"CALIBRE 38"

Produced by Edgar Lewis

Starring Mitchell Lewis

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Exporters of American and Importers of Foreign Films

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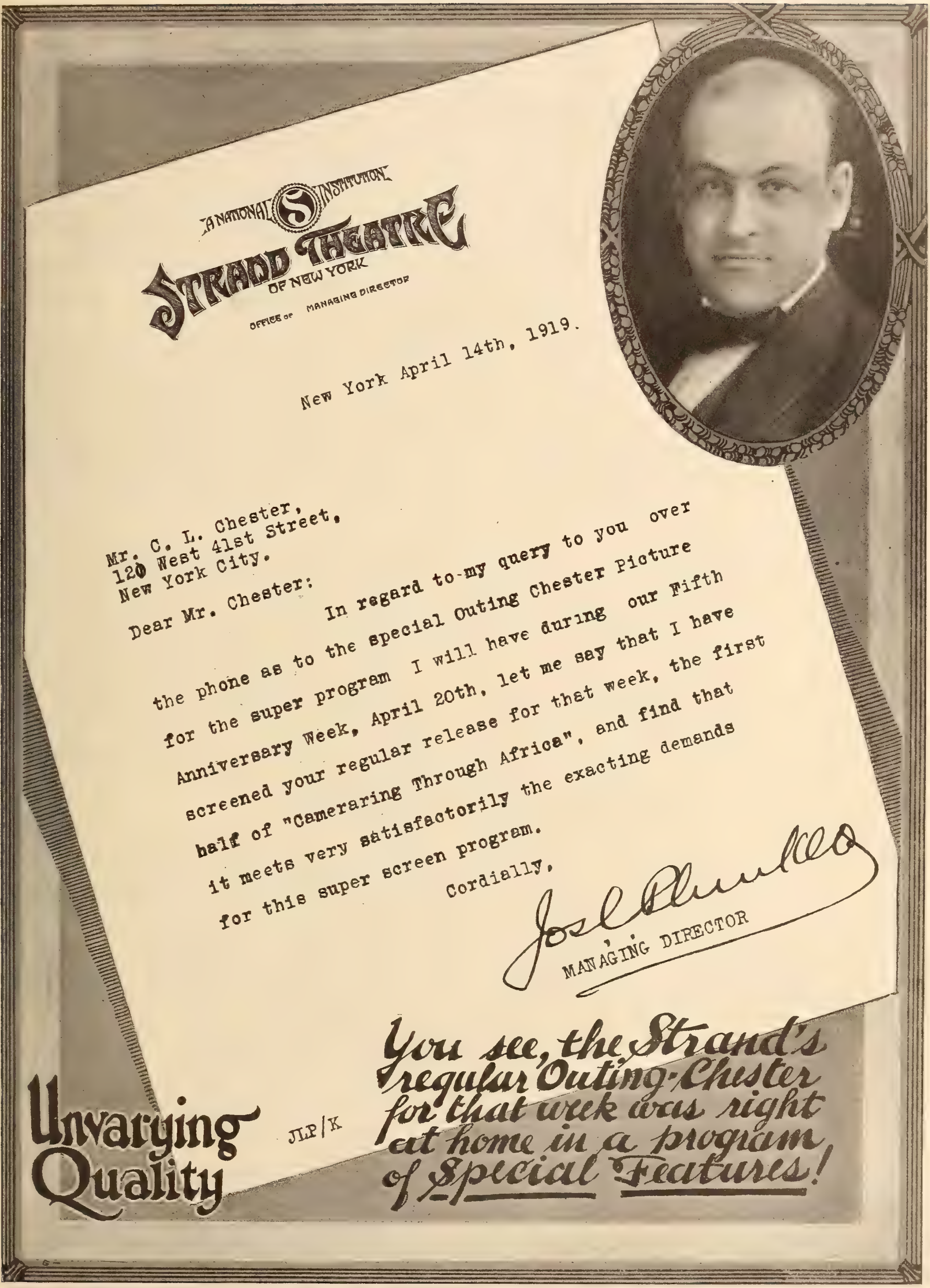

A NATIONAL INSTITUTION
STRAND THEATRE
OF NEW YORK
OFFICE OF MANAGING DIRECTOR

New York April 14th, 1919.

Mr. C. L. Chester,
120 West 41st Street,
New York City.

Dear Mr. Chester:

In regard to my query to you over the phone as to the special Outing Chester Picture for the super program I will have during our Fifth Anniversary Week, April 20th, let me say that I have screened your regular release for that week, the first half of "Cameraring Through Africa", and find that it meets very satisfactorily the exacting demands for this super screen program.

Cordially,

Jos L Plunkett
MANAGING DIRECTOR

JLP/K

Unvarying Quality

You see, the Strand's regular Outing-Chester for that week was right at home in a program of Special Features!

The Independent's Choice

¶ The producer of individual pictures, to be marketed independently, has the choice of two methods of exploitation.

¶ His advertising appropriation is necessarily limited. Results must be quick and sure.

¶ He can take his advertising money and attempt to spread it around a half dozen papers, some with meager circulation, others merely duplicating.

¶ And he fails to make a BIG SPLASH because his fire has been scattered; his limited appropriation spread over too large a surface.

¶ Results are slow this way.

¶ But—

¶ He can take the same appropriation, concentrate in Motion Picture News, reach all the exhibiting field—and reach it with a BIG SPLASH!

¶ He amounts to something then. Results come with a bang. And he spends no more.

¶ But he spends it *wisely.*

¶ Concentrate!

Heavy Artillery
Versus
A Half Dozen Rifles

GOING FAST

Territory on

"Custer's Last Fight"

The Greatest Wild West Picture
Ever Filmed—in Three Reels

WM. S. HART

in

TWO BIG TWO REEL RE-ISSUES
"JIM CAMERON'S WIFE"
and
"HIS HOUR OF MANHOOD"

YOU KNOW

From Past Experience the Wonderful
Drawing Power of Our

ARBUCKLE RE-ISSUES

We are now disposing of a new series of
twelve subjects

Address all inquries to

TOWER FILM CORP.

71 WEST 23rd STREET NEW YORK

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Motion Picture News

Vol. 19 No. 17. April 26, 1919

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Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Representative, W. M. Hight, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 618 Wright and Callander Building (Hill at Fourth St.); 'Phone Pico 780. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book. Western Union registered cable address is "Picknews," New York.

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The Line-up of Stars in the First Four Issues of

"A Movie of Movieland" with
Viola Dana, Shirley Mason and their mother.
Sessue Hayakawa "shooting" a scene.
A Chorus of Chickens at the *Christie* Studio.
Jim Corbett meets his gang of roughnecks.
Ben Alexander "kidding" *Bessie Barriscale* and
Howard Hickman.

Geraldine Farrar as *Mrs. Lou Tellegen.*
Dustin Farnum blows himself to a boat.
William Russell introduces his cook.
Mae Marsh and her sisters, cousins and aunts.
Warren Kerrigan goes a' visiting.
Edith Storey in her cottage by the sea.

Bill Hart sees Broadway.
Helen Holmes making railroad thrillers.
Thomas Ince directing *Charles Ray.*
How *Bessie Love* became a star.
Why *Cleo Ridgely* left the screen.

Mary Miles Minter and her Director.
Montague Love at work.
Mr. and *Mrs. Sydney Drew* "Composing".
Douglas Fairbanks and His Smile.
John Emerson and *Anita Loos.*

"The Photoplay Magazine Screen Supplement"

New, Original and Exclusive. Intimate, Personal Pictures of the Better Known Stars.

ONE OF THE BEST SINGLE-REEL BOX OFFICE ATTRACTIONS.

Now Booking At These Exchanges:

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The Argus Motion Picture Co.
823 Prospect Street,

PHILADELPHIA, PA.
Electric Theatre Supply Co.,
S. E. Cor. 13th & Vine Streets,

CHICAGO, ILL.
Bee-Hive Exchange,
207 So. Wabash Avenue,

NEW ORLEANS, LA.
First National Exhibitors' Exchange,
712 Poydras Street,

PITTSBURGH, PA.
First National Exhibitors' Exchange,
300 Westinghouse Building,

SAN FRANCISCO, CAL.
Consolidated Film Corporation,
90 Golden Gate Avenue,

DETROIT, MICH.
Standard Film Service Co.,
602 Jos. Mack Building,

SEATTLE, WASH.
N. W. Consolidated Film Co.,
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MINNEAPOLIS, MINN.
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406 Film Exchange Building,

KANSAS CITY, MO.
Standard Film Corporation,
Boley Building,

MILWAUKEE, WIS.
Bee-Hive Exchange,
Toy Building,

BALTIMORE, MD.
Baltimore Booking Co.,
412 E. Lexington Street,

EDUCATIONAL FILMS CORPORATION

OF AMERICA

729 7th AVENUE NEW YORK, N.Y.

CHAPLIN REVIVALS WILL PACK YOUR THEATRE!

Here are just a few of the biggest circuits and first run houses that are being packed to the doors by the Essanay-Chaplin revivals, "A Night in the Show," "The Bank," "Police" and "Shanghaied."

What *they* are doing, *you* can do.

LOOK OVER THIS LIST:

Marcus Loew Circuit (New York)
Jones, Linick & Schaefer (Chicago)
Lubliner & Trinz (Chicago)
Majestic Theatre (Detroit)
Circle Theatre (Indianapolis)
Rex Theatre (Seattle, Wash.)
Shea's Hippodrome (Buffalo)
Eckel Theatre (Syracuse)
New Astor Theatre (Minneapolis)
Dayton Theatre (Dayton, Ohio)
Lyric Theatre (St. Louis)
Colonial Theatre (Columbus, Ohio)
Strand Theatre (Cleveland)
Rialto Theatre (New York)
Ascher Brothers (Chicago)
Stanley Booking Company (Philadelphia)
Strand Amusement Co. (Cincinnati)
Star Theatre (Portland, Ore.)
Fays Theatre (Rochester)
Wonderland Theatre (Kansas City)
Majestic Theatre (St. Paul)
Strand Theatre (Milwaukee)
Strand Theatre (Louisville)
Orpheum Theatre (Cleveland)
Colonial Theatre (Toledo)

First showing of new prints

Essanay
GEORGE K. SPOOR, PRESIDENT
George Kleine System, Distributors
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Perfection Pictures

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 19, No. 17 April 26, 1919

Strictly Personal

THIS is a strictly personal editorial note. It is addressed to Mr. Lewis J. Selznick, Mr. J. A. Berst, Mr. A. S. Kirkpatrick, Mr. Walter Greene, Mr. Hiram Abrams, R. H. Cochrane and Sol Lesser.

You men know picture distribution—and the problems of distribution are the crux of the developments the next year will bring in the film industry.

A few weeks ago we told you on this page of the exhibitor who had written us requesting advice on cooperative booking circuits. He desired to know if it was to the cooperative idea that the exhibitor must turn for the solution of his booking problems.

The question opened up a much broader field for discussion than the mere matter of cooperative circuits. It touched on the vitals of distribution, on the fundamentals of the industry's internal relations.

We extended an invitation to the leaders of the industry to place their knowledge at the aid of the entire industry by frank discussion of the subject. W. W. Hodkinson responded in interesting fashion last week. At our invitation J. D. Williams takes up the subject this week in his usual frank manner.

Now we want to hear from the gentlemen mentioned above.

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A Few Suggestions

MR. BERST, we feel sure, will have no hesitation about entering the discussion with a treatment of the methods and lessons of the United organization. The moment is ripe, with United just going "over the top" mark of 2,300 members.

Mr. Selznick has just announced that Select will be a distribution organization open to the best brains of the independent producers. Surely, following on that announcement, he will have some interesting things to say in the discussion that has been started.

Paramount, it is said, will book its pictures on the open market this Fall. What better opportunity, Mr. Greene, than the present discussion in the NEWS columns for a frank statement of distribution policies.

Come on, all of you, experts in picture distribution.

We are extending a personal invitation; we are supplying the space.

We want *your* knowledge.

Come through, gentlemen!

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Mr. Randall's Next Job

THE new Congress will see the same old Smith-Hughes Federal censorship bill brought forth as the Randall bill.

It is the same old bill; but the name Randall has decidedly a new significance. Mr. Randall is the Randall of the Randall Prohibition bill.

As the Churchman naively remarks of the new-named bill: "It logically follows Mr. Randall's success in prohibition."

By "logically" we deduce the Churchman to mean that it was "logical" to place Mr. Randall and his power back of the bill because of Mr. Randall's power and consequent success with his prohibition bill.

And truly it is "logical." The appointment of Mr. Randall does great credit to the political astuteness of Mr. Wilbur F. Crafts, Canon William Sheafe Chase and other self-appointed regulators of motion pictures.

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Spokesman of the Minority

MR. RANDALL'S power is great; obviously so, and without any need of analysis or explanation. It must be reckoned with as a great power if motion pictures are to remain free from Federal regulation.

If Mr. Randall's power is the power of votes, these votes having been collected from the various states whose legislatures voted for national prohibition; and if these votes represent a minority of the people; then there is but one way to meet this power and that is with the names of the majority of the voters everywhere. And there is but one way to secure these names and that is through petitions circulated by every picture theatre in the country after slides and film have been shown carrying the issue truthfully and plainly to the public.

We only link up pictures and prohibition here because of Mr. Randall's connection with both bills. The liquor traffic has no more to do with motion pictures than with the publishing of newspapers, books and magazines.

There is this imposed relation, however. Starting with their own hypothesis that a few pictures are vicious, Messrs. Crafts, Chase and others will ignore the rights of states and municipalities to regulate their places of recreation and ask the Government to regulate all pictures at their source. We say nothing of the futility and the wrong involved in having a few political appointees regulate a medium of expression to a people guaranteed freedom in this respect by their constitution.

And to this end, the picture reformers will lend their customary illiberality, downright unfairness, and deliberate ignorance of the motion picture, and the motion picture business of today.

In the coming battle these are the forces we must oppose. We have no adequate organization, no organization even approaching that of the proponents of Federal censorship, no organization at all by comparison.

What shall be done?

(*Editorials continued on next page*)

Editorially Speaking:

A Minister With Vision

THE Methodist Church is reported to have asked D. W. Griffith to act as an advisor in a country-wide plan to introduce motion pictures into all churches of this denomination.

Speaking for the church, Dr. Reisner says: "The time has come for the Church to enlist the best brains of the world and the most effective forces of education and entertainment. For that reason we are after D. W. Griffith and motion pictures."

And continuing he says: "We recognize motion pictures as the most powerful medium for general entertainment and education."

All of which is as liberal and enlightened as his statement: "By the Church I mean all Christians, and further all who worship God."

When this spirit prevails generally there will be no antagonism between motion pictures and the Church; there will be no reason for the Church to oppose Sunday theatres; and the Church will fulfill its true function in the community.

May we also point to Canon Chase and Mr. Crafts that Dr. Reisner selects an advisor, not a censor; and we assume he would object most seriously to having the development of the "most powerful medium for general entertainment and education" put in the complete power of a few political appointees.

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Advertising Frenzy

A TRADE paper contemporary, in an article on the exploitation of "Bolshevism on Trial," suggests that the exhibitor "put up red flags about town and hire soldiers to pull them down if necessary."

The suggestion is made with the best of intentions; and we have no doubt but that the publication itself, on second thought, will go on record and emphatically, against this very unwise procedure, one indeed, which in these tense times the Government, in all probability, positively will not tolerate.

No exhibitor, we are sure, would be led into such an advertising frenzy; but it is well to point out here that the particular function of the motion picture today, its greatest opportunity, perhaps, is to explain away Bolshevism; it will be distinctly unfair to have the picture appear, even purely for theatrical ends, to air radicalism.

We advocated the making, some time ago, of pictures dealing with the labor situation. There will be many such pictures made and circulated all over the world; and they should do an immense amount of good, perhaps even solve the great, stirring problems of social unrest and class hatred.

We suggested also at the time that such pictures should be very judiciously made, and to that end it was advisable that the producer consult with the Department of Labor, the more so since the Department of Labor stood ready to get resourcefully back of each picture to which its approval was given.

And in this connection we are glad to learn that the producers of several recent pictures on Bolshevism and the general labor situation have taken pains to consult closely with the Department of Labor.

A Cure for Idleness

A LARGE manufacturing plant in New York State was recently threatened with a labor strike. Some headway had been made by the agitators, the usual type of irresponsible extremists, who made it a point to harangue the men outside the gates during the rest hour at noon.

The manager hit upon the scheme of showing motion pictures at noon in a hall inside the gates: result, the men remained inside for the better show, and there was no strike.

Motion pictures are being employed in this excellent way in many manufacturing plants today; and right along these lines lies the strongest argument for Sunday motion pictures.

Sunday, like the noon hour, is also a time of idleness. As such, it gives the agitator, the anarchist, the Bolshevist, a fertile field for his work. The home, the church, the lecture hall, do not hold these workers. They should; but they don't.

They are more apt to go to the hall where the red flag hangs out; or the red flag comes to them where they congregate outdoors.

The very recreation given them so advantageously by the welfare departments of the mills and factories should and can be given them on Sunday—by the motion picture theatre.

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To William R. Hearst, Film Man

WE have just concluded the reading of two solid newspaper pages of expressions of condolence to you on the death of your wonderful mother.

Leaders of the nation's thought joined with remarkable spontaneity in expressing their deep sympathy and their praise for the mother who has gone. Statesmen, business men, spokesmen of the Church and of educational work seemed at a loss for words sufficiently to express their abounding admiration for the ideal American mother, their sense of the irreparable loss the nation has suffered.

We desire to echo their thoughts on behalf of the Fifth Estate.

Words are perhaps meaningless in moments of such supreme trial. But a tribute of sympathy and love such as these past few days have witnessed will be more enduring than sculptor's marble.

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"Much Obliged"—You're Welcome!

E. B. RAIFSTANGER, of the Mahawe Theatre, Great Barrington, Mass., writes:

"I used to change daily—population 5,000 and no opposition. Read your articles on longer runs so much that we tried it. Have been doing it ten months now. Much obliged. Business has been the best ever and at the worst time, too."

Mr. Raifstanger will give us details in an article shortly to appear.

W A Johnston

Dealing in Personalities

"One Half of the Muchly Arrived Christies"

TO be right about this we should have Al Christie's photo alongside of the likeness of Charles just to the left. Both have earned their place in our private Hall of Fame.

The Christie's have "arrived"—and they deserve all the praise that comes to men who take a chance.

Al Christie took a big gamble a few years ago when he gave up the secure income that comes to a top notch comedy producer associated with a program and embarked on the independent sea.

But with Charles handling the business end and Al the production, the Christies have moved forward steadily, consistently and without a slip.

If you need any further proof just note this: Ninety-seven per cent of the world territory has been sold on the new two-reel Christie Specials without a print being seen.

Some proof.

Our own Fred Beecroft is sojourning in Chicago this week.

And while out there crossed the trail of A. MacArthur and Boss Chalmers.

After chasing the war half way 'round the world, Ben Grimm strolled into our midst last week. Ben is once more hanging his hat in the *M. P. World* office.

Next week is First National week, boys. Twenty-six big theatre men and exchange managers from all cities take possession of the Astor. It would be interesting—may be Earl Hudson will send us the story now—to sit down and figure just how many millions are represented when First National's members get together. Just take the real estate holdings alone—whew! No wonder J. D. Williams and Harry Schwalbe just smile and smile no matter how many ripples and flurries there are in the fillum stream.

Had an interesting visitor to the office in the person of R. H. DeBruler, general manager of the Macon photo theatres, Macon, Ga. The Palace, Princess, Capitol, Grand and Macon are the houses in the organization. And now plans are under way for a new 2,500 seat house in Atlanta. "The most modern in the South," is Mr. DeBruler's aim.

Felix Feist, of Goldwyn, has just returned from a one-night stand trip around the exchanges.

Announcement comes that M. Kashin, of the Broadway theatre, will sever his connection with that house when it is taken over by B. S. Moss on April 30.

Sol Lesser left San Francisco on April 10 for these parts. Sol is going to be a busy person the next few months between his territory on "The Unpardonable Siu" and "Hearts of Men" and the grand, scrumtious traveling "Yankee Doodle" show.

Reports now have it that Famous Players-Lasky will book on the open market plan with the coming of the Fall season. The first thing you know there'll be a free for all scramble to decide "who started all this." But the open market means a live business and life makes us all happy. So the year nineteen nineteen ought to one well worth living in this grand old fillum game.

From far off Honolulu comes a card of greeting signed Edgar Lewis. "On our way through to Japan, China and the Philippines," he says.

Nazimova left Los Angeles on Monday headed for Broadway. Watch the rumors fly.

Paul Bryan, of Gaumont, is back from his European trip with some interesting observations on the production situation in England.

Charles Pettijohn is looking over Washington, D. C., to see that the Government is running on schedule.

The mails just brought in a rip-snorting letter from H. M. Thomas, of Omaha, on the general subject of exhibitor organization, exhibitor conventions, and so on. Says some sizzling words. We'll give it to you next week, but just now we want to warn you to watch for it. And then if you have any ideas of your own on the subject we want you to get them off your chest in the same forceful, frank way. Get ready!

B. S. Moss announces that he will take over the Symphony theatre, New York, on May 2. Pictures, an orchestra of fifty, two solo singers, and the pipe organ will furnish the entertainment.

S. A. Lynch, the mystery man of the industry, is in New York. Y. K. Freeman is with him.

Rothapfel's first unit program has been completed and the work of editing is well under way.

Those Briggs Comedies surely have gone over with a bang. Joe Plunkitt will show another one at the Strand next week.

Just a few paragraphs above we declared that this open market rush would soon provoke a chorus of "Who Started This Thing?" The words were hardly off the typewriter when we received J. D. Williams' contribution to our forum on distribution. And the fight is on. We like to publish Bre'er Williams' opinions. For, like W. W. Hodkinson, he never hesitates to speak frankly, mention names and "start something." All of which helps along the gayety of nations.

W. M. Seabury is no longer connected with the Film Clearing House, Independent Sales, or Rothapfel Pictures. Has some big plans under way soon to be announced. In resigning says: "It is a pleasure to express publicly my best wishes for the continued success of my friends and associates in the companies named."

James R. Sheehan, of the James Vincent forces, is in Boston this week on "The Spirit of Lafayette."

Harry Maze Jenks expects to sail on the Aquitania on May 3. Will probably have an important announcement before that date.

Bert Ennis is in Washington for the opening of "Virtuous Men" at Tom Moore's Rialto.

We hear that J. Frank Hatch has already sold twenty-nine states on "Tempest and Sunshine." Keep your eye on this Hatch boy.

Got a corking letter in the mails just now from C. R. Midgely, secretary of the United Theatres Association, San Francisco. This new exhibitor organization has seventy-five members represented already. The letter tells the whys and wherefore. Watch for it next week.

Jacques Tyrol, of Tyrad Pictures, is back in New York after a brief trip.

From vigilant Carl Jessen, out in Los Angeles, comes this telegraphic news budget:

"Constance Talmadge is on the way East to sign a contract with Jos. Schenck on April 21, when she becomes of age. Subjects to be released by First National."

"Frank Lloyd has joined Goldwyn."

Williams Speaks Plainly on Distribution

LEADERS of film thought are responding quickly to MOTION PICTURE NEWS invitation for a frank discussion of distribution problems in the relation to exhibitors. Last week W. W. Hodkinson held the floor, and in his usual interesting manner discussed distribution from the ground up.

This week J. D. Williams, general manager of the First National Exhibitors' Circuit, takes up the gauntlet. "James D." never minces words. He hasn't on this occasion. The result is a sizzling contribution to the discussion and one that will certainly start the ball rolling in lively fashion.

Mr. Williams' letter follows:

Mr. W. A. Johnston, Publisher,
Motion Picture News,
729 Seventh Avenue, N. Y. C.

Dear Mr. Johnston;

The focus is wrong in the discussion you have started on the question of distribution. I refer to the first contribution, published last week, and not to the questions contained in your invitation to the trade to voice opinions, prophecies and beliefs. Mr. Hodkinson got away to a fine start, and exhibitors would have been much more impressed with what he had to say about distribution, open market, individual merit, personal responsibility, ad infinitum, if he had not discounted himself a week before in his advertisement labelled "Dynamite."

That was a thunder-stealing stunt. It reached right out, picked up a couple of well-ued policies bearing the First National label, polished them off with some good English and layout work, and then said: "Behold, these are of my making." That's why I say the focus is wrong. Mr. Hodkinson has it within his ability to do a great deal to foster the open market, freedom for the exhibitor, practical distributon and other things, but why enshadow his plans in an announcement of them that steals the thunder of some one else. I wonder what has been the thoughts of exhibitors who read the obvious inference in that ad—exhibitors who, for more than a year, have been booking First National's releases on an open market, independent basis.

I inject personalities into this because it has a direct relation to the questions of distribution which you requested me to comment on. You know. Mr. Hodkinson knows, Mr. Zukor knows, the publisher of every other trade journal—and there are only five of them—knows that the first real step toward an open market and its attendant exhibitor advantages was taken just about a year ago. The exhibitors know this, as well. And it wouldn't diminish an iota their appreciation to Mr. Hodkinson for taking the step he has announced to know that he was following a precedent. But it does raise a doubt in their minds when he, or any one else, tries to take credit, by inference or veiled statements, for being the first to inaugurate the open market policy. It jars their confidence, and this works an irreparable harm to what otherwise might prove a most advantageous proposition for them and the distributors adopting it. It gives just cause for them to question the sincerity behind such announcements, and I, for one, dislike to see any champion of open booking suffer from avoidable attitudes.

I have been told that Paramount plans, next fall, to offer its releases strictly on their individual merits—in other words, to adopt an open market booking policy with exhibitors. I hear, too, that Select, Metro, Fox and one or two others are about to do the same thing in a far more definite way than they have in the past. Perhaps I am misinformed, but if such is not their intention at the moment, they will be forced to it by the exhibitors.

From its inception First National has had no other policy than that of open booking. We have not made a release by any other method. Therefore, from present rumors and indications, it seems that next fall will find every producer or distributor of consequence pursuing that policy. What, then, becomes of the situation?

Every distributor will have his own complement of exchanges for the physical functions of distribution. We will have salesmen, bookers, clerks, shipping departments, and so on. And each distributor will have the same number of exhibitors as prospects. No exhibitor will be tied, bound and hemmed in by program contracts. He can pick and choose at will. He can select and book the kind of productions best suited in story, theme, star, direction and general substance of subject matter, to his particular clientele.

This condition will mean that every producer, every star, every independent director, will stand strictly on his or her own ability as a maker of quality productions. An inferior release will have no supporting props. Rather an ideal condition for exhibitors. The industry cannot eliminate the distributor. His position in the scheme of things is most essential. But wherein is it at all an important matter, with a general policy of open market releases among all companies, to ponder whether the distributor is the agent of a co-operative exhibitor organization or the representative of a group of producers? His associates on the certificate of incorporation won't bother the exhibitor in booking. The exhibitor will want two things, quality pictures and effective, practical advertising aids to help him in getting patronage for them.

The open market will not reduce the demand for pictures. It will increase it. Good productions will be given longer runs. That will mean more gross booking days and larger total rentals for the producers.

Remarking upon the inquiry from the exhibitor whose letter prompted you to invite this discussion, you ask: "What is his guarantee of good pictures—and enough good pictures?"

The open market will automatically eliminate incompetent producers and unpopular featured players. It may not bring a perfect production in every release, but it will compel the producers to take greater pains and apply more effort to obtain quality. This will have its benefits for every exhibitor.

Then you ask: "What is his guarantee of the right rental prices?"

No guarantee can be given. If a distributor demands an excessive rental, the exhibitor pays it and cannot make a proper proportion of profit, he will not book another production of the calibre at the price. His competitor may, but he'll learn, too.

You query: "Should these concerns (distributors) be exhibitor owned?"

Why not? They have demonstrated their ability to work together successfully. They have raised the devil with the program system and its pernicious practices. They have encouraged certain stars and producers to create a new standard in screen entertainment. They do not seek monopolies. They do not commit actions that are hardships on exhibitors. They do not restrict producers. They do not waste their pooled funds in wanton advertising. AND THEY CANNOT ADOPT OR FOSTER POLICIES OR PRACTICES THAT ARE DETRIMENTAL TO EXHIBITOR INTERESTS BECAUSE AUTOMATICALLY THEY ATTACK THEIR OWN WELFARE.

To quote you again: "Should distribution be controlled by the producer, or is it healthier for the industry, and more profitable to producer and exhibitor, that the distributor be an entirely free agent, selecting and selling on merit?"

Frankly, it doesn't matter who controls distribution, or how it is controlled, so long as the exhibitors can book productions on their individual merits. First National Exhibitors' Circuit is an organization of big, successful exhibitors, owning and financing a concern that is a distributing company. Their theatre interests are a separate and distinct matter. Could a distributing company free from exhibitor or producer influence perform better for exhibitors generally? Could Mr. Hodkinson or any other independent distributor give the exhibitors or the producers a better proposition than Mary Pickford's productions independent of any others; the Chaplin comedies on an individual basis, the Roosevelt release without appended booking clauses, the new Anita Stewart specials free from demands that the theatre owners book unprofitable stuff—which we could have had in any quantity without a nickel in advance and at attractive percentage divisions—as the premium for renting proven money makers?

It's not the coat the distributor wears

(*Continued on page page 2620*)

First National Meeting in New York

Twenty-six Franchise Holders Meet Week Beginning April 21 at Hotel Astor in Second Annual Session—Exchange Managers Gather in the East at the Same Time

TWENTY-SIX theatre owners and operators, among the largest in the country, convene in New York City, April 21, as members of the First National Exhibitors' Circuit. The occasion is the second annual meeting of the franchise owners of the Circuit.

Simultaneously the managers of the twenty-six First National exchanges, owned and operated by these exhibitors, will hold their first annual convention in New York.

Both conventions are held at the Hotel Astor, which, for the week beginning Monday, April 21, is First National's official headquarters.

Plans for the meeting of the exhibitor members of the Circuit include the announcement, by the Board of Directors for 1918-1919, of new contracts recently entered into by First National.

Joint Convention

The joint convention of franchise owners and their exchange managers is a form of coordinated effort said to be without precedent in the operation of a distributing or exhibiting organization. Plans made by the members for the purchase and releases of productions will be referred to the convention of exchange managers, where the commercial problems concerning them will be debated and uniform sales campaigns adopted for the distribution of the releases.

In several instances the franchise owners will be accompanied by men associated with them in their respective theatre enterprises, and who, by virtue of their financial and executive interests in the exhibiting activities of these members, are directly interested in First National.

A number of the branch managers will be present with their assistants and leading salesmen, to whom the trip to New York will mark their first visit to the home offices of the Circuit.

It was just a year ago that the first annual meeting of the stockholders of the original exhibitors' co-operative organization was held in New York. This was less than a year after the formation of First National by J. D. Williams, its manager. Up to the time of its initial membership assembly the Circuit had made comparatively few releases. Its announced policy of "big specal feature attractions only, distributed on the open market system," had found slight favor among the stars and producers.

Chaplin First

Charlie Chaplin was the first of the more popular stars to recognize its value as the true test of ability, the officials state, and as a fair and equitable booking method for the exhibitors. His first special, "A Dog's Life," was presented at the Strand theatre, New York, the week of the first annual meeting.

The box-office receipts for the seven days is declared to have given the members ample justification for their confidence in the policy which they advocated as exhibitors, and for the promotion of which they had obligated themselves financially.

Authorization was given the board of directors to proceed with negotiations for contracts for the productions of other stars, to be marketed through the Circuit on an independent basis. Within the year First National has released through the theatres operated by its members "Tarzan of the Apes," "My Four Years in Germany," "Italy's Flaming Front," "The Romance of Tarzan," three additional features starring Madame Petrova, "Our Teddy," and "Whom the Gods Would Destroy," in addition to signing distributing agreements with stars that have given First National the second Chaplin production, "Shoulder Arms," and two of the series of special Anita Stewart attractions, "Virtuous Wives" and "A Midnight Romance."

"Daddy Long Legs"

One of the most widely heralded activities of the Circuit was its contract with Mary Pickford for three special feature productions. The first of these, "Daddy Long Legs," will be released very soon. This was followed by a contract with Norma Talmadge for twelve specials, and an arrangement with Jack Pickford for three features.

Announcement of the other contracts recently signed will be made to the members at the meetings next week.

Chief of the official tasks confronting the stockholders is the election of a board of directors for 1919-1920 and the discussion of plans for extension of the Circuit's interest during the coming year.

Among Those Present

First National members who will be present are: Fred Dahnken, A. J. Jones, H. Schwalbe, T. L. Tally, Robt. Lieber, E. M. Mandelbaum, J. H. Kunsky, H. T. Nolan, W. H. Swanson, E. H. Hulsey, J. B. Clark, A. H. Blank, J. D. Williams, Max Speigel, Nathan Ascher, Adolph Linick, E. B. Johnson, Henry Brouse, E. V. Richards, Moe Mark, T. E. Larson, E. I. Church, F. V. Fischer, Frank Ferrandini, Fred Levy, W. P. Dewees, Wm. Sievers, Thos. Saxe, Tom Moore, P. J. Schaefer, A. J. Gillingham, N. H. Gordon, R. A. Rowland, Jacob Fabian, M. L. Finkelstein, A. Freedman, T. H. Boland.

Branch managers who will be in attendance at the convention of First National exchange executives include: B. Cunningham, Harry Scott, W. J. Heenan, Floyd Brown, L. Bickel, W. E. Lusk, A. C. Seery, Harry Weiss, A. Cubberly, Thomas B. Spry, J. S. Skirboll, Lee L. Goldberg, Jack Brainard, J. H. Ashby, S. S. Schwarz, E. M. Asher, W. E. Knotts, H. J. Fitzgerald, C. J. Briant, J. P. Anderson, S. J. Baker, R. H. Clark, C. R. Beacham, C. E. Holuh, L. D. Balsly, J. J. Unger, A. B. Knox, M. Johnson.

All Set for New York on "Unpardonable Sin"

New York City is the next citadel which the Harry Garson forces plan to assault with "The Unpardonable Sin." The big picture, starring Blanche Sweet under the personal direction of Marshall Neilan, is scheduled to open at the renovated Broadway theatre, Friday evening, May 2, for an indefinite engagement of which great things are expected.

Crowds in Detroit, where the picture was given its premiere at the Broadway Strand theatre, were said to be very large. It will be interesting to discover whether the same interest will be shown in New York, which "Bill" Rudolph, Mr. Garson's eastern representative, has called the "city of hard-boiled eggs."

Mr. Rudolph has been in Chicago doing work preliminary to the opening of "The Unpardonable Sin" at the new Jones, Linick & Schafer theatre in the Loop district, the Randolph, Sunday, April 20. During his absence, the Garson interests in New York, in so far as they pertain to "The Unpardonable Sin," were being looked after by Herbert H. Sonborn, general sales manager.

Most of the territory on the picture has already been sold, the most recent announcement being the purchase of Kentucky and Tennessee by Col. Fred Levy, of Louisville.

Houses Combine with Marcus Loew

All the motion picture interests of Cleveland were vitally affected by an amalgamation, last week, of three of the leading and most prominent photoplay houses in the city with Marcus Loew. By the arrangement entered into between the reprsentatives of the Cleveland theatres and Mr. Loew, the Stillman, Mall, Alhambra, and Euclid will all be operated on the Loew circuit, and will have the advantage of the Loew booking policy

Ten Cents in Los Angeles Minimum Admission

Los Angeles is now a 100 per cent ten-cent town, as all of the managers of theatres charging five cents, advanced their admission prices to ten cents beginning April 1, when war tax of one cent was added to all five-cent tickets.

This will not in any way affect the general business of the theatres, inasmuch as the five-cent houses were in most instances small ones out of the better business district of Los Angeles. In all there were nine five-cent houses.

Five Per Cent Tax Ousts Reel Charge

It is announced from Detroit that Michigan exhibitors are gradually formulating plans for the payment of the new 5 per cent. rental tax which goes into effect May 1. Geo. W. Trendle, of the John H. Kunsky enterprises has notified his auditors that the tax is to be added to the rental on films whether the contracts for pictures call for the rental or not. In other words Mr. Trendle says that if the exhibitor doesn't pay the tax to the exchange he must remit directly to the Government, and that it is simpler and easier to pay through the film exchange.

The new tax replaces the 15 cents per reel tax which is now being charged to exhibitors. In this connection, what with the placing of a government tax on candy, clothing, soda fountain drinks and other things, exhibitors generally will raise their prices of admission on May 1 to cover this charge.

Cleveland Houses Raise Admission

Cleveland, O. (Special to Motion Picture News).—Cleveland motion picture theatres have raised their admission prices from 15 and 20 cents to 20 and 30 cents. The new scale went into effect last week.

This move, which has been contemplated for some time by all the theatres here, has, so far, become operative only in the larger of the first-run houses. The neighborhood houses feel the necessity of increasing their admission prices so as to compensate them, in part, for the excessive taxations with which they have been burdened, but they are watching the effect of the raise upon the larger houses before putting a new scale into force. The theatres which have raised their prices are the Stillman, Standard, Strand, Metropolitan, Orpheum, Mall and Alhambra. The higher price, however, includes the war tax, and obviates the necessity of dealing with pennies, a matter of serious consideration to the exhibitor.

Laemmle Returns from Coast Visit

Following a visit of three days in Chicago, one day in Omaha and one day in Salt Lake City, Carl Laemmle, president of the Universal Film Co., returned to New York April 15 from his first semi-annual visit to Universal City.

Mr. Laemmle spent eight weeks at the Pacific Coast studios, during which time he supervised the production of several forthcoming Universal features, among them a second master-picture now being photographed under the direction of Allen Holubar and featuring Dorothy Phillips.

According to Mr. Laemmle, the erection of new laboratories, several new studio buildings, the return of many technical helpers from the war and generally improved conditions at Universal City will make it possible for Universal to make up a loss of eight weeks in its producing schedule before the first of June.

Williams Speaks Plainly on Distribution

(*Continued from page* 2618)

that matters. It's the pigment in his commercial skin—pictures, life blood of the industry—that concern the exhibitor. To anticipate a little opportunity for criticism at this point, I acknowledge that any distributing agency, no matter what its family affairs, must be conducted on a business-like, economical, practical basis, to be worthy of existence and patronage, no matter how good its releases may be.

One more quotation from your editorial: "What about service with the picture? Who will guarantee it and how?"

Can you guarantee to the exhibitor better service as a trade journal than he can get anywhere else? You may, but he won't believe you until you prove it in practice. If your service to the exhibitor proves by comparison with that the other trade journals render to be the best obtainable, then he'll buy the News and read it. So it is with service to exhibitors on releases. The open market booking policy is going to make "service with the picture" more important, more vital, to exhibitors than ever before. First National has learned that, in the year and a half that it has stood alone as an open market distributing agency. No matter how excellent a production is, no matter how great its box-office value may be, irrespective of the popularity and drawing power of the star or title, if it is released independently, its complement of exhibitor advertising and publicity aids has got to be strictly in keeping with the release in every particular. We have withheld releases for two and three weeks, while the advertising and publicity departments completed their work. We knew that if the production was sent out, and it was not properly advertised, if exhibitors lacked that important link in its success, it would reflect at the box-office. An independently released special attraction is like a high-class executive in a new position. He isn't worth a damn if he hasn't the materials in his organization to work with. He may barely get by through sheer pluck and merit, but he will not achieve anything like the results of a man in a similar position who has the best available tools to work with.

No producer or distributor can guarantee perfect advertising service to the exhibitor. But he can promise the exhibitor that he will employ the best talent he can to provide that service. Then it is up to the exhibitor to determine, in box-office results, whether the particular distributor or producer is any judge of capable service department men. If he decides adversely, and thinks that another distributor has a much better idea of service for him, the open market leaves him free to change.

In conclusion permit me to indulge in a brief summarization of comparatively recent film history. Two years ago this month more than a score of prominent exhibitors met in New York for the first time as the First National Exhibitors' Circuit. They had just released the first production of their contract for twelve by Charlie Chaplin. The industry generally discounted their chances for success. You

(*Concluded on page* 2622)

Plans for Drive on West Coast in Loan

Plans now being made in Los Angeles provide that the motion picture industry shall take a very important part in the Fifth, or Victory, loan drive, beginning April 21, in Southern California. Perhaps the most spectacular feature will be that of the aerial drive in which actors and directors, it is now planned, shall take part.

As in the third and fourth drives, the motion picture industry of Los Angeles will be in charge of the central public meetings for the drive, and conduct a series of twenty-one at Pershing Square, which is in the center of the city. Committees have been organized at all of the studios, and they will co-operate with the Pershing Square series of meetings, which will be under the management of Carl Jessen, representative of Motion Picture News.

Harry Leonhardt of the California theatre, Los Angeles, has been named chairman of the theatre organizations; A. P. Michael Narlian, chairman of the exchange committees. D. W. Griffith, who is serving as chairman of the Motion Picture Committee, Twelfth Federal Reserve District, will supervise the drive in the studios.

Cleveland Exhibitors to Fight Music Tax

While it is stated that no attempts will be made to fight the constitutionality of the music tax fathered by certain music publishers the exhibitors in and around Cleveland have held meetings in which they have registered a decided protest against the imposition of a tax on all music played in their theatres.

They agreed to play as much untaxable music as it is possible to secure, and are compiling lists of untaxable music suitable for motion picture theatres.

Furthermore it is reported that the Ohio exhibitors have organized a defense fund which they expect to add to daily.

It is asserted that this fund will be used to protect any of them who might become involved in any lawsuit with music firms or organizations.

Producers Father Bill

A bill known as No. 539, introduced by Senator Charles Lyon, of Los Angeles, is up for passage before the California Legislature, which is said to be beneficial to the producers of the motion picture industry. Advice from Sacramento is that the bill was introduced at the request of the Motion Picture Producers' Association, of which W. J. Reynolds is secretary.

The bill provides that parties who agree to work, and then desire to break their contracts, may be subject to injunction, as well as other possible employes, which will tend to prevent the breaking of contracts. The particular clause of the bill which provides this reads:

"To prevent the breach of a contract other than a contract in writing for the rendition or furnishing of personal service from one to another, the performance of which would not be specifically enforced."

Letter Hints at William Fox's Big Plans

Has Lines Out for New Stars and Intends to Make Dramas and Spectacles on Historic European Sites—Will Not be War Pictures, Says the Producer

A LETTER to all Fox managers giving the first information of big plans now under way by Fox Film Corporation was sent out from the New York offices of the organization this week. The letter discloses that William Fox, now in Europe, is negotiating with new stars well known and with some foremost writers. Mr. Fox, it is made known, has spent several days upon the battlefields of France and in other points of interest, picking locations and arranging to use historic spots as motion picture backgrounds.

It is declared the new pictures will not be war films, but that they will be dramas and spectacular productions played by American companies upon the battlefields instead of upon the hills of Fort Lee or Hollywood.

Answer to Inquiries

The letter which makes this announcement to Fox managers follows:

"I know you are beginning to wonder what the Fox Film Corporation has in store for the exhibitors and the millions of movie fans for the coming year. I have no doubt you have begun to receive inquiries from the live exhibitors of your territory.

"I have just received a series of cables from Mr. Fox and Mr. Sheehan which indicate that next fall the Fox Film Corporation will be in the market with a series of the most spectacular productions which the film industry has ever seen.

"Those of us who know Mr. Fox and know his way of keeping just one jump ahead of popular desire, expected some such thing as this when he and Mr. Sheeman went abroad. I think the newspaper interviewers in London must have divined something of Mr. Fox's purposes and plans, for I notice that a writer for the *Bioscope*, one of the leading London periodicals, after describing him as the 'living embodiment of all that stands for what is best in the world of pictures' and 'a man of indomitable courage and of resourcefulness and inexhaustive ideas,' intimates that Mr. Fox come to the Old World 'to discover whether it is not possible to utilize the motion picture in welding together the bonds of unity that President Wilson's League of Nations is destined to promote.'

"This judgment of Mr. Fox and his mission was written upon his arrival in London. Since then both he and Mr. Sheehan have been extremely active.

Details at Convention

"Naturally, Mr. Fox and Mr. Sheehan will disclose to you the full detail of their world-wide, gigantic program at the coming convention of the Fox organization. Nevertheless I think it is proper that I should give you a hint of what may be expected.

"From the cablegrams which I have received, I can assure you that Mr. Fox contemplates some wonderful productions to be made on the other side with American casts and our American stars. Among the things which we may anticipate as the result of the negotiations now being carried on by Mr. Fox and Mr. Sheehan on the other side are:

William Fox

FIRST: New stars of world-wide fame. Stars who are the equal of those who now stand at the head of our own group; and you and the exhibitors who play them know that the box office drawing power of these stars is unexcelled by any in the land.

SECOND: Stories by the most celebrated authors of today—men and women of world renown.

THIRD: These stories to be filmed in the old world spots which are today the points of keenest interest to the entire American population. They are spots of indellible memory to those two million boys who went across the water to fight. Every American who sent a loved one to the other side—yes, every American who reads the newspapers and keeps pace with the time, is now wishing that he could go to the other side and see the battlefields of France. Thousands will go.

hind will have the same opportunity to see these wonderful historic spots that the favored few travellers will have.

"I am not sure but that they will view them in even a more interesting light. For instead of viewing these points of interest when they are cluttered with hosts of tired

"But through the productions planned by Mr. Fox, the millions who must stay be-

and dusty fellow-travellers, they stay-at-home movie fans will see them as the setting for romance, drama and spectacle.

"Think of the wonderful moment in a motion picture in which an episode of intense dramatic emotion is enacted within the shadow of the shell-battered Rheims Cathedral!

Actual Scenes Shown

"Think what it would mean to you who will probably never see Verdun in actuality, to see upon the screen the players in a modern drama of life and heart interest, living their parts on the very spots which not so long ago were a seething battle cauldron.

"These battlefields, these points of great historic importance will only be incidental scenery—"locations"—to the great love stories, human dramas and big spectacles for the production of which Mr. Fox is now planning.

"Other scenes will be laid in Monte Carlo, Rome, Milan and other points of old-world fame. These productions will be costly of course, but they will be made possible through the expansion of the Fox Film Corporation and the extension of its studios and producing facilities to France and England. Verdun, The Marne, Chateau-Thierry, Belleau Wood and other historic spots will be almost as easily available for locations as the hills of Fort Lee or the outskirts of Hollywood.

"With the knowledge that this news you now have for exhibitors will be the best news for them and their patrons which has ever been announced by any film corporation, I am,

"Sincerely,

"JACK G. LEO,

"Vice President, Fox Film Corporation."

Mr. Fox is expected to return some time in May.

Hollander to New York from Minneapolis

Harry L. Hollander, at one time connected with the New York exchange of Fox Film Corporation, and for the past three-and-one-half years in the mid-Western territory, has returned to New York City, and is now connected with the Select Pictures Corporation Exchange in the Godfrey Building.

Mr. Hollander was salesman for nearly two years for the Minneapolis Exchange of Fox Film Corporation and later allied himself with the Select Exchange in Minneapolis. Manager Harry Rathner, of that exchange, declares that Mr. Hollander was high man in Wisconsin, Minnesota and the Dakotas for Select, and possessed the highest confidence of the exhibitors.

Green Room Ball

It was announced this week that everything is in readiness for the seventeenth annual dress rehearsal of the Green Room Club, which will be held at the Hudson theatre on Sunday night, April 20.

Minneapolis Territory Set for Loan Drive

Motion picture theatres of the Northwest territory served by Minneapolis fired their opening gun in the campaign to put over the Fifth Liberty Loan by showing special film subjects on Sunday, April 6.

E. R. Pearson, manager of the Minneapolis First National exchange, is chairman of the Minneapolis committee having charge of the distribution of the 157 Victory Loan prints allotted to this territory.

To insure the showing of each print in some theatre during the drive, Manager Pearson has urged every exhibitor who does not show each day of the week to notify him what days he does not show. In this way Mr. Pearson plans to avoid booking prints for the use of the exhibitor on days that are dark.

Schedules have been furnished each exhibitor showing where each print is to be forwarded. While 157 prints have a maximum possibility of 4,500 showings in thirty days, the theatres of this territory use about 25,000 shows in that period.

In view of this fact, Mr. Pearson has urged and been promised co-operation from exhibitors to the end that maximum showings of the Liberty Loan subjects are assured.

Motion Picture Club Ball a Success

On Friday evening, April 11, at the new Hotel Commodore, New York City, the Motion Picture Club of America held its inaugural ball. The event took place in the grand ball room of the Commodore and was well attended by exhibitors of New York, together with a few producers and stars. The reception committee arranged for several entertainers to be present, who sang and gave exhibition dancing between the general dancing of the evening.

William V. Hart was the prime mover in making the first ball of the Motion Picture Club a reality. On the Committee of Arrangements he was assisted by I. N. Hartstall.

Those on the reception committee were: Herman Jans, chairman; Charles M. Rosenthal, Lee A. Ochs, Chas. A. Haring, Fred. Dollinger, Max Oestreicher, Morris Needle, J. William Brandon, Charles Steiner, Louis W. Blumenthal, Jack Schwartz, Samuel Rhonheimer, Samuel Boch and M. J. Gerson, secretary.

C. E. Moore Weds Miss Bain

Carlos E. Moore, manager of the Pittsburgh branch of the W. W. Hodkinson Corporation, was married in New York City on April 10 to Miss Sade Bain, of New York.

Miss Bain is an artist of note in screen work, having been associated with Siegmund Lubin, of Philadelphia, and with Edgar Lewis in his production of Rex Beach's novel, "The Barrier."

She has recently been with the Famous Players and Fox companies, and played with Leah Baird in Harry Raver's Four-Star production of Augustus Thomas' stage success, "As a Man Thinks."

Los Angeles Film Board Praised by Goldwyn

The manner in which members of the Los Angeles Film Exchange Board of Trade attacked the proposed legislation in Arizona, which would have caused that State to become movieless, has been the cause of the exchange managers of Los Angeles who constitute the membership of the Board of Trade, to receive numerous complimentary letters and telegrams from producers, distributors and exhibitors. One of these addressed to the Board of Trade is from Samuel Goldwyn, and in part reads as follows:

> "Please accept my hearty congratulations on the result of your admirable work in connection with inducing Governor Campbell of Arizona to veto the act, which if ratified, would have imperilled the future of the motion picture industry in that state.
>
> "It is such decision and determination that you have shown that are needed to protect the industry, and those who are working for its betterment, from unjust legislation and censorship which seek to restrict its natural development. Only by co-operation is it possible to accomplish what you have done; and if every person reached by motion pictures would express himself with equal vigor there would be no question of interference with the people's most popular form of recreation and instruction."

Sol Lesser to New York

After supervising the international premier of "Yankee Doodle in Berlin," with the Mack Sennett chorus at the Kinema theatre, Los Angeles, Sol Lesser returned to San Francisco the latter part of last week to personally see that the opening of "The Unpardonable Sin" at the Tivoli theatre was made an event.

Following his work there, Mr. Lesser left for New York on Thursday, April 10, where he will spend several weeks in connection with the distribution of "Yankee Doodle in Berlin," and its presentation at New York, Boston, Philadelphia, Cleveland, Chicago and other Eastern cities.

Harry Garson, producer of "The Unpardonable Sin," accompanied Mr. Lesser to San Francisco.

Aronowitz of Des Moines Visits New York

Sam Aronowitz, well known in the Mid-Northwest territory for his film activities in the distributing and selling line from both Minneapolis and Des Moines, is now in New York looking over the State Rights market.

He is particularly desirous of securing Iowa rights on two or three special features which he proposes to exploit himself from Des Moines as a headquarters.

Mr. Aronowitz is registered at the Astor. He states that Motion Picture News covers his territory like a blanket.

Young Zittel Dies

C. F. Zittle, Jr., only son of C. F. Zittel, well known as "Zit," died April 15 at the home of his parents in New York. He was nineteen years old, and had recently been appointed assistant to his father.

The funeral was held Friday at noon from the Martin Picks Chapel, 122d Street and Lenox Avenue, Dr. Stephen A. Wise officiating. Burial was at Woodlawn.

California Exhibitors Re-elect MacDonald

After serving two years as president of the Southern California Theatre Owners' Association, F. A. MacDonald, owner of the Portola theatre, Los Angeles, and a local attorney, was at the annual meeting Wednesday, April 9, re-elected to succeed himself.

The only other candidate in opposition was J. S. Lustig, of the Starland theatre, and following a vote the election of MacDonald was made unanimous. Other officers elected were: J. S. Lustig, first vice-president; Herman Bosley, second vice-president; Glenn Harper, secretary; J. M. Young, treasurer; W. Wyatt, sergeant-at-arms. Both Harper and Young succeed themselves. The trustees are: J. M. Young, Mike Gore, F. A. MacDonald, J. S. Lustig, Glenn Harper, W. Wyatt, Herman Bosley, H. J. Seiler and J. U. Anderson.

The annual meeting was attended by less than half of the membership, which totals ninety. Reports made by retiring officers and various committees, show the organization in a financially successful and growing condition which has been instrumental in doing much good for theatre owners.

Williams Speaks Plainly on Distribution

(*Concluded from page* 2620)

see, they foolishly announced that they advocated the open market.

Next week more than a score of prominent exhibitors will meet in New York for the second time as the First National Exhibitors' Circuit. Any exhibitor, any distributor, any producer, any star, any trade journal, can review their progress as a co-operative concern, and from the facts of their contracts with Mary Pickford, Anita Stewart, Norma Talmadge, Charlie Chaplin, Jack Pickford and the several new ones to be announced next week, they can quickly decide whether or not the industry has not had, for many months, an active example of the possibilities of an open booking policy to stars, producers and exhibitors.

Very truly yours,
First National Exhibitors' Circuit,
Manager J. D. Williams.

"House Divided" Shown to Press and Trade

J. Stuart Blackton's special production, "A House Divided," the United States rights to which were acquired last week by Frank G. Hall, president of the Independent Sales Corporation for distribution through the Film Clearing House, Inc., was shown to the members of the daily and trade press this week at the Independent Sales' projection room, and was pronounced, it is said, the best of the independent productions made by Mr. Blackton. Sylvia Breamer, Herbert Rawlinson, William Humphreys and Sally Crute have the principal roles.

The original production was seven reels, but was cut to six to make it stronger and more actionable.

Exhibitor Service Bureau

Sign This Resolution for Your Own Help

IN this issue there appears the second of the series of articles by successful managers giving their ideas of advertising, telling the policies they pursue and the reasons why they do this. This one is from Jack Kuhn, manager of Loew's Stillman theatre, Cleveland, O.

Mr. Kuhn's advertising ranks among the most artistic through the country. He is fortunate in that he gets good printing from the Cleveland papers and therefore he is able to use half tones with good effect. Exhibitors who get poor printing will not be able to follow his plan successfully, but right here is a point to bear in mind—that you can often improve your printing by getting in touch with your paper, asking for cooperation and possibly finding out what is the matter with your cuts.

But this is incidental. We want to call your attention to one sentence in the article by Mr. Kuhn where he says: "I frequently find great help in the press books of the various distributors and I do not hesitate to use them."

There is a lot that could be improved in the exploitation matter that comes from most of the companies, but we are glad to find that at least one leading exhibitor pays this tribute, for we believe that there are a lot of managers who could get a lot of help from this ready prepared material if they would study the possibilities more carefully.

IMPORTANCE of this series of articles was commented on from a new point of view the other day. These articles are being printed purely for the benefit of the exhibitor, but the advertising mana for one of the biggest companies finds that there is another benefit from them:

"That's a great plan in getting the best advertisers of the country to tell how they advertise and why. Certainly there will be no excuse for us, after this series has come to an end, if we do not know just the sort of advertising matter that most of the exhibitors want. Of course, there will always be a great deal of individuality in the work of the exhibitors and even if it were possible it would not be desirable for all of them to follow the same set plan. But these articles are going to show us just what results the showmen are trying to achieve."

Therefore these articles will benefit not only the showmen of the cities, but of the smaller communities in getting them better material from the exchanges. And these articles are not to be confined to the larger cities, though, of course, we are not going to print matter except from those who are really trying to do things better than others.

And while we cannot promise that all of these men will have the time to answer inquiries from the individual exhibitors we will be glad to get the solution of any problem that may come up through these discussions.

HERE is another way in which these articles will help you. You should have arrangements already made with the newspapers whereby the same man or men prepare your advertising all the time and you should be in touch with that man, or at least the advertising foreman so that your own ideas will be understood. *It will be a good idea to call the attention of these articles to the man who does your work.*

Although the reproductions that are made here have to be greatly reduced they are sufficiently large to get the general idea and any printer of intelligence can understand just what you want by these examples.

And this brings up a point: One reason why much of the motion picture advertising is bad is because there is no trouble taken with it in the newspaper office. The printers in many instances have found that they can put anything over on the theatre man, while the same sort of a work would draw a terrible "holler" and probably loss of business from a merchant. The printer takes advantage of the fact that the average exhibitor does not know a great deal about advertising. *With these articles you can see the results that you want to obtain, and have something concrete on which to base your complaint.*

FROM this time on let all of us determine that there will be a little improvement in motion picture advertising generally during the summer. We know that this is the season when a lot of managers mistakenly let down in their activities because it is the summer season. *Of course, that is absolutely the wrong thing to do, for at the season when business is inclined to fall off there should be all the more effort put forward in exploitation.*

We called attention last week to some changes made in "Your Ideas and Ours." We are giving attention here to just as much of the advertising and as rapidly as possible. In cases where you want speedy action we are glad to give the advice by mail.

We are willing to put on more steam—LET US KNOW WHEN WE CAN HELP YOU.

When Newspapers Balk, This Theatre Man Puts Whole City to Work for His Picture

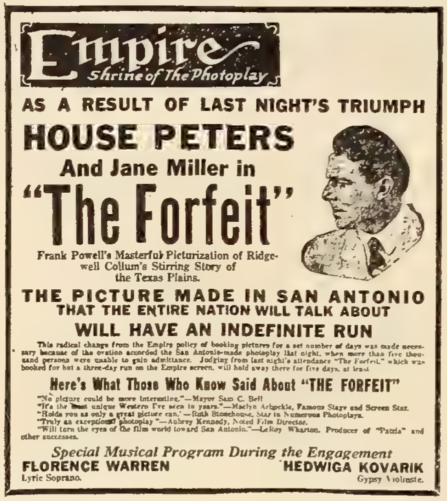
LAST time we heard of William H. Branch he had the whole city of St. Paul talking about the "Fairy Tale Week" that he put over with the exploitation of "Snow White." Now he is down in San Antonio, Texas, attending to the exploitaton work of the Royal, Empire and Princess theatres.

In this case the picture was "The Forfeit," which was made in San Antonio, and on the face of it there should have been no trouble in getting the cooperation of the newspapers of that city—of which there are two. Local quarrels had caused the newspapers to adopt a policy of not mentioning the picture, though it was a local product.

But there is generally a way to do this, if you have the enterprise and that is the middle name of Mr. Branch—spelled, of course, the H'English way. But here is his own account of the stunts that he used and the way that he got a six-day run for his picture, something that had never been accomplished in the history of the Empire theatre, which seats 1,820:

"Since the end of the war, the San Antonio Chamber of Commerce, which was largely responsible in making San Antonio the home of several army cantonments and flying fields and incidentally the military capital of America, has been casting its eyes about for something new to keep up San Antonio's prosperity. That they were casting envious eyes at Los Angeles and its film progress, I knew. They were making arrangements toward bringing Maclyn Arbuckle, the stage star, and the Wharton Brothers of Ithaca to this city at the time. So I saw in the Chamber of Commerce, the way of the least resistance in putting over this picture. I pointed out to them that in boosting this picture they would also be boosting San Antonio as a film center. They saw my point, and at my suggestion, asked Maclyn Arbuckle if he would be present and speak at the premiere of 'The Forfeit.' This he agreed to do. The Chamber of Commerce arranged to have its entire membership to attend in a body on the opening night, and gave the picture considerable publicity in their magazine, the space of which is unpurchasable.

"As a local girl who had recently won a beauty contest conducted by a national magazine played a role in the picture, I also arranged for her to be introduced. The fact that two other companies were down on location about San Antonio, gave the idea added impetus, and the members of the two companies were invited to attend and box seats saved for them. Naturally the newspapers fell for anything the Chamber of Commerce was behind, and the publicity that was denied at first was written for us by reporters as news stories.



Empire
Shrine of The Photoplay

AS A RESULT OF LAST NIGHT'S TRIUMPH

HOUSE PETERS

And Jane Miller in

"The Forfeit"

Frank Powell's Masterful Picturization of Ridgewell Collum's Stirring Story of the Texas Plains.

THE PICTURE MADE IN SAN ANTONIO THAT THE ENTIRE NATION WILL TALK ABOUT

WILL HAVE AN INDEFINITE RUN

This radical change from the Empire policy of booking pictures for a set number of days was made necessary because of the ovation accorded the San Antonio-made photoplay that night, when more than five thousand persons were unable to gain admittance. Judging from last night's attendance "The Forfeit," which was booked for but a three-day run on the Empire screen, will hold sway there for five days, at least.

Here's What Those Who Know Said About "THE FORFEIT"

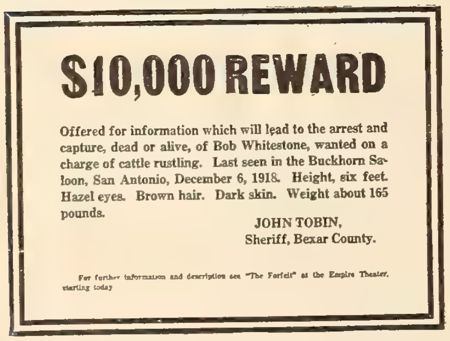
"No picture could be more interesting."—Mayor Sam C. Bell
"It's the most unique Western I've seen in years."—Maclyn Arbuckle, Famous Stage and Screen Star.
"Holds you as only a great picture can."—Ruth Stonehouse, Star in Numerous Photoplays.
"Truly an exceptional photoplay."—Aubrey Kennedy, Noted Film Director.
"Will turn the eyes of the film world toward San Antonio."—LeRoy Wharton, Producer of "Patria" and other successes.

Special Musical Program During the Engagement

FLORENCE WARREN
Lyric Soprano.

HEDWIGA KOVARIK
Gypsy Violinste.

San Antonio idea brought strongly to fore and citizens quoted



$10,000 REWARD

Offered for information which will lead to the arrest and capture, dead or alive, of Bob Whitestone, wanted on a charge of cattle rustling. Last seen in the Buckhorn Saloon, San Antonio, December 6, 1918. Height, six feet. Hazel eyes. Brown hair. Dark skin. Weight about 165 pounds.

JOHN TOBIN,
Sheriff, Bexar County.

For further information and description see "The Forfeit" at the Empire Theater, starting today

Even the sheriff was induced to cooperate

"Though 'The Forfeit' was getting all the publicity of the higher grade that could be desired, there still remained a certain part of the city's populace, who needed to be acquainted with the picture. The kind that turn out only when they are given a stiff jolt, and who as a rule steer clear of a picture which by the quality of its lithographs might be sane, and flock to something with a lurid title.

"San Antonio, though it is a city of 200,000, is but a few miles from the big cattle country, and ranch men and cowboys are common sights in its hotels and on its streets. In fact if there is one thing everyone in San Antonio is familiar with it is cattle. Again, another good maxim to pursue in putting over a picture is to select something of common interest which may be associated with the picture you are pushing and play upon it. The more common it is the greater will be the response.

"In 'The Forfeit' the selection was easy. It was a story of the cattle country, and therefore a story with which San Antonians would be thoroughly familiar. The stiff jolt needed, took the form of an ad offering '$10,000 reward, for information leading to the arrest of a man, dead or alive, wanted on a charge of cattle rustling.' Now such ads were wont to appear in San Antonio papers but a decade ago, and they still do in small town papers in the cattle country, though the reward is not generally so large and the 'dead or alive' clause is omitted. The idea then presented itself that if this ad bore the name of the sheriff of Bexar County of which San Antonio is the county seat, the notice it would attract would be tenfold as it would appear to be genuine.

"A talk with the sheriff brought him around and the ad was published as you see it. It created more talk than anything that appeared in the San Antonio papers since the extra the morning the armistice was signed. At my suggestion the Chamber of Commerce had several of the members paste the ad up on the plate glass display windows of their business establishments, and with the further embellishment of show card ink these window signs were the centers of curious crowds at all times, benefiting the merchant as well as the theatre.

"The opening night of the picture was the biggest in San Antonio picture house annals. For the first time evening dress was in evidence at a picture house here. Members of the film colony in evening clothes occupied the boxes and were the object of the eyes of the audience at all times. The secretary of the Chamber of Commerce made a short speech, lauding the picture and then introduced Maclyn Arbuckle, who told a few humorous stories and likewise praised the picture and then introduced Miss Blanche McGarity, who appeared in the picture. She was smothered under with flowers and cheered by the audience.

"The next morning I followed with an ad carrying the opinions of the mayor and a number of the leading film people regarding the picture. As a result of this bit of exploitation which cost no more than the exploitation on any other feature, 'The Forfeit' instead of playing the Empire for but two days is being held over for six."

TRIED METHODS

That Is the Reason Why We Ask Your Full Co-operation

IT is mighty seldom that you find in these pages suggestions coming from producers or exhibitors telling you what to do with pictures. And those that are printed have to pass our acid test of what we believe to be feasible and profitable.

We want to record here actual results and that is the reason that we keep on asking you that have not yet responded to let us have regularly accounts of live wire things that you do so that others may have the benefit. You need not fear that they will aid any rival for if the competitor is live enough to worry you he is also on the job enough to find out what you are doing.

But the same idea that you have tried may mean dollars for another across the continent. Let's have ALL the live ones—and we can't unless YOU help.

Special Service Book Issued for "Bolshevism on Trial"

Select Pictures has just issued a complete advertising aid on "Bolshevism on Trial." This contains sixteen pages which covers all angles of the production and reproduces the aids that are available. These include the reproduction of a full page display which appeared in the *New York Herald* and which can be used by exhibitors. A special electro and mat service has been arranged.

Spring Is Idea Time, Says Harold B. Franklin

By Harold B. Franklin

Managing Director, Shea's Hippodrome, Buffalo

"Along the Meadow Brook," latest of Franklin's stage re-creations of famous paintings. An electric fan gave the moving water effect

IN the Spring an exhibitor's fancy should turn to a Spring theme in the operation of his theatre. It is the season of the year that suggests the birth of new ideas, new thoughts and new fulfillments.

These are the days when the theatre must be made more attractive than ever, if it is to compete with the many attractions that are offered to the amusement-seeking public in the great out-of-doors.

In every motion picture theatre there should be some visible effort to brighten up generally. Your patrons have their Spring cleaning at home and they will appreciate it to find that their favorite motion picture theatre is also "cleaning house." Your theatre should reflect the spirit of peace that is in the air, bringing a need for happy surroundings. Now that gaiety rules again, get victory atmosphere.

At Sheas' Hippodrome, we get the Spring atmosphere by placing attractive flowers atop the Marque, giving the effect of hanging gardens, the electric signs are all retouched and varnished and where this is not necessary they are washed. Bay trees are placed at the entrance to the theatre. Hangings are freshened or replaced and the stage is enriched with a new floral setting. Ushers are donned in new light weight uniforms. Our newspaper advertising suggests the Spring atmosphere. The colors used for the lobby displays are lights which give a refreshing "feeling." Even the program cover design is changed to suggest the new season.

For the same reason that you dress up in your best when you want to make an impression, so should your theatre be "garbed" in new Spring clothes so that you will make an impression on your patrons. It indicates progress.

The charm of Spring should be apparent. Eliminate the dark hangings, the heavy uniforms of attendants, in fact, get away from the winter attire and start to introduce the coolness and inviting surroundings of Spring and Summer. It is a good time to break away from monotony and traditions. The enthusiasm with which your public will receive any changes will more than repay the efforts you exert.

One of the reasons that motion pictures are the most popular entertainment in this country is because the management at the exhibition end of the industry is further advanced than any other branch of the theatrical business. The great care with which the modern motion picture theatre is operated and the atmosphere and environment that has been instilled has given it first place in the hearts of the American public.

Innovations of all kinds are a distinct claim for patronage. The 100 per cent theatre must not rest on its laurels.

The theatre into which so much devotion goes in planning and operating is absorbed by the audience and is radiated all over the house. It should always be the aim of every exhibitor to endeavor to get the spirit of the day in the operation of his house, because it will please the most discriminating of your patrons. This is especially true this Spring, when the world is emerging from the desolation of winter and with glorious peace about to settle over the earth once more, we are about to enter a season of unusual merry making, of color, of music, of happiness—and the exhibitor is the man who should be foremost in leading the merrymaking.

Christie Issues Its Own Paper to Help Exhibitors

In order to co-operate with exhibitors who are advertising its comedies, especially the new two-reel specials which are about to be released, the Christie Film Company has started the publication of a four page mabazine called "Film Follies," which will make its appearance each month. It gives the news of the company's activities and includes stories about the players and the pictures, together with reproductions of a number of the stock cuts available. Pat Dowling, who recently joined Christie as publicity director, is the editor.

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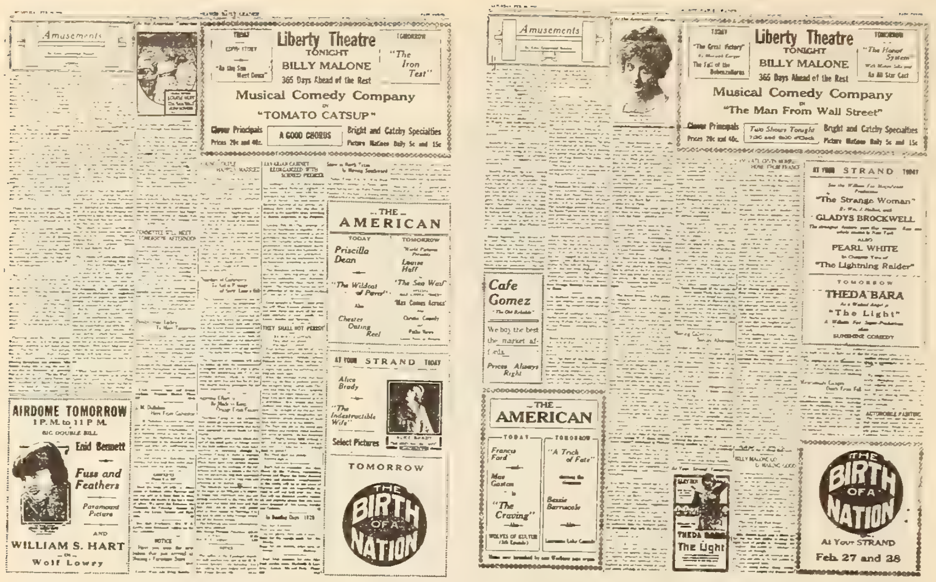


Amusements

TODAY "As the Sun Went Down"

Liberty Theatre
TONIGHT
BILLY MALONE
365 Days Ahead of the Rest
Musical Comedy Company
IN
"TOMATO CATSUP"
Clever Principals
Prices 25c and 40c.
A GOOD CHORUS
Bright and Catchy Specialties
Picture Matinee Daily 5c and 15c

TOMORROW "The Iron Test"

THE AMERICAN
TODAY
Priscilla Dean
"The Wildcat of Paris"
Also
Chester Outing Reel
TOMORROW
Louise Huff
"The Sea Waif"
"Man Comes Across"
Christie Comedy
Pathe News

AT YOUR STRAND TODAY
Alice Brady
"The Indestructible Wife"
Select Pictures

TOMORROW
THE BIRTH OF A NATION

AIRDOME TOMORROW
1 P. M. to 11 P. M.
BIG DOUBLE BILL
Enid Bennett
Fuss and Feathers
Paramount Picture
AND
WILLIAM S. HART
—in—
Wolf Lowry

Amusements

TODAY "The Great Victory" "The Fall of the Hohenzollerns"

Liberty Theatre
TONIGHT
BILLY MALONE
365 Days Ahead of the Rest
Musical Comedy Company
IN
"The Man From Wall Street"
Clever Principals
Prices 20c and 40c.
Two Shows Tonight
Bright and Catchy Specialties
Picture Matinee Daily 5c and 15c

TOMORROW "The Honor System" An All Star Cast

AT YOUR STRAND TODAY
"The Strange Woman"
GLADYS BROCKWELL
ALSO
PEARL WHITE
"The Lightning Raider"
TOMORROW
THEDA BARA
"The Light"
SUNSHINE COMEDY

Cafe Gomez
"The Old Reliable"
We buy the best the market affords
Prices Always Right

THE AMERICAN
TODAY
Francis Ford
Mae Gaston
in
"The Craving"
—Also—
WOLVES OF KULTUR
TOMORROW
"A Trick of Fate"
Bessie Barriscale
—Also—

THEDA BARA
The Light

THE BIRTH OF A NATION
At Your STRAND
Feb. 27 and 28

Two pages from the Orange, Tex., Leader, showing what a small city paper can do in cooperation

ANONYMOUS

We Don't Care for that Form of Stuff for Use Here

WITHIN the past week we have received a half-dozen items which show no trace of where the matter comes from. They may all be genuine enough, but we do not care for anonymous matter here.

Several of these items pretended to be about activities of exhibitors. A couple of others enclosed specimens of very bad advertising and asked what we thought about them. You won't find any of this matter represented in this issue or any other.

We are mighty glad to help any exhibitor in any way possible. We'll do it by mail, at our expense, but sign your name and let us know from whom the matter comes. We want to help, to build up—and certainly not to do knocking for people who are afraid to sponsor their own thoughts.

Little City Down in Texas Show What Can Be Done With Real Cooperation of a Newspaper

BECAUSE the main object of the article was to stir up exhibitors and newspapers to greater cooperation so that both might benefit from more liberal and better advertising and more generous treatment of motion picture news matter, it was necessary to confine the series of survey articles to the large cities, as an undertaking to cover the entire field down to the smallest city and to reproduce the pages here would be impossible.

However, we do mean to encourage the papers that are really doing something and as we told you last week any time that we can be of service to the exhibitors in showing the newspapers how they can build up their photoplay departments, we will be delighted to do so. And at the same time we mean to continue to encourage the papers that are doing things by giving them recognition in this department week after week. But the newspapers that are treated here will have to follow the test of all other exhibitor matter that we print here—worth.

One of the most encouraging things in the entire outlook is the way that the smaller papers are turning toward the motion picture. This means more than appears on the surface. It is a fact that when motion pictures began to get their popularity there was a certain amount of hostility on the part of the newspapers, for which the exhibitor was largely to blame. As a matter of fact the most of the exhibitors then believed that the photoplay was simply a passing fad and they relied on the novelty of it to get their crowds. Then as they progressed a little further they rested their exploitation on a noisy musical instrument in front of the house and on gaudy posters.

Another thing that did not help for better relations with the newspaper was the habit of most of the houses to devoting their screen to advertising slides and therefore putting the theatre in competition wth the newspaper. It was bad enough that the theatre itself did not advertise, but when it came to trying to take money away from the newspaper it was worse. That was not resented so much in the larger cities as in the smaller communities, where it has been, as a rule, harder to convince the motion picture men of the value of regular and liberal advertising. When the smaller cities begin to show progress then it is unquestionably a sign that the photoplay is taking a big stride forward.

All of which is preliminary to pointing to the case of Orange, Texas. Here is a city with a census population of 5,527 and one daily paper. There are four motion picture theatres there and a part of the time one of them is not in operation. Until last August the newspaper, the *Leader,* paid no attention to motion picture news matter. It printed reading notices from time to time. Advertising was on the same uncertain basis. The theatres cared mighty little about advertising, and sometimes they did, but more often they didn't. Handbills and any old sort of exploitation was resorted to and it was largely a case of the people going down the street and seeing which show they wanted to attend.

But the *Leader* became interested in motion pictures, and this work was put in charge of a young lady, Miss Edna Beasley. She was enthusiastic and set out to conduct a photoplay department that is really worth while. In no time the theatres were as enthusiastic as she, and you can't find a person in Orange these days that doesn't say this daily department is one of the first things they read when they get their copy of the paper. It appears every day occupying about three columns of space with the reading matter, and generally being set off with a cut. It contains matter not only about the pictures being shown locally, but carries the regular news matter of players and productions. It would be a credit to any paper. It is an especially fine showing for a six page paper.

And the result has been liberal advertising from the theatres. The Strand and the Liberty use considerable space every day in the week as is shown in the two pages reproduced, while the American is well represented, and the Airdrome advertises most of the time.

What has been done in Orange, Texas, can be done anywhere else if the newspaper will take the step and put some one in charge of the work with the enthusiasm. If the exhibitors do not see the value of cooperating with such a department it is a pretty good sign that they belong to the class that won't be in business long.

Exchange Man Pays Tribute to Tom Moore's Judgment

When the Tom Moore's Rialto theatre, Washington, plays a feature subject, it "puts it over" in a manner that no other theatre in the city even remotely approximates in effectiveness. A conspicuous example of the manner in which a tremendous box-office success was scored the week of March 9th, when "A Midnight Romance," with Anita Stewart, was the Rialto's attraction, may be found in the advertising preceding, on the day of and following the opening performance.

The run was such an overwhelming earnest of the public's discriminating sense of advertising values and its confidence in Tom Moore's choice of pictures that B. C. Cunningham, manager of the First National Exchange, in Washington, assembled the advertising matter used in connection with this showing to use in the form of a press sheet in his territory. The press sheet in question is herewith reproduced.

This press sheet was devoted entirely to the Tom Moore presentation. The front cover bears a letter from Mr. Moore which he wrote before the picture was shown and the double-page spread reproduced the advertising that was used in the Washington dailies. The last page is devoted to Mr. Cunningham's tribute to Mr. Moore as a judge of pictures.

Advertising Leaders and the Way They Look at Film Exploitation

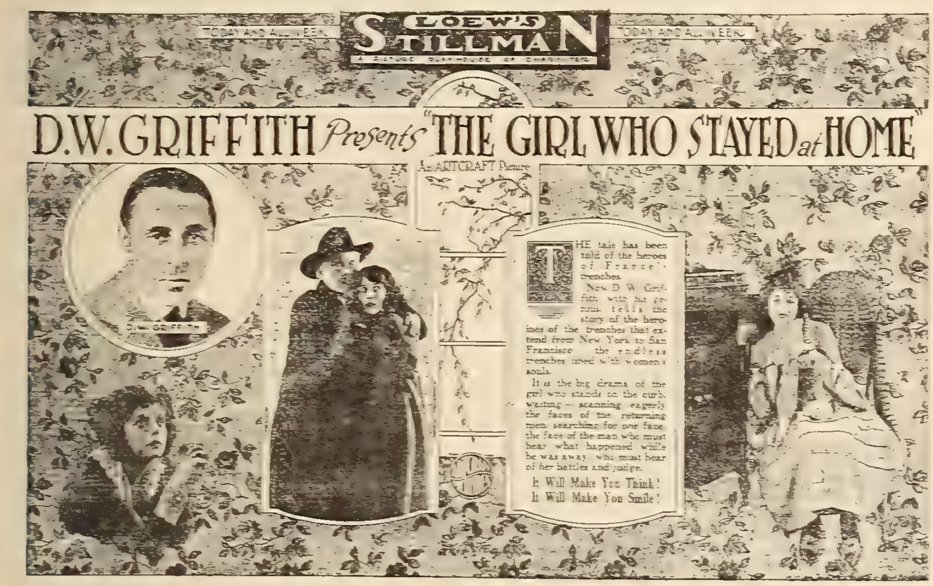
Getting Half-tone Appeal

By Jack Kuhn

Manager, Loew's Stillman theatre, Cleveland, O.

IN exploiting photoplays through newspapers there has always been one thought uppermost in my mind, namely how can I attract the attention of most readers and tell them what I think would be of the greatest interest at a glance. Some times I am unable to do this in a few words, but this happens very seldom.

I also employ a striking half tone of the star I am featuring, and if possible, another one showing a part of the action.



LOEW'S STILLMAN
TODAY AND ALL WEEK
A PICTURE PLAYHOUSE OF CHARACTER

D.W. GRIFFITH *Presents* "THE GIRL WHO STAYED *at* HOME"

An ARTCRAFT Picture

D. W. GRIFFITH

THE tale has been told of the heroes of France's trenches.

Now D. W. Griffith with his genius tells the story of the heroines of the trenches that extend from New York to San Francisco — the endless trenches lined with women's souls.

It is the big drama of the girl who stands on the curb, waiting — scanning eagerly the faces of the returning men searching for one face, the face of the man who must hear what happened while he was away, who must hear of her battles and judge.

It Will Make You Think!
It Will Make You Smile!

Four pictures used here, and they tell the story of the offering well. It's a half page.

If I can secure a good photo of the star shown in action that will *hook* up with the title of the feature, I am sure that I am going to get the best results.

Previous to my regular announcement on Sunday, I frequently use a series of teaser ads, generally using space from 1 to 3 inches. I try to create interest by using snappy sentences appertaining to the action of the picture. In doing this I rarely use any cuts, and confine myself solely to reading matter. I have used half tone cuts on teaser advertising announcing a big production with increased space about 8 to 12 inches and with excellent results.

I use the name cut "Loew's Stillman" and slogan "A picture playhouse of character" as a means of indentity, and never change always using the same style in all the different publications.

Previous to exploiting a feature photoplay it is necessary to "see it" before you can intelligently talk about it, and while reviewing it, to ascertain exactly what possesses the human appeal, and after you have seen the picture and decided what this special appeal consists of, then you have the "material" to play upon for publicity. By human appeal I mean is it a story of love, revenge, sacrifice, etc., or perhaps it may possess all these, but whether it has one emotion or all the emotions you are certainly in a position to tell the public something that will interest them.

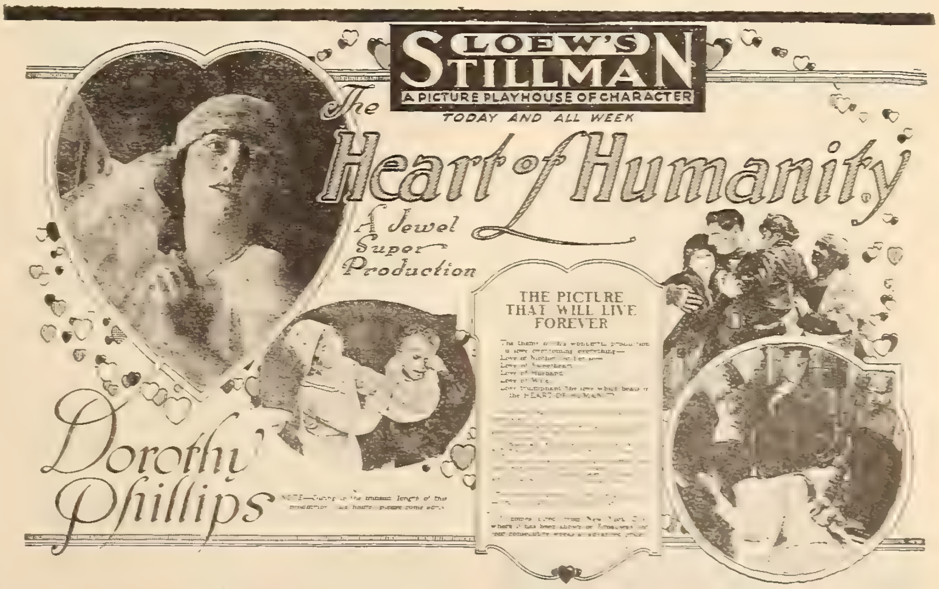
So with a small reading notice telling them a part of the story, in a concise manner which I generally use in a box form, and a striking picture of the star, and another photo portraying action and the star's name and title of photoplay brought out prominently I make as direct appeal in few words as possible.

Jack Kuhn

It may seem rather peculiar to some that I at times use pictures of the star and also scenes from the production and more frequently than not several scenes from the same offering. My reason for doing this is very simple. I believe that the people are coming more and more to buying the production itself. Of course they want the big stars because they know that these players are likely to give them the best results, but they want something more than that. They want to know the character of the picture and they want to have some reason for them to come.

It is my belief that when the scene pictures means something that they form the very best selling argument, because you don't have to worry about whether the public will read a lot of small type or not. I know that these displays attract their attention. I am able to get good results from half tones in the newspapers, and employ them almost exclusively. The greater part of the other matter is hand-drawn and I

(*Continued on page 2632*)



LOEW'S STILLMAN
A PICTURE PLAYHOUSE OF CHARACTER
TODAY AND ALL WEEK

The Heart of Humanity

A Jewel Super Production

THE PICTURE THAT WILL LIVE FOREVER

The theme of this wonderful production is love overcoming everything—
Love of Mother for her son
Love of Sweetheart
Love of Husband
Love of Wife
Love triumphant, the love which beats in the HEART OF HUMANITY

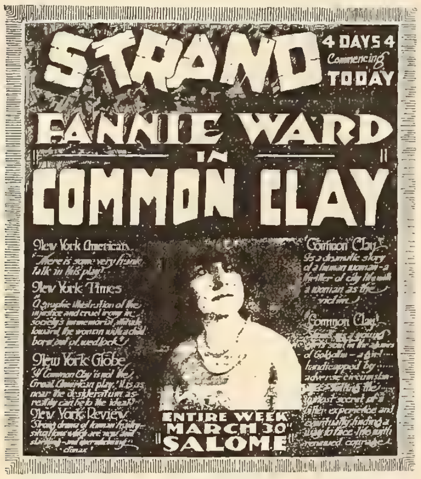
Dorothy Phillips

NOTE—Owing to the unusual length of the production [illegible]

Dorothy Phillips i[illegible]es the eye, and then some of the drama is brought out in the scene pictures

Your Idea and Ours

AS we have told you a number of times, when you want to use a half tone with a reverse black and white effect there should always be a slight white line left between the cut and the background matter. Otherwise the half-tone will not get the effect that is desired. That is true in the case of this twelve-inch, five-column display of the Strand, Syracuse, N. Y., but the name of the star and the title of the picture have been so well played that the attention is drawn immediately by these big white letters on the black background.



STRAND

4 DAYS 4 Commencing TODAY

FANNIE WARD IN "COMMON CLAY"

New York American
"There is some very frank talk in this play."

New York Times
"A graphic illustration of the injustice and cruel irony in society's immemorial attitude toward the woman with a child born out of wedlock."

New York Globe
"If Common Clay is not the Great American play, it is as near the desideratum as reality can be to the ideal."

New York Review
"Strong drama of human frailty—situations which are real and startling—and overwhelming climax."

"Common Clay" Is a dramatic story of a human woman—a thriller of city life with a woman as the victim.

"Common Clay" shows us a young girl's soul in the agonies of Golgotha—a girl handicapped by adverse circumstances—telling the innermost secret of a bitter experience and eventually finding a way to face life with renewed courage.

ENTIRE WEEK MARCH 30 "SALOME"

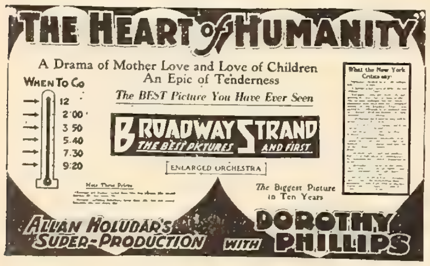
At the right quotations from four of the New York dailies have been taken. These are available in the press book. At the right there is an independent selling argument which says:

> "Common Clay" is a dramatic story of a human woman—a thriller of city life with a woman as the victim.
>
> "Common Clay" shows us a young girl's soul in the agonies of Golgotha—a girl handicapped by adverse circumstances—telling the innermost secret of a bitter experience and eventually finding a way to face life with renewed courage.

This is all very good, but one thing that is lacking here is the statement that there is a happy ending to the picture. A much more serious omission is that this picture was made from the A. H. Woods' success which ran a year in New York. That certainly should have been played.

Prospering has a hankering to associate with perseverance.

HARD to find a better example of the use of white space than in this ten-inch, eight-column advertisement of the Broadway Strand theatre, Detroit. This white space effect was achieved with the working out of the double heart outline and then the designer of this did the correct thing in using the least matter possible for his main display. He counted on putting over such a wallop there that everyone would read the quotations from the New York newspapers at the extreme right and we feel very sure that he succeeded. You will note that the two selling lines have been confined to "A drama of mother love and love of children. An epic of tenderness. The BEST picture you have ever seen."



"THE HEART of HUMANITY"

A Drama of Mother Love and Love of Children
An Epic of Tenderness
The BEST Picture You Have Ever Seen

WHEN TO GO
12
2:00
3:50
5:40
7:30
9:20

BROADWAY STRAND
THE BEST PICTURES AND FIRST

ENLARGED ORCHESTRA

What the New York Critics say:

The Biggest Picture in Ten Years

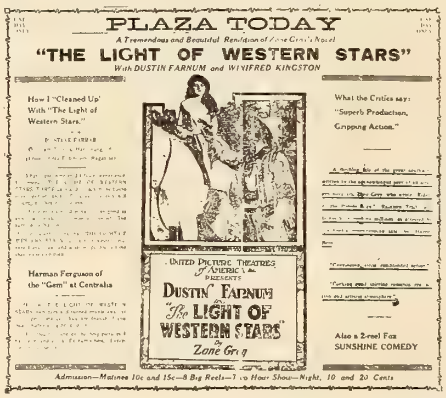
ALLAN HOLUBAR'S SUPER-PRODUCTION WITH DOROTHY PHILLIPS

The smaller type matter at the lower left of the display gave the prices for the engagement and there is a novel effect used for displaying the hours of the performance—a thermometer being used instead of the usual clock.

For simplicity, punch and conviction we haven't seen a better all around display than this one.

The war's over—let camouflage go with it.

IN the face of the fact that H. H. Hicks, manager of the Plaza theatre, Mt. Vernon, Ill., did big business with "The Light of Western Stars" in the face of strong opposition, we are asked how we like this five-column, ten-inch display. We must frankly answer that we don't. It probably attracted attention because unusual space was used, but it is a badly put together display with plenty of mistakes such as spelling the name of the author two different ways and starting a sentence with a quote and then omitting it at the end. There is also repetition occasioned by using a stock ad as the central display and then building matter around it.



PLAZA TODAY

A Tremendous and Beautiful Rendition of Zane Grey's Novel
"THE LIGHT OF WESTERN STARS"
With DUSTIN FARNUM and WINIFRED KINGSTON

How I "Cleaned Up" With "The Light of Western Stars."

Harman Ferguson of the "Gem" at Centralia

What the Critics say:
"Superb Production, Gripping Action."

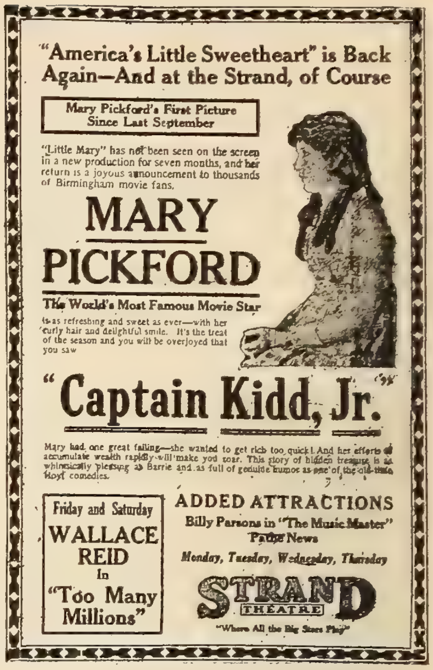
UNITED PICTURE THEATRES of AMERICA Inc. PRESENTS
DUSTIN FARNUM in "The LIGHT OF WESTERN STARS" By Zane Grey

Also a 2-reel Fox SUNSHINE COMEDY

Admission—Matinee 10c and 15c—8 Big Reels—Two Hour Show—Night, 10 and 20 Cents

As a matter of fact it would have been far more effective to have used a two full column display here with the cut at the top and rules continuing down the column and other matter below. As it is the title of the picture does not stand out as large in the type matter as it does in the cut. We certainly would have played Farnum's name much stronger.

This manager conceived that it would be a good idea to quote from the recommendations of two other Illinois managers that had shown the picture. Good stuff, but he let a lot of trade stuff get in like, "If your next United picture is as good as this one I will make more money than on 'The Birth of a Nation.'" Good stuff for United, but it means nothing to the public.



"America's Little Sweetheart" is Back Again—And at the Strand, of Course

Mary Pickford's First Picture Since Last September

"Little Mary" has not been seen on the screen in a new production for seven months, and her return is a joyous announcement to thousands of Birmingham movie fans.

MARY PICKFORD

The World's Most Famous Movie Star

is as refreshing and sweet as ever—with her curly hair and delightful smile. It's the treat of the season and you will be overjoyed that you saw

"Captain Kidd, Jr."

Mary had one great failing—she wanted to get rich too quick. And her efforts to accumulate wealth rapidly will make you roar. This story of hidden treasure is as whimsically pleasing as Barrie and as full of genuine humor as one of the old-time Hoyt comedies.

Friday and Saturday
WALLACE REID In "Too Many Millions"

ADDED ATTRACTIONS
Billy Parsons in "The Music Master"
Pathe News

Monday, Tuesday, Wednesday, Thursday

STRAND THEATRE
"Where All the Big Stars Play"

ONE of the headings in this department says: "From 100 Per Cent to Zero." Here is one that belongs in the hundred per cent class very distinctly and there are mighty few of them that come up to that mark.

Now one only needs to be around motion picture theatres frequently to overhear the comment, "I wonder what has become of Mary Pickford. I haven't seen her in a long time." And motion picture editors everywhere have been kept busy denying all sorts of reports because she hasn't been seen on the screen in a new production for a long time. Therefore Strand theatre, Birmingham, Ala., does just the right thing in the line calling attention to the fact that "America's sweetheart is back again," and it sells the house along with it by adding "And at the Strand, of course." Then it calls attention to the fact that this is the first picture of her since September. For the benefit of others we are giving the reading matter:

> "Little Mary" has not been seen on the screen in a new production for seven months, and her return is a joyous announcement to thousands of Birmingham movie fans. Mary Pickford, the world's most famous movie star, is as refreshing and sweet as ever—with her curly hair and delightful smile. It's the treat of the season and you will be overjoyed that you saw "Capt. Kidd, Jr."

All of this appears alongside the cut of Miss Pickford and then we have the selling talk on the picture itself, which says:

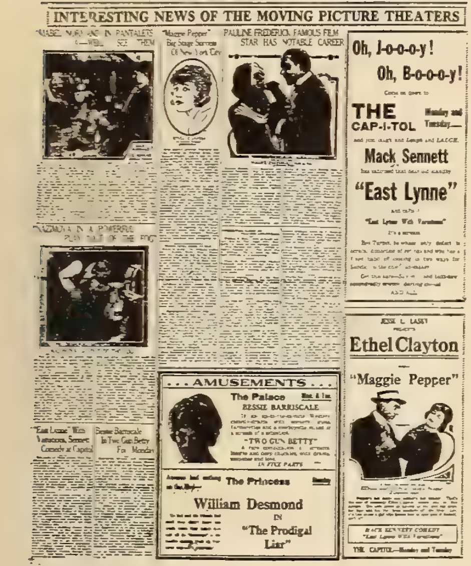
> Mary had one great failing—she wanted to get rich too quick. And her efforts to accumulate wealth rapidly will make you roar. This story of hidden treasure is as whimsically pleasing as Barrie and as full of genuine humor as one of the old-time Hoyt comedies.

Proper sense of values is shown in the display of the rest of the bill and the announcement for the latter half of the week.

Know the goods you are offering; even a toothless lion can roar.

ONE company practically controls the situation down in the capital of Georgia, Macon. This is the Macon Photoplays Theatre Co., which has five houses. Apparently the company has some arrangement with the newspaper whereby it

What Live Wires are Doing



INTERESTING NEWS OF THE MOVING PICTURE THEATERS

"Maggie Pepper" Big Stage Success Of New York City

PAULINE FREDERICK FAMOUS FILM STAR HAS NOTABLE CAREER

Oh, J-o-o-o-y!

Oh, B-o-o-o-y!

THE CAP-I-TOL Monday and Tuesday—

Mack Sennett

"East Lynne"

"East Lynne With Variations"

"East Lynne" With Variations, Sennett Comedy at Capitol

Bessie Barriscale In Two Gun Betty For Monday

. . . AMUSEMENTS . . .

The Palace

BESSIE BARRISCALE

"TWO GUN BETTY"

IN FIVE PARTS

The Princess

William Desmond

IN

"The Prodigal Liar"

JESSE L. LASKY PRESENTS

Ethel Clayton

"Maggie Pepper"

MACK SENNETT COMEDY

"East Lynne With Variations"

THE CAPITOL—Monday and Tuesday

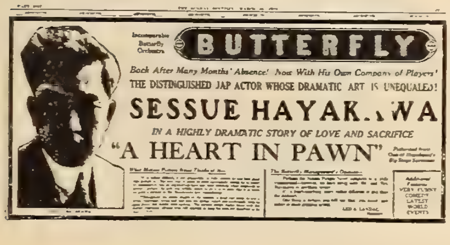
takes the whole page and furnishes the reading matter in addition to the display announcements. And we can say right here that considering that all the matter used comes from the exchanges there has been a clever effect achieved.

It will be noted that the company advertises only the attractions for the first days of the week and that it is content to let the matter about the later attractions be carried in the reading matter. This is a splendid idea where you can put it over.

We like the way in which separate space is given the Mack Sennett comedy and "Maggie Pepper." It avoids any reference to the double bill stuff and gives a chance to sell each picture separately. But, we'll admit, that after noticing that we are mystified as to why the announcements for the Palace and the Princess theatres should be included under one heading. They should have been separated, for this gives the appearance of selling both pictures instead of inviting the patrons to choose between the offerings, as results with the present arrangements.

Had Noah been an advertiser it would have necessitated a fleet of arks.

LEO A. LANDAU, manager of the Butterfly theatre, Milwaukee, likes to do things "different" and he is constantly pulling something new for he knows all the tricks of the trade. It is shown in this eight-inch, eight-column display. Now, in the first place, he gets a great advantage because he has bought the position on the page and he can always be sure of his displays getting attention.



Incomparable Butterfly Orchestra

BUTTERFLY

Back After Many Months' Absence! Now With His Own Company of Players!

THE DISTINGUISHED JAP ACTOR WHOSE DRAMATIC ART IS UNEQUALED!

SESSUE HAYAK. WA

IN A HIGHLY DRAMATIC STORY OF LOVE AND SACRIFICE

"A HEART IN PAWN"

Additional Features VERY FUNNY COMEDY LATEST WORLD EVENTS

LEO A. LANDAU

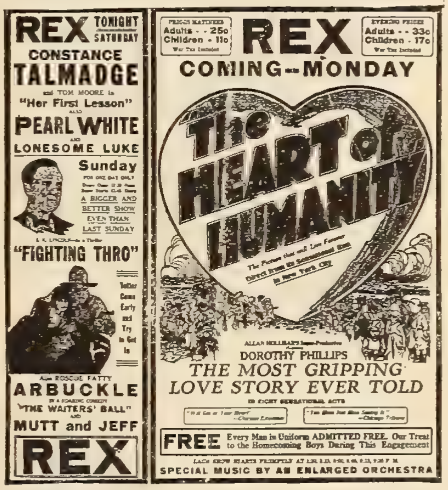
Now in the case of the Hayakawa picture Mr. Labdan has quoted from the criticism that appeared in the MOTION PICTURE NEWS and then just to the right of this, under the heading "The Butterfly Management's Opinion," he says:

> Perhaps the MOTION PICTURE NEWS' comment is a trifle exaggerated—however, we have never seen Mr. and Mrs. Hayakawa in anything better.
>
> It's a heart-touching story rather different in plot than the ordinary.
>
> One thing is certain, you will say that you never saw better or more gripping acting.

Now the entire result of this display has been to indicate that he doesn't want to stand for all our critic says, but at the same time he has said more than the NEWS did, but he has done it so cleverly that it is bound to increase confidence in his theatre.

If yours is only a "day's work" you don't deserve anything more than the laborer's wage.

REX theatre, Racine, Wis., started advertising "The Heart of Humanity" heavily on the Wednesday before the Monday opening of the picture with fourteen inches across three columns and kept up the heavy display through its engagement. In most of this advance advertising the announcement of the Alan Holubar was made in separate space from the rest of the bill.



REX TONIGHT SATURDAY

CONSTANCE TALMADGE

and TOM MOORE in

"Her First Lesson"

ALSO

PEARL WHITE

AND

LONESOME LUKE

Sunday

FOR ONE DAY ONLY

A BIGGER AND BETTER SHOW EVEN THAN LAST SUNDAY

"FIGHTING THRO"

Come Early and Try to Get In

ROSCOE FATTY ARBUCKLE

"THE WAITERS' BALL"

AND

MUTT and JEFF

REX

PRICES MATINEES Adults - - 25c Children - 11c War Tax Included

REX

EVENING PRICES Adults - - 33c Children - 17c War Tax Included

COMING—MONDAY

The HEART of HUMANITY

The Picture that will Live Forever

Direct from its Sensational Run in New York City

ALLAN HOLUBAR'S Super-Production

DOROTHY PHILLIPS

THE MOST GRIPPING LOVE STORY EVER TOLD

IN EIGHT SENSATIONAL ACTS

—Chicago Examiner

—Chicago Tribune

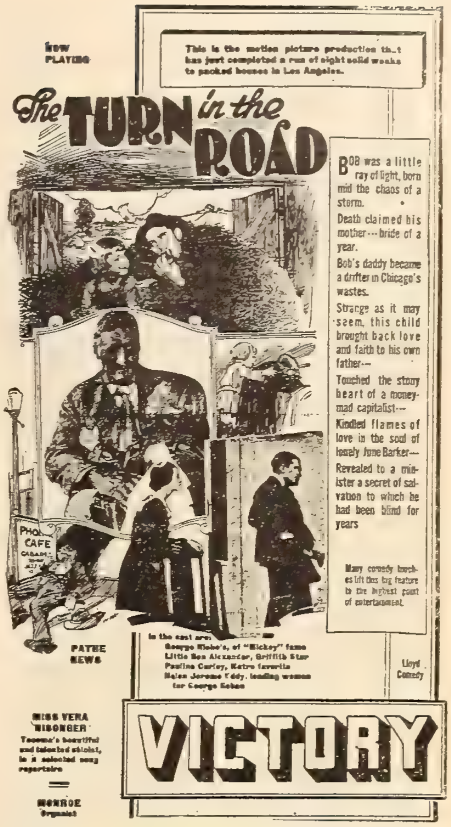
FREE Every Man in Uniform ADMITTED FREE. Our Treat to the Homecoming Boys During This Engagement

SPECIAL MUSIC BY AN ENLARGED ORCHESTRA

This advertisement is from the Saturday afternoon issue, a total of fifteen inches, four columns, being used while the announcements for the Saturday and Sunday shows were combined in a two-column display alongside. This certainly resulted in attracting all possible attention to this picture. There has been excellent judgment used in arranging the display. This heart itself gets the spirit of the production and then the Rex confined itself to only a few selling lines and then short quotations from two of the Chicago dailies.

Aim counts, but the gun must be loaded.

THIS sixteen-inch, four-column display from the Victory theatre, Tacoma, Wash., is mighty good stuff. As a matter of fact the advertising in Tacoma is far above the average and therefore to attract especial attention a display has to be there with the goods. There could have been some improvement by having used fewer cuts. We have called your attention to the fact that the use of several cuts has to be very carefully done or there will be confusion. We think some results here. Certainly we would have omitted the drawing at the lower left showing a drunken man on the sidewalk in front of the cabaret. It's a mighty safe rule to eliminate from your displays anything that will give offence to any one. Better dodge even a main point of a picture than put in your advertising something that will keep people away. There are a lot of things that get over without giving offence when they are incidental to a picture, but leave a bad taste in the mouth when put in cold print.



NOW PLAYING

This is the motion picture production that has just completed a run of eight solid weeks to packed houses in Los Angeles.

The TURN in the ROAD

BOB was a little ray of light, born mid the chaos of a storm.

Death claimed his mother—bride of a year.

Bob's daddy became a drifter in Chicago's wastes.

Strange as it may seem, this child brought back love and faith to his own father—

Touched the stony heart of a money-mad capitalist—

Kindled flames of love in the soul of lonely June Barker—

Revealed to a minister a secret of salvation to which he had been blind for years

Many comedy touches lift this big feature to the highest point of entertainment.

In the cast are:

George Nichols, of "Mickey" fame

Little Ben Alexander, Griffith Star

Pauline Curley, Metro favorite

Helen Jerome Eddy, leading woman for George Beban

PATHE NEWS

Lloyd Comedy

MISS VERA WISONGER

Tacoma's beautiful and talented soloist, in a selected song repertoire

MONROE Organist

VICTORY

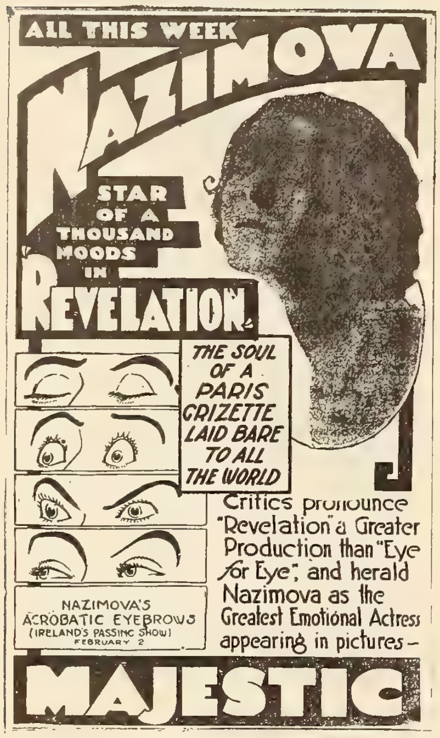
There is an excellent selling argument here and the writer has coupled the leading players up with other productions that Tacomans have seen, for it says: "In the cast are George Nichols, of 'Mickey' fame; Little Ben Alexander, Griffith star; Pauline Curley, Metro favorite; Helen Jerome Eddy, leading woman for George Beban."

Your house will remain yours as long as it is the public's.

THIS one, from the Majestic theatre, Columbus, O., is a little late getting attention, but it is too good an example of the out-of-the-ordinary display to allow to get by without comment. It is a case of grabbing the eye so that no one can miss it.

In the first place there is the name of Nazimova strikingly displayed with a reverse effect and then there is a half-tone of the star, which might have printed a little better. Then there is a third appeal

Scoring Hits and Errors


ALL THIS WEEK
NAZIMOVA
STAR OF A THOUSAND MOODS IN
"REVELATION"
THE SOUL OF A PARIS GRIZETTE LAID BARE TO ALL THE WORLD
Critics pronounce "Revelation" a Greater Production than "Eye for Eye", and herald Nazimova as the Greatest Emotional Actress appearing in pictures—
NAZIMOVA'S ACROBATIC EYEBROWS (IRELAND'S PASSING SHOW) FEBRUARY 2
MAJESTIC

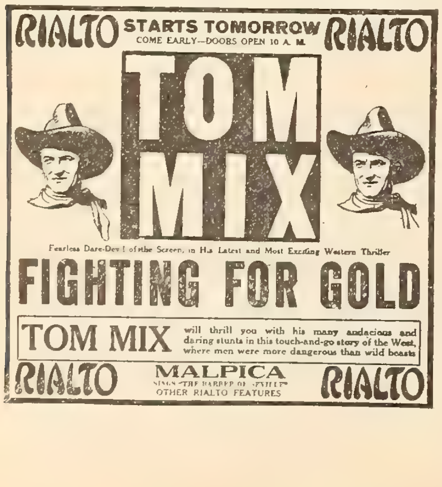
with the sketches of "Nazimova's Acrobatic Eyebrows" taken from "Ireland's Passing Show," a series of cartoons well known to the people of Columbus.

There has never been a better line coined than: "Star of a thousand moods," and it applies equally well to any of this star's offerings.

Although "Revelation" was an earlier release than "Eye for Eye," it had not been shown in Columbus, hence the reference.

The little cogs are as necessary to the watch as the mainspring.

HERE is a clever piece of work in playing a star. Evidently Tom Mix has a great big following at the Rialto, San Francisco, and the manager seems to have done the right thing in making his personality dominant in all parts of the display. You will note that the only selling argument used is contained in the statement that this is the star's latest and most thrilling photoplay and that "Tom Mix will thrill you with his many audacious and daring stunts in this touch-and-go story of the West, where men were more dangerous than wild beasts."

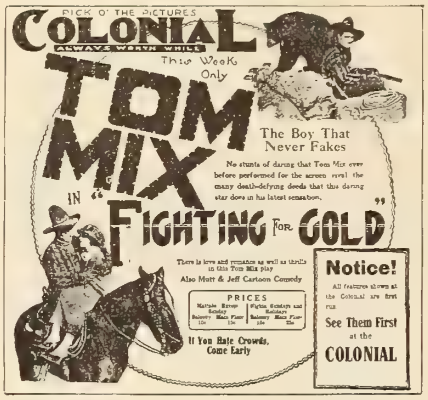

RIALTO STARTS TOMORROW RIALTO
COME EARLY—DOORS OPEN 10 A. M.
TOM MIX
Fearless Dare-Devil of the Screen, in His Latest and Most Exciting Western Thriller
FIGHTING FOR GOLD
TOM MIX will thrill you with his many audacious and daring stunts in this touch-and-go story of the West, where men were more dangerous than wild beasts
RIALTO MALPICA RIALTO
SINGS "THE BARBER OF SEVILLE"
OTHER RIALTO FEATURES

Of course the first thing that gets the eye is the reversed effect, white on black, of the name of the star, and then the use of two line cuts exactly alike helps to emphasize the personality point. This display occupies eight inches across four columns.

A considerable improvement on the same idea is seen in the ten-inch, five-column display of the Colonial, Toledo, O. Here there is a little trick work in using the name of the star out of line and in type that dominates the whole thing, but there is more of the selling matter here.

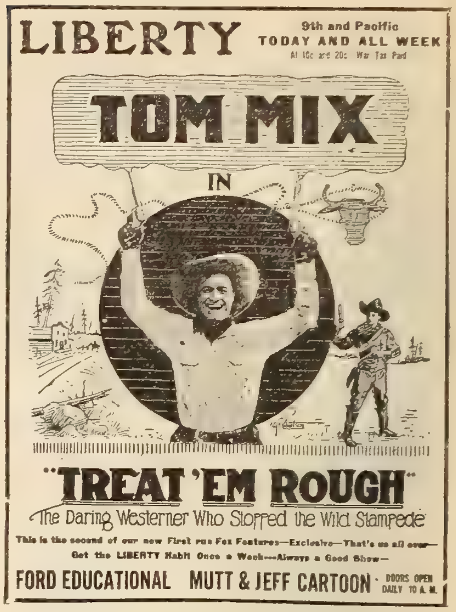
In the first place the use of the two cuts brings before the reader some idea of the action of the picture and then there is a line under the title that says: "There is life and romance as well as thrills in this Tom Mix play."

The Colonial is using a good line with all of the Mix pictures: "The boy that never fakes!" And in this case this striking sentence is followed up with: "No stunts of daring that Tom Mix ever before performed for the screen rival the man death-defying deeds that this daring star does in his latest sensation." Of course this is pretty strong language and in most cases we would not approve it, but here is a more or less of the circus style of picture, depending largely upon the thrills and therefore more or less of the circus style of advertising is justifiable.


PICK O' THE PICTURES
COLONIAL
ALWAYS WORTH WHILE
This Week Only
TOM MIX IN "FIGHTING FOR GOLD"
The Boy That Never Fakes
No stunts of daring that Tom Mix ever before performed for the screen rival the many death-defying deeds that this daring star does in his latest sensation.
There is love and romance as well as thrills in this Tom Mix play
Also Mutt & Jeff Cartoon Comedy
PRICES
If You Hate Crowds, Come Early
Notice!
All features shown at the Colonial are first run.
See Them First at the COLONIAL

You will note that the Colonial never lets the idea of the theatre itself get away and that it used a prominent box to call attention to the fact that all features shown at that theatre are first run. We like the line: "If you hate crowds, come early." It is much better than any of the many others used which suggest that you are mighty lucky to get in at all.

Liberty theatre, Tacoma, Wash., gets even more of the personality idea into its twelve-inch four-column display by the excellent use of a cut against a background of a line drawing. The latter is not particularly well done and in the drawing Mix looks more like he was admiring a sore finger than wielding the trusty six shooter, but that is a minor affair. The main benefit of the drawing is to make the half tone come out all the stronger.


LIBERTY
9th and Pacific
TODAY AND ALL WEEK
At 10c and 20c War Tax Paid
TOM MIX
IN
"TREAT 'EM ROUGH"
The Daring Westerner Who Stopped the Wild Stampede
This is the second of our new First run Fox Features—Exclusive—That's us all over—
Get the LIBERTY Habit Once a Week—Always a Good Show—
FORD EDUCATIONAL MUTT & JEFF CARTOON · DOORS OPEN DAILY 10 A. M.

Underneath the title of the picture the Liberty has come very near giving a mighty idea of the character of the picture with a single sentence: "The daring westerner who stopped the wild stampede."

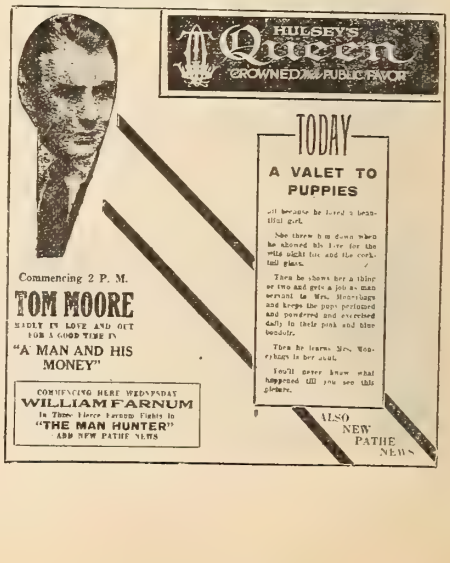
Ordinarily we would say this was mighty good, but the Liberty shows why it could have been improved when it announces: "This is the second of our new first run Fox features." This pre-supposes that Tom Mix is not familiar to Liberty fans and therefore it would have been a good thing to have used a few lines about him.

It is always a good idea, when you start a new service to introduce the stars to the patrons. Of course, they know a lot about them anyway, but don't take any chances on that. Be sure that everyone knows their strong qualities.

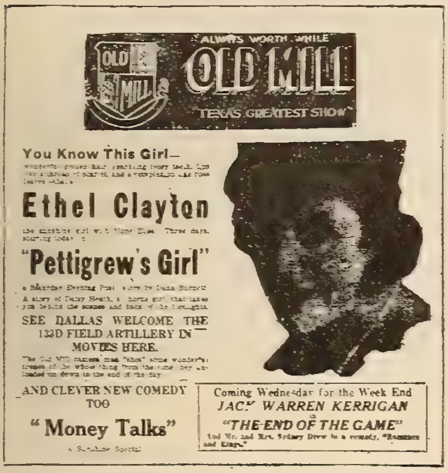
It's not the ideas that you have that count, but those you use.

HERE is some mighty effective advertising that is being done by Jean Finley, who prepares the displays for the Queen and Old Mill theatres, Dallas, Texas. Mr. Finley combines the use of cuts and the selling argument on the picture splendidly and for comparatively small pace we believe that he is getting just about the best results. Each of the displays shown here is seven inches across three columns.

In the case of the Tom Moore display there is a freak use of rules that is most


HULSEY'S Queen
CROWNED with PUBLIC FAVOR
Commencing 2 P. M.
TOM MOORE
MADLY IN LOVE AND OUT FOR A GOOD TIME IN
"A MAN AND HIS MONEY"
COMMENCING HERE WEDNESDAY
WILLIAM FARNUM
In Three Fierce Farnum Fights in
"THE MAN HUNTER"
AND NEW PATHE NEWS
TODAY
A VALET TO PUPPIES
all because he loved a beautiful girl.
She threw him down when he showed his love for the wild night life and the cocktail glass.
Then he shows her a thing or two and gets a job as man servant to Mrs. Moneybags and keeps the pups perfumed and powdered and exercised daily in their pink and blue boudoir.
Then he learns Mrs. Moneybags is her aunt.
You'll never know what happened till you see this picture.
ALSO NEW PATHE NEWS

From 100 Per Cent to Zero



ALWAYS WORTH WHILE
OLD MILL
TEXAS GREATEST SHOW

You Know This Girl—

Ethel Clayton

"Pettigrew's Girl"

SEE DALLAS WELCOME THE 133D FIELD ARTILLERY IN MOVIES HERE.

AND CLEVER NEW COMEDY TOO
"Money Talks"

Coming Wednesday for the Week End
JACK WARREN KERRIGAN
"THE END OF THE GAME"

effective. The diagonal lines have the effect of concentrating the gaze of the star immediately on the selling argument, which says:

> A valet to puppies all because he loved a beautiful girl.
>
> She threw him down when he showed his love for the wild night life and the cocktail glass.
>
> Then he shows her a thing or two and gets a job as man-servant to Mrs. Moneybags and keeps the pups perfumed and powdered and exercised daily in their pink and blue boudoir.
>
> Then he learns that Mrs. Moneybags is her aunt.
>
> You'll never know what happened until you see this picture.

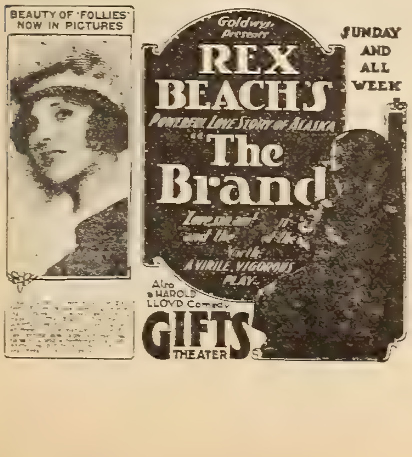
There has been another freakish effect obtained by chopping the top of the hair of Ethel Clayton off straight. It was not a question of saving the little space, but to get the white effect between the name plate and the head. Now here is the talk:

> You know this girl—wonderful golden hair, sparkling ivory teeth, lips like a thread of scarlet, and complexion like a rose—that Ethel Clayton, the sunshine girl with Monte Blue in "Pettigrew's Girl," a Saturday Evening Post story by Dana Burnett—a story of Daisy Heath, a chorus girl, that takes you behind the scenes and back of the footlights.

Mr. Finley has the right idea in making the play on the first picture that he has to sell and simply announcing the bill for the latter half of the week. We feel quite sure that this will result in an average greater amount of patronage than the policy of dividing the display.

You wouldn't go bear hunting with bird shot; remember that in your advertising.

HERE is a new wrinkle. Gift's theatre, Cincinnati, realizes the fan interest in motion picture players and when it cannot get the newspaper to print the mattter in the news columns that will help the theatre the most, Gift's pays for the space itself.



BEAUTY OF 'FOLLIES' NOW IN PICTURES

Goldwyn Presents
REX BEACH'S
POWERFUL LOVE STORY OF ALASKA
"The Brand"
A VIRILE, VIGOROUS PLAY

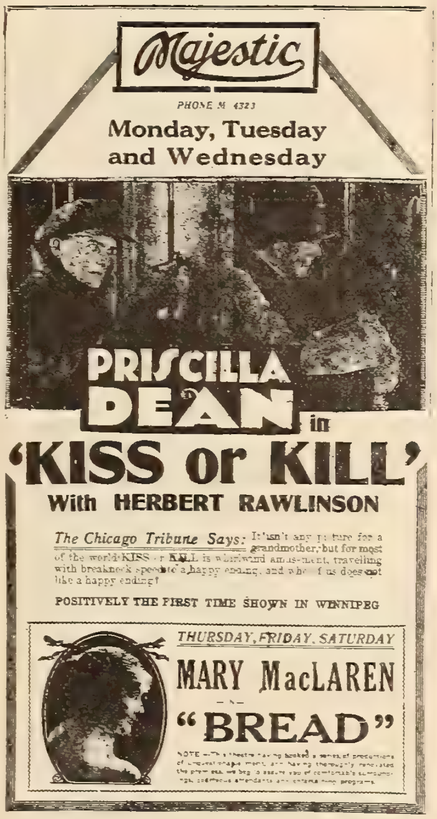
SUNDAY AND ALL WEEK

Also a HAROLD LLOYD Comedy

GIFTS THEATER

Recently it has been carrying on the same page as the display a one-column cut of some player in the offering. In the case of "The Brand" the picture of Kay Laurel was used because there was a strong reason for this. Ziegfeld's "Follies," of which Miss Laurel was one of the stars, was playing at a legitimate theatre at the time and so Gift's invited the members of the company to attend a performance and see how their former associate succeeded on the screen. In this instance the theatre was able to place the cut right alongside the display.

IT is a mighty easy thing to overdo the matter of quoting newspaper opinion as the sole selling point of a picture. However, the Majestic theatre, Winnipeg, has been able to do this by taking an excerpt from the Chicago Tribune for Priscilla Dean in "Kiss or Kill."



Majestic
PHONE M 4323
Monday, Tuesday and Wednesday

PRISCILLA DEAN in
'KISS or KILL'
With HERBERT RAWLINSON

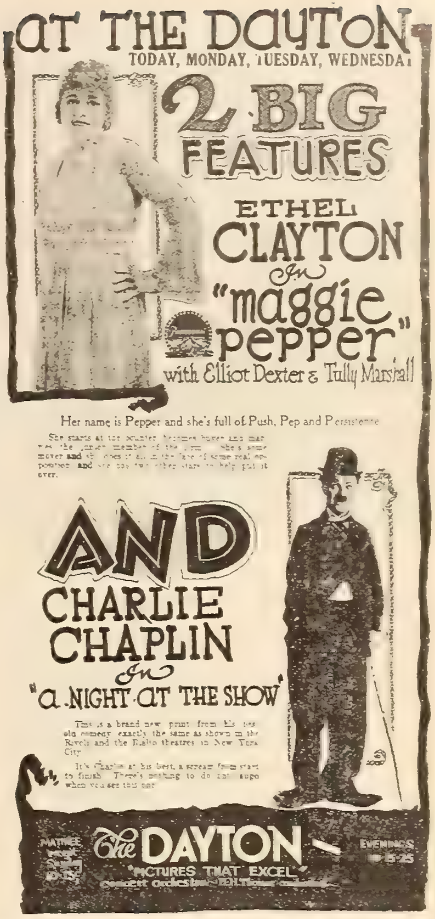
The Chicago Tribune Says: It isn't any picture for a grandmother, but for most of the world KISS or KILL is whirlwind amusement, travelling with breakneck speed to a happy ending, and who of us does not like a happy ending?

POSITIVELY THE FIRST TIME SHOWN IN WINNIPEG

THURSDAY, FRIDAY, SATURDAY
MARY MacLAREN
—IN—
"BREAD"

> It isn't any picture for a grandmother, but for the most of the world "Kiss or Kill" is whirlwind amusement, traveling with breakneck speed to a happy ending; and who of us does not like a happy ending?

This quotation gives some idea of the character of the production, but we would much rather have added a selling argument in addition. However, we will have to admit that it has the quality of brevity and that coupled with the curiosity arousing cut and the strength of the title that a greater portion of those who read this advertisement went to see this picture to find out what it was all about.



AT THE DAYTON
TODAY, MONDAY, TUESDAY, WEDNESDAY
2 BIG FEATURES
ETHEL CLAYTON
in
"maggie pepper"
with Elliot Dexter & Tully Marshall

Her name is Pepper and she's full of Push, Pep and Persistence

AND
CHARLIE CHAPLIN
in
"A NIGHT AT THE SHOW"

The DAYTON
"PICTURES THAT EXCEL"

MATINEE

EVENINGS

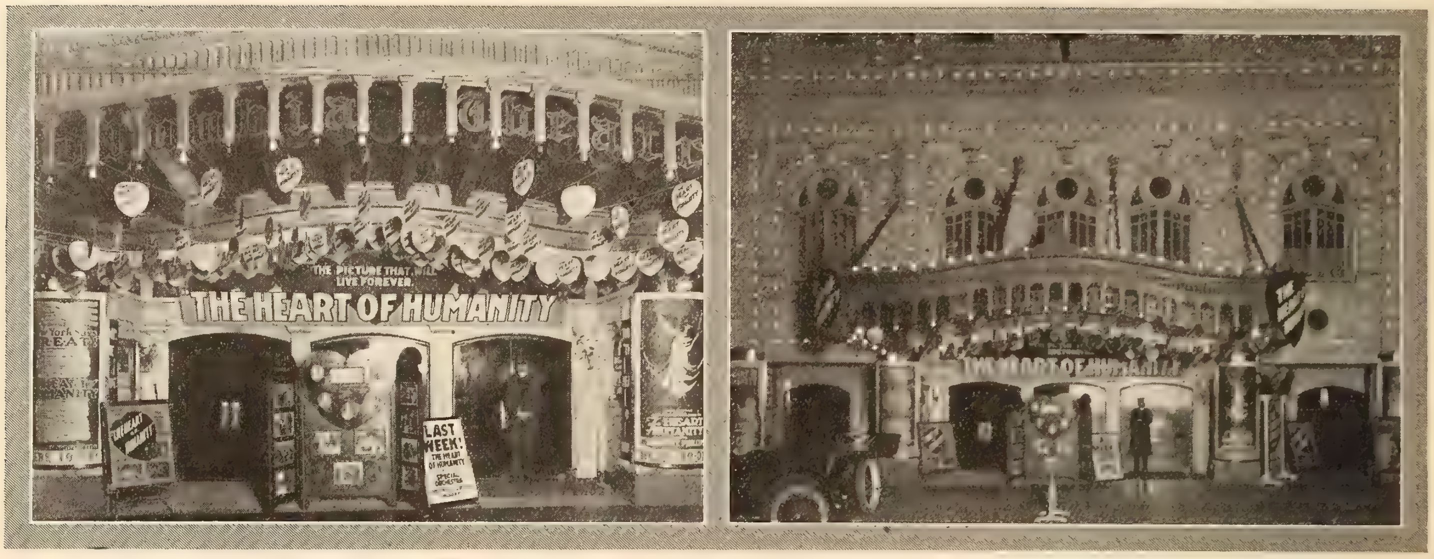
THIS is a good display except for one thing. We distinctly do not like the idea of advertising "Two big features." It is excusable only when your opposition is such that you have to put on such attractions. The mere appeal to quantity is one that every theatre should try to get away from. Now, the artistic quality of this fourteen-inch triple-column display of the Dayton theatre, Dayton, O., takes away some of the curse, but it could have been much improved and had the same effect, except much stronger, without giving the bargain counter idea.

In the first place, this could have been advertised as an all-comedy bill, for certainly there are enough laughs in "Maggie Pepper" to warrant that. And then the design of this display almost gets the other, and even better point with the reference to Maggie as "full of push, pep and persistence." Now, any one who has seen Chaplin in "A Night at the Show," certainly knows that he showed those qualities in his role there. Then why not advertise it as such a show all the way through.

We know that many disagree with us about advertising double bills, but we believe that more and more every day you have to sell your theatre and not a "bargain."

It's good to get the spirit of the man who started out in the storm to sell tickets to see the rainbow.

He who fails to put personality in his theatre belongs to the same class as the man who wrote for a doctor and then forgot to sign his name.



At the right, general view of display at the Columbia theatre, Portland, and at left a close-up

Cleveland Manager Places His Reliance on Halftones and Gets Fine Results

(*Continued from page* 2627)

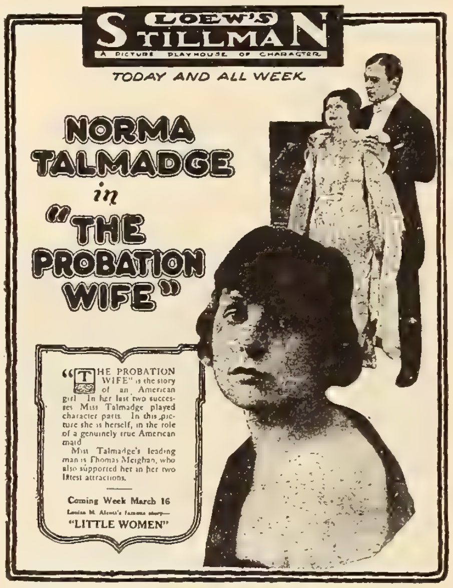
prefer that to type for in this way the lettering fits in better with the spirit of the offering.

I have found that even for arranging the displays as they should be it is important to see the picture in advance. One might get the wrong idea of the hunch of a story simply from looking over the stills and every exhibitor knows that he is often sent stills of action that is not shown in the picture. The patron wants to see mirrored on the screen the actual scene that has appeared in the paper and all exhibitors who follow this plan of exploitation should take great care in this particular.

I do not caption the scenes that I use because I always try to make sure that the pictures I have used mean something in themselves. For instance, in the half page display that I used in one of the papers on "The Girl Who Stayed at Home" I used four different pictures, including one of D. W. Griffith. The title was lettered across the half page and the figure of the little cabaret entertainer was placed immediately below the words "Stayed at Home." So it became very evident to everyone that she was the one meant. Toward the left enter I employed a picture of the old Confederate who had never surrendered and the little Franco-American girl taking refuge in his arms. And then at the lower left there was another picture of the same girl kneeling. I believe that this brought out more clearly to the average person the humor and pathos of the story than any mere statement would have done.

In conclusion I would say that I am not entirely original as I frequently find great help from the press books of the various distributors, and I do not hesitate to use them.

Some people figuratively lock their ideas in a safe—where they are hidden from public attention.



LOEW'S STILLMAN
A PICTURE PLAYHOUSE OF CHARACTER
TODAY AND ALL WEEK

NORMA TALMADGE in "THE PROBATION WIFE"

"THE PROBATION WIFE" is the story of an American girl In her last two successes Miss Talmadge played character parts. In this picture she is herself, in the role of a genuinely true American maid

Miss Talmadge's leading man is Thomas Meighan, who also supported her in her two latest attractions.

Coming Week March 16
Louisa M. Alcott's famous story—
"LITTLE WOMEN"

This is a quarter page, but cuts are dominant

Complete Casts of Films Given by Los Angeles Paper

An interesting feature has been added to the Saturday photoplay department of the Los Angeles *Express* by Monroe Lathrop, editor of the department, which appears weekly under the caption "Who's Who in the Films This Week." The department gives the titles of the film plays, name of the theatre at which the film is being shown, the brand, star, director, cameraman and complete cast of each picture.

The present day method of casting each picture with respect to types, brings together in every film a notable collection of players. Under the stock company plan formerly followed at the studios, one player would continue in a given brand for many pictures, and it was possible for the following of each player to know where his or her pictures could be viewed. The printing of the complete cast gives additional assets in publicity for the theatre over the method of merely mentioning the star which is followed by some publicity departments, newspapers and theatres.

Noble Concentrates on His Lobby in His Long Run with "Heart of Humanity"

IN putting on "The Heart of Humanity," last week Paul ("No-Bull") Noble, manager of the Columbia theatre, in Portland, Ore., followed the theory that when you've got a photoplay that will "deliver the goods" to an audience, you don't have to go much beyond your lobby and your newspaper advertising to get it across with a bang.

"The Heart of Humanity" proved itself in Portland in a private viewing which Sol Baum, manager of the Portland exchange held for exhibitors and officers of principal societies and clubs of the city, and when it was booked for the Columbia it was already assured of the backing of every person who had been in the audience of more than 500 at the private viewing.

Noble concentrated on his lobby. Prior to the opening of the run, he festooned chains of hearts from the top of the building to the edge of the markee announcing the coming attraction. After the opening hundreds of hearts were clustered under the markee and the lobby paintings were displayed to the best advantage in the entrance.

Noble relied upon the picture itself to take care of itself on the inside, and used no special stunts to put it over, with the exception of an eight piece orchestra to handle the musical score.

His method of handling the picture justified itself. Throughout the first week it played to capacity business on the fourteenth day, "Going fine and holding up great," was Noble's testimony. Throughout the run Noble used newspaper space liberally.

Three Special Service Sections Appear in This Issue

Swiping the Moon to Exploit Picture

S. BARRET McCORMICK, managing director of the Circle theatre, Indianapolis, literally went out and swiped the moon for his campaign in advertising "Virtuous Wives." With the exception of the smallest advertisement used during the run of a week, every one of the displays carried the moon with some expression on the face of the "Man" to fit the scenes that McCormick used in half-tone.

One's attention doesn't need to be drawn to the manner in which the moon fits in with romance, but instead of having a lot of sickly sentimental stuff McCormick really made this moon a feature, and we haven't the slightest doubt that the people of Indianapolis day by day promptly turned to these displays to see just what McCormick had the moon doing. *That's not exaggeration; it can be done with clever advertising.*

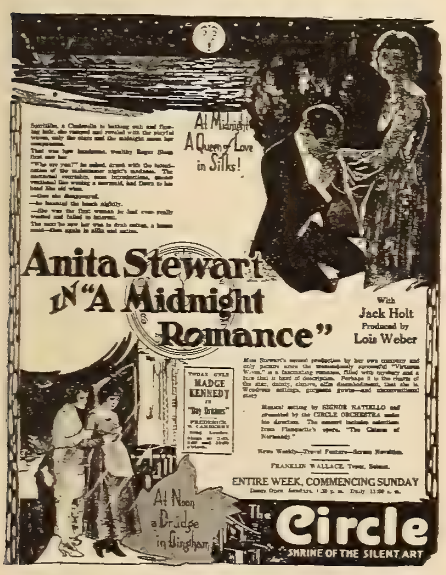
Eleven inches across four columns was used the Saturday before the showing and in the Sunday morning paper. It was illustrated with a still from the scene where Holt is making love to the girl in her handsome gown, and this carries the caption, "At midnight a queen of love and silks," and then to the side of the cut with the moon above looking on in open-mouthed wonderment this selling talk:

> Spirit like, a Cinderella in bathing suit and flowing hair, she romped and reveled with the playful waves, only the stars and the midnight moon her companions.
>
> That was how handsome, wealthy Roger Sloan first saw her.
>
> "Who are you?" he asked, drunk with the intoxication of the midsummer night's madness. The nocturnal courtship, sans introductions, unconventional like wooing a mermaid, had flown to his head like old wine.
>
> —then she disappeared.
>
> —he haunted the beach nightly.
>
> —She was the first woman he had ever really wanted and failed to interest.
>
> The next he say her was in drab cotton, a housemaid—then again in silks and satins.

Then below the title this follows:

> Miss Stewart's second production by her own company, and only picture since the tremendously successful "Virtuous Wives," is a fascinating romance, filled with mystery and a lure that is hard of description. Perhaps it is the charm of the star, dainty, elusive, elfin disembodiment, that she is. Wondrous settings, gorgeous gowns—and unconventional story.

Now in the lower left-hand corner appears the girl in servant's garb and "Blonde Mazie," with the caption, "At noon a drudge in gingham."


At Midnight A Queen of Love in Silks!
Anita Stewart in "A Midnight Romance"
At Noon a Drudge in Gingham
The Circle
SHRINE OF THE SILENT ART

With Jack Holt
Produced by Lois Weber

TODAY ONLY
MADGE KENNEDY in "Day Dreams"

News Weekly—Travel Feature—Screen Novelties.

FRANKLIN WALLACE, Tenor, Soloist.

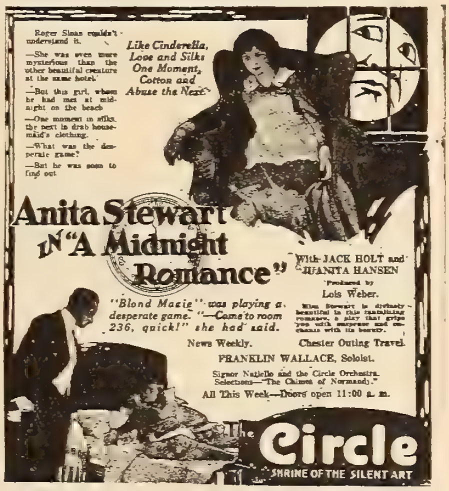
ENTIRE WEEK, COMMENCING SUNDAY
Doors Open Sundays 1:30 p. m. Daily 11:00 a. m.

First of the displays, with the moon idea incidentally brought in

Now McCormick, in getting this romantic element into his exploitation, didn't overlook the mystery element, for in nearly everyone of his displays he featured a cut in which "Blonde Mazie" was shown almost as strong as those showing Miss Stewart. His references to her went just far enough to suggest to the reader that here was something they would have to find out about.

Another one of the displays carried on Saturday showed another picture of the girl in evening gown and the man in evening dress, while immediately behind them was a larger and this time smiling face of the moon. The caption is "When lovers meet sometimes the moon is the only chaperone." Then in the lower left hand corner the "villainess" is brought in with the caption, "But 'Blonde Mazie' was unwilling to loose such a valuable goldfish." The selling argument to the left of the upper cut is:

> FIRST HE SAW HER:
>
> —In a bathing suit, playful as the waves that were kissed by the midnight moon!
>
> THEN HE SAW HER:
>
> —In the dingy cotton of a housemaid, and as a cloud at high noon!
>
> THEN HE SAW HER:
>
> —In silks and satins, a princess born to the purple!
>
> Each time she had evaded him. A kiss by moonlight—then, presto! Gone! It was tantalizing! Like wooing a mermaid whose golden hair turned to seaweed! He wanted her, did handsome, wealthy Roger Sloan; she was the first woman he had ever really wanted—and she eluded him!
>
> —and all the time the moon looked on, clever, cunning old ally of woman!


Like Cinderella, Love and Silks One Moment, Cotton and Abuse the Next.
Anita Stewart in "A Midnight Romance"
The Circle
SHRINE OF THE SILENT ART

Roger Sloan couldn't understand it.

—She was even more mysterious than the other beautiful creature at the same hotel.

—But this girl, whom he had met at midnight on the beach

—One moment in silks, the next in drab housemaid's clothing.

—What was the desperate game?

—But he was soon to find out

With JACK HOLT and JUANITA HANSEN
Produced by Lois Weber.

"Blond Mazie" was playing a desperate game. "—Come to room 236, quick!" she had said.

Miss Stewart is divinely beautiful in this tantalizing romance, a play that grips you with suspense and enchants with its beauty.

News Weekly. Chester Outing Travel.

FRANKLIN WALLACE, Soloist.

Signor Natiello and the Circle Orchestra. Selections—"The Chimes of Normandy."

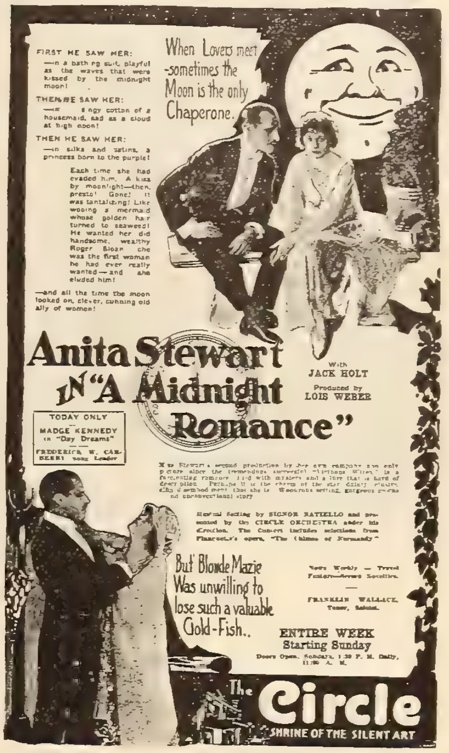
All This Week—Doors open 11:00 a. m.

Here the "Old Man" takes a part in Anita's joys and sorrows

The matter below the title is the same as that in the other display.

Space was three columns, eleven inches. The bathing suit scene was brought out in another one that was used in the Monday issues. This has a scene of the girl and the man on the beach and the moon winking one eye while the caption reads: "Beginning with Eve woman has always had a good ally in Old Man Moon," and then here is the selling talk:

> Roger Sloan was handsome—and very, very wealthy.
>
> One woman, particularly, had set out to get him.
>
> "—A million dollars worth of glad rags" was her theory of capturing the choice goldfish. But the best laid plans of mice—and women—well, you never can tell.
>
> The other girl showed up; first he saw her in a bathing suit at midnight, then in drab cotton—a housemaid—then in royal purple.
>
> —she was very, very elusive. Surely it was fate—not planned.


When Lovers meet -sometimes the Moon is the only Chaperone.
Anita Stewart in "A Midnight Romance"
But 'Blonde Mazie Was unwilling to lose such a valuable Gold-Fish..
The Circle
SHRINE OF THE SILENT ART

FIRST HE SAW HER:
—in a bathing suit, playful as the waves that were kissed by the midnight moon!

THEN HE SAW HER:
—in dingy cotton of a housemaid, sad as a cloud at high noon!

THEN HE SAW HER:
—in silks and satins, a princess born to the purple!

Each time she had evaded him. A kiss by moonlight—then, presto! Gone! It was tantalizing! Like wooing a mermaid whose golden hair turned to seaweed! He wanted her did handsome, wealthy Roger Sloan she was the first woman he had ever really wanted—and she eluded him!

—and all the time the moon looked on, clever, cunning old ally of women!

With JACK HOLT
Produced by LOIS WEBER

TODAY ONLY
MADGE KENNEDY in "Day Dreams"
FREDERICK W. CARBERRY Song Leader

Musical setting by SIGNOR NATIELLO and presented by the CIRCLE ORCHESTRA under his direction. The Concert includes selections from Planquette's opera, "The Chimes of Normandy"

News Weekly — Travel Feature—Screen Novelties.

FRANKLIN WALLACE, Tenor, Soloist.

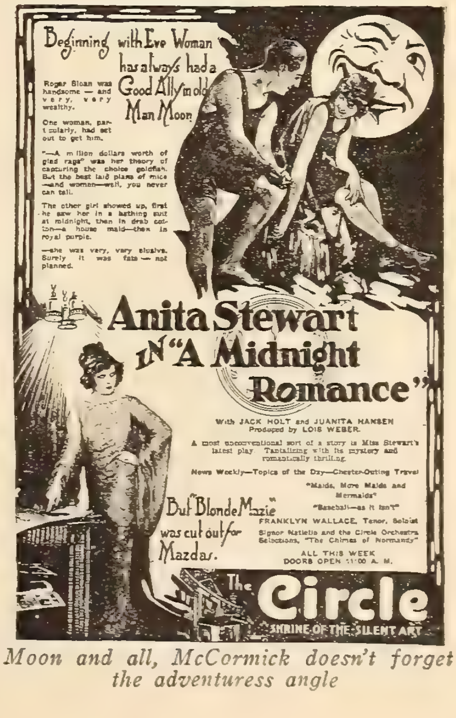
ENTIRE WEEK
Starting Sunday
Doors Open, Sundays, 1:30 P. M. Daily, 11:00 A. M.

Ad used afternoon before opening, playing the romance element strong

In the lower left there was a picture of the adventuress with a flood of electric light on her and the caption, "But 'Blonde Mazie' was cut out for Mazdas." In other words, the contract was made clear that here was one pure girl with an honest love and the other a woman of the bright lights.

In a seven inch three column display

(*Continued on page* 2634)


Beginning with Eve Woman has always had a Good Ally in old Man Moon
Anita Stewart in "A Midnight Romance"
But "Blonde Mazie" was cut out for Mazdas.
The Circle
SHRINE OF THE SILENT ART

Roger Sloan was handsome — and very, very wealthy.

One woman, particularly, had set out to get him.

"—A million dollars worth of glad rags" was her theory of capturing the choice goldfish. But the best laid plans of mice —and women—well, you never can tell.

The other girl showed up, first he saw her in a bathing suit at midnight, then in drab cotton—a house maid—then in royal purple.

—she was very, very elusive. Surely it was fate — not planned.

With JACK HOLT and JUANITA HANSEN
Produced by LOIS WEBER.

A most unconventional sort of a story is Miss Stewart's latest play. Tantalizing with its mystery and romantically thrilling.

News Weekly—Topics of the Day—Chester-Outing Travel

"Maids, More Maids and Mermaids"

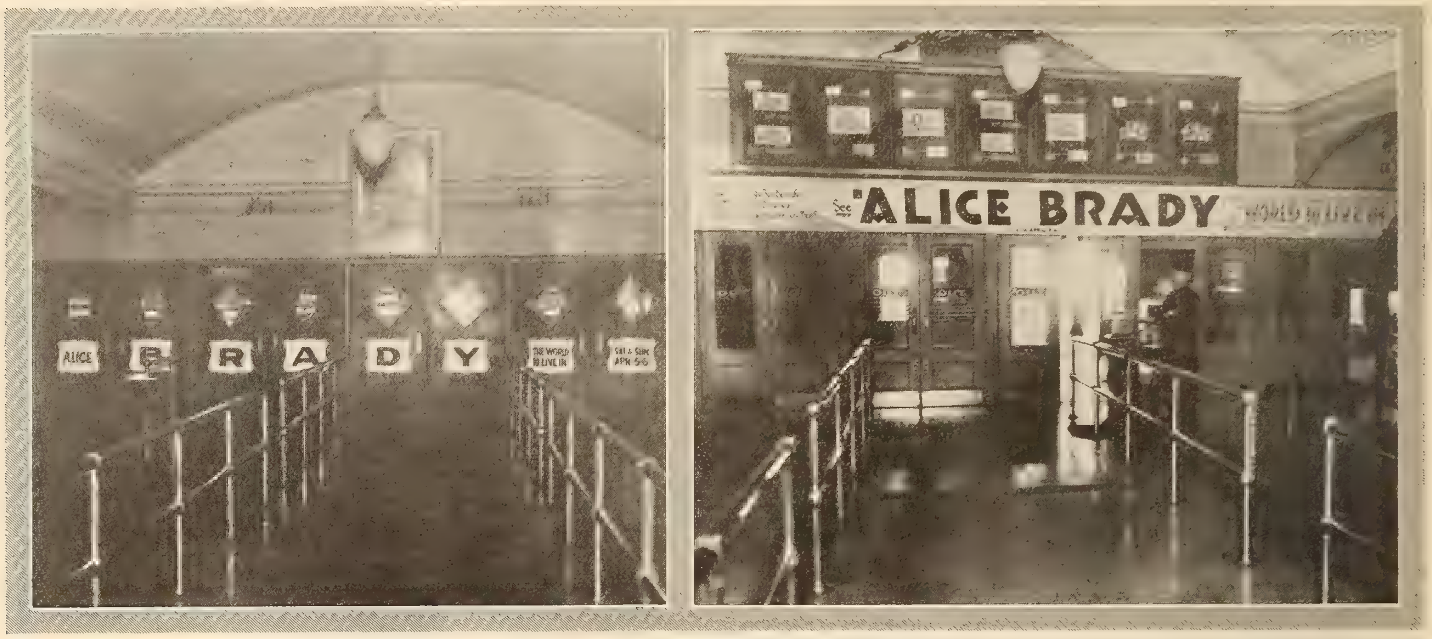
"Baseball—as it isn't"

FRANKLYN WALLACE, Tenor, Soloist

Signor Natiello and the Circle Orchestra Selections, "The Chimes of Normandy"

ALL THIS WEEK
DOORS OPEN 11:00 A. M.

Moon and all, McCormick doesn't forget the adventuress angle



Manager Kuhn made certain that all would know that Alice Brady was coming to his theatre. Looking toward entrance and then the sign greeting patrons on the way out

N. Y. Manager "Gets 'em Goin' and Comin'" With Unique Announcement of Attraction

MANAGER Sam N. Kuhn, of Loew's 116th Street theatre, New York, has just about solved the problem of getting the greatest star exploitation in the lobby of his theatre. In short he has evolved a plan that seems to "get 'em goin' and comin'."

All managers recognize that the name of certain players means a great deal to their theatres, but they have not been able to work out a display on a coming offering because they have to devote the front of the theatre to the current offering. To those having a lobby of any considerable depth the plan of Mr. Kuhn offers a solution.

For instance when he got ready to show Alice Brady in "The World to Live In" he decided that every person entering the theatre during the week preceding the showing and everyone leaving the house during that time should know that the picture was coming. And he decided to have that message conveyed by the display itself without folders and advertising matter which most of his patrons will not read.

There are eight entrance and exit doors across the back of the lobby and these were utilized. The name "Brady," with one letter to each door, occupied five of them, the word "Alice" another one, and then the title of the picture and the dates of the showing of the other two. It was found that even at the busiest times when the doors were constantly being opened persons would stop in the lobby to get the full message.

In case anything could happen that a person would miss this there was another appeal made to those leaving the theatre for above the entrance was a huge strip bearing the name of the star in large letters and the title at the side. Mr. Kuhn has always announced coming attractions in his lobby, generally using the glass frames, with scenes from the production and hand lettered matter, but he reports that this smash that he used on "The World to Live In" was responsible for a greater attendance than any of the usual forms of displays.

One great trouble about lobby announcements is that they are all very much the same. It is pretty hard to get the average playgoer to walk around the lobby and look over the stills and then read the lettered matter unless there is something unique about them. In entering and leaving the theatre they are generally in a hurry and the biggest advantage of such displays has been found by most managers to sell the person passing the theatre and induce him to come later or to appeal to the lessening few who walk up and down the street picking the picture they want to see.

There is another idea along these lines that will be found successful to use once in awhile provided there is room at the side of the lobby. This is the employment of streamer effects with the name of the star and then the use of large arrows, black on white, running down and into a set of scene pictures. If it is not used too often it is likely to arouse the curiosity of most of your patrons who will conclude that it is something so important that they cannot afford to miss it.

Saenger Amusement Company Gets Its Fiftieth Theatre

Saenger Amusement Company, with headquarters in New Orleans, is now unquestionably the biggest circuit in the country from the point of view of theatres under its control. The number is now an even fifty.

It has just obtained control of the Hattiesburg, Miss., field by acquiring the Lomo theatre of that city from A. J. Xydias and the Gem from E. N. Hirsh. The Saenger company was already operating the Strand.

McCormick Swipes the Moon for Exploitation of "Midnight Romance"

(Continued from page 2633)

McCormick has the figure of Miss Stewart thrown into a chair, with a helpless expression on her face. The moon looks in at the window with a look of alarm on his face, and then we have the caption "Like Cinderella." Love and silks one moment, cotton and abuse the next." Then comes along the selling talks to the left:

> Roger Sloan couldn't understand it.
> —She was even more mysterious than the other beautiful creature at the same hotel.
> —But this girl, whom he had met at midnight on the beach.
> —One moment in silks, the next in drab housemaid's clothing.
> —What was the desperate game?
> —But he was soon to find out.

At the lower left there is a picture of Mazie in negligee in her bedroom with the hero standing near her and the caption: "'Blonde Mazie' was playing a desperate game. 'Come to room 236, quick,' she had said."

There was a number of other different ones used during the week, with the same spirit carried out through them.

This is an example of carefully planning a campaign in advance, getting down to the greatest appeal of the picture and playing it straight through with the idea of making the general public watch for the announcements. The psychological effect is certain the people will at first read the advertisements out of curiosity, but before the campaign is over they will feel something pushing them into the theatre.

Here the appeal is to the love of romance and mysery, and the use of Old Man Moon has added to those two appeals and has given a reflex of comedy that helps a lot,

McCormick has planned many brilliant campaigns, but none better than this one.

Let's build every show on faith—faith that it will be so good that they'll come again to-morrow.

How New York Stages the Show

PREPARATIONS for the Victory Loan are seen in the arrangements of the weeklies at the leading houses, for once again the government is going to count on the motion picture theatres to do the biggest share in stirring up the patriotism of the people. The first appeals are made this week in showing the preparations for the loan.

Once more comedy dominates the bills at the Broadway theatres, and the people seem to like it for they are all doing unusually heavy business for Holy Week.

At the Rivoli "Pettigrew's Girl" is really a comedy, though it has a patriotic and touching line through it. "The Ghost of Thunder Mountain" is given its first showing at that house this week and there is another one of the Chaplin revivals—"The Bank."

At the Strand there is considerable comedy in the feature, Wallace Reid in "The Roaring Road" and bunches of it in the new Sennett, "The Foolish Age." There is also an Outing-Chester on the bill. The Strand by the way is preparing for a big birthday celebration next week.

At the Rialto Tom Moore's new picture "A Man and His Money" is almost straight comedy. And there are more laughs provided with "The Foolish Age" which is also being shown there. Overture at the Rialto has been arranged to fit in with the scenic, "The Eagle and the Fawn."

There is another Chaplin revival at the Broadway with "The Jazz Waiter" while Mae Murray is charming the audiences with the humor that she arouses in "The Delicious Little Devil."

Strand Theatre

COMEDY again dominates the bill at the Strand theatre this week, for though there is a lot of action in the drama, it has a comedy setting and then there is the latest Mack Sennett, which is also being shown at the Rialto this week, to bring the more riotous laughter while there are a number of laughs in the scenic and then more in "Topics of the Day." And though he has been devoting most of his time to planning the big anniversary show for next week, Managing Director Jos. L. Plunkett is supplying a mighty well rounded current bill.

Selections from "Faust" make a splendid overture and this is played with the lights in gold, a greater portion of the number being carried on the strings, well harmonized and without the blaring of the brasses.

Strand Topical opens with Pathe pictures of Billy Sunday, the evangelist, at the baseball game between the Giants and Boston in Tampa, Fla., and with the trombone dominant at the start "Trouser Ball" is played for this. Then comes International pictures showing Admiral Sims returning to the capital after his long stay abroad and he gets lots of applause while "Jack Tars" is used. This same music continues through International pictures of the largest American battleship, the Idaho, being put into commission. It opens with a shot of the top of the fighting masts and then the camera is pointed slowly downward until it sweeps the decks. There is a fine shot looking down on the big guns and another excellent effect that shows the depth of the hull, this taken in the drydock. From the same source we have pictures of the damage wrought by the Omaha cyclone while "Roust D'Omphale is played.

Still another subject from International is a picture of the first German airship flying over New York City—but under the guidance of American aviators. "Keep Your Head Down, Fritzie Boy," is most appropriately used here. Then Paramount-Bray give some interesting scenes of camping in the northwest. "Birds and Butterflies" is the music with the effects of singing birds being used when they are shown. The effect of the falls and the swift stream rushing through the rocks are also well reproduced. You can hear sighs of envy all over the house when the scenes are shown with the campers cooking flapjacks. "Topics of the Day" then furnish a lot of laughs. One of these is: "Henry Ford is to build a Lizette to sell for $250. Thank heaven something is coming down." And then: "A Boston man wants a divorce because his wife hasn't spoken to him in five years. Better think it over. She's ideal." "Me-ow" is the music through these quotations.

Then we go back to the news events and under the caption "All aboard for the U. S. A." Pathe shows us one of the daily sights of doughboys in France entraining for the seaports. "Good-bye, France" is played with a great deal of spirit. Pathe also shows pictures of the Y. M. C. A. festival in Peking and the growth of national friendship is well evidenced by the applause that the British flag in the procession is given. "Mandarin Darin" is played. Then from International we have pictures of German civilian prisoners being released by the British and escorted from the country and here the accompaniment is "Guards to the Front." From the same source come pictures of the football game between two American regiments in Paris and then we get a flash of Gen. Pershing in the grandstand without any title and the audience goes wild. It's a good enthusiasm aroused for the propaganda Pathe picture at the end which shows Secretary Glass hoisting the Victory Loan flag over the Treasury building. "Second Connecticut March" is used for both of these pictures.

Organ carries the music for the Outing-Chester, "Up in the Air After Alligators." This shows us first some scenes on a Florida 'gator farm and then the decision of two aviators to go hunting them in the Everglades, making the trip in an airship.

Herbert Waterous sings "Armourer's Song" and then we have the feature, Wallace Reid in "The Roaring Road." At the screening "Dance Piedmontesi" is played to action until the introduction of "Toodle" Waldron when we have "Bagatelle" and the second melody of the same following with the title "Dorothy Ward." When Wheeler goes in to explain to "The Bear" why he is resigning "Serenade" is used until the point where the old man begins to try out his fake fall down on "Toodles" and here an agitato is employed. There is another dramatic with the mechanic and with the title "Poor Daddy" we have "Flirtation" without the introduction and then as the race starts we get "The Plunger" with "Sawdust and Spangles" and "The Vanderbilt Whip" following through.

We want to say right here that we were mighty glad to see that Mr. Plunkett did not use a lot of loud effects for these race scenes. There was just the slightest imitation when the machines flashed across the screen and thus a mighty tiresome effect was avoided.

"Clematis" is the music which starts with the title "This is just a bluff" and this continues until the title "Weeks pass" when we have "Canary Fox Trot" and then as Toodles is seen to leave the hotel the organ takes the music for sixteen minutes, returning with a gallop and a hurry for the scenes of the race between the auto and train and then "Romance" at the end.

After Miss Cora Tracy, soprano, has delightfully rendered "An Irish Love Song" by Lang and "My Little Sun Flower" we have "Stunts and Thrills," the latest one of the Pathe analyses of motion films. This one gets lots of laughs for it pictures a bunch of cowboy tricks on horseback, first at the ordinary speed with which they are executed and then with the ultra slow effect, shown to organ music.

It stirs up just enough laughter to prepare for the hilarious Sennett that follows. At the screening of "His Foolish Age" we have "Frou Frou" until the title "A Foul Plot" when a dramatic suspense is used and then at the title "Throw 'Em Up" a furioso. At the scene where the blacksmith kisses the man goodbye we have Tosti's "Goodbye" rendered on the organ with burlesque effect and then there is another laugh-provoking arrangement with

Tips From First Showings Here

the scene where the man is seen playing the trombone and we have that effect until the scene changes and "Some Jazz Blues" is used. At the scene of the applause the music pauses for a moment and then the selection is repeated. Where the director stops the band "Helen" is used and after it is played twice through "Can't Shake Shimmee" is used to the end.

"Selections from Grand Opera" form the organ solo.

Rialto Theatre

AT the Rialto this week a most pleasing effect is being supplied with the blending in of the overture with the scenic picture. This is "The Eagle and the Fawn," released by Educational, and it affords an opportunity to get the performance started in a good spirit—with the overture doing a great deal to help that along.

Lilies banked on either side of the stage give a delightful Easter tone to the house.

With the house lights all in red and the orchestra bathed in that color, selections from "Natoma," form the overture, the lights coming up to gold at the end. Then the scenic immediately starts with drums and mysterioso effect, "Passing of the Red Man" being played, with "War Dance" following through. This picture, "The Eagle and the Fawn" illustrates the Indian custom with a youth of the Crow Indians. One of the first things that he must do is to become a great hunter and with the title "After every hunt" the music changes to "Indian Agitato" and then with the scene "A tent of visions" where the youth is put in a tent and red hot stones cast in we have "Indian Invocation" with the title "He followed the Fawn" we have "Love Song" to the end. The picture gets a good hand.

With the lights red L. VanDyke, cellist then plays "Evening Song" and "Moment Musical" and then comes the Rialto Magazine with its wide variety of subjects showing that production Manager Joseph LaRose hasn't lost any of that energy of his hunting up the material. It opens with International pictures showing how the West Indian "Yaknees" welcome their own troops back home. Here "Invincible Eagle" is played. Then Pathe takes us to the Great Lakes naval station and then we are shown yeomanettes preparing to fly. "Louisiana" is played here and is carried through Pathe pictures with the American fleet off Santiago.

Gaumont shows pictures of the newly invented folding bridge at San Francisco with "Bees" no intro, used. Kinograms shows us interesting pictures of motorcycles climbing a roadless mountain with "Harrison Fisher" used. Gaumont gives us the thrill of an aviator jumping 4,000 feet from an airship at Camp Lewis. We have "Remembrance" used until the man is seen to leap and then the orchestra is tacet, with effects used. Organ carries the music for the Omaha tornado views.

McCORMICK

No, He Hasn't Deserted Us With His Brilliant Ideas

WITHIN a week or so we will resume the splendid advertising articles that have been written for this department by S. Barret McCormick, managing director of the Circle theatre, Indianapolis. There have been none that have attracted more attention than these talks about exploitation which have appeared in the MOTION PICTURE NEWS.

Out in Indiana there has been a Sunday legislative fight on and Mr. McCormick has been giving his time to this and therefore we have had to sacrifice our own pages to helping the exhibitors of Indiana. We have had scores of exhibitors to write and ask when they were going to start again. Don't miss one of them and file them away for future reference.

These articles will be independent of the general talks on exploitation from various managers. Mr. McCormick will talk largely about specific exploitations. There is a mighty good article about his swiping the moon in this issue.

Yes, there's a lot of advertising matter printed here. It's the biggest point in showmanship.

The brains of the motion picture world is working for you through the NEWS.

Now we get our first chance for real laughs with another chapter of "The Sayings of Toblitzky." Here again the aged Yiddisher is talking to a small boy and one of them that gets a good laugh is "It is true that money talks, but when you meet a girl all it says is 'Good-bye.'" At the end the kid cries "Bull" at the old man for an other laugh. Jewish music is used for this.

Gaumont gives us pictures of the Twenty-Six Division arriving in Boston and here we have scenes in the harbor and then at Camp Devens. "Regiment's Return" is the music with whistle effects for the harbor scenes. This continues through Gaumont pictures of the throngs cheering General Edwards at Bangor, Maine. Then the music changes to "Diplomat March" with the scenes of printing the new Victory Bonds and continues through the final punch which comes with the football game in Paris and shot of General Pershing.

With the lights in gold Edouardo Albano sings the aria from "L'Africaine" and then comes the feature, Tom Moore in "A Man and His Money," a comedy, "Mock Morris" is played at the screening and then when the girl tells him that he was splendid the theme, "Love's Melody" is introduced. Then with the title "In the morning" we have "The Last Waltz" and then with the evening title the music changes "Hang Your Hat." At the scene where he leaves in the auto "Nuits de Prieutemps" is played and then "Limbo Land" as he enters the club with "You'll Do It All Over Again" following through. Then with the next morning we get "Won't You Help Me Out" and then with John Sturgeon "I'll Pray for You." The theme is brought back as he sends the note to the girl.

Three months later brings us "Sunshine and Shadows" and with the titie "In a distant city" we get "The Thing I wrote in the Leaves of My Little Books" and here the organ takes the music coming back with the reference to the aunt's room and then playing three numbered selections to "Which is the road" when we have "In Saint Malo" with the theme back as the girl exclaims "Harry Dear."

We have never known the Rialto orchestra to carry the effects through a comedy better than they do with "Those Foolish Days." In fact there are so many whistles, imitations and effects that one cannot undertake to describe the music. The selections used start with hornpipe effects and then continue through "It's a Pippin," "Baby Doll," a numbered selection, "All Night, "Happy Go Lucky," "Good Scout," a hurry and then whistling effects that make the audience roar. After this is a hurry and then "Universal Fox Trot" and at the title "at last my eyes are opened" we have "Hearts and Flowers" played burlesque, but the hit of the whole score comes with the title "He also led in musical circles" when we have the "Sextette from Lucia" played with the prize burlesque effect, now with the organ, then the bassoon, then the trombone and all sorts of other effects. After this we get "Scenes Humoresque," by Leonard and then we have a bassoon solo again that gets more laughter.

"When a Maid Comes Knocking at Your Heart" is played for the love scene, then "Ruspana, Siegfried" as a piccolo solo, hornpipe effects and then "tweentweet" effects as he sees the birds for the first time and the "cuckoo" with the other one. "When a Maid" ends the comedy showing.

We had a stranger to the city with us Sunday afternoon when we saw this show: "Heaven's sake," he observed, "I never knew that I could laugh so much—and the music made me do it."

Meyerbeer's "Coronation March" is the organ solo.

Rivoli Theatre

THERE is really a study in music at the Rivoli this week, for there is so much done through the varied program that it is impossible to more than hurriedly cover it here. The feature, which is really a comedy, affords an opportunity to get in some of the war music which is effectively done, while the news portion of the bill and the Chaplin bring in a lot more of the effects.

"Oberon" is the brilliantly played overture and then we have the first showing of Herbert M. Dawley's "Ghost of Slumber

Music Hints For Entire Programs

The HEART of HUMANITY
DOROTHY PHILLIPS
DOROTHY PHILLIPS
The Heart of Humanity
The GREAT HUMAN DRAMA of TO-DAY

Striking lobby display on "The Heart of Humanity" used at the Dominion theatre, Vancouver, B. C. Nearly all of the effects were obtained from cut-outs, and the whole lobby was made one big flash

Mountains," a remarkable picture in which the beasts of ages long past are reproduced. It is well introduced by a group of children begging the man to tell them a story and then he relates the incidents which he said he saw. "Schuman Suite" is played until the point where the kids ask for the story and then "Rural Scenes" is used until the title "Joe Told Me" and here we get "Desert" and with the title "After a long time" there is a trumpet call with "March of the Caravan" (Desert) At the title "There was a rush of air" there is another trumpet call and with "Far, Far Away," "Silent Night" is played followed by manuscript music and then when the big fight between the animals starts "Freischute" is used, the music changing to the last strain of "Fairy Tales" as he wakes up.

John Wenger has made one of his most beautiful settings for the number that follows, an interpretative dance arranged by Adolf Bohm, of the Metropolitan Opera House. "Caucasian Sketches" is the title and as the curtains part we see one of the men of the far east seated at a tripod fire at the right of the stage, two girls in oriental costumes beside him and a third on a sort of dais on the left of the stage. Then from the left one of the girls slowly rises and begins to dance, then the second and finally the third. Then the man gives them wine and there is a graceful effect at the end. It is one of those highly artistic numbers that defies the pen.

Rivoli Pictorial opens with International pictures of Lieut. Smith being decorated after he had eluded the officials several times and there is a stirring scene as the regiment is marched in review in his honor. "Yankee Tars" is the music. Gaumont shows us Salvation Army lassies bringing comfort to wounded soldiers at Chicago and here "Gospel Hymn" is used. From the same source come pictures of noted screen stars becoming newsboys for charity at Los Angeles and the views of Charles Ray, Charles Murray, Mary Pickford and Fairbanks get applause. Then we have the pictures of Bill Sunday at the ball game. "My Chocolate Soldier," without intro. is played through these two pictures.

Then comes one of the side-splitting Silk Hat Harry pictures released by Educational. This shows what a wonderful fighter Silk Hat is until he induces the Judge to bet on him. "Spooky Spooks" is used at the start and then when the Judge leaves the bank with the family jewels "Uncle Tom" is played until the fight starts with the ringside bell effect. "Everybody's Crazy About the Doggone Blues" is the music here which continues until he bangs the girl on the chest and then the organ carries one chorus of "Oh, You Beautiful Doll" with "Plenty of Pep" following through and then an andante mysterioso used as the Judge approaches the friend and with the title "Are you sure you are absolutely helpless?" we have a tympany rumble and effect.

Then we get back to news events with interesting Pathe pictures of Hun airships coming in to aid the Victory Loan while "Send Me Away with a Smile" is played. Gaumont shows us pictures of launching the huge airship R-34 at Glasgow and here "Rainbow Waltz" is used. We have a striking appeal at the end with a Pathe picture which shows in order the flags of the first, second, third and fourth Liberty Loans, with the amounts raised fading in and then Secretary Glass hoisting the Victory Loan flag. "Stars and Stripes Forever" adds to the enthusiasm.

With a window to the rear of the stage and the heavy curtains half parted, Miss Gladys Rice, garbed in white, sings Tosti's "Goodbye" delightfully and at this point we note the Easter lilies banked at the sides of the stage and along orchestra rail.

Then comes the feature, Ethel Clayton in "Pettigrew's Girl." This is the story of a chorus girl and a soldier who "had no folks" and who adopted her picture as that of his sweetheart. There is lots of good war music introduced here and you can imagine there is a different feeling about it now that the fighting is over.

"My Dough Boy" is played at the screening and then "So Long Sammy" follows through. Then as the boys on leave start for the big city we get "Give My Regards Regards to Broadway." As Pettigrew sees his soldier friend and the latter's girl at the subway we have the chorus of "Gee, I Wish I Had a Girl." Then with the title when night comes "Sidewalks of New York" is used, and during the scene in the theatre "Picking Peaches" is played. When Daisy gets sore because of her failure to move Pettigrew we have "Some Way" without intro., and then as the soldier speaks to the girl at the stage door the theme is introduced, "Cherry Blossoms."

"The Blue Bird" is played with the title "Why Man" and then the theme again as he escorts the girl home changing to "Won't You Send a Letter to Me?" as the auto is seen. With the title "Meanwhile the Cavalier" the music changes to "The Girl Behind the Gun" and at the title "I Do Get 'Em Up" we have the bugle call, this being followed through with "The Trombone Man." Now we come back to the theatre and the music is "Trousseau Ball" with the piano first alone and then after he stops playing the orchestra taking it up. With the title "The cavalier in khaki" we get "The Banquetless March" and then at the title "A song for a brave soldier" the chorus of "Over There." Then the organ takes the music until the title "I thought those roses" when there is one chorus of the theme played as a violin solo and then with "I reckon we'll never meet" as a cello solo the organ carrying the music. Then we see the Friars raising funds we

New York's Way

have Dr. Riesenfeld's own composition "Friars' March." With the scenes showing Pettigrew bringing in the Germans "Keep Your Head Down Fritzie Boy" is played and then with the return of the soldiers and the happy ending "Till You Come Back."

After "Oh Boy" is played by the orchestra we have another one of the Chaplin Essanay revivals, "Police." At screening "At the Jazz Band" is played and then a hymn on the organ as the fake preacher approaches, returning to "Jazz Band" after he shakes hands with the preacher, then "Marie" as he enters the fruit store and "More Candy" as he leaves it. Again the hymn is used for the second preacher and then with the start of the action, "More Candy" is played very fast. "Ja Da" is played as he goes to the lodging house, with "Strutters' Ball" as the gang is seen going in, followed by a numbered selection, and then "He's My Pal" as he meets his old prison companion. "Rainy Day Blues," following through and as Chaplin opens the door "April Buds." Then there is "Tremulo Trot" as he jumps from the piano, followed by "Ypsilante" as the girl enters the kitchen. When she says "Let me help you" the hymn comes in on the organ again, the "Ypsilante" returns, and when the girl begs the burglar not to go up we have "Fi-Fi," and when the girl says that Chaplin is her husband "Once Upon a Time" is played. For the final scenes "Chaplin Feet" is used.

Shaw's "Solonelle" is the organ solo.

WHY WE DO IT

Yes, There's a Lot About Advertising Here

ONE of the leading advertising men in the country and a man who makes a salary that requires quite an income tax to be paid to the government, said to us the other day:

"If all the trade publications of every character were doing what the MOTION PICTURE NEWS is doing there wouldn't be much room for us. It looks to me like you are devoting a considerable portion of your publication to this and if the exhibitors don't appreciate it I don't know what is the matter."

But after he had seen one day's mail he knew that the appreciation was there.

We believe that advertising is the first and biggest element of showmanship and that's the reason why we are stressing it so hard. And there's lots of good material right in this issue.

By-the-way, have you started the series on "Advertising Leaders and the Way They Look at Film Exploitation"?

The Broadway

THERE are a lot of laughs on the Broadway bill this week, some of them coming in the feature, Mae Murray in "The Delicious Little Devil" and a lot more in the Chaplin comedy, "The Jazz Waiter," one of the old timers which has been revived in what appears to be a new wave of Chaplinism.

Suppe's "Morning, Noon and Night" is the brilliant overture, and this is played with a blue flood on the orchestra pit and the remainder of the house dark. This selection offers splendid opportunity for the range of the various instruments and under the leadership of James C. Bradford, it is rendered in a manner that brings vigorous applause.

Topical Digest opens with pictures of the greeting to Admiral Sims in Washington, which are shown to the music of "Keep Going," and then come views of the daring leap from the aeroplane for which "Oh, My!" is played. Then come the Omaha cyclone, with "Valse Pathetique" used. "Hunkatin" is played for the pictures of the tanks and then there are some interesting views showing the making of an American seaman for which "Money Blues" is used. "Pozieres" is played for the decorations of the American hero, who so long dodged the honor, and then there follows the review in his honor. Then there come the pictures of the football game in Paris and of Gen. Pershing as a spectator, and here "Up in the Air" is used. Pictures of the American soldier boys leaving the Rhine are then shown as the final punch with "March National" played. All of these pictures are International and Current Events, and have been described under the accounts of the other theatres.

"Topics of the Day," as shown at the Strand, follow, and then Harry Thomas, the Biltmore pianist, plays "March Hongroise," and then as a change "How You Gonna Keep 'Em Down on the Farm." Following this there are some beautiful views of Palestine shown to mark Holy Week, and these are accompanied by "Three Henbrew Melodies."

Theme of the feature, Mae Murray in "The Delicious Little Devils," is played at the screening, the selection being "The Irish Have a Great Day To-Night." At the title "Kitty and the Girl," we have "The Whistler and His Dog," and then as Kitty sees the foreman a funeral march is played in burlesque style. When we are told that Kitty is out of a job we have "The Emerald Isle," and then there is another clever touch given with the use of "On the Level You're a Little Devil," with Michael Calhoun, and then the theme comes back with "Sunday Was a Day." There is still another touch of popular music with the title, "Larry," and here we get "How Ya Gonna Keep 'Em Down on the Farm," and then with "Nigger States" "Teddy Trombone" is played, and with "You're Sure" there comes in "Keep on Smilin'."

There certainly is a wealth of tuneful airs in the arrangement of the music for this picture, for then with the title, "And at this moment there comes in," "Oh, Frenchy!" and then on the opening night we have "Miss Trombone, Forosette," with Jimmie Calhoun, and then the theme with the title, "Ladies and gentlemen," as Kitty enters her dressing-room "Eve" is played and "Serenade Coquette" for the scenes the following morning. With the next appearance of Jimmie we have the theme again, turning to "When I Look Into Your Eyes," with Peachtree Inn. Then when he declares that he loves the girl there is the theme brought back changing with the title, "About this time" to "Valse Fantastique," and then with the evening scene, "Yaka Hula," and when "Ladies and gentlemen" is repeated "Mariette." There is one of the old timers which gets a good laugh with the cold gray dawn, and we have "I'm on the Water Wagon." With the title, "Home Along the Rocky Road to Dublin," is played, and at the end with the title, "Gloria," the theme is used.

For the Chaplin comedy the selections are: "Razz Berries," "Harry Fox Trot," "Don't Cry, Frenchy, Don't Cry," "Me-Ow," "Trombonium," "Rainy Day Blues," "Oh, Helen!" "Cheer Up, Father; Cheer Up, Mother," "Belinda," "The Circus Is Coming to Town," "Oh. Susie, Behave!" "Bengal Bay," "Oh, You Daddy!" and "The Big Show."

"Sealed Envelope" Stunts Draw Crowds to Portland House

A combination of clever advertising, striking lobby displays, and a novel street stunt enabled Manager Walter Armstrong of the Strand theatre, Portland, Ore., to put over "The Sealed Envelope" as one of the most successful pictures of the early year at that "photoville" house.

Strand patrons like thrilling pictures—tales of action and replete with thrills—so Armstrong centered his publicity drive on story rather than players.

Four sixty-inch newspapers display ads., an art drawing centered about a big envelope attracted much attention, particularly as the Strand doesn't often go in for big ads. in all papers. Nowadays Armstrong uses big space in one paper for a show he considers worth while, and rotates these ads. among the four dailies of the city.

Attractive cutouts in lobbies were aided by 150 legal sized envelopes, each bearing a big red seal, dangling from the ceilings.

For a week prior to the four-day showing of the production a 50-foot trailer, showing flashes of the big fight scene and the hand-over-hand escape, via telegraph wire, and this proved another valuable publicity medium.

The street stunt was engineered by Armstrong with the aid of two strong men. Posing on a light delivery truck and garbed in gladiator costumes, they relieved each other in pulling a big truck about the streets of the downtown district with their teeth. Each side of the towed truck displayed huge envelopes, with heads of the leading players breaking through the top. Under big red seals were these words: "The Sealed Envelope contains many surprises. It will be opened at the Strand theatre today. Look for it."

Live News from the Producers

Abrams Sells Rapidly on Beban Film

Hiram Abrams announced this week that "Hearts of Men," in which George Beban is starred at the head of his own company, is selling steadily and rapidly on the territorial rights basis.

Territory already disposed of by Mr. Abrams is as follows: Boston Photoplay Company, Fred Murphy, for Massachusetts, Maine, New Hampshire, Vermont, Rhode Island and Connecticut; New Jersey Rolfe Film Company, H. F. Jans, for New Jersey; Frank Beverstock, for Ohio and Kentucky; the Greater State Productions, Inc., Clyde Elliot and F. M. Brockell, for Illinois and Indiana; the Pioneer Film Corporation, M. H. Hoffman, for New York; the Middle West Distributing Company, Ralph Wettstein, for Wisconsin; and the All Stars Features, Sol Lesser, for California, Arizona and Nevada.

The disposition of these rights were reported by Mr. Abrams during the early part of the week, at which time he also announced that a large number of other State rights men were negotiating for the purchase of other territories which he expected to close within a few days.

Mr. Abrams has persuaded Mr. Beban to remain in the East a few more weeks, so that he will be able to meet more of the State rights buyers who have been transacting their negotiations with Mr. Abrams at his offices in the Longacre Building, 42d Street and Broadway.

Motion Pictures Antidote to Bolshevism, Says Arthur Levey

Arthur Levy, exporter, who served with the 307th Infantry and the 2nd Corps, A. E. F., believes that motion pictures are the antidote to Bolshevism. He says:

"The most effective medium for combating Bolshevism is undoubtedly the motion picture. Tons of literature and lectures by inspired orators cannot be nearly so impressive as this method of *visualization.* We in America, worship and fight for an 'ideal' when that 'ideal' is so clearly visualized to us, that we come to understand and believe in it. Little can be gained by ignoring the evil—the public must be made to *realize* that the very foundation of society is being attacked and that there can be only two issues—world liberty or chaos —and slavery for all. It should not be difficult to prepare a special programme of publicity through motion pictures which would tend to enlighten the masses and educate them as to the real danger of Bolshevism. The people must be taught to realize that the future of civilization actually hangs in the balance and that no sacrifice is too great to crush Bolshevism."

March Smashes Pathe Records

Declared to Have Been Biggest Month in History of Organization—Prizes Incentive to Branch Managers

A STATEMENT made this week by Pathe Exchange, Inc., to MOTION PICTURE NEWS carries the information that all records for booking and collection went sky high during the month of March, and that Pathe established the record of the biggest month's business in the history of the house during the thirty-one days of the month.

Pathe executives attribute this to two factors. March was designated as Brunet Anniversary Month in honor of the year's anniversary of the accession of Paul Brunet to the office of vice-president and general manager and a sales contest was inaugurated with cash prizes to the winners.

A prize was also offered to the branch manager showing the greatest volume of business and with these inducements all the Pathe branch managers and salesmen went to work with the vim and vigor. "All of this special effort of course would not have been sufficient to have given Pathe the biggest month in its history had not the house backed up its men on the firing line of film which appealed to the exhibitors," said a Pathe executive.

"The Pathe men went out to hustle for their big month with a supply of pictures which were easy to sell. They had a new Pathe serial, Ruth Roland in 'The Tiger's Trail,' and a Pathe serial is always in demand. This one rolled up bookings which bid fair to break the Pathe serial record. Then the Pathe line of features including such stars as Fannie Ward, Frank Keenan, Baby Marie Osborne and Bessie Love was certainly a great help in piling up business. The two Pathe special features booking during March were 'Common Clay,' which has proven one of the most successful specials ever released, and 'The Unknown Love,' which gives promise also of being a record breaker."

The official continued: "When it comes to short subjects Pathe stands supreme and the always-in-demand Pathe News, the Harold Lloyd Comedies constantly increasing in popularity and the unique magazine reel, The Pathe Review, all helped to swell the total for the big month."

American Handles Christies in New England

AN announcement of importance in connection with the new Al Christie two-reel comedies—the "Christie Specials"—was made by Charles Christie in New York this week.

Contracts have been closed by which the American Feature Film Company will distribute the Christie Specials in the New England territory. It is also declared that negotiations are under way by which the American organization will take over the Christie one-reelers for this territory.

The deal just concluded places the distribution of the new two-reelers in the capable hands of Edward A. Golden for the six New England States. Mr. Golden, through his previous affiliations, is familiar with the Christie subjects and looks forward to a successful season with the comedy features.

American Feature Film has offices in both Boston and New Haven, thus being able to give unusually efficient service to New England exhibitors. Mr. Golden is well known throughout the territory and has at his service a picked organization.

Prints of the first Christie Special, "Sallie's Blighted Career," have already been shipped from Los Angeles on their way to the American offices. This two-reeler, with Fay Tincher in the lead of a typical Al Christie cast, will probably be ready for booking by New England exhibitors within a few weeks.

Charles Christie, when interviewed by a Motion Picture News representative, was enthusiastic over the new affiliation. "Mr. Golden has a top notch organization,' he declared, "and the prospects are bright for a happy association. The two-reelers, for which the contract has already been closed, will be issued once a month during the coming year. 'Sallie's Blighted Career,' the first release, has met with a corking reception and theatres that are showing it in the California territory have favored us with many flattering reports. We have been especially pleased with the way theatremen are featuring both the one-reelers and the new specials in their advertising and billing."

"Fatty" Arbuckle's Next in Mining Camp

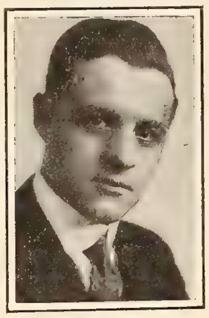
Famous Players-Lasky announces that "Fatty" Arbuckle is getting on rapidly with his new Paramount-Arbuckle comedy, which has not yet been given a title, but which is laid in a mining camp in days of gold and wild adventure.

Molly Malone is his leading woman and the story for the picture is said to be excruciatingly funny. It is said to consist of the innumerable happenings of ludicrous nature that might transpire in a mining camp.

Rothacker Begins on Tenth Year

Next Month Signalizes Ninth Anniversary of Chicago Motion Picture Concern—Many Achievements Noted

WHEN Watterson R. Rothacker organized and launched his company in 1910, it was known as the first organization in the world to specialize in motion pictures adapted for industrial exploitation, commercial education, general advertising and publicity.



The month of May ushers in the ninth anniversary, and the growth of the Rothacker Film Manufacturer Company has been pronounced remarkable.

Along the lines of developing film, the Rothacker organization has the privilege of doing all the developing and printing for the First National Exhibitors' Circuit.

Many scenics have been produced by the concern and released as "Rothacker's Outdoors." Along this line it is stated that Mr. Rothacker will soon have a very important announcement to make anent a new ingle-reel novelty subject, a new single-reel review series of the high class magazine type, and a single-reel superscenic.

W. R. Rothacker is said to have written the first booklet on the subject of motion picture advertising, issued in 1910. Previous to that time, and since, his articles on this subject have received prominent space in *Scientific American, Printers' Ink, Advertising and Selling, Judicious Advertising, Novelty News,* London *Bioscope*, and the motion picture trade journals.

He was one of the vice-presidents of the original Motion Picture Board of Trade, and is at present chairman of the membership committee of the National Association of the Motion Picture Industry and chairman of the studio committee of the Society of Motion Picture Engineers.

Mr. Rothacker was also a member of the War Co-operation Committee appointed by President Brady, member of the Advisory Committee Bureau of Motion Pictures, American Red Cross, and a member of the National Cinema Commission.

The following clubs and associations, exclusive of fraternal organizations, claim Mr. Rothacker as a member: Chicago Athletic Association, Lambs Club of New York City, Chicago Association of Commerce, Illinois Manufacturers' Association, National Association of the Motion Picture Industry, and Society of Motion Picture Engineers.

"Elmo, the Mighty," Thrilling

First Three Episodes of the New Serial Shown to Universal Reviewing Committee

"ELMO THE MIGHTY," featuring Elmo Lincoln and Grace Cunard, a Universal serial, is said to have some of the most unusual and daring feats ever enacted before a motion picture camera. The first three episodes of the new serial were shown to Universal's reviewing committee April 15, and the picture was said to be one of the most extraordinary ever viewed.

Though the new serial features Elmo Lincoln and brings out many of his marvelous feats of strength the first few episodes of the serial bring out numerous thrillers in which Mr. Lincoln does not play a part. The action of the first three episodes, for the most part, transpires in the wooded hills of California where a big lumbering syndicate is seeking control of valuable timber lands patrolled by Capt. Howard Armstrong, a forest ranger and former army officer. Realizing that the ranger has knowledge of its plans the syndicate engages a band of lumberjacks to aid in keeping the government agent from interferring with the plans laid out. A masked motorcyclist, who seemingly helps the ranger when he needs aid, but who proves a complete enigma to both the ranger and the syndicate plays a prominent part in the serial's story.

Miss Cunard is seen as Lucile Gray, a daughter of a wealthy man and a former Red Cross nurse who has met Capt. Armstrong on the battlefields and who recognizing him in the woods, renews old acquaintance with him. The leading characters of the serial are introduced in the first episode and from the very start the serial picks up speed and interest and so complicated do events become that, according to the previewers, solutions to minor parts of the theme of the first three episodes could not be reached within several fast and intensely interesting episodes, alone.

Tossing men of gigantic stature about like flour sacks, Mr. Lincoln clearly demonstrates that he is another Maciste, and in addition to his great strength he is called upon to do some intense dramatic acting and some daring riding.

"Elmo the Mighty," now nearing completion at Universal City, where Henry McRae is directing the action, is from the script provided by William E. Wing and Joe Brandt. It is expected that this serial will be ready for release the second week of July.

Arthur Levey Returns from War

Arthur Levey, exporter and pioneer film man, has returned to New York and received his discharge from the service. He is re-establishing his offices at 1457 Broadway and preparing for an extensive campaign in the foreign market on behalf of American film manufacturers.

Methodists Study Films

A party of twelve, headed by Dr. C. R. Reisner, of New York, who represent Methodist-Episcopal churches, are in Los Angeles for the purpose of studying the making of motion pictures with the view of introducing pictures in the churches throughout the country.

It is the plan of Dr. Reisner and his coworkers, to raise a fund of one hundred and twenty million dollars for the purchase of entertainment devices to be placed in the churches, the principal feature of the program being motion pictures. If this plan is carried through, every Methodist church of the land will be equipped with a projection machine where educational and such other releases as are decided upon, may be shown to the members and their friends. It is the plan of the church workers to give the young people a place of amusement that will hold their attention.

While in Los Angeles, Dr. Reisner and party are spending considerable time with D. W. Griffith and at the Griffith studios.

Simplex Office Undergoes Change

E. M. Porter, general manager of the Precision Machine Company, announces that increased business has again necessiatted the changing around of the splendid office arrangement, which has prevailed at the Simplex factory and which, at the time of its installation, was considered adequate for some time to come.

That section of the office formerly occupied by exhibition machines is now being fitted up to accommodate the large bookkeeping and auditing department, whose present quarters, when made over, will be the luxurious and commodious housing for the sales department.

And the already friendly and cheerful atmosphere prevailing at this factory is accentuated by the color scheme which is employed in the paneling throughout and which is French grey and white.

This is but one of the many contemplated changes which the added business is making imperative.

E. K. Lincoln is star of "Virtuous Men," Ralph Ince picture for Sawyer and Lubin

Why Robertson-Cole Subjects Are On Open Market

An Interview with A. S. Kirkpatrick of Exhibitors Mutual Distributing Corporation

THE picture market is "wide-open" because the exhibitor has made it "wide-open," according to A. S. Kirkpatrick, assistant general manager and director of sales of Exhibitors Mutual Distributing Corporation, who declares in an interview that the exhibitor dictates the selling policy of motion picture distribution.

Mr. Kirkpatrick asserts that the so-called "program" has been banished, that "series booking" exists only where, for his own protection the exhibitor wants to book series, and that the policy of booking a picture at a time is here because the exhibitor has finally come to a definite conclusion that the "wide-open" market is the most equitable plan under which he can secure product for his screen.

He declares, however, that no distributing organization, serving exhibitors of all classes, can establish and maintain a rigid selling policy in all its territories, because the exhibitor, as the buyer, has become the dictator of the market and insists upon buying his pictures in the way he wants to buy them.

A Matter of Evolution

"We are in the midst of an interesting evolution," declared Mr. Kirkpatrick in his discussion of the question, "and because some of our contracts date back beyond the time when the exhibitor began to swing into the 'open-market' plan we are able to observe the evolution from the inside.

"The fact of the matter is," he continued, "that the exhibitor is king in this business. He has not always been I will admit, but he was long before he knew it, and we knew it long before we were willing to admit it.

"In fact, if not in theory, the exhibitor has been buying his pictures as he wanted to buy them for a long time. The distributing organizations which were keenly alive to the trend of affairs within the industry saw the shadow of impending events and so adjusted their policies that when the change came they were in a position to meet it gracefully.

"Since December 15, 1918, when we began the distribution of the Robertson-Cole subjects our sales policy has been based on the policy of a 'wide-open market.' We have sold all the Robertson-Cole subjects, a picture at a time, except in instances where the exhibitor insisted, for his own protection, upon contracting for a star series.

"Many exhibitors are not yet convinced that the policy of buying a picture at a time has advantages over buying a star series. These men feel that the star series booking plan gives them a protection which is impossible under the open market plan and they are right in some respects.

"Under the star series plan the exhibitor is in a position to popularize the productions of a particular star in his neighborhood or community and capitalize on the popularity which his money and his efforts have created.

"He has a contract for a certain number of productions in which the star appears. As a matter of business he increases the star's popularity in his neighborhood. There is a cancellation clause in his contract by which he can discontinue the series if the productions do not meet the standard he has expected. In short he has a guarantee that a competing exhibitor cannot steal the pictures which come in that series. He benefits, too, by a reduced selling cost—six or eight pictures sold at the cost of one under the open market plan.

William Desmond is presented by Robertson-Cole through Exhibitors Mutual in "Whitewashed Walls"

A Specific Example

"As an example of the success of the star series plan I may cite the plan under which we offered the current series of Haworth productions starring Sessue Hayakawa. There are eight pictures in the series. They were sold under the star series plan for the two first productions with an option on the rest.

"The Haworth studios actually produced a series of pictures, which, up through the fifth release, has excelled anything the exhibitor expected. The third and fourth productions were better than the first and the second. The fifth excels them all.

"As a matter of fact the Hayakawa productions now being released are as near a series of specials as any series that ever was made. 'The Courageous Coward,' the current release is a special in every sense of that maligned word. Under the 'wide-open market' policy it would have been possible to get bigger prices for 'The Courageous Coward' than for any of the previous Hayakawa releases.

"Exhibitors who bought the Hayakawa series, at their own insistence, on the 'wide-open market' are paying more money than the exhibitors who booked the series. The pictures are worth more. Their own 'open market' policy made it possible for their competitor to step in and bid for the pictures. In the territories where the pictures were sold as a star series the competitor was shut out.

"Under the 'wide-open' market the principles of competitive business apply on each individual production. The law of demand forces the prices up, and the demand is perfectly healthy business condition because it is established that the specific production will produce greater profit to the exhibitor.

"No industry can survive if any particular division of the industry plays the hog. The distributor cannot gouge the exhibitor and expect not to suffer from the reaction which affects the entire industry. The exhibitor cannot compel the distributor and producer to operate without profit and expect not to suffer from a poorer quality of product.

"Exhibitors' Mutual is operating on a policy of fair play. We are doing it without fuss or feathers. We are exhibitor controlled and exhibitor owned and our efforts are directed to delivering to the exhibitor a quality of product which he can retail at a profit. We are trying to serve him intelligently and efficiently, keeping a close finger on the pulse of public demand.

"The 'wide-open market' plan has been a policy of this organization since the last month of 1918, and it has worked out with great success. All our pictures, star series and specials, have been offered under that plan with the option of star series up to the exhibitor.

"I am convinced that the 'wide-open market' is here to stay."

Keenan Finishes Third Picture for Pathe

Working under a Pathe contract at the Robert Brunton studios in Los Angeles, Frank Keenan Productions Inc., has just finished the third in its series of what is described as eight powerful dramas. Mr. Keenan has just started on the fourth subject, "A Nameless Story."

The completed pictures are: "The Master Man," a story of political intrigue and tragedy; "The Gates of Brass," a story of crooked exploitation of desert lands in the Southwest, and "The Tide Book," a story of the shipping industry on the West Coast.

Press Praises Hodkinson Policy

Single Unit Open Booking Sales Policy Wins Support of Press and Exhibitors, It Is Stated

WHAT is described as the dramatic decision of the W. W. Hodkinson Corporation to offer all productions, past and present, distributed through that organization on a wide open booking basis to the exhibitors of the country was considered too important a step to permit of delays in making such a policy known to theatre owners in every section of the United States.

Therefore in addition to using the recognized mediums of the industry for the announcement of this sales policy, the daily newspapers of America were used through their motion picture departments and the important regional newspapers in the large cities were mailed directly to exhibitors by the Hodkinson representatives operating through thirty Pathe distributing offices.

As quickly as New York learned of the decision of W. W. Hodkinson to make open booking, his recognized new sales method in the industry, San Francisco, Chicago, Atlanta, and all other sections knew it, and it is stated that telegrams approving the policy were being received at the Hodkinson Home Offices in New York.

Such an important newspaper as the New York *Times* said:

"Exhibitors have justly made complaint against the rule of distributors of selling photoplays in groups or series, charging that by such rules good pictures are made to carry poor ones, the exhibitors and public paying the freight. Therefore the move of the W. W. Hodkinson Corporation is in the direction of bringing about better relations between exhibitors and distributors and of insuring better photoplays because in an open market, the exhibitor will be able to choose what he wants and each production will have nothing to recommend it except its own merits."

Herewith is a flash from the first Leah Baird-Augustus Thomas special "As a Man Thinks," which W. W. Hodkinson will release

Hodkinson officials state that a large exhibitor in Washington, D. C., wrote them as follows:

"The step you have taken to sell pictures validly is the first move by a man of big repute and standing in the industry to wipe out of existence the vicious programs and star series systems as they are now employed. I have always been a believer in the program system if properly operated with a proper effort to uphold the quality of the pictures that compose a program. But those producers who have resorted to the system have chosen to regard the program as the dumping ground for all such pictures as they were unable to sell in a star series or under the designation, "special production." The step you have taken will now mean that a lot of bad product of all companies is going to be wiped out of existence."

Briggs Comedies Are Not Animated Cartoons

FROM the hundreds of inquiries said to have been received by the recently organized Briggs Pictures Inc., many exhibitors have immediately jumped to the conclusion that the famous cartoonist, whose comedy pictures of kid life appear in 125 of the leading newspapers of the country, is producing animated cartoons for the screen.

For the information of the motion picture trade in general, the producers wish to emphasize the fact that, although Mr. Briggs writes all the scenarios based on his well known cartoons, these one reel comedies are actually portrayed by real honest-to-goodness children.

Briggs Comedies are real one-reel photoplays enacted principally by the three clever Carr children, Rosemary, Stephen and John. The premiere was held at the Strand theatre in New York a few weeks ago and they are to run there every other week, as it is reported the first subject jumped immediately into popularity.

C. A. Briggs, the well known cartoonist of the New York Tribune is president of the producing company and writes all the scenarios. James S. Gillespie is treasurer and Alex Yokal is vice-president and secretary.

Seven one-reel subjects have already been completed and the general title of the series is "When a Feller Needs a Friend." No national distributing arrangements have as yet been made. "Married Life" is another of the famous Briggs series that may be produced with real photoplay actors and actresses later on. The "Skinnay" character is familiar all over the land and since the premiere at the Strand the producers have made elaborate plans to secure a wide distribution of the Briggs Comedies.

The reception accorded the first subject of "When a Feller Needs a Friend," was enthusiastically pronounced spontaneous enough to warrant them in producing these single reel comedies on a large scale.

Mr. Briggs, previous to his New York Tribune affiliation, was drawing his well known cartoons for the Chicago Tribune.

Simplex Notes

Miscellaneous Simplex Installations

A glance through the records of Simplex installations made in fields other than the theatrical one, brings to light the fact that many of the leading colleges, industrial plants and institutions are now using motion pictures in connection with their several other activities.

A report from a Simplex official informs us that elaborate plans are being outlined which will embrace the educational field, which is now open and in a receptive condition to receive an absolute fireproof machine which is usually required for institutional use.

Glancing through the list of Simplex installations, we find among them the following:

Alabama Polytechnic Institute, Auburn, Ala.; Stanford University, Palo Alta, Cal.; University of Ilinois, Urbana, Ill.; Purdue University, Lafayette, Ind.; Indiana University, Bloomington, Ind.; Drake University, Des Moines, Ia.; Cornell College, Ithaca, N. Y.; Harvard Medical School, Cambridge, Mass.; Harvard University—Class 1917, 1918, 1919, Cambridge Mass.; Stevens Institute of Technology, Hoboken, N. J.; Bushwick High School, Brooklyn, N. Y.; Washington Irving High School, New York City; Colgate University, Hamilton, N. Y.; State University, Albany, N. Y.; St. John's College, Brooklyn; Ohio Northern University. Hardin, O.; Ohio State University, Columbus, O.; U. S. Indian School, Carlisle, Pa.; Norwich University, Northfield, Vt.; University of Wisconsin, Madison, Wis.; Eastman Kodak Company, Rochester, N. Y.; Curtis Publishing Co., (Saturday Evening Post Ladie's Home Journal) Philadelphia, Pa.; Du Pont de Nemours Powder Co., Wilmington, Del.; John Wanamaker, New York City & Philadelphia Pa.; Biltmore Hotel, New York City; Philadelphia & Reading Railway Co., Reading, Pa.; John Stetson Hat Company, Philadelphia, Pa.; Automobile Club of America, New York City; Museum of Natural History, New York City; Art Museum, Detroit, Mich.; Polyclinic Hospital, New York City; Ohio State Penitentiary, Columbus, O.; State Prison, Sing Sing, N. Y.

This forms a very small part of Simplex installations made in similar quarters and the number of which would easily run up into four or five figures, which shows the increasing popularity of the motion picture in other fields.

Simplex Booster in from Chicago

Emil J. Dirks, a live wire exhibitor operating the Easterly Theatre in Chicago was an interesting visitor at the Simplex plant this week. According to Mr. Dirks, who is a well-known real estate broker, he took hold of the Easterly Theatre some time after several poor tenants had mismanaged it to such an extent that it was listed in the "lemon" class.

Mr. Dirks, however, rolled up his sleeves and jumped in, determined to bring the theatre up to a paying proposition. His first act was to send out 5,000 personal letters to his neighbors, at the same time booking high class features and today the Easterly is recognized as a splendid example of a successful theatre, despite its location—between two one-thousand-seat houses.

Mr. Dirks was keenly interested in the Simplex improvement shown him and was high in his praise of the part that the Simplex played in the rehabilitation.

COMING!

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Sensational Star of the
World famous production

THE ROMANCE OF

"TARZAN OF THE APES"

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"ELMO THE MIGHTY"

Nail This Big New Boxoffice Winner for Your House - NOW!

Book thru your nearest Universal Exchange or communicate with the UNIVERSAL FILM MN'FG. CO., Largest Film Mn'fg. Co. in the Universe.
Carl Laemmle, President, 1600 Broadway, New York.

EXTRA!

Eight Big Special 2 Reel Western

EDDIE POLO

PICTURES

The Famous "Cyclone Smith" Stories

A SERIES of 8 master 2 reel productions, each story complete in itself, featuring the great Polo; brilliant star of "THE LURE OF THE CIRCUS" that is packing theatres to capacity in every part of this country. BOOK this big series of eight. Advertise POLO and watch your profits grow. Polo's tremendous popularity will pull for you as big as your costliest features. Get your contract right now.

Now booking Big
thru all Universal
Exchanges

Jesse Lasky Flays the Film-cutting Evil

JESSE L. LASKY, first vice-president of Famous Players-Lasky Organization, has some interesting and beneficial things to say this week in regard to the film-cutting evil practiced by some exhibitors. Mr. Lasky admits the subject is not new, but believes it is one that needs doctoring before it grows older.

I AM well aware that this is not a new subject. I am equally aware of the fact that others have discussed it with fervor, sought some equable means of adjusting the situation, and yet so far as I can determine, the practice on the part of many exhibitors of cutting photoplays to suit themselves seems to continue unabated.

I am of the opinion that this is an evil, a foe in our own household, I might say, the results of which cannot fail to be disastrous to everyone concerned unless those exhibitors who practice it can be made to see the error of their ways and be convinced that they are simply injuring their own prospects and hurting the cause of the motion picture to a far greater degree than they perhaps realize.

I am charitable enough to believe that no wrong is intended in even the most flagrant examples of this indiscriminate "trimming" of films. The exhibitor who deliberately mutilates a photoplay simply to render it possible to crowd in an extra half-reel of some other character, or for any other reason, while he may be of the opinion that he is doing a shrewd bit of business, giving more variety to his program, etc., is in reality destroying the best efforts of producer, director, actors, authors, scenarists and everyone else concerned in making motion pictures—and, finally, insulting the intelligence of his patrons and laying the foundations for failure on his own part.

Let me cite a specific example in support of this assertion: Not long ago we purchased from the Saturday Evening Post a novel by Wallace Irwin called 'Venus in the East.' It had been widely read and commented upon for its originality and charm. The story was translated into continuity form by an expert scenarist, a cast headed by Bryant Washburn, the Paramount star was chosen to interpret it; a competent director undertook to produce the film; the company went to New York from Hollywood to make the Eastern scenes and then returned to complete the picture in the west. In the production, as is customary with all our pictures, the utmost care was taken to make the photoplay as perfect as possible. There was no superfluous padding. The best efforts of technical and artistic experts trained to this very work, were expended to make the finished product in every way entertaining and worthy of the author's conception.

Yet this picture, when exhibited in a certain theatre, was cut by the exhibitor so that to a large extent the efforts of those who make it were stultified and the public which paid to see a finished production were cheated—there can be no other word for it. Something like twenty-four scenes, including all the Eastern shots, costing approximately $15,000 to secure, were eliminated. This theatre was one of the highest class; a top price is charged for admissions. And yet, people might go to a neighborhood house and for half the money see the unmutilated photoplay. What is the answer? Is it not obvious that the exhibitor must sooner or later lose custom if he persists in such practice?

Elsie Ferguson, Artcraft star, in "The Witness for the Defense"

I am speaking not only for our own productions, but for those of our allied producers, such as Thomas H. Ince, D. W. Griffith and others, all of whom in times past have protested against the practice of cutting on the part of the exhibitors perhaps with even greater vehemence than I am doing.

Aside from the direct injury it works upon the producer, the difficulties it causes with stars, directors, authors and others, who are justly incensed by this mutilation of their work, the ethical side of the question needs to be considered. It is a certainty that the exhibitor, even if the terms of his contract make it possible for him to cut to his heart's content—is by no means—generally speaking—competent to judge just what parts might be eliminated without actual injury to the continuity or the effect of the picture. He has not studied the story as have those who produced it. Very possibly he has not even read the original, if published in book or magazine form. He has not the time to decide what is least essential.

What would be said of a bookseller who deliberately removed certain pages from a popular novel and then sold it to his customers at the full market price? He would soon be tabooed by all his former customers and would probably have to shut up shop unless he desisted from the practice.

Is there any difference between this and the cutting of films by the showman who is in the final analysis the retailer who vends the product to the public?

Take the stage play. It is rehearsed, edited, cut, and finally produced for the public gaze. After the first night it may be improved by judicious cutting under the eye of the producer—all of which corresponds to the work in the laboratory and projection room of the studio. But once the play is declared "okey," it goes forth in that form, and even years later, when reproduced in stock is seldom mutilated, the only changes being caused by the limitations of the smaller producers. Even the one-night stand companies will hesitate about deleting that which is vital. But many film exhibitors have no such scruples apparently with regard to their pictures.

I feel certain that it is only a question of time, unless exhibitors desist from such ruinious cutting, that some action will have to be taken by producers in self protection. They must keep faith with the people; the authors, actors, directors have reputations which they must jealously safeguard. If they are at the mercy of the exhibitors who amputate films indiscriminately they are in danger constantly.

As I said before, I am quite willing to believe that exhibitors, generally speaking, mean well; that they believe they are serving their own interests and those of their patrons best by cutting down features to make room for a long and varied program. But I am satisfied that if the public was consulted, it would invariably protest against the practice. The photoplay patrons would rather see one complete and unmutilated picture than half a dozen chopped and incomplete offerings.

Speaking for our own product, I am confident that when a photoplay leaves our laboratory for the exchange it is trimmed down to the limit. The scenes have been matched perfectly, the continuity has been preserved. Much film has been discarded, but it has been done by those trained for the work and who have made a study of the individual picture. To cut it further is to do an injury that is far reaching in its consequences.

If a campaign of education does not have results in eliminating the obnoxious practice, it is evident that some other measures will be necessary to curb what is unquestionably an unmistakable evil.

"Rustling a Bride" Is Thrilling Romance

Lila Lee's new Paramount picture "Rustling a Bride," is scheduled for release April 27th.

The story and scenario were written by Edith M. Kennedy and the picture directed by Irvin Willat.

The picture stars Miss Lee as a lonely Eastern girl, who through the death of her grandmother, a scheming elderly neighbor and a letter from a young cowboy, goes West to meet many adventures, but finally succumbs them all and is married to the cowboy.

Monte Blue plays the leading male role and L. J. Shumway that of the villain.

George Walsh's Next a McCutcheon Story

George Walsh, after completing "Help! Help! Police" at Palm Beach is back in New York again and is preparing to begin work on another comedy-drama, "The Seventh Person." This story was written by Benjamin F. McCutcheon.

This picture, it is said by the Exhibitors' Service Bureau of the Fox Film Corporation, is crammed with exciting situations and good fun, and is considered an ideal vehicle for the athletic George.

Edward Dillon who directed the last three George Walsh subjects, will direct "The Seventh Person."

Rothapfel For Forty-Five Cities

Complete Program of Entertainment to Make National Premiere Throughout Country in May

FOR the first time in the history of the theatre, either on the speaking stage or on the screen, a complete programme of entertainment will be given day and date in more than forty-five cities throughout the country, when the first Rothapfel Unit Programme is given to the public in May.

The legitimate producer can cite instances where four or perhaps five road shows in addition to his New York and Chicago companies are playing day and date. The producer of opera, musical comedy, burlesque or any other form of theatrical entertainment can cite multiple engagements of the same attraction, but never in the history of the stage or screen has the same complete programme played in more than six or seven cities at the same time, it is claimed.

In booking the first Unit Programme in more than forty-five cities, a record has been established. The opinion is not based on expectancy, but on the actual bookings recorded at the New York offices of Independent Sales Corporation and the Film Clearing House. They declare that when the first complete programme is released as now planned, in May, this will be the record established.

Striking an average of the seating capacities of first-run houses throughout the country, each averaging five shows a day, and with at least fifty and probably more cities booked and in some instances three and four theatres in the same city booking the Rothapfel Unit Programme, the same week, it is considered logical to deduce that from three to four million persons will have seen his programme the first week that it is presented.

Frank G. Hall, President of Independent Sales Corporation, and his staff of assistants, are doing everything known to modern exploitation, advertising and publicity, to assist the exhibitor in presenting to his patrons this programme.

Contracts have been signed by Mr. Hall for space on the billboards throughout the country. The special representatives now out have with them every possible aid in the way of suggestions and exploitation material so that the exhibitor may know what to expect and how to bring the Programme before his patrons.

Harry P. Diggs has prepared a booklet, finished in purple and gold, which has been pronounced by those who have seen it one of the most artistic of mediums of announcement containing a short synopsis of the subject matter of each of the features in the Programme, and statements by Mr. Rothapfel and M. Hall.

United Secures Frank Crane to Direct Reed

FOR the third of the series of special productions in which Florence Reed is being starred by United Picture Theatres, J. A. Berst announces the appointment of Frank H. Crane as director. The selection of Mr. Crane for the position was made in consultation with Mr. Berst by A. J. Bimberg, general manager of the J. M. Shear Company, which will make the production for United.

The scenario of the new Reed subject is by John K. Holbrook, who also wrote the continuity. Preliminary work on the piece, the title of which is as yet unannounced, has been put in hand, and a cast is being selected for Miss Reed's support.

To follow the first Florence Reed United offering, "Her Code Of Honor," presented, it is reported, to S. R. O. audiences at its recent New York release, the second picture of the series is in process of cutting and titling. Because, it is said, of the nature of its title, early publication of which might lead to imitation owing to the timeliness and importance of its subject, no main title has yet been announced, but it is promised that the piece deals with a topic of new and vital public interest hitherto unutilized either on stage or screen.

The strong supporting cast includes Hugh Thompson, who plays the part opposite Miss Reed, David Powell, recently in support of Elsie Ferguson and Billie Burke, and Gareth Hughes, notable for his work with Marguerite Clarke and other prominent stars. May MacAvoy, Mildred Cheshire, Florida Kingsley, Harold Entwistle, Tom McGuire, Edward Miles and Mrs. Jennings are also prominent in the roster of players.

Rex Beach Returns from Mexican Journey

AFTER weeks of adventure and excitement in Mexico, Rex Beach, novelist, is back in New York, where he will spend several months preparing the adaptation and continuity for his next Goldwyn picture. Mr. Beach looks back on his Mexican adventures as the most interesting of his recent career.

"You will say that the man-eater doesn't exist in America," he told his interviewer, "but I can take you into a lonely country where for miles and miles the only human companionship you can find is the intimacy—and I call it intimacy deservedly—of a forgotten people who still cling to cannibalism.

"It is no unusual thing to travel across Mexico now with an armored car both fore and aft. In some way guns have found their way into the hands of these grim savages, and where the Seri dwells in a small country there are hundreds and hundreds of Mexican miles that pay tribute only to the Yaquis, who plunder and kill without restraint."

Much of the Mexican material gathered in his recent trip the novelist expects to use soon in a new Goldwyn picture, the details of which are still in process of formation in his mind.

"The Other Man's Wife" Acquired by Hall

The British-American Pictures Finance Corporation has acquired the world rights to H. M. Warner's late independent production, "The Other Man's Wife," starring Stuart Holmes and Ellen Cassidy, for release by Independent Sales Corporation through the Film Clearing House, Inc., as a special.

The British-American Pictures Finance Corporation is one of the five picture corporations with which Frank G. Hall is associated and will acquire, from time to time, the exclusive rights to independent productions to be released through the Film Clearing House exchanges by Independent Sales.

With the acquisition of its first special, this newly formed corporation enters the picture industry with a production that is said to reflect credit on its initial move in making its debut as a factor in the independent field.

Both the domestic and foreign territories have been taken into consideration in its formation. The United States and Canadian territories will be handled by Independent Sales through the Film Clearing House and the foreign territory will be covered by the Apollo Trading Company.

"Sally's Blighted Career" Given Pre-Release

The first of the Christie two-reel specials, "Sally's Blighted Career," was given a pre-release at the California Theatre in Los Angeles during the week of April 7. Very favorable reviews of the first Christie specials were made, it is said, by the Los Angeles critics, among them Mr. Anthony Anderson, the *Times;* Mrs. Florence Lawrence, the *Examiner,* and Miss Gertrude Price, the *Record.*

Commenting on the picture the *Examiner* says: "Fay Tincher's coin-spot socks are an amusing incident in a film which was lively, humorous and best of all, based on a tenuous plot."

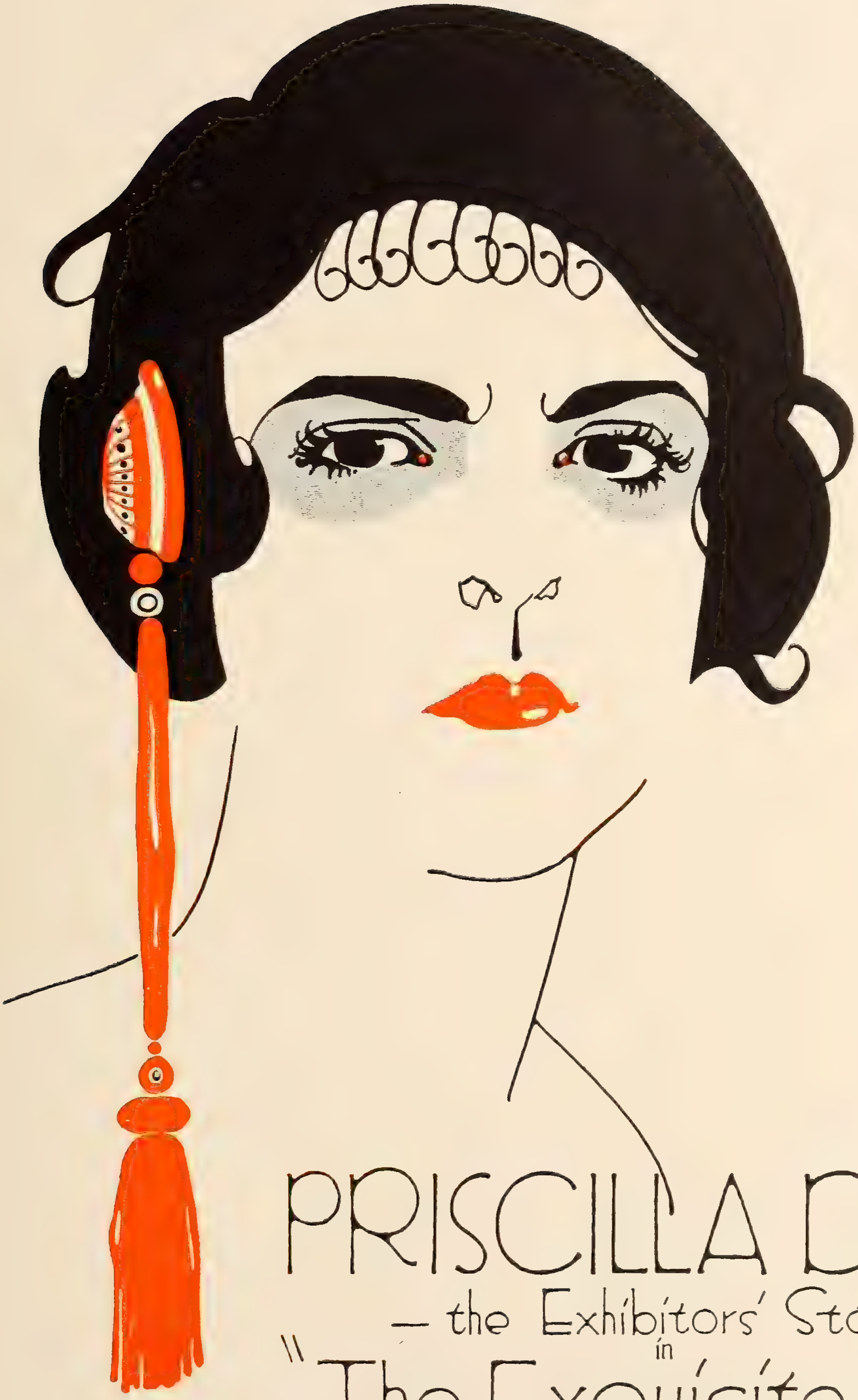
The *Record* said: "Fay Tincher in 'Sally's Blighted Career,' with thirty Christie beauties, is a gloom dispelling riot."

Says "Miss Adventure" Is Hyland's Best

Many who saw the first print of "Miss Adventure," the Wiliam Fox Excel Picture, which Peggy Hyland has just finished on the Pacific Coast, declare it is the best Miss Hyland has made.

It is said to be full of thrilling action, pathos and the sprightly good-humor that characterizes most of Miss Hyland's productions. The story was written especially for her and is said to fit her like a glove.

In "Miss Adventure," which was written by J. Anthony Roach, Miss Hyland is said to have the support of a large and exceptionally capable cast, which includes Lewis Sargent, Frank Brownlee, Edward Burns, George Hernandez, George Webb, Alice Mason, and little Gertie Messenger.



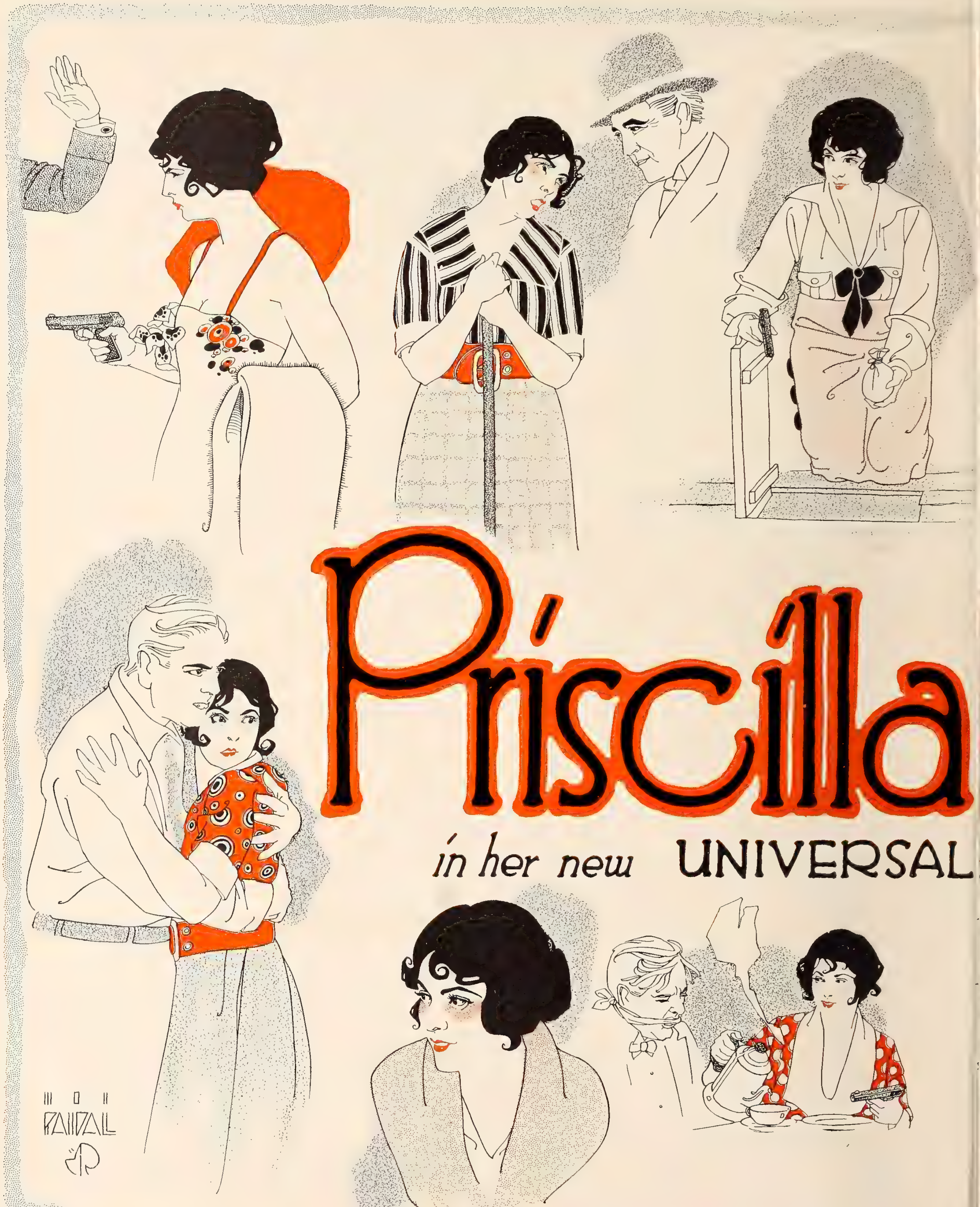
PRISCILLA DEAN

— the Exhibitors' Star —

in

"The Exquisite Thief"

A UNIVERSAL SPECIAL ATTRACTION


Priscilla
in her new UNIVERSAL

DEAN

SPECIAL ATTRACTION, "The

EXQUISITE THIEF"

HARRY CAREY

"ROPED"
"A FIGHT FOR LOVE"

UNIVERSAL SPECIAL ATTRACTION

MARY MAC LAREN

"CREAKING STAIRS"
"THE AMAZING WIFE"

UNIVERSAL SPECIAL ATTRACTION

MONROE SALISBURY

"THE LIGHT OF VICTORY"

UNIVERSAL SPECIAL ATTRACTION

MAE MURRAY

"DANGER GO SLOW"
"WHAT AM I BID?"

UNIVERSAL SPECIAL ATTRACTION

THERE are two kinds of NET. One is net profit—the other is the net of the 52-weeks-contract—don't get caught in it!

Universal Special Attractions net profit the exhibitor more than any other brand of pictures simply because the Stars, while nationally popular, are rationally paid—because the Directors are masters of their art—and because we have the very important mechanical equipment. As a result, Universal Special Attractions draw bigger money in proportion to their cost to you than any other productions.

For this reason, we don't need any 52-weeks contract. When you hear of, say, Campbells Soup insisting on the grocer buying a case every week for 52 weeks or none at all, you may expect the Universal to force the contract scheme on you, but not till then. Until that far-off day, we prefer to have you consider a Universal Special Attraction as standard goods—the best for the money—buy it when you want it. But you generally want it.

UNIVERSAL FILM MANUFACTURING CO. CARL LAEMMLE, Pres.
1600 BROADWAY, N. Y.

Special Service Section on

Rupert Julian in "The Fire Flingers"

RUPERT JULIAN has not been seen in a motion picture since "The Kaiser, the Beast of Berlin," and since that picture attracted such crowds everywhere we would be certain to call attention to the fact if you are going to play "The Fire Flingers." At the same time it should be brought out carefully that this is not a war picture for the title might convey that impression to some.

There should be emphasis placed on the fact that this is made from the Saturday Evening Post story by William J. Neidig. There is a mighty good line that you can use, and we would advise it being employed in every advertisement that you use and every reference in your general exploitation, immediately after the title:

"The Saturday Evening Post story that made a nation lose its sleep."

This is a very tense story and the mystery idea should be kept dominant and therefore the selling talks should go only to the extent of telling the character of the picture without giving away the entire plot. *Here is an instance where you can use the climax of the story for your selling point without destroying the interest, provided you do not tell all that goes before, but be very careful that you do not know both. Climax advertising is valuable when you have a situation that arouses curiosity to see how such a state of affairs came about.*

THIS is the way it happens: Richard Hatton and his cellmate, Chris, have just been released from prison and agree that henceforth they will go straight. Both printers, they apply in the nearest town to Richard Olwell, rich and crafty publisher, for work and get it. But hard luck continues for a detective from their home city has seen them enter the workshop of Olwell and wires back their identity. Olwell drives them out, refusing to pay them for the half day's work.

THESE Special Service Section are written with the purpose of suggesting to exhibitors how to get the most out of pictures that he has booked. They are prepared after studying the pictures and the best way of exploiting them. Won't you let us know any use that you made here and the original ideas that you have used in putting over this picture or any others?

In the meantime we get a splendid characterization of the brutal print shop owner and of his treatment of his beautiful wife who has ceased to interest him since he has become enamored of Maggie Driver, an employe, with whom he is planning to elope. We see too, the realization of his wife who confides her troubles to her cousin, the local chief of police. It is to occupy her attention that the chief gives her his accumulation of finger print records to classify and index.

Hungry, and without a cent the two ex-convicts determine to go to Olwell's house and demand food. Olwell is dining with Maggie in a cafe, and when the maid sees the bearded figures she is alarmed, but after hearing their story Mrs. Olwell orders them admitted and serves them herself.

Olwell, having taken $200,000 from his safe, now comes home with the declaration to his new love whom he leaves outside in the car, that he is going to drive his wife out of the house and then shave so that he will not be recognized on his elopement with Maggie.

BUT when Olwell reaches the house, although beastly drunk, he realizes that Maggie may be only after the money and so he decides to hide it between slices of bread, fixing these up as sandwiches, for he knows that she is not likely to examine anything so coarse.

Then he goes to drive out his wife and sees the two ex-convicts at the table. He goes into a wild rage and attacks them. Chris is for the fight, but Hatton restrains him and himself receives a blow over his head from Olwell that stuns him as Olwell crashes into the wall and falls dead. And then, peering into the face of the dead man and that of Hatton, Chris is struck by the remarkable resemblance there would be if both were beardless.

Facing trial for murder Hatton decides to take the place of Olwell and shaves himself, at the same time placing his prison discharge papers on the body of the dead man. When the chief of police arrives he is satisfied with the explanation of the supposed Olwell that he cannot remember what has happened on account of the blow on the head. Then Chris after his arrest wins his freedom when the supposed Olwell claims that he is his secretary.

WIFE and chief of police and everyone else is amazed at the change that has come over Olwell and the love of his "wife" rapidly returns. The one thing that remains a mystery is what has become of the $200,000, which turns out to be mostly that of the wife. But here the return of the wife is shown when during the search

At right, Hatton reveals his true identity to his "wife," and at the left the tense finger print scene. In center, a close-up of Jane Novak, as the wife

At left, the fight scene which results in Olwell's death; center, his abuse of his wife as he threatens to drive her from his home, and at right, Olwell and the girl with whom he plans to elope—Fay Tincher

for this she replies to the police chief, "Why he can do what he likes with my money, cousin."

The real Olwell has placed the sandwiches in his grip and this is taken to the printing office in the course of the search and the chief tosses them into a wastebasket. The supposed Olwell is saved from any charge of aphasia resulting from the blow.

But Hatton has come to love the woman now as much as she loves him and he sees that he can follow the pretense no longer and so he tells her that he is not Olwell at all, but Hatton. In her daze she summons her cousin, the chief of police and a moment later tells Hatton how much she loves him.

NOW in the course of the story she has taken the finger prints of the supposed Olwell as a matter of fun and the finger prints of the dead man were also taken by the chief and left in her possession. Now comes the chief on the scene and the wife tells him of the confession, but indicates that Olwell is a little "queer" and the chief laughs at his story.

Then comes another unexpected and most dramatic development. Finger prints of Hatton have been sent to the chief from the prison and he has them with him, so as a final test he sends the wife for those of the dead man. Now the whole problem is up to her and she substitutes those of Hatton for the dead man's and naturally this convinces the chief that he is the real Olwell, laboring under a hallucination. The story ends with the declaration of the woman that she is going to marry him again so that she will be Mrs. Hatton, too, if he believes that he is that person.

There is not a single one of the scene pictures on this production in which there isn't a punch because the dramatic element is so unusually strong all the way through it and in case you are designing your own advertising you can get a wide variety of appeal. *Of course, you will use one in which Rupert Julian appears.* We have illustrated three of the strongest of these, one where the police chief, the wife and Julian are seen together, another with the wife shocked as Hatton reveals his true identity and another one where she is making his finger prints in a spirit of fun.

As we have suggested, we would make this climax, or at least incident advertising so as to make everyone wonder what comes before and after the incident.

For instance, if you use the one of Julian and the wife together, try a selling talk like this:

"She thought that her husband had become a changed man and her great love for him had returned. But this man loved her, too, and it was this that caused him to reveal his true identity.

"'I love you, and haven't the right,' he tells her. 'I am not Richard Olwell, your husband, but Richard Hatton, the ex-convict whom you befriended. When your husband fell dead I took his place and made him the ex-convict.'

"What did she do then? It was up to her to produce the absolute truth and prove that his story was true—or to trick her cousin, the police chief, and be happy with the man she really loved. What did she do?"

HERE is one that can be used with the scene with the police chief:

"She had a husband that she loathed. He came home to her with the threat that he would drive her out of the house and install his new sweetheart in her place.

"She fled from the home and when she came back she found a new husband there, chivalric, solicitous—the sort of a man that she believed she had married and made her wonder.

"But this man had just told her that he was NOT her husband—that he was really an ex-convict who was posing as a man who was dead? This announcement dazed her and she called for her husband who was the chief of police. Then her love for the man became dominant. She wanted him for her own.

"She used the chief to make this man see that she loved him, but then there was thrust into her hands the document that would prove that the man she loved was not her husband after all. It was her's for a decision. But she wanted him."

AND then here is this one to be used in connection with the picture showing the wife, with amusement written on her countenance, taking the finger prints of the man she believes to be her husband:

"Finger prints never lie.

"She had hated this husband of hers who treated her brutally, but a wonderful change had come over the man who wore his clothes.

"Her cousin, the chief of police, had made her the custodian of his records and so she took the prints of this man she believed to be her husband in a spirit of fun.

"A few hours later they stood between her and happiness—between the man and trial for his life. It was hers that he might live and she might love. What woman would hesitate. But your heart will get right up against your teeth while you are waiting for the answer."

OUR own conviction is that the proper way to exploit his picture is with big space and the cut dominant with his name of the star displayed prominently, but if you need shorter selling talks for your smaller advertisements, here are a few of them:

"He had told her that he was an ex-convict, posing as her dead husband. She had his fate in her hands, but she loved him. What would any woman do?"

"Her husband had come home drunk. He told her that the woman he really loved was waiting outside and that he was going to drive her from the house. There was a fight with two ex-convicts; she did not see the end. But when she came back her husband was a different man and the love returned as quickly as it had fled. And when he told her—told her that he was not her husband she rebelled. She called for her cousin, the chief of police. It was in her hands—but it was in her heart. Of course you can guess, but you'll miss a lot by failing to make it a certainty."

"Over night this husband of hers changed from an abyssmal brute to a loving human. How she thanked the stars. And when this man told her that the brute was dead and he another, that she was not his wife, no wonder she called for the police chief. And he had the evidence to send this man to prison—if she would only verify it. What was a woman who really loved a man to do?"

Left, Olwell and his employe preparing to elope; center, his "wife" takes Hatton's finger prints, and at right, scene when the two ex-convicts come to Olwell's home seeking food

Rupert Julian and Finger Prints Can Be Featured

RUPERT JULIAN made such a hit in his impersonation of the Kaiser in the great success that he himself wrote and produced "The Kaiser, the Beast of Berlin," that he is today one of the best known men in the photoplay world. Any exhibitor who fails to make it clear that he has not only directed "The Fire Flinger," but that he enacts a double role, is going to miss opportunities.

There should be the statement in all of your advertising, but we would also devote a great deal of attention to planting news stories about Julian in the newspapers. Here is an Englishman who was for nearly eighteen years an actor in the legitimate, and who was nearly thirty-five before he jumped into the photoplay. He made good from the start and some of the big pictures in which he scored success were "The Bugler of Algiers" (also known as "We Are French"); with Ella Hall in "Jewel," with Pavlova in "The Dumb Girl of Portici," and in "The Mysterious Mr. Tiller" and "Mother O' Mine."

But it remained for Julian to come along in "The Kaiser" and startle Broadway and then the whole country. The war is over and you want to keep this out of the category of war plays, but you do not want to fail to get the pulling power of Julian with your showing.

FINGER prints suggest an effective teaser campaign on this picture, but we would prefer to first use this by mail. You can get these by giving the thumb a good impression on an ordinary inking pad and then pressing them against a fairly heavy soft paper that will absorb the ink readily. We would suggest a single one of these on a neat card and then the inscription, "What did this mean to Richard Hatton?"

This should be sent out well before the announcement of the picture and then should be followed up with a letter telling the people that the climax of this picture hinges around finger prints.

If there should come up in your community any big criminal case where the solution hinges on finger prints you may be able to couple the picture up with the current news story through the news pages.

THREE OF THEM

Feature the Trio of Well Known Actresses in This

WHILE Rupert Julian, playing a double role, dominates this picture, there are three mighty well known women actresses who are seen in "The Fire Flingers." We would mention this fact incidentally in all advertising.

Jane Novak, who has appeared with Wm. S. Hart and many of the most prominent stars, is cast as the wife and has an appealing part.

Fay Tincher, best known for her comedy work and now a star in her own right, has the near-vampire role, though she appears in only a few scenes.

Importance of the cast is shown in the fact that no less a known actress than Fritzie Ridgeway plays the maid and she adds an appealing bit to the picture.

Fred Kelsey, Clyde Fillmore, and E. Al Warren are also in the cast.

This same finger print idea can be carried out in the lobby. Get two different ones of these and have them greatly enlarged. Under one use the caption:

"If his finger print looked like this it means that he had to face trial for a murder that he did not commit, but of which he was helpless to prove his innocence."

And then under the other one:

"But if his finger print matched this one world of happiness lay before him—a prosperous career and the love of a woman he wanted as he had never wanted anything before."

This will lift the picture above the crime level, and you always want to keep the suggestion of murder away.

THIS picture is very tense and for that reason it should be given a comedy balance on the bill. Any musical numbers should be also of the lighter sort and for the overture it would be a good plan to use selections from some popular comic opera such as "Florodora," "Mlle. Modiste," or "Mme. Sherry."

So much as possible avoid the ordinary hurry and mysterioso selections with the action and get high class in accord with the action. For instance, when this was given its pre-release presentation at the Broadway such selections as "Erl King" for the attack of Olwell on Hatton and "Un Sonnett d'Amour" when the wife goes after the finger prints are employed. There can be a clever little touch put in with the use of "Wearin' o' the Green" at the sight of the Irish policeman.

The theme should not be introduced until after the death of Olwell when his wife finds the man she thinks is he so much changed. Then it should be brought back for the renunciation scene and again at the end of the picture.

IF you have never tried the plan and you can make the arrangements with the local dealers of the *Saturday Evening Post* it will pay you to include in each copy delivered the week before the showing the announcement that this picture is to be shown at your house. The story was printed in serial form several months ago, but it will be well remembered.

Get all of the newsdealers in your community to co-operate with you to the extent of putting a special poster in their windows. This should be illustrated with a picture of Rupert Julian and then several scenes from the production, and then add this selling talk:

"After the wonderful sensation that Rupert Julian scored in 'The Kaiser, the Beast of Berlin,' his friends almost feared that he would never again have such an opportunity. But he has found it in the Saturday Evening Post story, 'The Fire Flingers,' the story that made a nation lose its sleep. It's at the Empire all this week."

Names Cast for "Hell On Earth"

Select Pictures Corporation Declares That Sergeant Arthur Guy Empey Will Have Excellent Support

WORK is now well under way for the Select production starring Sergeant Guy Empey and entitled "Hell on Earth." The interiors are being made at the Biograph studios in New York City.

In addition to Sergeant Empey, who will play the part of "Jack Duncan," the cast includes such well known names as Evelyn Martin, Marguerite Courtot, Betty Blythe, Sallie Crute, Charles A. Steveson, William Dunn, Frederick Buckley, Lilla May Lowry, Harry Lee, Frank Norcross, Eugene Strong, Arthur Donaldson, Joseph J. Donahue, Betty Hutchinson, William H. Stucky, Edward Elkas, Roland Osborne and Victor A. Stewart.

Sergeant Empey has already achieved fame as an author and actor, his early book of the war, "Over the Top," in which he later stared on the screen, having placed him in the foremost ranks of author-actors.

Evelyn Martin has the role opposite Sergeant Empey, that of "Lucy Duncan." Miss Martin is described as one of the most beautiful women of the spoken stage, and she has recently developed into an ununusually accomplished screen actress, it is said. Some of her most recent and successful work on the screen was with Theda Bara in "The Tiger Woman" and with Marguerite Clark in "Miss George Washington."

Marguerite Courtot, who is cast for the part of "Fanny Bruce," has appeared in "The Natural Law," "Crime and Punishment," "Feathertop" and with Paramount in "Rolling Stones" and "The Kiss."

Betty Blythe's screen career includes "So Long, Letty," "Experience," "Who Knows?" "His Own People" and many others, including "Over the Top."

Sallie Crute made her stage debut in "The Deep Purple." Charles A. Stevenson, who has the distinguished role of "Mr. Lowring," is at present playing an important part with Norman Trevor in "Toby's Bow" at the Comedy in New York.

"Hell on Earth" is an original story by Sergeant Empey, but contrary to general opinion it is not a war play, nor a play in any way dealing with scenes or incidents of the great war. It is being directed by Wilfrid North, who directed "The Battle Cry of Peace" and "Over the Top."

World Film Take Over Houdini Serial

A RADICAL departure from its accustomed policy of never handling a serial has been made by the World Pictures, it is announced, in taking over the Houdini serial, "The Master Mystery," for the States of California, Nevada, northern Idaho, Washington, Oregon, Arizona, Iowa, Missouri, Nebraska, Kansas, Minnesota, North and South Dakota.

This serial was taken over by the World Pictures only after a large number of reports came into the home office from the exchange managers of the World Film Corporation, in which they spoke of the tremendous box office value of the Houdini serial. It was stated that it was cleaning up. The executives of the World made inquiry as to the possibility of securing the distribution of the picture for all territory still open, only after the closest investigation into what the picture was doing.

When the World officials approached B. A. Rolfe, president of Octagon Films, Inc., who produced the Houdini serial, with a proposition, Mr. Rolph, knowing the reputation of the sales organization of the World, was inclined to look with favor upon it. All details were quickly arranged and the exchange managers of the territory indicated above were notified that World Pictures would give them a chance to show what the company could do in making a record for serial distribution.

Houdini, the star of this picture, enjoys the reputation, it is claimed, of being the greatest drawing card ever known to vaudeville and the best advertised entertainer in the world. This was one big factor in influencing World pictures to handle the Houdini serial. He is said to be known from one end of the world to the other and the New York Hippodrome recognizing this engaged him for a season, with the result, it is claimed, that every record of the house during its many years of existence, was broken.

Crandall Books "Suspense" in Large Houses

THAT Frank G. Hall's series of 10-20-30 releases are not confined to the programs of the smaller houses but have reached the screen of many of the largest first-run houses, is shown by the following letter from Harry Crandall, owner of seven of the largest theatres in Washington, D. C.:

"When I signed for your 10-20-30 service, I had no open time in my theatres, but I felt that this plan should be encouraged and figured that I could use some of the shows at my Crandall Theatre, and could afford to shelve the rest. But I have been agreeably surprised at the pictures we have been getting and have used them all at all of my theatres, often times shelving other program shows to make way for the 10-20-30 series.

"I have just viewed your picture, "Suspense," starring Mollie King and find it so good that we are going to use it first-run in our Metropolitan, as you know to be, one of Washington's largest theatres. We think it better than many we have run here and too good for our small Crandall Theatre.

"Hoping that your company will keep up the good work and that all exhibitors will appreciate your efforts in trying to get them good shows at a reasonable price."

Six of this series are now being booked by Independent Sales through the Film Clearing House—"Her Mistake, starring Evelyn Nesbit; "Life's Greatest Problem," with Mitchell Lewis; "A Woman's Experience," with Mary Boland; "Suspense," with Molly King; "When My Ship Comes In," starring Jane Grey and "When a Woman Strikes," with all-star cast including Ben Wilson, Neva Gerber, Rosemary Theby and Murdock McQuarrie.

Second Select for April Is "Veiled Adventure"

Constance Talmadge in "The Veiled Adventure" is the second Select Pictures Corporation offering for the month of April. Lewis J. Selznick announces that the first of the three April productions, Marion Davies in "Getting Mary Married," was released during the first week of the month, and the third, Alice Brady in "Redhead," be ready later in the month.

"The Veiled Adventure" is an original story by Julia Crawford Ivers, who also furnished the scenario. It was directed by Walter Edwards. Harrison Ford is Miss Talmadge's leading man, thus bringing to the screen once more that happy combination of star, director and leading man which is said to have won such universal approval.

Censorship Menaces "Cannibal" Picture

Martin Johnson's "Canibals of the South Seas," released by Robertson-Cole through Exhibitors' Mutual, after playing three weeks at the Randolph theatre, in Chicago, is being held over for another week.

The censors of Illinois are said to be on the job again, and the Chicago Herald has rushed to the defense of the picture, saying, "These meddlers are perhaps sincere, but they go on the theory that what they don't know will hurt them. To censor the cannibal pictures is nothing short of surrender to superstition. It is every whit as superstitious as the cannibals' hatred of Mr. and Mrs. Johnson because they wore clothing. It is time those cloistered hamlets who object to it should come out into the sun."

Priest Joins Blackton Sales

J. Stuart Blackton has announced the appointment of Robert W. Priest, president of the Film Market Corporation, as general sales agent for Blackton Productions, Inc. This arrangement was introduced in the consummation of deals negotiated for Mr. Blackton by Mr. Priest disposing of all rights to the latest Blackton production, "A House Divided."

The first deal covered the sale of all foreign rights on "A House Divided" to Bech Van Siclen & Company and the second recorded the sale of the United States and Canadian rights to Frank G. Hall, president of the Independent Sales Corporation.

It is understood that Mr. Blackton is now completing preparations for a number of big special productions which will be announced shortly.

"Tempest and Sunshine" Has Eleven in State

Eleven prints in a single State and all working steadily. This is the record claimed for "Tempest and Sunshine," a recent release of the J. Frank Hatch Enterprises.

"Our Philadelphia and Pittsburgh exchanges have had such an unprecedented demand from Pennsylvania exhibitors desirous of booking 'Tempest and Sunshine' that we are compelled to keep eleven prints in active work for that State alone," declared Mr. Hatch.

The latest territorial purchase recorded came late last week when J. L. Parks, of Abiline, Kans., bought the Iowa and Nebraska rights.

More than half of the United States has already been sold on this six-reel screen adaptation of Mary J. Holmes' widely read novel. The book is said to have had the heavy circulation of more than 20,000 copies.

Another powerful adjunct to the drawing power, says the producer, is the popularity of the stage drama. "Tempest and Sunshine" is reported to have played every city, town and hamlet in the country. It is declared to have had a wide vogue among repertoire shows and it is estimated that it has been produced on the stage fully fifteen thousand times.

Arrow Film Buys Rights for "Masked Rider"

"The Masked Rider," a fifteen episode serial, produced by Bill Steiner, has been bought for the United States by W. E. Shallenberger, president of the Arrow Film Corporation.

It is a western serial, with a plot, it is said, which hold the interest from one episode to another and has a thrill in every foot of film. Aubrey M. Kennedy, who wrote and directed this serial, also directed "The Witching Hour" and many other features, together with other serials.

The cast contains such notable players as Harry Meyers, Ruth Stonehouse and Paul Panzer.

A special advertising campaign has been arranged to exploit "The Masked Rider," which will make it easier for exhibitors to cash in on this picture.

Zena Keefe to Star in World Picture

World Pictures announces they have entered into a contract with Zena Keefe to star her in a five-reel picture which bears the working title of "The Amateur Widow." Work on this picture began on Monday at the World studio at Fort Lee. Oscar Apfel is directing .

Miss Keefe was starred by Ivan Films in its production "Enlighten Thy Daughter." Harry Rapp also starred her in "The Exiled Princess." Another notable film production in which she was the star was in Jack Noble's production of "Shame." Following this she appeared as the star in "The Challenge."

Michelena for Robertson-Cole

"Just Squaw" is First of Three Beatriz Michelena Productions to Be Distributed Through Exhibitors Mutual

IN the statement from Robertson-Cole, containing the information that three Beatriz Michelena features had been acquired for distribution through Exhibitors' Mutual exchanges, "Just Squaw" was announced as the first of the series.

A prominent official of Exhibitors' Mutual stated that because of her exceptional characterizations in "Salomy Jane" and other equally well-known contributions to the silent art, Miss Michelena has long been an established favorite with screen enthusiasts. She has not been seen in any new productions for more than a year, for the simple reason that she has been devoting all her time to the three features which Robertson-Cole have just acquired.

Miss Michelena and her associates in the promotion of her own company, decided that a superb motion picture product could only be obtained by devoting time, and plenty of it, to every detail in the filming of a photodrama. Consequently, nearly four months is said to have been spent on each of the attractions, the last of which has just been completed.

George E. Middleton supervised and personally directed each of the three Michelena photodramas. This in itself is declared to be a guarantee of attention to every minute detail that contributes to the general success of a motion picture.

Miss Michelena is reported to have been accorded superb support in "Just Squaw." Andrew Robson, as Snake Le Gal, gives a performance that is cited as a model for Western bad men. He is said to handle his part skillfully at every stage, and where most actors would have overacted and made the part ridiculous. Robson has subdued it, and made Le Gal a real, hated villain minus anything that borders on the burlesque.

Albert Morrison, William Pike and D. Missoras are others who contributed "bits" to "Just Squaw" that will help to establish it as one of the premier Western dramas of the past year, the announcement states.

In enumerating the successful screen offerings of Miss Michelena, a Robertson-Cole official states that one cannot overlook her high-class work in "The Unwritten Law," by Edwin Milton Royle, which drew unstinted praise from press and public.

Likewise her lovable characterization of the Salvation Army girl in the screen adoption of Mrs. Fiske's stage success by Edward Sheldon, "Salvation Nell."

Wm. Fox Leases Road for Wreck

Producer Wanted to Put a Realistic Train Wreck in a Motion Picture and Succeeded at Great Expense

AN entire railroad system was leased Sunday, April 13, in New Jersey, when William Fox determined to put a realistic train wreck into a picture. For half a mile the burning cars sped down a grade toward an open drawbridge in the Raritan River, while more than two thousand persons from South River, a New Jersey village, and the surrounding country, looked on one of the most interesting dramatic spectacles they had ever seen. And when the crash came as the train tipped over the open draw into a deep channel of the river they gasped in astonishment.

Richard Stanton, director of "Checkers," a forthcoming Fox picture, which will be one of the largest spectacles of the year when released some time in the future, spent between $4,000 and $5,000 to produce this scene which did not run more than 200 feet of film.

It was undoubtedly one of the most costly of picture operations. But before Mr. Fox went to Europe some weeks ago, he insisted this incident of the story should not be slighted.

It is asserted that when the picture is shown on the screen, it will be one of the most interesting spectacles of the year. Beneath the flaming cars, four actors risked their lives in ice cold water to add to the realism, and two of them were badly injured, while one was nearly drowned when he dove and caught in debris at the bottom of the river.

Mr. Fox, when he purchased the play "Checkers," founded on the famous novel of that name by Henry Blossom, Jr., determined to utilize every realistic incident of the story to make a picture which should be one of the great spectacles of the year.

For that purpose he gathered a company of many first class screen actors, including such as Thomas J. Harrigan, Robert Elliott, Miss Jean Acker, Miss Ellen Cassity, Tammany Young and others.

The story is described as one of real life, and its scenes run from vicious fights to dark and dangerous passages in an underground Chinese quarters to brilliant scenes on one of the great race tracks of the country. In fact, Director Stanton is now at the Havre de Grace track in Maryland to get real scenes of real racing.

In Henry Blossom's story, which had a long and successful run on the stage, after it had made money as a novel for the author, there are many stirring incidents. The one chosen for the wreck scene required the use of the road.

Frank Keenan Celebrates His Birthday

On the occasion of the anniversary of his birthday, Frank Keenan, star and head of the Frank Keenan Productions, Inc., received more than a hundred letters from friends and screen admirers on April 8th.

"Of course, I'll have to admit that I'm more than 31," said Mr. Keenan, to representatives of the MOTION PICTURE NEWS, "but more than that," he added—with a whimsical smile—"well there are reasons"

Leslie Film Gets Final Touches

Star's Latest Vitagraph Feature Before "A Stitch in Time" Also Wins Exhibitor Approval—Serial Appreciated

FOR many weeks past Gladys Leslie, under the direction of Ralph Ince, has been at work on "A Stitch in Time," the play that Irene Fenwick appeared in on Broadway early this season. The picture has been completed and is being put in final shape for release.

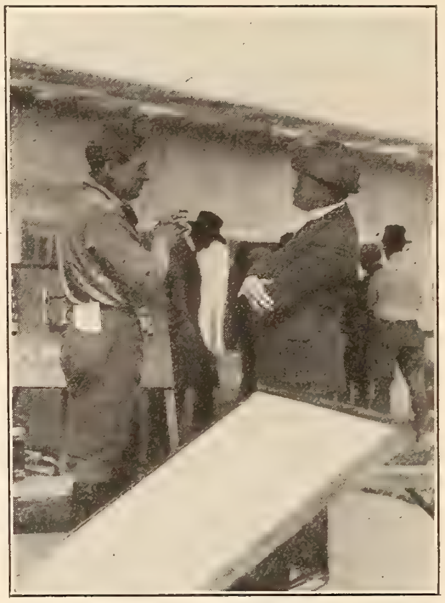
One of Vitagraph's studio officials stated that the finished production exceeds every expectation of the company. Ralph Ince was especially engaged to direct the production and a strong supporting cast was employed, which included Eugene Strong, Agnes Ayres, Julia Swayne Gordon, Earle Schenk, Charles Stevenson, George O'Donnell, Cecil Chichester, and Charles Walton.

"A Stitch in Time" is shortly to be screened for exhibitors.

An indication of the reception being accorded Vitagraph's latest Gladys Leslie picture, "Miss Dulcie from Dixie," in the South, is the week's run of the picture at the Leader theatre in Washington, D. C., and an extended run at the Bluebird theatre in Richmond, Va.

"Miss Dulcie from Dixie" is said to offer exhibitors an opportunity for unusual presentation in that it admits of striking settings and rousing music. The photoplay is an adaptation of Lulah Ragsdale's novel of the same title and was directed by Joseph Gleason.

The Vitagraph Company is proud of a letter it has received from Merle Davis, general manager of the Ansonia Amusement Company in Butte, Mont. Vitagraph's pride lies in the fact that Mr. Davis' letter is an absolute verification of everything that Vitagraph has claimed for its big Duncan serial, "The Man of Might."



Albert E. Smith, of Vitagraph, conversing with William Duncan at the West Coast plant

Vitagraph's production of Charles Klein's drama, "The Lion and the Mouse," in which Alice Joyce is starred, has completed a run at the Liberty theatre in Seattle, Wash., and it is reported that the production attracted more attention than any other picture that has been put on in he Northwestern metropolis for a long time.

The management of the Liberty theatre had their own 24-sheet prepared and posted liberally throughout their vicinity. The Tivoli Opera House in San Francisco likewise reports a smashing run and Messrs. Turner and Dahnken wired Vitagraph "The Lion and the Mouse" opened at Tivoli Opera House to exceptionally big business. Picture satisfying public in every way.

"The Lion and the Mouse" is also being used as the opening feature of the New Euclid theater in Cleveland.

Twede Dan Is Seen in Jester Comedies

Territorial rights to the new super-series of Jester Comedies are rapidly being disposed of by the Territorial Sales Corporation of New York.

The method of distribution of the super-series was announced only a short time ago, and already several contracts with exchanges have been signed. The contracts guarantee two pictures a month.

The series consists only of two-reel subjects. The stories of the different comedies are in no way related.

Twede Dan is seen in all the comedies. These pictures were produced by William Steiner.

Lieut. Vezine Will Fly for United

Lieutenant George L. Vezine, formerly of the British Royal Flying Corps, who is to be the flying ace of the United Pictures Theatres, Inc., of America, has arrived in this country from England.

Lieutenant Vezine received many flattering offers, it is said, to go in business but turned them all down, in order to continue in his chosen vocation, that of flying. He aims to visit each of the United's twenty-three exchanges in the United States, as flying ace and special representative, his trip taking him from coast to coast. These journeys in the air will also include flights to Canada, where the United has branch offices in Montreal, Toronto, Quebec and Winnipeg, the lieutenant combining salesmanship with flying.

In commenting upon the acquisition of Lieut. Vezine, to the forces of United Pictures Theatres of America, Lloyd Willis, assistant to the company's president, said:

"United is particularly fortunate in having induced Lieut. Vezine to become its flying ace. I think his advent is typical of this company—for we are trying at least to lead them all."

Metro Releases "After His Own Heart"

HALE HAMILTON, the popular Metro star, according to reports from the Metro offices, has never had a more satisfactory vehicle than "After His Own Heart," which is to be released on April 28.

"After His Own Heart" is another of the stories produced by Metro under the new policy of the adaptation of popular novels and stories by authors with a reputation outside of the silent theatre. Ben Ames Williams, well known writer of short stories and novels, is the author.

The production has been given a wealth of luxurious settings for the interiors of the fashionable homes of the elite, and nothing to make the picture a success has been overlooked, it is said, either by Harry L. Franklin, who directed the star, or Maxwell Karger, Director General of Metro, who supervised it in its making. Rudolph Bergquist, Hamilton's regular cameraman, has brought out some novel photographic effects.

The story of "After His Own Heart" deals with the life of one Thomas Wentworth Duncan, familiarly known as Tom Duncan, and played by Mr. Hamilton.

Naomi Childers, as Mr. Hamilton's leading woman in "After His Own Heart," has a stronger and more important part in this picture than in anything which she has ever done on the screen. She is steadily coming to the front as one of the screen's most versatile leading women.

The balance of the cast includes such capable players as William V. Mong, Harry Carter, Herbert Pryor, Frank Hayes, Stanley Sanford and Mrs. Louis.

World Releases Five Chaplin Revivals

The Essanay Film Company announces that five of the Essanay-Chaplin comedies, distributed by the George Kleine System, are now booking at the World Film Corporation Exchanges. The pictures include, "A Night in the Show," "Shanghaied," "The Bank," "Police" and "Triple Trouble."

Lieut. Georges L. Vezine of the British Royal Flying Corps, who saw service since the early days of the war. He is now United Picture Theatres' Ace and will visit exchanges in his machine

William Farnum's Next Is "Jungle Trail"

"The Jungle Trail," the first of the series of big features which William Farnum inaugurated upon the renewal of his contract with William Fox, will be the next Farnum release it was announced this week. This picture was made at Miami, Fla., and is reported to be the most costly production the star has made since "Les Miserables."

The scenes are laid in New York, and in the African jungle, every foot of which is declared to be filled with thrilling action. There also is strong love interest through the picture.

Some of the most magnificent sets ever seen on the screen are said to be erected. One, that of a towering temple, is said to have cost $25,000.

Mr. Farnum is said to be supported by a strong cast in this picture, the leading feminine role being played by Anne Luther, who plays the part of a native princess. G. Raymond Nye is the heavy. More than 500 persons are shown in the native village scenes.

Long Runs Reported on "Turn in Road"

The Brentwood special, "The Turn in the Road," released by Robertson-Cole through the Exhibitors' Mutual, is said to be going bigger and bigger each week. This picture open at Quinn's, Los Angeles theatre for a run of eight weeks, its latest honor being a run of two weeks in San Francisco and Seattle, Wash. The Stanley Booking Corporation has listed this feature as a coming attraction in every one of its eighty houses through Pennsylvania and big booking for long runs, it is claimed, is taking place through the country.

This big feature is not to be construed as a religious picture. It merely touches on the efforts of a half crazy youth to find the true God and of the belief of a child that God is love.

A scene from the Macauley Productions dramatic spectacle "Whom the Gods Would Destroy" now being released by First National

Gets Fairbanks Special Picture

Famous Players-Lasky Arranges to Distribute "The Knickerbocker Buckaroo"—First Since Contract Expired—Released on May 18

ARRANGEMENTS have been consummated between the Famous-Players-Lasky Corporation and Douglas Fairbanks, it is announced, for the distribution of "The Knickerbocker Buckeroo," the star's first Special production since his contract with that organization expired several months ago.

When the year's release schedule of the Famous Players-Lasky Corporation was announced last fall, a series of Douglas Fairbanks pictures was included, it being confidently felt at that time that Fairbanks would renew his contract for a number of films during the coming year. With the release of "Arizona," however, the contract expired last December, and negotiations for the distribution of "The Knickerbocker Buckeroo" were started by the Famous Players-Lasky Corporation when Fairbanks started on this film.

The new Fairbanks production is seven reels in length, and will be handled as a special attraction for longer bookings and with greater exploitation than in the case of previous Fairbanks offerings, according to Famous Players.

"The Knickerbocker Buckeroo," according to reports from the West coast studio, is undoubtedly Doug's most thrilling film. A series of episodes taken in a railroad yard are heralded by the press agent as the most exciting stunts ever disclosed in motion pictures—even by the acrobatic Doug. Assisting Fairbanks in the presentation of these thrills is William A. Wellman, aviator.

Marjorie Daw, playing the feminine lead, takes the part of Mercedes, a girl with whom the hero falls in love. Miss Daw played prominent parts in "He Comes Up Smiling" and "Arizona." Frank Campeau, Edythe Chapman and Albert McQuarrie are among the other players making up the cast.

"The Knickerbocker Buckeroo" was staged under the direction of Albert Parker, who produced "Arizona." Two cameramen were used in filming this production; Hugh McClung and Glen MacWilliams.

What are declared to be the largest sets ever built for a Fairbanks picture were erected and in some of the scenes over three hundred persons are said to have appeared. After an allegorical opening, the story with an episode in a New York club, where Doug offers his reasons for seriously considering the Horace Greely bromide, "Go West, Young Man." He decides to take this advice and goes out to the land of cactus and rattlesnakes, where he proceeds to show what a young man from Longacre Square can do when he feels like it. Several weeks were devoted to developing the story alone. Each episode was constructed by Doug's staff which included Elton Banks, Joseph Henaberry, Ted Reed, Frank Condon and Albert Parker, director.

Links "Our Teddy" With Chaplin

Pasadena Exhibitor Promotes Novel Advertising Stunt and Is Said to Have Scored Heavily

D. H. Schumann, proprietor of the Florence Theatre, Pasadena, Cal., is described as a progressive exhibitor whose mind is always in a state of healthy dissatisfaction. He has a good location and finds it little trouble to attract the regular movie-going crowd. But that doesn't satisfy Schumann.

Always Schumann's brain worked something like this, it is said: "In this city of Pasedena there are hundreds of people who never go to the movies. Why? Not because they are hostile to them, and not because they haven't the time and money. Simply because they haven't gotten the movie habit. Once I induced them to come to my theatre, it's a cinch I could keep them coming. How could I make them pay that important first visit?"

Schumann's big chance came through his own ingenuity. The idea occurred to him to link "Our Teddy," the McClure authorized Roosevelt picture, with Charlie Chaplin in "Shoulder Arms" and show them on the same program. Charlie Chaplin and Theodore Roosevelt on the same screen the same evening!

Every exhibitor can profit by the interesting story of what happened, which Mr. Schumann tells in his own words:

"When I booked 'Our Teddy' I realized that there was a class of people who would come to see the picture that had never seen a Chaplin picture. Then I booked the Chaplin subject on the same program because I knew there were people who would come to see Chaplin that would not come to see Roosevelt.

"I knew further that if the people who wished to see Roosevelt, ever saw Chaplin they would like him and they would tell their friends. I knew also that if the Chaplin fans saw the Roosevelt film they would like it—they would enjoy its fine story, action and dramatic setting—and they would also tell their friends.

"I played the two against each other. Then I did a little personal advertising. I called on several hundred friends and asked them as a personal favor to come and see Chaplin. I asked others to see the Roosevelt film. I knew these people would be pleased, and a pleased clientele is your best advertising medium.

"My plan worked like a charm. I played to a house jammed to capacity during the entire double engagement. My point is this: The exhibitor must not depend upon made-to-order advertising, but he must use a little originality of his own.

"When I played 'Virtuous Wives' with Anita Stewart, I inaugurated an elaborate advertising campaign, because I believed this picture merited unusual exploitation. I study my subject and I take an inventory of my clientele, and then I conduct my advertising campaign accordingly."

United Reaches Very High Total

Circuit Includes Over 2300 Theatres and Organization Rejoices—Berst Wires Managers the Good News

A TELEGRAM sent on April 9 by Mr. J. A. Berst, president of United Picture Theatres of America, Inc., to managers and salesmen in the United organization reads as follows:

> United today passed the twenty-three hundred theatre mark. It is now as safe as the Rock of Gibraltar. Its success of the past and present is but an indication of its brilliant future. Your hardest work and our hardest work is over. In view of this achievement the price of United stock will be shortly raised. We want to thank you for the part you have played in bringing United to its present state. We expect you, however, not to rest upon your laurels but to grow with United. Kindest regards.
>
> J. A. BERST.

Immediately upon receipt of the above telegram, the United managers in the company's twenty-three exchanges reproduced the wire and sent it to every exhibitor in their respective territories.

In commenting upon United's achievement, Lloyd Willis, assistant to president of United Picture Theatres of America, Inc., said:

"This means, of course, that United's Rubicon has been crossed. It means that the United idea has been firmly intrenched in the minds of exhibitors from coast to coast and from Canada to the Gulf. It means that United today is serving more than 2,300 theatres—that every theatre now entering United is a profit theatre for United and its exhibitor members.

"The work of intrenching the United idea in the minds of exhibitors has been no easy task, but United officials feel, and always have felt, that the co-operative plan upon which United is built is one which would eventually succeed. Their faith in this has now been fully demonstrated.

"United officials feel that they have now one of the most effective managerial and sales organizations in the world. This belief is not based upon theory but upon demonstration. United is growing at the rate of from 50 to 100 theatres each week. This fact in itself is the most convincing argument that United's past and present achievements are but an indication of its future."

With an announced total of 2,301 theatres now being regularly served with its product, United Picture Theatres, Inc., in the latest week of its "drive" lists the following new members: W. D. Grace and Wm. Shore, Coalport, Pa.; Bijou Theatre Co., La Crosse, Wis.; Chas. DePaul, Sault Ste. Marie, Mich.; L. C. Schmitt and Leo H. Huckenstein, N. S., Pittsburgh, Pa.; Mrs. C. F. McGinley, Elizabeth, Pa.; Augusta Theatre Co., Augusta, Me.; Rolla Duncan, Rexburg, Idaho; H. W. Poole, Klamath Falls, Ore.; F. H. Durkee, Baltimore, Md.; Fred M. Bickhardt, Philadelphia, Pa.; E. B. Hulse, Mt. Holly, N. J.; A. M. Fisher, Harper, Kans.; Whitney & McCluskey, Molsington, Kans.; Mr. and Mrs. Don T. Palmer, Great Bend, Kans.; S. H. Grove, Louisville, Ky.; A. R. Michaels, Genesco, Ill.; F. A. Kornig, Baltimore, Md.; Rome Amusement Co., Rome, Ga.; Lemen & Heki, Newton, Ia.; Alex. R. Boyd, Philadelphia, Pa.; Joseph James, New York City; Sig. Samuels, Atlanta, Ga.; Andy Battison, Yukon, Pa.; Wm. Epstein, Laredo, Tex.; Maxahachie Amusement Co., Maxahachie, Texas; John Smith, Philadelphia, Pa.; S. E. Thomas, Plymouth, Pa.; H. E. Lippincott, Burlington, N. J.; Koen Bros., Haverhill, Mass.; Chas. G. Goodnight, De Soto, Mo.; E. H. Philips, Ft. Worth, Tex.; Waldorf Amusement Co., Lynn, Mass.; J. Goldberg, La Porte, Ind.; V. W. Langford, Chicago, Ill.; John F. Hayes, Philadelphia, Pa.; M. E. Hanley, Kent, O.; Miss D. Smythe, Defiance, O.; Doan Amusement Co., Cleveland, O.; T. A. Roosevelt, Columbus, O.; R. S. Wehrly, Bluefield, W. Va.; Roma McCabe, St. Mary's, O.; Mrs. Chas. Hauser, Franklin, O.; Endress & Banker, Germantown, O.

One of the most important membership contracts in the list for the current week, United points out, is that of the Criterion theatre, Atlanta, Ga., the largest first run house in that city and in the Atlanta territory. The Criterion purchased no less than six shares of United stock, and is thus entitled to play United productions for that number of days. This contract was executed by J. W. Hanlon, United's Atlanta manager, and Sig. Samuels, treasurer and principal stockholder of the Criterion theatre, that city.

Herbert A. Wagner has been engaged as United representative in the Indianapolis district, under the managership of Milton Simon. Mr. Wagner has been been connected with the Cincinnati office of Goldwyn since that branch was opened, until he associated himself with the Cincinnati office of the Independent Sales Corp. The new United representative is said to enjoy a high standing among mid-Western exhibitors. W. A. Ginn has joined the sales staff of the United New York office, and J. H. Gilmour has been engaged as a United salesman traveling out of the Denver office.

Metro Regards Alice Lake a Genuine Find

Bert Lytell's next picture will be "The Lion's Den." The story is by Frederick Orin Bartlett and adapted to the screen by George D. Baker of the Metro staff, who is also the director.

Little Alice Lake, who is to play the leading feminine role, is the first star that has appeared opposite Mr. Lytell in two consecutive productions, they having just finished "Blackie's Redemption."

"We know it is unusual," said Maxwell Karger of Metro, "but we have found what we think to be one of the best working combinations since the famous Lockwood-Allison team."

Mr. Lyttell when questioned on the matter said: "I have played with many leading women, but it is not easy to find a leading woman who possesses both pleasing appearance and ability, and I am confident that Miss Lake has permitted me greater ease of expression and a fuller play for the histrionic powers with which I am credited."

H. L. Muir Announces Educational Booking

The Standard Film Corporation of Minneapolis, through its manager, H. L. Muir, reports bookings of the Educational Films Corporation's products, prominently the "Photoplay Magazine Screen Supplement" series of twelve monthly releases to the Blue Mouse of St. Paul, the Rialto of Aberdeen, S. D., the Colonial of Sioux Falls, S. D., and the Fotoplay of Grand Forks, N. D.

During the current week Messrs. Ruben and Finklestein are playing "The Wanderer and the Whozitt" in their New Garrick theatre in St. Paul.

"The Third Degree" Ready for Release

Vitagraph's big Alice Joyce production of Charles Klein's famous drama, "The Third Degree," is now ready for release. It will be heralded, it is said, by a monster billboard campaign, national in scope, and Vitagraph is anticipating greater business than was obtained from "The Lion and the Mouse."

"The Third Degree" was produced under the direction of Tom Terriss, and Miss Joyce's supporting cast includes Gladden James, Anders Randolf, (Mrs. De Wolf) Hedda Hopper, L. Rogers Lytton, Herbert Evans, George Backus, J. P. Wade and L. O. McGuire.

Selznick Forces Return to East

President and Secretary of Selznick Pictures Corporation Arrives in New York

The Selznick forces, including Myron Selznick, President of Selznick Pictures Corporation, David Selznick, its secretary, their brother Howard and Mrs. Selznick, wife of Lewis J. Selznick, president of Select Pictures, arrived in New York this week from Hollywood, California, where they have been engaged in making their first two productions with Olive Thomas as star. Miss Thomas will probably leave California within the next few days to come east.

In speaking of the projected activities of Selznick Pictures Corporation, its President, Myron Selznick, expressed his conviction that the city of New York and its vicinity were far superior to the much vaunted California climate for the production of motion pictures. "Not only does production in New York," says Mr. Selznick, "make possible the closer co-operation between the producing and the administrative branches, with the increased efficiency which such close co-operation inevitably brings about, but since so great a part of the picture is devoted to interiors, a studio in New York is as good as a studio anywhere else and probably a lot better.

"This week's trade papers will contain some information which will interest every exhibitor, and every other man in the picture business," said Mr. Selznick, when asked about the plans of his company. "We are announcing the acquisition of a new male star, in response to a popular demand to see him star, which has grown and grown within the last year and a half, so that his initial stellar appearance will doubtless establish him at once in the front rank of American moving picture stars. There are several other propositions in the fire, which I cannot divulge at present, but I am sure that our forthcoming announcements will be of real interest and importance to the industry.

"We have not yet decided as to whether we shall make some of our Eastern productions in the Geo. Backer studio, which my father, Lewis J. Selznick, has just acquired. In any event, our productions will be filmed in a studio commensurate with their importance, and the value of the stars and stories on our program."

A brilliant Perret Production, a dramatic poem,
written and directed by Leonce Perret-

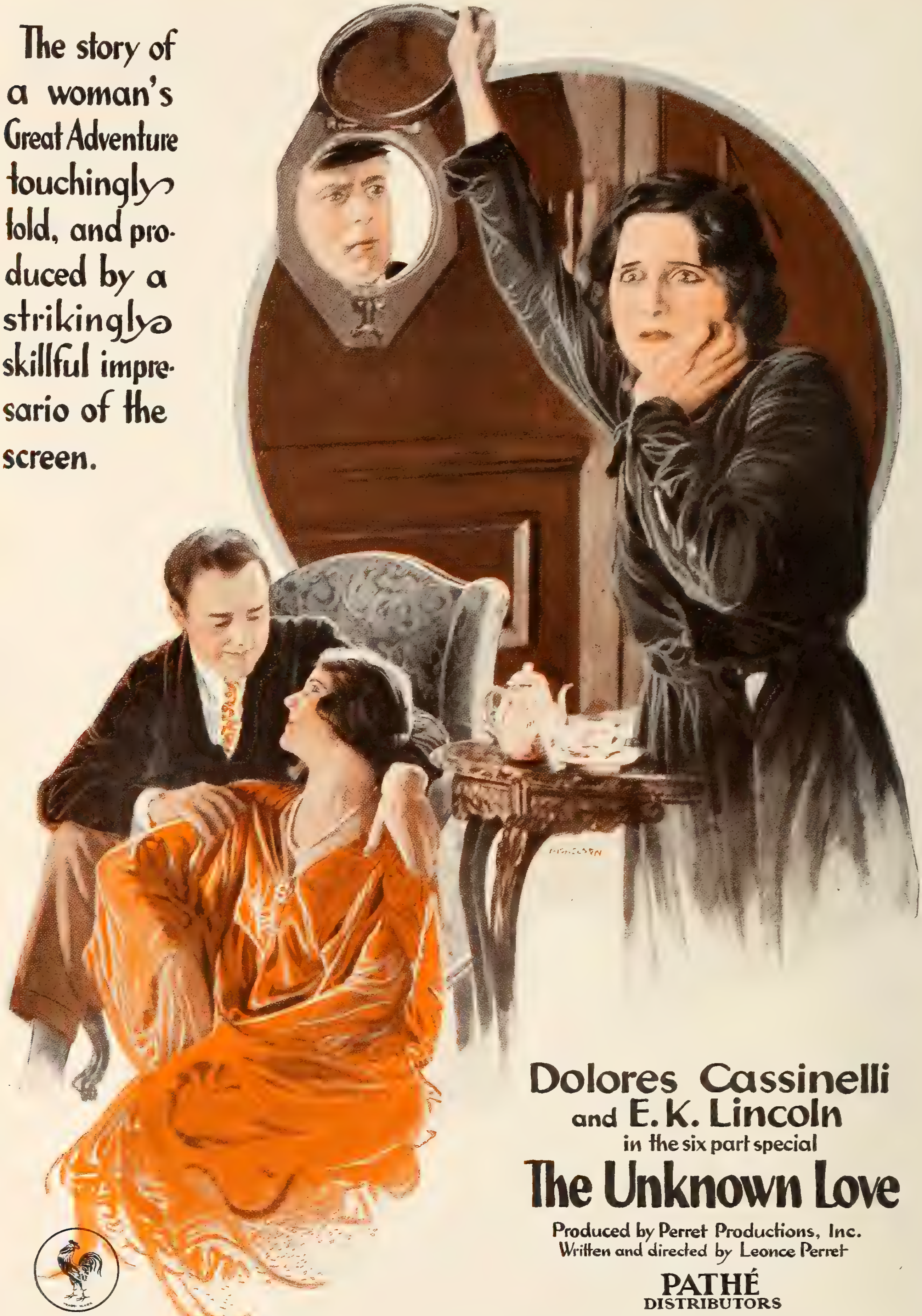
Dolores Cassinelli and **E.K. Lincoln**

in the six part Special feature

The Unknown Love

PATHÉ
DISTRIBUTORS

The story of
a woman's
Great Adventure
touchingly
told, and produced by a
strikingly
skillful impresario of the
screen.



Dolores Cassinelli
and E. K. Lincoln
in the six part special

The Unknown Love

Produced by Perret Productions, Inc.
Written and directed by Leonce Perret

PATHÉ
DISTRIBUTORS

She wooed-and won - a man 3000 miles away, a man whom she had never seen and who in turn had never seen her.

Your audiences will ask "Is it possible in real life?" The women will say "It is". All will agree "It is a fine picture."

A dream of beauty, masterfully directed.

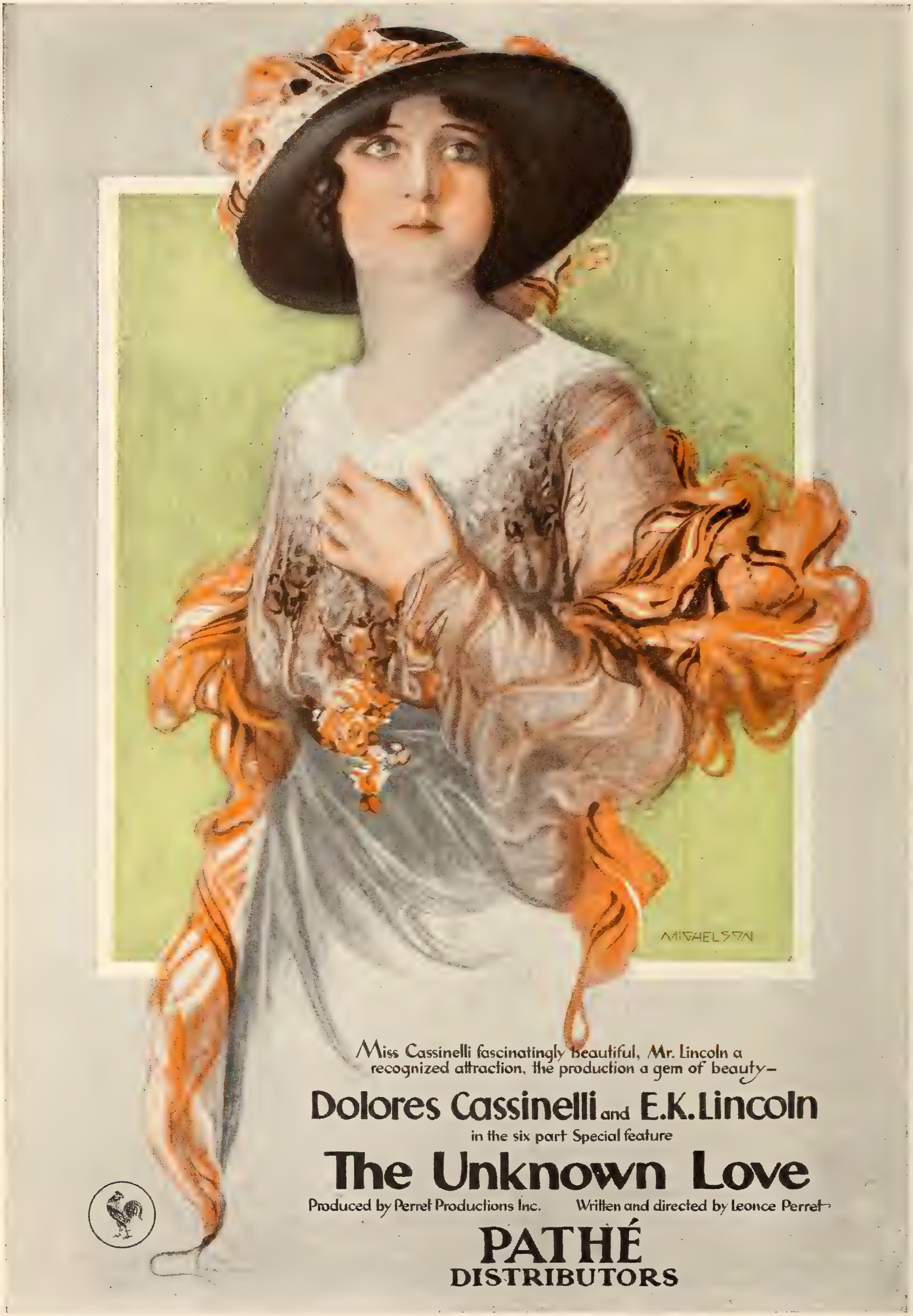
Dolores Cassinelli
and E. K. Lincoln

in the six part Special feature

The Unknown Love

Produced by Perret Productions, Inc.
Written and Directed by Leonce Perret

PATHÉ
DISTRIBUTORS



Miss Cassinelli fascinatingly beautiful, Mr. Lincoln a recognized attraction, the production a gem of beauty—

Dolores Cassinelli and E.K. Lincoln

in the six part Special feature

The Unknown Love

Produced by Perret Productions Inc. Written and directed by Leonce Perret

PATHÉ
DISTRIBUTORS

Special Service Section on

Ruth Roland in "The Tiger's Trail"

MOST exhibitors look upon a serial as business insurance. They count on the likelihood of the greater portion of those who have seen the first episode coming back to see the others, and thus building up regular business for their theatre. This is basically a sound idea, but the serial must not be expected to carry itself and the succeeding business. Why not attempt to go out and get new patrons for the first episode, and therefore for the succeeding ones?

If you have "The Tiger's Trail" booked for your house, we would make up our minds at the start that we were going to get more people into the theatre to see this first episode than were ever there before. For the moment we would forget the fact that this is a serial. We would go about the exploitation just as we would if some solicitor had been around and sold us "the biggest ever" feature. Largely this should be built around the content of the first episode, and a suggestion of the matter that follows and the popularity of the star.

Most exhibitors have been induced to start in the game of heavy advertising because they have been heavily sold on a picture. The exchange man has told them that here is a wonderful opportunity, and under this lure they have gone out and done more—with the result that they have done bigger business than ever before.

THIS money is spent on a picture for a single run. But with a serial here is the opening episode for which a comparatively small amount of rental has been paid, and there are fourteen other episodes to follow. *The common sense, business building thing to do is to spend more money advertising the first episode than you would on any feature, and then to carry this consistent advertising through enough of the earlier episodes to be sure that you have hundred per cent interest.*

It's mighty hard to get a man started to reading the middle of a book. He wants to know what has already happened. And with good books it is almost impossible to make him quit in the middle. If you have a live newspaper in your city that runs chaptered fiction note the way that it advertises this in advance. Many of the papers give over portions of the first page because they realize the importance of getting the initial interest, and because they know that the advertising they do then lasts for the full run of the story. The same thing applies to your theatre, but with added emphasis.

THEATRES that have no competitors showing this picture and the first run houses should not hesitate to go to this strong in their newspaper advertising. The fact that some one is to show the picture later, and may get some benefit from your publicity should not interfere with your plans. Figure on trying to get all this business yourself for the first showing and then go to it for all you are worth.

If there are a number of theatres in your community showing the serial the sensible thing is to get together on co-operative advertising, sharing the expense, putting the main stress on the thrills and tense interest and then naming the theatres, with the dates of showing below.

Newspaper advertising should start a couple of weeks in advance of the first episode, at least with the announcement in the Sunday issues that it is going to be shown at your house. A week in advance you should have another large announcement, and then smaller advertising each day of the week. There is a large amount of ready prepared advertising for this, picturing many of the thrilling stunts, and this is the very point to play hard in your announcements. Then make the big smash the Sunday before the opening or on the day you show your first episode.

PUT red blood into these displays; you are appealing to the lovers of action. You should take full advantage of the striking title and, of course, the name of Ruth Clifford should be emphasized. Striking cuts of her can be employed to great advantage, for she is really a beautiful woman, and we would not fail to call attention to the fact that she is a successful serial star. The average fan wants assurance that the player will deliver the goods, and you can promise this by mentioning the five serials in which she has appeared: "Who Pays?" "The Red Circle," "The Neglected Wife," "Price of Folly" and "Hands Up!" George Larkin, the hero, should also be featured.

Arthur B. Reeve, one of the authors, is responsible for many successful chaptered stories," including "The Perils of Elaine," the first serial in which Pearl White appeared, "Exploits of Elaine" and "The House of Hate." Every reader of fiction knows the wonderful "Craig Kennedy" stories that he wrote. Gilson Willets, who wrote the scenario, prepared that for "The Adventure of Kathlyn," the first serial.

Pathe has been responsible for so many serial successes that we would be sure to use the name of this company in all the advertising.

At the left Ruth Roland shows her fighting ability; in the center a close up of the star, and at the right she is kidnapped by the outlaw aids of the Hindus

At the left is the maid who plays such an important part in the plot against Belle Boyd; in the center, Grim Gordon shows Belle the Tiger Idol, which has the power of locating radium, and which is sought by the Hindus, and at the right, Belle in the grasp of Tiger Face, whose identity is not revealed until the final episode

Make Serial Widen Scope of Your Theatre's Appeal

OPINIONS differ among exhibitors as to whether it is good policy to publish the story of the various chapters in advance of their showing, and that is a matter that will have to be decided by the individual, but certainly the mystery element ought to be kept dominant in all of your advance publicity. And certainly you yourself should carefully study the story of each episode, so that you can get the punches out of them in your announcements.

As soon as you book this picture you should begin talking about it in your program. You will be supplied with ample press material to cover the various phases of the story and about the players, and this should be used very liberally. You must remember that your greatest effort is to get the public to attend the first episode, because the chances are that they will follow the story through. *But we would not advise confining the exploitation to the initial one ,but continuing it strong through the first three.*

Now "The Tiger's Trail" centers around Hindu tiger worshippers and a bunch of unscrupulous adventurers and criminal cowboys, and the efforts to prevent Belle Boyd (Ruth Roland) from getting a fortune that belongs to her as the result of a compact made between her father and two other men, the agreement having been torn in three pieces and divided, for the possession of valuable mines. There also figures the Tiger Idol with glowing eyes that locates radium and Tiger Face, a mysterious character whose identity is not revealed until the final episode.

THE picture of Miss Roland should be featured on the cover of your program at least a couple of weeks before the showing of the first episode, and then you can follow with one of George Larkin a week later. See that interesting stories of these players are carried inside.

Here is a case where the mailing list idea is an excellent one. Here is a suggestion fopr a personal letter:

"Some one remarked to us the other day that things seemed tame now that peace had come and there were no more thrills of the war. But that man had not seen the first episode of 'The Tiger's Trail,' the fifteen episode Pathe serial starring Ruth Roland. We think a lot of our theatre, but we are willing to turn it over to any one who fails to get a series of full-sized thrills here.

"It is a story of a daring heroine who is beset on all sides, with her one friend a daring hero. Hindu worshippers of the tiger seize her and throw her into the beast's cage, from which she is saved in the nick of time. Tiger Face pursues her; her supposed friend steals her fortune; even her maid is her bitter enemy. There isn't a moment when there is not something doing.

"If you ever enjoyed a good story of adventure you will delight in this picture. We don't want you to miss the first episode, which will be shown at the Empire theatre Friday."

DON'T quit here. Have a copy of your mailing list and carefully check off those who saw the first episode and those who failed to come. Then send to those who missed it another letter stressing the fact that you noted their absence, and that they ctant in with the second and get the thread of the story. You will pick up a lot ofpeople with this. Too many exhibitors are content to drop the serial after the opening.

Then to each one of those who attended send a postcard on which you call attention to some of the thrills that will appear in that episode. That may seem duplication, but it is worth while, for it doubles your assurance of steady patrons through the life of the story. *A strong serial is booked as a tonic for your theatre; certainly you do not take one dose of medicine and quit.*

Where a theatre is located in a small community and you have a considerable outlying population that you have never tried seriously to interest in your house you have a good opportunity here. You should remember that the more intelligent people in the country are probably the greatest readers, especially on continued stories, and if you get them for the first episode you are not only likely to get them for the fourteen other chapters, but to make permanent patrons of your theatre.

Make an especially strong appeal to those who own autos, and, if possible, arrange the showing for a day when it is convenient for them to do their marketing. You ought to be able to get the co-operation of the leading merchants of your town, because they will profit by every one that you bring in. If possible get out a special folder which will also include the bargain announcements of the merchants for that week. If that is not possible print the name of the serial and the opening dates on wrapping paper and bags for them to use—this in addition to your regular mailing matter which should go to all of them.

THERE is an especially striking 24-sheet on this serial which bears a huge picture of a tiger about to leap on Ruth Roland. Pathe is posting this in larger cities, and you should do it in the smaller communities. You can get a great deal of the circus effect by putting these up through your territory. There is different paper available on each of the episodes, but we would advise your *hitting it a big smash by confining your attention so far as the outlying territory and the open air is concerned to the big material.*

It has been a habit of some exhibitors to give away tickets to the first episode of a serial in order to get the business, but we believe that it is far better to spend the money that this would cost you in the exploitation of the picture. There is something about free admission that gives the feeling of cheapness, and to get the full value out of "The Tiger's Trail" our policy would be to play it as a picture more than worth the money.

At the left Jack Randall saves Belle from Gordon; in center, hero and heroine, and at the right one of the thrilling scenes

Tiger Idea Furnishes Chance For Striking Display

WE have already suggested that newspaper advertising should start well in advance of the first showing of "The Tiger's Trail" and that is true of every other element in the exploitation. At the risk of duplication make sure that everyone in your territory knows that this is coming to your house.

There is a film trailer which is especially valuable for this sort of work, for it includes only some of the most exciting episodes. It makes it clear that this is a western picture, with the locale in California and shows the sort of stunts that Ruth Roland and George Larkin are called upon to perform repeatedly.

Announcement should be made in the lobby in plenty of time. At first we would advise using one of the striking pictures of the star and then follow this up with some of the scene pictures on the first episode.

Then just before the opening and on the first day of the showing we would urge you to make a big flash in the lobby. Use the circus style here, and it is all the better if you have been conservative in your displays on the straight features.

AT very slight expense you can fit your lobby up like a jungle. Now this picture is not a story of Africa or anything of the sort, but it won't hurt to do this and it is likely to get more attention. From the 24-sheet you can get a splendid cut-out of the springing tiger and we would use one of these on either side of the lobby. Employ the heavy grass effects that you can get from any large store to give the jungle effect and you might include a bunch of palms to further carry out the idea. The figures of the tigers should be to a slight extent hidden in the grass.

You can get a splendid effect here by building a rocky appearing shelf in one corner of the lobby with the tiger in the position of about to make the leap. Lighting for the lobby should be in red to carry out the mystery idea and if possible the bulbs should be hidden from view and the greatest flood of light possible obtained.

Now one of the chief points of the serial is that the eyes of the Tiger Idol gleam when radium is bear and you can have a striking effect by substituting very strong white lights in the place of the eyes and these should be arranged by any electrician to give the flashing effect. This same idea can be carried out by placing figures of the tiger above and across the sidewalk and employ the same flash plan.

Another lobby idea is to fit it up like a cave with a cage at one side holding the tiger.

AFTER the first episode is shown you should mark the appearance of each new chapter in your lobby. Some exhibitors have found it wise to repeat the decoration, but whether this is done or not the figures of the tiger can be used again and again and with different effects according to the positions in which they are placed.

At least the day before the showing of each feature you should display the scene pictures from the coming instalment.

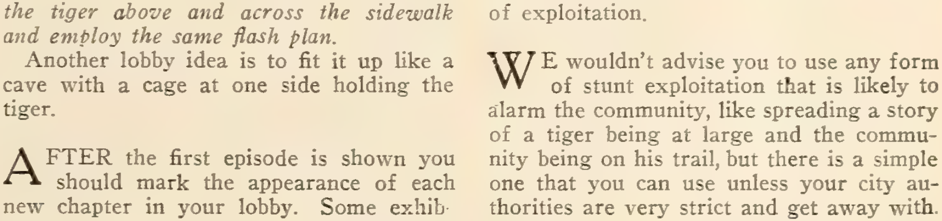
Place these in a position where they will be seen by every one coming OUT of the theatre. After your exploitation is well under way you want these to serve more as a reminder that a new chapter of the serial is coming tomorrow rather than attempt to draw new business with it.

One of the most successful exhibitors has made it a point to use a special striking display with each episode on some thrilling event that is shown. He merely uses compo board and a brush and is able to depict the most startling scenes. In fact he studies carefully each episode and picks the biggest punch from it. That is a mighty good policy in your whole scheme of exploitation.

WE wouldn't advise you to use any form of stunt exploitation that is likely to alarm the community, like spreading a story of a tiger being at large and the community being on his trail, but there is a simple one that you can use unless your city authorities are very strict and get away with.

Get a die cut out to represent the bottom of a tiger's foot and then get some vermillion and mix it with water, so that it can easily be removed, and paint these tiger tracks on the principal sidewalks. Do not have an endless series of these, but let them run along for a half a block or so and lead up to a mysterious sign merely bearing the title. Or, if there is space you can add one of the cut-outs of the animal.

This will attract attention without alarming anyone, and if you use water color, and not regular paint, the tracks can be easily removed by anyone that complains. As a matter of fact the first rain will take them all away.



Here is a striking cut-out made from the twenty-four-sheet which should be used liberally in all of your displays

Further proof of the elaborateness of Nazimova's "The Red Lantern" and its completeness of detail. Metro declares the production to be the star's best

"Red Lantern" Pronounced Best

Nazimova's Latest Production Released for First Runs Throughout World and Bookings Run Strong, Says Metro

FOLLOWING the announcement by Richard A. Rowland that Nazimova's newest superfeature, "The Red Lantern," was to be released in April, motion picture exhibitors, it is said, not only throughout the United States, but from all parts of the world, have flooded the mails and burned up telegraph and cable lines with bids for first-run rights to this special production.

Mr. Rowland made this announcement regarding the April release of "The Red Lantern" about a fortnight ago, prior to his departure from New York for Hollywood, Cal., whither he made a special cross-continent trip to view a private projection of the finished print at the Nazimova studios. Since then, it is said, his mail to the offices of the Metro Corporation, has piled high, and his secretaries are kept busy opening, sorting and filing telegrams from exhibitors anxious to get aboard the hand-wagon to reap the big profits from "The Red Lantern."

The prestige of the brilliant Russian star, the high literary quality of the story and the fact, it is said, that Messrs. Rowland and Karger spent a quarter of a million dollars, and every artistic effort to insure a pageant drama for the screen of splendor and magnificence, have combined to stimulate unbounded interest in the forthcoming release.

With each picture Nazimova's fame as an artist has increased, and now exhibitors have Mr. Rowland's word for it and the word of Mr. Karger, that the Russian actress's latest screen effort gives clear promise of being her greatest.

It was directed by Albert Capellani, who also made "Eye for Eye" and "Out of the Fog." In the great battle scenes depicting the historical Boxer uprising in Pekin in 1900, twelve hundred persons took part.

Great interest is shown in the booking of this picture, it is claimed, not only in the United States, but also in South and Central America, Mexico, Europe, India, Australia, Japan and China.

Interest runs high in India, as well as in China, where the advance advertising has imparted the information that the story of "The Red Lantern" deals with the exciting days of the Boxer revolt.

So carefully was "The Red Lantern" produced that every setting and costume bears the stamp of absolute fidelity, it is stated, and the production will challenge the critical inspection and analysis of the people whose country and characteristics it aims to set forth, while it has a love story of interest and intensity.

Universal Cites Industrial Success

Universal's industrial department claims to have set a record for endeavor and results during the week ending April 12 and Manager Harry Levey declares the activity of his department has never before been approached by any organization.

"Heads Win," a five-reel photoplay, prepared by Mr. Levey for the International Correspondence Schools and constructed along regular feature film lines was released on Monday and shown at the Strand Theatre, Scranton, Penn. Thursday of the same week another five-reel industrial feature entitled "Hope of the Hills" was released and given its premier showing at Cleveland for the remainder of the week. At the same time "That Well Dressed Look," a two-reel fashion film made for the Wooltex studios was being shown at the Alhambra, Cleveland, following a week run at the Broadway Theatre, New York City.

New Lila Lee Film

"A Daughter of the Wolf," Lila Lee's new Paramount picture, is being made at Truckee, up in the northern part of California, whither the company journeyed to stay for approximately a month. It is declared this will be a new type of play for Miss Lee.

Houdini Goes to Coast for Famous Players

HARRY HOUDINI, handcuff artist of the vaudeville stage who recently was converted to pictures via "The Master Mystery," a serial, was scheduled by Famous Players-Lasky, with whom he has a contract, to leave New York April 16 for the West Coast studios of the organization, where it is intended to start work on his first picture for this company in accordance with his new contract.

A Famous Players-Lasky announcement said: "The initial Houdini film will present a story especially written for him and just finished by Arthur B. Reeve and John W. Grey. Messrs. Reeve and Grey are both well known writers in the magazine and motion picture fields. Among Mr. Reeve's successes are 'The Adventures of Craig Kennedy,' 'The Silent Bullett,' 'The Dream Doctor' and 'Black Menace.' Mr. Grey has been associated with the motion picture industry for several years as Advertising and Publicity Manager for various large companies. He has collaborated with Mr. Reeve on a number of recent motion picture stories.

"The story which Messrs. Reeve and Grey have already finished for Houdini, is expected to prove their greatest combined accomplishment for the screen. It affords the famous theatrical and motion picture star his greatest opportunity to present his best offerings in one show and at the same time unravels a dramatic story of logical construction."

Priscilla Dean, Universal Star, in "The Exquisite Thief"

Marguerite Clark Goes to West Coast

Marguerite Clark, who has finished the final scenes of her new Paramount picture, "Come Out of the Kitchen," has gone to California, where she will begin work at the Morosco studio at Hollywood, on Clyde Fitch's well-known comedy, "Girls," under the direction of Walter Edwards, it was announced this week.

It is several years since Miss Clark has been in California, her recent work having been confined to the Eastern studios of the Famous Players-Lasky Corporation.

Her last picture, "Come Out of the Kitchen," is now being cut and assembled preparatory to the release of the film, which is tentatively scheduled for May.

It is claimed for this picture that it has one of the best casts seen in a Paramount feature in some time. The cast includes Eugene O'Brien, Frederick Esmelton, Craufurd Kent, Bradley Barker, Albert M. Hackett, George Stevens, Frances Kaye, May Kitson, Augusta Anderson, Rita Spear, Frances Grant, and her young son, George Washington.

De Linsky Completes Detail on "New Moon"

Victor De Linsky, known throughout the trade as a technical expert, make-up artist and actor of many parts, has just completed some highly important detail work on the new Norma Talmadge picture, "The New Moon." The scene of the story is Russia, and Mr. De Linsky was called in to provide the realistic backgrounds and the proper atmosphere that the story demanded. Some of his work in this picture is said to be truly startling.

Mr. De Linsky has been very much in demand ever since he came to this country shortly after the close of the Russo-Japanese war in which he fought. As a lieutenant in the Russian army he was severely wounded and, after being decorated, received honorable discharge.

The present plans of Mr. De Linsky's are not to be made public as yet, but as far as can be learned he will shortly come forth as head of a producing company. He did some work on the new Gerrard picture which the Warner Brothers are producing, and which William Nigh is directing, and it is thought that this new opportunity came to him while at the Warner studio.

Lieut. Victor DeLinsky

A glimpse of the lobby of Moore's Rialto Theatre in Washington, at which house the S-L production, "Virtuous Men," is booked. The insert is Tom Moore, the exhibitor

Washington Gets "Virtuous Men" Feature

TOM MOORE, President of the Moore Features Corporation and owner of the new million dollar Rialto theatre in Washington, announced this week that he had made arrangements with Arthur H. Sawyer and Herbert Lubin for the initial presentation to the public of "Virtuous Men." This production, which stars E. K. Lincoln and was personally directed by Ralph Ince, is a Ralph Ince Film Attraction and said to be one of the biggest spectacular features made in recent years. Moore, whose reputation for judging productions of merit is unquestioned, is also a member of the First National Exhibitors' Circuit and a franchise holder in that organization for his territory. Following the showing of "Virtuous Men" at the Fulton theatre on Sunday evening, April 6, Mr. Moore immediately wired a request to give "Virtuous Men" its inaugural public presentation. He has arranged for a run of the S-L Picture in his new million dollar Rialto theatre commencing Sunday, April 20.

An extraordinary lobby display will be arranged comprising among other things the original oil paintings of E. K. Lincoln and scenes from the play by Clarence F. Underwood, R. G. Morgan, Gustav Michelson and others. It is planned to have several notables of Washington public life at the premiere of "Virtuous Men" at the Rialto theatre on April 20 and Mr. Moore believes a record-breaking attendance will follow the presentation.

"Virtuous Men" will have the honor of being an independent production to have its inaugural presentation in the United States at the million dollar theatre at Washington and Mr. Moore's selection of this production indicates its calibre and production.

Universal Names Mae Murray Production

WHAT is said to be one of the most delightfully humorous light comedy dramas ever made at Universal City is scheduled for release by Universal shortly under the title "The Delicious Little Devil." Mae Murray, most recently seen in "What Am I Bid?" is the star of the production, and previewers are of the opinions that Miss Murray was never better cast.

"The Delicious Little Devil" was adapted from an original story by John B. Clymer and Harvey Thew, entitled "Kitty, Mind Your Feet." Robert Z. Leonard produced the film play from the scenario by Mr. Thew, and the production is said to be not only very cleverly developed but very artistically handled.

Miss Murray is seen as Kitty, a young girl just as pretty and as witty as young Irish girls with such names usually are, and the Kitty of "The Delicious Little Devil" had the faculty of taking full advantage of her opportunities and of presenting the right idea at the psychological moment. When the picture opens, Kitty is custodian of the coat and hat rack at a downtown hotel, and when it closes she is about to become the wife of a handsome young heir to his wealthy father's estate. The series of intensely interesting events that take place between the opening and the climax are extraordinary, to say the least, but very possible and probable, which makes them the more enjoyable.

Roberto de Valentina is seen opposite Miss Murray, while William V. Mong is seen as the press agent. The film is in six reels.

Rupert Julian and Jane Novak, in "The Fire Flingers," Universal production

Big Activity in Universal Comedy Production

AN abundance of good clean comedy of the varied character is said to be on the Universal schedule for release within the next six weeks.

During that period the efforts of no less than seven different companies will be released and no two comedies will have any semblance of one another, it is asserted.

"Green Eyed Johnny," featuring Jack Dillon, a Nestor, "Looney Lions," "Monkey Business," a Century and "Skidding Thrones," a Lyons-Moran are on the schedule for the second week of April. "Let Fido Do It," an L-Ko, "Scared Stiff," a Lyons-Moran and a Nestor without a permanent title are to follow. "Good Night Turk" and "A Plumber's Busted Romance" are other L-Ko's to be released in the near future while Lyons Moran have managed to keep several weeks ahead of their schedule and have six comedies ready for marketing shortly. Titles for these are: "The Expert Elopers," "Harmony in 'A' Flat," "The Bolshevists," "Taking Things Easy," and "Wise Wives."

During the past month several new comedians and comediennes have been added to the Universal forces, among the most recent being Vera Steadman, former Keystone comedienne, Rube Miller and Josephine Hill.

Norman Dawn has recently completed a special two reel comedy, "Sinbad the Sailor," which is one of the most elaborate ever made at Universal City. The cast is made up entirely of children, over a hundred of them having participated in the action of the play. A second animal comedy has been completed by W. S. Campbell for Universal, bearing the title "And the Elephant Still Pursued Her," featuring Neal Burns, Dora Rogers and Rube Miller. Joe Martin, the monk, Charlie, the elephant and a number of lions also participate in the action.

Vin Moore, of the L-Ko has also completed a second animal comedy to be released shortly as a Century. Jack Dillon, Craig Hutchinson, Lyons and Moran, Al Santell and Ben Wilson are busily engaged in making new comedies and it is expected that another comedy company will be working shortly.

World Stars Greeley

Evelyn Greeley, after having shared starring honors with others, is now to be starred in her own right by World Pictures. Her initial venture will be "Relations." It will be in five reels. Oscar Apfel will direct the production. Miss Greeley's leading man is Hugh Dillham, who, it will be remembered, married Marjorie Rambeau recently.

Foster and Weil Active in Cincinnati

Lewis Foster and Albert Weil, who operate the Fine Arts Film Exchange of Cincinnati, have secured the state rights on the film, "Wives of Men," for distribution in the Cincinnati territory.

"Brass Buttons" Puts Russell on Broadway

In speaking of "Brass Buttons," the William Russell feature which played at the Rivoli Theatre in New York the week of April 6—Marx S. Nathan, New York representative for the American Film Co., Inc., stated that this feature won instant praise and would establish Russell as a new satelite to shine forth from the electric signs between Times Square and 50th Street.

In "Brass Buttons" Russell portrays the role of a wealthy clubman who falls in love with a pretty young thing, and thinking the girl a servant, he borrows the uniform of the policeman on the beat. He wins the girl and also the job of Chief of Police of Sawtooth, Ariz.

Methodists Seek Advice from Griffith

A Famous Players-Lasky current announcement carries the information that members of the Methodist Episcopal Church crossed the continent to ask David Wark Griffith to become their advisor in introducing motion pictures into every church of that denomination in the country. Dr. Christian F. Reisner, executive chairman of the Methodist Minute Men and prominent members of the Centenary Committee, acted as the spokesman for the church in the conference with the Artcraft producer.

"When the plans of the church mature," said the statement, "it will become one of the most important film distributing concerns in the world, having more churches in America where screens will be maintained, than there are motion picture theatres at the present time. A producing organization will be controlled by the church."

Completes "Oh, Boy!"

Pathe this week announced that work has been completed on the filming of "Oh, Boy!" from the musical comedy production. The film version is the first of the series of Creighton Hale and June Caprice features to be produced by the Albert Capellani Productions, Inc., for release through Pathe. The cutting and titling of the production, which is the first so-called Filmusical comedy to be made, are said to be rapidly nearing completion.

Visits Universal

A. R. McNichol, manager of the Lyceum Theatre of Winnipeg, Man., was a visitor at the Universal offices in New York the past week. Mr. McNichol came East for the purpose of seeing photoplays to be released during late spring and early summer and was shown "Borrowed Clothes," "When a Girl Loves," "Home," "Forbidden," "Destiny" and "The Fire Flingers," all of which he later booked for one week runs.

Vitagraph Presents Corinne Griffith in "The Unknown Quantity," by O. Henry

Bookings Indicate Rise of Bessie Love

A Vitagraph announcement this week states that the advance bookings being written on the next Bessie Love release, "A Yankee Princess," indicate that Bessie Love is riding on a fast growing wave of popularity.

"A Yankee Princess" will be the fourth Bessie Love release made by Vitagraph and all of them have been directed by David Smith. First came "The Dawn of Understanding," then "The Enchanted Barn," then "The Wishing-Ring Man" and now "A Yankee Princess."

Vitagraph reports that its books show on these features that ideal conditions of each succeeding release playing to bigger business than its predecessor and it demonstrates again Vitagraph's almost uncanny ability in picking winners.

Pathe Gets New Quarters in Albany

"That Albany is recognized by motion picture distributors as an ideal location for exchanges," says an Albany newspaper, "is shown by the fact that the Pathe Exchange, Inc., now located at 398 Broadway, has taken the building at 35-37 Orange Street, on a long-term lease, and it will be remodelled into one of the most modern exchanges in the country. The deal was made through A. Page Smith, agent for property. B. M. Moran, manager of the Pathe Exchnge, expects to be located in the new building by May 1.

Swan's Dance Filmed

One of Paul Swan's dance interpretations, which he gave at the Selwin theatre on Thursday afternoon, April 10, will be incorporated in a feature photoplay on which the Post Pictures Corporation is about to start work.

The interest shown by the exhibitors at the matinee tends to make Mr. Swan very popular in the film game.

Lois Wilson, with J. Warren Kerrigan in "The Best Man," W. W. Hodkinson release

Albert Ray and Elinor Fair are presented by William Fox in "Married in Haste"

Five Famous Plays and Books Filmed by Fox

THE commanding position which the films are assuming in utilization of famous stories for plays is strikingly demonstrated in the announcement made this week by the Exhibitors' Service Bureau of the Fox Film Corporation that no fewer than five well-known plays or novels are now in work as William Fox productions.

Richard Stanton is nearing completion of "Checkers," which he is making from the famous play of that name. Checkers was written by the late Henry M. Blossom, Jr., and played by Thomas W. Ross for several years.

Another noted play now in work is being staged by Charles J. Brabin. This production which bears the title "A Case of Identity," was adapted from "La Belle Russe," one of David Belasco's successful plays. This play also had a long run because of the unusual situations developed in it and has been held up to students of stagecraft as a model of play construction. It is said to be the first play ever written by David Belasco to be put on the screen.

"Cowardice Court," one of the best known novels written by George Barr McCutcheon is being filmed in California with Peggy Hyland as the star. Mr. McCutcheon like Mr. Belasco, makes his bow in this picture as an author for the screen.

Another popular novel which is being made into a Fox photoplay is "The Lone Star Ranger," widely regarded as the best of Zane Grey's books. William Farnum is the star in this production, and it is expected that it will duplicate the success scored by "Riders of the Purple Sage" and "The Rainbow Trail," two other Zane Grey stories in which Farnum starred.

"My Little Sister," one of the most widely read novels of Elizabeth Robins, is being filmed at Ft. Lee with Evelyn Nesbit as the star. This picture is said to furnish Miss Nesbit one of the strongest roles she has enacted as a Fox star and the picture is said to be given unusually elaborate production.

Famous Players-Lasky Cites a Coincidence

THE publicity department of Famous Players-Lasky this week called attention in an announcement to what it terms a "striking coincidence" through which an article on motion pictures appeared in the same issue of the *Saturday Evening Post* that carried a page advertisement for the Famous Players-Lasky organization. "The advertisement," said the announcement, "conveys the underlying thought in the article, which was written by Gerald Stanley Lee."

The article, as all of the magazine articles are nowadays which are written for the public, fan or "layman," is a tribute to the motion picture.

The Famous Players-Lasky announcement said further: "The article so impressed Jesse L. Lasky, First Vice-President of the Famous Players-Lasky Corporation, that he gave telegraphic expression to his appreciation."

Among other things, Mr. Lasky said: "We have tried faithfully in our own organization to draw the curtain from life, and in doing so we have been aware of our responsibility. We have realized that we must not create discord by ridicule; that we must avoid error in the statement of implied facts; that we must not mislead moral questions; that we must always inculcate a regard for the highest ideals of life, though in doing so we may make use of odious comparisons. In short, we have long realized that the curtain of life—so aptly and appropriately pictured in the advertisement mentioned—must never be drawn if we are not to show behind it the truth, whatever the form may assume."

"Passing the Buck"

In the wake of the trail of loud laughter caused by the Larry Semon-Vitagraph comedy, "Well I'll Be —!" comes the announcement from Vitagraph that the title of the next Larry Semon comedy is "Passing the Buck." The comedy was written by Semon and is said to be filled with rapid fire fun and new business that should make the exhibitor happy, as well as the fans.

"It's a Goldwyn Picture." In fact, here are three Goldwyn pictures. Pauline Frederick in "One Week of Life" seems in trouble as pictured on the left, while Geraldine Farrar appears to be having the time of her life in "The Stronger Vow," shown on the right. The demure person in the center panel is none other than Mabel Normand. Her current Goldwyn feature is "The Pest"

Tom J. Geraghty Prepares Many Westerns

TOM J. GERAGHTY, who a fortnight ago came East with a number of scenarios for some of the leading stars in the motion picture firmament, is returning with commissions to write several others, among the number being one for Clifford Bruce, whose work in leading roles for Metro, Fox and other companies has long been popular with the motion picture public.

While no announcement has yet been made, it is said that a new group of Western capitalists have nearly completed plans to enter the motion picture field to produce a series of elaborate specials portraying the development of the Great West. It is also said that the Chambers of Commerce in two of the larger Western cities are also interested in the project.

Until Mr. Geraghty's arrival no definite arrangement had been made with Mr. Bruce, as it was understood that he was under contract to a Canadian company, who held an option on his services. This difficulty was readily adusted for Mr. Geraghty before leaving wired his principals that he would be ready to begin work at once on the script immediately on his arrival on the Coast.

"Concerning the proposed series, I can only say," said Mr. Geraghty, "that while each picture will be entirely Western in its ensemble, many novelties and thrills will be introduced which will be distinctly new.

"The success of Wm. S. Hart and Wm. Farnum is the best evidence that the 'Western' type of drama is still in its prime, provided, of course, it is adequately produced. There is also a dearth of actors capable of bringing to leading parts the so-called 'husky-heroic' and romantic qualities in which the screen public delights. This is, perhaps, the reason why the 'Western' for a time seemed to be falling off in popularity."

Clifford Bruce, who has commissioned Tom J. Geraghty to select a story and write a script for him

Kerrigan Gets Strong Role in "The Best Man"

In "The Best Man," the new Jesse D. Hampton Production to be released May 4 by the W. W. Hodkinson Corporation, J. Warren Kerrigan is said to have one of the strongest roles he has ever played. He takes the part of Cyril Gordon, a Government Secret Service agent, and although the Cyril part of his name might indicate that Kerrigan ought to sport a cane and a monocle, the only things he sports in that line are a young gatling and a heavyweight wallop.

Kerrigan is supported by Lois Wilson.

Marion Davies Buys Aeroplane

Marion Davies, film star, has bought an aeroplane for practical use, and intends to begin taking lessons in flying at Staten Island next week under the instruction of Katherine Stinson. The plane, it has been announced, was purchased from George D. Grundy, owner of the Lexington Theatre in New York.

Louis Sherwin Joins Coast Coast Colony

Goldwyn announces that Louis Sherwin, formerly a Los Angeles newspaper man, and recently a special press representative for Goldwyn publicity in New York and dramatic critic on the New York Globe for eight years, has arrived at Culver City, Cal., to join the Goldwyn scenario staff.

Some time ago, Mr. Sherwin's work attracted the attention of Samuel Goldwyn, who induced him to abandon newspaper work and bring to motion pictures the same acute critical faculties that characterized his reviews.

Mr. Sherwin undertakes his new assignment not only as a man experienced in the drama, but armed with an extensive knowledge of the newer art of the motion picture in all its angles, distribution as well as creation, gained in his contract with the executive offices in New York.

Talmadge Film Named

The new Russian picture, the story of which is by H. H. Van Loan, which Norma Talmadge is now completing, is scheduled for release some time in May, under the title of "The New Moon." This was at first selected just as a working title, but Select has decided to make it definite.

In the cast with Miss Talmadge are Pedro de Cordoba, Charles Gerard, Stewart Holmes, Marc McDermott, Ethel Kaye, Marguerite Clayton and Harry Sothern. Chester Withey is the director, and David Abel the photographer.

Gish Photo Wins Prize

It has been announced by Famous Players-Lasky that a photograph of Lillian Gish, of the Griffith players appearing in Artcraft pictures, won first prize in the annual exhibition of photography in the Royal Salon in London. The work was a study of Miss Gish in her character of "The Girl" in Griffith's "Hearts of the World." Hendrik Sardov of the Hoover Studios in Hollywood, California, is the artist.

BESSIE BARRISCALE

in

Josselyn's Wife

Directed by HOWARD HICKMAN

Produced by
B. B. FEATURES

Released through

Exhibitors Mutual

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
Bankers and Exporters for the Producer

JESSE .D. HAMPTON
Presents

WILLIAM

Desmond never interpreted a stronger character. The vividness of his portrayal will stand out as the greatest work of his career.

It is a picture that will grip every audience with its tenseness, its high-strung drama and its smashing story of a mad hunt for gold that is black and soft and flat like coins from the mints of hell.

DESMOND

in The Mints of Hell

A stirring drama of the Yukon and those trackless regions of dead white and frozen silences where so many adventurers have gone mad, eaten snow and died.

The famous dog-team that won the Alaska sweepstakes is used in this production, and there is a fight between William Desmond and Jack Richardson that would stir the blood of a mummy.

Released through

Exhibitors Mutual

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
Bankers and Exporters for the Producer

HENRY B. WALTHALL

in **Modern Husbands**

Acknowledged Walthall's greatest picture. A production in both story and characterization that will long stand as his best work.

Produced by
NATIONAL FILM
CORPORATION
OF AMERICA

-COLE COMPANY
OF FILMS
ers for the Producer

Released through
Exhibitors Mutual

Griffith Holds New Subject as Special

After a two-night tryout in a small Southern California city, it has been decided the recently completed subject filmed by D. W. Griffith will not be released on the Artcraft Program, but will go out to exhibitors as a special subject. No decision has been made with respect to the title, the film having been shown on the tryout nights under the caption of "White Blossom and the Chink." The story for this photoplay was suggested to Mr. Griffith by one of the stories in the collection of short stories published under the name of "Lime House Nights" by Thomas Burke. Mr. Griffith is now at work on his sixth Artcraft subject, and, when this is completed, his contract production for Famous Players-Lasky Corporation will be finished. Mr. Griffith has a large set in one of the valleys some twenty miles from Los Angeles where he is making most of the scenes for his final Artcraft release.

"Common Clay" Sets Steady Pace

A current announcement from Pathe Exchange, Inc., declares that "Common Clay," starring Fannie Ward and released as a Pathe special, continues to break records in all sections of the country, the New York Rialto run being repeated in Boston, Cleveland, Kansas City, Syracuse, Chicago, Cincinnati and other centers. Many of the houses, as has been shown, are making special lobby displays, the most notable at Poli's Theatre, New Haven, which displayed a model by Fred G. Valles of a woman in clay 8 feet high. The idea appealed to Leon Kelmer, manager of Keith's Greenpoint Theatre, New York, but he went a step forward in literally arranging his display, not in a lobby but upon the stage.

"Let's Elope" Released

Famous Players-Lasky insists that Marguerite Clark fans will find her in a most congenial environment when they see her latest Paramount photoplay, "Let's Elope," which was released April 13. The picture is an adaptation by Katherine Reed of Fred Jackson's play, "The Naughty Wife," which was produced at the Harris Theatre, New York, in November, 1917.

William Desmond, taking a snow bath between scenes of a Hampton-Robertson-Cole

Chicago Manager Exploits Film

"The Eternal Magdalene" Gets Extensive Advertising in Unique Manner by Bandbox Theatre in Windy City

"The Pest" is the name of Mabel Normand's newest picture for Goldwyn

REPORTS come from the Goldwyn offices that all precedents in advance motion picture publicity will have been smashed when the Goldwyn special, "The Eternal Magdalene," opens at the Bandbox Theatre, where it has been booked in advance for a run of four weeks by manager James Keane.

Mr. Keane has planned a campaign of publicity that is aimed to reach every home in Chicago and penetrate into the territory that looks to Chicago as its metropolitan centre. Not only will every publicity medium be enlisted, it is said, but a special publicity representative has already been appointed to push this important special and to see that no possible opportunity is wasted to draw the attention of the public to it.

Robert H. McLaughlin, a Cleveland newspaper man, is the author of "The Eternal Magdalene," which is said to present one of the most fascinating and gripping stories the stage has had, in a number of years.

After its first production by a Cleveland stock company, New York producers competed strongly for a chance to produce it. The play had a long run in New York, where, it was considered one of the successes of the year.

The treatment, handling and action given the story in the Goldwyn production, is said to be, in every respect, a fine bit of creative work. Touching on a subject that lies deep at the foundation of family life in America, the Goldwyn direction has exercised the utmost delicacy and discretion in developing the theme.

"The Eternal Magdalene" is said to reach out into the hearts of audiences powerfully and movingly, yet without any sacrifiec of the refinement which has always been associated with the Goldwyn name.

It was Chicago initiative that arranged for the first view of this big feature.

Wm. Desmond Gets New Type of Character

EVER since William Desmond, the Jesse D. Hampton star, has appeared in Robertson-Cole features released through Exhibitors Mutual, he has played in the lighter type of photoplay in which he has always proved highly successful. "Life's a Funny Proposition," "The Prodigal Liar" and "Whitwashed Walls," all from the Hampton studios, have gone over with a big smash. As a matter of fact, motion picture enthusiasts have come to regard Desmond purely as a comedian because he has been associated so long with the farcial side of motion pictures.

Desmond is going to prove the fallacy of this belief, however, when his next picture, "The Mints of Hell," which has just been completed, is released, it is asserted.

"The Mints of Hell" will be totally unlike anything Desmond has ever before attempted. It is a drama of the Yukon with snow "stuff" which it would be difficult to surpass. From all accounts reaching New York from Califoria, this picture has every element to make it a high class selling production. The atmosphere is exceptional, and so far as can be discovered, this is the only successful snow picture that has been filmed in California the past Winter. Several companies tried to get snow productions, but they had bad luck, and returned to Los Angeles to film the scene's in the studios.

Jesse D. Hampton, who produced "The Mints of Hell," built an entire town at Truckee, which is high up in the Sierras, near the Nevada line, and waited for the snow to come.

Pathe Gets Thanks

Samuel B. Rose, naval gunner for Uncle Sam, whose management of motion picture entertainment aboard the "Presidential transport" George Washington has earned him the commendation of high authority and small, has written a letter to Pathe Exchange, Inc., expressing his appreciation of the promptness of the Pathe service and the exceptionally high quality of the pictures, which, he says, were "a source of great enjoyment to President Wilson, Mrs. Wilson and the various members of the Presidenial parties."

Mack in Lincoln Film

A well-known legitimate actor of Broadway has a part in "Virtuous Men," Ralph Ince film attraction recently produced by S-L Pictures. W. B. Mack, the artist in question, is seen to advantage as Mocket, a fanatical inventor in the production which stars E. K. Lincoln.

Coming Program Offerings

Releases Deliver Fun From Famous-Players

According to an announcement from Famous Players-Lasky naming releases scheduled for the immediate future, exhibitors may expect some excellent comedy and comedy-drama.

Charles Ray is slated to flicker across the white sheet beginning April 20 in "Greased Lightning," a Thomas H. Ince picture, which gives the star his usual opportunity to inhale the small-town atmosphere. The character is said by the publicity department to be one of the best he has ever appeared in.

"The new Charles Ray production," said an announcement, "gets its title from the hero's mechanical contrivance, a racing auto, capable of reaching a speed of eight miles an hour at the most."

Julian Josephson, author of "String Beans," wrote the story, and the picture was directed by Jerome Storm, under the supervision of Thomas H. Ince. Wanda Hawley is leading woman, and others in the cast are Robert McKim, Otto Hoffman, John P. Lockney and Willis Marks.

The Paramount-Mack Sennett comedy for April 13 was "The Foolish Age," featuring Louise Fazenda, Chester Conklin and Phyllis Haver.

An announcement said: "There are numerous bits of business introduced which help to make laughs faster than a German can invent alibis. A white bulldog does a shadow chasing stunt, which would move even old Fuller Gloom to tears of laughter."

"Partners Three" presents Enid Bennett. It is a Paramount picture

"The Tiger's Trail" Reaches Screen April 20

Launched with a publicity campaign which Pathe Exchange contends will take advantage of every means of bringing the picture to the attention of exhibitors and public alike, "The Tiger's Trail," new Pathe serial starring Ruth Roland, was scheduled for release on April 20.

Pathe is of the opinion that the popularity of Miss Roland, gained in previous Pathe serials, has created widespread interest in the new episode-film.

The cast with Miss Roland in "The Tiger's Trail" is composed in part of George Larkin, as the hero; Mark Strong as the villain, Harry G. Moody, George Field, Frederick L. Kohler and Easter Walters.

"The Tiger's Trail" was written by Arthur B. Reeve, creator of "Craig Kennedy," detective stories, and Charles A. Logue. The scenario was prepared by Gilson Willets, who wrote "Hands Up!" and a number of other Pathe serials.

Pathe declares that the demand from exhibitors for another Pathe serial with Ruth Roland, following her success in "Hands Up!" has been strongly backed up by an avalanche of bookings, and all indications are that "The Tiger's Trail" will be one of the most widely shown serials ever issued by Pathe.

Ruth Roland, Pathe star of "The Tiger's Trail," new serial

How Coal Is Mined

In the April 13 release of the Paramount-Bray Pictograph, "the magazine of the screen," E. Dean Parmelee, of Bray Studios, Inc., shows by means of animated technical drawings the story of how coal is mined. One sees how the shafts are sunk to the coal bed, how the levels are cut and the chambers excavated. Then at the surface again the lumps of coal are seen passing through the breakers, graded, cleaned and stored ready for transportation.

Moore Books New Joyce Picture

For the week of April 13, Vitagraph reports, Tom Moore booked the Alice Joyce picture, "The Cambric Mask," into his new million dollar Rialto Theatre in Washington, D. C.

"The Cambric Mask" is a picturization of a Robert W. Chambers story and was directed by Tom Terriss. It is rated as one of the best of Vitagraph's string of Alice Joyce releases.

Louis De Hoff has also booked "The Cambric Mask" into the New Theatre at Baltimore, and judging from the previous notices sent out by Vitagraph, houses of that type of the Rialto in Washington and the New Theatre in Baltimore have been quick to book this new Alice Joyce release.

Salisbury's Latest Plays Broadway

Monroe Salisbury's most recently finished Universal Special Attraction, "The Blinding Trail," was given a pre-release showing at the Broadway theatre, New York, the week of April 8, and is reported to be a first-class attraction, both from the viewpoint of the entertainment and box-office value.

New York critics express their opinion that the feature was not only the best Mr. Salisbury has done in recent months, but also one of the very best Special Attractions seen in some time.

Manager Maurice Kashin presented the film with a special musical score arranged by James C. Bradford. A Chaplin comedy and news reel completed the program.

World Distributes It

World Pictures has taken over for distribution "The Unbeliever." Marguerite Courtot plays the lead. Over one thousand marines who fought at Belleau Wood and Chateau-Thierry were employed in making a number of the important scenes of this photoplay, World announces.

A scene from the new Marion Davies-Select offering, "Getting Mary Married." Norman Kerry is the gentleman in question

Some of the live characters created by Briggs, the cartoonist, gathered with Briggs himself around "The Days of Real Sport." To the right is a school room scene in a Briggs Comedy

"City of Comrades" to Be Released in Fall

"The City of Comrades," a striking story of double life, with Tom Moore in the leading role, will be released by Goldwyn early in the fall. Basil King is the author.

The story is that of a young man, Francis Worsley Melbury, son of a wealthy man, who has taken to drink and because of this has been told never to show his face to his family again.

He goes to New York, where he decides to rob the house of an architect to whom he has a letter of introduction. There he meets the heroine, who afterwards falls in love with him, although she does not know at the time he is the robber who entered her house.

When he confesses, and is apparently rejected, he almost decides to commit suicide.

The rest of the story will be unfolded on the screen, essentially as it appeared as a serial story in the Saturday Evening Post in the early part of this year.

Says Walcamp Scores in "The Red Glove"

The Universal serial starring Marie Walcamp, "The Red Glove," will have as a title for its ninth episode, "A Leap for Life." This episode is described as being filled with a lot of action, the majority of which transpires between The Blue Chip, the mountain inn which Billie has known as a home, and the city where a fortune and home awaits her with the rich Halsteads, administrators to her estate. In this episode, Miss Walcamp will be seen doing some reckless, daredevil work.

The tenth episode of "The Red Glove" bears the title "Out of Death's Shadow." Several new characters will be introduced into the serial, the action taking place in the city, where Billy accepts the home with the Halsteads and obtains part of her fortune.

The last part of the seventeenth episode is now in the course of production at Universal City.

First National Names New Films

Half Dozen Special Attractions Said to Aggregate More Than a Million Dollars for Negatives Alone

DURING the next eight weeks, First National Exhibitors Circuit announces that six special feature attractions will be released, and that the entire negative cost to them for these productions will total more than a million dollars.

The schedule includes the first special produced by Mary Pickford at the head of her own company; the third of the series of eight Chaplin Comedies, the third Anita Stewart First National feature on eight-reel special, a sensational production said to have been shown in the larger cities at $10 a seat, and a five-reel human interest story that has just been completed in England.

No specific dates have been set for any one of the six productions, because of the differences between territories in first-run play dates.

The current release of the six is the Macauley Productions feature, "Whom the Gods Would Destroy." This is an adaptation in eight reels of the famous novel by Charles R. Macauley. In its cast are twenty-three principals, including Jack Mulhall, Pauline Starke and Kathryn Adams, and it is declared that eight thousand players appear in the series of spectacles and big ensemble scenes. The producers claim that sixty-three interior sets and thirteen exterior structures, in addition to an entire village, were built for staging the story, which has for its background the application of the principles advocated by the League of Nations.

Another release will be "Daddy Long Legs," the initial Mary Pickford special attraction to be distributed by First National Exhibitors Circuit. This is the screen adaptation of Jean Webster's famous story and the play that has scored a tremendous success for several seasons. It was produced by Miss Pickford's own company. Marshall Neilan directed it.

The next Anita Stewart's special will be an adaptation of Leroy Scott's eight-edition book, "Mary Regan." This will be the third of her attractions made under the management of Louis B. Mayer to be released by First National.

After "Mary Regan," the Circuit will release what is described as a sensational special feature attraction of a type entirely different from anything that has ever been made available to exhibitors. This is the picture which has been shown to selected audiences in New York, Philadelphia, Boston and Chicago, it is said, at a standard admission charge of $10 a seat. The announcement of its releasing title has not yet been made.

The third of the Chaplin productions made under his contract with the Circuit will be the fifth subject on the six-release schedule. The title of it is "Sunnyside," a story of rural town life. Mr. Chaplin's new "heavy" character, Thomas B. Wood, who weighs more than a quarter of a ton, will make his screen debut in this comedy.

The sixth of the spring releases will be a five-reel feature called "When a Woman's Forty." This is an adaptation of the novel by Earnest Hendrie and Metcalfe Wood, which was published under the title of "The Elder Miss Blossom."

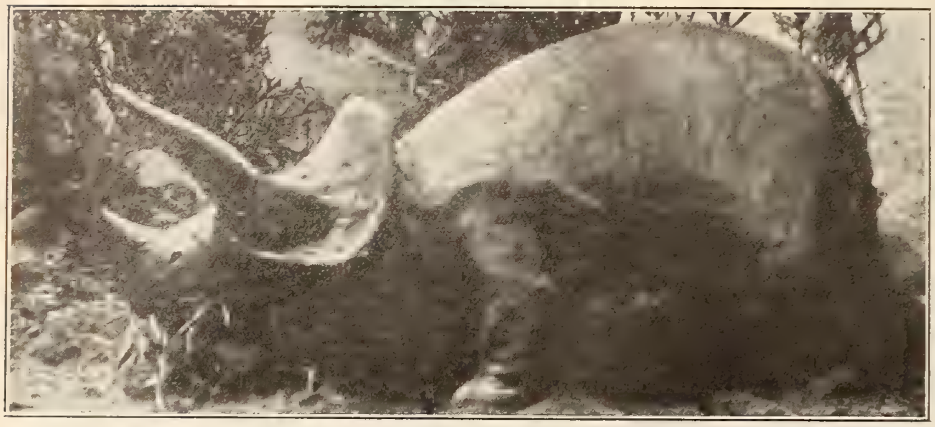
Goldwyn Secures "Lord and Lady Algy"

The latest of the popular hits which Goldwyn has purchased for the screen is "Lord and Lady Algy," said to be the most notable of William Faversham's recent Broadway successes.

Work on the play has been started at Culver City, and the release of the finished product, it is said, will interest every exhibitor in the country.

Tom Moore will play the leading role, that of Lord Algernon Chetland, the younger son of the Duke of Droneborough, who is out of favor with his father because of his sporting proclivities. Moore's personal sportsmanlike bearing fits him well for the thoroughbred personality of the lord.

The other characters in the feature will be played by a capable cast.



One of the prehistoric animals that appears in "The Ghost of Slumber Mountain, distributed by World

World Distributes "The Unchastened Woman"

WORLD PICTURES announces that arrangements have been effected between George Kleine and the World Film Corporation whereby the World will distribute through its exchanges "The Unchastened Woman," a feature picture made from Louis Anspacher's famous play which had a season's run at the 39th Street Theatre, New York City. In the picture version Grace Valentine plays the title role and is given stellar honors.

Another picture which will be distributed by the World by arrangement with Mr. Kleine is "The Unbeliever." Marguerite Courtout is the star. In this picture the 78th, 79th, 80th and 96th Companies of Marines, about 1,000 men, were employed. These are the same Marines who won undying fame at Belleau Wood and Chateau Thierry. Among the cast supporting Miss Courtout in this picture was Sergeant Moss Gill, who plays the sharpshooter, who reads his Bible in the trenches between pot shots at the enemy. From official Government records, the following excerpt is taken in reference to Sergeant Gill:

"He was severely wounded in action; took command of his platoon after his chief was shot. With great courage led his men into action and handled them with skill until wounded three times by enemy machine gun fire."

Another member of the cast was Captain James F. Rorke of the 5th Regiment of Marines. Captain Rorke is the "O'Shaughnessy" in "The Unbeliever." He was also cited in the official Government records.

Major Halcomb, another member of the cast appears in charge of a detachment of Marines in "The Unbeliever." From official records he was recommended for conspicuous bravery in the face of the enemy.

The third picture which the World will distribute by an arrangement with Mr. Kleine is "Conquered Hearts." This is a five-reel Rialto De Luxe production in which Margaret Marsh is the star and is supported by an all star cast. The picture was directed by Francis J. Grandon.

Louis Bennison Completes Another Production

"The Road Called Straight," the latest Betzwood production, starring Louis Bennison has just been completed. The picture is said to be a fast moving, full-of-action, drama of the plains.

Mr. Bennison, famous on the stage and screen for his delightful and true to life portrayals of Western cowboy roles plays the part of a true son of the West.

In the cast are Ormi Hawley, Henry Mortimer, Burton Churchill, Jane Adler and John Daly Murphy.

The feature will be released by Goldwyn May 11.

Ford Builds Studio on Coast

It was announced from the West Coast this week that Francis Ford has started work on a new studio at Sunset Boulevard and Gower street, Los Angeles, which is expected to be ready for use about the first of May.

In the meantime Director Ford is shooting on the first episode of a new serial. Principals in the company with Francis Ford are Rosemary Theby, Elsie Van Name, Doris Dare, Pete Gerald, Nigel De Bullier, Mark Fenton, Phil Ford, Jack Lawton, V. Olivo, Jerry Ash and Johnny Thwaites, camera man.

GENERAL DELIVERY
OPEN EVENINGS

Fay Tincher and Harry Depp, in "Sally's Blighted Career," Christie Comedy

Prepares Special Campaign for Buyer

Arrow Film Corporation is preparing a special advertising campaign through its director of advertising and publicity, P. B. Dana, for E. K. Fox, of Washington, on the special feature, "The Law of Nature." W. E. Shallenberger, president of Arrow, recently concluded a deal whereby Fox takes over the state rights for twelve states: Delaware, Maryland, District of Columbia, Virginia, West Virginia, North Carolina, South Carolina, Georgia, Florida, Alabama, Louisiana and Mississippi.

"The Law of Nature" will be sent on the road by Fox, with advance men and special advertising campaigns. In all, ten prints will be used.

David G. Fischer produced "The Law of Nature" in collaboration with Congressman Richmond Pearson Hobson. It is a seven reel super-production and the first of a series of eight special features that will be produced by Mr. Fischer this year.

Says Vitagraph-Morey Feature Goes Big

The New York, Philadelphia, Pittsburgh and Boston branch offices of the Vitagraph have already reported from forty-five to sixty days of solid bookings on Harry T. Morey's recent release, "Fighting Destiny."

Vitagraph declares that this group of eastern exchanges is but the forerunner of what will be the biggest write-up ever scored on a Morey picture and that dates are now being refused all over the circuit for immediate runs and later dates are being covered with remarkable snap on the part of theatre managers.

"Fighting Destiny" was directed by Paul Scardon and was adapted from the sensational story, "Jungleheart," by Stanley Shaw.

Record Number of Houses Book Houdini

It is declared that what film distributors concede to be the largest number of bookings ever obtained for any serial in the Borough of Manhattan has been obtained by Cary Wilson, manager of the Effano Film Exchange, for Houdini in B. A. Rolfe's super serial, "The Master Mystery."

Mr. Wilson, in his report to Octagon Films, states that the Houdini serial has been booked in one hundred and twenty-five houses in Manhattan alone.

Announces Speedy Drama

"Speedy" was the term used by Famous Players-Lasky in announcing for release on April 13, "The Roaring Road," a Paramount picture in which Wallace Reid has the leading role. The star has the part of Toodles Waldon, an auto salesman who aspires to be a speed king. He also wants to marry the daughter of his employer. Exhibitors will probably be able to guess the rest.

In the cast of "The Roaring Road" are Ann Little, Theodore Roberts, Guy Oliver and C. H. Geldart.

Special Service Section on

Dorothy Dalton in "The Homewrecker"

COMING just at the time when there is so much discussion as to whether the women who went to work to win the war should continue to hold men's places or whether they should retire to feminine pursuits, here is a point that all who book Dorothy Dalton in "The Homewrecker" should feature.

In all of the exploitation it should be brought out that this is neither a problem drama or a sex play. *Although there is an interesting plot, you should tell your patrons that the sort of comedy that brings smiles without inviting boisterous laughter predominates and this can easily be brought out by using bright and breezy selling talks.*

Dorothy Dalton herself is your biggest selling argument and her name should be played in large type, her picture should be displayed prominently and her personality sold to the patron. At the same time we would be sure to see that everyone understands that this is distinctly a different sort of a picture than most of those in which she has appeared. *Don't be content to say that it is "different." Just omit that and tell why it is.*

Your appeal here is equally strong to the working women and to society folk, for both of these elements enter. But do not turn the exploitation too strong toward the suffragette end, for though Miss Dalton plays the role of a traveling saleswoman who has the men all second in the merchandise running, she is purely a woman at heart as the picture early develops.

THE story: We are introduced to Mary Marbury, travelling salesman for Abbott & Son at the station of a typical tank town and through the presence of a bunch of male "drummers" we get a close-up of her character when one of them says that she is the sort of a woman you can take the chance of writing to your wife about and another observes that it is "durned near a pleasure to lose a sale to her."

Right here we are introduced to a man and woman crook who are being escorted out of the town and on the train the man attempts to make love to an innocent little country girl, only to be protected by Mary. Just a little incident to show the true nature of the woman and to get the pair of crooks fixed firmly in our minds.

It is generally understood in mercantile circles that Mary is to become the wife of the junior member of the firm, but when she returns from her trip Abbott, Sr., points out that the son is devoting all his time to frivolity. "The only letters he can find time to open are invitations to foolish parties and dinners at the country club." The motherless daughter is also equally devoted to the lighter side of life. "Home is too quiet and father too slow," is their idea, as expressed in one of the titles.

Here the crooks enter the story again, this time as Fernando Poyntier and his sister, posing as noble people, the man seeking to marry Lois Abbott and the woman to win the son. Mary understands humanity, and as she observes, she has gotten her relaxation watching staid business men trying to prove to hotel waitresses that they are single.

SO she uses her knowledge of people and her salesmanship methods in effecting a cure. She finally convinces Abbott, Sr., to embark on a life of frivolity and to give his children an overdose of frivolity. "How did you make a success in business?" she asks him. And then answers: "By giving them what they want. You never tried to sell them cotton when they asked for silk."

He proceeds to turn his home into the headquarters of the gay set with Mary as his constant companion. He becomes a dance fiend in public, and a very tired old man when none are looking. At first the young folks enjoy it, but they soon become disgusted and suspicious, though they continue their foibles, even to the point of Lois preparing to elope with the supposed Spaniard, only to be foiled by Mary. Then with their plans frustrated they carry out their plan for robbery and hide the loot on Abbott's new yacht. Here again Mary outdoes them and in the end young Abbott comes to see the real worth of the best saleswoman and all ends happily.

A LITTLE TRICK

An Old Song Helps Put the Punch in This One

HERE we have a staid old business man pretending to be converted to the fast society life and there is a point in the story where there is introduced a grandmother who acts like a young girl. The introduction comes shortly before we have a scene in which a phonograph record is put on the machine.

If you have a phonograph and the stunt has not been done too much you can get a good laugh by playing a few bars of "When You and I Were Young, Maggie." It is one of the plaintive melodies, but the effect on your audience will be just the opposite. If you do not want to use the phonograph record, by all means have your orchestra render the selection.

ABBOTT & SON
NEW YORK

Mary is versatile. At the right she is a sales woman; center, she poses as a tango convert, and at the left in mechanic's garb

At left Mary interferes to save the country girl from the crook; center, the same crook is now posing as an artist, and at the right, scene in foiling the crooks on the yacht

Charm of Star's Role Here Point to Be Featured

RIGHT at the top of all of your advertising we would advise the use of an attractive cut of Dorothy Dalton, either a half tone or a line, according to the kind of printing you get in your newspaper. Practically all of the action centers around her and you have the advantage of a beautiful woman to get attention to your display.

Naturally you will then follow with the title which gives some suggestion that this might be one of the vampire types of pictures, especially since this star has appeared so often in this sort of production. Therefore the selling arguments should disabuse that idea and at the same time get the happy element into the exploitation.

You can interest every woman who is engaged in business in any way in this, and most managers are content to get the female attraction because they feel sure that the fair ones will draw the men along with them. But here just a few quotations from the picture will show the men that the love and comedy elements are strong and that there is something here other than a discussion of woman's rights and things of that sort.

You might use this line:

"You've seen Dorothy Dalton lots of times as a vampire. Here we have her as an antidote for vampires—both the male and female varieties."

THAT line can be played in twelve or fourteen point type directly under the title of the picture, but we would take the space to go a little further. The additional matter can be set in smaller type, but there should be plenty of white space left at either side so that it will stand out. Here are a few of the arguments that you can give your people:

"Mary Marbury didn't have a bit of trouble in selling goods on the road. In fact, her male rivals were almost glad when they lost a customer to her. But when she got back home after her most successful trip she found that she was about to lose the son of her employer, who had been distinctly 'sold' in the fast set. And she found that his sister was about to become the victim of society crooks.

SAVE THEM!

Where Your Filing Cabinet Comes In Handy

THIS picture gives the exhibitor, who has preserved his pictures of Dorothy Dalton a chance to make a display that will be worth while. Successful showmen are now making it a habit of preserving all their stills of stars so that they are able to make cut outs on later pictures, showing roles that she has played before and the difference in the current picture.

Cost of the filing cabinet is mighty little in comparison with the dollars that it will bring you in the long run. If you are one of those that cannot do the little stunt suggested on the next page, make a resolution that in the future you will keep the material and be prepared.

"Mary didn't use cheap heroics or appeals to the heart when she went out to sell goods and she didn't use them now. But she knew men and women and she knew how to disgust the son and daughter with their outlook on life—and she used their own father as the means. Heavens, and how the pair of them put the vampires to rout.

"'She's the sort of a girl that any drummer could take a chance in writing to his wife about,' was the way one of the traveling men described Mary Marbury, who had them all beat in selling goods. And that's the sort of a girl she was.

"And so the son of her employer, the young man she loved couldn't understand it at all when he saw her carrying on at a great rate with his own father. Gee, but he was sore—so sore that he became disgusted with the fast life that he was leading—and that was just the big idea that the best saleswoman in New York was trying to sell him."

"Everybody supposed that Raymond Abbott was going to marry his father's crack saleswoman who had it on all the traveling men when it came to getting customers. But when she got back home she found that Raymond was mighty fond of the white lights. He hadn't exactly forgotten about her, but he was neglecting business for the gay life and his sister, too, was slipping near the edge of the abyss.

"Mary Marbury was too good a saleswoman to try to sell a customer cotton when he wanted silk. So she decided what the young Abbotts needed was an overdose of what they thought she wanted. And they got it when they saw their aged father and Mary doing the latest dances together and entertaining the high livers. The old man trusted Mary because he knew that she could 'deliver the goods.' And she did—and you'll want to see how."

THERE is a striking scene picture showing Miss Dalton as the saleswoman with a grip in her hand. A cut out can be made from this and if you are preparing your own advertising you can get some mighty good results with it.

Then here are some of the shorter lines that may be used:

"Mary Marbury, crack saleswoman, had only to show her samples and she sold the goods. When she felt her fiancee slipping away from her she simply sold him an overdose of the things he thought he wanted, and the cure was complete. And there are a lot of laughs with the medicine."

"Out on the road, selling more goods than any of her men rivals, Mary Marybury had to meet all sorts of emergencies. She believed in action, and when she saw her fiancee and his sister slipping into the clutches of the fast set she ACTED—with their aged father as her foil. Something did it? Was it her business training or her woman's wiles?"

"Business trained Abbott's crack saleswoman to be ready when it came time to act. Abbott Sr. was faced with a problem that he couldn't solve and his son and daughter were at stake. And when Mary told him what to do he did it. He didn't care if it did look like he was making a fool out of himself. He knew that MARY KNEW—see how well she did."

At left, the " best salesman" is hailed at the station by her friendly rivals, and at the right the grandmother, who insists on being a girl and associating with the gay set, and in the center, Mary and the son in the final love scene

Strong Appeal Can Be Made to All Business Women

IF you are located in a theatre where there are many women who are engaged in business or who have come to look on that side of life as the result of war activities you can get added interest in this picture. But don't make any of your exploitation in the slightest offensive. There are a lot of women who do not like to be referred to as "working people," and this can be just as well done without introducing the personal element.

It will be worth your while to get a list of the women employed in your community. If you will point out to the employers that this is a picture that shows how much business knowledge added to one woman's happiness and the respect that it gives for women who make their own way in the world they will be more than likely to give you a list of their people with their addresses.

We would then prepare a special letter to these, omitting any reference to the fact that the one addressed is in business and carrying out something of the same argument we have given in the advertising suggestions. It shouldn't be long. Here's the idea:

"Mary Marbury outsold all the traveling men, visited her territory, and she did it so well that they gloried in her success, for Mary was the sort of a girl who put the sunshine into everything that she did. She made her womanhood fit her for business and then her training fitted her all the more for winning the man she loved.

"When she found that her fiancee, and the son of her employer, was being lured into the gay life and that his sister was about to become the victim of an adventurer, she simply used her business sense—she told the youth an overdose of what he thought he wanted and he was mighty glad to get her in the end.

"Does business make woman better fitted to win the man she loves The answer is given by Dorothy Dalton in 'The Homebreaker," at the Empire theatre next week, when she discloses a sure cure for vampires."

HOW THEY START

Just a Little Teaser for the Would Be Actresses

OF course there are a lot of girls in your section that want to be "movie stars." Many of them think that they could jump right in and outshine Dorothy Dalton and Marguerite Clark at the start. So for a newspaper story of them for your program here is a little stunt that will attract attention.

There is a little incident where the crook tries to kiss a little country girl on the train. Tell your patrons that this shows how actresses get their start in pictures—to be seen only for a few seconds in a big production. Then you might add a line:

"But who knows that this little girl who is just getting her first chance on a few feet of film will be a great star some of these days?"

It is very likely to cause talk, especially among the girls to whom the business woman angle of the picture might not appeal.

WE would confine the lobby display on this one largely to Dorothy Dalton herself. If you try to get too much jazz stuff into it you are likely to leave the impression that this is a dance hall or vampire sort of production and so lose the appeal.

However there is a three sheet that can be used as a cut out without any danger of this sort: It shows the full figure of Miss Dalton dancing with her aged employer, whose make-up is such as to suggest comedy right away. Another appealing cut out can be made from a one sheet that shows the head and bust of the star.

If you can dig up any of the stilld on old productions that shows Miss Dalton as a vampire, you can get a mighty contrasty effect and one that will cause talk by using a couple of the scenes at the top and then ring these with arrows pointing to the name of the star. Then add the words: "You all know what a wonderful success Dorothy Dalton was as a vampire. Now you see her as an antidote for them—male and female. If you don't see her in 'The Homebreaker' you'll miss her at her most charming best." Then follow this with scenes from this picture.

WE would keep the entire bill with this this picture light and you will get the best results. The humor of the picture is mainly of the subtle sort and there is such a spirit of evident happiness from the start that it should be helped along by light and airy music.

There is a song that can be well used as a prelude to the picture, "Mary is a Grand Old Name." It was one of the hits of "Forty-five Minutes from Broadway" some fifteen years ago. This can be carried into the picture on the orchestra or organ because Mary is introduced almost immediately.

There are quite a few dance scenes in the picture where dance music should be played and there is one point where Mary shows her dance card to the son, filled with the name of her father. Here you will make a hit by playing "He's Had No Loving in a Long, Long Time."

At the scene where the crook attempts to make love to the little country girl on the train you can get a good effect by playing "Comin' Thro' the Rye" with something of a burlesque effect. When Mary interferes and takes charge of her the orchestra should shift to some such selection as "Sweet Rosie O'Grady," "Sweet Genevieve" or "Pal of Mine" so as to get the dreamy sort of friendship music into the picture.

Comedies used on this bill should be of the farcical sort with a lot of lively music and this will also be a good place to employ a scenic since most of the action of the feature uses interiors.

The Independent Field

Garrett Buys Thomas Features

Gets World Rights Except United States and Canada—First is "As a Man Thinks"—Hodkinson Releases Them

SIDNEY GARRETT, president of J. Frank Brockliss, Inc., film exporters, has closed a contract for world's rights, except the United States and Canada, for the entire series of six Augustus Thomas feature photoplays, the first of which, "As a Man Thinks," is soon to be released by Producer Harry Raver of Four Star Pictures, under the new Raver plan of production involving co-operative equality between producer, author, star and director.

This important series of productions will be distributed throughout America by the W. W. Hodkinson Corporation through the Pathe system of offices. "As a Man Thinks" will be the first production to go out under the new Hodkinson sales policy of unrestricted open booking.

In discussing this contract Mr. Garrett declared his conviction that the public has come to regard the value of a photoplay with a great author's name attached to it, as infinitely superior to that which carries the name of a star only.

"I have seen Mr. Thomas' first play of the new series, 'As a Man Thinks,' said Mr. Garrett. I may say that there is not a single defect in the production. It is a splendid drama splendidly visualized.

"The connection between Mr. Thomas and Mr. Harry Raver, producer of Four Star pictures, came at the psychological moment to take full advantage of the undoubted revulsion of public sentiment against the over-touted star. It is not saying too much, I think, to prophesy that Mr. Raver's lead in playing up the author will be followed by many big concerns within the next twelve months.

"The Augustus Thomas series was launched with the idea of creating new picture audiences. This it will undoubtedly do. I wonder how many people realize the enormous public of this great author.

"The mere statistics concerning Thomas are startling. He has thirty-three live plays on the speaking stage, and his name may be said to be an almost household word. Few Americans exist who are not familiar with some of his works.

"More than half the people of this country are not regular patrons of the motion pictures. They prefer to stay at home and read. Why is that? Simply because the mental pabulum of the average picture offering is not up to the requirements of certain elements in the amusement-loving public.

"So long as stars are stars it will be necessary to play up to the star, but a combination such as this Raver-Thomas-Baird-Irving organization in the sequence of producer, author, star and director, promises bigger and better pictures than we have ever had, because this idea is going to take hold with a great grip. It is just what had to come. A change was vitally necessary to the well-being of the industry, both as an industry and as an art.

"The real solution of getting new picture audiences has been hit upon in this Raver-Thomas combination. It consists in adequate production of the works of a front rank author. It must be the highest class of production. The books of the big writers must be brought to life. Nothing less than that will do. Emphasis must be placed on faithful picturization of the story. Directors must not take too many liberties with the story.

Wheeler Dryden, star of Gray Seal Comedies

Two Directors for Wheeler Dryden

President George Julian Houtain, of Gray Seal Productions, announces that the production of the first Wheeler Dryden comedy is now in progress at the Estee Studio, New York City.

Supporting Wheeler Dryden is Grace Harte. Others in the cast include Eddie Boulden, who played the lounge lizard in "The Venus Model" with Mabel Normand, Jessie Stevens and Yale Benner.

The co-directors are "Doc" Charles Ranson, creator of Plastic Comedies, and for six months comedy director for the old Biograph and other companies, while the other director is Charles Morgan Seay. In charge of the Camera is O. George Brautigan. The comedy is being produced under the supervision of John McCutcheon, production manager.

Photoplay Supplement New, Says Hammons

THAT the issues of the Photoplay Magazine Screen Supplement are not made up from cuttings from various feature films and that the line-up of six or seven stars in a single reel is not secured in this way. Vice-President E. W. Hammons, of the Educational Films Corporation wants it to be known that every foot of "The Supplement" is new, original and exclusive, and that none of the material has ever appeared before in any form and that exhibitors who use "The Supplement" are assured of the same sort of novel and interesting material that has made "Photoplay" and other fan publications popular with the public.

Continuing, Mr. Hammons says: "Rather than a mere assembly of cuttings, the production of the "Photoplay Magazine Screen Supplement" is a task that requires considerable ingenuity. Two crews, each consisting of a director and cemeraman, are aat work securing negative—one in the East and the other on the Pacific Coast. When it is considered that more than seventy-five of the better-known stars will appear in the twelve issues of 'The Supplement,' some idea of the details involved become evident.

"To secure the material desired—close-ups of the stars in their leisure hours—requires much time, patience, and a sure knowledge of just what the public wants. No scene can be carelessly 'shot,' and the care and thought that has been devoted to the planning of the material is very clearly demonstrated in the quality of the first four releases."

Winthrop Kelley Goes to West Indies

Winthrop Kelley, it is announced from Los Angeles, left for several months' sojourn in the West Indies, where he will direct three seven-reel special features for Williamson Brothers. Mr. Kelley made "The Submarine Eye" for the Williamsons about two years ago.

"The Scarlet Trail"

The Modern Feature Photo Plays, Inc., of 729 Seventh avenue, New York City, through Charles H. Streimer, has purchased from the G & L Features the rights to exhibit "The Scarlet Trail" in New York City and New York State.

"The Scarlet Trail," which is based on the book "Don't Take a Chance," by Charles Larned Robinson, has been endorsed by the Social Hygiene Department of the American Defense Society. The principal roles in this six-reeler are acted by Beth Ivins and Vincent Coleman. The direction was by John S. Lawrence.

Netter Buys One

Leon D. Netter, of Masterpiece Film Attractions, of Cleveland, Ohio, while enroute from that city to San Francisco, recently closed a deal with James Keane for the distribution of "The Spreading Evil" in Ohio. It is announced the picture has been passed by the Ohio censorship board without a cut.

Sylvia Breamer is presented in Frank G. Hall's Special release, "A House Divided," a J. Stuart Blackton production

Pioneer States Rights "The Boomerang"

"The Boomerang," from the novel of the same name by William Hamilton Osborne, which the Pioneer Film Corporation will release on the State rights basis, has a cast that might very properly be termed "all-star," according to Pioneer.

In addition to Henry B. Walthall, who played the leaading role, the players who enact this drama of love and intrigue, capital and labor are, Helen Jerome Eddy, Melbourne McDowell, Nina Byron, Gordon Sackville, Richard Morris, Beulah Booker and Maryland Morne. All of these people have made names for themselves, especially Miss Eddy, who will be well remembered for her work in many of the Paramount Pictures, and Miss Bryon who has appeared as leading lady with William S. Hart in several pictures. Mr. McDowell is one of the best known "heavies" on the screen and does some of his greatest work as the Capitalist in "The Boomerang."

The Boomerang is in seven reels. The scenario was done by Franklyn Hall.

Gale Henry Print

R. C. Cropper, general manager of the Bee Hive Exchanges in Indianapolis, Milwaukee, and Chicago, has received an advance print of the first Gale Henry release which he is distributing in the Central States. The title is "A Wild Woman," and the Chicago office is showing it to exhibitors daily. Thus far not a single exhibitor who has seen it has failed to book it, an announcement states.

"Power" in Canada

One of the very few Canadian-made features was given a presentation at the Family theatre, Ottawa, during the first half of the week of April 7. This was a picture entitled "Power," the star of which is Holbrook Blinn. This feature was made by the Canadian National Features, Limited, now defunct, at the moving picture studio at Trenton, Ontario, about two years ago. Two features were made by this company, and they have been shown rather extensively throughout Eastern Canada.

Christie Comedies Finding Demand Abroad

AFTER a conference held in Los Angeles between C. H. Christie, of the Christie Film Co., and Reginald Ward, foreign distributor, it was announced that new contracts had been closed for the foreign rights to Christie Comedies. One of the important deals was the selection of Cinematograph Harry of Paris to handle the rights in France, and to succeed the Gaumont Company in that territory, although that company will still handle the rights for Great Britain.

Mr. Warde also announced that a new contract had been closed covering the sale of all Christie comedies for the Caribbean territory for the coming year through the Caribbean Film Corporation, including the territory of Cuba, Porto Rico, Central American States, Venezuela and other republics. Another contract has just been renewed for Australia and New Zealand and another with the Albion Cinema for India, which now has four big cities where American films are becoming very popular.

"The remarkable thing," said Mr. Warde in discussing the foreign market, "is the fact that foreign buyers have many times been offered 75 per cent of the product for a year, and in every case have come back for the remainder. Out of one hundred pictures, not one has been turned down by the foreign buyers. This, I think, is a great tribute to the producing genius of Al E. Christie, and demonstrates the uniform good quality of the subjects offered.

"Every country in the world of any consequence, with the exception of Russia and the Central Powers, are booking these films. This means that the comedies are shown everywhere and that American films are used from Great Britain to the Dutch East Indies and from Scandinavia to South Africa and the Balkan States.

Sherry Values Film Above the Newspaper

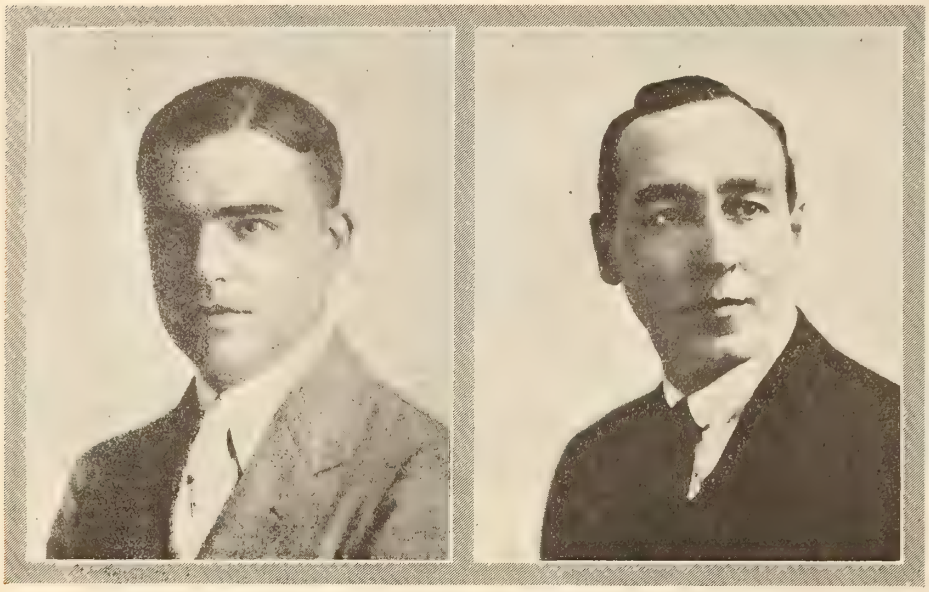
WILLIAM L. SHERRY, head of the Sherry Service, in a letter to Richard W. Austin, president of the American Recreation League, with headquarters in Washington, D. C., in reply to questions issued by the league as to the value of the motion picture in fighting popular misunderstanding of government policies connected with the readjustment period following the war, writes in part:

"There is no doubt in my mind that an Idea can be rammed home via the screen with far more certainty where the great mass of people is concerned than by any other process. An astonishing number of men and women who read the daily papers more or less regularly do not read them understandingly. I am willing to wager that you might pick up a hundred ordinary folk at random after they have read the newspapers coming downtown in the subways or elevated roads and discover, on questioning them, that their ideas of public questions discussed in the news and editorials of the papers they have glanced over are just as casual as the glances they gave each subject.

"Pictures give a greater number of people a more compreshensive idea of any subject now before the public than any amount of controversial writing. Subjects dealt with on the screen if properly captioned with a view to making them intelligible create a distinct impression on the mind. If the United States authorities have not thoroughly digested the lesson taught by screen propaganda during the war, they have been asleep at the switch. One good motion picture film teaching lessons in finance, industry, sociology or patriotism will reach the eyes of millions of Americans in a day if properly distributed, whereas lecturers as individuals can appeal only to small audiences here and there."

Mix Reissues Ready

Exclusive Features, Inc., of 126 West 46th street, New York, announced this week that it is ready to reissue a series of fourteen single reel Western comedies featuring Tom Mix. These were selected, the announcement states, from a large number of single reel Mix negatives



C. E. Shurtleff and J. Frank Brockliss, who will produce from stories by Jack London

C. E. Shurtleff Joins J. F. Brockliss

Intention Is to Produce Jack London Stories as Feature Productions—Scenarios Being Prepared for Early Start

ONE of the developments of the past week in motion picture circles was the combination between C. E. Shurtleff and J. Frank Brockliss, for the purpose of producing the Jack London stories.

Mr. Shurtleff was until this spring, general sales manager of the W. W. Hodkinson Corporation.

He resigned from this organization in order to concentrate his time on tying up the Jack London material. To this he made a trip to California about thirty days ago, visiting Mrs. London personally and spending considerable time on the famous London ranch in the Valley of the Moon.

Mr. Shurtleff stated in his initial announcement, after securing the Jack London stories, that it was his purpose to make only big pictures as he was convinced that the market of the present and future was in need of this sort of picture material.

Mr. Brockliss' own statement which is given in part as follows, is of interest. "I was very much attracted to Mr. Shurtleff's idea of turning the story material of one of the biggest American authors into pictures. The bigness of Mr. Shurtleff's plans and the undoubted quality of the material he has secured, were most encouraging and I have deeply rooted feelings that this undertaking is going to be one of the biggest that I have ever embarked upon.

"I didn't come to a decision upon the matter without considerable thought and I am very well satisfied with the entire situation as it stands today.

"Until Mr. Shurtleff returns from a trip which he is making to the coast, temporary headquarters will be at my offices at 729 7th Avenue. But not later than May first will we open our own offices, and commence production."

Mr. Shurtleff stated to a representative of the NEWS that the new corporation will be called "C. E. Shurtleff, Inc."

While it is not definitely decided which of the stories will be selected for the first production, scenarios and continuities are being prepared, and a committee will decide which will be picturized first.

One portion of Mr. Shurtleff's statement is as follows: "While I have extensive knowledge and experience in distribution matters, I realize that producing is more or less a new book to me and for this reason, as well as to procure the best pictures possible, we are going to obtain the best director possible. I am convinced from my experiences in the field that big director, casts and settings must be added to big stories to make them really super-productions.

"Then again the Jack London material must be made properly to redeem my promise to Mrs. London, as it is her desire to have these pictures a more or less permanent memorial to her late husband."

Prosperous Year Predicted by P. E. Meyer

Accoring to Independent Sales Corporation, P. E. Meyer, manager of the New York branch and one of the youngest men in the trade to hold an executive's seat in a New York exchange, reports that during the time intervening since the signing of the armistice, business recorded at the New York office has increased at the rate of four per cent, leaving the total gain in bookings since the second week in November last, more than triple that of the last month of hostilities.

Mr. Meyer said that everything points to the most prosperous year ever experienced in the industry. "I am basing my opinion on the bookings," said Mr. Meyer. "If the bookings from any one branch show an increase, they all profit. The exhibitor is the indicating hand that registers the temperature of the industry."

Educationals Register in Cleveland Theatres

According to a communication received by the Argus Motion Picture Company, Cleveland representatives of the Educational Films Corporation, Manager Fred Desberg, of the Alhambra and Mall theatres of that city, states that the recent special Educational release, "The Storm," was an unusual picture, and that he could not help extending his congratulations.

"The Storm" is one of the most wonderful single-reel subjects ever photographed, and is just what the title indicates—the first truly descriptive picture of a terrific storm. The opportunities for effects and music are easily apparent, declared Mr. Desberg.

Christie's Two-Reelers Claim Special Casts

Director Al E. Christie announces that in his second two-reeler he will have a special cast including Fay Tincher, Patricia Palmer, Harry Depp, Eddie Barry, Marjorie Payne and others. This is in line with the policy started in the first of these productions.

"Sally's Blighted Career," which is being released April 20, has Fay Tincher, Molly Malone, Harry Depp and Patricia Palmer in the cast.

In the second release, Fay Tincher will portray the part of a rough western cowgirl in the atmosphere of a fashionable girls' boarding school.

Buys Four Subjects

Advices from the Coast announce that Sam Whitehead, special representative of the M and R Feature Film Exchange, of San Francisco, has returned to that city after a long stay in Los Angeles, where he secured state rights to four subjects.

The pictures bought for California, Arizona and Nevada, are "The Lady of the Dugout," "Mother, I Need You," "Superstrategy" and "What Every Mother Knows."

Gale Henry, Laugh-Getter in Bulls Eye Pictures

Miller Not Directing Norma Talmadge

While Charles Miller has directed Norma Talmadge in the past, and was responsible for "The Ghosts of Yesterday, conceded by many to be one of her finest productions, he is not directing Miss Talmadge at present.

This corrects any impression gained from the caption published under Mr. Miller's cut appearing in the last issue of Motion Picture News. This caption would cause some readers to believe that Mr. Miller was directing Miss Talmadge at the present time.

Charles Miller has joined Frank Hall, president of Independent Sales Corporation, and will produce a series of special productions under the corporate name, Charles Miller Productions, Inc. He not only has directed Norma Talmadge, but has also directed Bessie Love, in "The Sawdust Ring"; Dorothy Dalton, in "The Flame of the Yukon," and many other successes.

"Maciste" Campaign Takes on Form

The Bee Hive Exchage, of Chicago, announced this week that publicity for Maciste in "The Liberator" is fast forming itself into a campaign. The first trade ads appeared during the week of April 12.

The Italian papers of Chicago have already had the announcements, and every newspaper in the states of Indiana, Illinois and Wisconsin has been furnished with press stuff, and offered the entire story in serial form together with free mats and rights for publishing.

Newspaper campaigns will be carried as well as the usual line of lithos, cuts, banners, and incidental novelties such as pluggers and throw-aways. Trade papers are also carrying ads.

Philipp Forms Company

It was announced this week by Paul Philipp that Adolf Philipp has organized the Apollo Amusement Company, Inc., with offices at 1482 Broadway, New York, to film productions from the pen of Adolf Philipp. The latter, who is well known as an author and composer, will also appear in the productions of the company, which is headed by Paul Philipp as president and business representative.

The organization expects to use a New York studio, and plans to begin actual production work about May 15.

Blackton Engages Gordon

In his next feature, the title and theme of which are a bit of a mystery yet. J. Stuart Blackton, of Blackton Productions, Inc., will bring together again the team of players. Sylvia Breamer and Robert Gordon, whose work in Mr. Blackton's production of "Missing" will be recalled as a distinct feature of that Paramount Picture.

This means that Mr. Blackton has again signed Robert Gordon, who will also be remembered for his "Huck" with Jack Pickford in the "Huck and Tom" pictures and in other Paramount features.

One of the big moments in "Khavah," the first Sholom Aleichem picture

Claims Fascinating and Varied Background

HILLER AND WILK, representatives of Maurice Tourneur Productions, Inc., of the Longacre Building, New York, disclosed in an announcement this week that the title of Maurice Tourneur's newest production, "The White Heather," which they expect will shortly have a showing at a New York theatre, has aroused widespread interest.

"The White Heather," as has been chronicled in Motion Picture News, is adapted from the Drury Lane melodrama. Indirectly, it has been cited, the title comes from the good luck flower of the Scotch highlands, the white heather. Yet Scotland, it should be explained, is the background for but a part—and a minor part—of the melodrama. The action centers around the recovery of a marriage record from the hulk of a destroyed yacht, called "The White Heather." The big scenes of the melodrama take place at the bottom of the sea, where the hero and the villain, in the weird costumes of deep sea divers, fight to the death on the ocean floor.

Thus the thrilling portion of "The White Heather" has the bottom of the sea for its background. For those scenes Mr. Tourneur employed the newest inventions of the Williamson Brothers, whose sub-sea photography devices made possible the under water scenes of "The Submarine Eye" and "Twenty Thousand Leagues Under the Sea."

Much of the story centers in London, revolving between the financial district and the slums. In the scenes "on change" Mr. Tourneur employed thousands of players.

"The White Heather" has a cast including H. E. Herbert, little Ben Alexander, the child who scored in "The Turn of the Road" and "Hearts of the World," Ralph Graves, Mabel Ballin, Jack Gilbert and Spottiswood Aitken.

The releasing arrangements for "The White Heather" have not been announced.

Says "The Storm" Wins Much Special Praise

THE Alhambra and Mall Theatres, of Cleveland, Ohio, had an unusual experience with the recent Educational special release, "The Storm," and Manager Fred Desberg writes to the Argus Motion Picture Co., who are the Cleveland representatives of the Educational Films Corporation, and says "that he cannot help extending his congratulations for the consistent quality of the recent scenic releases, and on "The Storm" in particular.

He writes, "We showed this subject at the Alhambra three days, using electrical effects and special music, and it went over so big that people called us on the 'phone for several days asking where they could see it. In consequence of this, we repeated this picture at our Mall Theatre, this being a strictly first-run house, too, by the way." "The Storm" is one of the most wonderful single-reel subjects ever photographed, and is just what the title indicates—the first truly descriptive picture of a terrific storm. The opportunities for effects and music are easily apparent.

In concluding his letter, Manager Desberg says, "Another picture which was particularly good was the recent Robert C. Bruce subject, "The Wanderer and the Whozitt." Few exhibitors appreciate scenic pictures and the efforts now being made to make them artistically beautiful.

Arrow Reports Business Rushing

"When the Desert Smiles" and Other Pictures Sold for Kansas and Missouri—Territory on "Today" Sold

W. E. SHALLENBERGER, president of the Arrow Film Corporation, reports unusual activity in the state right market. During the past week the Arrow company has sold much territory for a number of their features.

Among the sales reported for the week are:

"When the Desert Smiled," starring Neal Hart, and "The Web of Intrigue," "Human Shuttles," "The Fire of Hope" and "The Shadow of Fear," the Harold Lockwood-May Allison re-issues, sold for Kansas and Missouri to Richards and Flynn of the First National Film Co., Kansas City, Mo.

Also unsold territory on "To-day" featuring Florence Reed, and "The Mad Lover" featuring Robert Warwick, for the state of Missouri to the Strand Film Company, Empress Theatre Building, St. Louis, Mo.

To the Supreme System, Inc., 606 Film Building, Minneapolis, Minn., for the states of Minnesota, North and South Dakota and North Wisconsin.

Also the following sales to the Southeastern Pictures Corp., A. C. Bromberg, general manager, 61 Walton St., Atlanta, Ga.: A series of twelve two reel Mustang drama re-issues. "The Mysterious Mr. Browning," a H. N. Nelson production starring Walter Miller, Paul Panzer and Edna Maison. "When the Desert Smiled" starring Neal Hart. Six Monopol Film Company re-issues, namely, "The Burning Silence," "Dim Faces of the Underworld," "Sinners Three," "The Greyhounds," "The Barrier Between" and "The Road of Tears."

The S. & S. Film & Supply Co., Inc., 414 Penn Ave., Pittsburgh, Pa., purchased "The Mysterious Mr. Browning" and "When the Desert Smiled."

William Politzer, Queen Theatre, San Antonio, Texas, purchased the re-issued serial "The Demon's Shadow" for Texas, Oklahoma and Arkansas.

Southern Ohio, "The Finger of Justice" to the C. C. Hite Attractions, 109 West 5th St., Cincinnati, Ohio. The Revised six reel edition "The Million Dollar Mystery" for the state of Ohio.

From All Sections

Pictures from opposite ends of the world were features of Universal Current Events No. 14, released by International through Universal exchanges the week of April 6. The reel carries several interesting views of Gen. Pershing and the king of the Belgians.

"The Thunder Bolt" Nears Completion

Now that all scenes have been taken for the first release of the Kathrine MacDonald Pictures Corporation, "The Thunder Bolt," it is expected the film world will shortly be given a glimpse at this initial release of this newly formed company of which Sam E. Rork and Charles E. Evans are the guiding geniuses. No announcement is to be made by the company as to how the subject will be released until after it has been given a showing in New York, and as soon as the editing is completed Mr. Rork will go east with the film. Up to this time the new film producing company has received a number of bona fide offers, but they have adhered strictly to the policy of showing the exhibiting organizations what they have before contracting a sale. The initial release is a drama of the south which has been very expensive to produce, owing to the massive settings required and the number of big parts in the photoplay that required players of exceptional ability.

Sells Two States

Jesse J. Goldberg, general manager of the Frohman Amusement Corporation, notified the New York office that Richards and Flynn, of Kansas City, Mo., have signed a contract for their six part super production, "Once to Every Man" for the States of Kansas and Missouri.

EXPERTS TO THE FILM INDUSTRY

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No matter what the line of human endeavors, service is an important asset. Many of our clients have found the Republic service and the intelligent co-operation of our experts a prime factor in the progress and success of their productions. Specialized departments render expert service and attend to all developing and printing intrusted to them with thoroughness.

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Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM COMPANY, INC.

(See Pathe Exchanges)

ARTCRAFT PICTURES

(See Famous Players-Lasky Exchanges)

BEAR STATE FILM COMPANY

(At State Right Exchanges)

The Vigilantes	

BURLINGHAM TRAVEL PICTURES

(See General Film Exchanges Through Sherry Service)

CHRISTIE FILM COMPANY COMEDIES

(At State Right Exchange)

May 12—A Rustic Romeo	1
May 5—Too Many Wives	1
Apr. 28—Sea Sirens	1
Apr..21—Stop-Look-Listen	1
Apr. 14—Lost—A Bridegroom	1
Apr. 7—Apartment 23	1
Mar. 31—Marrying Molly	1
Mar. 24—Brides for Two	1
Mar. 17—Oh, What a Night	1
Mar. 10—Hard Luck	1
Mar. 3—Bobby Comes Marching Home	1
Feb. 24—Welcome Home	1

COSMOFOTOFILM COMPANY

(At State Right Exchanges)

The Hypocrites	6

EDUCATIONAL FILM CORP. OF AMERICA

(Through State Right and Educational Exchanges)

Mar. 24—The Passing of the Crow	1
Mar. 17—The Eagle and the Fawn	1
Mar. 3—The Washington Air Patrol	1
Feb. 24—What Is a Mexican?	1
Feb. 17—A Day with Carranza	1
Feb. 10—An Indian Love Story	1
Feb. 3—Indian Life	1
Feb. 1—Photoplay Magazine Screen Supplement	1

BLACK AND WHITE COMEDIES (International)

Mar. 24—A Smashup in China	1
Mar. 17—Judge Rumhauser's Miscue	1

BRUCE SCENICS

18—Scenic Succotash	1
17—The Lonesome Pup	1
16—Frozen Thrills	1
15—Men Met in the Mountains	1
14—Nature—Hot and Cold	1
13—Horizon Hunters	1
12—An Essay of the Hills	1
11—The Pale Pack Train	1
10—The Tides of Yesterday	1
9—Before Breakfast	1
8—The Wolf of the Teetons	1
7—Sundown	1
6—The Restless Three	1
5—The Little High Horse	1
4—The River Gray and the River Green	1
3—The Wanderer and the Whoozitt	1
2—A Wee Bit Odd	1
1—'Tis Tough to Be Tender	1

EXHIBITORS MUTUAL EXCHANGES

May —The Mint of Hell (William Desmond)	5
May —Josselyn's Wife (Bessie Barriscale)	5
Apr. —Modern Husbands (Henry B. Walthall)	5
Apr. —The Love Call (Billie Rhodes)	5
Apr. —The Courageous Coward (Sessue Hayakawa)	5
Apr. —Diane of the Green Van (Alma Rubens)	5
Mar. —Hearts Asleep (Bessie Barriscale)	5
Mar. —The Turn in the Road (Special Cast)	5
Mar. —A Heart in Pawn (Sessue Hayakawa)	5
Mar. —The Lamb and the Lion (Billie Rhodes)	5
Feb. —Long Lane's Turning (Henry B. Walthall)	5
Feb. —A Trick of Fate (Bessie Barriscale)	5

STRAND COMEDIES

Mar. 23—The Way of a Maid	1
Mar. 16—His Wife's Birthday	1
Mar. 9—The Door Between	1
Mar. 2—The Wig-Wag System (Elinor Field)	1
Feb. 23—Their Baby (Elinor Field)	1
Feb. 16—Almost a Hero (Elinor Field)	1
Feb. 9—Merely Marrying Mary (Elinor Field)	1
Feb. 2—How to be Happy Though Married (Elinor Field)	1

ROTHACKER OUTDOORS

Apr. 6—A Palestine Pilgrimage	1
Mar. 30—Glimpsing the Gondolas	1
Mar. 23—'Mid Sahara's Sands	1
Mar. 16—In Pyramid Land	1
Mar. 9—An Eyeful of Egypt	1
Mar. 2—Columbia Highway	1
Feb. 23—A Peek at Paradise	1
Feb. 16—Out Wyoming Way	1
Feb. 9—A Bit of God's Country	1
Feb. 2—Doing the Dells	1

FAMOUS PLAYERS—LASKY EXCHANGES

ARTCRAFT

Apr. 27—For Better—For Worse (De Mille's)	5
Apr. 20—The Money Corral (William S. Hart)	5
Apr. 20—Eyes of the Soul (Elsie Ferguson)	5
Apr. 6—Captain Kidd, Jr. (Mary Pickford)	5
Mar. 23—The Girl Who Stayed at Home (D. W. Griffith's)	5
Mar. 16—The Poppy Girl's Husband (William S. Hart)	5
Mar. 9—The Marriage Price (Elsie Ferguson)	5
Mar. 9—Johnny Get Your Gun (Fred Stone)	5

PARAMOUNT

Apr. 27—The Roaring Road (Wallace Reir)	5
Apr. 27—The Law of Men (Enid Bennett)	5
Apr. 20—Greased Lightning (Charles Ray)	5
Apr. 13—The Lady of Red Butte (Dorothy Dalton)	5
Apr. 13—Something to Do (Bryant Washburn)	5
Apr. 13—Let's Elope (Marguerite Clark)	5
Apr. 6—The Rescuing Angel (Shirley Mason)	5
Apr. 6—The Test of Honor (John Barrymore)	5
Mar. 30—Peppy Polly (Dorothy Gish)	5
Mar. 30—Little Comrade (Vivian Martin)	5
Mar. 30—The Sheriff's Son (Charles Ray)	5
Mar. 23—Pettigrew's Girl (Ethel Clayton)	5
Mar. 23—Partners Three (Enid Bennett)	5
Mar. 16—Extravagance (Dorothy Dalton)	5
Mar. 16—Three Men and a Girl (Marguerite Clark)	5
Mar. 9—The Poor Boob (Bryant Washburn)	5
Mar. 2—Alias Mike Moran (Wallace Reid)	5
Mar. 2—Puppy Love (Lila Lee)	5
Mar. 2—Good Gracious Annabelle (Billie Burke)	5

PARAMOUNT-ARTCRAFT SPECIALS

Feb. 16—The False Faces (Henry B. Walthall)	5

SUCCESS SERIES (Re-Issues)

Apr. 27—Chimmie Fadden (Victore Moore)	5
Apr. 20—Gretna Green (Marguerite Clark)	5
Apr. 13—The Dictator (John Barrymore)	5
Apr. 6—Hulda from Holland (Mary Pickford)	5
Mar. 30—Sold (Pauline Frederick)	5
Mar. 23—Rose of the Rancho (Special Cast)	5
Mar. 16—Rags (Mary Pickford)	5
Mar. 9—Freckles (Jack Pickford)	5
Mar. 2—Temptation (Geraldine Farrar)	5

TWO REEL COMEDIES

Apr. 27—The Little Widow (Sennett's)	2
Apr. 20—An Amateur Liar (Mr. and Mrs. Sidney Drew)	2
Apr. 13—The Foolish Age (Sennett's)	2
Apr. 6—The Last Bottle (Montgomery Flagg Film)	2
Mar. 30—Beresford of the Barboons (Montgomery Flagg Film)	2
Mar. 23—Reilly's Wash Day (Sennett's)	2
Mar. 16—Once a Mason (Mr. and Mrs. Sidney Drew)	2
Mar. 9—The Village Smithy (Sennett's)	2
Mar. 2—Love (Roscoe "Fatty" Arbuckle)	2
Feb. 16—The Pullman Porter (Roscoe "Fatty" Arbuckle)	2
Jan. 5—Camping Out (Roscoe "Fatty" Arbuckle)	2

SINGLE REELS

Apr. 27—Filipino School Days (Burton Holmes)	1
Apr. 27—How the Telephone Talks (Bray Pictograph)	1
Apr. 20—Some British Bits Well Done (Burton Holmes)	1
Apr. 20—Fun in Feet (Bray Pictograph)	1
Apr. 13—Land of the Mompies (Burton Holmes)	1
Apr. 13—Coal Mining (Bray Pictograph)	1
Apr. 6—Seeing Sights in London (Burton Holmes)	1
Apr. 6—Tin Can Toys (Bray Pictograph)	1
Mar. 30—Zamboanga (Burton Holmes)	1
Mar. 30—Comets (Bray Pictograph)	1
Mar. 23—Glorious Versailles (Burton Holmes)	1
Mar. 23—Indoor Gold (Bray Pictograph)	1
Mar. 16—Gay Parie in Wartime (Burton Holmes)	1
Mar. 16—Most Popular Girl in World (Bray Pictograph)	1
Mar. 9—Making Sombreros in Manila (Burton Holmes)	1
Mar. 9—Birth of a Tornado (Bray Pictograph)	1
Mar. 2—Cabaret of Old Japan (Burton Holmes)	1
Mar. 2—Hatching an Eagle a Day (Bray Pictograph)	1

FILM CLEARING HOUSE EXCHANGES

INDEPENDENT SALES CORPORATION

Mar. —The Littlest Scout (Blackton Production)	5
Dec. —Wanted for Murder (Elaine Hammerstein)	o
Dec. —A Romance in the Air (Bert Hall-Edith Day)	6

TEN-TWENTY-THIRTY SERIES

Apr. —When a Woman Strikes (Ben Wilson-Rosemary Theby)	5
Apr. —When My Ship Comes In (aJne Grey)	5
Mar. —Suspense (Mollie King)	5
Dec. —Her Mistake (Julius Steger Production)	o
Dec. —Life's Greatest Problem (Blackton Production)	6
Dec. —A Woman's Experience (Bacon-Backer Production)	6

FIRST NATIONAL EXCHANGES

Mar. 10—A Midnight Romance (Anita Stewart)	5
Feb. 3—Our Teddy (Roosevelt Pictures)	5
Jan. 5—Virtuous Wives (Anita Stewart)	5
The Romance of Tarzan (Elmo Lincoln)	
Shoulder Arms (Charlie Chaplin)	3
Italy's Flaming Front (Italian Official War Pictures)	
Pershing's Crusaders (Official Government Feature)	
My Four Years in Germany (Ambassador Gerard's)	

Advance Information on All Film Releases

(Continued from preceding page)

FOX FILM EXCHANGES

STANDARD PICTURES

June 15—A Woman There Was (Theda Bara)	5
June 1—Wolves of the Night (William Farnum)	5
May 15—A Fallen Idol (Evelyn Nesbit)	5
May 4—The Siren's Song (Theda Bara)	5
Apr. 20—The Jungle Trail (William Farnum)	5
Mar. 23—Thou Shalt Not (Evelyn Nesbit)	5
Mar. 9—When Men Desire (Theda Bara)	5

VICTORY PICTURES

May 25—The Divorce Trap (Gladys Brockwell)	5
May 11—The Coming of the Law (Tom Mix)	5
Apr. 27—Help! Help! Police! (George Walsh)	5
Apr. 13—Pitfalls of a Big City (Gladys Brockwell)	5
Mar. 30—Fighting for Gold (Tom Mix)	5
Mch. 16—Never Say Quit (George Walsh)	5
Mch. 2—The Forbidden Room (Gladys Brockwell)	5

EXCEL PICTURES

May 18—Words and Music (Albert Ray)	5
May 4—Miss Adventure (Peggy Hyland)	5
Apr. 20—The Love that Dares (Madlaine Traverse)	5
Apr. 6—Married in Haste (Albert Ray)	5
Mar. 23—The Rebellious Bride (Peggy Hyland)	5
Mar. 9—Gambling in Souls (Madlaine Traverse)	5

PRODUCTIONS EXTRAORDINARY

Salome (Theda Bara)	8
Cleopatra (Theda Bara)	8
Les Miserables (William Farnum)	8

THE GREAT NINE

Feb. 23—Hoodman Blind (William Farnum)	5
Feb. 16—The Darling of Paris (Theda Bara)	5
Feb. 9—The Soul of Broadway (Valeska Suratt)	5
Feb. 2—Infidelity (Dr. Rameau's)	5

SUNSHINE AND TOM MIX COMEDIES

June 15—Virtuous Husbands	2
May 25—The Merry Jailbirds	2
May 11—A Soft Tenderfoot (Tom Mix)	2
Apr. 20—The House of Terrible Scandals	2
Apr. 6—Tom and Jerry Mix	2
Mch. 23—Money Talks	2
Mch. 9—Six-Cylinder Love (Tom Mix)	2

MUTT AND JEFF CARTOONS

Apr. 13—Subbing for Tom Mix	½
Apr. 6—Mutt the Mutt Trainor	½
Mar. 30—A Cow's Husband	½
Mar. 23—Out and in Again	½
Mar. 16—William Hohenzollern, Sausage Maker	½
Mar. 9—Wild Waves and Angry Woman	½
Mar. 2—Firemen, Save My Child	½

FROHMAN AMUSEMENT CORPORATION

(At State Right Exchanges)

Once to Every Man (Jack Sherrill)	
My Own United States (Special Cast)	Through Metro
God's Man (H. B. Warner)	9

GARSON-NEILAN PRODUCTIONS

(Producing for Open Market)

The Unpardonable Sin (Blanche Sweet)	9
The Hushed Hour (Blanche Sweet)	

GAUMONT COMPANY

(At State Right Exchanges)

Tuesdays—Gaumont News	1
Fridays—Gaumont Graphic	1
The Real Roosevelt	2
Satan on Earth	2
The Hand of Vengeance (Serial of ten two-reel episodes)	2

GENERAL FILM EXCHANGES

KLEINE SYSTEM, GEORGE

Triple Trouble (Charley Chaplin)	
Behind the Lines in Italy	
Conquered Hearts	

SHERRY SERVICE, WILLIAM L.

Mar. 9—Marriage for Convenience (Catherine Calvert)	6
Mar. 2—Love and the Law (Edgar Lewis Production)	6
Feb. 23—Twilight (Doris Kenyon)	6
Feb. 16—Calibre 38 (Edgar Lewis Production)	6
Feb. 2—The Son of a Gun (G. M. Anderson)	5
Jan. 5—Wild Honey (Doris Kenyon)	6

BURLINGHAM TRAVEL PICTURES (Sherry Service)

The Gornergrat Railway	1
Lovely Lucerne	1
The Riviera of Lake Leman	1
Scrambles in the High Alps	1
Allied War Heroes Arrive in Switzerland	1
The Pilatus Railway	1
Unknown Switzerland (The Lotschenthal)	1
Facing Death on the Blumlisalp	1

GOLDWYN EXCHANGES

STAR SERIES

May 18—The Crimson Gardenia (Rex Beach's)	6
May 11—Leave It to Suson (Madge Kennedy)	5
May 4—One of the Finest (Tom Moore)	5
Apr. 27—The Stronger Vow (Geraldine Farrar)	6
Apr. 20—The Pest (Mabel Normand)	5
Apr. 13—One Week of Life (Pauline Frederick)	5
Apr. 6—Spotlight Sadie (Mae Marsh)	5
Mar. 30—Daughter of Mine (Madge Kennedy)	5
Mar. 16—A Man and His Money (Tom Moore)	5
Mar. 9—The Brand (Rex Beach Cast)	7

BENNISON SERIES

Mar. 23—Speedy Meade (Louis Bennison)	5
Feb. 23—Sandy Burke of the U-Bar-U (Louis Bennison)	5

SPECIALS

The Eternal Magdalene	
The Border Legion (Blanche Bates-Hobart Bosworth)	6
For the Freedom of the World	7
The Manx-Man	7
Social Ambition	7
Honor's Cross	7
Blue Blood	6
Rex Beach's Heart of the Sunset	6
For the Freedom of the East (Betzwood)	6

CAPITOL COMEDIES

May 18—Circumstantial Evidence ("Smiling Bill" Parsons)	2
May 4—The Sea Wolf ("Smiling Bill" Parsons)	2
Apr. 20—Wanted—A Baby ("Smiling Bill" Parsons)	2
Apr. 6—The Midnight Alarm ("Smiling Bill" Parsons)	2
Mch. 23—The Potum of Swat ("Smiling Bill" Parsons)	2

FORD EDUCATIONAL WEEKLY

Apr. 27—A Visit to New Orleans	1
Apr. 20—Good Roads	1
Apr. 13—Northern Sports Under Southern Skies	1
Apr. 6—Cut It Out	1
Mar. 30—What Uncle Sam Had Up His Sleeve	1
Mar. 23—A Little Bit of Heaven	1

HILLER AND WILK, INC.

(Pictures Handled in the Open Market)

The Silent Mystery (Francis Ford Serial)	
Woman	
The Wrath of the Gods	
The Battle of Gettysburg	
Raffles, the Amateur Cracksman	

HART, FAIRBANKS, KEENAN, TALMADGE RE-ISSUES

Fifty Fifty (Norma Talmadge)	
The Social Secretary (Norma Talmadge)	
The Devil's Needle (Norma Talmadge)	
Going Straight (Norma Talmadge)	
Children in the House (Norma Talmadge)	
The Drab (Frank Keenan)	
Bride of Hate (Frank Keenan)	
The Sins Ye Do (Frank Keenan)	
Jim Grimsby's Boy (Frank Keenan)	
The Thoroughbred (Frank Keenan)	
The Americano (Douglas Fairbanks)	
The Matrimaniac (Douglas Fairbanks)	
American Aristocracy (Douglas Fairbanks)	
Manhattan Madness (Douglas Fairbanks)	
The Half Breed (Douglas Fairbanks)	
Flirting with Fate (Douglas Fairbanks)	
Reggie Mixes In (Douglas Fairbanks)	
The Good Bad Man (Douglas Fairbanks)	
Wolfe Lowry (William S. Hart)	
The Desert Man (William S. Hart)	
The Square Deal Man (William S. Hart)	
The Gunfighter (William S. Hart)	
Truthful Tulliver (William S. Hart)	
The Devil's Double (William S. Hart)	
The Return of Draw Egan (William S. Hart)	
The Dawnmaker (William S. Hart)	
Captive God (William S. Hart)	
The Patriot (William S. Hart)	

HODKINSON CORPORATION, W. W.

(See Pathe Exchanges)

INDEPENDENT SALES CORPORATION

(See Film Clearing House Exchanges)

IVAN FEATURE PRODUCTIONS

(At State Right Exchanges)

Life or Honor (Leah Baird-James Morrison)	7
Human Clay (Mollie King)	5

JEWEL PRODUCTIONS, INC.

(See Universal Exchanges)

KLEINE SYSTEM, GEORGE

(See General Film Exchanges)

KREMER FILM FEATURES, VICTOR

(Released on States Rights Basis)

Denny From Ireland (Shorty Hamilton)	5
The Snail (Shorty Hamilton)	5
The Ranger (Shorty Hamilton)	5
The Pen Vultur (Shorty Hamilton)	5

Advance Information on All Film Releases

(Continued from preceding page)

METRO EXCHANGES

May 12—Castles in the Air (May Allison)........5
May 5—The Amateur Adventuress (Emmy Wehlen)........5
Apr. 28—After His Own Heart (Hale Hamilton)........5
Apr. 21—False Evidence (Viola Dana)........5
Apr. 14—Blackie's Redemption (Bert Lytell)........5
Apr. 7—The Island of Intrigue (May Allison)........5
Mar. 31—The Parisian Tigress (Viola Dana)........5
Mar. 24—That's Good (Hale Hamilton)........5
Mar. 17—The Way of the Strong (Anna Q. Nilsson)........5
Mar. 10—Blind Man's Eyes (Bert Lytell)........5
Mar. 3—Satan Junior (Viola Dana)........5
Feb. 24—Peggy Does Her Darndest (May Allison)........5
Feb. 17—Johnny on the Spot (Hale Hamilton)........5
Feb. 10—As the Sun Went Down (Edith Storey)........5
Feb. 3—Faith (Bert Lytell)........5

NAZIMOVA PRODUCTIONS

The Red Lantern (Nazimova)........7
Out of the Fog (Nazimova)........7
Eye for Eye (Nazimova)........7
Toys of Fate (Nazimova)........7
Revelation (Nazimova)........7

SCREEN CLASSICS, INC., SPECIALS

A Man of Honor (Harold Lockwood)........5
Shadow's of Suspicion (Harold Lockwood)........5
The Great Romance (Harold Lockwood)........6
Why Germany Must Pay (Special Cast)........6
The Great Victory (Special Cast)........6
Pals First (Harold Lockwood)........6

NAZIMOVA PRODUCTIONS

(See Metro Exchanges)

OUTING-CHESTER PICTURES

(At State Right Exchanges)

7—Up in the Air After Alligators........1
6—A Wasmanipae Week-End........1
5—Guided and Miss Guided........1
4—Maid, Mermaids and More Maids........1
3—Ballahooing on the Anarika........1
2—Teddy Birds........1
1—From Scales to Antlers........1

PARAMOUNT PICTURES

(See Famous Players-Lasky Exchange)

PATHE EXCHANGES

SPECIAL FEATURES

Apr. 27—The Unknown Love (Dolores Cassinelli-E. K. Lincoln)........6
Mar. 2—Common Clay (Fannie Ward)........7

EXTRA SELECTED STAR PHOTOPLAYS

May 4—The Cry of the Weak (Fannie Ward-Frank Elliott)........5
Apr. 6—The Silver Girl (Frank Keenan)........5
Mar. 9—Carolyn of the Corners (Bessie Love)........5
Feb. 9—Todd of the Times (Frank Keenan)........5

PROGRAM FEATURES

Apr. 20—The Sawdust Doll (Baby Marie Osborne)........5
Mar. 23—Go Get 'Em Garringer (Helene Chadwick)........5
Feb. 23—The Old Maid's Baby (Baby Marie Osborne)........5

AMERICAN FILM COMPANY, INC.

Mar.16—Put Up Your Hands (Margarita Fisher)........5
Mar. 2—Where the West Begins (William Russell)........5
Feb. 16—Molly of the Follies (Margarita Fisher)........5
Feb. 2—The Amazing Imposter (Mary Miles Minter)........5

HODKINSON, W. W., CORPORATION

—As a Man Thinks (Leah Baird)........5
Apr. 6—Thunderbolts of Fate (House Peters-Anna Lehr)........5
Mar. 24—The End of the Game (J. Warren Kerrigan)........5
Mar. 10—The Forfeit (House Peters)........5
Feb. 24—The Love Hunger (Lillian Walker)........5
Feb. 10.—Come Again Smith (J. Warren Kerrigan)........5

MADE IN AMERICA (Series) Hodkinson

(Eight One-Reel Episodes)
Apr. 7—Eighth, Forward—Always Forward........1
Mar. 31—Seventh, Overseas to Victory........1
Mar. 24—Sixth, The Hated K. P........1
Mar. 17—Fifth, Building the Soldier........1
Mar. 10—Fourth, Victory Army in the Making........1
Mar. 3—Third, The Rookie........1
Feb. 24—Second, Nine Million Answer........1
Feb. 16—First, The Call to Arms........1

ROLIN COMEDIES

May 4—Young Mr. Jazz (Lloyd-Pollard-Daniels)........1
Apr. 27—Ring up the Curtain (Lloyd-Daniels-Polard)........1
Apr. 20—Crack Your Heels (Lloyd-Pollard-Daniels)........1
Apr. 13—Just Dropped In (Harold Lloyd)........1
Apr. 6—A Sammy in Siberia (Harold Lloyd)........1
Mar. 30—Next Aisle Over (Harold Lloyd)........1
Mar. 23—The Dutiful Dub (Harold Lloyd)........1
Mar. 16—Look Out Below (Harold Lloyd)........1
Mar. 9—I'm On My Way (Harold Lloyd)........1
Mar. 2—Hoot Mon (Stan Laurel)........1
Feb. 23—On the Fire (Harold Lloyd)........1
Feb. 16—Toto's Troubles (Toto)........1
Feb. 9—Ask Father (Harold Lloyd)........1
Feb. 2—Hustling for Health (Laurel)........1

TWO-REEL DRAMAS

Jan. 19—Corinne, Come Here (Gloria Joy)........2
Jan. 5—I Want to Be a Lady (Gloria Joy)........2

THE TIGER'S TRAIL (Serial)

(Starring Ruth Roland and George Larkin; Astra)
May 4—Third, The Human Chain........2
Apr. 27—Second, The Glowing Eyes........2
Apr. 20—First, The Tiger Worshippers........3

THE LIGHTNING RAIDER (Serial)

(Fifteen Two-Reel Episodes Astra Serial Starring Pearl White, Warner Oland, Henry Gsell)
Apr. 13—Fifteenth, Wu Fang Atones........2
Apr. 6—Fourteenth, Cleared of Guilt........2
Mar. 30—Thirteenth, the White Roses........2
Mar. 23—Twelfth, Hurled Into Space........2
Mar. 16—Eleventh, The Bars of Death........2
Mar. 9—Tenth, The Baited Trap........2
Mar. 2—Ninth, Falsely Accused........2
Feb. 23—Eighth, The Cave of Dread........2
Feb. 16—Seventh, Meshes of Evil........2
Feb. 9—Sixth, The Mystic Box........2
Feb. 2—Fifth, The Brass Key........2
Jan. 26—Fourth, Through Doors of Steel........2
Jan. 19—Third, Underworld Terrors........2
Jan. 12—Second, The Counterplot........2
Jan. 5—First, The Ebony Block........3

THE TERROR OF THE RANGE (Serial)

(Seven Two-Reel Episodes Starring George Larkin and Bessie Compson; Produced by Diando)
Mch. 16—Seventh, Run to Earth........2
Mch. 9—Sixth, Tangled Tales........2
Mch. 2—Fifth, A Threat from the Past........2
Feb. 23—Fourth, The Midnight Raid........2
Feb. 16—Third, The Chasm of Fear........2
Feb. 9—Second, The Hidden Chart........2
Feb. 2—First, Prowlers of the Night........2

NEWS REELS

Sundays—Topics of the Day........
Wednesdays—Pathe News........1
Saturdays—Pathe News........1

PERRET PRODUCTIONS, LEONCE

(Producing for the Open Market)

—A Soul Adrift (Dolores Cassinelli)........
—Stars of Glory (E. K. Lincoln-Dolores Cassinelli)........

RAPF PRODUCTIONS, HARRY

(At State Right Exchanges)

—Wanted for Murder (Elaine Hammerstein) Ind. Sales Corp........6
—Sins of the Children........

RAVER PRODUCTIONS, HARRY

(At State Right Exchanges)

—The Liberator (Maciste Serial)........

SELECT EXCHANGES

Apr. —Red Head (Alice Brady)........5
Apr. —The Veiled Adventure (Constance Talmadge)........5
Apr. —Marrying Mary (Marion Davies)........5
Mar. —The Probation Wife (Norma Talmadge)........6
Mar. —Marie Ltd. (Alice Brady)........5
Mar. —Experimental Marriage (Constance Talmadge)........5
Feb. —The World to Live In (Alice Brady)........5
Feb. —Children of Banishment (Mitchell Lewis)........5

SPECIALS

The Hidden Truth (Anna Case)........5
Ruling Passions (Julia Dean-Edwin Arden)........5
The Midnight Patrol (Ince Production)........5
The Cavell Case (Julia Arthur)........5
The One Woman (Special Cast)........6

SELZNICK PICTURES CORPORATION

(No Distribution Plans Announced Yet)

—Upstairs and Down (Olive Thomas)........5

S-L PICTURES

(No Distribution Plans Announced Yet)

Virtuous Man (E. K. Lincoln) Ralph Ince Attraction........

SHERRY SERVICE, WILLIAM L.

(See General Film Exchanges Outside New York State)

SOUTHERN FEATURE FILM COMPANY

(At State Rights Exchanges)

Beyond the Law (Emmett Dalton)........6

STATE RIGHT EXCHANGES

DOLL VAN FILM CORPORATION (CHICAGO)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover........
Public Defender........
Carmen of the Klondike........
The Grain of Dust........
Hearts of the World........
The Crucible of Life........
Nine-tenths of the Law........
The Belgian........
The Zeppelin's Last Raid........
Those Who Pay........
Just a Woman........

Advance Information on All Film Releases

(Continued from preceding page)

DOO LEE FILM COMPANY, INC. (NEW YORK STATE)

May 1—The Window Opposite (Leah Baird)	7
Apr. 15—His Daughter Pays (Gertrude McCoy)	6
The Woman Who Dared	7
The Libertine	6
Babbling Tongues	7
Married in Name Only	6
Her Bargain	6
A Man's Law	5
Human Clay	5
One Law for Both	8
Sins of Ambition	7
A Slacker's Heart	7
Cleopatra	5
The Lonesome Trail	5
Mothers of Liberty	6
Jester Comedies (Twede Dan), one a week	2
The Silent Mystery (Serial in Fifteen Two-Reel Episodes (Francis Ford Mae Gaston and Rosemary Theby	
Two-Reel Western Dramas (Ann Little-Jack Richardson), one a week	
June 8—The Winning Loser	2
June 1—The Recognition	2
May 25—The Law of Hate	2
May 18—The Range Rider	2
May 11—The Fatal Return	2
May 4—A Canyon Romance	2
Apr. 27—Western Honor	2
Apr. 20—Prodigal Love	2
Apr. 13—Luxury's Lure	2

TRIANGLE EXCHANGES

May 25—Mayor of Filbert (Belle Bennett-Special)	8
May 18—The Water Lily (Alice Mann)	5
May 11—Taxi (Taylor Holmes Special)	5
May 4—A Place in the Sun (Margaret Blanche and English Cast)	5
Apr. 27—The Follies Girl (Olive Thomas Special)	5
Apr. 20—Devil M'Care (Crane Wilbur)	5
Apr. 13—A Regular Fellow (Taylor Holmes Special)	5
Apr. 6—Democracy (Jack Conway-Marguerite Marsh)	5
Mar. 30—Toton (Olive Thomas-Special)	5
Mar. 23—The Little Rowdy (Hazel Daly)	5
Mar. 16—It's a Bear (Taylor Holmes-Special)	5
Mar. 9—The Railroader (George Fawcette)	5
Mar. 2—Wild Goose Chase (Hazel Daly)	5

UNITED PICTURE THEATRES

(See World Film Exchanges)

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Bare Fists (Harry Carey)	6
The Exquisite Thief (Priscilla Dean)	6
Fire Flingers (Rupert Julian)	6
What Am I Bid (Mae Murray)	6
The Amazing Wife (Mary Mac Laren)	6
A Silk Lined Burglar (Priscilla Dean)	6
A Fight for Love (Harry Carey)	6
The Light of Victory (Monroe Salisbury)	5
The Scarlet Shadow (Mae Murray)	6
The Wicked Darling (Priscilla Dean)	6
Creaking Stairs (Mary MacClaren)	6

JEWEL PRODUCTIONS, INC.

Feb. 10—The Heart of Humanity (Dorothy Phillips)	9

L-KO COMEDIES

May 7—Good Night Turk (Charlie of the Orient)	2
Apr. 30—Sambo's Wedding Day	2
Apr. 16—Let Fido Do It	2
Apr. 9—A Movie Riot (Charlie of the Orient)	2
Apr. 2—A Skate at Sea (Dorety-Novak-Reynolds)	2
Mar. 26—Gymbelles and Boneheads (L-Ko Cast)	2
Mar. 19—Hearts in Hock (Peggy Prevost)	2

CENTURY COMEDIES

Apr. 23—Looney Lions and Monkey Business (Animal Comedy)	2
Mar. 12—Society Stuff (Alice Howell)	2

NESTOR COMEDIES

Apr. 14—Green Eyed Johnny (Jack Dillon)	1
Apr. 7—Charlie Treats 'em Rough (Pat Sullivan Cartoon)	1
Mar. 31—Lizzie's Waterloo (Special Cast)	1
Mar. 24—A Beach Nut (Wallace Beery)	1
Mar. 17—Home Run Bill (Billy Mason)	1
Mar. 10—The Hole in the Wall (Special Cast)	1

LYONS-MORAN STAR COMEDIES

May 5—Harmony in A Flat	1
Apr. 28—The Expert Eloper	1
Apr. 21—Scared Stiff	1
Apr. 14—Skidding Thrones	1
Apr. 7—State Room Secrets	1
Mar. 31—The Wife Breakers	1
Mar. 24—The Smell of the Yukon	1
Mar. 17—Lay Off	1
Mar. 10—Chicken a La King	1

WESTERN AND RAILROAD DRAMAS..

May 10—Gun Law (Pete Morrison)	2
May 3—The Raid (Neal Hart)	2
Apr. 26—The Rustlers (Pete Morrison)	2
Apr. 19—The Honor of Men (Neal Hart)	2
Apr. 12—By Indian Post (Pete Morrison)	2
Apr. 5—Bill Brennan's Claim (Neal Hart)	2
Mar. 29—His Buddy (Pete Morrison)	2
Mar. 22—The Gun Runners (Neal Hart)	2
Mar. 15—The Black Horse Bandit (Helen Gibson—Pete Morrison)	2

THE LURE OF THE CIRCUS (Serial)

(Eighteen Two-Reel Episodes Starring Eddie Polo.)*

Mar. 17—Eighteenth, The Last Trick	2
Mar. 10—Seventeenth, a Race with Time	2
Mar. 3—Sixteenth, The Knockout	2

THE RED GLOVE (Serial)

(Eighteen Two-Reel Episodes Starring Marie Walcamp)

May 5—Eighth, Facing Death	2
Apr. 28—Seventh, A Desperate Chance	2
Apr. 21—Sixth, The Flames of Death	2
Apr. 14—Fifth, At the Mercy of the Monster	2
Apr. 7—Fourth, The Passing of Gentleman Yeoff..	2
Mar. 31—Third, The Vulture's Vengeance	2
Mar. 24—Second, The Claws of the Vulture	2
Mch. 17—First, The Pool of Mystery	2

NEWS AND MAGAZINE REELS

Mondays —Hearst News (International)	1
Wednesdays—International News	1
Fridays —Current Events (International)	1
Fridays —New Screen Magazine (Universal)	1

VITAGRAPH EXCHANGES

May 26—Thin Ice (Corinne Griffith)	5
May 12—Beating the Odds (Harry Morey)	5
May 5—A Stitch in Time (Gladys Leslie)	5
Apr. 28—The Usurper (Earle Williams)	5
Apr. 21—A Yankee Princess (Bessie Love)	5
Apr. 14—The Unknown Quantity (Corinne Griffith)	5
Apr. 7—The Cambric Mask (Alice Joyce)	5
Mch. 31—Fighting Destiny (Harry T. Morey)	5
Mch. 24—Miss Dulcie from Dixie (Gladys Leslie)	5
Mch. 17—A Gentleman of Quality (Earle Williams)	5
Mch. 10—The Wishing Ring Man (Bessie Love)	5

VITAGRAPH SPECIALS

May 19—The Third Degree (Alice Joyce)	6
Apr. 28—Two Women (Anita Stewart)	5
Mch. 10—From Headquarters (Special—Anita Stewart)	5
Feb. 24—The Lion and the Mouse (Special-Alice Joyce)	6
Jan. 5—The Common Cause (Rawlinson-Breamer)	7

BIG V SPECIAL COMEDIES

Apr. 21—Mules and Mortgages (James Aubrey)	2
Apr. 7—Girlies and Grubbers (Montgomery and Rock)	2
Mar. 24—Jazz and Jailbirds (James Aubrey)	2

LARRY SEMON COMEDIES

May 12—Passing the Buck	2
Apr. 14—Well I'll Be ——	2

THE MAN OF MIGHT (Serial)

(Fifteen Two-Reel Episodes Starring William Duncan)

—Fifteenth, The Rescue	2
—Fourteenth, The Living Catapult	2
—Thirteenth, The Flood of Despair	2
—Twelfth, The Volcano's Prey	2
—Eleventh, The Ship of Dread	2
—Tenth, Double Crossed	2
—Ninth, The Crashing Horror	2
—Eighth, The One Chance	2
—Seventh, Into the Trap	2
—Sixth, The Height of Torment	2
—Fifth, The Human Shield	2
—Fourth, The Gripping Hand	2
—Third, The Creeping Death	2
—Second, The Leap Through Space	2
—First, The Riven Flag	2

THE IRON TEST (Serial)

(Fifteen Two-Reel Episodes Featuring Antonio Moreno and Carol Holloway)

Jan. 27—Fifteenth, Riding with Death	2
Jan. 20—Fourteenth, Desperate Odds	2

WARREN, EDWARD, PRODUCTIONS, INC.

(At State Right Exchanges)

Weavers of Life	
Souls Redeemed	

WESTERN IMPORT COMPANY

(At State Right Exchanges)

Mickey (Mabel Normand)	

WORLD FILM EXCHANGES

Apr. 28—The Price of Doubt (All Star Cast)	5
Apr. 21—The Quickening Flame (Montagu Love-June Elvidge)	5
Apr. 14—The Scar (Kitty Gordon-Irving Cummings)	5
Apr. 7—The Little Intruder (Louise Huff-Johnny Hines)	5
Mch. 31—The Love Defender (June Elvidge)	5
Mch. 24—Hit or Miss (Carlyle Blackwell and Evelyn Greeley)	5
Mch. 17—The Hand Invisible (Montagu Love)	5

SPECIALS

Mar. 16—The Better 'Ole	7
Feb. 10—What Shall We Do With Him?	5
Jan. 6—Under Four Flags (Official Government Picture)	5

UNITED PICTURE THEATRES

Mar. 30—Her Code of Honor (Florence Reed)	5
Feb. 23—A Man in the Open (Dustin Farnum)	6
Jan. 26—Adele (Kitty Gordon)	6
Jan. 5—The Light of Western Stars (Dustin Farnum)	6

NEW REELS

Tuesdays—Kinograms	1
Saturdays—Kinograms	1

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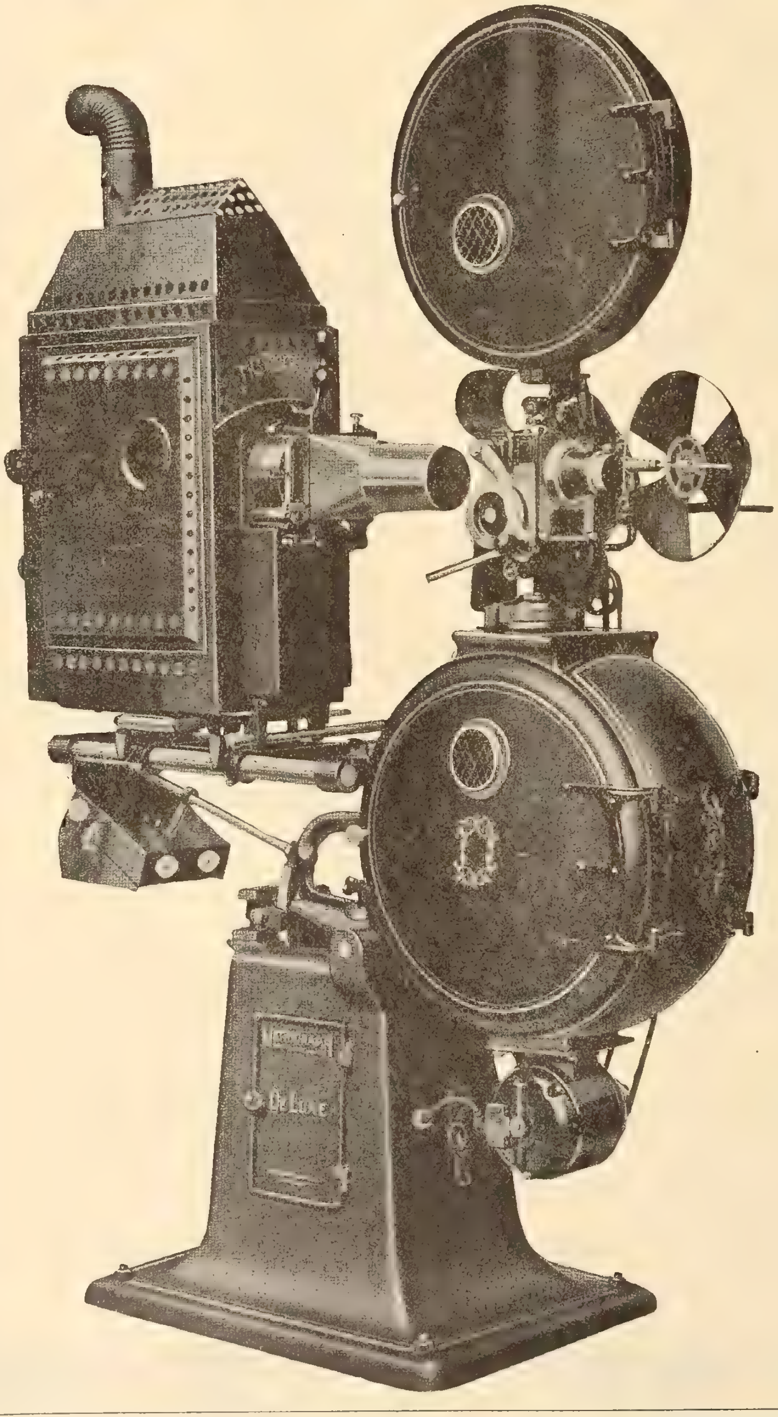

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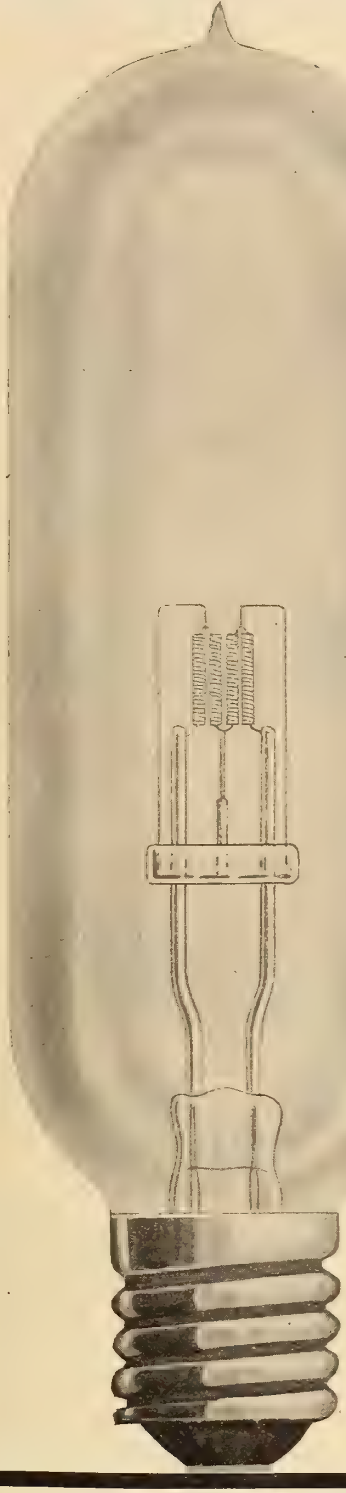

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The Design, Location and Equipment of the Modern Projection Room

By A. D. Hotaling, Deland, Fla.—First Prize Class

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IN the design of the projection room the first thing to be considered is the size. There should be ample room for all the appliances used, with no crowding, and so that the operator will have sufficient room to operate the various machines, steropticons, etc., without being cramped on account of insufficient room.

The next important subject is an abundance of fresh air at all times. An operating room at its best is far from a healthy place, due to the gaseous fumes cast off by the arc lamp. A vent flue with a suction fan therein should be located in the ceiling over the projectors. This flue should be preferably round, and although the size will vary with the size of the room, one might state that if this flue is 14 inches in circumference, it will answer the purpose very well.

As to the room itself there should be a port or look-out hole for each machine, and of course there must be an aperture for the actual projection of pictures. Some operators prefer round ports and others square. Personally, I prefer the square port for viewing the picture, and round ones for the lens opening. I think this makes a very neat appearance from the auditorium side. If these ports are covered with a good quality plate glass the room will be practically noiseless to the audience. Of course these port holes must be equipped with automatic shutters that will really close in case of fire. While it is pleasant to have a couple of windows in the room, if windows are installed there should be good heavy shades to cover these during the day performances, thus eliminating as much light as possible. The darker the projection room, the better the operator can view the picture, picking out the small defects and remedying them.

SWAAB'S SUPERLITE SCREEN

Is a perfect Silver Screen and will not oxidize; remains bright and Silvery and can be cleaned easily and quickly. Swaab's Superlite Silver Screen now in use in the Stanley and other large representative theatres in this and other cities. Price is 75¢ per square foot. An additional charge is made for the Special Stretcher Frame, according to size, the average extra cost is $30.00. You are not obliged to buy the frame.

NEW SPEER CARBONS

now ready and far superior in quality and screen results to any carbons thus far produced.

SWAAB'S MOTORS

for Power 6A and 6B are pleasing their users—not a single one has fallen down or been returned. They are sold for $37.50 and $40.00 respectively and are complete absolutely. Dealers do not recommend our Motor Equipments because they cannot make anything on them. We have priced them so that the Exhibitor gets the best price regardless of the Dealer. WE ARE EXCLUSIVE DISTRIBUTORS OF THE *SIMPLEX* MACHINE. We repair all makes of machines and sell all supplies. Your old machines taken in trade for *SIMPLEX*.

LEWIS M. SWAAB

1327 Vine Street, Philadelphia, Pa.

The room must be constructed of fireproof material. The concrete room is ideal in this respect, and it also answers a double purpose in keeping all the noise from the audience, viz.: a motor-generator set in action. There should be at least six feet in length for each machine, and we'll say four feet for each additional projector, spot-light, etc. An eight-foot ceiling should be sufficient.

The rewinding room should be located at one end of the projection room proper, connecting by a suitable door. Also off of the rewinding room could be located a small lavoratory.

LOCATION

It is a known fact that a great many architects in submitting plans for a theatre wholly overlook the most important part of the building, the operating room, and its location. Only too many times it is stuck up in some out of the way corner that could not be used for anything else. At other times it is located at the extreme rear of the balcony, or, worse, a gallery. Perfect results cannot be obtained from locations such as this. If the room is out of line with the screen, either too far to one side or too high above it, there will be caused an effect called frame distortion in the projected image. This distortion will vary more or less, according to the number of feet the booth is out of line. While nearly all operators have had experience in respect to this, I will attempt to briefly explain it. If a machine is sitting, for instance, in a balcony, there must be a perceptible drop in the throw to the screen. This drop causes the light to hit the top of the screen before it does the bottom. Therefore the picture will be larger at the bottom. While this effect can be remedied to a certain extent by special aperture plates, etc., really good results cannot be obtained. It is absolutely impossible to focus the entire field under such a condition, at least this is the way I have found it. In closing I will say that I think the ideal location is about one hundred feet from lens to screen, and not much above it, if any.

EQUIPMENT

The equipment is another very important subject. Theatre managers should bear in mind in equipping their booths that the best is none too good. This may cost a little more at first, but it most emphatically pays in the long run. The room should be equipped with at least two projectors of the latest type made, a double dissolving stereopticon for the artistic handling of slides, and in the event it is a combinaton house, runnng both pictures and vaudeville or road shows, a spot-light should also be included. For the projectors would recommend direct current always, whereas alternating will be entirely satisfactory for the stereopticon and spot-lights. Many power houses are unable to furnish direct current to the theatre. But we are not hindered in this respect, as there are many meritorious devices on the market today which will change A. C. to D. C. Among these can recommend as the best the Hertner Transverter. This is made up especially for motion picture projection and is meritorious in every particular. Other excellent devices are the G. E. and Westinghouse rectifiers, also the Ft. Wayne motor-generator set.

There must of course be a rewinder. A hand-driven one will answer the purpose if handled correctly, but if handled the opposite is the source of great damage to the films. Its greatest evil is what is known to the "profesh" as "pulling down." This is done for the reason that the film may not wrap snugly on the rewinding element, and to accomplish this a few, or should I say great many, operators will hold the reel the film is being unwound from stationary and revolve the other at more or less speed. Thus is there be oil on the film and carbon dust flying around this makes a gritty paste that grinds into the delicate emulsion on the film and scratches it causing what is commonly known as "rain." A good motor-driven rewinder with correct tension as

(*Continued on page* 2696)

PRODUCERS

See A Print Of

"THE ROARING ROAD"

Starring Wallace Reid

PRINTED BY US

FOR

Famous Players - Lasky Corp.

FILM DEVELOPING CORP.

PHONE 3692 UNION

222 Weehawken Street West Hoboken, N. J.

HARRY HOUDINI, Pres. ALFRED DAVIDSON, Sec. & Treas. THEO. W. HARDEEN, Vice-Pres.

"MIGHTY FINE PROJECTION"

That's Your Own Endorsement When Using These Carbons

FOR D. C. CURRENT

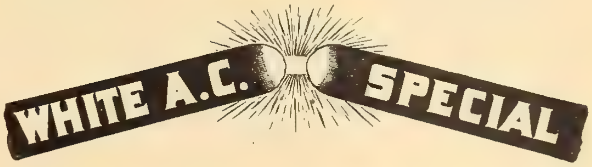
This metal-plated negative carbon of smaller diameter than its companion—the Columbia upper—produces

A Strong, Penetrating Light
Steady Screen Illumination
High Current Carrying Capacity

RECOMMENDED SIZES TO USE:

25 to 50 Amps. D.C. (5/8 x 12" Columbia Cored Upper. 5/16 x 6" Silvertip Solid Lower).
50 to 65 Amps. D.C. (3/4 x 12" Columbia Cored Upper. 11/32 x 6" Silvertip Solid Lower).
65 to 70 Amps. D.C. (7/8 x 12" Columbia Cored Upper. 11/32 x 6" Silvertip Solid Lower).
70 to 85 Amps. D.C. (7/8 x 12" Columbia Cored Upper. 3/8 x 6" Silvertip Solid Lower).
85 to 100 Amps. D.C. (1 x 12" Columbia Cored Upper. 7/16 x 6" Silvertip Cored Lower.

FOR A. C. CURRENT



Not the ordinary carbons, but a combination of two especially designed carbons of equal diameter, giving

A Pure White Light
Flickerless Illumination
An Absolutely Quiet Arc

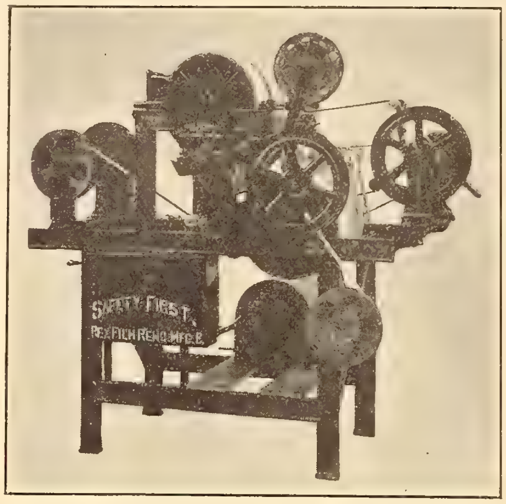
RECOMMENDED SIZES TO USE:

40 or less than 60 amperes 5/8" Combination
60 or less than 75 amperes 3/4" Combination
75 or less than 100 amperes 7/8" Combination

With A. C. Current Only

Write for circulars

NATIONAL CARBON COMPANY, Inc. CLEVELAND, OHIO



THE REX FILM RENOVATOR

Treats and Cures New Film of its "Greenness." Saves the Film from Scratching and Sticking. No Ripping and Tearing at the Sprocket Holes. The Operator is relieved of being the "Goat" for Misusing New Film. 100% more life to film. Oil-Soaked Film is a thing of the past. The Picture on the Screen is Clear and Bright. No more Foggy or Blotchy Projection with Films delivered from Exchanges using the Rex Film Renovator.

The Rex Film Renovator Mfg. Co.
R. D. Hanish, Mgr. Columbus, Ohio.

The Essential Requirements
for
Improved Projection
are
SPEER CARBONS

SPEER Alterno Combinations
for A.C. Work
and
SPEER Hold-Ark Combinations
for D.C. Work

Produce Incomparable Results

Write today for descriptive folders. Read the unbiased opinions of operators

Place an order now with your Supply House

"The Carbons with a Guarantee"

Manufactured by
SPEER CARBON COMPANY
ST. MARYS, PA.

(Continued from page 2694)

to brake will wind the film tight with practically no scratching due to the steady tension.

While the operating room should be entirely dark during the projection of pictures, there must be a way to instantly flood the room with light in case of trouble. While it is not probable, there is the possibility of a small screw being dropped, and while the operator hunts for it an impatient audience waits, perhaps in the dark. All conduit should be hidden. This makes a much neater appearance, and the operator will not be compelled to stumble over it every time he moves. A switchboard controlling the main auditorium lights should be in easy reach of the operating position.

In closing will say that with an operating room of correct design, location and equipment no projectionist should have any trouble in delivering the goods.

Slide Making

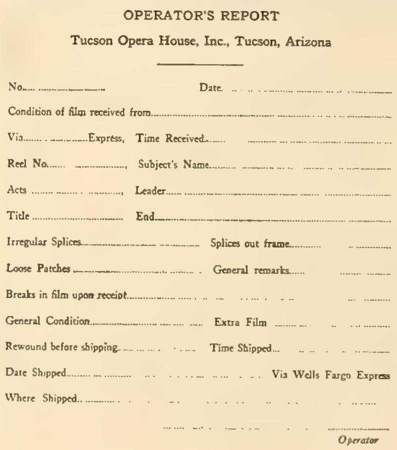
THE many letters received by the Projection Department on the subject of Lantern Slides indicate that an increasing number of projectionists are becoming interested in this work. To all such readers we would suggest writing to the Eastman Kodak Company for a copy of their little handbook on "Lantern Slides, How to Make and Color them." This publication which is being distributed without charge, is complete enough to enable any beginner to have entire success in slide making, yet at the same time, the treatise is written in simple language so that all may understand it.

Some of the subjects in the handbook are: Contact Printing, Printing by Projection, Trial Exposures, Choice of Plates, Developing and the Developer, Over and Under Exposure, Intensification and Reduction, Varnishing, Masking, Binding, Hand Coloring, Tinting, Dye Toning and the Making of Advertising Slides.

The handbook will be a valuable addition to the library of every projectionist who is now, or will be in the future, a maker of lantern slides.

Blank Form for Operator's Report

K. H. MONROE, chief projectionist at the Tucson Opera House, Tucson, Arizona, has adopted a co-operative measure which is not only beneficial to him and his employer, but also to the film exchanges from which subjects are rented. A printed form is supplied the projectionist which is filled out and given to the manager to be sent to the exchange when the film is returned. In several instances where inspection has been slighted at the exchange, Mr. Monroe has discovered defects before the film was run that prevented possible charges being made against his employer. The blank used by Projectionist Monroe is shown herewith:


OPERATOR'S REPORT
Tucson Opera House, Inc., Tucson, Arizona

No.................... Date..............................
Condition of film received from..............................
Via..................Express, Time Received..............................
Reel No..................., Subject's Name..............................
Acts..................., Leader..............................
Title.................. End..............................
Irregular Splices.................. Splices out frame..................
Loose Patches.................. General remarks..................
Breaks in film upon receipt..............................
General Condition.................. Extra Film..................
Rewound before shipping.................. Time Shipped..................
Date Shipped.................. Via Wells Fargo Express
Where Shipped..............................

....
Operator

The use of such a form as the one made up by Mr. Monroe is an excellent accompaniment to N. A. M. L. labels because it carries the good work one step further.

Other projectionists, we know, are using schemes to accomplish the same purpose, and if they would only describe them for the benefit of the readers of the Projection Department, the exchanges would begin to "sit up and take notice."

The projectionists must start things going. But once started, and when the exchanges see that projectionists are trying faithfully to improve the condition of the film by thorough inspection and repair, they will commence to carry out their own part, which in turn will make it easier for the projectionist.

Projection Rooms Need More Measuring Instruments

MANY times a week the Projection Department receives questions from readers which because of insufficient data cannot be answered with any amount of completeness. In a great many of these questions the lacking information consists of figures showing the voltage and current as measured at certain points in the electrical system. There are a huge number of projectionists today who do not realize how much simpler the adjustment and operation of their machines would be if they only had complete "dope" on their current and voltage.

Sometimes we get a letter from a projectionist with whom we sympathize. He writes:

"All I have here is one machine and a home-made rewind table. My boss says I don't need anything more because all he is after is a picture that can be seen pretty well from the back of the house. Some weeks I get a much better picture than others but I don't know whether it is because I am using more current at my arc or if it is due to the new lot of carbons which I have just received. Above all other things I think I could make the best use of a small ammeter and voltmeter."

A few years ago there were very few instruments to be seen on the cowl boards of automobiles. But today practically all cars are equipped with a complete set of instruments for one use or another. Instead of being there merely for ornament they serve a real purpose. They make it possible for the driver of the car to duplicate a previous performance whenever he so desires, for by adjusting the various mechanisms he can bring each instrument to register the same figure as before, thus eliminating all guesswork.

Instruments in the booth accomplish the same purpose exactly. Some morning when the projectionist has time he can adjust his machines to give the very best effects and by noting down the readings of the meters as taken at various places he has the basis on which to work when his machine balks up some time in the future.

It isn't necessary, either that the meters be accurate and hence expensive. There are many instruments on the market today which will give a reading within one half of an ampere or volt consistently. Such instruments will be as satisfactory to the projection machine operator as one which is guaranteed 99.9% accurate.

The small meters illustrated here give very accurate readings on direct current circuits with voltages ranging from 10-150 and amperes from 10-150. They are but slightly over 2" in diameter and are arranged for mounting on a switchboard panel.

For the projection booth we would suggest that if a pair of instruments similar to these are purchased that they be mounted on a small board or on one face of a box. Mounted in this manner, a pair of short lead wires connected to each instrument makes it possible to carry them to any part of the theatre to make tests. With this arrangement, of course, care must be taken that the instruments are not laid away under a bench or a pile of debris where moisture and rust would soon set in. But it seems to us that if a man had a pair of accurate instruments he would realize what they meant to him in the way of getting a better picture with the result that he would take exceptional care of them.

Let's have more measuring instruments in the projection room. We'll show better pictures. There will be fewer delays. And (tell this to your manager) there will be less money paid out for repairs because you will find the trouble long before it gets serious enough to burn out some costly piece of equipment.

From Lansing, Mich.

THIS is the kind of letter we like to get. It makes no difference to us if it is written with pencil, charcoal or raised letters, as long as we can read it.

A. W. Elkins of the Plaza theatre, Lansing, Mich., writes:

"I am about out of labels. Will you send me some more? I was just reading what Robert Smith has to say about conditions of film. I am having about the same trouble with the Select Pictures Corp. I have written the manager and he has promised better film but they are worse if anything.

"I am going to give you a little idea of what the operators of Lansing have to do. When I came here I had two 6A Powers

(Continued on next page)

$600 to $3120 Yearly
From a Little Waste Space

The Greatest Payer
Your Theatre Can Have

Here comes prosperity to all the country—the greatest business activity it has ever known.

What are you going to do to cash in on your share of it? Why not start right now by sending for our book showing that the Butter-Kist Pop Corn Machine is earning $60 to $250 clear profit per month in many a theatre lobby, for many a concession, in ball rooms and skating rinks?

Every day come letters from exhibitors and concessionares who want the Butter-Krist Pop Corn Machine to attract and expand the enormous business let loose by the new era of peaceful prosperity.

Pays 4 Ways—*Look!*

1—Motion makes people stop and look.
2—Coaxing fragrance makes them buy.
3—Toasty flavor brings trade for blocks.
4—Acts as drawing card to your attractions.

BUTTER-KIST
Pop Corn and Peanut Machine

26 x 32 inches—that's all the space it takes up. And it's an ornament any place.

Everybody loves pop corn and there is no better pop corn than Butter-Kist. No other machine can reproduce its toasty flavor.

It operates itself—no extra labor, no trouble. An average of only 90 bags a day means about $1,000 a year profit.

The Coupon Brings the Book; a Small Payment Brings the Machine

Our Easy Payment Plan makes the Butter-Kist Pop Corn machine pay for itself—sometimes it not only buys itself, but pays your rent and pays a profit at the same time.

Don't let anything stop you—pin the coupon to your letterhead and mail it now. Be first in your territory to seize the opportunity.

VALUABLE

This coupon has started many a man on the road to *new profits.*

Each read an "ad" like this and had the horsesense to know it *costs nothing but a postage stamp to investigate.*

HOLCOMB & HOKE
MFG. CO.
168 Van Buren St.
Indianapolis, Ind.

For Proofs, Photos, Prices

HOLCOMB & HOKE MFG. CO.
168 Van Buren St., Indianapolis, Ind.

Without obligation, send me your free Butter-Kist book—"America's New Industry"—with photos, sales records, and estimate of how much I can make with your machine.

Name..............................
Business..............................
Address..............................

EASTMAN
FILM

first made motion pictures practical—to-day it plays its full part in making the best pictures possible.

Identifiable by the words "Eastman" and "Kodak" in the film margin

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

"Is your name written there?"

We've got a waiting-list, and to every name on it we are going to mail, free, a copy of the **IMSCO** Book.

Let us put your name there

We would like to put it there, because we want more friends, and the **IMSCO** Book, backed by **IMSCO** service and quality and prices, will make you a friend of ours.

To get your name there

Simply drop us a postal card saying that you want the **IMSCO** Book. You'll be glad you asked for it. It will profit you. But won't you do it right away?

INDEPENDENT MOVIE SUPPLY CO.
729 Seventh Avenue New York

(Continued from preceding page)

machines pretty well worn out. The manager soon bought two new 6B Powers but my rheostats were only 40 amps., and I had a throw of 135 feet with a picture 13 by 18, so you can see what I was up against. I tried to get him to buy me some new ones of 75 amps., but he said the other operators had got good light and he guessed I could use them.

"But I was not satisfied with the picture so I took an old coil-rheostat which I had and cut it in half. I then connected half on each machine in multiple with the old ones, getting 70 amperes. I tell you it makes some difference in the picture.

"The manager even now won't buy any 75 amp. rheostat, but you wait until I leave and take my old coils with me, then see what he will do. He will tell the new man he is no good because he doesn't get as good a picture as I got.

"I worked in another house in this town for two years. The manager there would not get me any repair parts either.

"We have a Local here but the picture houses are not signed up. They are all doing a good business but do not want to pay anything. I am the best paid man in town. I work 9 hours a day, 7 days a week, for $28. We have another house paying $25 for 8 hour days. These two houses are hiring Union operators. There are three other houses, one of which is paying $20. The operator there has to put up all the bill-board paper and carry films to the express office. The other two are owned by one man and are hiring girl operators and paying them $10.80 per week.

"We have a new wage scale of $32.50 taking effect May 1. with this new scale is included 'two hours off for supper.'

"Hope this letter will be good enough to print."

P. S.—I want to say a few words also on change-over signals. I am going to send you the signs which I used a few days ago on a film "Married in Haste." I know the idea is not new but perhaps if some of those punch experts see these signs they will give up using their favorite tool.

Married in Haste

Reel No. 1—Man takes coat off easel and starts away.

Reel No. 2—After Ray shuts door. Man looking through curtain.

Reel No. 3—Title: "They say they will pay you $25 a ton."

Reel No. 4—Ray hangs up telephone receiver.

Reply:

Your labels have been sent you by parcel post.

We are glad to get your picture of conditions as they are to be found in Lansing. Sometime managers will realize how much money they would have lost from poor pictures if it had not been for the ingenuity of their projectionists. If the man in the booth showed no interest in the projection outside of seeing that the film ran from one magazine to the other what horrible examples of projection would be seen in every city in this country. It is fortunate for the motion picture industry that the average operator thinks enough of his own work to get to the booth an hour early to inspect and repair the film, as well as to make other minor repairs about the machine.

An Old Friend Again

R. G. of Virginia asks:

"I have several tables of figures showing what size lens to use to obtain a certain size of picture at a given throw, but I would like to know further how these figures are obtained."

Reply:

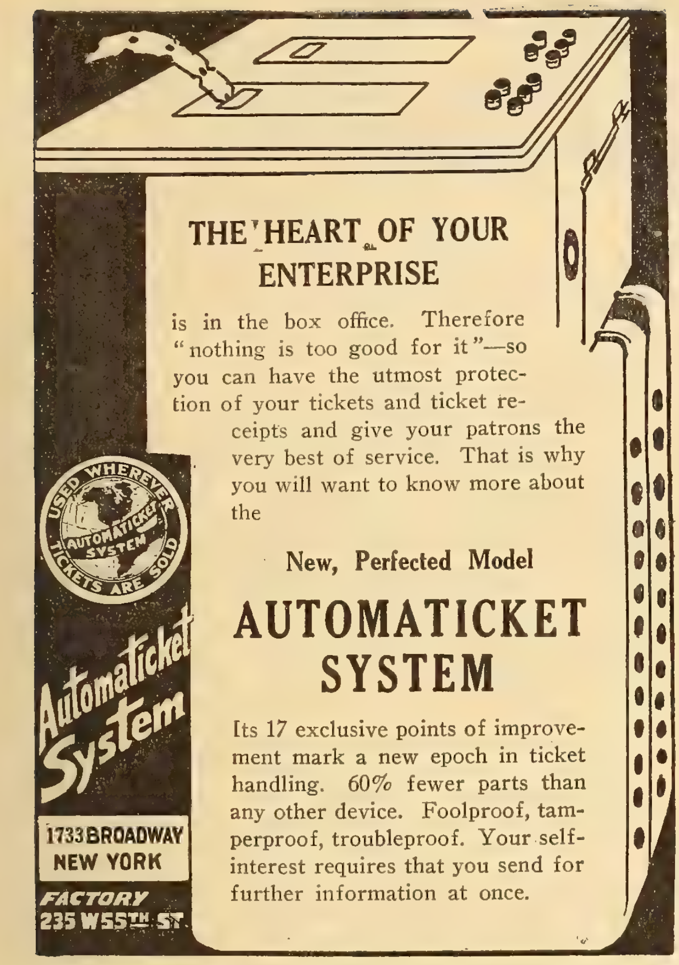
Although this question has been answered many times in the past we are glad to publish the formula again. Merely substitute your own particular figures in the equation below:

$$\text{E. F. of lens} = \frac{A\,T}{S + A}$$

where A = width of machine aperture; T = length of throw; S = width of picture desired. All of these measurements must be in inches and fractions of inches.

Supposing you have a throw of 125 feet and you want a 16-foot picture. Your machine aperture is 1 inch. You would then have

$$\text{E. F.} = \frac{1 \times 1500}{192 + 1} = 7.8 \text{ inches.}$$



THE HEART OF YOUR ENTERPRISE

is in the box office. Therefore "nothing is too good for it"—so you can have the utmost protection of your tickets and ticket receipts and give your patrons the very best of service. That is why you will want to know more about the

New, Perfected Model

AUTOMATICKET SYSTEM

Its 17 exclusive points of improvement mark a new epoch in ticket handling. 60% fewer parts than any other device. Foolproof, tamperproof, troubleproof. Your self-interest requires that you send for further information at once.

Does your business fall off in hot weather?

The TYPHOON COOLING SYSTEM will *increase* your summer business.

Its refreshing breezes will make your theatre delightfully cool and restful during the hot summer months.

It will bring people to your show just to "Cool Off." And easily pay for itself long before summer is over.

Illustrated Typhoon Booklet gives complete information. Send postcard for it—NOW.

TYPHOON FAN COMPANY
Box 110, 281 Lexington Ave., New York

Photo by Signal Corps U. S. A.
Copyright by Committee on Public Information

Signal Corps operator loading his Universal Motion Picture Camera in a dugout on the firing line in France.

Universal on the Firing Line

The U. S. Government selected the Universal Motion Picture camera for the exclusive use of the military operators during the war. No other motion picture camera was accorded such distinction, as the Universal is the only camera embodying the special features of compactness, strength and mechanical excellence needed for the trying work of recording military operations under war conditions.

Under the most trying tests to which a motion picture camera has ever been put the Universal performed creditably every time.

The Universal is the ideal, in fact, it is the only motion picture camera for the explorer, traveller and those making educational pictures where compactness is such a prime consideration. Martin Johnson's famous Cannibal Isle pictures were made with a Universal.

It is light in weight: there are no bulky protruding parts. It is easy to operate, quick to load and set up. One master gear operates all moving parts in perfect unity.

The Universal is built to stand the roughest, hardest usage to which a moving picture camera can be put. Write for descriptive booklet and prices.

Burke & James, Inc.
244 East Ontario Street
CHICAGO, ILL.

Eastern Branch:
225 Fifth Avenue, New York

Cue Sheets Latest Hits

Music

Musical Equipment

Who Are The Music Cues For?

NOW, H. B. Franklin, manager of Shea's Hippodrome, Buffalo, N. Y., is unquestionably an exhibitor of reputable standing, a man who through progressive methods and a dignified system of exhibiting films has won a place for himself among the foremost exhibitors in the country. The film manufacturing industries owe men of Mr. Franklin's caliber a great deal, for such men are the main factors in helping to establish the motion picture theatre as an amusement center of highest quality and artistic and refined entertainment.

In an article recently published in the MOTION PICTURE NEWS, Mr. Franklin stated that music cue sheets at present are carelessly prepared and "seem to have been inspired by some music publishing house." With all due respect to Mr. Franklin's judgment in such matters, the editor of these columns does not agree with him in this instance.

A music cue sheet of to-day is not designed for such institutions as Shea's Hippodrome or any theatre whose destinies are guided by progressive and constructive managers. The music cue sheet of to-day is nothing but a musical continuity, dividing the film into musical characters. It is not and cannot be a positive solution of the musical problem. It is intended for the daily changing house; in fact, for the majority of exhibitors who are receiving their films one hour or less before the opening performance. I admit most of these music cues create an impression of being inspired by music publishing houses, but only with people who are not acquainted with the real facts.

It is absolutely essential for the benefit of the majority using music cues who are not fortunate enough to be located near a music-buying center, or cannot afford to buy too much music, to use a limited amount of musical selections. In fact, I have made it my business to use the same compositions on as many cues as possible, providing the film permits it. I have selected three hundred musical numbers, each one representing a certain character most likely to appear in the film, and have consistently used them for the past two years in order to induce everybody to get acquainted with their character. For example, I have continuously used a composition entitled, "Bleeding Hearts" for pathetic situations, thereby forcing musicians to buy it and get acquainted with its character and melody. The man receiving a cue sheet with "Bleeding Hearts" as a certain cue knows what to do. He has played the composition, is thoroughly familiar with its character, and therefore knows what to substitute in its place. The main point of the above statement is based on the fact that by using new and unknown compositions on every cue sheet, this method would render the cue sheets worthless to the musician who does not possess the numbers mentioned and cannot substitute them for lack of familiarity with their character.

The cue sheet as suggested by Mr. Franklin "created by a body of musicians" would to quote Mr. Franklin's words "Do away with the invariable touch of the same hand," but would certainly be a great advertisement for music publishers in general, because musicians could not in such case employ their own libraries to substitute numbers mentioned on the cue sheets and would be forced to continuously buy new music. Of what service can a music cue sheet be if the musician who studies it does not understand its musical character, and if it consists of nothing else but a list of unknown titles, he never heard of?

Mr. Franklin also quotes that "the printed music score can better solve the problem of perfect musical interpretation of the film." I also beg to differ in this instance. A music score is a positive suggestion which hardly permits any changes and it is in my estimation very impractical. Every theatre orchestra, organist or pianist is playing music which is within the boundaries of his musical abilities. In fact every music library reflects the musical knowledge of the musician who owns it. A music score is a positive suggestion. It represents the grade and quality of music selected and decided by the man who compiled the score, and I don't believe there ever was a man living or will live whose ideas or decision in reference to grades and quality of selected music can suit and satisfy everybody.

We cannot make music cues or scores for Shea's Hippodrome or any such organization. They can better accomplish it themselves. They have musical directors, guided and supervised by men of ability and in every instance, sufficient time to produce something which is much better than the average music cue, and much better adapted for the local situation and understanding of their patrons. We are making music cues today for the small exhibitor (the majority) who are changing their programs daily, and are not equipped with facilities found in the larger theatres. I never heard of S. L. Rothapfel or Hugo Riesenfeld using the music cue sheets or music score issued by the film companies. They have always proven that they can do it better, and so I believe, has Mr. H. B. Franklin of Shea's Hippodrome, Buffalo, N. Y.—THE EDITOR.

Review of Latest Musical Compositions

1—"My Cairo Love," Fox trot, by J. S. Zamecnik. An Egyptian Serenade. Also published as a concert number. An exquisite Oriental melody, originally conceived for concert use and now published as a Fox Trot, and as such it has won immediate popularity. As a concert number for hotel, theatre and dramatic use "My Cairo Love" has already become a general favorite. (Sam Fox Pub. Co., Cleveland, Ohio.)

2—"Chicken Cackle," Fox Trot. Another dance novelty by the writer of "Ragging the Scale." (Artmusic, Inc., 145 W. 45th St., N. Y.)

3—"Gitana," Fox Trot or Tango. A Spanish dance novelty. (Artmusic.)

4—"Goulash," Fox trot. It puts "pep" into the dancing. (Artmusic.)

5—"Somtime It Will Be Lovetime." A beautiful high-class ballad number that is effectively orchestrated and is being featured by New York leaders. (Henry Burr Music Co., 1604 B'way, N. Y.)

6—"The Kiss That Made Me Cry." Another new "cry"—song—the happy successor to "Sorry I Made You Cry." One step, by Archie Cottler. (Leo Feist, 237 W. 40th St., N. Y.)

7—"Ruspana." A great one step, by the composer of "Beautiful Ohio" (Mary Earl). (Shapiro, Bernstein & Co., B'way and 47th St., N. Y.)

8—"Sweet Siamese." A Great Fox trot, by the composer of "Beautiful Ohio." (Shapiro, Bernstein & Co.)

9—"Mary," by Hugo Frey. The little Irish daisy fox trot song. Played by Joseph C. Smith's orchestra. Victor Record No. 18500--A. (G. Ricordi & Co., 10 E. 43d St., N. Y.)

10—"Witches." Waltz Hit from "The Midnight Whirl," one of the present musical comedy successes on Broadway. (McCarty & Fischer, 224 W. 46th St., N. Y.)

11—"Mandarin Dance," by Kempsinski. An eccentric Chinese novelette of concert value and admirably suited for the modern jazz craze. (Belwin, Inc., 701 Seventh Ave., N. Y.)

12—"Oriental Suite." Portraying the seductive and luxurious Harem, veiled from prying eyes, the approach of the Sultan, causing excitement amongst the inhabitants of the Harem, followed by the amusing love scene and romance in Oriental flavor, closing with a characteristic Oriental dance. (Belwin, Inc.)

13—"Garden Suite." The composer of this delightful suite was inspired by the sunshine and flowers, the love and romance always to be found in a beautiful garden; admirable sequels to Grieg's sparkling "To Spring" and his melancholic "Last Spring" (Belwin, Inc.)

14—"Angelus," by Henry Hadley. An inspired symphonic movement by one of the foremost of living American composers. Melodious, descriptive and very impressive throughout. The arrangement is based entirely upon the original score and has been prepared with such skill as to condense grouping and cueing of instruments as to make it equally serviceable for either small or large instrumental combinations. (Carl Fischer, Cooper Sq., N. Y.)

LATEST MUSIC CUES

"THAT'S GOOD"

(Hale Hamilton-Metro)

Specially selected and compiled by M. Winkler.
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Kisses" (Valse Lento), by Zamecnik

1—Theme (2 minutes), at Screening.

2—"Birds and Butterflies" (Intermezzo Capricioso), by Vely (4 minutes), until—T: "Ethelbert, I'm surprised."

3—"The Blushing Serenade" (Moderato Serenade), by Johnson (3 minutes and 15 seconds), until—T: "In happy ignorance."

4—Theme (3 minutes), until—T: "Barrett Prentice."

5—"Fairy Phantoms" (Allegretto Grazioso), by Friedman (3 minutes and 30 seconds), until—T: "I'm a pirate."

6—"Mysterious Nights" (Valse Dramatique), by Berge (3 minutes and 30 seconds), until—T: "But Mr. Star we're" (telephone-bell).

7—Theme (3 minutes and 45 seconds), until—T: "Your uncle must be marvelous."

8—"Hearts and Flowers" (In subtle burlesque) (2 minutes and 15 seconds), until—T: "Please Governor do it for."

9—"Dramatic Suspense" (Characteristic), by Winkler (2 minutes and 15 seconds), until—T: "But I tell you it isn't."

10—"Bleeding Hearts" (Andantino Sentimento), by Levy (2 minutes), until—T: "You've helped others all."

11—"A La Mode" (Popular one step), by Rosey (1 minute and 30 seconds), until—T: "In the language of the—"

12—"Waltz Moderne" (Waltz Lento), by Rosey (45 seconds), until—S: When guests applaud.

13—"Hunkatin" (Popular one step), by Levy (1 minute and 15 seconds), until—S: When girls leave stage.

14—Theme (2 mintues and 45 seconds), until—T: "Did you ever ride to the—"

15—"Waltz Divine" (Valse Moderato), by Rosey (4 minutes and 15 seconds), until—T: "When you get through readin'—"

16—"Visions" (Intermezzo Characteristic), by Buse (4 minutes and 15 seconds), until—T: "Somehow during the next—"

17—Theme (1 minute and 45 seconds), until—T: "I have picked you for the real—"

18—"Dramatic Agitato No. 38," by Minot (2 minutes and 45 seconds), until—S: When Josephine talks to uncle.

19—"Dramatic Tension No. 9," by Andino (3 minutes and 45 seconds), until—T: "Before train time" (telephone-bell).

20—"Dramatic Reproach" (Andantino Expressivo), by Berge (2 minutes and 15 seconds), until—T: "You, you."

21—Theme (2 minutes and 45 seconds), until—S: When Josephine reads letter, until * * * * * END.

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"THE LOVE DEFENDER"

(June Elvidge-World)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Camelia" (from Boutonniere Suite, Allegretto Cantabile), by Tonning

1—"Pastoral" (Characteristic Idyll), by Kiefert (2 minutes), at Screening.

2—"Graciousness No. 53" (Characteristic Intermezzo), by Smith (3 minutes and 15 seconds), until—T: "The Meredith home where—"

3—Theme (2 minutes and 30 seconds), until—T: "I wanted to tell you first."

4—"Prudence" (Entr'acte Novelette), by Luz (1 minute and 45 seconds), until—T: "In the city Anita's promised—"

5—"Plaintive" (No. 17 A. B. C. Dramatic Series) (1 minute and 15 seconds), until—T: "The news strikes home."

6—"Allegro Agitato" (No. 17 A. B. C. Dramatic Series) 3 minutes and 30 seconds), until—S: When Dr. Meredith enters auto (auto effects).

7—Theme (1 minute and 45 seconds), until—T: "It's no use."

8—"Dramatic Reproach" (Andante Expressivo), by Berge (3 minutes and 45 seconds), until—T: "Two months later on—"

9—"Canterbury Bells" (From Boutonniere Suite) (Capicious Allegretto), by Tonning (3 minutes), until—T: "All dressed up and no place."

10—Theme (2 minutes), until—T: "The morning mail."

11—"At Twilight" (Moderato Romance), by Golden (3 minutes and 30 seconds), until—T: "At the Art Museum."

12—"Waltz Divine" (Valse Lente), by Rosey (3 minutes and 15 seconds), until—T: "A few days later."

13—Theme (1 minute and 45 seconds), until—T: "Later at the Art Museum."

14—"Dramatic Narrative," by Pement (1 minute and 45 seconds), until—T: "I came to ask you."

15—"Birds and Butterflies" (Intermezzo Capricioso), by Vely (2 minutes), until—T: "A month later Hope's."

16—"Tragic Theme," by Vely (2 minutes and 30 seconds), until—T: "Sister is very angry Dolly."

17—"Norma" (Melodious Valse), by Luz (3 minutes), until—T: "You've forgiven both Dolly."

18—Theme (45 seconds), until—S: As scene fades to Hope.

19—"Peacefulness" (Andante Simplice), by Borch (2 minutes and 45 seconds), until—T: "Widowhood."

20—"Children's Games," by Ascher (3 minutes and 15 seconds), until—T: "It's worse to live."

21—"Bleeding Hearts" (Andante Sentimento), by Levy (2 minutes and 45 seconds), until—T: "That evening Hope has decided" (telephone-bell).

22—"Heavy Desc. Ag." (No. 12 Photo-Play Edition) (2 minutes and 30 seconds), until—T: "It's no use she won't."

23—Theme (3 minutes and 15 seconds), until—T: "A half hour later."

24—"Clematis" (From Boutonniere Suite) (Moderato Poco Agitato), by Tonning (1 minute and 45 seconds), until—T: "The doctor got a note this—"

25—"Heavy Desc. Ag." (No. 19 Photo-Play Edition) (2 minutes and 30 seconds), until—S: When Frank enters Anita's house (china-crash).

26—"Dramatic Suspense," by Winkler (2 minutes and 30 seconds), until—S: When Frank gets letter.

27—"Perpetual Motion" (Allegro Agitato), by Borch (2 minutes and 15 seconds), until—T: "If anyone calls for me" (auto effects).

28—"Turbulence" (Allegro Agitato), by Borch (2 minutes and 15 seconds), until—S: When Frank returns home (wave effects).

29—Theme (1 minute), until— T: "Love defender, Jr., until

* * * * * END.

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"The Rescuing Angel"

(Paramount—Directed by Walter Edwards)

CLARE KUMMER'S plays are lending themselves well to screen adaptation if the two subjects already visualized are any criterion. Indeed there is a gossamer quality about them — a fine spirit of make-believe which emphasizes the fact that the camera is not necessarily a blunt instrument and that it can record something else than elemental emotions. The substance of "The Rescuing Angel" is exceedingly light and airy—and sparkling and fragrant, so much so that these qualities are sufficient to tide it over as good pictorial fare.

True, it is that like the rest of the playwright's pieces it is entirely dependent upon crisp dialogue and naive situations and the first element is difficult to transfer upon the screen. Which leads the sponsors to find a substitute for it in the shape of fast moving action. Still, in "The Rescuing Angel" a bit of this humorous and sharp dialogue is incorporated in the sub-titles to bring out the spirit of the play.

It is remarkable that it maintains its substance as a picture considering the short career it had upon the stage with Billie Burke in the title role. But thanks to Director Edwards' gift of comedy, his flair for humorous complications, and his artistic eye—the piece is made an entertaining offering. And Shirley Mason attends to the rest—quite as capably as Billie Burke. Her whimsical personality and unique mannerisms fit the "angel" to the life. Others who lend good comedy proportions to the picture are James Neill, John Steppling, Edythe Chapman, Arthur Carewe and Forrest Stanley.

The story presents much ado about nothing, it being a volume of humorous complications which involve a newly-married couple. The bride leads her relatives and various suitors to believe she is single. A pretty fix indeed! And so it goes. The fast and sparkling action, the rich decorations, the adroit humor conveyed by the star and players—these amply carry it by and suffice to lift it from plot shortcomings. The picture should capture any audience—particularly when it is surfeited with thrillers.—*Laurence Reid.*

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"THE JUNGLE TRAIL"—FOX

William Farnum Traverses the Jungle Wilds

WILLIAM FARNUM here appears in one of those sympathetic roles in which he is double-crossed by the villain, who sends him on a perilous hunting expedition into the wilds of Africa. The villain's motive is to have his rival killed by the guides and then marry the girl, and, of course, he is frustrated, but not until after a varied panorama of action has passed before the eye.

There is a certain obviousness to the story of "The Jungle Trail" that prevents the element of real suspense. Events are so carefully planted at the start that the outlines of the plot can be gambled on as a pretty safe bet.

However, what "The Jungle Trail" does offer in the way of appeal is the varied scenery and action referred to above. Scenes in the jungle, in a hidden city of savages and in conventional civilization lend a flavor distinctly individual to the five reels.

The star is at his best in his scenes of repose or repressed emotion. His occasional outbursts of frenzied expression are rather too pointed to gain realistic effects in the present instances. Anna Luther, Anna Lehr and Lyster Chambers furnish competent support.—Length, 5 reels.—Released June 1.—*Peter Milne.*

THE CAST

Robert Morgan	William Farnum
Mary Lamar	Anna Luther
Philip Garson	Lyster Chambers
Mrs. Morgan	Mrs. Sara Alexandra
Mrs. Lamar	Anna Schaeffer
Portuguese Joe	Edward Roseman
Grogas	Henry Armetta
Ebano	G. Raymond Nye
Wanada	Anna Lehr
Haja	George Stone

By George V. Hobart.
Scenario by Adrian Johnson.
Directed by Richard Stanton.
Photographed by Horace Plimpton, Jr.

PRESS NOTICE

William Farnum will be seen at the ——— theatre on ——— of ——— week in his latest Fox picture entitled "The Jungle Trail." This is a story of love, hate and revenge, in which the star carries the role of Robert Morgan, who heads a hunting expedition into the heart of the African wilds. When the expedition has passed far beyond civilization's most remote outposts, Morgan is savagely attacked by his guides. He manages to escape them, however, and also eludes the hunters, who have been excited to a murderous frenzy by the guides. His adventures then are many and of a most unusual sort. He finds a hidden city of savages in the heart of the wilderness and is ordered put to death as an infidel. His superhuman strength saves him and he is then taken as a god. His escape and his return to America, where he discovers that he has been reported dead, are events which rapidly follow. And then the revenge on the man who caused his troubles!

It is a most dramatic photoplay, this "The Jungle Trail," and is filled with situations of a distinctly unusual character. The story was written expressly for the star by George V. Hobart, the popular playwright of the spoken stage; the continuity was prepared by Adrian Johnson, while the direction was in charge of Richard Stanton. Mr. Farnum's strength and decisive expressions are offset to advantage by the requirements of the stellar role, while Anna Luther, Anna Lehr, Lyster Chambers and Edward Roseman are among the more prominent members of the supporting cast. "The Jungle Trail" combines a novel setting with a story of unusualness and strength—a combination that none of Mr. Farnum's admirers can afford to miss.

THE STORY

Robert Morgan loves Mary Lamar but is prevented from marrying her by her mother, who seeks the wealthy Philip Garson as her son-in-law. Morgan himself is comfortably well off, but Mrs. Lamar has her heart set on the Garson millions. Seeing that their hopes will never materialize with Morgan so close to Mary, Garson makes him an offer to finance a big game expedition in Africa if he (Morgan) will head it. This appeals to Morgan strongly as he loves hunting, and particularly as the success of the expedition will bring him money sufficient to gratify the foolish whim of Mrs. Lamar's. Little does he know that Morgan's guides have been told to kill their new leader when far into the jungle.

But these hirelings go about their duty in a clumsy manner. Not only does Morgan succeed in saving his life, but he eludes the frenzied natives set upon him by one of the guides and plunges into the trackless jungle. Joe, one of the guides, returns to Garson with the news that his victim is dead. This comes as a severe shock to Mary but its effect on Morgan's mother is fatal. Her heart is unable to withstand the shock of it and she dies. After encountering a mysterious tribe in the heart of Africa, being taken for a god and finally escaping through the assistance of Wanada, a girl of the tribe, Morgan finally arrives home. And of course his homecoming is tragic. Garson, however, has not been successful in his suit for Mary's hand.

Morgan sets himself up as a mystic and when Mary comes to him, tells her that the man she loves is not dead. When Garson comes, he reveals himself and a fight ensues, but ends when Wanada persuades Morgan to let his victim go. Conscience has caused him sufficient suffering and repentance. And when Mary comes again Morgan reveals himself to her.

CATCH LINES

The Jungle Trail led to a Hidden City—a City of Cannibals who worshipped Strange Gods—they planned to suffocate Robert Morgan to death after their customs! But his superhuman strength convinced them that he was a god! See William Farnum in "The Jungle Trail," the strangest of all his pictures.

He was besieged on one side by a horde of yelling blacks—jungle hunters who had been stirred to revolt by some sinister force—and on the other side were the animals of the jungle themselves! Which way should he turn? How could he possibly escape? See "The Jungle Trail."

He returned to find his mother dead through the treachery of another man—and the girl he loved was in this man's arms. Revenge loomed sweet to Robert Morgan — see "The Jungle Trail."

See the magnificent city of palaces and jewels in the heart of the African jungle.

The story of a man who put his trust in a false friend!

Wearied with the day's hunting, Robert Morgan was ready to throw himself on his cot when a warning hiss chilled him to the bone! One thrust from the long, sinuous reptile that lay coiled in his bed would kill him! See "The Jungle Trail."

PROGRAM READER

Lost in the jungle wilds! Besieged on the one hand by the false hunters excited to a murderous frenzy by the guides; on the other hand by the beasts of the jungle! This was Robert Morgan's predicament. But what did this mutiny among his men mean? Dangerous though his position was, and though the conundrum of how to save himself flashed constantly through his mind, he was able to think on the peculiar situation. Certainly he had done nothing to stir his men so, certainly no act of his had warranted the veritable storm of darts and arrows that whizzed by the tree behind which he had taken refuge! What did it all mean? Was there villainy afoot? Could it mean—could it possibly mean that this was Philip Garson's work? Garson, the man he had trusted; the man who had financed this expedition that he (Morgan) might return and claim the hand of the girl he loved! But it was no time for thought of such things; beasts of men on the one side and beasts of the jungle on the other! How to carry out the law of self-preservation crowded every other thought from his mind. You'll admit that Robert Morgan's predicament was unusual—but you'll admit more than this when you see "The Jungle Trail," the latest Fix picture in which William Farnum is starred. You'll admit it has more thrills to the linear foot than any picture you have seen recently. Don't miss it. It is one of the big attractions coming to this theatre shortly.

SUGGESTIONS

It seems that the exhibitor's greatest duty in presenting this feature to his public is to bring out the jungle atmosphere as implied in the title. While it is not by any means a wild animal story (this kind is not very successful these days) many of its scenes are laid in the jungle lands and there is a distinct atmosphere of the primitive throughout it all. Therefore it is only right that this jungle atmosphere should be suggested in all newspaper and lobby advertising. Get up your displays as attractively as possible with a wild animal or two in view and thick underbrush to suggest the desired locale. A good design for a newspaper advertisement or a lobby drawing would be a picturization of that situation which is suggested in the Program Reader on this picture. With an appropriate caption beneath you have both the elements of novelty and suspense if that is carried out.

(Continued on page 2711)

William Farnum in a dramatic pose from "The Jungle Trail," his latest Fox production

"BLACKIE'S REDEMPTION"—METRO

Melodrama of Power and Pathos, with Bert Lytell

HERE is Boston Blackie again (what a fine screen figure he makes) placed against a background distinguished for its realities. He is a human fellow, is Blackie, but that is because his creator, Jack Boyle, looks at life with truthful observations. A crook character is usually painted with exaggeration to fit a dramatic pattern, but the designer of Boston Blackie is drawn with remarkable lifelikeness, with the result that the spectator forgets his own personality in that of Blackie's. In fact, he becomes Blackie.

This is excellent testimony to the skill of Jack Boyle, who writes vividly and truthfully—to the art of Bert Lytell, who makes the character a genuine human being and, therefore, natural—and to the intelligence of John Ince, the director, who brings out the dramatic and pictorial qualities with fine proportions.

"Blackie's Redemption" precludes any suspensive value as far as the idea is concerned. But the execution of it! Well, that is something else entirely. We follow Blackie with ever-increasing interest from the time he is railroaded to prison 'till he escapes and exacts retribution. His redemption is the major note and it is sounded emphatically throughout. The picture is consistently and convincingly told and withal, exciting and picturesque. Dust off your S. R. O. sign; it will come in handy here.—Length, 5 reels.—Released April 14.—*Laurence Reid.*

THE CAST

Boston Blackie	Bert Lytell
Mary Dawson	Alice Lake
Fred the Count	Henry Kolker
Sober Dent	Bernard Durning
The Dove	Jack Duffy
Little Squirrel	William Musgrave
Baby Doll	Gertrude Short
Chief of Detectives	Don Bailey
Detective Mack	Wilton Taylor
Chinese Waiter	Ah Tov
The Warden	Joseph Kilgour

Story by Jack Boyle.

Scenario by Finis Fox.
Directed by John Ince.
Photographed by Robert B. Kurrle.

PRESS NOTICE

"Blackie's Redemption," a Metro Photoplay with Bert Lytell as the star, will come to the ——— theatre on ——— of ——— week. This is one of the Boston Blackie stories by Jack Boyle which have been appearing in the Red Book Magazine, and it affords the star a splendid chance to get in some of the best work he has ever done. The Blackie subjects are proving rich material for picturization since they are incorporated with genuine dramatic values. The elements of deep human feeling, pathos, mystery and romance are indicated surely, easily and vividly. And Metro by giving Mr. Lytell a particularly good example has maintained the calibre of the star's recent pictures. As Boston Blackie, the star appears as a reformed crook who is railroaded to prison for a crime he didn't commit, but his record is so black and the evidence against him so overwhelming that he receives a sentence of twenty years. And this on the eve of his marriage to Mary, the girl responsible for his reformation!

How he keeps up his good resolutions though deprived of his freedom, how he proves his resourcefulness after a year's confinement in his ability to escape, how he is captured in his flight through a failure to cover his tracks, but permitted his liberty by a big-hearted warden, and how he metes out revenge upon the crook who sent him to prison are events which are interestingly and excitingly depicted. The whole framework is fraught with incident and intense crises and it appears lifelike, too. Mr. Lytell is thoroughly at home in the characterization and seemingly lives his part. And the spectator forgets his environment and lives it with him. He is so natural, so human, that he makes the play seem like a chapter of every day life.

Mr. Lytell receives excellent assistance from such well-known players as Henry Kolker, Alice Lake, Bernard Durning, Jack Duffy, William Musgrave, and Joseph Kilgour. The picture is adapted by Finis Fox, one of Metro's skilled scenarists, and it is produced by John Ince. It is entirely atmospheric, the background of settings and scenes being harmonious and appropriate.

SUGGESTIONS

There are any number of fine advertising features in this newest Lytell picture that can be capitalized in your exploitation. First of all is the name of the author, Jack Boyle, who has demonstrated his ability as a talented fictionist in works of the underworld. His stories, the Boston Blackie series, have been appearing in the Red Book Magazine and upon the screen of late. Picture producers have not been slow to recognize dramatic material in them, and the film public has responded enthusiastically. Dwell upon the fact that no better pictures are being made than these Jack Boyle adaptations. Other producing companies have put them on with great success. So feature the story and the author of it. In your newspaper copy you might use a page of the number, dwelling upon one o fthe climaxes or the general theme—a crook's reformation.

If you played Bert Lytell in "The Spender," "Faith," and "Blind Man's Eyes" you should clean up with "Blackie's Redemption." He is always to be depended upon and his popularity is increasing with every picture. Feature him along with the author. To our way of thinking he is the most natural actor on the screen. Link up the name of the director who has had many picture successes. Why not concentrate upon this triumvirate—author, star and director? Boyle, Lytell and Ince—surely their names must mean something to you and your patrons!

THE STORY

Little did Boston Blackie dream on the eve of his marriage to Mary that his resolution to go straight would be punctured so quickly. He was through with the old life. There was no mistake about that! The evening in question might have proved a turning point in his life had he not been desirous of bidding his pals goodby. In joining them, Fate in the guise of the law stepped up and sentenced him to prison for twenty years. And on the eve of his honeymoon, too. No wonder Fred the Count seemed terrorized with Blackie's vow of revenge, since it was he who had planted stolen property upon the reformed crook and so caused his conviction. And Blackie went to prison—went for twenty long years, while Mary looked on helplessly, though with a decision to abide her time 'till Blackie's return.

Twelve months passed and the prison pallor told on Blackie's face. He had schemed himself into the hospital to find a way of escape. His plot called for a sustenance upon bread crusts alone so that his weakened condition would permit his stay indefinitely. His opportunity came for a get-away during a terrific storm. But as keen as he thought himself to be, the warden was just a little keener, for Blackie did not cover his tracks. The inner portions of bread gave him away and led to his capture. Yet the warden showed his sympathetic nature by declaring that Blackie was not the man he was after—that the Blackie before him was not a criminal, but a gentleman of honor.

With his freedom gained at last, the reformed and scholarly crook had only one mission to accomplish before taking up his belated honeymoon—the punishment of Fred the Count. He framed this framer in the identical manner that caused his own prison confinement. Together with his pal, Sober, they anticipated the robbery of a lumbercamp by the vicious crook and put the crime on him. And Blackie and Mary sailed for Honolulu. Prisons and evil friendships were over.

PROGRAM READER

One of the delightful Boston Blackie stories—which are so adaptable to the screen—will shortly be seen on the ——— program in the shape of "Blackie's Redemption" with Bert Lytell as the star. Nearly everyone is acquainted with the character which Jack Boyle has so ably delineated in the Red Book Magazine, either in a fictional form or in a dramatization upon the screen, and when he greets you in the near future, he will doubtlessly cast a spell over you as he has done ever since he was created.

It is remarkably human, is this Metro subject, for it is a peculiar trick of nature to respond to a thief in his evasion of the law. Sympathy goes out to him in his helplessness inside the prison walls, and his attempt at escape is followed with the keenest interest. The story, as its title indicates, presents the regeneration of a thief. But before this resolution can be realized with complete freedom, the hero is subjected to the tortures which ever loom up in the life of a thief—prison and hard labor.

Mr. Lytell has few superiors on the screen today, particularly when it comes to sensing

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"Blackie's Redemption" from a Jack Boyle story is filled with unusually tense moments of which the above scene is a good example

"A MAN OF HONOR"—SCREEN CLASSICS

Harold Lockwood in Characteristic Role—A Colorful Picture

HENRY KITCHELL WEBSTER'S name on a story is generally a guarantee of originality, of novel situations and surprises and we have come to look for these characteristics in perusing him. But in " A Man of Honor," a film translation of his " A King in Khaki," it happens that the technical sparks mentioned above occasionally miss fire. Which leads us to state that what may often prove interesting as fiction does not always measure so emphatically upon the screen. In other words " A Man of Honor " does not quite reach the apex of perfect entertainment.

It may be that Mr. Webster is at fault himself since the idea behind the story, while serving its moral value, is not burdened with any genuine thought. The dramatic attitudes, however, have been struck off with appreciation by the director and Mr. Lockwood.

The picture serves its purpose admirably in emphasizing the reason why the late and lamented star was considered one of the best interpreters of virile manhood on the screen. His touch was sure, his manner wholesome, and he always maintained his balance. The subject brings out these virtues and it is made a likeable offering as a result—likeable in the sense that Lockwood far eclipses the story.

It is one of the " island " variety. Adventure—tropical storms—high finance and, of course, fancy and romance are its ingredients. There are no castaways, praise be! A lot of dash and color and picturesque backgrounds. These coupled with the personality of the star will carry it by.—*Laurence Reid.*

THE CAST

David Smith	Harold Lockwood
Christabel Beaumont	Bessie Eyton
Christopher Beaumont	Stanton Heck
Valentine	William Clifford
Rogers	Bert Starkey
O'Brien	Gordon MacGregor
Mortimer Gregg	Pomeroy Cannon

By Henry Kitchell Webster.
Scenario by Fred J. Balshofer.
Directed by Fred J. Balshofer.
Photographed by Antonio Gaudio.

PRESS NOTICE

The combination of Henry Kitchell Webster and Harold Lockwood is something to be reckoned with upon the screen. The former, a noted author, and the latter, a favorite personality, make " A Man of Honor " an artistic achievement, and a subject which by no means should be missed when it comes to the ——— theatre on ——— of ——— week. Mr. Webster, an imaginative writer, has contributed several stories to the screen, and as they are rich in situation and climax the silent drama has gained excellent material. The story of " A Man of Honor " is principally a character study—its leading figure being created to teach those at cross-purpose with him that " honesty is the best policy." To carry out this object, the author has exposed the nefarious business of certain real estate operators who are familiar these days in their get-rich methods. An island in the West Indies provides the background for the action, and naturally plenty of adventure and romance form the body of it.

Mr. Webster has furnished a fine clash of characters in the studies of David Smith, the honorable young man who is determined to protect the small investors and make the property valuable for them—and Christopher Beaumont, the principal factor in the swindling operation. A pretty romance is developed between the latter's daughter and Smith, and the conflict is well brought out before the affair culminates in marriage. It is quite superfluous to state that the author has handled his subject with the utmost skill.

Harold Lockwood plays the part of David Smith with a vigor and depth of feeling that has always characterized his work. His last contribution—he makes it stand out vividly. Bessie Eyton as Christabel Beaumont contributes a performance marked for its quality of charm. Stanton Heck's Beaumont is thoroughly in character. The picture was adapted and directed by Fred J. Balshofer.

PROGRAM READER

What does a tropical island suggest to you? Doesn't it bring to mind a dash of color, a bit of adventure, and a flash of the primitive world? Well, your picture is correct, for these things are in their accustomed places in " A Man of Honor," which will shortly be shown at the ——— theatre. The story is by Henry Kitchell Webster, one of the leading fictionists of the day, and was formerly known as " A King in Khaki," which doubtless many of our patrons have read.

The author has invested it with his customary color and vividness, and translated for the screen it makes unusually good entertainment. Being a tale of the tropics and high finance, it is finely balanced in contrasts and conflicts, and through it all runs a vein of sparkling romance. Just the right sort of subject for Harold Lockwood, don't you think?

Before his sad and untimely end the star held a conspicuous place in the estimation of the screen public. So as a tribute to his memory we have saved what we believe to be his best picture for the final presentation in the Lockwood series of productions. As the young superintendent of a tropical island, and whose watchword may well have been " Honor above all things "—he gives a typical portrayal of what he stood for in life. An exceptional cast surrounds him. The picture was adapted and produced by Fred J. Balshofer.

THE STORY

David Smith, lately appointed superintendent of the Tropical Products Company, whose property is on Horse Island, has decided that it is time to call a halt to the nefarious scheme of his employers. They are a body of rich promoters in New York who, in order to develop the property for their own benefit, decide to swindle the small stockholders of their money. The principal factor in the scheme is Christopher Beaumont, and when he comes to the island with his daughter, Christabel, in order to compel Smith to accept his plan or resign, it devolves upon the young superintendent to teach the financier some points of honesty.

Smith, by the way, is practically a dictator, and Beaumont finds it out much to his sorrow when he is imprisoned upon the island until he accepts the young man's suggestion—to protect the small investors. Naturally this procedure makes the Beaumont party considerably angry, and after several attempts to escape they finally succeed in reaching New York. During the sojourn on the island a terrific storm breaks out, which marks the occasion for a romance to spring up between David and Christabel. An imaginative girl, she thinks the time appropriate to talk of pirates and their treasures, and he responds accordingly.

As the storm clears away, there before the young man is a typical pirate's cave with its hidden gold. With such fine security he hastens to New York and invests it in Tropical Products stock, and proves himself such a man of honor in every way that Beaumont is considerably impressed. The financier, beaten at his swindling game, resolves to be honorable in the future. There is no other course when Smith becomes his son-in-law.

SUGGESTIONS

Well informed patrons of the screen know what to expect in a Harold Lockwood picture—that it invariably incorporates the requisite amount of adventure, color and wholesome characterization. Although the star's career is ended, still he has established his personality so thoroughly and so vividly that there should be fine response in playing this, the last of his pictures. Everyone will turn out—those who did not know him, from curiosity—those who did make his acquaintance, the screen. So play up his name above the story.

The feature is comparable to the other Lockwoods in regard to dramatic high lights, and it is further emphasized by some remarkably picturesque scenes. Bring out that a pictorial treat awaits your patrons, for it presents some exquisite marine views, a number of panoramic landscapes and a terrific tropical storm which will hold the audience spellbound for sheer vividness and beauty. Go strong on the photography. No recent picture in our estimation has surpassed it in this respect. Also feature the author and his place as a leading novelist of the day. The story, laid in a tropical island, is full of romance, adveture and pluck, and it brings into view one of those fighting Americans who is honorable without being a saint. Metro will provide you with a series of half-tones for your lobby—also paper, cuts and photos. The title has its advertising value for it is indicative of the picture—a wholesome contribution to the screen. But the big points are Lockwood and the photography. Feature them above everything else.

CATCH LINES

Some men are born knaves—some are born honorable. 'Tis well to differentiate the two classes when you have money to invest. " A Man of Honor " is a good investment. Don't miss it.

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One of the scenes of the last Lockwood picture, showing the late star in a familiar pose

"THE CRY OF THE WEAK"—PATHE

Fannie Ward in an Absorbing Play of Crime and Punishment

"THE CRY OF THE WEAK," Fannie Ward's newest picture to hang in the Pathe gallery, is a worthy successor to "Common Clay," as it ably carries out the good impressions gained from the latter subject. It has the same amount of dramatic foundations for support—which are seen in the shape of clearly defined characterizations and a plot with a message and a thing of substantial weight. And George Fitzmaurice's familiar hall-marks are stamped all over it. Indeed, his attention to detail, his ability to provide logical situations that carry action, and his wealth of photographic display are in their accustomed places.

The picture is cut after the pattern of "Common Clay" in that it deals with crime and punishment. But it has a moral value that was absent in the latter work. The central character is the wife of the District Attorney, and a man who believes in the theory that a criminal is beyond the pale and that stern measures must be applied whenever the laws are violated. Her brother, a crook through environment, seeks her protection. The plot hinges upon her efforts to hide him and when he is eventually captured the two conspirators offer a plea for mercy. (Thus "The Cry of the Weak.")

The action takes place in the space of a few hours of an evening and is heightened with suspensive interest as well as good lighting effects. The only flaw discernible is its apparent let-down after the introductory reels. But after a brief lapse the story regains its speed and finishes with plenty of strength. It is finely spun with no little sympathy and pathos, and Miss Ward, assisted by Paul Willis, emphasize these notes with fine understanding. The star seems to have found her forte in this type of picture as it brings out her emotional capabilities. Walt Whitman and Frank Elliot round out the cast. "The Cry of the Weak." A splendid thing of its kind. Length, 5 reels.—*Laurence Reid.*

THE CAST

Mary Dexter	Fannie Ward
District Attorney Dexter	Frank Elliott
Judge Creighton	Walt Whitman
Budd	Paul Willis

Story by Oudia Bergere.
Scenario by Oudia Bergere.
Directed by George Fitzmaurice.

CATCH LINES

Her husband was the District Attorney with a well established theory that criminals should be punished to the full extent of the law. His wife thought differently of the matter, and this conflict of wills brought a deal of trouble to their lives. See how the separate theories are worked out in "The Cry of the Weak."

A shot rang out in the quiet of the night—could it be that a tragedy had occurred in the Judge's home? Suddenly an excited young man confronted the District Attorney's wife and demanded protection. He was her own brother, and she must save him and reclaim him to socity. How did she act, knowing that her husband believed in stern punishment? You will find it all out in "The Cry of the Weak."

PRESS NOTICE

"The Cry of the Weak," a Pathe production starring Fannie Ward, will be the attraction at the ——— on ——— of ——— week. This is a story of crime and society, and which makes prominent the theory that one-half the sins committed at the present time are really vengeance against the harshness of man-made laws, and that criminals not inherently bad may be reclaimed if properly encouraged. The cry of the weak is a cry of mercy. If it is heard and responded to, much good can be accomplished. So "The Cry of the Weak" presents a suggested solution to this social problem which is being so widely discussed at the present time. The central character is the wife of the District Attorney, who believes that no good can come from a criminal. When her brother, a crook, seeks refuge in her home, it devolves upon her to protect him and reclaim him if possible. Of course, the boy is discovered, and the incident precipitates a powerful situation, particularly when the prosecutor learns that he is his wife's brother.

How the tangle is straightened out through an effective plea for mercy on the part of brother and sister, how the District Attorney finally realizes that his theory isn't able to stand the acid test, and that the milk of human kindness is the best nourishment for those "out of luck," are incidents that make "The Cry of the Weak" an effective photoplay. Miss Ward and her players fulfil the demands of their roles in splendid fashion. Paul Willis deserves mention for realizing the young crook to the life. The picture was written and adapted by Ouida Bergere and directed by George Fitzmaurice.

PROGRAM READER

A young man dashed into District Attorney Dexter's home with his hair dishevelled, an anxious look upon his face, and demanding in excited tones that his sister, Mary, save him. He has just assaulted Judge Creighton across the street and the police were after him. Budd, as the young man is known, realized that his sister is married to the District Attorney and that it would go hard with him if he was caught. The prosecutor didn't believe in a crook's redemption—that a crook is beyond any such virtue and should be punished to the fullest extent of the law. And there was Budd seeking protection in his home!

Compelled to hide in various places and exhausted in the attempt from his wounds, it transpires that the young criminal is eventually captured. Even Mary's resourcefulness could not save him. But her entreaties, her pleas, worked wonders in convincing her husband that Budd should not be severely punished. And Judge Creighton's theory that a criminal can be reclaimed if given the opportunity is adopted by the District Attorney.

An absorbing and exciting picture is "The Cry of the Weak," which carries the above story. It is guaranteed to hold the patrons at strict attention in every one of its compelling scenes. Fannie Ward, who appears as the star, gives a finely wrought characterization and you will respond to every mood she conveys. Come to the ——— theatre on ——— of ——— week and you will see a clever actress and a thoroughly interesting picture.

SUGGESTIONS

Here is a picture that contains a vital message—that a criminal may be reclaimed to society if encouraged along the right direction. In this modern day the message is being driven home emphatically from press and pulpit. Indeed, there is a sincere movement on foot to assist criminals to regain a place in the human family. Once they were condemned as being beyond the pale and unworthy of reclamation. But the times have changed. No doubt there are prisoners' aid societies, reformers and church dignitaries who will enthusiastically aid the exhibitors in exploiting "The Cry of the Weak." Invitations to municipal officials, mayors, magistrates, lawyers and editorial writers, asking them to attend the opening performance, will aid in securing the best of all exploitation aids—word of mouth advertising. Play upon this suggestion for all that it is worth, for the picture is more than a play—it is a preachment—a preachment for the mercy that should be extended to the cdiminal weak.

There are some acute situations in the play that you can glean from the catch lines and story. Feature them and you will create considerable interest. Then you have the star, who has accomplished great things on the screen. Bring out that her performance is the best she has ever contributed and that the play is far above anything she has ever offered. If you have a fan following there is the name of Walt Whitman, who has appeared as a star in several pictures. With the theme of the story and the name of the star, there is no reason why you cannot clean up.

THE STORY

District Attorney Dexter and Judge Creighton are neighbors, and it frequently happens that over their chessboard a few heated arguments occur. The principal topic of conversation is criminology—whether the law should take its course or be tempered with a humanitarian outlook. The Judge holds the conviction that a criminal can be reclaimed if given proper encouragement in that direction, while the District Attorney believes in the theory that "once a crook always a crook." One night as Creighton goes home he is murderously assaulted and Budd, the brother of Dexter's wife, seeks refuge in her home. With no other thought than to protect him from her stern husband, she manages to hide him safely for the time being. "Why did you do it—why did you do?" is her burning question. And Budd is unable to answer.

As the boy is noticed entering Dexter's house, the latter returns to capture him. But he is safely hidden, though Dexter mistrusts something afoot owing to Mary's discomfiture. Every time that Dexter steps from the room Budd comes out of his hiding-place, and Mary is at her wits' end in making him see the danger of being captured. During an opportune moment she hides him in a closet, but as he is badly injured he falls against the door and opens it, thus exposing himself to Dexter and the police.

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"The Cry of the Weak" is Fannie Ward's latest Pathe picture

"VIRTUOUS MEN"—S-L PICTURES

Big Fights and Mob Scenes to Back Up Title

"VIRTUOUS MEN," the first SL picture, has plenty of fights, plenty of big mob scenes and a considerable number of fine flashes of comedy relief to back up the drawing power that lies in the two words of the title.

The plot has to do with one man's persistent and finally successful efforts to put to rout a band of "Red Radicals" bent on preventing a ship builder from keeping his contract with the government. E. K. Lincoln in this part sketches a likable characterization. Grace Darling is very attractive in the feminine lead, while Clara Joel is an alluring "vamp."

The comedy relief falls to Danny Hayes and the scenes given him are all of the most effective sort. The picture was reviewed at length on page 2519 of last week's issue.

THE CAST

Bob Stokes	E. K. Lincoln
Helen Willard	Grace Darling
Marcia Fontaine	Clara Joel
Robert Brummon	Robert W. Cummings
Henry Willard	John P. Wade
Mocket	William B. Mack
Clarkson	Irving Brooks
Lieut. Wainwright	Edward Talbot
"Hick" Hogan	Danny Hayes
Main	H. Blonkhall
Trowbridge	Logan Paul
Max	Hugh Jeffries
Biessen	William Cohill

By Arthur H. Sawyer and Ralph Ince.
Directed by Ralph Ince.
Photographed by William Black.
Technical Director, Charles Chapman.

CATCH LINES

What's your idea of a Virtuous Man. "Virtuous Men," the sensational melodrama of the year, gives one idea. See if it coincides with your's. See the picture. You'll consider it time well spent whether you agree with its conclusion as to a Virtuous Man or not.

A big, virile melodrama of the lumber camps and the ship yards. See "Virtuous Men."

Patriotism pitted against a dangerous band of Red Radicals. See the cause of Justice triumph.

A wonderful cast. E. K. Lincoln is the star and in his support appear Grace Darling, Clara Joel and Danny Hayes.

You like big fights, big thrills, big scenes—big scenes taken in one of the United States shipyards for instance—if you do you can't afford to miss "Virtuous Men," the big melodramatic sensation of the season.

When we say it's directed by Ralph Ince you know we speak the truth when we add it's one of the biggest melodramas ever offered on the screen.

PRESS NOTICE

One of the big melodramas of the season, "Virtuous Men," produced by the newly formed SL Pictures and starring the popular E. K. Lincoln, will be shown at the ———— theatre on ———— of ———— week. "Virtuous Men" was written by Arthur Sawyer, the S in the SL, together with Ralph Ince, who also directed the production. It presents a virile, fighting tale of the lumber camps and shipyards, in which Bob Stokes is the principal figure. Stokes drifts into a lumber camp in the northern part of New York State and secures employment. Brummon, the boss of the camp, immediately becomes his enemy, for he sees in Stokes the "makings" of a real man. And Brummon has his reasons for not wanting any real men about the place.

It is only a short time before Stokes makes himself felt in the camp. Brummon is there for a sinister reason, and one night after passing out liquor to the men, he stirs them to rebellion, preaching to them about being underpaid and overworked. Bob takes the mob in hand and appeals to its patriotism to finish the job. The lumber is needed for ships that are being built for the Government. And he is successful in his plea.

After that the scene shifts to the shipyards, where Bob again comes in contact with Brummon's gang, known as the Red Radicals. After many fights he finally triumphs in the cause of justice.

"Virtuous Men" is filled with the most thrilling and spectacular sort of action. There are many fights, both personal and mob, while the scenes in the shipyards show masses of men at work on the construction of vessels.

Mr. Lincoln is supported by an exceptional cast headed by Grace Darling, Clara Joel, Robert Cummings, John Wade, William B. Mack and Danny Hayes.

THE STORY

To a lumber camp in northern New York State comes Bob Stokes, erstwhile wealthy clubman. Henry Willard, the owner of the camp, who has come north to investigate a variety of troubles, sees in him a possibility and puts him to work. Willard immediately incurs the enmity of Brummon, the boss of the camp, and the reason for this is shortly apparent. Brummon is leader of a dangerous band of Red Radicals who are operating against Willard because he has a large contract with the Government, first to supply it with lumber and then to build several ships. Brummon recognizes in Bob a dangerous rival, and well he might, for before the passing of many weeks Bob gets the lumbermen who have been stirred to revolt by Brummon under control and is put in charge of the camp.

Failing at the source of supply, Brummon then sets to work at the shipyards, and, with his aides, is making trouble here, when Willard sends Bob to take charge. Several times he gets the workers in hand, only to have the disturbing influence of the Red Radicals to cope with all over again. Bob meets Willard's daughter, Helen, and before long a strong attachment springs up between them. Marcia Fontaine, one of Brummon's pawns, who once jilted Bob when he lost his fortune, and who was the cause of his downfall, again sees him and attempts to change his course.

But Bob is adamant to all her advances. Desperate, Marcia finally lures him to her apartment, where it is Brummon's purpose to kill him. From her he learns of the plot to blow up the ship that is to be launched on the morrow. After a desperate fight with Brummon he makes his escape and runs to the shipyards, where he finds the bomb and throws it into the water just in time. The next day the ship is launched with all ceremony, and afterwards Bob and Helen find themselves in peace.

PROGRAM READER

"Virtuous Men." Just what constitutes a Virtuous Man in your opinion. Should he be an anti-nicotine fiend, steer clear of all hard drinks and part his hair in the middle? Should he refrain from using cuss words or fighting? Whatever your individual opinion may be, you will be interested to see the opinion set forth in the big melodrama "Virtuous Men," one of the features shortly to be shown here. This was produced by the newly formed S-L Pictures and stars the popular actor, E. K. Lincoln. Bob Stokes (Mr. Lincoln) is introduced as a down and outer. Once he had been a popular New York clubman, a man of wealth and position. A woman he loved had jilted him and he had gone down rapidly until he appeared at a northern lumber camp and solicited work. How he made good despite desperate odds both in the woods and in the shipyards forms one of the most spectacular melodramas it has ever been our pleasure to show here. Grace Darling, Clara Joel, Robert Cummings, John Wade, William B. Mack and Danny Hayes are among those who appear in support of Lincoln. But to get back to our original question. Was Bob Stokes a Virtuous Man? Some said he was, others said he wasn't. At all events the answer is revealed in a thoroughly dramatic way in this picture. It will solve the question for you.

SUGGESTIONS

A glance at the title "Virtuous Men" and you know what to feature in regard to this picture. There's a lot of pulling power to that title. A whole lot. In your advertising you can stir up interest by asking your patrons what their idea of a virtuous man is. We would suggest a teaser campaign. Begin by repeating the title several times in the daily papers. Just the title and nothing more. Follow up by adding the line "What is a virtuous man" beneath it, taking a little more space to make your addition noticed. Then when you come to the regular announcement come out with a big smash to the effect that you are showing "Virtuous Men." More lines in regard to this trait in a man may be added.

Then play up the fight stuff. There are many fights in the film, both personal encounters and mob combats. Feature these. Most crowds love good, thrilling fights. Play up the scenes of the forest fire and the shipyards. These are unusual and are well worth featuring as they are given much prominence in the film. If you think it advisable state that the picture shows a patriot fighting a band of Red Radicals and winning.

Play the picture as a big melodrama and feature the comedy relief in the story. Your audience will eat this portion of the film up even as they will the thrills.

Don't forget your star, E. K. Lincoln, and the fact that Grace Darling and Clara Joel both appear in his support. And also make mention of the fact that the picture was produced under the direction of Ralph Ince.

E. K. Lincoln, Who Plays the Fighting Hero in "Virtuous Men"

"BARE FISTS"—UNIVERSAL

Character Study of Primitive Emotion and the Art of Self-Defense

THIS Harry Carey picture does not measure up to the standards of the star's last previous releases in points of plot and action, although there are human characterizations in it which will probably suffice in making it pleasing to those patrons who are not too discriminate in their tastes. Mr. Carey is such an active person on the screen that when he remains idle for any length of time during the action something snaps and the picture falters.

So "Bare Fists," despite the fighting quality of the title, is deficient in the star's chief stock-in-trade-Action, spelled with a capital A. It drags considerably, especially in the middle, and a little nourishment in the way of dramatic meat would help it a lot. Still the picture is fairly true to life, which fact makes it sufficient after all.

The theme is based upon a son's devotion to his mother and his promise to her that he will fight with his bare fists instead of guns. Hence the title. But when his little brother is marked with a branding iron by the bad men of the story, the hero concludes that a gun is the only fit weapon with which to punish them. Before this scene transpires he is imprisoned for murder, though entirely innocent of the crime. A last minute confession by an eye-witness, his sweetheart, incidentally, guarantees his freedom. There you have it.

A picture of simple love and devotion. Pathos? Yes. Action? Not as much as you might expect. An average program offering and likely to please.—Length, 5,500 feet.—*Laurence Reid.*

THE CAST

Cheyenne Harry	Harry Carey
Conchita	Betty Schade
Boone Travis	Joe Harris
Lopez	Vester Pegg
Conchita's Mother	Molly McConnell
Ruby, a Dance Hall Girl	Anna May Walthall
Bud, Harry's Brother	Howard Ensteadt

Story by Bernard McConville.
Scenario by Eugene B. Lewis.
Directed by Jack Ford.

CATCH LINES

The story of a man who promised his mother he'd never shoot. Did he keep his word? See "Bare Fists"—we promise you a rare treat.

In which a man routs his enemies with his own bare fists, though he is forced to use a gun when they refuse to stay routed.

Harry Carey, the popular actor of Western roles, in a smashing, dashing picture—a picture of pathos and punch.

His enemies were expert cattle rustlers and they also knew how to frame a man for murder. Cheyenne Harry was defenseless except for his knowledge of the manly art. Did he apply it in winning his freedom and overpowering his enemies? "Bare Fists" tells you all about it.

PRESS NOTICE

Harry Carey can always be counted upon to offer a thrilling western photoplay, and his latest effort, "Bare Fists," which will be shown at the ——— theatre on ——— of ——— week, is one of the best of this sort that he has yet appeared in. "Bare Fists" has an original twist in the fact that the usual guns of Cheyenne Harry are missing! A cowboy in the West without guns! True enough. It all develops after Harry's father has been killed in a fight with the marshal of the town. His mother then makes him promise never to carry a gun again and to use his bare fists instead whenever he is called upon to defend himself.

This is rather a long order for a man brought up in a town where the average man uses a gun on the slightest provocation. And the consequences can well be imagined when Harry's enemies, knowing his promise to his mother, purposely aggravate him. Suspense runs rife throughout the film, and culminates in a climax when Harry finally flings his promise to the winds and takes up his shooting irons again to avenge the treatment his enemies have meted out to his little brother.

Carey makes a likable figure of the cowboy hero, and receives support of a high order from Betty Schade, Joe Harris, Vester Pegg, Molly McConnell, Anna May Walthall and Howard Ensteadt. The picture was written by Bernard McConville, done into scenario form by Eugene B. Lewis and produced under the direction of Jack Ford.

Other pictures on the ——— theatre's bill for the same days are ———.

PROGRAM READER

Harry Carey, Universal's cowboy star, famed for his hard riding and straight shooting, comes to the ——— theatre on ——— of ——— week in his latest picture, "Bare Fists." The star appears in the role of Cheyenne Harry again—a role which has earned him a wide popularity throughout the country. He is a typical Westerner, is Harry, a fellow who wins through sheer personality. The plot of the story is based upon a man's promise to his mother that he will never use a gun again. Such a promise is a difficult one to keep in a cattle country, and Cheyenne Harry is often sorely tempted to break his word. The solution of the tale will not be given here, for it is carried through with such suspense and surprise that it wouldn't do to spoil the picture in the telling.

"Bare Fists" is unusually fortified with picturesque photography—a number of long views of cattle are shown placed against a background of rugged mountains. But you will also recognize some typical Carey scenery. The star gives an unusually good performance as the cowboy who breaks his word to avenge his brother. The role calls for a goodly amount of dexterous riding as well as a display of the manly art. Others in the cast are Betty Schade, Joe Harris, Vester Pegg, Molly McConnell, Anna May Walthall and Howard Ensteadt. "Bare Fists" was produced under the direction of Jack Ford from a story by Bernard McConville.

SUGGESTIONS

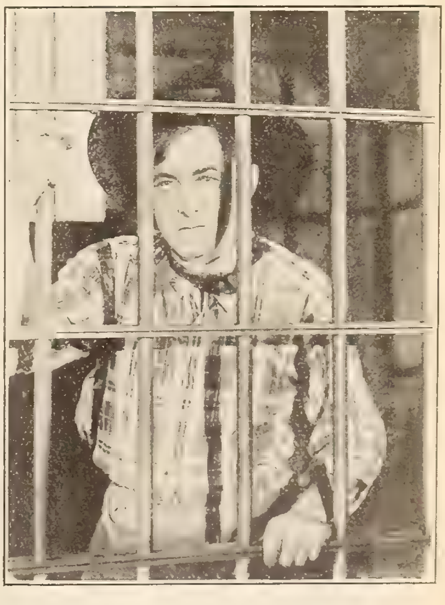
You can dope out some good "suspense" copy by relating the predicament in which the hero finds himself in "Bare Fists," i. e., he has promised his mother not to use pistols, and his enemies, knowing this, purposely goad him. This is the unusual thing about the picture and it is a situation that well warrants featuring. Word your announcement something like this: "He had promised his mother not to use pistols. She had exacted this promise from him over the Bible after his father had been killed in a gun fight. And he agreed to abide by her wishes despite the fact that he lived in the lawless West. Time and again he endured insult from his enemies who were aware of his promise. Then one day something happened that caused him to violate his oath. It was something that even the memory of his promise to his mother could not soothe. What was this thing that made him take up his guns again? You'll find out in the wonderful Western drama, "Bare Fists."

This sort of copy should make them sit up and take notice. It is effective and, accompanied by some good illustrations, should draw a lot of attention. The same argument might be used in lobby display or special paintings. Play up the name of the star, too, and mention some of the previous hits he has had.

THE STORY

Cheyenne Harry had killed the assassins of his father, the marshal, and though his mother keenly felt the tragedy she made him promise to give up his guns and depend upon his bare fists whenever he became involved in a fight. But the West is the West and bad men carry weapons of death to accomplish their evil designs. Lopez and Boone Travis, two vicious cattle rustlers, are hot on the trail of Harry's herd, and succeed in branding some of the stock before they are caught. As Harry kept his promise to go unarmed, the villains have no trouble in carrying out their stealthy business. But an occasion arises when the cowboy punishes them with his fists, which enlisted their hatred to a greater extent. Conchita, a Spanish girl, aroused their enmity also, since she responded to Harry.

Unable to beat him even when they are armed, the villains hatch a scheme to make him out a murderer, and they succeed. Harry is tried before a frontier jury and sentenced to be hanged and things look dismal to him indeed. In order to bid his mother farewell he persuades the sheriff to grant him this privilege. While returning to jail he finds his brother a victim of the rustlers—with a branding mark upon his chest. Escaping from the sheriff and armed with the latter's gun he disposes of his enemies. He breaks his promise for blood runs deep. Eventually he is given his freedom and in no time is married to Conchita.



Harry Carey just before the happy ending in "Bare Fists"

"LITTLE COMRADE"—PARAMOUNT

Pleases Without Showing Anything Sensational

THE Vivian Martin pictures strike a standard that seldom varies. All her pictures are light in general makeup and "Little Comrade" runs true to type. And this type also is the type that pleases—pleases without providing anything sensational or thrilling.

"Little Comrade" is a romance of war time, although the overworked trench scene never gets a chance in its five reels. The heroine is a farmerette, the hero a soldier and the romance is developed with only an occasional suggestion of the background of world strife.

The star makes a most entrancing appearance in silk overalls, the gala attire in which she first essays the farming job. Niles Welch is seen opposite Miss Martin and gives a likable performance. Others who appear are Gertrude Claire, Richard Cummings and L. W. Steers. The picture was produced under the direction of Chester Withey, one of the leading directors of the day, whose creative skill gives evidence of itself throughout the picture.—Length, 5 reels.—Released March 30.—*Peter Milne.*

THE CAST

Genevieve Rutherford Hale	Vivian Martin
Bobbie Hubbard	Niles Welch
Mrs. Hubbard	Gertrude Claire
Mr. Hubbard	Richard Cummings
Lieut. Richard Hubbard	L. W. Steers
Mrs. Hale	Eleanor Hancock
Isabel Hale	Nancy Chase
Bertha Bicknell	Pearl Lovci

By Juliet Wilbor Tomkins.
Scenario by Alice Eyton.
Directed by Chester Withey.

PROGRAM READER

It was a great thing for idle girls when war was declared. Many of them joined the Red Cross, the Motor Corps or engaged in canteen work. Some of them became farmerettes, as did Genevieve Rutherford Hale, the petted and pampered daughter of a rich family. To tell the truth, Genevieve became a farmerette chiefly because she saw a most delightful pair of silk overalls. She bought them and then she just had to put them to some use. So, in company with other girls, she set out for the Hubbard farm. But one day on its scorching acres and Genevieve discovered that neither silk overalls nor soft hands went very well with a hoe and a rake and a dirty potato patch. She had to work and with each succeeding hour she found out that work was hard. And that night she went out to the nasty potatoes and cried, and perhaps it was her tears or the moon or the potatoes or the potato bugs, but at any rate a nice little romance started and didn't end until the war was over. We feel sure you will be amused and entertained by the trials of Genevieve and the man she loved, Bobbie Hubbard. Vivian Martin is the girl and Niles Welch the boy, and between the two of them they make "Little Comrade," the Paramount picture which comes to the ——— theatre next ———, one of the most enjoyable little pictures in which Miss Martin has starred.

PRESS NOTICE

Vivian Martin, the dainty Paramount favorite, will be seen in her latest picture for that company entitled "Little Comrade," at the ——— theatre on ——— of ——— week. Like all of Miss Martin's pictures this one is a light and pretty offering containing a story of considerable charm. The star takes the role of a farmerette whose fervor during war times leads her to enlist and go to work in earnest on a farm near her city home. She finds, however, that farming isn't all it's cracked up to be. Her silk overalls aren't very handy and she really has to work.

The potato patch affords a nice secluded spot for the little miss to shed her tears, and out of this potato patch springs, strange as it may seem, romance! How the story is evolved from the moment of the meeting of the girl and the man is particularly delightful and affords entertainment that everyone will enjoy.

Niles Welch is seen as Miss Martin's leading man and he makes the most of his role. Gertrude Claire, long known as one of the leading character actresses in the west coast studios, is also seen in the cast, while others are Richard Cummings, L. W. Steers, Eleanor Hancock, Nancy Chase and Pearl Lovci.

The picture was produced under the direction of Chester Withey, one of the most skilled of all directors. He worked on a story written by Juliet Tomkins and scenarioized by Alice Eyton.

SUGGESTIONS

When you flash Vivian Martin's name you immediately designate the type of entertainment you have to offer; light, amusing, pretty. You have told the character of "Little Comrade" then as soon as you have mentioned the star.

As regards the story lay stress on its comedy angle. Tell of the farmerette who thought that silk overalls would do and who found out that farming really meant work. This seems to be the most likely angle on which to play. It's an angle that opens up a number of decorative schemes for your advertising and lobby displays, and one which will probably appeal to the popular mind.

Make mention of the leading man, Niles Welch, and don't forget that Chester Withey directed the picture. His work is well known.

THE STORY

Genevieve Hale, the youngest daughter of a large family, and, consequently, pampered all her life, decides to become a farmerette and help the country in food production. In spite of the jeers of her family, she enlists and goes to the Hubbard farm with a group of other girls. A few unpleasant jobs soon make her ready to go home, but she manages to stick.

Bob Hubbard, the youngest son of the owners of the farm, is drafted, and he hates the training camp as much as Genevieve does the farm—like her, he has been pampered all his life, and is unusued to rough work of any sort. The life at the camp almost drives him mad, and one night he decides to run away, just to have a look at his old home, thinking that the sight may give him courage to stick it out. While crawling through the fields near the house he meets Genevieve, who is lying in a potato patch, crying. They tell each other their troubles, and the meeting so inspires them that each is ready to go back to work with a new heart.

A prying neighbor spies them together in the field, and scenting a scandal, reports to Mr. Hubbard. He warns the girls that if anything of the sort happens again the offender will be sent home. Although he does not know it was Genevieve who was seen with the unknown soldier, the girls suspect her and determine to have her sent away, lest she give them a bad name. Mr. Hubbard finds a letter addressed to Genevieve in his son's handwriting and determines to send her away. He also writes his son a scathing letter. But when Bob receives this he secures a leave of absence and hurries home. He explains to them that Genevieve has made a man of him, and his father is willing to admit the change in him. The girl is cleared in the eyes of the family and the farmerettes, and Bob returns to camp with a new spirit, determined to marry Genevieve as soon as war is over.

CATCH LINES

It wasn't planted there but she found love in a potato patch! See "Little Comrade," Vivian Martin's latest Paramount picture.

The business of being patriotic struck them both as being glorious until they found they couldn't be patriotic together! Then it was a little harder—but see how they made out in "Little Comrade."

She was down in the dumps herself but she made a man of him—and then he turned right around and made a woman of her! See "Little Comrade."

A story of farmerettes who found that silk overalls weren't practical in digging in a potato patch.

A romance that began in war time and finished after the armistice.

"A MAN OF HONOR"

(*Continued from page* 2706)

He was ordered to become a crook by his employers. His acceptance meant riches to them. Did he refuse? See "A Man of Honor," and discover how personality plus perseverance and pluck won out.

A tropical island—a tropical storm—pirate gold—the fellow, the girl—you have them all in "A Man of Honor."

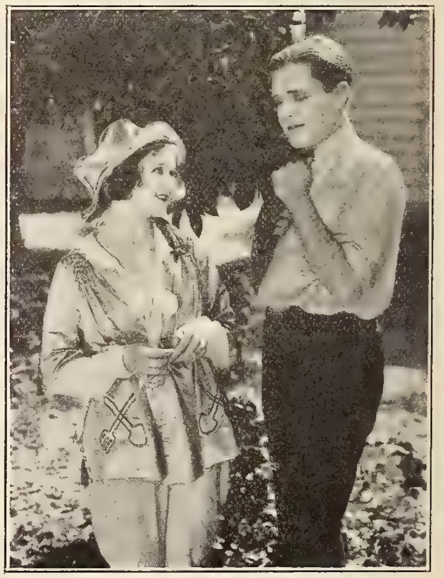
"A Man of Honor"—a story of rich promoters versus small investors—and romance, intrigue and adventure thrown in for good measure.

The unscrupulous promoter thought he could swindle the small investors when they became stockholders in his company. But he didn't reckon with a certain young man whose motto was "honor above all things."

He didn't care about the capitalists who attended directors' meetings in far-away New York. He didn't worry over their threats to discharge him. His only object was to protect the small investors from the big ones. See the battle of wits in "A Man of Honor."

Be sure when you sink some money in real estate promotions that there is a man of honor on the property to develop it and return you a profit on the original investment!

Horse Island, in the tropics, wasn't much to boast about as a place to live upon—but it meant a great deal to the small investors. They would have lost their money but for the khaki-clad dictator. See "A Man of Honor" and make his acquaintance.



Vivian Martin's silk overalls and Niles Welch's smile as seen in "Little Comrade"

"THE COURAGEOUS COWARD"—ROBERTSON-COLE

Story of Great Interest; Japanese Lovers United

SESSUE HAYAKAWA follows up his exceedingly good record, made in "A Heart in Pawn" and "Bonds of Honor," by still another fine portrayal in "The Courageous Coward." While the picture itself cannot be classed with these two previous subjects in the way of dramatic intensity, there is no denying the interest of the story and the strength of the various situations in which the Japanese lovers find themselves.

The producers have happily departed from the time-honored practice of having the lead fall in love with a white girl, to make the supreme sacrifice for her in the end. They vary this theme with the Japanese romance laid before an Occidental background, and the contrast thus created provides material for situations of a refreshing and original character.

Hayakawa appears as Suki, a young Japanese lawyer, while Tsuri Aoki takes the appealing role of Rei, the girl from Japan who cannot understand American ways and who nearly loses Suki's love through this misunderstanding.—Released through Exhibitors-Mutual.—Length, 5 reels.

THE CAST

Suki	Sessue Hayakawa
Rei	Tsuru Aoki
Tangi	Toyo Fujita
Big Bill Kirby	George Hernandez
Tom Kirby	Francis J. McDonald

By Thomas J. Geraghty.
Directed by William Worthington.
Produced by Haworth.

CATCH LINES

Should honor be sacrificed for love? See "The Courageous Coward."

This Japanese girl thought she could become Americanized by smoking cigarettes and drinking cocktails! See how she got this idea and how she endeavored to carry it out in "The Courageous Coward."

In which a hero is branded a coward!

See San Francisco's Chinatown at its liveliest in "The Courageous Coward."

He was warned to stop prosecuting, but everyone knew that the warnings were merely an attempt at intimidation from the friends of the defendent! And everyone was pleased when Suki, the young Japanese attorney, ignored these letters. And then one day Suki announced his intention of discontinuing the case, he believed that the man was innocent after all! The people called him a coward, and turned from him. But they didn't know. See why Suki, in reality a hero, was branded a coward by the city of San Francisco in "The Courageous Coward."

PRESS NOTICE

Sessue Hayakawa, who made such a brilliant record in his two previous pictures, "A Heart in Pawn" and "Bonds of Honor," scores again in his latest Robertson-Cole production entitled "The Courageous Coward," which will be shown at the ——— theatre on ——— of ——— week. This picture tells the story of Suki, a young Japanese-American, a brilliant lawyer who is one of the prosecuting attorneys in a western city. He is called upon to take up the state's case against Slick Davis, accused of murdering his gambling partner, Mike Evans. The trial goes well for the young attorney at the start and it appears as if Slick must surely pay the penalty.

It is known throughout the city and to those intimately connected with the trial that Suki has received several threatening letters, warning him to discontinue prosecution of the case. These, however, are regarded as mere blackmail from the bad element of the city who seek to have their pal go free. At first Suki disregards these letters, and then suddenly he announces his intention of refusing to finish the case, claiming that he believes Slick not guilty!

Suki is branded as a coward and receives condemnation both in print and from the men who previously called themselves his friends. How he finally shows that instead of playing the coward's role he was acting the hero's part, makes entertainment of an engrossing sort. Hayakawa appears to distinct advantage in the stellar role. Tsuri Aoki, his wife, appears as the girl he loves, while others are Toyo Fujita, George Hernandez and Francis J. McDonald.

THE STORY

Suki, an American born Japanese, is educated by Tangi, his guardian. He is a bright young man and gives promise of developing into a fine lawyer. Tangi brings his niece, Rei, to America from Japan. She and Suki fall in love, and when the latter departs for an eastern university to complete his studies it is fond memories of the girl he loves that he takes with him. Suki makes a record at college, not only in his law studies, but in athletics as well. Rei sees a picture of him on the tennis courts with an American girl as partner, and believing that he appreciates this type of woman, Rei sets about to Americanize herself as to clothes and habits.

The trouble is that she puts herself in poor hands to get the Americanization. Tom Kirby, son of the boss of Chinatown, consorts with the bad element of the place, and it is he who teaches Rei to dance, to smoke and imbibe cocktails. They are out celebrating the Chinese new year when Suki returns and sees her. He is displeased and the innocent little Rei cannot understand. Thereafter Suki is cool toward her, believing that she loves Tom.

Big Bill, Tom's father, appoints Suki an assistant attorney, believing that he will be able to straighten out the Chinatown politics and feuds. His first job is to try Slick, a gambler, for killing Mike, his partner. In the midst of the trial Suki announces that he will not carry it through. He is then branded as a coward and a traitor to the cause of justice. But finally Tom confesses the murder (it had come about from a quarrel over money) and Suki's silence is interpreted in a finer light. Rei confesses to Suki that she never really loved Tom, and so the easterners settle down to lead a happy exsitence in the land of the west.

PROGRAM READER

It was a question of his own honor or his love. If he held to the former he would see the girl of his heart in disgrace, he thought. And he knew if he held to the latter he would be branded a coward by an entire city! What was he to do? To let his honor or his love have first place? The question might not mean as much to an ordinary man but it meant a whole lot to Suki, the brilliant young Japanese-American attorney who was pleading the State's cause in his first case—a case that the whole city was watching. If he continued prosecution Rei, the girl he loved, would be disgraced. If he refused to continue he himself would be disgraced. It was a big decision to make but he finally decided and stated in the crowded court room that evidence, which he could not, at the moment, divulge, had been introduced which would find the defendent not guilty! And all San Francisco called him a coward, said that he was afraid to continue because of the threatening letters he had received! But the truth—the whole truth—that will be revealed in "The Courageous Coward," one of the particularly fine features shortly to be shown at this theatre. The star is Sessue Hayakawa, the author is Thomas Geraghty, the director William Worthington. As a result of the work of these three "The Courageous Coward" stands as one of the dramatic triumphs of recent weeks.

SUGGESTIONS

If you have had success with the previous Hayakawa productions there is no reason why you should not cash in on this one too, as it is a worthy successor to the previous hits he has had under the Robertson-Cole management. Feature the star and play up the Japanese atmosphere. Fix your ad copy up with Japanese trimmings, always, however, making sure to mention the fact that an American drama is presented. Follow the same plan in lobby display and lobby decorations and if you are one of those who dress the interior of the theatre to carry out the picture's atmosphere, adopt the plan here too.

The musical program and incidental numbers should all reflect Japanese character also.

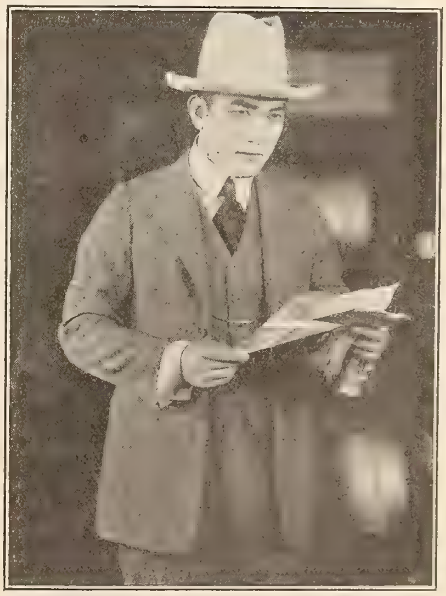
You have lots of good arguments around which to write your direct advertising of the drama itself. The situation refered to in the Program Reader is a good one and should be used. It will be found in reduced form among the Catch Lines. This situation has a lot of force and can not help but awaken the reader's curiosity and interest. Also state that much of the story is laid in San Francisco's Chinatown. This will appear interesting to those who have never been there as that city has the most famous Chinese quarter in the country.

"THE JUNGLE TRAIL"

(Continued from page 2704)

If you advertise this picture according to the above suggestions you should pull the crowds. When the circus springs up throughout the country you have a subtle suggestion that the people want to see the animals. There is, then, no reason why "The Jungle Trail" should not prove a good card if you dress your advertisements and your lobby after the manner mentioned.

Of course, give Farnum a good play and say that he has another fighting role. And make mention of Anna Luther and Anna Lehr, both popular leading women wherever pictures are well known and closely followed.



Sessue Hayakawa in a scene from "The Courageous Coward"

"THE QUICKENING FLAME"—WORLD

Vivid Story of Marital Unhappiness with Montagu Love and June Elvidge

"THE QUICKENING FLAME" points several lessons for its redeeming value aside from the very capable studies of the stars, Montagu Love and June Elvidge—one of which is that a man who is matrimonially bent should watch his step lest he might trip and come up with the wrong spouse. The picture hinges upon a domestic mix-up, for as soon as the husband repents of his hasty marriage and attempts to forget, along comes a genuine girl and the marital bonds are tied again. Which is reasonable, since a report reaches him that wife number (1) has died ad interim.

From this point the picture develops a brace of melodramatic situations that are quite absorbing if somewhat theatrical. The first wife eventually turns up very much alive and demands alimony from a blackmailing standpoint. And she gets it, aided and abetted by a vicious affinity who in reality is her lawful husband. The title of the picture is indicated in the maternal love aroused in the adventuress when she sees the child of her victim. A lurid melodrama in every sense of the word with scarcely a glimpse of "sweetness and light."

" Travers Vale might have developed it more deftly. Mr. Love, always a sincere actor, gives a thoroughly convincing performance, as the husband, while Miss Elvidge plays with fine understanding the thankless role of the adventuress. Albert Hart, appearing throughout in a wheel-chair, is the vicious blackmailer to the life.—Released April 21.—Length, 5 reels.—*Laurence Feid.*

THE CAST

John Steele	Montagu Love
Maizie Bell	June Elvidge
Hester Blaine	Mabel Ballin
Harlon	Albert Hart
Judge Mason	Jack Drumier
Yoshida	Frank Quong
Bobbie Steele	Rodney McKeever
Harry Bertram	Bert Leigh

Story by Elizabeth R. Carpenter.
Scenario by Giles R. Warren.
Directed by Travers Vale.
Photographed by Alfred Moses.

PRESS NOTICE

Montagu Love and June Elvidge will be seen together at the ——— theatre on ——— of ——— week in their latest World photoplay, "The Quickening Flame." Their appearance together as a starring combination should interest the screen-going public, inasmuch as they have established themselves as prime favorites in their separate pictures. The character of "The Quickening Flame" is so rich in dramatic soundings that it could only be interpreted by such clever players as Mr. Love and Miss Elvidge. Hence the reason for their partnership in this feature. The stars enact their roles with authority, sincerity and charm, and they are afforded excellent support from a well-balanced cast that includes such favorites as Mabel Ballin, Albert Hart and Jack Drumier.

The story by Elizabeth R. Carpenter—scenario by Giles R. Warren, presents a theme based upon domestic flurries with its attendant happiness and misery. We see a husband whose infatuation for his actress-bride leads him into all sorts of troublesome channels before he emerges in the end with his honor vindicated. We see him suffer the pangs of disillusionment when he learns of his wife's inconstancy, and our sympathy is extended when he takes up the romantic threads again with a new love, upon hearing the news that his first spouse is dead. We see the adventuress come back into his life to torture him with a blackmailing scheme, urged on by a vicious affinity. Things look black indeed, since the blackmailers make him out a bigamist. But the first wife's maternal spark is aroused through his little boy, and she gives up her nefarious practise. And finally we see her honor vindicated, too.

As "The Quickening Flame" carries the elements of love, disillusionment, hate, pathos and deep-dyed villainy put up in the accepted form, it must be said in its favor that it is a vivid and vigorous melodrama. The picture has been produced by Travers Vale, a director responsible for many World productions in the past.

PROGRAM READER

Montagu Love and June Elvidge, appearing together in "The Quickening Flame," will come to the ——— theatre at an early date. Mr. Love, let it be said, has risen to the top of his profession as much by force of personality as by his strong endowment of histrionic talent. It cannot be denied that he has established himself as a favorite through the sheer delight he takes in his work, which is always marked by an earnestness of endeavor and a thoroughness of method. These attributes are clearly focussed in "The Quickening Flame" and will doubtless enlarge his following everywhere.

Miss Elvidge needs no introduction to our patrons. She has appeared on the program regularly, the management booking her pictures for their entertainment values and the varied emotional capabilities which characterize her work. Her personality is always ingratiating. Miss Elvidge has opportunity to show what a versatile actress she is in "The Quickening Flame," as she is called upon to play an adventuress who finds redemption in the end through the maternal instinct. Surely a different part for her! Mr. Love appears as a wronged husband who entertains a spirit of forgiveness for the woman who brought him only unhappiness. The stars are surrounded by a competent cast that includes such well-known players as Mabel Ballin, Albert Hart and Jack Drumier. When you see "The Quickening Flame" you will be entertained with a strong and highly sustaining melodrama. Watch for the date.

THE STORY

John Steele, an American lawyer traveling in England, becomes infatuated with Maizie Bell, a burlesque actress, and marries her. A man of affluence, he acquires a rich estate near London in order to give his bride a wonderful home. But Maizie, who has lived in a gayer world than her husband, is unable to appreciate his kindness and generosity, and during his absence one night she gives a costly party for some of her frivolous friends. Disillusioned, John leaves her and returns to America, though it is extremely difficult for him to forget his sorrowful experience.

A few months pass and John Steele has apparently forgotten his wretched affair in England in the romance he has developed with Hester Blaine, the niece of Judge Mason, his law partner. When news reaches him that his forsaken wife has been killed in a railroad accident, he loses no time in marrying Hester. Eventually a child comes to bless the union, and John is supremely happy in his new-found love, until a shadow from the past looms up to darken his life. It is Maizie and very much alive. She has a peculiar affinity with her, one Harlon, a crippled blackmailer, and together they have planted themselves in close proximity to John in order to wheedle him out of money.

However blackmailers never know when to stop, and a time comes when Steele refuses to accede to their demands. Of course Maizie's presence makes him out a bigamist and this startling fact causes Hester to become seriously ill. Things are righted for the happy couple when the burlesque actress vindicates herself. A communion with the little boy regenerates her and she atones for her sin through a confession that she is the real bigamist, having been married to Harlon all the time. The crippled blackmailer foiled, he kills Maizie, and meets a timely end by falling over a cliff. The Steeles', their worries over, are again supremely happy.

SUGGESTIONS

There is no mistake about it, you certainly have all kinds of advertising possibilities in this picture which comes from World. What about the stars—don't their names suggest something for exploitation? Surely you have gotten results in the past when they have appeared separately, and now that they are starring together here, it is reasonable to assume that you will clean up if you advertise them properly. Each star is big enough to carry a picture alone, but when they appear in a partnership you are doubly fortified in your exploitation scheme. We would surely bring out the fact that patrons have a treat in store for themselves when two such well-known stars are seen in the same picture. Why not concentrate on their personalities? The occasion doesn't arise every day when you can present two stars in one picture.

And the subject lends itself well to good suggestions in the way of advertising. As it unfolds a domestic upheaval, you can glean some ideas from the story and catch-lines to fit your newspaper copy. While there is a sensational note in the picture and it suggests a lurid display, still the better plan is to put it forward with no ostentatious flare. Simply play up that it is an exposition of the wrongs that will come to a husband if he does not go slow in affairs of the heart. Disillusionment follows in the wake of an unhappy marriage. You have a heart-interest story in the frivolous woman who

(Continued on page 2715)

June Elvidge and Montagu Love are co-stars again in World's "The Quickening Flame"

"THREE GREEN EYES"—WORLD

All Star Cast in Best World Release of Six Months

WORLD FILM offers five stars in this picture, and it offers them in a story the suspense and comedy values of which far transcend anything before offered by this company. "Three Green Eyes" is, in fact, a feature of unusual merit from every one of its angles. It is a cleverly written and cleverly handled story in the first place; it is unusual in construction and development and its characters are quite human. There's a little bit of bad in the best of them and there are no villains!

The exhibitor will readily recognize the advertising possibilities in the names of Carlyle Blackwell, Montagu Love, June Elvidge, Evelyn Greeley and Johnny Hines. Each has a separate niche in World pictures and their union in this one release makes for a real pulling power, easily five times the strength of that found in the usual release of the company. All of them do good work, too. Blackwell and Love are effective in widely different roles, Miss Elvidge lets out a variety of strong emotions, Miss Greeley does her best work in a freshly dominant role, while Hines supplies a fine measure of comedy.

Wallace Clifton prepared the scenario from an old play. It centers about a love letter written by a woman to a man she loved, a letter never received until two years after the woman's happy marriage to another man. The various efforts of three of the characters to prevent it from reaching the hands of the fourth are so handled that the utmost in suspense has been derived from them. Hines with Jack Drumier and an eccentric feminine character furnish the comedy relief, but have their proper places in the plot.

"Three Green Eyes" is by all odds the best World of the last six months. A lively hour of entertainment it offers, an hour well worth taking out of the twenty-four of the day.—Length, 5 reels.—Released April 28.—*Peter Milne.*

THE CAST

Paul Arden	Carlyle Blackwell
Suzanne Russell	Evelyn Greeley
Allen Granat	Montagu Love
Lucille Vale	June Elvidge
Johnnie Wiggan	Johnny Hines
Thomas Wiggan	Jack Drumier
Marion Vale	Dorothy Dee
Mrs. Vale	Matilda Brundage
Capt. Arden	William Black
Yamata	Yusti Yama

Adapted by Wallace C. Clifton.
Directed by Dell Henderson.

PRESS NOTICE

Followers of the World Film releases have a special treat in store for them on ——— of ——— week when "Three Green Eyes," the latest production of that company comes to the ——— theatre. "Three Green Eyes" is of special interest in that it is enacted by what is really an all-star cast. It has been the custom in the past to term any cast all-star that has no star in it at all. But all of World Film's popular stars are in this production. Carlyle Blackwell and Evelyn Greeley, popular in five reel comedies, Montagu Love, the distinguished dramatic actor, June Elvidge of emotional fame and Johnny Hines, one of the best straight comedians on the screen, all find prominent roles in "Three Green Eyes." All-star in this instance is surely used appropriately.

And "Three Green Eyes" is notable for other than its staggering aggregation of stellar luminaries. The story is one of the cleverest that ever saw the lens-lights. Adapted by Wallace Clifton from an old play it presents the efforts of three people to gain a certain letter which would incriminate one of them if ever it saw public gaze. The letter passes into the hands of others to whom its contents mean nothing and the constant efforts of the others to regain it form the basis of a wonderful lot of suspense and unusually good comedy. Hines in particular keeps one laughing whenever he appears on the screen. The others have more serious roles and handle them with ease, whether the situation in which they appear is of a heavy or humorous nature.

"Three Green Eyes" was produced under the direction of Dell Henderson one of World's leading directors. Don't miss it under any consideration.

THE STORY

Lucille Vale loves Paul Arden and their correspondence is full of the most endearing terms. Lucille is in the habit of writing Paul notes and leaving them in the base of a little statue of Venus in her home. The necessity for secrecy is because Lucille's mother objects to their marriage. She wishes her daughter to marry the wealthy Allen Granat and eventually has her way. The last note Lucille writes Paul remains in the statuette for he sustains a severe accident and when he recovers Lucille has been married. Then a couple of years or so pass and Granat comes to Paul with the request that he draw up new plans for his home, the house that was once occupied by Lucille's mother. And that is when Paul thinks to look in the base of the statue.

During the passing of the months Lucille has grown to love her husband and Paul has grown quite bitter about it. Lucille realizes that if he gets the letter it will throw her in his power—and he does get the letter. Lucille's friend, Suzanne Russell, asks him to give it up like a gentleman. Suzanne appeals to Paul and, hiding the letter in his study, says that she may have it if she finds it. When Paul returns she gives it to him as a means by which to light his pipe. Not knowing it is the letter he drops it out the open window and the fall extinguishes the flame. It is found by Thomas Wiggan who uses it to wrap up a new species of bug he has found.

Subsequently the letter passes from one to another of the Granat household and is finally used as means of carrying another love message, this time from Johnny Wiggan to Marion Vale, Lucille's sister. Eventually, however, it comes back to Paul's hands and this time he destroys it, thus putting Lucille quite at rest about it. The other two love affairs also come to happy endings.

CATCH LINES

"Three Green Eyes" among three jealous people and not one of them was blind in the other eye! See the unusual picture of comedy and suspense with five big stars at the ——— theatre now.

Carlyle Blackwell, Evelyn Greeley, Montagu Love, June Elvidge, Johnny Hines! Reads off like a grand march or something doesn't it? It's not, though. Merely a list of the players in "Three Green Eyes," one of the few pictures ever produced with an all-star cast. Don't miss it.

You like comedy, good suspense, unusual situations, cleverly produced and played? See "Three Green Eyes" then, the new World feature with a cast of five stars. One of the big treats the screen has to offer.

You've seen pictures with one star, with two, perhaps with three. Have you seen one with five? And all big stars? Carlyle Blackwell, Evelyn Greeley, Montagu Love, June Elvidge and Johnny Hines are all in "Three Green Eyes." Don't miss it.

The comedy-drama you have been waiting for—one laugh, one bit of suspense—and so on through the five reels. Don't miss "Three Green Eyes."

PROGRAM READER

The management takes great pleasure in announcing that one of the features shortly to be seen here is "Three Green Eyes," a World Film picture, worthy of special notice in that five stars are to be seen in its cast. They are Carlyle Blackwell, Evelyn Greeley, Montagu Love, June Elvidge and Johnny Hines, everyone a stellar luminary. "Three Green Eyes" with its cast indeed worthy of being termed all-star is something of a new departure for any producing company. And it leaves a most pleasing impression. How often have you seen a picture in which some important role was poorly taken? "Now if So-and-So could have only played that part" you say as you leave the theatre, "how much better the whole picture would have been." No such thought will enter your head after you have seen "Three Green Eyes" for each principal role is taken to perfection and could not be improved upon under any circumstances. "Three Green Eyes" is an adaptation of an old play made by Wallace Clifton and presents a story full of comedy and suspense. It is one of the best balanced features we have ever presented. We warn you not to miss it under any circumstances.

SUGGESTIONS

Naturally the big selling point regarding this feature lies in the fact that five stars are in it. Certainly if you have been playing World pictures in the past this fact means a lot to you. Carlyle Blackwell, Evelyn Greeley, June Elvidge, Montagu Love and Johnny Hines are all players of stellar calibre in the World constellation.

(Continued on page 2716)

Evelyn Greeley, Montagu Love and June Elvidge in "Three Green Eyes," the five-star World Film release

"THE ROARING ROAD"—PARAMOUNT

Fast and Exciting Picture with a Hair-Raising Climax

ACCEPTED for its story interest, Wallace Reid's latest Paramount essay, "The Roaring Road" doesn't travel far, as it is slight of plot and characterization. It is the spirit of the thing that carries the sustaining value—that is ample compensation for the mere wisp of an idea from which it is woven. Dare-deviltry plus determination in the character of a breezy personality provide the dramatic pattern and the spirit is breathed into it in the lightning pace which he establishes. Being so fragile the story sags in the middle naturally, but it packs a terrific wallop in its concluding scenes. "The Roaring Road" is well named, for Mr. Reid roars through space in a motor car to the tune of "break the record."

Turning aside from the plot, which conveys the idea that records must be smashed for business purposes and looking at the climax in its place, allow us to state that the star must beat the Limited in an open race if he wants to catch the girl and please her father, the Bear. An auto manufacturer, it is the latter's privilege to see that his car is the "speed king."

And what a race it is! Now ahead of the train—now behind it—and the scenes punctuated with flashes of headlights that are smothered at times with the gloom of night. And the travelers enjoying it as much as the spectators. James Cruze, the director, and Frank Urson, his camera-man, are responsible for this pictorial treat and to them belong the greater credit. Their suspense almost overwhelms one at times.

Theodore Roberts as the Bear carries off the acting honors. It is a semi-humorous role he has and he plays it thoroughly in character. Wallace Reid as the speed maniac fulfills the demands of the part. Ann Little provides the love interest.—Length, 5 reels.—Released April 27—*Laurence Reid.*

THE CAST

"Toodles" Waldon, an Auto Salesman,	Wallace Reid
The Cub, his Sweetheart	Ann Little
J. D. Ward	Theodore Roberts
Tom Darby	Guy Oliver
Wheeler	C. H. Geldart

By Byron Morgan.
Scenario by Marion Fairfax.
Directed by James Cruze.
Photographed by Frank Urson.

SUGGESTIONS

As the story of "The Roaring Road" is written around an automobile race and as this is the big feature of the film, all your advertising should center around this event. Put the speed of the race in your advertising. Show a car racing a train. And have your artist fix up the copy so that the car is just beating out the engine over the tracks. If you get this element of speed into your ad copy, all of it, no matter where you use it, you will have accomplished a lot. People are attracted by this sort of stuff and when it is presented well, as it is in this picture, they are going to be satisfied with what you show them.

You might arrange a display of photographs from the picture with an automobile dealer. This would attract automobile enthusiasts. If there is an auto club in your town, invite the members to a private showing and use their opinions in your advertisements. Sporting editors might like to see it also. Play up Wallace Reid's name, as he is a big favorite with all fans. If you think it will help, mention that the story was first in the Saturday Evening Post and was written by Byron Morgan.

PRESS NOTICE

In his latest Paramount picture, "The Roaring Road," Wallace Reid, the popular star, playing the role of "Toodles Waldon," has two great ambitions or desires. The first is to win the hand of his employer's daughter, known as "The Cub," and the second, to drive the Darco car, of which "The Bear," his employer, has the agency, in an impending Grand Prize Road Race. He seeks to win the former by accomplishing the latter.

Three Darco cars, which his employer had ordered shipped to him, are smashed in a train wreck and "The Bear" has to give up the race. But Toodles sees in this his chance, and buying the wrecked cars from the express company, he rebuilds one good car from the wreckage and on the day of the race carries off the first prize. But even then the Bear refuses to give Toodles his daughter's hand. But Toodles later wins the girl in a clever and ingenious way.

There are several thrilling and exciting race scenes in the picture which will be shown at the ——— Theatre next ———. Mr. Reid drove his own car in all the scenes, attaining at times incredible speed. James Cruze directed and Marion Fairfax wrote the scenario from a series of stories by Byron Morgan. Well-known players, including Ann Little, Theodore Roberts, Guy Oliver and C. H. Geldart, support the star.

THE STORY

Toodles Waldon, a young auto salesman employed by "The Bear," has two ambitions—first, to win "The Cub," the Bear's daughter, and second, to win the impending Grand Prize four hundred mile Santa Monica Road Race, for which the Bear has ordered some Darco cars. But the Bear won't consent to let Toodles pilot the car in the race, nor will he let Toodles marry the Cub. The train bearing the racing cars is wrecked and the Bear accepts an adjustment from the express company. Toodles has trouble with the Bear and quits his job. He buys the wrecked machines from the express company and salvages one from the wreckage. Despite the Bear, he races with the rebuilt Darco and wins the race. The Bear is so pleased he gives him a job as general manager of his firm, but refuses to give up the Cub. Toodles again asks the Bear for the Cub's hand, but finds him boiling with rage, he having learned that Toodles was going to use the Darco to try to break the record set up by a rival agency, on the Los Angeles to San Francisco run. Toodles leaves angrily, vowing never to have anything more to do with the Bear or the Darco. This pleases the Bear, who upon learning that a law has been passed in California, to take effect in three days, prohibiting further racing, tries to persuade Toodles to make the run, as his drivers won't have time to arrive from the east. Toodles refuses, whereupon the Bear leaves with the Cub on the train next day for San Francisco. Toodles is in jail for speeding, but Darby, his mechanician, cuts the bars with an acetylene torch and releases him. Toodles and Darby give chase in the Darco and beat the train to the San Francisco station by one minute, breaking the record. The Bear at last gives up the Cub to Toodles.

CATCH LINES

The best auto-racing scenes ever shown on the screen. See them in "The Roaring Road," the Paramount adaptation of the Saturday Evening Post story by Byron Morgan.

You can hear that cutout as he steps on it—hear the roar of the racing car, the terrible rush of the engine as he passes over the tracks just in the nick of time. Are you a real sport—do you like red-blooded thrills? See "The Roaring Road," the thoroughbred picture that you will never forget.

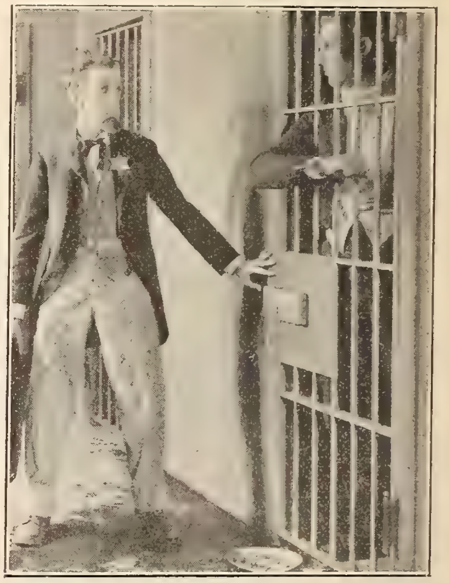
PROGRAM READER

Like a picture with lots of speed and thrills, a real picture in which the hero not only takes his life in his hands once but half a dozen times or so? If you like this sort of a picture, and who by the way doesn't, you're sure going to like "The Roaring Road," the picture that will be shown here on ———. The story of this picture centers around an automobile race and it is SOME race. For a good part of the way the leading car runs against an express train. The number of times the driver crosses in front of that engine and escapes just by what seems to be a hair's breadth would take your very breath away. And the driver? He's none other than Wallace Reid, the popular Paramount star. Wally sure does snap his fingers at death a few times in "The Roaring Road." But though he loses his race he wins the girl and, what's more, her father's consent to the marriage. Ann Little and Theodore Roberts are in Wally's support and no one could ask for better assistance than that provided by this pair. Don't miss "The Roaring Road." It's an automobile race full of thrills.

"THE CRY OF THE WEAK"

(Continued from page 2707)

Mary, knowing her husband's theory in regard to criminals and their punishment, realizes that he cannot be moved on that ground, so she tactfully leads him up to their courtship days. He had married her knowing nothing of her antecedents or the fact that she was brought up in an atmosphere of crime. By telling him that Budd is a victim of circumstances, that his whole life has been moulded in crime by vicious associates who found in him an easy subject, and that if given a chance he could be reclaimed to society, she succeeds in impressing him with a spirit of forgiveness. Budd is sent away for a shorter term than his crime indicated, and when freedom is restored to him and he is completely reformed, Dexter concludes that the Judge and Mary are right after all.



This scene from "The Roaring Road" doesn't bring out the speed of the picture but at least it shows that the element of comedy is not forgotten

"THE FOLLIES GIRL"—TRIANGLE

Sweet and Homely Tale of the Chorus Girl

OLIVE THOMAS is the Follies Girl in the case and she is naturally well suited to carry such a role. The story presented here, however, has little to do with the white lights of Broadway, being, on the other hand, the rather sweet and homely little tale of a chorus girl who brought sunshine into the heart of a lonely old man and restored peace to his household, which was previously disturbed by divers plottings of his relatives.

The plot, by W. Carey Wonderly, has the element of suspense as well, and the ending comes as something of a total surprise to the spectator.

Miss Thomas is attractive and sincere in the title role and receives adequate assistance in interpreting the high lights of the picture from Wallace MacDonald, William V. Mong and Claire McDowell.—Length, 5 reels.—Released April 27.—*Peter Milne.*

THE CAST

Doll	Olive Thomas
Ned	Wallace MacDonald
Edward Woodruff	William V. Mong
Nina	Claire McDowell
Swann	J. P. Wild
Basil	Lee Phelps
Frederic	Ray Griffith
Director	Jack Dillon
Photographer	Steve Norton

By W. Carey Wonderly.
Scenario by Charles Mortimer Peck.

CATCH LINES

The story of a chorus girl who turned nurse to an old man—not to his pocketbook but to his health—see Olive Thomas in "The Follies Girl."

Olive Thomas came from the Follies to pictures—now she goes back to the Follies in "The Follies Girfl," her latest Triangle picture, but even deserts them again for—you'll see what in this engaging feature.

Here's a story that shows the manner in which a Follies girl saved an old man's money instead of spending it. Unusual? Well, see it happen in "The Folies Girl."

The story of dancer who defies disdain.

Olive Thomas appears at her best in comedy-drama—"The Follies Girl" is a comedy-drama and it affords Miss Thomas her best part—figure out the result of this little problem and then come to see it on the screen of the ——— theatre.

A chorus girl, a legacy, and a baby—all of them figure prominently in "The Follies Girl," Olive Thomas' latest Triangle picture—see what happens to them at the ——— theatre.

PRESS NOTICE

Olive Thomas, the popular Triangle star, will be seen at the ——— theatre on ——— of ——— week in her latest special release for this company entitled "The Follies Girl." This is a singularly appropriate title considering Olive's past. Not that anything aproaching a skeleton is to be found in her closet but it will be remembered by all that she was once one of the famous Ziegfeld Follies atop the New Amsterdam Theatre roof in New York City. So now she has the opportunity of playing her real self before she was lured from the footlights to the motion picture studio.

The part of Doll suits Miss Thomas to the t of her last name. She is picked from the Follies by a designing woman who desires to pass her off as the long lost granddaughter of a serious invalid. The conspirator knows full well what the appearance of this granddaughter would mean to the dying man, that is she knows something of the effect it will have on him. It wil cheer his last days, she believes. And she is right but she cheers them to such an extent that these days prove far from being the old man's last. He regains his health quickly when Doll comes to administer to him!

After his health is restored several complications enter and the happiness of Doll is cast in jeopardy several times. But at the end it is discovered that Doll is really the long lost girl and that the old man's son had married her. And so the old gentleman's happiness is complete and the wrath of the conspirators is also complete. Miss Thomas makes a radiant figure of the stellar role, while she is surrounded by a particularly competent supporting cast including Wiliam V. Mong and Wallace McDonald.

THE STORY

Edward Woodruff lay dying. Those most concerned over this fact were three distant relatives, Nina Leffingwell, her brother, Frederic, and Basil, a cousin whom she planned to marry. The trio hoped to inherit the Woodruff fortune. The old man constantly called for his granddaughter, only child of the favorite daughter who, when she lived, had became estranged from him. The scheming Nina evolved a plan whereby the family attorney, Swann, was to produce a girl who could be introduced as the granddaughter, and who would inherit the money. Then Nina planned to pay the girl handsomely for her services and thus to come into possession of the coveted wealth herself. Doll, the granddaughter, arrives. She is a beauty fresh from the Follies. Filled with pity for the invalid, she uses every effort to kindle anew his desire to live, and, urged on by her encouragement and loving service, he becomes stronger. Nina, furious at the turn events have taken, sends for Ned, Edward Woodruff's favorite grandson, disowned because of his marriage beneath his social station. Nina thinks Ned will oust Doll, but instead he falls in love with her. One night when Doll has not reteurned home by ten o'clock, Nina, with a pretense of sorrow, tells Mr. Woodruff that his granddaughter is with Ned in a lodge on the estate. The old man goes to the lodge and discovers the lovers together. The attorney's plan has at last worked out satisfactorily. Doll is Ned's wife and there is a beautiful baby boy. With his great-grandson held tightly to his heart, the grandfather is eager to forget and to forgive, and everyone is happy except the baffled Nina and her partners in intrigue, Basil and Frederic.

PROGRAM READER

Most of those who frequent Broadway entertain the idea that the girls of the Follies, or of any other musical show for that matter, have designs on the pocketbooks carried by unsuspecting males. And while this impression may have something of a foundation, it must be said that there are many exceptions to the rule. One of these exceptions is the leading character in the Triangle picture "The Follies Girl," which will shortly be shown at this theatre. How this particular lady of the footlights saved a fortune instead of spending it and restored peace to a chaotic household forms the basis of a most delightful comedy-drama in which the beautiful Olive Thomas is seen as the star. Miss Thomas well knows how to play such a role when it is considered that the early years of her professional career were spent in the self-same Follies around which the picture's action centers. Her support in this picture embraces Wallace McDonald as leading man and William V. Mong in a rare character part. The story was written by W. Carey Wonderly. Don't miss "The Follies Girl." It is full of humor and whimsy—it is delightful in every one of its scenes.

SUGGESTIONS

"The Follies Girl" is a striking title, particularly when you consider the fact that Olive Thomas, the star, was once of the Follies herself. If you tie the title up with this fact you will create additional interest over a mere announcement of title and star.

Lay particular stress on the comedy of the picture.

Advertisements should reflect the lightness of the plot and at the same time carry out the suggestion of the title. Any pictures (drawn) of a girl in typical Follies costume would be decorative and attractive for both newspaper advertisements and lobby display. Beneath a catch line to the effect that the Follies girl in the picture is revealed as a kind-hearted human being, that the tinsel and paint vanish and reveal a startling character, will do.

"THE QUICKENING FLAME"

(Continued from page 2712)

finds redemption through the awakening of the maternal spark.

The names of the stars offer the best leads, however, as each one can be depended upon to furnish good entertainment. Play them up attractively in the local papers and in your lobby. The title of the feature is finely suggestive of advertising possibilities. It spurs the imagination. Everyone will want to know what it means. You can offer a season's pass or a contribution of some sort through the papers for the best definition of it in 200 words, say, or less. Thus you will be advertising the picture through a particularly emphatic way.

CATCH LINES

Maternal love is a wonderful thing; it transformed Maizie Bell from a parasite into a woman of "sweetnes and light." See her regeneration in "The Quickening Flame," an absorbing picture of marital misunderstanding.

Two favorite stars, Montagu Love and June Elvidge, in a play of power and human feeling—"The Quickening Flame."

John Steele marries a burlesque "queen" and becomes disillusioned immediately. He marries again only to find out that his first wife is still alive. Caught in a marital net, how does he extricate himself? You will see it all in a series of smashing climaxes in "The Quickening Flame."

Olive Thomas as she appears in "The Follies Girl"

"A MAN AND HIS MONEY"—GOLDWYN

Tom Moore Again Justifies Elevation to Stardom

TOM MOORE again justifies his elevation to stardom in "A Man and His Money." The story, while it contains humorous and romantic possibilities of an average sort, is made thoroughly delightful through his personality and the easy performance he renders. He is always a good-natured human being, no matter what sort of a situation he undertakes.

Frederick S. Isham's story tells of a waster who voluntarily cut himself off from a fortune for the period of a year to learn a little about the value of money. And Harry Lathrop doesn't turn out a satevepost prodigy and clean up a million or so by bucking a ring of enemies. He leads a commonplace existence looking after a flock of dogs, which incidentally is a comical existence in the bargain. And how better could he redeem himself in the eyes of the girl than by rescuing her from the savage attack of the villain?

Seena Owen, not quite so prettily lighted as she could be, is the heroine, and a fascinating one. Sydney Ainsworth is the heavy, while others are Kate Lester and Claire DuBrey.—Length, 5 reels.—*Peter Milne.*

THE CAST

Harry Lathrop	Tom Moore
Betty Dalrymple	Seena Owen
Walter Randall	Sydney Ainsworth
Mrs. Johnson DeLong	Kate Lester
Varda Rogers	Claire DuBrey

By Frederick S. Isham.
Directed by Harry Beaumont.

SUGGESTIONS

Tom Moore is a star that was made by the public. There was no thrusting him on it. Long years of screen appearances and sterling work opposite the Goldwyn feminine stars made him what he is today—probably the best liked actor on the screen. Featuring him, then, is a matter of plain horse sense. Let fly at them with his name in big type.

"A Man and His Money is a good title to advertise. It has a number of possibilities and you can play on it by linking it up with the old saying, "A fool and his money are soon parted."

As it is a comedy drama, the angle to accentuate should be the comedy angle. This type of entertainment is growing in popularity every day. Melodramas are good, but they are so often marred by sameness and so often just a little too far-fetched that most everyone welcomes the occasional changes to comedy that the producers afford them. Play up the comedy situations in the picture. Write your advertisements in a brisk style. Center them about the leading male character (Tom Moore) and tell the circumstances that led to his making a man of himself. See if the Catch Lines printed elsewhere on this page won't fit this style of procedure.

PRESS NOTICE

Tom Moore, the Goldwyn favorite, will be seen at the ——— theatre on ——— of ——— week in his latest comedy, "A Man and His Money." This is a story by Frederick S. Isham and relates the experiences of a young fellow, Harry Lathrop, who had so much money that it took him by the hand and led him astray. Harry's nights are spent in buying wine for a bunch of satellites and chorus girls and his days sleeping or getting home. The only good influence in his life is Betty, the girl he has thought to make his wife, ever since childhood. And Betty isn't quite strong enough to have any influence on Harry until she finally presents him with the engagement ring he had previously presented her. And then Harry wakes up to the fact that you don't miss a good thing until you lose it.

He starts thinking a bit and decides to cut himself off from his fortune for the period of a year to see whether or not he can make good on his own. And thereupon the story starts. To tell it all here would be giving away the secret of a thoroughly amusing and enjoyable tale, exceedingly well told on the celluloid. Suffice it to say that Mr. Moore makes a delightfully human hero. All his activities are not outrageously virtuous as is the way with many a screen idol's. His Harry Lathrop has a lot of good in him and a little bit of deviltry. Therefore the character takes a much firmer hold on the spectator's sympathies than is usually the case.

Seena Owen appears opposite the star and makes a pretty and attractive Betty. The picture was produced under the direction of Harry Beaumont.

THE STORY

Harry Lathrop has about two million too much. And it runs away with him. There is no wine bill too big for him to pay—and he usually pays for about twenty others' wine beside his own. Betty Dalrymple, to whom Harry has been engaged doesn't like his mode of living at all. Finally when he comes to escort her to a dinner, slightly tipsy and still in his everyday clothes, she dismisses him along with his engagement ring. It's all off as far as she is concerned. Then Harry starts to think and decides that he will dismiss his fortune for the period of a year. So he goes to his lawyer and makes arrangements to the effect that he can't touch any of his own money until he has made good.

In a distant city Harry sets out to make good. He answers an advertisement for a handy man and finds that the job is looking after the flock of canines kept by Mrs. Johnson DeLong, Betty's aunt. And Betty happens to be visiting her aunt at that time. Her scorn for Harry doesn't diminish in the least when she sees him leading the dogs out for an airing. But even though she doesn't like Harry (or pretends not to like him), she has no use for Walter Randall, a persistent suitor, whose chauffeur boasts that "every dame falls for him."

And as time goes on and Betty doesn't "fall for him" Randall lures her to a hunting lodge and there attacks her. Happily, however, Harry had gotten wind of the trick and had hopped on behind Randall's car. He is right on the spot when it comes to the rescue stuff and staves off both Randall and his chauffeur. And then Betty decides that Harry has really reformed and they stand embracing (outdoors) not bothering about the torrents of rain that descend.

CATCH LINES

A fool and his money are soon parted, but it's a wise man that knows himself to be a fool. Harry Lathrop came out of his trance just in time to discover the truth of those old adages—how his knowledge of his foolishness made a wise man out of him is humorously told in "A Man and His Money," the latest Goldwyn picture starring Tom Moore.

He set out to make good without his fortune and got a job as nurse to a collection of dogs. It was a petty job but he got what he went after. See "A Man and His Money."

Harry Lathrop was a human being. He had a lot of virtues and a few vices thrown in just to make him interesting. That's why his adventures in "A Man and His Money" are more entertaining than those of the average hero's.

PROGRAM READER

"A fool and his money are soon parted" is an old adage. But our tale here has to do with a man and his money. This man was wise enough to know himself a fool, and therefore was something of a wise man. It all came about when Betty, his sweetheart since childhood, handed him back the engagement ring and announced in no gentle terms just what she thought of him. She told him that as long as he preferred wine and song and chorus girls to her—as long as he preferred them he could have them, but she wouldn't declare herself in too. Then and there Harry discovered himself to be a fool and set about to try to rectify the matter. His first step was to cut himself off from his fortune. Then he set out to see whether he could make money the way he spent it. He couldn't. He found that out soon enough but he didn't give up all hope. He persisted and he won. How he did is disclosed in "A Man and His Money," a Goldwyn picture shortly to be shown here. When we add that Tom Moore is the star and that the picture is a comedy drama quite worthy of ranking with his other Goldwyn pictures, we have said all in the way of praise that is necessary. Don't pass "A Man and His Money" by. You'll learn a laughing lesson from it.

"THREE GREEN EYES"

(Continued from page 2713)

Make a big noise about their appearance together then. You can't go too strong on this. The results are gratifying too. Each player seems to do better than he or she has ever done before. That's the result of co-operation, the co-operation of ability. You might discourse on this line to drive home your point.

Play the picture as a comedy-drama and go strong on this too. It's probably the best picture World Film has released in the past half year anyway. Take additional space. Use all the stars' pictures in your ad copy. Play up the five like they used to play up the old minstrel shows—40—count 'em—40. It'll take. Don't leave one of these players out of any copy you use. Stories regarding the all-star cast could be sent out, and photoplay editors will be glad of them. Go the limit on the stars and the merit of the picture and you can't go wrong.

Tom Moore, star, in a scene with Seena Owen

"THE USURPER"—VITAGRAPH

Earle Williams in Adaptation of Nat Goodwin Play

"THE USURPER" is an adaptation of a play in which Nat Goodwin appeared on the speaking stage. As pictorial entertainment it presents rather a sparse plot, the single line of action being the hero's efforts to prove the villain such in the eyes of the girl. As the hero, himself, doesn't do anything particularly heroic, it cannot be said that he attracts much admiration or sympathy. Earle Williams endows the part with good looks and a sincere interpretation of the character, but the action does little credit to him.

The spoken play was doubtless filled with clever lines, subtle comedy, as well as a share of intense moments. The blend of these qualities on the screen results in a feature of just mildly entertaining values, one which is prettily set and well played, but which fails to score very decisively.

The production was made under the direction of James Young, while Louise Lovely, late Bluebird star, is Mr. Williams' leading lady in this instance.—Length, 5 reels.—Released April 28.—*Peter Milne.*

THE CAST

John Maddox	Earle Williams
Beatrice Clive	Louise Lovely
Basil, Lord Dulverton	Bob Russell
Sir George Trenery	Frank Leigh
Bob Quentin	Billy Elmer
Sargent Dale	Jay Morley
Polly Maddox	Audrey Chapman
Margaret Quentin	Bessie Eyton
Lady Dulverton	Lillian Langdon

By I. N. Morris.
Directed by James Young.

PROGRAM READER

"The Usurper," the Vitagraph picture with Earle Williams in the stellar role, which will be seen here shortly is the tale of an American, an Arizonan to be particular, who travelled all the way to England to accept an invitation to tea! Rather a long trip just for an afternoon cup to be sure but John Maddox (Mr. Williams) really had another motive. He didn't care an awful lot about oolong or English Breakfast. His main idea was to see the hostess, Beatrice Clive, a young lady he had rescued six years before when she was dangled perilously over the edge of a high cliff. That rescue had been the beginning, now Maddox was determined to end it and how he accomplished his end is attractively set down in the five reels of "The Usurper." "The Usurper" is a drama punctuated with plenty of comedy moments. Mr. Williams appears at his best in the stellar role. Louise Lovely, sometimes a star on her own account, appears in the opposite role while others are Bob Russell, Frank Leigh, Billy Elmer, Audrey Chapman, Bessie Eyton and Lillian Langdon. The picture was produced under the direction of James Young.

PRESS NOTICE

Earle Williams, the popular Vitagraph star, will be seen at the ——— theatre on ——— of ———week in his latest feature entitled "The Usurper," an adaptation from the play in which the late Nat Goodwin often appeared in on the speaking stage. The part of John Maddox, the American ranchman, is singularly fitted to the talents of the star and he makes a most genial and at the same time commanding figure throughout all the dramatic scenes of the picture. "The Usurper" is, on the whole, a drama, although throughout the five reels there are flashes of comedy that, subtley introduced, serve to balance the entertainment in excellent fashion.

The story tells of John Maddox, who one day rescues a girl after she had fallen over a cliff to a narrow ledge below. She proves to be Beatrice Clive, journeying through the west with her father, an Englishman. When she leaves for her home she takes John's heart along with her although she isn't aware of it. Then Maddox goes on working, with renewed energy and eventually amasses a fortune sufficiently large enough to warrant his long-awaited trip. He learns that the Clive estate in England is for lease and he takes it up with the stipulation that the Clives themselves remain there and entertain him and his sister as their guests.

The scene then shifts to England and the plot then takes on new aspects. There is another suitor for the hand of Beatrice, a suitor that, even though Beatrice does not love him, Maddox has a hard time to get rid of. Eventually however, he accomplishes the purpose of his long trip. Mr. Williams receives capable support from Louise Lovely, Bob Russell, Frank Leigh, Billy Elmer, Bessie Eyton and Lillian Langdon.

THE STORY

John Maddox, an American ranchman, has long loked forward to the day when he may go to England to seek out Beatrice Clive whom he had once rescued when she was travelling in the west. The opportunity presents itself when he sees that the Clive estate in England is up for sale. Clive, it seems, had lost his fortune in poor investments. Maddox takes the estate on the condition that the Clives remain there and receive him and his sister, Margaret, as guests. This they agree to do, much against their better judgment. But when John and Margaret arrive the situation appears in a much better light.

Beatrice is engaged to Sir George Trenery, a neighbor, purely for financial reasons. John doesn't like the looks of Sir George at the start and he soon finds out that he has been guilty of betraying the trust of Beatrice's maid. The maid, however, keeps silent, fearing that Sir George wil send her father to jail if she tells the truth. Maddox learns of this and asks the girl to confess it all to Beatrice for her (Beatrice's) sake. She promises to do this but another threat from Sir George keeps her silent. Beatrice is furious that Maddox should endeavor to besmirch Sir George's name and announces her intention of eloping with him that very night.

Maddox, however, prevents this by asking Beatrice to show him the tower room which is supposedly haunted by ghosts. By the time they have seen it the last train to London has gone on its way. The maid's father is hiding in the room and he supports Maddox's statement as to Sir George's villainy. Beatrice then feels free to marry the man she had really loved since the first meeting in the west.

SUGGESTIONS

After consideration of all the possibilities of this feature it appears that the best talking points regarding it are the fact that it is an adaptation from a stage play in which Nat Goodwin starred, and that you can get some good catch lines and arguments out of the fact that the hero goes all the way to England to accept an invitation to tea. This last line starts the story off and it will arouse interest if you use it in your copy. And with the statement that "The Usurper" is a Nat Goodwin play you have another attraction. Nat Goodwin was an actor known from coast to coast, highly publicized and recognized as one of the leaders in his profession. By all means link up the pictures with the popularity of this late star.

You have another good selling point in Louise Lovely, particularly before real picture fans. They will know her as a Bluebird star, one who appeared in many pictures in the past. Use her name as supporting Earle Williams. It will help.

These things done and you will have covered the ground pretty thoroughly with regard to the best possibilities in "The Usurper."

CATCH LINES

He journeyed from Arizona to England for a cup of tea and found the girl he loved! See "The Usurper."

Adapted from the play made famous by the late Nat Goodwin.

The story of an American cowboy who hired an English estate and the family along with it! See "The Usurper."

"BLACKIE'S REDEMPTION"

(Continued from page 2705)

humanities. His work is possessed of a certain quality and tone that is rarely to be found in pictures. His ability to portray realistically roles of the sort of Boston Blackie has been one of the reasons of his rapid climb to stardom. In "Blackie's Redemption" he is supported by an excellent cast that includes such capable players as Henry Kolker, Alice Lake, Bernard Durning, Jack Duffy, and Joseph Kilgour. The picture has been given a production that is remarkable for its fidelity to the atmosphere of the story.

CATCH LINES

A wonderfully appealing story, and an exciting one, too, is "Blackie's Redemption"—taken from Jack Boyle's Boston series that are appearing in the Red Book Magazine.

His resolution to go "straight"—to appreciate the love of a wonderful girl. And to be arrested for the crime of another on the eve of his honeymoon and sent to prison for twenty years! Did Blackie lose faith in himself? See Bert Lytell in "Blackie's Redemption" and find out the answer.

A tale of a crook and his reformation. Come to the ——— theatre and follow his adventures. You are in for sixty minutes of solid excitement —for Blackie is a thief and the Law swoops down on him, though he is innocent in this particular case.

Sentenced to prison for twenty long years and just as he is about to be married to Mary! Does she remain faithful and abide the time? What happens inside the prison walls? You can find the answer to these questions in "Blackie's Redemption." Don't fail to see it.

Earle Williams is presented by Vitagraph in "The Usurper," from the stage play

HARRISON'S EXHIBITOR REVIEWS

"The Follies Girl"—Triangle Special

ALTHOUGH "The Follies Girl" is not what one might call a "stupendous" production, nor the kind that would create a "great" sensation, nevertheless it is a picture you could not afford to overlook, especially if you happen to cater to a family patronage, and your aim is to present them with entertainment of the happy sort. It is based on a light but interesting story, intelligently developed.

The ending in particular is agreeably surprising, and will undoubtedly draw many favorable comments. These comments will be considerably augmented by the clever introduction of an infant. The presence of a baby on the screen in general, especially when such baby is, as in this case, the legitimate shild of the hero and the heroine, is alone a feature strong enough to bring cheer to the heart and a broad smile to the face; but when such feature is combined with other merits, such as this attraction possesses, then it makes the picture a sure enough winner.

Miss Thomas appears to the very best advantage; her work is sincere and natural. The supporting cast is also excellent, and so is the direction—smooth and free from jolts. Released April 27. Length, 5 Reels,—*P. S. Harrison.*

"The Blinding Trail"—Universal Special

"THE Blinding Trail" has been produced with the usual care that marks all Universal contributions. The predominant element in it is suspense; because the ending is concealed, the interest of the spectator is stimulated by his desire to know what it is going to be.

But however well the picture has been produced, however highly dramatic the story is, there is a feature in it that many of you will consider somewhat weak—it is a little uncheery. The hero goes blind, and with the exception of a short time at the beginning, he never regains his eyesight until well towards the end. The sight of a blind person on the screen can hardly be considered as conducive to cheerfulness.

Another weak point is the fact that it deals with marriage infidelity. For a city trade, such a feature of course may not be objectionable; but to those of you who cater to family patrons, especially in small towns, it no doubt proves unwelcome, even though when, as in this case, none of the situations are vulgar or in any way offensive. Released May 19. Length, 6 Reels.—*P. S. Harrison.*

"The Courageous Coward"—Robertson-Cole

TO ask that every Hayakawa picture should be a "Heart in Pawn," or a "Bond of Honor," would be asking for something that is almost impossible to attain, at least not for a while; so in judging other pictures of his, one should be guided solely by their individual merits, and not by the high standard set by those two attractions. So judged, "The Courageous Coward" is an excellent production. Although it lacks the intensity of emotional appeal that marked almost every Hayakawa contribution lately, it is endowed with a by far speedier action of plot; and as it unfolds a highly interesting story, the satisfaction and pleasure this offering should afford picture goers, especially his friends, should be almost as thorough as his other offerings have afforded.

The story deals with a love affair between an American born Japanese law student, and a young Oriental beauty, just imported from Japan by her uncle, a prominent attorney.

The production end of the picture is marked by the same artistry that has characterized all of this star's former contributions. Released through Exhibitors' Mutual. Length, 5 Reels.—*P. S. Harrison.*

"The Roaring Road"—Paramount

THE entertaining values of "The Roaring Road" are excellent. Although the plot in itself lacks unity, slowing up considerably now and then, the satisfaction it will give nevertheless will be first class, for it is loaded with situations that are thrilling as well as exciting. Some of the scenes are so realistic, that the spectator is carried away by his enthusiasm as if he were an actual participant. This is true particularly near the close of the picture, where the hero in a racer is trying to overspeed a fast passenger train.

The picture deals with automobile races, in which the hero is after two prizes, the automobile race prize as well as the boss's daughter: he wins both.

The acting, direction, photography, etc., all are up to a high standard. Released April 27. Length, 5 Reels.—*P. S. Harrison.*

"Bare Fists"—Universal Special

THERE are two elements in this attraction, either one of which could constitute the basis of a first class picture: The one is love—the unbounded love the hero feels for his mother as well as for his little brother, sure to wet a tear-dry eye; the other element is suspense, of the most intense kind, created by a rather novel situation—the hero, a cowboy, goes through the picture without a weapon on his person, and although he fights armed men, he wins out. The remarkable thing about it though, is the fact that the director has handled the situations with the gunless hero so convincingly, that the spectator's imagination, or his credulity, is hardly ever imposed upon.

The reason given for the hero's unwillingness to carry a gun is a promise he had given his mother to that effect: Having lost her husband, a sheriff, who was murdered by cattle rustlers, she trembles lest the feel of a gun make her boy take risks more than is prudent; so she makes him swear upon the family bible never to carry a weapon.

The most dramatic part of the picture is where the hero, in search of the cattle rustlers who branded his little brother, overtakes them. He is in the saloon armed with a rifle he had seized from the hands of the sheriff, while one of the outlaws is hiding in the next room. The realization of the hero's extremely dangerous situation creates within the spectator a strong sense of anxiety, holding him spellbound until the danger is over.

"Bare Fists" will no doubt give as good a satisfaction as any picture produced with Harry Carey in the lead. Released May 5. Length, 6 Reels.—*P. S. Harrison.*

"The Cry of the Weak"—Pathe

IF your patrons like the strong melodrama, I doubt whether you could satisfy them any better with another picture than you could with "The End of the Game." The elements of mystery and suspense, which have been worked cleverly into almost every one of the situations, can be depended upon to hold the attention of the spectator.

There is a slip in the picture, which will hardly escape the notice of even the most easily satisfied picture goer: The heroine's young brother is shot and mortally wounded, as is plainly indicated by the amount of blood shown on the hand of the heroine, and also by the spot of the wound, which is close to the heart; and yet, in the next few scenes the boy is standing up as a perfectly healthy person would, and also submitting to a third degree, apparently for many hours, without showing any signs of weakness, or that there was ever anything the matter with him whatever. In all probabilities there was a lapse of time between the shooting and the interrogating, but apparently the director found himself up against a difficult situation—he either had to allow this discrepancy to creep in and thus keep the boy in the house, or else change the story. Whatever the cause, such faults do not help to raise the motion picture art in the minds of the people.

Interesting story as it is, the effect it leaves behind is somewhat sad anl unhappy, so it wouldn't be a bad idea to temper it up by placing at the end a good slap-stick comedy. Released May 4. Length, 5 Reels.—*P. S. Harrison.*

"A Man and His Money"—Goldwyn

OWING to Tom Moore's personality as well as to the excellent handling of the production end, "A Man and His Money" should give good satisfaction. As far as the story itself is concerned, there is nothing in it that is new—the same idea has been employed in pictures many times in the past; the average spectator will know approximately almost from the very beginning what the outcome would be; for that reason, suspense suffers to a great extent. But it has been repeatedly noticed that when a spectator likes a player, he generally overlooks many things; so it wouldn't surprise anyone to see this picture make a good hit.

The hero, in this case, is introduced as a wealthy young man, who dissipates quites a little. As he has failed to live up to the promises he gave his fiancee to stop drinking, she breaks their engagement. In the end, however, he makes good and they again become engaged. Released March 16. Length, 5 Reels.—*P. S. Harrison.*

In and Out of West Coast Studios

By J. C. Jessen

The F. P.-Lasky Studio

Everyone about the Famous Players-Lasky studio who was fortunate in being present at the private showing of the C. B. DeMille-Edgar Selwyn story production, "For Better For Worse," enthusiastically proclaim it the greatest to date. This film is now entirely completed, and the showing occurred on the evening of April 8. It is spoken of as the strongest drama of the American screen, produced with delicacy and finesse, and of such character as to be a bell ringer for the great American public.

Bryant Washburn is now "posing" as "A Very Good Young Man," for that is the title of the play he is now appearing in under the direction of Donald Crisp. The subject was put in production at the Lasky plant this week.

Irvin Willat, director; Lila Lee and company, which includes Elliott Dexter as leading man, are back from Truckee where they went to film exteriors for a Canadian northwoods play, and are working on interiors at the studio, and exteriors near Hollywood.

A play has been selected for Vivian Martin, but a definite name has not been decided upon. She is working under the direction of Robert Vignola.

Wallace Reid and Company are completing the scenes for "The Valley of Giants," the Peter B. Kyne story directed by James Cruze; while the remainder of "Secret Service," starring Captain Robert Warwick, which is to be an Artcraft Special, will be completed within the next week by Director Hugh Ford.

Houdini, the escape artist, is to arrive in Hollywood on April 20, and preparations for the filming of a story are now progressing. Work will be commenced on the filming of the play as soon as he arrives.

Fox Studio Doings

Director Arthur Rossen and the Tom Mix Company are home from San Francisco where ten days were spent in securing scenes for "Cow Hollow," which will offer Juanita Hansen as leading woman. While in San Francisco the producing unit had every accommodation conceivable from the city officials for the filming of this fairy story of the wild west, written by Charles Kenyon.

The comedy department of the William Fox studio, under the supervision of Hampton Del Ruth, this week has three companies at work on new subjects, untitled, under the direction of J. G. Blystone, Frank Griffin and Victor Herrman. Herrman was recently discharged from the navy after serving almost two years.

Al Christie plays the piano divinely, while members of his comedy company drink in the harmony

An addition to the comedy producing forces is a ballet of twelve girls engaged this week by Supervising Director Del Ruth, who are at present working in the subject being filmed by Director Blystone.

Director E. J. LeSaint continues on "Gypsy" starring Gladys Brockwell, who has Bertram Grassby as her leading man; William C. Dowlan is producing "Cowardice Court" with Peggy Hyland, and Harry Millarde is directing Madlaine Traverse in "The High Flame."

About Metro Players

The week of April 12 was ushered in at the Metro studios with the beginning of work on three new productions, stars of which are Bert Lytell, Hale Hamilton and Viola Dana.

George D. Baker, who is now directing Bert Lytell in "The Lion's Den," will relinquish his claim to that actor within a day or two and Lytell is then to return to the direction of John Ince for the making of "A Favor to a Friend," from an original story by Luther A. Reed. While no statement has been issued from the Metro studios, it is learned that it will be Metro's future policy to give more attention to subjects of this star, it being understood that officials, including Supervising Director Maxwell Kargar, believe Lytell is one of the big possibilities for the screen. The new story is one of stage life, and is spoken of as a light comedy.

Alice Lake, having completed her work opposite Bert Lytell in "The Lion's Den," has been cast to play the leading woman role in "Full of Pep," which will star Hale Hamilton. A. S. LeVino is responsible for the continuity, and this is from a story by Robert F. Hill. Settings are now ready for the filming.

May Allison is going back to her former director, George D. Baker, for another picture. Baker will direct her next subject which will be titled "Free," which is adapted from the Will Irwin story of a stenographer's adventures with Bolshevikism.

"Pliant Patricia" is the name role Viola Dana will play next under the direction of Henry Otto. This was originally a three act comedy written by Anne and Alice Duffy, and has been prepared for the screen by June Mathias. Only the preliminary scenes are being taken this week, and consequently the entire cast has not been at work.

Finis Fox is now doing the last re-write work on the continuity for the Emily Whalen subject which will be made under the direction of Herbert Blache, who has just made the final scenes for "The Brat" with Nazimova. This will be titled "Family Trees," and is a satire by E. Forst. Darrell Foss has been selected as leading man.

Universal Newsettes

After a stay of several weeks, President Carl Laemmle departed from Universal City. During his stay the production staff has been materially increased, until now about fifteen companies are at work at all times on new productions. Changes have been made that will add efficiency to the production department, and changes have been introduced that will be very beneficial to the productions generally speaking.

It became known this week that Dorothy Phillips in her forthcoming production, "The Right to Happiness," will have four leading men, they being Thurston Hall, Stanhope Wheatcroft, William Stowell and Robert Anderson. The other important players for this special production being directed by Allen Holubar are Margaret Mann, who appeared as the mother in "The Heart of Humanity," together with Hector Sarno, Alma Bennett and Henry Barrows.

Production work has been started by Director Paul Powell on a subject at present titled "The Weaker Vessel," which will star Mary MacLaren. This is an original story by Elmer Elsworth, and will have Thurston Hall in the leading masculine role, and Margaret Loomis in a very important part. In this film Miss MacLaren will be seen as the young girl from a small village who goes to the city to become waitress in a chop house. At the present time the company is working at Bishop filming small town scenes.

The San Quentin prison of California has been reproduced at Universal City for scenes in "The Chatterbox," which stars Priscilla Dean, which Director R. S. Sturgeon is now filming from the Bayard Veiller crook story. The entire cast now assembled includes Francis MacDonald, leading man, George MacDaniels, Gertrude Astor, Walt Whitman, Joseph Swickard and Milton Ross.

Unable to continue filming of the next serial which stars Marie Walcamp owing to the actress being in a local hospital recovering from a recent injury sustained while scenes for "The Red Glove" serial were being made, J. P. McGowan is now directing a two-reel western subject titled "In the Balance," by Alvin J. Neitz and George Hively. Other two-reel subjects in production are "The Last Outlaw," with Ed Jones and Lucille Hutton, under the direction of Jack Ford: "Wanted for Murder" with Magdalane and Pete Morrison, under the direction of George Hoit; and "Destiny's Share," directed by Jacques Jaccard with Helen Gibson and Eddie Polo.

Hollywood Hookum

APRIL 26, 1919 NEWS MORE NEWS

No weather this week.

Rex Beach has gone east.

Come again, Mr. C. Laemmle, when you can stay longer.

Viola Dana had her hair cut this week—pardon us, bobbed.

Monroe Salisbury is spending the week in the mountains filming.

Welcome to our city Tomson Buchanon. We hope you'll love our climate.

Carl Laemmle, hearing that winter was over, went back to New York Monday.

Bill Desmond's new play name is "Two Fisted Gallagher"—rather Irish, and Bill just got married too.

June Mathis insists on keeping more than busy all the time. She's only writing two continuities now at one time.

Every day is "peanut day" at Goldwyn studio, just because Mable Normand has friends who grow them in West Virginia.

Hampton Del Ruth has been a busy man these days, and behold, the Fox studio has a brand new ballet of twelve beauties.

Now that the baseball season has opened, managers will know where to find their players who have "gone to their Grandmother's funeral."

May Allison recently was "In for Thirty Days," but her next subject is to be "Free." We mean nothing by that, merely giving the news.

Mrs. Harry P. Caulfield is the mother of another boy, tipping the beam at eight pounds. Harry Caulfield is accepting congratulations.

Harvey Gates threatens to write a very original scenario, as he was up the other day and took laughing gas before they pulled his teeth.

Harry Millarde since buying that new $10,000 car, for which he is said to have paid an extremely high price, is the envy of all about the Fox lot.

We haven't seen Dorothy Dalton's homing pigeon flitting in, therefore we don't know that Dorothy reached New York. Please send your message Dorothy.

We hear that Luther A. Reed is a very energetic scenario writer. He is charged with lying awake nights to think of new titles. Warm milk is a cure for Insomnia.

King Vidor, unable to find a lake to take "Better Times" to, brought the lake to "Better Times" by creating one in a valley near the Brentwood studios. Wonders never cease!

Norbert Lusk uses a two-color ribbon on his typewriter at the Goldwyn studio, thereby proving to HOLLYWOOD HOOKUM that we get an original copy of his genteel press-agentry.

Nazimova climbed Look-Out Mountain the other Sunday, and admired the Vista for several hours. California is sure a wonderful country, but we never heard of this place "vista" before.

Juliet Reilley is the real name of Mary Miles Minter, and Pearl Miles Reilly, her mother's. The names popped up the other day in court when suit was brought by mother for daughter.

Dave Morrisey, who beats the Underwood at the Fox studio's publicity department, claims to have found a monstrosity in the person of William C. Dowlan, he claiming that Dowlan is a soft-voiced director.

Be it known and jotted down for future reference, April 8th is America's Sweetheart's birthday. On this 365th day of the year, Mary Pickford declared "I'm twenty-five going on twenty-four."

Bob Brunton is going to make his filming place a thing of beauty, and therefore we must add, a joy forever—flowers, clinging and on bushes; massive pillars, cement curbs, gravel driveways, 'neverything.

Tom Ricketts is charged with being a propaganda director simply because he directed 'Damaged Goods," "The Sin of the World," and is now making a labor and capitalists story for the Brotherhood of Locomotive Engineers and Firemen.

Of all the nifty vehicles flitting around on Southern California asphalt, the one that makes them all sit up and stare is that blue streak that Vitagraph Studio Manager W. S. Smith's chauffeur is driving about. Words fail us; it's some boat. Prexy Albert E. is sure seeing California.

Over the desk of Harry Lustig of Metro fame, is a card which bears this bit of advice: "Count that day lost, Whose low, descending sun, Sees prices shot to Hell, And business done for fun. Anonymous—but true." Now who would have thought a film exchange man would cherish such a verse.

Adam Hull Shirk, the world's famous magician, now chief of publicity at the F. P.-Lasky studio, is practicing up on his parlor tricks preparatory to showing up Houdini who arrives on April 20th. The big Lasky lot won't be big enough for the two to demonstrate their work in the art of legerdemain.

Charley Chaplin served as secretary to Sid Grauman the other evening when Sid debated with Maurice Tourneur. Charley was good at starting the applause, but afterwards stated, "poor old Sid, I suffered for him." He also told Sid he made a grave mistake. "When Tourneur finished you should have said, 'Oh hell, you win.'"

SOCIETY COLUMN

Pauline Frederick is entertaining her Mother, Mrs. L. E. Frederick of New York, and her aunt, Mrs. E. W. Pettingell of Boston.

Three weddings in filmdom this week. Margaret Landis became the bride of Bertham Bracken, and they honeymooned at Billy Wrigley's Catalina Island. Police Judge Carl V. Hawkins tied the knot. Bertram showed preference to Hawkins because a year ago he appeared before Hawkins for speeding, and Hawkins released him on probation.

T. Hayes Hunter is a benedict, and Millicent Evans is his wife. They slipped away to Santa Ana on a Friday evening, (fish day) the same being April 4th, and said "I do" individually. Santa Ana, it may be said, is the Gretna Green of the Sunkist land. T. Hayes, upon seeing the minister's study, is said to have broken his record by o. k'ing the set at the first glance. T. Hayes and Millicent met seven years ago in New York when he was a stage producer and she a would-be star. At home, 2505 Tenth Avenue.

Riverside's romantic atmosphere was the setting for another film folk marriage, Sunday, April 6th. Albert Ray, the William Fox star, and Roxana MacGowan of Mack Sennett beauty, but silent, chorus, were the contracting parties. Mission Inn, Riverside, was the mail address Ray left at the studio.

PAGE NOAH WEBSTER!

About the concrete palaces at the other end of Culver City, there's a new word in use—Mabelescent—and from a reliable source we understand that this word means Mary-madcappish-warmhearted-tender-like Mabel Normand. We predict that it should become popular.

A Japanese film publication comes to our notice which proves that they are copy-cats. On one page is a heading "In and out of west coast studios," and in a week or two we expect to see HOLLYWOOD HOOKUM spread across the page. We know of no better place any publication could get material to fill their columns. Yes, we admit this is the best—unblushingly.

Many of our set took part in the Salvation Army drive on newspaper day conducted by the Express and Times. In fact, we never knew that actors and actresses could get up as early as they did, come down in the morning, and sell papers. But they did it, and many sheckles were collected for the S. A. We got a picture of Sid Grauman buying a paper from Charley Ray, but we'll bet they didn't have any flash powder or artificial lighting to shoot it, because Sid don't get up with the birds.

SERIAL POEM

(Third Installment—By Dick Willis)

Able athlete he,
Laughter's lightning-bug,
Pep, publicity;
That's "Doug."

Here and There

Two Jesse D. Hampton producing companies will begin work on new subjects within the next week. William Desmond will play the name part in an original story written by William Parker titled "Two Fisted Gallagher." Mr. Hampton has engaged Joseph J. Franz to direct Desmond, and the producing unit heads are now selecting players for the cast of this subject.

H. B. Warner is next to play in the Chinese subject titled "The Pagan God," which will be directed by Parke Frame. Barbara Castleton will continue as Warner's leading woman. George Elwood Jenks is responsible for the original story for this play and also the continuity.

Locations of a desirable nature for a Fox hunt have been found in the vicinity of Santa Barbara for the Tom Moore production now in the making under the direction of Harry Beaumont, and the company is at the millionaire colony of Santa Barbara this week. In addition to Naomi Childers, who was borrowed from the Metro to play opposite Moore, the cast contains a number of well known players including Mabel Ballin, Frank Leigh, William Burress, Philo McCollough, Kate Lester, late of Metro, and a number of others, including Leslie Stuart, Jr., late lieutenant of the Royal Field Artillery. This is Stuart's first screen assignment.

Since production was begun on the filming of "Her Kingdom of Dreams," starring Anita Stewart and being filmed for First National under the direction of Marshall Neilan, no complete cast for the subject was given out until this week, as all important roles had not been cast. Mahlon Hamilton, Tom Santchi, Lou Cody, Thomas Meighn and Edwin Stevens are among the list of leading men taking part. Thomas Jefferson, Frank Currier and Harry Holden are to play character roles, and Anna Q. Nilsson and Kathleen Williams will be seen in the principal feminine parts in support of Miss Stewart. Little Wesley Barry, who made his screen debut in "The Unpardonable Sin," takes the child role. It is expected at least two weeks will be required for the completion of photographic work.

The Lyons and Moran troop are filming "The Go-Getters," and Al Santell is making "Rings and Things" with Neal Burns and Josephine Hill, after which he will film "Father Was Wise."

Just prior to the departure of President Laemmle, Lynn F. Reynolds, who for the past year has been with the Fox organization, was engaged to film a special story, "The Little Brother of the Rich," adapted from the story of the same name by Joseph Medill Patterson, owner and editor of the Chicago Tribune.

Having completed all scenes for "I'll Get Him Yet," a comedy by Harry Carr, Sunday editor of Los Angeles Times, the Dorothy Gish Company is taking up the making of a western comedy. Elmer Clifton is the director of this, as well as the subject recently filmed. In "I'll Get Him Yet," Richard Barthelmess is leading man.

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the current quarter arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released previous to January 26, 1919.

PICTURE BRAND STAR RELEASED PLAN BOOK

ADELE (UNITED) KITTY GORDON (JAN. 26)..............FEB. 1
(Six Parts)

"Exhibitors who are 'larry' of war pictures at this time need have no hesitancy in booking this for the full run."—M. P. News.

Exhibitor Comment—"A good picture liked by all and well produced. Big to average business." "Good, but patrons are tired of war stories. Average to big business." "Good picture. War stuff dead. Average business." "Big business two days." "Good picture. Average business. War plays dead here."

Consensus—"Good picture, good puller."

AFTER THE WAR (UNIVERSAL) CUNARD (JAN. 26)......JAN. 11

"Timely subject possessing unusual advertising possibilities."—M. P. News.

Exhibitor Comment—"A strongly dramatic story, with star's work exceptionally good, as well as her support. Another good offering for city trade. Good business." "Big business two days on this Universal Special." "Pretty strong. If you play to a lot of kiddies don't book this one."

Consensus—"Satisfactory production, good puller."

ALIAS MIKE MORAN (PARAMOUNT) WALLACE REID (MAR. 2) ....MAR. 29

"A real human character the centre of fine story."—M. P. News.

Exhibitor Comment—"Very good. Extra big business." "It drew fairly well."

Consensus—"Good picture, good puller."

AMAZING IMPOSTER, THE (AMERICAN) MINTER (FEB. 2) FEB. 8

"Lots of ginger in this one. Star's features better."—M. P. News.

Exhibitor Comment—"Average picture, average business."

AMAZING WIFE, THE (UNIVERSAL) MARY MACLAREN (APR. 7) ....MAR. 29
(Six Parts)

"Here's one on which you can go the limit."—M. P. News.

AS THE SUN WENT DOWN (METRO) EDITH STOREY (FEB. 10) ....FEB. 22

"Edith Storey in screen version of Baker's play."—M. P. News.

Exhibitor Comment—"Picture just fair. Star does not draw in this house." "Has some great comedy throughout but in some places tends too much on serial order."

Consensus—"Fair picture, average puller."

BELLE OF NEW YORK, THE (SELECT) MARION DAVIES..FEB. 10

Exhibitor Comment—"With all the advertising the stage success had of the same name, one would expect to break all records with this, but nothing smashed except faith in human nature. Why try to make a screen star out of Marion Davies? It can't be done. She's no better than when she started her first Select. Average to poor business." "A much over advertised picture. Did good business but did not universally satisfy. Going to be a tough job trying to put this star over. Guess we won't try it. Big business three days."

Consensus—"Fair picture, good puller."

BETTER 'OLE, THE (WORLD) SPECIAL CAST (MAR. 17)..MAR. 8
(Seven Parts)

"Novel and very entertaining; characterizations good."—M. P. News.

Exhibitor Comment—"Very good picture but seven reels too long for patrons. Disappointing to the gallery." "Decidedly different. Went over fine, especially with the better element. Well worth while playing. Good business against bad weather."

Consensus—"Pleasing picture, big puller."

BLIND MAN'S EYES (METRO) BERT LYTELL (MAR. 10).MAR. 22

"Bert Lytell excellent in murder mystery tale."—M. P. News.

Exhibitor Comment—"Excellent picture. Title misleading. Poor to average business."

BOLSHEVISM ON TRIAL (SELECT SPECIAL) SPECIAL CAST (APR. 20)..APR. 19
(Six Parts)

"Picture as good as its title; square deal."—M. P. News.

BONDAGE OF BARBARA, THE (GOLDWYN) MAE MARSH (FEB. 2)

Exhibitor Comment—"Poor business." "Very poor picture. But Mae Marsh does her best under the circumstances. Average to big to average business." "Mae Marsh does not draw here. Fair production to average business." "Very good picture to big business." "Drew few and pleased few." "Disappointed and Miss Marsh no longer draws." "Good picture, but they do not want her here."

Consensus—"Fair picture, average puller."

PICTURE BRAND STAR RELEASED PLAN BOOK

BOOTS (PARAMOUNT) DOROTHY GISH (FEB. 16)........MAR. 15

"Star attractive and comedy dominates this picture."—M. P. News.

Exhibitor Comment—"Picture proved very satisfactory. Star very pleasing." "Splendid in pleasing power and Miss Gish is coming strong." "Didn't draw although a good picture. Dorothy Gish not popular here."

Consensus—"Good picture, average puller."

BRAND, THE (GOLDWYN) REX BEACH CAST (MAR. 9)..MAR. 8
(Seven Parts)

"A Rex Beach story of the far North that rings the bell."—M. P. News.

Exhibitor Comment—"Very good picture but seven reels too long. Could have been put in six with as good if not better results. Big business two days." "We are stung on Rex Beach subjects. They don't go here at all." "Big business opening day then average four days and big business last two days."

Consensus—"Good picture, big puller."

BRASS BUTTONS (AMERICAN) WILLIAM RUSSELL (MAR. 330) ....MAR. 22

"A lot of snap and zest to this comedy drama."—M. P. News.

Exhibitor Comment—"The Greatest Russell picture yet. Big business."

BREED OF MEN (ARTCRAFT) W. S. HART (FEB. 2)........FEB. 15

"Star registers strongly in one that should please everybody."—M. P. News.

Exhibitor Comment—"Very good. Big business. Hart will have to change his style of work. Has too many imitators. Drew a very big opening and sent them out pleased. An average Hart picture." "Bill put them in on this one and they liked it." "Average to poor business seven days."

Consensus—"Satisfactory picture, strong puller."

BREEZY JIM (TRIANGLE) CRANE WILBUR (FEB. 23)....FEB. 22

"Shows its age plainly. Hot stuff for hero worshippers."—M. P. News.

CALIBRE 38 (EDGAR LEWIS-SHERRY) MITCHELL LEWIS (APR. 13) ....APR. 5
(Six Parts)

"Melodrama based on murder mystery; story well constructed."—M. P. News.

CAMBRIC MASK, THE (VITAGRAPH) ALICE JOYCE (APR. 7) ....APR. 5

"Star in version of unusual Chambers story."—M. P. News.

CAROLYN OF THE CORNERS (PATHE) BESSIE LOVE (MAR. 9) ....MAR. 1

"Strong story but a little loose. Human touches plentiful.—M. P. News.

Exhibitor Comment—"Poor business." "Good, but very light show. Bessie Love has no drawing power."

CHILD OF M'SIEU (TRIANGLE) BABY MARIE OSBORNE (FEB. 16) ....FEB. 22

"Film lacks heart interest, action and suspense."—M. P. News.

Exhibitor Comment—"Big business."

COME AGAIN SMITH (HODKINSON) J. W. KERRIGAN (FEB. 10) ....FEB. 1

"Fits the star like proverbial glove; interest is plentiful."—M. P. News.

Exhibitor Comment—"A dandy comedy drama to big business." "Picture well liked. Star just average." "A nice clean program picture to average business."

Consensus—"Fine picture, good puller."

COMMON CLAY (PATHE) FANNIE WARD (MARCH 2)....FEB. 8

"Audience will likely praise this Ward picture."—M. P. News.

Exhibitor Comment—"Generally good picture. Good box-office attraction. Big business seven days." "Big business first two days, then extra big three following days, then big and finishing extra big again on the seventh day."

Consensus—"Fine picture, strong puller."

COURAGE FOR TWO (WORLD) CARLYLE BLACKWELL (FEB. 17) ....FEB. 15

"Star with Miss Greeley offer fine comedy drama."—M. P. News.

Exhibitor Comment—"Big business two days."

CREAKING STAIRS (UNIVERSAL SPECIAL) MARY MAC-...... LAREN (FEB. 10) ....

Exhibitor Comment—"Good story of suspense and thrills with no padding but everybody on the job every second. Big to average business."

CROOK OF DREAMS (WORLD) LOUISE HUFF (MAR. 3)...MAR. 1

"Clever story with star in apealing role."—M. P. News.

Exhibitor Comment—"A good program picture. World is waking up at last and making better stuff. Average business."

Exhibitors' Own Box Office Reports

PICTURE BRAND STAR RELEASED PLAN BOOK

DON'T CHANGE YOUR HUSBAND (ARTCRAFT) DE MILLE'S (JAN. 26) ....FEB. 8

"Points a moral to married folk, or those to be married."—M. P. News.

Exhibitor Comment—"A very fine production. One of the best. Big business." "Extra big business seven days straight." "This with Arbuckle comedy packed them in and patrons raved over the feature." "Extra big business seven days." "Great picture, tremendous drawing power." "Went over very big to extra big business." "Big business four days." "This should be played to an extended run at advanced prices. A perfect gem." "Excellent production, very pleasing to public."

Consensus—"Excellent production, strong puller."

ECHO OF YOUTH, THE (GRAPHIC) SPECIAL CAST (FEB. 16) ....MAR. 8

"Cast is good and picture is clean and compelling."—M. P. News

ENCHANTED BARN, THE (VITAGRAPH) BESSIE LOVE (JAN. 27) ....JAN. 25

"Has all good points necessary to interesting picture."—M. P. News.

Exhibitor Comment—"Very good. Average business."

END OF THE GAME, THE (HODKINSON) J. WARREN KERRIGAN (MAR. 23) ....MAR. 29

"Too much footage in this Western of '49 days."—M. P. News.

Exhibitor Comment—"This was the worst of any of the late Kerrigan pictures. Average to poor business."

EXPERIMENTAL MARRIAGE (SELECT) CONSTANCE TALMADGE (MAR. 10) ....APR. 5

"Stage play successfully turned into film drama."—M. P. News.

EXQUISITE THIEF, THE (UNIVERSAL) PRISCILLA DEAN (APR. 28) ....APR. 19

(Six Parts)

"Star shows unusual talent; highly artistic."—M. P. News.

EXTRAVAGANCE (PARAMOUNT) DOROTHY DALTON (MAR. 16) ....APR. 12

"Fully up to Ince standard; genuine drama."—M. P. News.

FAITH (METRO) BERT LYTELL (FEB. 3) ....FEB. 8

"Picture with deep appeal and excellent star."—M. P. News.

"If it is presented properly it will do immeasurable good."—M. P. News.

Exhibitor Comment—"Only fair. Star is capable of bigger and better things. Average and poor business."" Just another of those pictures that make Metro the most consistent program on the market." "A peculiar type of picture in that it was so simple, but handled in a way that put it over big. Big business."

Consensus—"Satisfactory picture, average puller."

FALSE FACES, THE (PARAMOUNT-ARTCRAFT) WALTHALL (FEB. 16) ....MAR. 1

(Seven Parts)

"Strong melodrama of the spy sort; shouid please."—M. P. News.

Exhibitor Comment—"Great production. Lacks big star." "Splendid picture. Highly entertaining. Good acting. Seemingly impossible story but thrilling. Photography good. Big business seven days." "Extra good picture to big business two days." "We were disappointed in the business done on this." "Went over big." "A real feature. Producers overplayed Walthall in .all their paper and photos. Handicapped its money getting powers. Average business."

Consensus—"Excellent production, strong puller."

FIGHT FOR LOVE, A (UNIVERSAL) HARRY CAREY (MAR. 24) ....MAR. 22

"Star in strong story backed by beautiful scenes."—M. P. News.

Exhibitor Comment—"Big business."

FIGHTING DESTINY (VITAGRAPH) HARRY T. MOREY (MAR. 31) ....MAR. 29

"Star in another fine fighting picture with mystery touch."—M. P. News.

FIGHTING FOR GOLD (FOX), TOM MIX (MAR. 30) ....APR. 12

"Clean picture with star unusually entertaining."—M. P. News.

FIGHTING THROUGH (HODKINSON) E. K. LINCOLN (JAN. 27) (Six Parts) ....FEB. 1

"An example of excellent production with patriotism uppermost."—M. P. News.

FIRE FLINGERS, THE (UNIVERSAL) RUPERT JULIAN (APR. 21) (Seven Parts) ....APR. 12

"Hold interest from first to last; dual role story."—M. P. News.

FIT TO WIN (PUBLIC HEALTH FILMS) MAR. 2..........APR. 12

"If it is presented properly it will do immeasureable good."—M. P. News.

Exhibitor Comment—"Extra big business three days."

FORBIDDEN ROOM, THE (FOX) GLADYS BROCKWELL (MAR. 2) ....MAR. 15

"Story of love and politics well handled."—M. P. News.

Exhibitor Comment—"Good picture. All pleased. Good continuity. Average business."

FORFEIT, THE (HODKINSON) HOUSE PETERS (MAR. 10) ....MAR. 22

"Reviewer considers picture good throughout."—M. P. News.

FORTUNE'S CHILD (VITA.) GLADYS LESLIE (FEB. 10)..FEB. 8

"Heart appeal is there and photography and sets also good."—M. P. News.

GAMBLING IN SOULS (FOX) MADLAINE TRAVERSE (MAR. 9) ....MAR. 22

"Madlaine Traverse in story of woman's revenge."—M. P. News.

Exhibitor Comment—"New star. A very good picture. Pleased everyone. Average business." "Average picture, average business." "Picture good but star does not draw."

Consensus—Good picture, average puller."

GENTLEMAN OF QUALITY, A (VITAGRAPH) EARLE WILLIAMS (MAR. 17) ....MAR. 15

"Earle Williams in novel dual role."—M. P. News.

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GETTING MARY MARRIED (SELECT) MARION DAVIES (APR. 13) ....APR. 19

"Marion Davies gets good story; excellent picture."—M. P. News.

GIRL DODGER, THE (PARAMOUNT) CHARLES RAY (FEB. 9) ....MAR. 8

"Author comes in for big share of credit; rare comedy."—M. P. News.

Exhibitor Comment—"This is certainly Chas. Ray's best picture since 'Clodhopper' if not the best he ever made." "Gave excellent satisfaction to big business." "A dandy. Big business." "Fine picture, but didn't pull at all." "It entertained nicely and satisfied in every way."

Consensus—"Excellent production, big puller."

GIRL PROBLEM, THE (VITAGRAPH) CORINNE GRIFFITH (MAR. 3) ....MAR. 1

Exhibitor Comment—"Fair picture. Poor business."

GIRL WHO STAYED AT HOME, THE (ARTCRAFT) D. W. GRIFFITH'S (MAR. 23) ....APR. 5

"Hardly a flaw from production angle."—M. P. News.

GIRL WITH NO REGRETS, THE (FOX) PEGGY HYLAND (JAN. 26) ....FEB. 8

"Clean crook play that should give complete satisfaction."—M. P. News.

Exhibitor Comment—"Nothing big, though satisfying. A crook story with a punch." "Pleased. Average business." "Picture pleased, jumping from average to big business." "No sense to it. If Peggy makes any more like this she will be sliding pretty fast out of good company. Poor business."

Consensus—"Satisfactory picture, average puller."

GO GET 'EM GARRINGER (PATHE) FRANKLIN FARNUM-HELENE CHADWICK (MAR. 23) ....MAR. 22

"A true wild and woolly one with two popular players."—M. P. News.

GOOD GRACIOUS ANNABELLE (PARAMOUNT) BILLIE BURKE (MAR. 2) ....APR. 5

"Regular Billie Burke type of film; mining atmosphere."—M. P. News.

Exhibitor Comment—"Billie Burke's last and our box office is glad. Average business."

HAND INVISIBLE, THE (WORLD) MONTAGU LOVE (MAR. 17) ....MAR. 15

"Star's vehicle marks Harry Hoyt's directorial debut."—M. P. News.

HAPPY THOUGH MARRIED (PARAMOUNT) ENID BENNETT (FEB. 23) .... MAR. 1

"Amusing film that also appeals to finer emotions."—M. P. News.

Exhibitor Comment—"Miss Bennett not popular here. Poor business." "Enid Bennett a favorite here. This picture made them like her better. A swell picture to from average to big business." "Delightful little picture of a pleasing quality. Average business."

"Consensus—"Fine picture, average puller."

HARD BOILED (PARAMOUNT) DOROTHY DALTON (FEB. 2) ....FEB. 15

"Light story but should please all your patrons."—M. P. News.

Exhibitor Comment—"Pleased a majority of our patrons. Big and average business." "Miss Dalton's friends were disappointed in this and the title was bad." "A very pleasing picture well done. Miss Dalton's acting very good. Big business.' "Big business all week. Very pleasing in all details. Trifle light for Dalton but she carries the comedy through very well."

Consensus—"Pleasing picture, good puller."

HEART IN PAWN, A (EXHIBITORS MUTUAL) SESSUE HAYAKAWA (MAR. 10) ....MAR. 15

"Productions like this make an Art of reproducing."—M. P. News.

Exhibitor Comment—"Very good picture. Average business." "Splendid picture. Good settings. Fine shots. Excellent acting. Big business Sundays."

Consensus—"Excellent production, big puller."

HEART OF GOLD (WORLD) HUFF (FEB. 10)..............JAN. 25

"Romance with comedy touches and plenty of suspense."—M. P. News.

HEARTS ASLEEP (ROBERTSON-COLE) BESSIE BARRISCALE (MAR. 31) ....APR. 5

"Joy for Barriscale fans; many find fault with story."—M. P. News.

HEARTS OF MEN (HIRAM ABRAMS) GEORGE BEBAN (APR. 27). (5½ Reels) ....APR. 19

"Beban wins your sympathy; good film results."—M. P. News.

HELL ROARIN' REFORM (FOX) TOM MIX (FEB. 16).....MAR. 1

"Full of action and interest; star has human part."—M. P. News.

Exhibitor Comment—"Tom Mix is there with the goods. Big business." "A fine Western. Brought a big crowd, especially children. This star has arrived in force. Average business." "They came in blizzard. Smashed all records. Mix better than ever and beat Hart a mile." "Mix well liked and the picture is good. Big business." "A good picture well liked by Mix fans. In time will be a wonderful drawing card." "Best Western yet to big business."

Consensus—"Fine picture, strong puller."

HER CODE OF HONOR (UNITED) FLORENCE REED (MAR. 17) ....MAR. 15

(Six Parts)

"Brilliant star in exceptionally powerful picture."—M. P. News.

HIGHEST TRUMP, THE (VITAGRAPH) WILLIAMS (FEB. 3) ....FEB. 1

"Entertaining spy and war drama with loads of action."—M. P. News.

Exhibitor Comment—"Good picture, average business." "Star's name got an average opening. Buried all photos pertaining to war. An excellent picture but war pictures are impossible." "Good picture but producer would do well by cutting out war stuff for a while."

Concensus—"Fine picture, good puller."

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HOOP-LA (ROBERTSON-COLE) BILLIE RHODES (JAN. 26) FEB. 22
"Another boost for Billie Rhodes; Clean comedy."—M. P. News.
Exhibitor Comment—Good. Star and picture well liked by our patrons." "Good comedy drama. Good business two days." "Star pleases and will get stronger if proper vehicles are furnished. Big to average to big business in seven-day run."
Consensus—" Fine picture, good puller."

INDESTRUCTIBLE WIFE, THE (SELECT) ALICE BRADY (JAN. 26) ....MAR. 1
" A regular matinee picture. Go easy."—M. P. News.

IN FOR THIRTY DAYS (METRO) ALLISON (JAN. 27)......JAN. 25
"An obvious comedy, but one which gets the laughs."—M. P. News.
Exhibitor Comment—" Good program picture to average business." " A very pleasing picture. Average business." " Good little comedy but Allison not a star and means nothing."
Consensus—" Good picture, average puller."

INTRUSION OF ISABEL (AMERICAN-PATHE) MARY MILES MINTER (APR. 13) ....APR. 12
" Should satisfy all; clean romance well produced."—M. P. News.

ISLAND OF INTRIQUE, THE (METRO) MAY ALLISON (APR. 7)..........APR. 19
" May Allison's latest is a good mystery picture."—M. P. News.

IT'S A BEAR (TRIANGLE) TAYLOR HOLMES (MAR. 16)..MAR. 15
" Should give substantial satisfaction; grins aplenty."

JOHNNY GET YOUR GUN (ARTCRAFT) FRED STONE (MAR. 9) ....MAR. 29
" Good chance for Stone to do his acrobatics."—M. P. News.
Exhibitor Comment—" Fair only. Average to poor business." " Star's first two killed him. This was a good picture."
Consensus—" Good picture, ordinary puller."

JOHNNY-ON-THE-SPOT (METRO) HALE HAMILTON (FEB. 17) ....MAR. 1
"Average comedy drama made interesting because of star."—M. P. News.
Exhibitor Comment—" Sent 'em away talking. Big business first day and extra big business second day (Saturday)." " Good picture. Average business." " A very pleasing picture but star will never be a box office attraction."
Consensus—" Good picture, good puller."

LAMB AND THE LION, THE (ROBERTSON-COLE) (MAR. 24) ....MAR. 22
" Human story that appeals. Acting good."—M. P. News.
Exhibitor Comment—" Exceptionally good. Opened big to average business." " A very light farce, did not hold interest. Star very weak. Poor business two days."
Consensus—" Good picture, average puller."

LIGHT OF VICTORY, THE (UNIVERSAL SPECIAL) SALISBURY (MAR. 17) ....MAR. 15
" Holds interest throughout; hero drunk most of time."—M. P. News.
Exhibitor Comment—" Star seems to be adding to his popularity with each picture. Big business."

LION AND THE MOUSE, THE (VITAGRAPH) JOYCE (FEB. 24) ....FEB. 22
(Six Parts)
"A special of the full-blooded variety."—M. P. News.
Exhibitor Comment—" Nothing remarkable except for rare interiors. Capably directed, however. Did not attract unusually although much advertised. Perhaps beginning of Lent affected sale. Average business." " Picture will draw but not exceptionally." " A very nice picture. Big to average business. " Great, a winner well directed. Extra big business three days." " Fine picture but weather hurt business." " Well liked. If all of Joyce's pictures were handled as well, Vitagraph would have bigger business on their program. Extra big business."
Consensus—" Good picture, good puller."

LITTLE INTRUDER, THE (WORLD) LOUISE HUFF (APR. 7) ....APR. 5
"A most satisfactory comedy drama."—M. P. News.

LITTLE ROWDY, THE (TRIANGLE) HAZEL DALY (MAR. 23) ....MAR. 22
" Comedy drama of the lighter type; heroine pleasing."—M. P. News.

LITTLE WHITE SAVAGE, A (BLUEBIRD) CARMEL MYERS (FEB. 20)..........MAR. 1
" Story handled skillfully; holds interest throughout."—M. P. News.
Exhibitor Comment—" Average business."

LONG LANE'S TURNING, THE (ROBERTSON-COLE) HENRY B. WALTHALL (FEB. 10)..........FEB. 22
" Story improbable but should please great number of fans."—M. P. News.
Exhibitor Comment—" Picture excellent, star good, weather against us.'

LOVE AUCTION, THE (FOX) PEARSON (FEB. 9)...........FEB. 22
" Charged with high power emotionalism."—M. P. News.
Exhibitor Comment—" Acting good, story poor. These kind of stories kill the picture business. Poor to average business." " Just ordinary. " Average business." " Average business." Photography good but story awful. Hurts our Fox business." " One of these titles that create curiosity. ' Let's see.' Directing good. Story well balanced. Big business."
Consensus—" Fair picture, average puller."

LOVE DEFENDER, THE (WORLD) JUNE ELVIDGE (MAR. 31) ....MAR. 29
" Eternal Triangle told in simplest form."—M. P. News.

LOVE HUNGER, THE (HODKINSON) LILLIAN WALKER (FEB. 23) ....MAR. 8
" Wild melodrama; story to blame; don't blame director or star."—M. P. News.

LUCK AND PLUCK (FOX) GEORGE WALSH (FEB. 2)......FEB. 15
" Stunts and Speed Characterize star's latest."—M. P. News.
Exhibitor Comment—" Looks like an old-time Walsh picture." " Walsh always means S. R. O." " Walsh liked. Bad weather kept attendance down." " Walsh is a favorite for Saturday crowds, and such pictures as this seem to please the masses." " Good picture to average business." " A regular Walsh picture to big business." " Not liked. Walsh must do better or die by the wayside."
Consensus—" Fine picture. Strong puller."

MADE IN AMERICA (HODKINSON) (FEB. 16............MAR. 1
(Eight Parts)
" Shows making of American soldier, stages of training."—M. P. News.

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MAGGIE PEPPER (PARAMOUNT) ETHEL CLAYTON (FEB. 23) ....FEB. 22
" Reviewer thinks it will cause walls to bulge."—M. P. News.
Exhibitor Comment—" A disappointment in drawing power and patrons disappointed in the picture." " One of the best. Big business two days."
Consensus—" Satisfactory picture, good puller."

MANDARIN'S GOLD (WORLD) KITTY GORDON (FEB. 10)..FEB. 8
" Well cast drama sustained by expert handling and unusual atmosphere."—M. P. News.
Exhibitor Comment—" A good story capably handled by the gorgeously gowned Kittie. And her support was satisfactory. It pleased our patrons, and that's what we are in business for. Big business." " Average business two days."
Consensus—" Fine picture, good puller."

MAN HUNTER, THE (FOX) WILLIAM FARNUM (FEB 23) MAR. 8
(Six Parts)
" No chance for a kick here; fits star exceptionally well."—M. P. News.
Exhibitor Comment—" Best Farnum picture in a long time. Patrons like to see Farnum in good clothes and smiles. Opened big and then two days average business."

MAN IN THE OPEN, A (UNITED) DUSTIN FARNUM (Six Parts) FEB. 23.......... FEB. 15
" Star's second ' United ' is big in every respect."—M. P. News.
Exhibitor Comment—" A wonderful picture. Splendidly produced, with illustrated titles that are great. Average business." " Very good picture to big business two days." " Big business." " Big business, fine picture." " A great picture and a great cast. Could not handle crowds either day." " Very good but patrons do not want Western pictures."
Consensus—" Excellent production, good puller."

MARIE, LTD. (SELECT) ALICE BRADY (MAR. 23)........APR. 12
" Has a selling point to the woman."—M. P. News.

MARRIED IN HASTE (FOX) ALBERT RAY-ELINOR FAIR (APR. 6)..........APR. 19
" Subtitles boost entertaining qualities; easy to see."—M. P. News.

MARRIAGE FOR CONVENIENCE, A (KEENEY-SHERRY-GENERAL) CATHERINE CALVERT (FEB. 24)..........MAR. 8
" Strong in action and character portrayals."—M. P. News.
Exhibitor Comment—" Good picture. Big business."

MARRIAGE PRICE, THE (ARTCRAFT) ELSIE FERGUSON (MAR. 9) ....MAR. 29
" True to life and touches the heart strongs."—M. P. News.
Exhibitor Comment—" Star improving. Very good picture. Average business."

MIDNIGHT PATROL, THE (SELECT) INCE CAST (FEB. 3) FEB. 22
" Production of high quality. Strong action story."—M. P. News.
Exhibitor Comment—" Big business seven days." " This kind goes over good for a change. Big to extra business."
Consensus—" Excellent production, strong puller."

MIDNIGHT ROMANCE, A (FIRST NATIONAL) ANITA STEWART (MAR. 10) ....MAR. 22
" Reviewer Peter Milne pronounces this a romantic shower bath."—M. P. News.
Exhibitor Commemnt—" In seven days' run opened extra big then big for three days and extra big last three days." " Second day's business larger than first day but not as good as for ' Virtuous Wives.' Favorable comments from patrons, high class patronage."
Consensus—" Pleasing picture, big puller."

MILLIONAIRE PIRATE, THE (BLUEBIRD) MONROE SALISBURY (FEB. 10) ....FEB. 15
" Story of impossible kind, but good acting puts it over."—M. P. News.

MISS DULCIE FROM DIXIE (VITAGRAPH) GLADYS LESLIE (MAR. 24)..........MAR. 22
" Reviewer pronounces this one a peach."—M. P. News.

MOLLY OF THE FOLLIES (AMERICAN) MARGARITA FISHER (FEB. 16) ....FEB. 15
" Should prove entertaining to all; clean theme."—M. P. News.
Exhibitor Comment—" Just a fair picture to average business."

MORAL DEADLINE, THE (WORLD) JUNE ELVIDGE (FEB. 24) ....FEB. 22
" Familiar yet appealing plot is basis of star's vehicle."—M. P. News.

MRS. WIGGS OF THE CABBAGE PATCH (PARAMOUNT) MARGUERITE CLARK (FEB. 9)..........MAR. 1
" This is Miss Clark's best picture in a long time."—M. P. News.
Exhibitor Comment—" Gave excellent satisfaction. Big and average business." " Big business seven days." " Very pleasing. Average business." " Best Clark picture for months. Extra big business three days." " Went big and they liked it. Extra big business."
Consensus—" Fine picture, good puller."

NEVER SAY QUIT (FOX) GEORGE WALSH (MAR. 16)....MAR. 29
" Star's stunts well shuffled with Ralph Spence's puns."—M. P. News.
Exhibitor Comment—" A good picture but the kidding title spoiled it. Business only fair." " Best Walsh picture since ' Pride of New York.' Opened big business with extra big business the second day."
Consensus—" Excellent picture, big puller."

OLD MAID'S BABY, THE (PATHE) BABY MARIE OSBORNE (FEB. 23) ....FEB. 15
" Weak story that little star handles well; should please."—M. P. News

OUT OF THE FOG (METRO) NAZIMOVA (FEB. 17)........FEB. 15
(Seven Parts)
" A triumph of the Pictorial Art."—M. P. News.
Exhibitor Commment—" In a seven days' run it broke Monday's record with extra big business five more days and big on Friday." " Very good picture but public did not like as well as her former picture, ' Eye For Eye.' Extra big to big five days." " Extra big business in bad weather." " Not her best but good. Big business four days. First time a picture has had a four day run in any picture house in this city." " High brows out in force. Picture highly praised and merited same."
Consensus—"Excellent production, strong puller."

Gives You All Data on the Pictures

PICTURE BRAND STAR RELEASED PLAN BOOK

PAID IN FULL (PARAMOUNT) PAULINE FREDERICK (FEB. 23) ....MAR. 8
"Star is at her best here and story is compelling."—M. P. News..
Exhibitor Comment—"Great picture. Big business in two days." "Drew fine and they liked it. Big business."
Consensus—"Excelent production, big puller."

PARISIAN TIGRESS, THE (METRO) VIOLA DANA (MAR. 31) ....APR. 12
"Viola Dana's personality wins again."—M. P. News.

PARTNERS THREE (PARAMOUNT) ENID BENNETT (MAR. 23)....
Exhibitor Comment—"Very good. Big business two days."

PEGGY DOES HER DARNDEST (METRO) ALLISON (FEB. 24) ....MAR. 1
"A May Allison comedy that registers nicely."—M. P. News.
Exhibitor Comment—"Excellent comedy. Star very good. Average business." "Managers can please their patrons with this one. Average business." "Lent and bad weather brings average business."
Consensus—"Excellent picture, average puller."

PEPPY POLLY (PARAMOUNT, DOROTHY GISH (MAR. 30).APR. 19
"Tears and laughs and under it all, good propaganda."—M. P. News.

PETTIGREW'S GIRL (PARAMOUNT) ETHEL CLAYTON (MAR. 23)........APR. 19
"Heart interest is exceptional; war romance."—M. P. News.
Exhibitor Comment—"Very good picture and one of many with war background to get away to even average business."

PITFALLS OF A BIG CITY (FOX) GLADYS BROCKWELL (APR. 13)........APR. 19
"If you're looking for big melodrama, here it is."—M. P. News.

POOR BOOB, THE (PARAMOUNT) BRYANT WASHBURN (MAR. 9)........APR. 5
"Absurdity is its chief entertaining point."—M. P. News.
Exhibitor Comment—"Very good comedy. Average business seven days." "A very fair feature. Story interesting." "Very good picture. Big business two days." "Good picture but they didn't come out in droves."
Consensus—"Fine picture, good puller."

POPPY GIRL'S HUSBAND, THE (ARTCRAFT), WM. S. HART (MAR. 15)........APR. 5
"New style picture for Two-Gun hero; should win out."—M. P. News.
Exhibitor Comment—"Star's following did not care for him in this role. Opened big down to average business."

PROBATION WIFE, THE (SELECT) NORMA TALMADGE (MAR. 24) ....MAR. 22
"Norma Talmadge delightful as the probation wife."—M. P. News.

PRODIGAL LIAR, THE (ROBERTSON-COLE) WILLIAM DESMOND (FEB. 17)........MAR. 8
"Helps you greet your patrons with a broad grin."—M. P. News.
Exhibitor Comment—"Splendid Western picture. Big business two days." "Very good picture. Satire on Western. Average business."
Consensus—"Fine picture, good puller."

PUPPY LOVE (PARAMOUNT) LILA LEE (MAR. 2).......MAR. 29
"Youthful romance scores with Lila Lee as star."—M. P. News.
Exhibitor Comment—"Receipts, picture and comment 'rotten.'"

PUT UP YOUR HANDS (AMERICAN-PATHE) MARGARITA FISHER (MAR. 16) ....MAR. 15
"Improbable plot, but should be enjoyed by all."—M. P. News.
Exhibitor Comment—"Elegant entertainment. Big business two days." "Big business in big down town house."
Consensus—"Good picture, big puller."

REBELLIOUS BRIDE, THE (FOX) PEGGY HYLAND (MAR. 23) ....MAR. 29
"Star gives best performance in fairly amusing picture."—M. P. News.

REGULAR FELLOW, A (TRIANGLE) TAYLOR HOLMES (APR. 13)........APR. 19
"Clean and delightful comedy; thrills toward the end."—M. P. News.

RESTLESS SOULS (TRIANGLE) ALMA RUBENS (FEB. 2)..FEB. 1
(Six Parts)
"Skilful handling makes delicate subject very good picture."—M.P.News.
Exhibitor Comment—"Good picture, average business. "Picture good. Star not well enough known. No drawing power. Average business."
Consensus—"Good picture, average puller."

ROMANCE AND ARABELLA (SELECT) CONSTANCE TALMADGE (FEB. 3) ....FEB. 15
"Good star saves weak story; romance is keynote."—M. P. News.
Exhibitor Comment—"She has a great following here and the picture is fine in every respect." "Story and situations weak, but the artistry of Talmadge saves the day. She is a warm favorite here; so our patron don't pick flaws too easily. It will please all the young folks anyway. Extra big to big business."
Consensus—"Fine picture, good puller."

ROMANCE OF HAPPY VALLEY, A (ARTCRAFT) D. W. GRIFFITH'S (JAN. 26)........FEB. 8
"New Griffith picture seems a sure-fire winner."—M. P. News.
Exhibitor Comment—"Extra big business seven days." "Pulled this off when it fell to poor business." "Didn't please them all, but a real good picture. Acting by all characters good. Big business."
Consensus—"Pleasing production, average puller."

ROUGH NECK, THE (WORLD) LOVE (FEB. 3)..............FEB. 1
"Latest Montagu Love picture shows excellent team work."—M.P.News.
Exhibitor Comment—"Extra big business." "A fine picture with Montagu Love doing some of the best work of his career. Seemed to please. Average business."
Consensus—"Fine picture, good puller."

SANDY BURKE OF THE U-BAR-U (GOLDWYN) LOUIS BENNISON (FEB. 23) ....FEB. 15
"Western subject full of human appeal and action."—M. P. News.
Exhibitor Comment—"They are liking Bennison here. Average business." "Very good. They like this star here. Both of his pictures gave satisfaction and got business." "Pleased, good business."
Consensus—"Fine picture, good puller."

PICTURE BRAND STAR RELEASED PLAN BOOK

SATAN, JUNIOR (METRO) VIOLA DANA (MAR. 3)........MAR. 15
"Star is excellent in new role."—M. P. News.
Exhibitor Comment—"Good picture to good business." "All good; no exception. Big to extra big business."
Consensus—"Excellent picture, big puller."

SAWDUST DOLL, THE (PATHE) BABY MARY OSBORNE (APR. 20)........APR. 5
"One of best Marie Osborne pictures; heart appeal."—M. P. News.

SCARLET SHADOW, THE (UNIVERSAL SPECIAL) MAE MURRAY (MAR. 3) ....MAR. 15
(Six Parts)
"Fans will no doubt like this one; comedy is entertaining."—M.P.News.

SEALED ENVELOPE, THE (BLUEBIRD) FRITZI BRUNETTE (FEB. 17) ....MAR. 8
"Will compare favorably with many successful specials."—M. P. News.
Exhibitor Comment—"Average business."

SHADOWS (GOLDWYN) GERALDINE FARRAR (JAN. 26)..MAR. 1
"Should break all records. Many good points shown."—M. P. News.
Exhibitor Comment—"This subject went over very poor. Farrar not drawing as she should." "Great. Geraldine Farrar's best picture with Goldwyn. Big business." "Splendid production. Big business." "Change of weather held attendance below normal." "Farrar's best. Average business." "'Shadows' well liked but star didn't draw."
Consensus—"Excellent production, strong pulle

SHADOWS OF SUSPICION (SCREEN CLASSICS) HAROLD LOCKWOOD (FEB. 23) ....MAR. 1
"Lockwood picture starts well but slumps at finish."—M. P. News.
Exhibitor Comment—"Fine business. Patrons well satisfied."

SHERIFF'S SON, THE (PARAMOUNT) CHARLES RAY (MAR. 30) ....APR. 12
"Best picture of type in which Ray appears."—M. P. News.

SILENT STRENGTH (VITAGRAPH) HARRY T. MOREY (FEB. 17) FEB.15
"Dual role subject that looks good. Should please all."—M. P. News.

SILK LINED BURGLAR, THE (UNIVERSAL) PRISCILLA DEAN (MAR. 31)........APR. 5
(Six Parts)
"Entertaining version of 'Boston Blackie' story."—M. P. News.

SILVER GIRL, THE (PATHE) FRANK KEENAN (APR. 6)..MAR. 22
"Frank Keenan in a dominating characterization."—M. P. News.

SIS HOPKINS (GOLDWYN) MABEL NORMAND (FEB. 16).MAR. 15
"Characterization is good; picture above the average."—M. P. News.
Exhibitor Comment—"Just the kind of pictures they want. Went over big here." "Extra big business five days and big business two days." "Best thing Mabel has done with Goldwyn. Seemed to please but personally I do not care for it. Average first day to big second day and extra big business third day." "Did not go so big here. Good picture." "Very poor picture and only drew fair." "Not a good picture. After your patrons have had a look at 'Mickey' Normand will have to go some to please our patrons. She is either going back or Goldwyn cannot get stories for her. Not the Mabel of Keystone days. Big to average business."
Consensus—"Satisfactory picture, big puller."

SMILES (FOX) JANE AND KATHERINE LEE (FEB. 23)...MAR. 8
"Lee children in one that sets a record for them."—M. P. News.
Exhibitor Comment—"The public will have to read half this picture. Jumped from average to extra big business." "Pleased immensely to extra big business."
Consensus—"Excellent picture, big puller."

SPEEDY MEADE (GOLDWYN) LOUIS BENNISON (MAR. 23)........APR. 19
"Story of pleasing sort; player's personality helps."—M. P. News.
Exhibitor Comment—"Star not known here but coming fast. Splendid new type of Western picture. Opened average business first day and last day to big business."

SUE OF THE SOUTH (BLUEBIRD) EDITH ROBERTS (FEB. 3) ....FEB. 22
"Don't say any more about this than you have to."—M. P. News.
Exhibitor Comment—"Big business." "One of the reasons why Leammle is cutting out B. B."
Consensus—"Ordinary picture, average puller."

TASTE OF LIFE, A (BLUEBIRD) EDITH ROBERTS (MAR. 2) ....MAR. 15
"One that will stand boosting; story handled carefully."—M. P. News.

TEST OF HONOR, THE (PARAMOUNT) JOHN BARRYMORE (APR. 6)........APR. 19
"John Barrymore—enough said, even in dramatic role."—M. P. News.

THAT'S GOOD (METRO) HALE HAMILTON (MAR. 24)......APR. 5
"This comedy drama a trifle slow, but mildly amusing."—M. P. News.

THOU SHALT NOT (FOX) EVELYN NESBIT (MAR. 23)....APR. 5
(Six Parts)
"Should satisfy fans who patronize this type."—M. P. News.
Exhibitor Comment—"The best picture Nesbit has made. Good business puller."

THREE MEN AND A GIRL (PARAMOUNT) MARGUERITE CLARK (MAR. 16)........
Exhibitor Comment—"Very cute for ladies. Average business three days."

THUNDERBOLTS OF FATE (EDWARD WARREN-HODKINSON) HOUSE PETERS (APR. 6)........APR. 19
"Strong melodrama with political setting."—M. P. News.

TODD OF THE TIMES (PATHE) KEENAN (FEB. 9)........FEB. 1
"Star's work is good and story has been treated well."—M. P. News.
Exhibitor Comment—"Good actor, but has no drawing power here. Plays are too slow."

TOTON (TRIANGLE) OLIVE THOMAS (MAR. 30)..........MAR. 29
"Looks like star's best bet on Triangle program."—M. P. News.

Index and Reports—Concluded and "Flashbacks"

PICTURE BRAND STAR RELEASED PLAN BOOK

TRICK OF FATE, A (EXHIBITORS-MUTUAL) BARRISCALE (FEB. 24) ....MAR. 1

" Bessie Barriscale is doing best work of her career."—M. P. News.

Exhibitor Comment—" Very pleasing story. Above the average program picture." " A little better than average program picture. Everybody pleased. Fair business two days." " Star's work very good. Big business."

Consensus—" Fine picture, good puller."

TURN IN THE ROAD, THE (ROBERTSON-COLE) SPECIAL CAST (MAR. 24)........MAR. 29

" This one should make patrons happy; will cause talk'.'—M. P. News.

Exhibitor Comment—" Exceptionally good. Well produced. Patrons well pleased. Opened average business and following three days showed big business."

TWILIGHT (DE LUXE) DORIS KENYON (FEB. 23)......MAR. 8

(Six Parts)

" Delightful picture of youth; construction is good."—M. P. News.

TWO BRIDES, THE (PARAMOUNT) LINA CAVALIERI (FEB. 9) ....MAR. 15

"An artistic production that also has the punch."—M. P. News.

Exhibitor Comment—" Poor star, too old, poor business." " Nice to look at, but certainly no punch to it. Poor business."

Consensus—" Fair picture, ordinary puller."

UNKNOWN LOVE, THE (PATHE) DOLORES CASSINELLI (APR. 27)........APR. 19

(Six Parts)

" War and Love twined in Perret's production."—M. P. News.

UNKNOWN QUANTITY, THE (VITAGRAPH) CORINNE GRIFFITH (APR. 14) ....APR. 12

" Exceedingly pleasant O. Henry story with Corinne Griffith."—M. P. News.

UNVEILING HAND, THE (WORLD) KITTY GORDON (MAR. 17) ....MAR. 8

" A melodrama that often oversteps bounds."—M. P. News.

VAGABOND OF FRANCE, A (PATHE) KRAUSS (JAN. 26)..JAN. 18

(Four Parts)

"French-made picture shows padding. Titles need improving."—M.P.News.

Exhibitor Comment—" Poor business."

VENUS IN THE EAST (PARAMOUNT) WASHBURN (JAN. 26) JAN. 8

" If you get by with this picture you should be satisfied."—M. P. News.

Exhibitor Comment—" The best picture that this star under his present management has given us." " Reviewer said 'Not very good.' We say 'Pleased a big majority. O. K.' Very satisfactory. Pleasing Acting O. K. A good program picture. Big to average business." " Adheres very closely to *Saturday Evening Post* story. Good cast. Pleasing picture to average business."

Consensus—" Satisfactory picture, good puller."

WAY OF THE STRONG, THE (METRO) ANNA Q. NILSSON (MAR. 17) ....MAR. 29

" Eternal triangle picture that ranks well up to Metro average."—M. P. News.

WHAT AM I BID? (UNIVERSAL) MAE MURRAY (APR. 14)..APR. 5

(Six Parts)

" Holds interest all the way; discriminating fans may find fault."—M. P. News.

WHAT EVERY WOMAN WANTS (ROBERTSON-COLE) GRACE DARMOND (FEB. 10)........MAR. 8

" Looks good enough for treatment as a special production."—M.P.News.

Exhibitor Comment—" A fair picture that failed to draw even average business." " No one raved about this one but did average business two days."

Consensus—" Average picture, average puller."

WHEN A GIRL LOVES (JEWEL) MILDRED HARRIS (APR. 7) ....MAR. 29

(Six Parts)

" Immense both from the box-office and the screen."—M. P. News.

WHEN MEN DESIRE (FOX) THEDA BARA (MAR. 9)......MAR. 22

" Theda Bara makes miraculous escape from Germany."—M. P. News.

WHEN MY SHIP COMES IN (INDEPENDENT SALES) JANE GREY (APR. 7)........APR. 5

"A melodrama of the stage with Jane Grey featured.'—M. P. News.

WHERE THE WEST BEGINS (AMERICAN) WILLIAM RUSSELL (MAR. 2) ....MAR. 1

" Another good picture to William Russell list."—M. P. News.

Exhibitor Comment—" Very good picture. Big business two days."

WHITEWASHED WALLS (EXHIBITORS MUTUAL) WILLIAM DESMOND (APR. 14) ....APR. 12

" Of the light, pleasant variety; should please all."—M. P. News.

WHO WILL MARRY ME? (BLUEBIRD) MYERS (JAN. 27)..FEB. 8

" Comedy and pathos blended in this Universal film."—M. P. News.

Exhibitor Comment—" Good picture. Big business."

WICKED DARLING, THE (UNIVERSAL) PRISCILLA DEAN (FEB. 24) ....FEB. 22

(Six Parts)

" Strong picture that keeps interest alive all through."—M. P. News.

Exhibitor Comment—" Dandy story. Universal Special's usual fine photography. Cast is headed by that 'little devil of the screen.' We claim the honor of having 'discovered' Priscilla from an exhibitor's standpoint. Fine attendance for two days." " Good program feature. Priscilla Dean grows more popular with each picture here. Big business."

Consensus—" Excellent production, big puller."

WINNING GIRL, THE (PARAMOUNT) SHIRLEY MASON (FEB. 23) ....MAR. 22

" Shirley Mason's latest is a nice little picture."—M. P. News.

Exhibitor Comment—" A good little picture to average business."

WISHING RING MAN, THE (VITAGRAPH) BESSIE LOVE (MAR. 10) ....MAR. 8

" It's naturalness puts it over; star is good."—M. P. News.

PICTURE BRAND STAR RELEASED PLAN BOOK

WOMAN ON THE INDEX, THE (GOLDWIN) PAULINE FREDERICK (FEB. 23)........APR. 5

" Genuine Goldwyn success; filled with real suspense."—M. P. News.

Exhibitor Comment—" Very interesting picture. Pleased to big business two days." " An excellent production opened average first day and jumped to big business second day."

" An excellent program feature. Extra good business against big opposition." " Great. Pauline Frederick has made a hit with her first Goldwyn production. Extra big business four days." " The type of picture that Pauline is best in but story did not come up to expectations. Well staged, acted and directed, but the story is not there. Business good but the star drew it all."

Consensus—" Good picture, good puller."

WOMAN, WOMAN (FOX) EVELYN NESBIT (JAN. 26)....FEB. 8

" Deals boldly with sex question; morals of heroine lax."—M. P. News.

Exhibitor Comment—" Average business." " Star has neither beauty nor art. Her first picture satisfied curiosity sufficiently. This is worse than her first two. Story rotten. Just the kind we don't want. Stuff like this drives business away from Fox pictures."

Consensus—" Fair picture, average puller."

WORLD TO LIVE IN, THE (SELECT) ALICE BRADY (FEB. 17) ....MAR. 8

" Presents star in a new role, some situations exaggerated."—M.P.News.

YANKEE PRINCESS, A (VITAGRAPH) BESSIE LOVE (APR. 21)........APR. 19

" Bessie Love in Irish play of simple charm."—M. P. News.

"FLASHBACKS" ON EARLIER RELEASES

" The Border Legion " (Goldwyn)—" A great dramatization of a great novel, and would have been a great picture had they cast Edith Storey in Blanche Bates' part. Her acting was good, but her age registers so plainly that it makes the whole story ridiculous. Otherwise a fine Western play. Characters, photography, scenes and direction fine. Better than average business all week."

" The Mystery Girl " (Paramount)—" Opened average business, closed poor business."

" Bonds of Honor " (Exhibitors' Mutual)—" This star always goes well. Big business."

" Infatuation " (Pathe)—" Didn't go well. People here not much on foreign stuff."

" Salome " (Fox)—" A wonderful production, but does not satisfy like Cleopatra.' Too gruesome. Business very good. The matinees were light."

" Three X Gordon " (Hodkinson)—" Big to average business."

" Secret Garden " (Paramount)—" Fair but star isn't much. Average business."

" Queen of the Sea " (Fox)—" Patrons walked out on this one. Poor business."

" Children of Banishment " (Select)—" Poor stuff. Average to poor business."

" Argyle Case " (Select)—" Good but old picture."

" Who Cares? " (Select)—" Extra big business three days. Best show in month run with Arbuckle comedy."

" Under the Greenwood Tree " (Paramount)—" Not the best this star as made. Average business."

" Too Many Millions " (Paramount)—" Good. Went well to big and average business."

" Arizona " (Artcraft)—" Good story. Something new for 'Doug.' Extra big business."

" Poppy " (Select)—" Old picture released some time ago. Book same to fill in."

" The Claw " (Select)—" Did not draw."

' Cleopatra " (Fox)—" Repeat to big business."

" The Railroader " (Triangle)—" Rotten waste of film to poor business."

" Marriages Are Made " (Fox)—" Average business."

" Life's a Funny Proposition " (Exhibitors' Mutual)—" Poor program offering. Poor business."

" The Way of a Man with a Maid " (Paramount)—" Good comedy drama. They all liked it."

" The Sign Invisible " (First National)—" Good story of the Northwest. Good business."

" In the Hollow of Her Hand " (Select)—" Good picture. Well liked. Big business."

" Treat 'Em Rough " (Fox)—" Any Mix picture is like a special to my patrons. This one went over extra big. Booked for two days, ran three, and I could have run the fourth."

" Out of the Shadow " (Paramount)—" The usual morbid, gruesome Frederick's type of picture. Too many murders for any audience. Poor business three days."

" The Girl of My Dreams " (Exhibitors' Mutual)—" Billie Rhodes registers big in this. A rollicking comedy drama that will please anywhere. Extra big business two days."

" Shoulder Arms " (First Nationel)—" Return engagement; capacity and house records for two days."

IF IT HAS BEEN RELEASED DURING THE PAST NINETY DAYS YOU'LL FIND ALL ABOUT IT IN THESE BOX OFFICE REPORTS

New Theatres Building Throughout Country

CALIFORNIA

Los Angeles—On the present site of the First M. E. Church at Sixth and Hill streets, a $750,000 theatre is to be erected by theatre men whose names are yet unknown. It is reported that the building will be four stories in height and will seat 3,700 persons.

Merced—C. H. Douglas, owner of the Elite Theatre here, announces that Francis Egan and himself will erect a new motion picture theatre this summer to seat 1,200.

Santa Barbara—Construction has already been started on the new $80,000 theatre for E. J. Johnson on West Canon Perdido street.

Santa Cruz—A two story theatre to cost in the neighborhood of $70,000, will be erected on the corner of Pacific and Walnut avenues and leased to Kahn and Greenfield of San Francisco, according to report.

CONNECTICUT

Bridgeport—Fred Beckwith, architect announces that plans have been completed for the erection of a new motion picture theatre on the old Selick property. A seating capacity of 900 is announced.

Hartford—Joseph Glassman, the druggist, announces the erection of a new motion picture theatre at the corner of Franklin avenue and Barker street. The cost is estimated at $50,000.

Hartford.—Work has started in demolishing the old Poli Theatre and a new modern theatre will replace it, to be opened in October, it is stated.

DELAWARE

Middletown.—James E. Lewis is contemplating the erection of a new theatre here.

FLORIDA

Jacksonville—The Palace Theatre, a member of the chain controlled by S. A. Lynch Enterprises, has been completed and formerly opened to the public.

Pensacola—Herman Fitchenberg of Saenger Amusement Company, announces that plans have been completed for the erection in Pensacola of a $200,000 theatre.

GEORGIA

Atlanta—On a site between the Aragon Hotel and the present Grand Theatre, a new theatre will be erected to cost a half million dollars it is announced. E. L. Potter and Asa G. Candler, Jr., are the interested parties.

ILLINOIS

Auburn—T. F. Miller of Litchfield is said to be promoting the erection of a motion picture theatre in Auburn and announces the completion by September.

Chicago—Jones, Linick and Shaefer announce that they will erect a million dollar theatre on the southwest corner of State and Monroe streets with a 3,500 seating capacity.

Mt. Vernon.—Plaza Amusement Company, recently incorporated here, announces the erection of a modern theatre to seat 1,000 persons. H. H. Hicks, a former local restaurant man, is the promoter.

INDIANA

Bicknell.—The corner Flag Pole site has been purchased by the Colonial Theatre Company, and a theatre anounced for immediate erection that will seat 1,200 persons.

Huntington.—Ground is now being broken for the new motion picture theatre to be built by T. J. Perfect on the corner of Washington and Jefferson streets. It is said that it will be modern in every respect.

New Albany.—Charles Miller, manager of the New Albany Amusement Company, has purchased a site on East Spring street, near Vincennes street, where he announces he will erect a new $50,000 theatre.

Noblesville.—The site on the Southwest corner of Clinton and Ninth streets, has been purchased by John H. Wise of the American Amusement Company, which will erect a theatre there to seat 2,000 persons.

Petersburg.—William Mitchell had started the erection of a theatre with 600 seating capacity to be completed by September 1.

Greencastle—In the proposed new temple of the Masonic Lodge a theatre will be included to seat 1,250.

MAINE

Bangor—Alfred S. Black, president of the Black Circuit, owners of a chain of theatres in New England, announces that work has started on a new theatre at Bangor to seat 1,800. It is being erected on the site of the old opera house which had been destroyed by fire several years ago.

MASSACHUSETTS

Clinton—Philbin Brothers will erect a $50,000 theatre here to seat 1,500 and to absorb the present Star theatre site and the property adjoining.

MICHIGAN

Detroit—The New Ferndale has been completed and formally opened by Thomas Lancaster of the Grand, and Theodore Williams of the Crescent. It seats 1,000 and is located at Ferndale avenue and Springwells.

Flint—Plans have now been completed for the new theatre to be erected here by W. S. Butterfield of the Bijou Theatrical Enterprise Association. It will seat 2,400 and cost $125,000 it is said.

MONTANA

Bozeman.—Local men headed by T. B. Story, will erect a $100,000 theatre here with a seating capacity of 800.

NEBRASKA

Omaha—World Realty Company is completing the fourth of its Omaha theatres on the north side of Douglas street between Fourteenth and Fifteenth. The cost will be $150,000 it is reported, and the seating capacity provides for 1,600.

NEW YORK

Binghamton—The proposed new theatre will cover a plot 100 feet wide by 216 feet deep. It will be named "The New Majestic."

Brooklyn—The New Atlantic Theatre at Flatbush avenue and Dean street has been completed. It has a seating capacity of 1,250 and is operated by the Dean Amusement Company.

Brooklyn—The $200,000 theatre planned for Kings Highway and East Twelfth street will have a seating capacity of 2,100 it is stated by James P. Kelly.

New York City—On Dyckman street, opposite the subway station a new theatre will be erected according to announcements made by Charles Hensle.

NORTH CAROLINA

Charlotte—The Imperial Theatre has been completed by S. A. Lynch Enterprises and besides being thoroughly modern it seats 1,200 persons.

OHIO

Cleveland—It is stated that the Marcus Loew interests will erect a new theatre on the corner of Euclid avenue and East 105th street.

Dayton—Work has started on the New Victoria Theatre which will be finished by October 1st, according to W. A. Keyes of the Schwind Realty Company.

Hamilton—Harry Silver and Harry Turberg of Chicago announce that they will erect a new theatre here to be opened by October 1st. The site selected is on South Third street and is to seat 900. The name selected is "The Palace."

Toledo—A $60,000 three story brick theatre will be erected on Lagrange street near Central avenue about July 1, according to report.

PENNSYLVANIA

Allentown—A new motion picture theatre will be erected on the site of the old Lyceum theatre by Messrs. Chancock and Sender.

Pittsburg—A theatre to cost $85,000 and to seat 1,000 is announced for erection in Corapolis on Fifth Avenue, east of Mill street. W. R. Wheat, Jr., will be in charge.

Philadelphia—On Front and Ontario street, a new theatre will be erected. A one-story brick structure according to report.

TENNESSEE

Cattanooga.—The Signal Amusement Company will erect a new motion picture theatre on Market street, between Sixth and Seventh streets. It will have seating room for 2,000.

Norfolk.—On the Southwest corner of Chestnut and High streets a large building is being erected which will also house a modern motion picture theatre.

Simplex

JUST THINK!!!

IF THE SIMPLEX WERE BUILT WITHOUT THE FOLLOWING PROGRESSIVE FEATURES—

IT WOULD BE THE SAME AS ANY OTHER PROJECTOR

Enclosed mechanism—dust-proof—fire-proof. One-unit framing device (intermittent sprocket is always same relative distance from the aperture). Improved friction variable speed control with flat belt and pulleys—no slip—no break. Self-oiling intermittent movement (enclosed). Ground-fit shafts, bearings and parts. Improved non-breakable condenser mount. Machine-cut gears (not die cast). Shutter adjusting device (exclusive). Pressed steel magazines, Improved heavy pad-roller arms. Improved heavy type "S" lamp. Improved lower pad-roller. New film footage register. New sprocket strippers. Ideal motor location. New Extralight shutter. Simplex lenses.

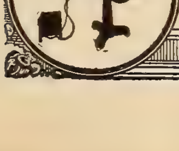
*** Because of these features *** every day ** somewhere a SIMPLEX replaces some other make of projector—

BUT—

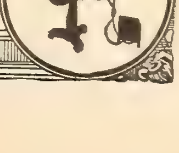
WHEN SIMPLEX GOES IN—IT BECOMES A PERMANENT FIXTURE

NOTE

THE NEW FAMOUS EXTRALITE SHUTTER IS PART OF EVERY NEW SIMPLEX INSTRUMENT
"GIVES EITHER BETTER RESULTS WITH YOUR PRESENT CURRENT—OR—PRESENT RESULTS WITH LESS CURRENT"



THE PRECISION MACHINE CO. INC.
317 East 34th St. New York



It beat their estimate by $2400

The Province Theatre
Winnipeg, Canada
1050 Seats.

TELEGRAM Winnipeg, April 1

"Heart of Humanity" opened here yesterday to thirteen hundred and fifty dollars. Broke every house record of the city. Look for an eight thousand week. Everyone admits it is the biggest picture ever made.

D. G. Walkley.

The Estimate

TELEGRAM Winnipeg, April 5

Province Theatre, Winnipeg, wants second week of "Heart of Humanity." First week gross, ten thousand, four hundred dollars. On last day of showing four hundred people standing in line for four hours in terrible rainstorm.

D. G. Walkley.

The Actual

The Picture that will Live Forever

"THE HEART OF HUMANITY"

Allen Holubar's Superproduction
Released thru Jewel Production Inc.

featuring **DOROTHY PHILLIPS**

MAY 3, 1919

Motion Picture News

Reg. U. S. Patent Office

DOMINATES THE FIELD

Congratulations—

TO the Strand and to the Rialto, two of New York's picture palaces, whose anniversaries are being celebrated this week. They are castles that shadows built.

Congratulations, too, on the anniversary bills: at the Strand, Mary Pickford in "Capt. Kidd, Jr.," an Artcraft Picture; at the Rialto, William S. Hart in "The Money Corral," an Artcraft Picture.

(Rialto's sister theatre, the Rivoli, has Elsie Ferguson in "Eyes of the Soul," an Artcraft Picture.)

Such are the Paramount and Artcraft Pictures whose shadows are building castles all over the land.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

VOL. XIX-NO. 18

Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the act of March 3rd, 1879

PRICE 15 CENTS

Published Weekly—$3.00 a year

Chicago — 729 Seventh Avenue, New York — Los Angeles

Mrs.
Charlie
Chaplin
(Mildred Harris)

Lois Weber's Unique Western

LOIS WEBER, the Belasco of the Screen, is usual in only one way—she is *always unusual.* And this means box-office receipts exactly as much as it means screen artistry. So when we say that Lois Weber has made a Western—her first Western—which is just as different from, as it is finer than, any Western that you've ever seen, you'll know that this big, full-blooded picture will please your Treasurer just as much as it will delight your audiences. Mildred Harris and William Stowell carry the story and you've never seen a more dramatic heart-picture better acted.

"WHEN A GIRL LOVES"

JEWEL
Productions INC
1600 Broadway New York City

Lois
Weber

A $264,000 PRODUCTION- in SEVEN REELS

DOUGLAS FAIRBANKS

"in The Knickerbocker Buckaroo"

An ARTCRAFT Picture

Directed by ALBERT PARKER

SIX months in the making, 6,700 feet, seven reels, a wonderful story, full of thrills, a beautiful leading woman, hundreds of extras, hundreds of horses, a complete railroad system, a production costing over a quarter of a million, the first Fairbanks picture in five months!

Thinking exhibitors will be quick to realize the potentialities of a production of this kind and will realize that it is worthy of extended runs and raised admission prices.

Or, in other words—

Wise showmen will jump at the chance in this powerful money-picture and will——

Cash in on it!

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

THOS. H. INCE Presents
DOROTHY DALTON

in "THE HOMEBREAKER"

A Paramount Picture

Slightly Addled

WERE the family affairs of Jonas Abbott, merchant. His daughter and his son were stepping a bit too fast for the old man. Then Mary took charge.

Mary was a travelling saleswoman of the new kind. She was full of speed but she wasn't "fast." And she cleaned up the affairs of the Abbott family and won a young husband in doing it.

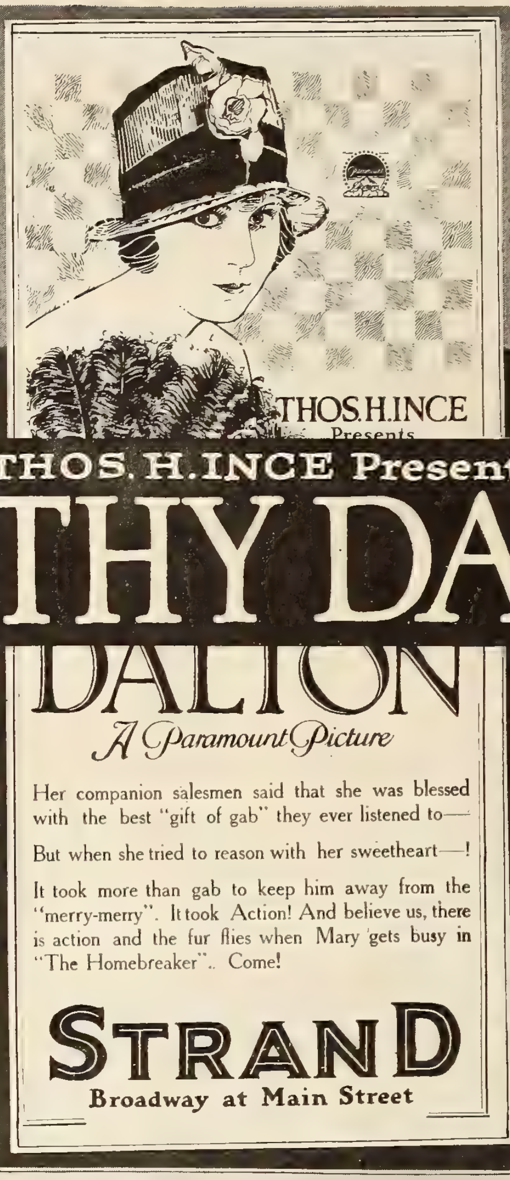
A lively, up-to-date comedy. Dorothy Dalton at her best.

By John Lynch
Scenario by R. Cecil Smith
Directed by Victor L. Schertzinger
Photographed by John Stumar
Supervised by Thomas H. Ince

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B. DE MILLE *Director General*
NEW YORK

Thos. H. Ince presents
DOROTHY DALTON
in "The Homebreaker"
A Paramount Picture

1 Col.


THOS.H.INCE
Presents

DALTON

A Paramount Picture

Her companion salesmen said that she was blessed with the best "gift of gab" they ever listened to—

But when she tried to reason with her sweetheart—!

It took more than gab to keep him away from the "merry-merry". It took Action! And believe us, there is action and the fur flies when Mary gets busy in "The Homebreaker". Come!

STRAND
Broadway at Main Street

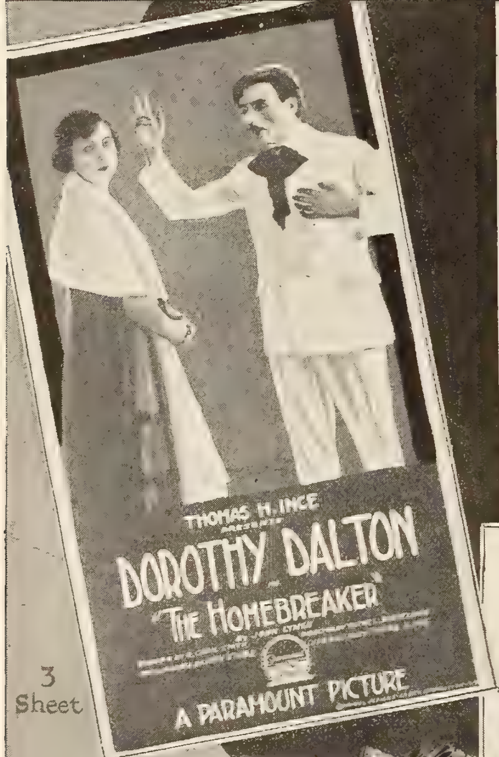
2 Col.

Thos. H. Ince presents
DOROTHY DALTON
in "The Homebreaker"
A Paramount Picture

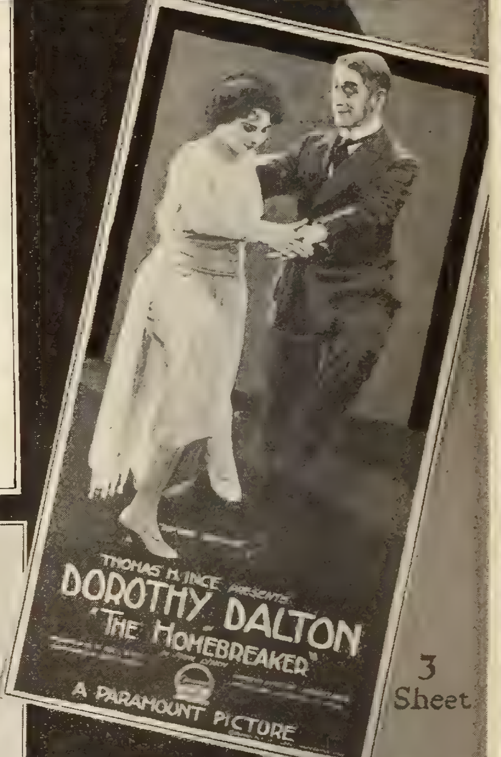
1 Col.

THOS. H. INCE Presents

DOROTHY DALTON

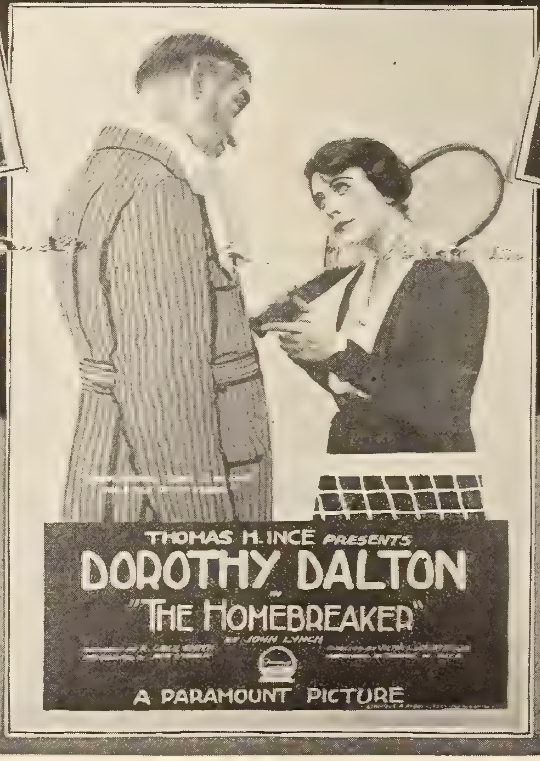

THOMAS H. INCE
PRESENTS
DOROTHY DALTON
"THE HOMEBREAKER"
BY JOHN LYNCH
A PARAMOUNT PICTURE

3 Sheet


THOMAS H. INCE PRESENTS
DOROTHY DALTON
"THE HOMEBREAKER"
A PARAMOUNT PICTURE

3 Sheet

THE posters with "The Homebreaker" are distinctive, interesting and effective. They mean increased business in the exact proportions to your liberal use of them.


THOMAS H. INCE PRESENTS
DOROTHY DALTON
"THE HOMEBREAKER"
BY JOHN LYNCH
A PARAMOUNT PICTURE

1 Sheet

THE popularity of Dorothy Dalton increases with each new Thomas H. Ince picture. Let the folks know she's at your theatre. It's news they're looking for.

1 Col.
THOS H. INCE PRESENTS
DOROTHY DALTON
in
The Homebre
2 Col.
DOROTHY DALTON - The Homebreaker
1 Col.
She Could Sell Snowballs in Sitka - -
But she couldn't sell her sweetheart the idea that she want to share his attentions with some "Broadway until she —! Well, the fur flew and then SV HEART CAME MARCHING HOME.
A story of a saleswoman who stacked up against men on the road and won easily, but found it ha out with her own best pal.
ADDED FEATURE
MR. &
"HAROL
S
home earlier at night! Then— well, Mary came near to falling down and wrecking her reputation as one of the best "gab artists" on the ro
Did she do it? Yes, doing part is what you to see. It's great! Come, you?
STRAN
THEATRE
Thos H. Ince presents DOROTHY DALTON "The Homebreaker"
Thos H. Ince presents DOROTHY DALTON in "The Homebreaker"
2 Col.
2 Col.
DOROTHY DALTON in "The Homebreaker"
3 Col.
Thos H. Ince presents DOROTHY DALTON in The
1 Col.
Thos H. Ince presents DOROTHY DALTON in "The Homebreaker"
1 Sheet
3 Col.
THOMAS H. INCE PRESENTS
DOROTHY DALTON
in
"THE HOMEBREAKER"
BY JOHN LYNCH
A PARAMOUNT PICTURE
THE HOMEBREAKER
A PARAMOUNT PICTURE
6 Sheet
3 Col.
Thos H. Ince presents DOROTHY DALTON in "The Homebreaker"

in "THE HOMEBREAKER"

A Paramount Picture

Ads That Talk

MARY was a saleswoman and she knew human nature. If you know it too, you'll use the advertisements and posters that are furnished with "The Homebreaker."

Beautiful, clear-cut, attractive pictures of Dorothy Dalton combined with people-pulling ad copy will work wonders for you with this picture.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

You are wasting your opportunities if YOU ignore advertising.

JESSE L. LASKY *Presents*

"THE WOMAN THOU GAVEST ME"

BY HALL CAINE

Directed by **HUGH FORD**

Scenario by BEULAH MARIE DIX

Hugh Ford

THREE powerful factors absolutely assure the box-office success of "The Woman Thou Gavest Me."

One is the world-famous story by Hall Caine.

The second is an all-star cast including Katherine MacDonald, Theodore Roberts, Milton Sills, Jack Holt and Fritzi Brunette.

The third, and perhaps the greatest, is the masterly direction of Hugh Ford.

Admittedly one of the foremost producers in the theatrical and motion picture worlds, Hugh Ford has rapidly won an international reputation.

Among his brilliant stage successes are "Joseph and His Brethren," "The Garden of Allah," "The Melting Pot," "The Yellow Jacket," "Potash and Perlmutter."

His remarkable skill on the screen is proved by such hits as "Sappho," "The Prince and the Pauper," "Such a Little Queen," "Mrs. Wiggs of the Cabbage Patch," and Hall Caine's "The Eternal City."

Hugh Ford is a personal friend of Hall Caine; knows the facts surrounding the startling story of "The Woman Thou Gavest Me"; knows from his travels, the scenes in England, India and Africa which are covered by the action.

The result is a big, thrilling, red-blooded production that means record crowds and record profits for exhibitors.

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK Artcraft Pictures

A Paramount-Artcraft Special

Adolph Zukor Presents

JOHN BARRYMORE

In

"THE TEST OF HONOR"

A Paramount Picture

Story founded on "The Malefactor" by E. Phillips Oppenheim. Scenario by Eve Unsell. Directed by John S. Robertson.

"A PICTURE EVERY EXHIBITOR OUGHT TO GO AFTER"

SO says Variety of the "Test of Honor." Here's more of the review: "This is a whale of a feature. It is one of the best pictures for dramatic values that has been turned out in a long, long while. It is so good a picture that there seems to be a lack of words that might adequately voice its praise. It is a picture with all the essentials that go toward making a feature production that is out of the ordinary run of screen plays. It is about as fine a piece of work as Barrymore has ever done either on stage or screen."

And here's part of an editorial headed "A Real Artist" from the Exhibitors' Trade Review: "It is a pleasure to call attention to a real star—John Barrymore—and his picture, 'The Test of Honor.' Mr. Barrymore's portrayal is without exception one of the finest pieces of acting the screen has ever seen. He has complete command of all the moods—from farce to tragedy—and in this picture his work is characterized by a finish and a maturity which deserve very high praise."

Then this, from a whole page by Edward Weitzel in the Moving Picture World: "John Barrymore is the best dramatic actor who has appeared in New York this season. He is equally proficient on the shadow stage. His latest picture, 'The Test of Honor,' is a picture exhibitors should be eager to run. It has every element for both artistic and financial success. Its story is intensely dramatic, but is never over the heads of the general public, that large class that demands that first and foremost it be entertained. The additional interest contributed by the presence of Barrymore will receive its proper valuation, but the picture would itself reveal sufficient merit to score a pronounced hit."

Can you afford not to feature it for a long run?

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

GREASE
LIGHTNIN

THOS, H, INCE Presents

CHARLES RAY

A World's Record!

"GREASED LIGHTNING" will scoot to success like a burst of blue blazes.

This is a testimony and a prediction.

When Charles Ray as "Blacksmith Andy" gets his old tin Lizzy to working in "Greased Lightning," and when he gives the worthies of Pipersville a special demonstration of his Little Giant Potato Peeler---it'd have been a great peeler if it had only worked ---you'll see visible evidence of why Charles Ray and his pictures are so sure-fire, money-making, popular.

For delightful humor, quaint rural types, happy good feeling and *thrills*, there hasn't been a better picture in many moons.

Ray is one of the finest screen artists before the public. This is the best thing he has done---not excepting "The Girl Dodger." You'll say so and your audiences will too.

Wanda Hawley, Robert McKim and Otto Hoffman are some of the many good ones in the cast.

Lay a big bet on "Greased Lightning." She never skids, takes all grades on high and will bring home the money.

By Julien Josephson Directed by Jerome Storm
Photographed by Chester Lyons
Supervised by Thomas H. Ince

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B DE MILLE *Director General*
NEW YORK

in "GREASED LIGHTNING"

A Paramount Picture

Jesse L. Lasky presents

CECIL B. DeMILLE'S

PRODUCTION

"For Better, For Worse"

An ARTCRAFT Picture

THE VALUE OF A NAME

CECIL B. DeMILLE'S name has real box office value.

His productions are triple-starred—star stories, star acting and star production.

The public has come to expect greatness from Cecil B. DeMille. His name stands for sumptuous setting, wonderful acting, absorbing plot, wealth of detail and—

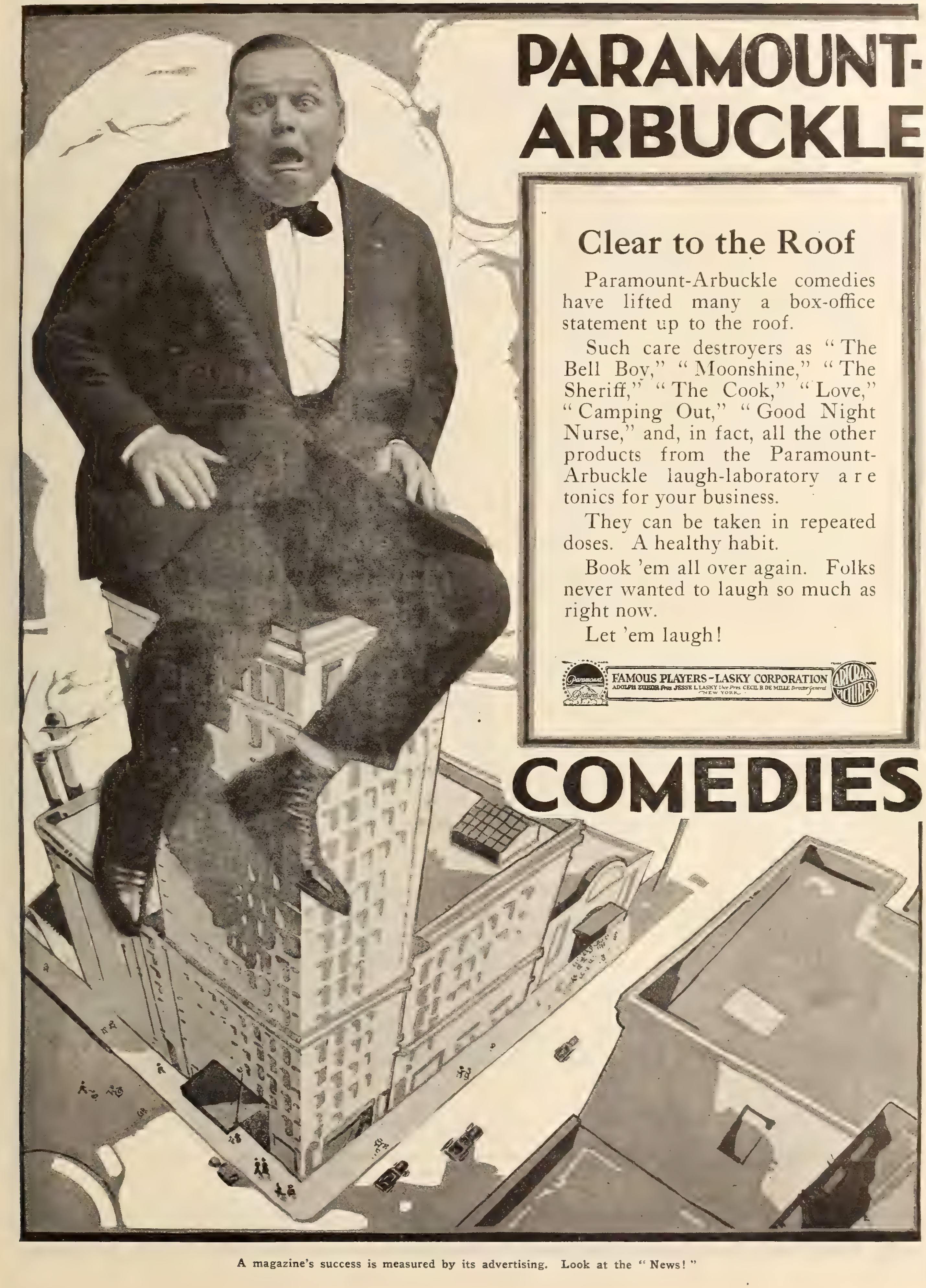
Money in the box office!

In "For Better, For Worse" there are all these things.

Make it pay big by doubling your run.

By Edgar Selwyn *Scenario by Jeanie Macpherson*

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK



PARAMOUNT-ARBUCKLE

Clear to the Roof

Paramount-Arbuckle comedies have lifted many a box-office statement up to the roof.

Such care destroyers as "The Bell Boy," "Moonshine," "The Sheriff," "The Cook," "Love," "Camping Out," "Good Night Nurse," and, in fact, all the other products from the Paramount-Arbuckle laugh-laboratory are tonics for your business.

They can be taken in repeated doses. A healthy habit.

Book 'em all over again. Folks never wanted to laugh so much as right now.

Let 'em laugh!

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

COMEDIES

W.W. Hodkinson Is Not "Coming Back"— He's Never Been Away!

All the time, in an industry that has shifted like the sands of the sea, W. W. Hodkinson has stood *rock solid* in one position. He has watched chaos and ruin pile up for producers who resorted to shifty practices.

He has seen the desertion of his fundamental, sound principles make the nation's exhibitors actual or potential enemies of the producers. During all these days he has not flinched or moved away from *his* sound position.

During this same period he has been building a silent-working machine of tremendous power. He has been building *an organization with a heart and brain.* This organization, more than a year in the making, is now beginning to work on its broader lines.

Times and conditions have changed in the picture industry. *Immediately ahead of all of us there is revolution*—as dramatic a revolution as the one that continues to rock red Russia.

Underneath almost everything there is a granite base. W. W. Hodkinson has had a granite base from the day he entered the motion picture business *as an exhibitor* eleven years ago.

Many things are going to happen in the motion picture industry between now and September!

HODKINSON
now controls four great lines of product.
will have upwards of thirty productions for the year beginning April 20.
sells pictures singly under contract on their individual merits.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

Harry Raver
presents
AUGUSTUS THOMAS'
Famous New York Success
AS A MAN THINKS
Starring
LEAH BAIRD
The Picture Girl Beautiful
Directed by George Irving
ARTCO PRODUCTIONS INC.
FOUR STAR
PICTURES
1600 BROADWAY N.Y.

Seven Keys To Patronage.

A "special" picture does not mean an extra half reel or reel of footage and some excitable but barely usable publicity—though many exhibitors have bought such types of pictures under forced draught advertising.

A "special" production must have
1 *a great story.* It can be an original
story, but it is usually bigger if made
2 from *a great play or novel.* It must
have behind it the reputation of
3 *a great author.* It must be made by
4 *a powerful director.* It must be splen-
5 didly cast with *a popular star* in the
leading role. It must have splendid
6 *technical quality* and *a careful*
7 *producer* with vision must weld these
elements together.

These elements make a special.

Measured by these standards of excellence, we announce to the exhibitors of the nation that "*As a Man Thinks*" *is a special production* of unusual quality and strength and of determined-in-advance drawing power at the ticket seller's window.

Also, it is a special in a sales sense: You can buy it singly from any Hodkinson representative without tying yourself up under contract for any other Hodkinson product. The Hodkinson personal representatives in thirty Pathe offices are ready to quote you prices and fix immediate playing dates.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

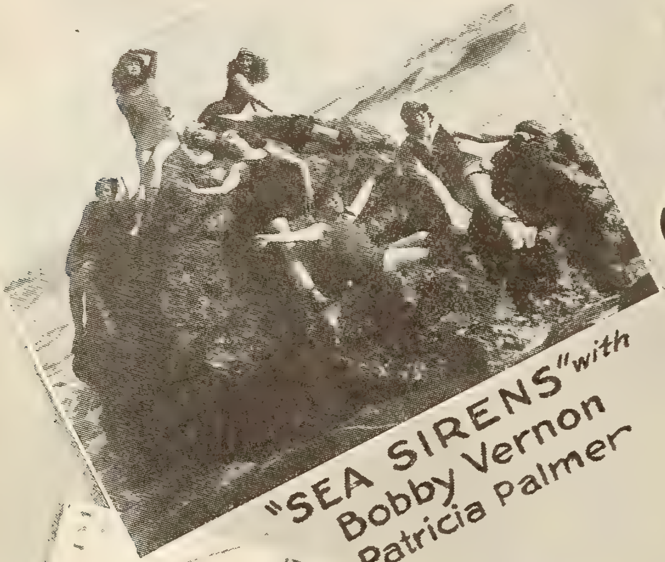
CHRISTIE
ONE REEL
COMEDIES

One release each week

267 Theatres *in* Chicago alone *show*
CHRISTIE COMEDIES

They are also played regularly in the leading theatres of Canada, Great Britain, France, Australia, New Zealand, Central America, Japan, South Africa, Scandinavia, India, Peru, Brazil, Balkan States-
In fact, everywhere that films are shown.

Scenes *from* latest Christie One Reel Pictures



"SEA SIRENS" with Bobby Vernon Patricia Palmer

Ethel Lynne-Jay Belasco "STOP-LOOK and LISTEN"

Bobby Vernon-Dorothy Devore "LOST-A BRIDEGROOM"

"TOO MANY WIVES"
Harry Ham-Dorothy Devore

Produced by
CHRISTIE FILM COMPANY, inc., Los Angeles, Cal.

CHRISTIE
TWO REEL
SPECIALS

One release each month

Nothing is being spared
to make them
"FEATURES *in* TWO REELS".

the first one is

SALLY'S BLIGHTED CAREER

featuring

FAY TINCHER
Molly Malone Patricia Palmer
Harry Depp *and the*
CHRISTIE FOLLIES

Released April 20

Distributed through
FOREMOST INDEPENDENT EXCHANGES

Spending a Half Million

To produce a serial requires a vast amount of nerve and judgment.

Yet, someone had to set the pace.

Five years ago CABIRIA, the first great spectacle was launched, in the face of disaster-mongers who predicted the public would never pay $2 to see a picture.

Yet, CABIRIA did more than $1,000,000 and not only brought thousands of new faces to theatres but created a panic among producers who soon began fighting for big picture supremacy.

With CABIRIA also came "MACISTE," the mastodonic hero. Over night he became a star.

When THE WARRIOR was launched and the public fought to get near the box office, "MACISTE" knew he was a popular fixture. And now, THE LIBERATOR, an ultra-serial in twelve episodes—with the "Big Fellow" in his greatest role—produced upon a scale of magnificence not yet ventured by other producers.

High class theatres are now showing THE LIBERATOR to great returns. Others are bound to do likewise.

For Bookings Address

NEW YORK
Modern Photoplays
729 Seventh Ave.

CLEVELAND
Standard Film Exchange
Sloan Bldg.

INDIANAPOLIS
Bee Hive Exchange
109 W. Maryland St.

KNOXVILLE
Special Features
600 Market St.

CHICAGO
Bee Hive Exchange
207 So. Wabash Ave.

CINCINNATI
Standard Film Exchange

DETROIT
Standard Film Exchange

BOSTON
Eastern Featuring Film Co.
57 Church St.

PITTSBURG
Quality Pictures
414 Ferry St.

CHARLOTTE, N. C.
Eltabrau Film Co.
Piedmont Theatre

PHILADELPHIA
20th Century Film Co.
1337 Vine St.

MILWAUKEE
Bee Hive Exchange
174 Second St.

BALTIMORE
Variety Pictures Corp.
412 E. Bates St.

MONTREAL
Harry Pulos
Midway Theatre

REMAINING TERRITORY SELLING

Write for Descriptive Booklet

HARRY RAVER, Inc.

1400 BROADWAY NEW YORK

SELECT SP PICTURES

presents

"BOLSHEVISM ON TRIAL"

Behin
the Mask

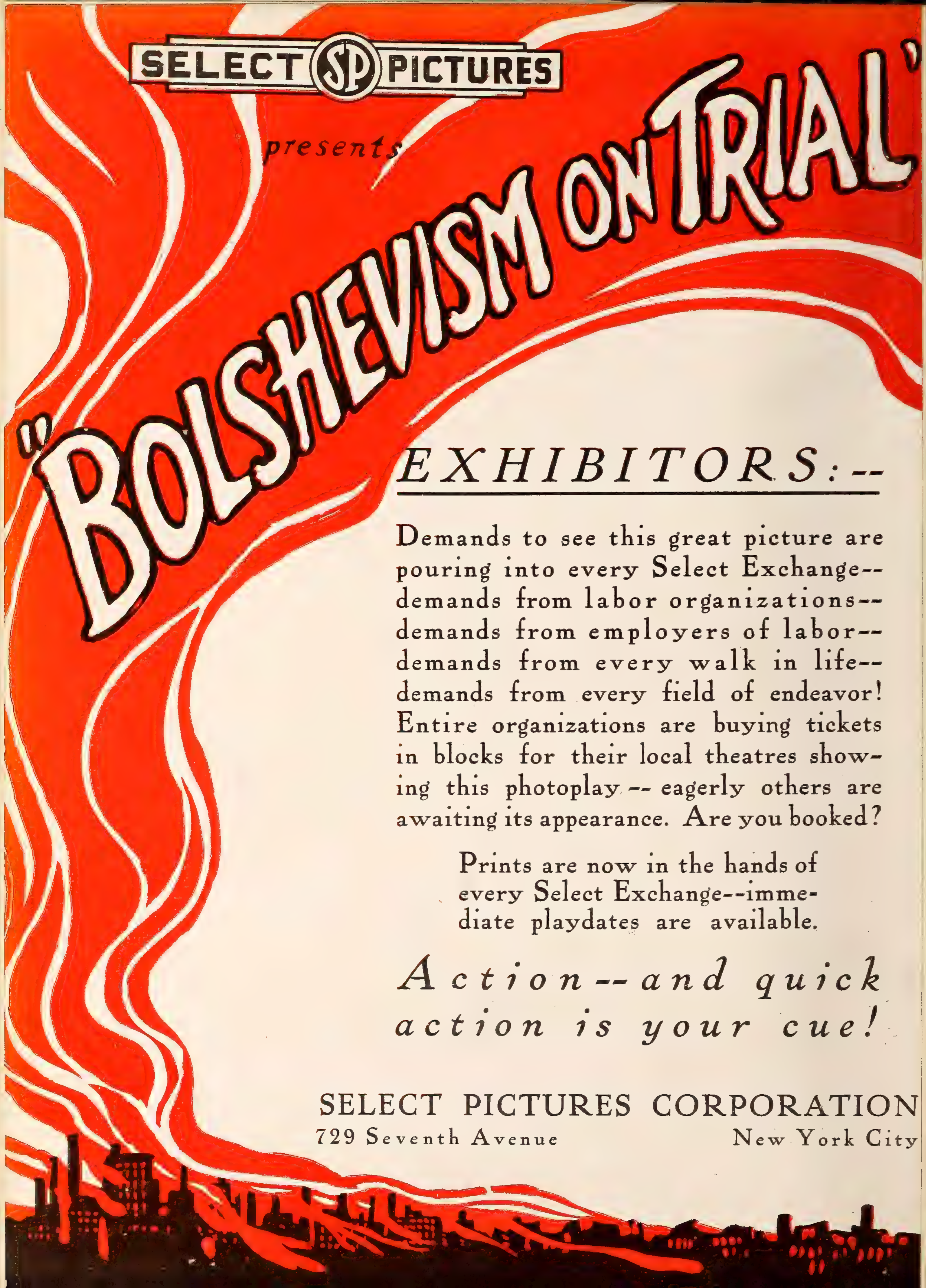
Bolshevism held up to th
world a mask of idealism
The brotherhood of man-
love of humanity--uplift-
progress -- these were th
things for which the ne
creed stood -- so the worl
was told!

But what has been seen t
lie behind this mask? Is i
brotherly love? Is it uplift
Is it progress?

Or is it greed -- lust -- an
self-seeking?

For the answer the public, alive wit
interest, will crowd the theatr
showing this timeliest of photoplay

From the novel "COMRADES"
By Thomas Dixon
Produced by Mayflower Photoplay Corporati
Isaac Wolper, President



EXHIBITORS:--

Demands to see this great picture are pouring into every Select Exchange--demands from labor organizations--demands from employers of labor--demands from every walk in life--demands from every field of endeavor! Entire organizations are buying tickets in blocks for their local theatres showing this photoplay -- eagerly others are awaiting its appearance. Are you booked?

Prints are now in the hands of every Select Exchange--immediate playdates are available.

Action--and quick action is your cue!

SELECT PICTURES CORPORATION
729 Seventh Avenue New York City

ROTHAPFEL UNIT PROGRAMME

NOT only have all records for week-stand Bookings been broken by the Rothapfel Unit Programme, but each theatre listed on the following pages will present the same complete entertainment at the same time for the full week of May 25th, marking an epoch in theatrical history.

Contracts for the One, Two, Three and Four day runs are coming in rapidly. Do not wait for the Independent Sales Corporation representatives to reach you—get in touch with your nearest Film Clearing House Exchange immediately.

Booked by
INDEPENDENT SALES CORP.

Distributed thru
FILM CLEARING HOUSE, INC.

FRANK G. HALL, PRESIDENT

BALTIMORE, MD.
McHENRY
PARKWAY
WIZARD

BIRMINGHAM, ALA.
STRAND

CHATTANOOGA, TENN.
ALCAZAR

CHICAGO, ILL.
WOODLAWN
RIVERA

CLEVELAND, O.
STILLMAN

COLUMBUS, O.
MAJESTIC

DAYTON, O.
DAYTON

DENVER, COLO.
AMERICAN

DES MOINES, IA.
DES MOINES

DETROIT, MICH.
MADISON & ADAMS

ERIE, PA.
COLUMBIA

FT. WAYNE, IND.
JEFFERSON

HOBOKEN, N. J.
U. S. THEATRE

KANSAS CITY, MO.
NEWMAN

KNOXVILLE, TENN.
STRAND

MILWAUKEE, WIS.
ALHAMBRA

MINNEAPOLIS, MINN.
RUBIN & FINKELSTEIN

MONTGOMERY, ALA.
STRAND

NEW YORK
THE LOEW CIRCUIT

NORFOLK, VA.
WELLS

OMAHA, NEB.
RIALTO

PITTSBURGH, PA.
OLYMPIC

PROVIDENCE, R. I.
STRAND

RICHMOND, VA.
BIJOU

SALT LAKE CITY, UTAH
AMERICAN

ST. PAUL, MINN.
RUBIN & FINKELSTEIN

TOLEDO, O.
ALHAMBRA

WARREN, O.
HIPPODROME

WASHINGTON, D. C.
CRANDALL'S THEATRES

WILMINGTON, DEL.
VICTORIA

YOUNGSTOWN, O.
LIBERTY

EXHIBITORS OF AMERICA

THE tremendous advertising campaign accompanying the presentation of the Rothapfel Unit Programme for a solid week opening May 25th in from forty to fifty of America's leading theatres, supplemented by the wide interest in the fact that for the first time in theatrical history the same complete entertainment will be enjoyed by so many thousand people at the same time, is causing an unprecedented demand for early bookings on the part of exhibitors everywhere.

Independent Sales Corporation representatives throughout the country are working night and day to give their personal attention to those who want to arrange play dates for one, two, three and four day runs. For our representatives to call on everybody immediately is a physical impossibility. It is therefore advisable that you communicate with your Film Clearing House Exchange direct or wire the home office.

We are anxious to give you service in keeping with the importance of this extraordinary innovation, so that you may profit in proportion to its big money making possibilities.

Yours very truly,

FRANK G. HALL

Sign a Vitagraph Contract for GLADYS LESLIE Pictures

A Great
Stage Play
Brought
to the
Screen!

Albert E. Smith presents

GLADYS LESLIE

in

"A STITCH IN TIME"

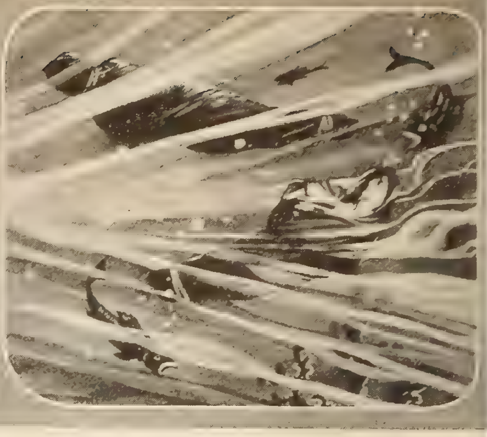
Directed for VITAGRAPH

by RALPH INCE

"A Stitch in Time" has been transferred from footlights to screen with all of its original flavor of fun, speed and wholesomeness. The same qualities that made it a favorite with Broadway audiences when it was presented on the stage will impress your patrons.

"A Stitch in Time" is a masterful blending of comedy and drama. Its title is known, its star is known, its director is known. It is a feature brimming with every element that attracts, holds and pleases

Sign a Vitagraph Contract for GLADYS LESLIE Pictures



"PERILS OF

VITAGRAPH'S

BIG NEW SERIAL

featuring

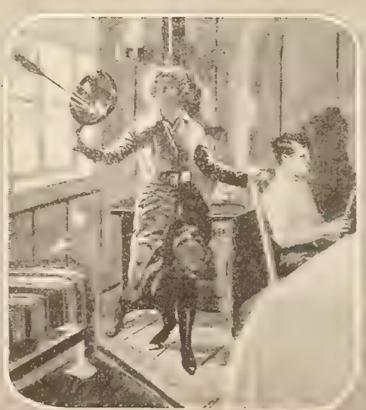
ANTONIO MORENO

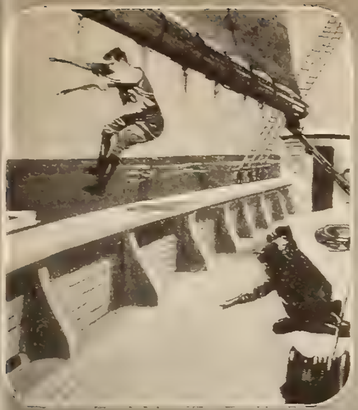
with CAROL HOLLOWAY

has a vast waiting audience all over the continent.

It's from the pens of Albert E. Smith and Cyrus Townsend Brady, the screen's greatest thrillmasters.

A CLEAN-UP AWAITS EVERY EXHIBITOR WHO BOOKS THIS EXTRAORDINARY SERIAL





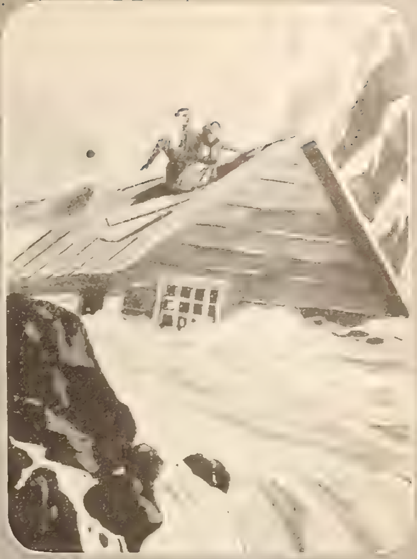
THUNDER MOUNTAIN"

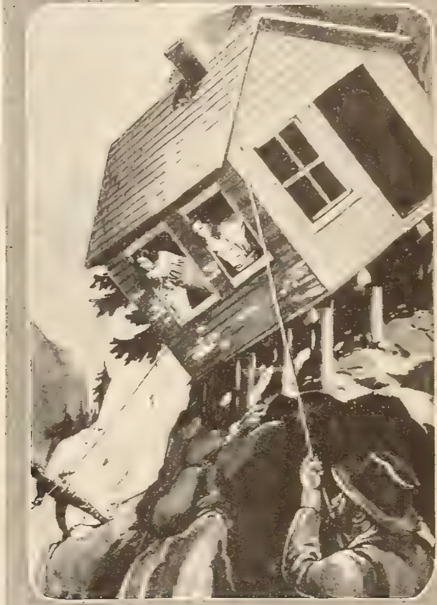
THE SPECTACULAR 24 SHEET WILL GET THEM IN

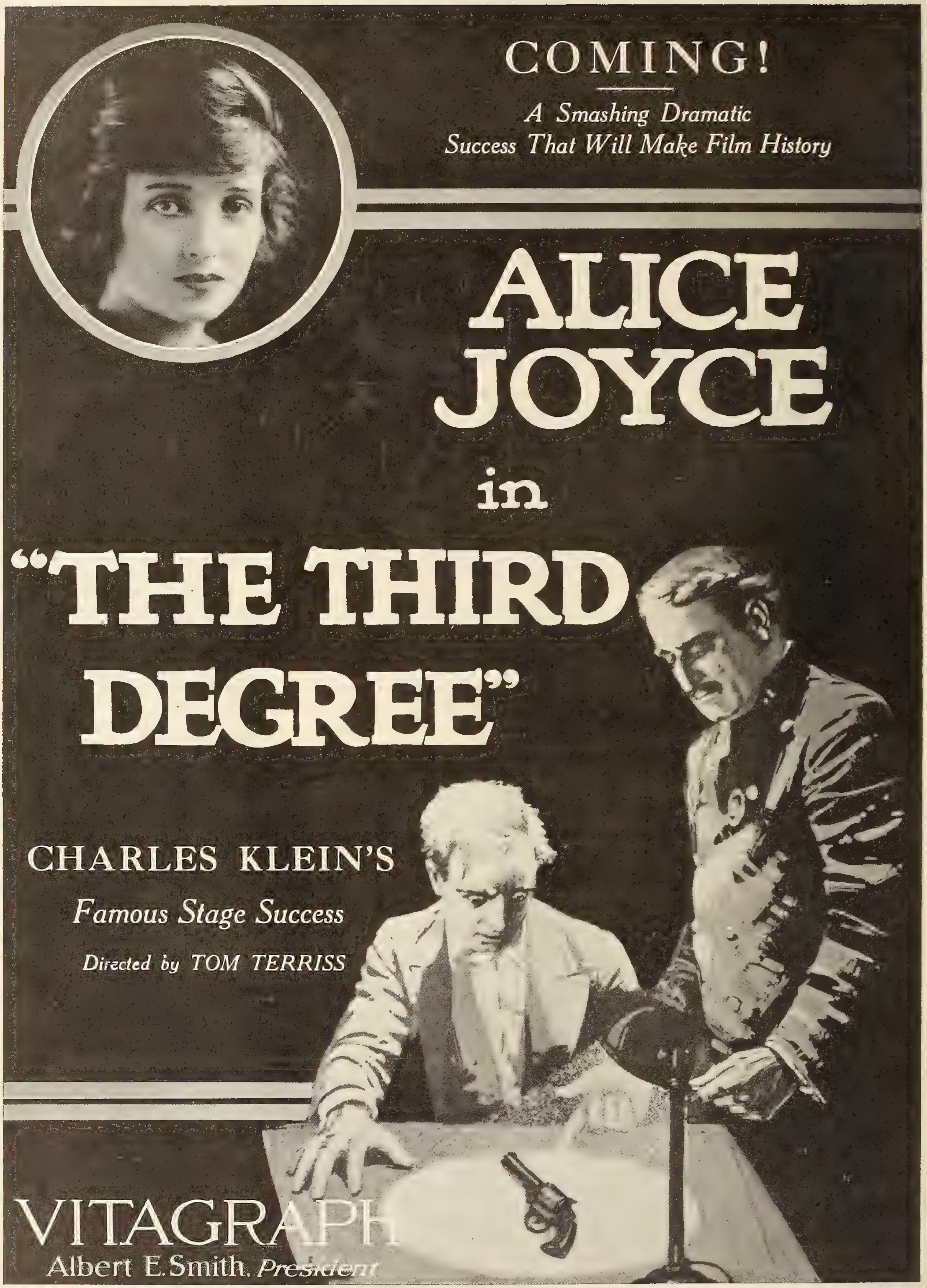
THE *THRILLS* AND THE *ACTION* ATOP THE SNOW-CLAD MOUNTAINS WILL *HOLD* THEM AND BRING THEM BACK!

Complete Plan Book for Exhibitors and Every Get-the-Money Aid Furnished on this

SERIAL OF A THOUSAND THRILLS







COMING!

A Smashing Dramatic
Success That Will Make Film History

ALICE JOYCE

in

"THE THIRD DEGREE"

CHARLES KLEIN'S

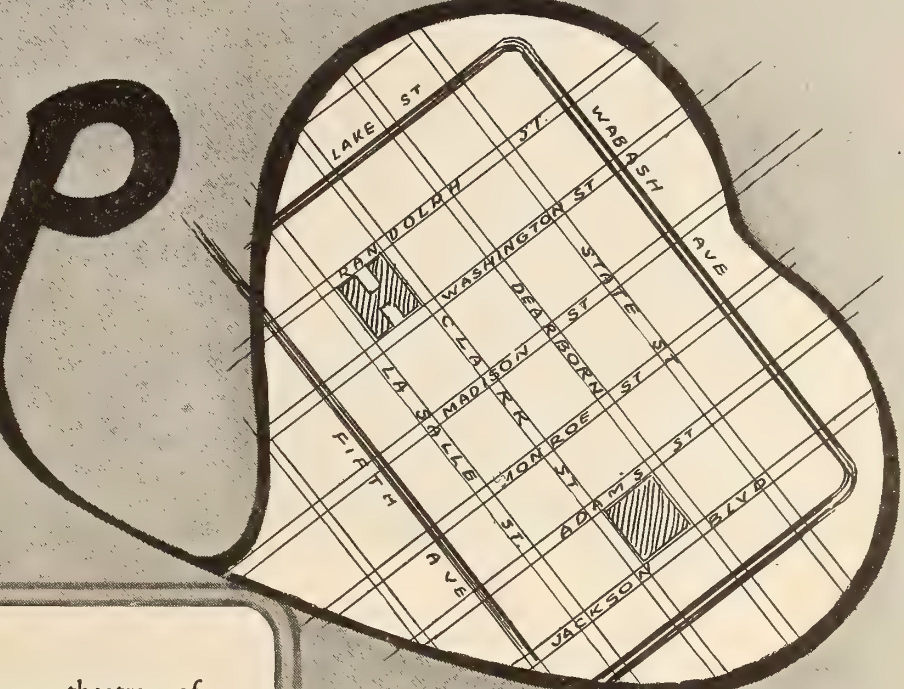
Famous Stage Success

Directed by TOM TERRISS

VITAGRAPH

Albert E. Smith, *President*

4 Weeks in the Loop


LAKE ST
RANDOLPH ST
WABASH AVE
WASHINGTON ST
STATE ST
DEARBORN ST
CLARK ST
MADISON ST
LA SALLE ST
MONROE ST
FIFTH AVE
ADAMS ST
JACKSON BLVD

The Heart of Chicago

That is the initial booking—at *one* theatre—of Goldwyn's great drama of compassion, "The Eternal Magdalene."

A solid month's run; a thousand-dollar advertising campaign in advance; a special publicity man on the job—such was Manager John Keane's estimate of the possibilities of this big extra production.

It was an estimate made in advance of the ultimate test—public presentation. It was based on the recognition of an epoch-making handling of a remarkable subject.

Manager Keane saw instantly the power, the broad human appeal, the universality of Robert H. McLaughlin's mighty theme—the hunted woman of ten thousand towns and forty centuries.

Your audience will see it, too.

Goldwyn

The ETERNAL MAGDALENE

Funnier than in "Sis Hopkins"
Prettier than in "A Perfect 36"
Prankier than in "Peck's Bad Boy"

You know what Mabel Normand did in her last three pictures. She does more in her newest, "The Pest."

You know what Mabel Normand and those pictures did for you, or your competitor. She will do more with "The Pest."

Steadily, through two years of association with Mabel Normand, Goldwyn has been taking the measure of "the star who has everything"— coming nearer to a full knowledge of her varied talents and of the public's preferences.

With each successive production Goldwyn has approached closer and closer to the great American public's conception of the Ideal Normand Picture.

It is "The Pest."

Samuel Goldwyn Presents

MABEL NORMAND
in "The Pest"

Directed by W. Christy Cabanne

Goldwyn
Pictures Corporation
Samuel Goldwyn, President

Absolute First Run Quality

That is what Goldwyn insists upon in every special production that it undertakes to distribute side by side with its own quality product. It can not do less in justice to itself and to the exhibitors who put their trust in the Goldwyn imprint.

It is Louis Bennison's ability to meet this exacting test which has lifted this new star from the large second and third run business easily won by his initial pictures to the first run contracts that are now coming in for his fourth and best production, released May 11.

In "The Road Called Straight" Bennison has all those lovable, frank Western qualities that have won him fame on stage and screen. But he has more—a deep compelling power hiterto unrevealed.

He didn't know the meaning of a marriage of convenience.

Betzwood Film Corporation Presents

Louis Bennison
in "The Road Called Straight"

Written by Wilson Bayley — Directed by Ira M. Lowry

Goldwyn
Distributing Corporation
Samuel Goldwyn, President

The Gold of the Golden West

When a woman shoots to kill

Zane Grey struck "pay dirt" in his long series of Western stories.

Blanche Bates minted a fortune for Belasco as the star of "The Girl of the Golden West".

Hobart Bosworth "panned out" his solid reputation by rugged impersonations of Western heroes.

Publishers, producers and theatre managers have made their piles from the individual work of these three.

Exhibitors booking the screen version of Zane Grey's greatest story, "The Border Legion," as acted by Blanche Bates and Hobart Bosworth, and directed by T. Hayes Hunter, will mint the gold of the Golden West from the combined power of author, stars and story and from the public's eager love of border romance.

Zane Grey's Great Story

The BORDER LEGION

starring

Blanche Bates and Hobart Bosworth

Directed by T. Hayes Hunter

Goldwyn
Distributing Corporation
Samuel Goldwyn, President

The Clean-Taste Comedian

When you book Capitol Comedies you book clean comedies. Make no mistake about that. If you want the salacious, don't come to Parsons. In the bright lexicon of "Smiling Bill" there's no such word as "smut."

Femininity—yes! Charming, delightful, delectable girls—they're the perfect background to set off the man-sized humor of "Smiling Bill."

There's always charm, daintiness and style about these Capitol Comedy girls. They have allure—but it's the kind your decent American patrons want.

That's one of the secrets of "Smiling Bill" Parsons' success.

Smiles and girls
and more smiles
and more girls.

"Smiling Bill" PARSONS

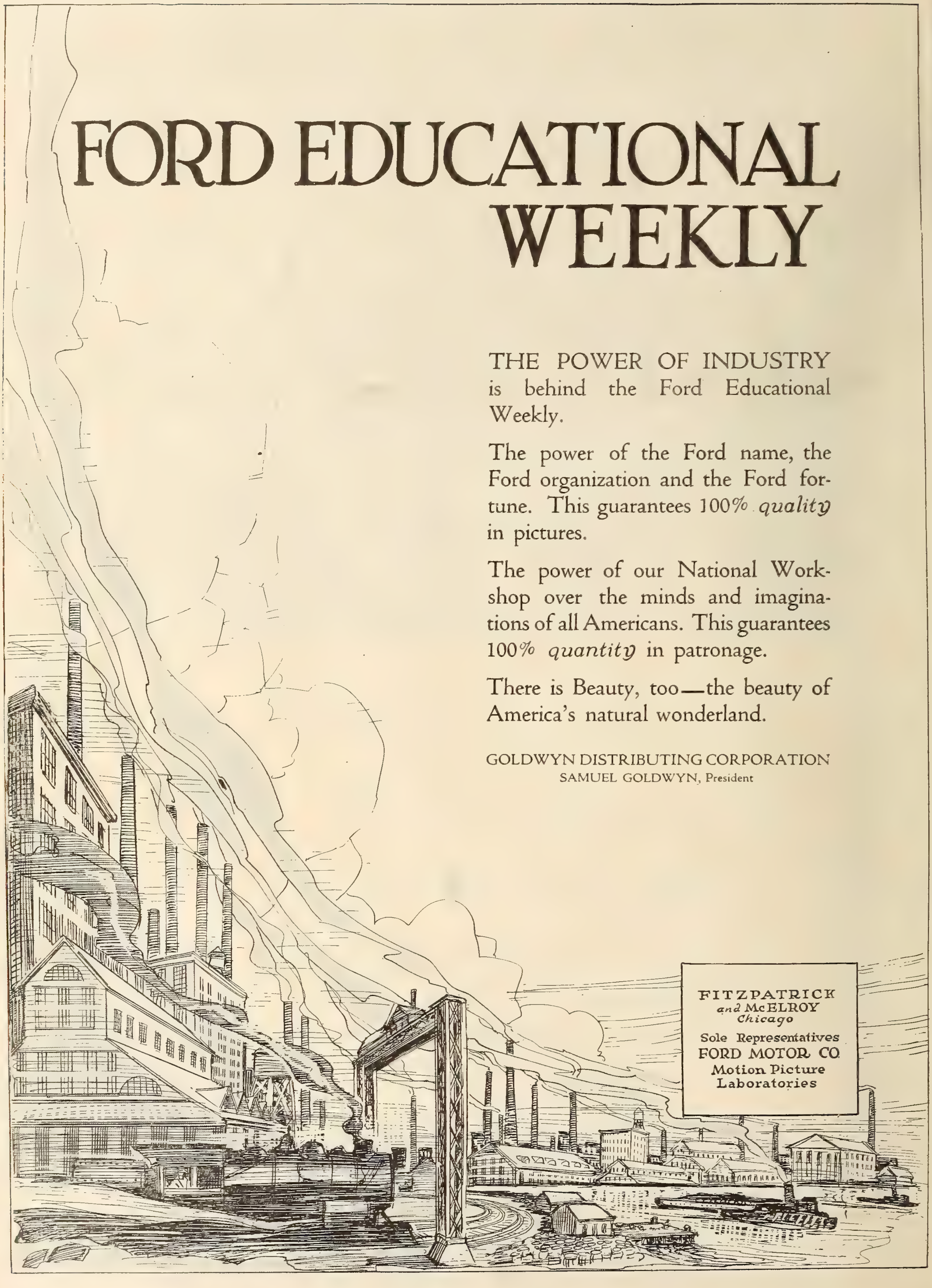
in the newest of

CAPITOL COMEDIES

"Circumstantial Evidence"

Goldwyn
Distributing Corporation
Samuel Goldwyn, President

FORD EDUCATIONAL WEEKLY



THE POWER OF INDUSTRY is behind the Ford Educational Weekly.

The power of the Ford name, the Ford organization and the Ford fortune. This guarantees 100% *quality* in pictures.

The power of our National Workshop over the minds and imaginations of all Americans. This guarantees 100% *quantity* in patronage.

There is Beauty, too—the beauty of America's natural wonderland.

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDWYN, President

FITZPATRICK
and **McELROY**
Chicago
Sole Representatives
FORD MOTOR CO
Motion Picture
Laboratories

HURRY OVER

TO YOUR NEAREST CAPITAL EXCHANGE

FOR THOSE SNAPPY TWO REELERS

WESTERNS RAILROADS COMEDIES

DRAMAS MYSTERIES SCENICS

REVIEWS SERIALS

ONCE YOU RUN ONE YOU'LL RUN 'EM ALL!

FOREMOST STARS IN SHORT FEATURES ONLY

EVERYTHING

You Need for Diversion and Pep

GIVE YOUR PATRONS SOMETHING NEW—SOMETHING DIFFERENT—UNUSUAL

GIVE THE PUBLIC WHAT IT WANTS!

CAPITAL FILM Co inc.

INDIANAPOLIS
211 WIMMER BLDG

PHILADELPHIA
1314 VINE ST.

KANSAS CITY
GLOYD BLDG.

OKLAHOMA CITY
114 So. HUDSON ST

MINNEAPOLIS
421 LOEB ARCADE

CLEVELAND
407 SLOAN BLDG.

MILWAUKEE
415 TOY BLDG

DES MOINES
702 MULBERRY ST.

ST. LOUIS
3431 OLIVE ST.

DETROIT
63 E. ELIZABETH ST.

CHICAGO
220 So. STATE ST.

Announcement

¶ United today has each and every picture sold by contract for its cost plus all expenses.

¶ United has just started to grow. By fall United will have twice as many theatre members as it has today.

¶ On or before June 1st. United will make one of the most important announcements ever made in the the history of the industry.

¶ Therefore, June 1st, the price of United stock to exhibitors will be increased from $\$250^{00}$ to $\$350^{00}$ per share.

J. A. Berst

United Picture Theatres
of America
Inc.
1600 Broadway New York

Say S.R.O.
and you say
Florence Reed
in
HER CODE of HONOR

"Hits the popular taste"
M.P. World.

Directed by John M. Stahl.
Produced by Tribune Productions Inc.

Soon —
The Biggest Box Office
attraction in two years.
Kitty Gordon
in
PLAYTHINGS of PASSION

The exciting adventures of a social butterfly in the realm of love.

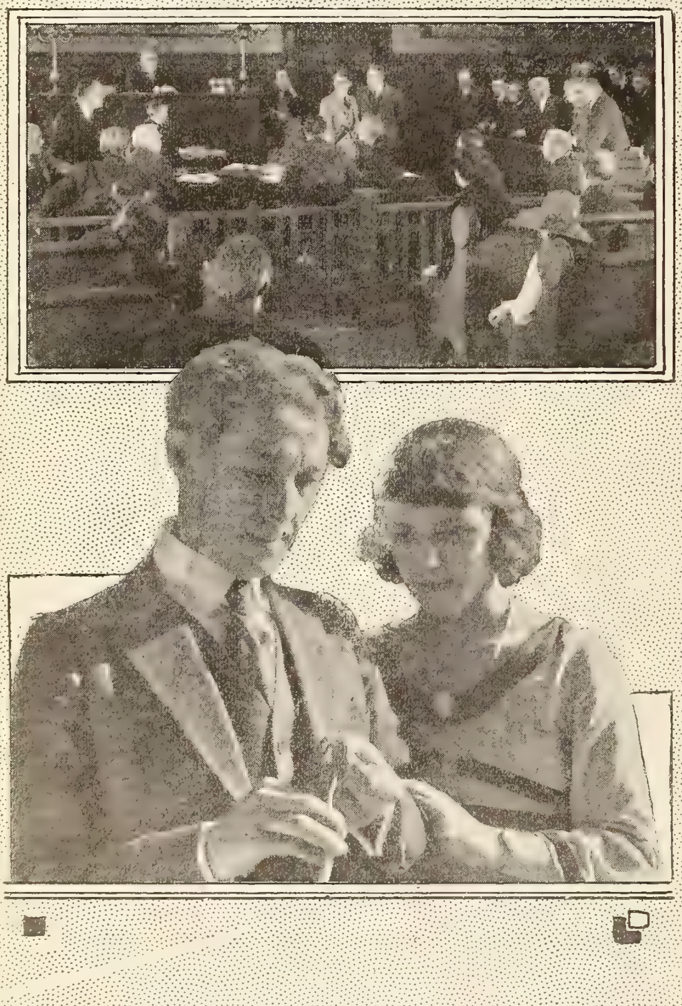
By William Anthony McGuire
Directed by Wallace Worsley
Supervised by Robert Brunton

United Picture Theatres of America
Inc.
1600 Broadway J. A. Berst. pres. New York

PIONEER Presents

America's Greatest Dramatic Actor *in*

THE BOOME

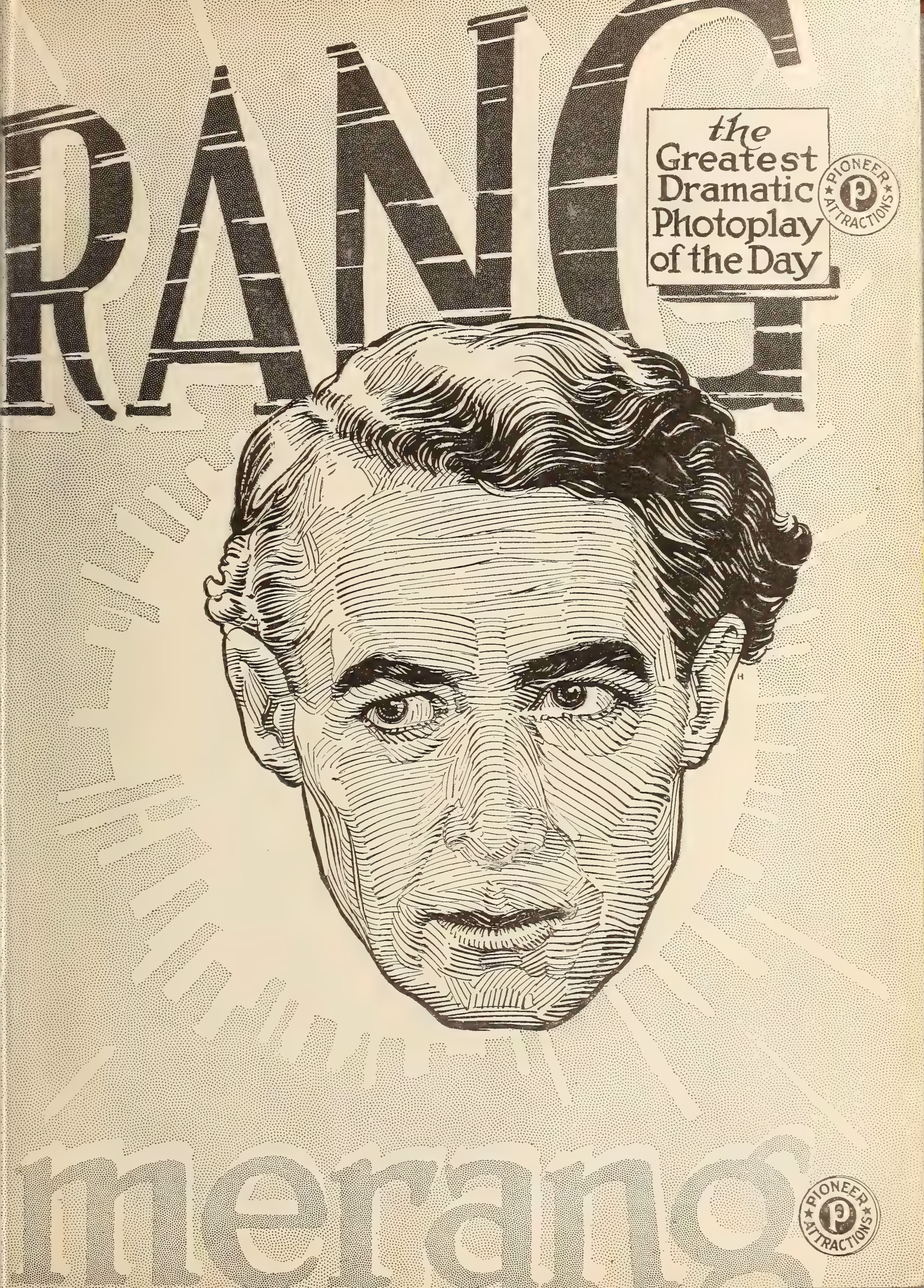


The *only* state rights special attraction that hits what every American is thinking about and does it in a way that U. S. officials say solves the problem of our grand country's greatest menace. "Sensational" doesn't describe it! Overpowering stock exchange, strike, ball room, slum, courtroom and factory scenes. Every phase of modern American life startlingly pictured in a way that will jam theatres for week and two-week runs! Wall Street, High Society, Pitiful Poverty—*everything* exposed in this great box office attraction, which incidentally is a wonderful love story, full of well set up men and beautiful women, with Walthall heading the cast. The first special by the "Tarzan" people *since* "Tarzan"! *Wire:*

PIONEER FILM CORPORATION
126 West 46th Street
NEW YORK CITY

(From the novel by Wm. Hamilton Osborne; directed by Bertram Bracken; produced by National Film Corporation.)

The Boo


RANG
the
Greatest
Dramatic
Photoplay
of the Day
PIONEER ATTRACTIONS
merang
PIONEER ATTRACTIONS

STATE RIGHTS NOW SELLING

"Custer's Last Fight"

In Three Reels

THE GREATEST WILD WEST
THRILLER EVER PRODUCED

Directed by Thos. H. Ince

"Wm. S. Hart"

in

TWO SPECIAL TWO REEL REISSUES
"JIM CAMERON'S WIFE"
and
"HIS HOUR OF MANHOOD"

"Roscoe Arbuckle"

in

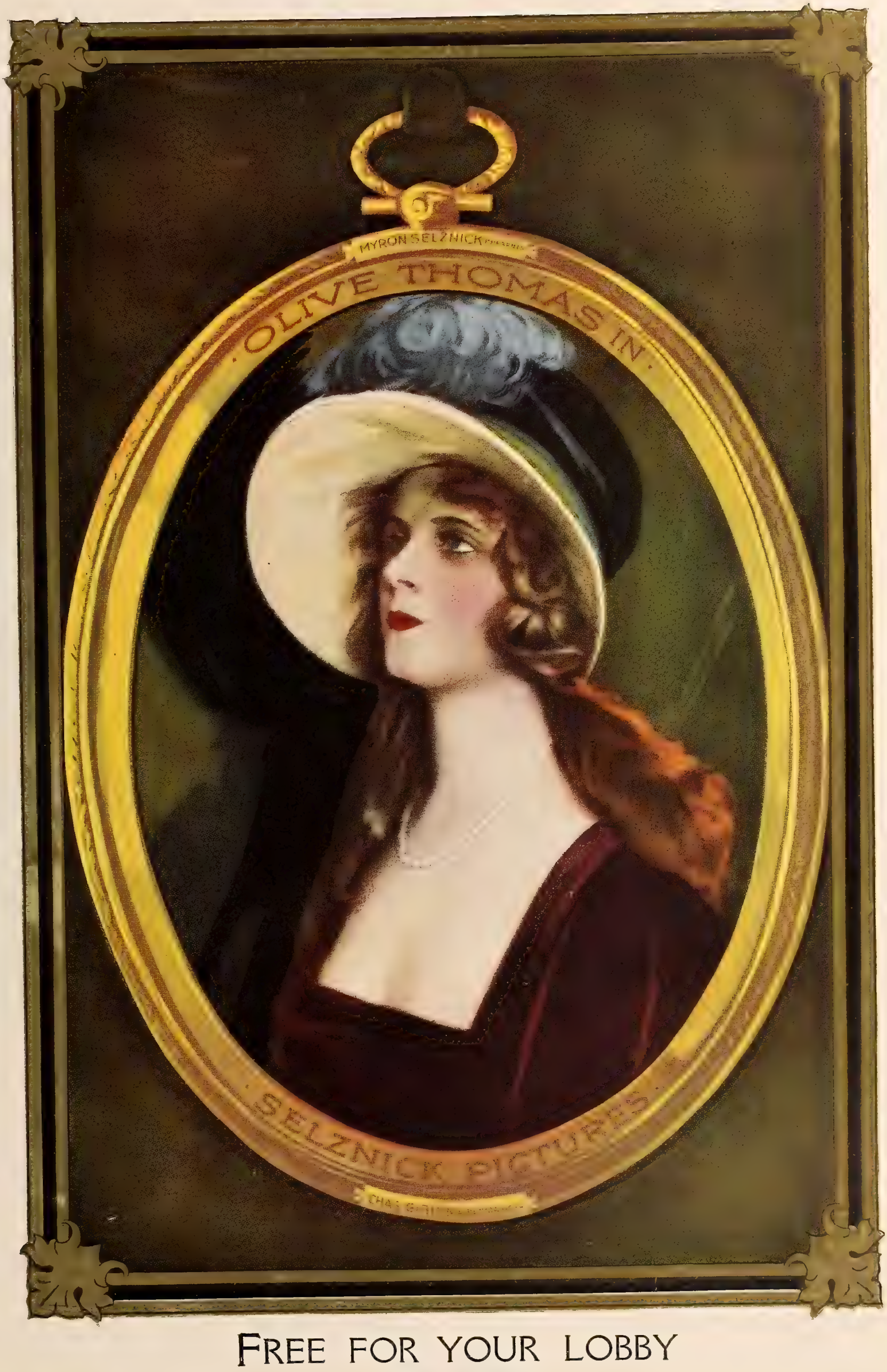
A NEW SERIES OF TWELVE REISSUES

Address all inquiries to

TOWER FILM CORPORATION

71 WEST 23rd STREET NEW YORK

SELZNICK PICTURES


MYRON SELZNICK presents
OLIVE THOMAS IN
SELZNICK PICTURES

FREE FOR YOUR LOBBY

(See next page)

SELZNICK PICTURES

A large copy of the portrait of Miss OLIVE THOMAS on the preceding page has been mailed to leading exhibitors.

It is 25x40 inches, lithographed in nine colors. The picture printed here shows how it will look when neatly framed for a permanent lobby decoration.

Let us know if you have not received your copy, and we will send another.

This is a sample of the high class advertising material that will be supplied to exhibitors with SELZNICK PICTURES.

MYRON SELZNICK
Pres. & Gen. Mgr.

SELZNICK PICTURES
CORPORATION
501 Fifth Avenue · New York

CHARLES GIBLYN
Vice-Pres. & Director Gen.

Announcing H. B. WARNER

in a series of vigorous, pulsating, powerful productions. An individual type of picture that can only be interpreted by such a strong and compelling actor as Mr. Warner.

Released through

Exhibitors Mutual

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
Bankers and Exporters for the Producer

JESSE D. HAMPTON
presents

H. B. WARNER

In The Man Who Turned White

For release in June

JESSE D. HAMPTON Presents

William Desmond

in THE MINTS OF HELL

Released through

Exhibitors Mutual

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
Bankers and Exporters for the Producer

Beatriz

Michelena

and her own company

in

JUST SQUAW

Photoplay by
EARLE SNELL

Supervised and Directed by
GEORGE E. MIDDLETON

Miss Michelena's greatest contribution to the silent drama, even better than her "Salomy Jane" and "Salvation Nell"

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
Bankers and Exporters for the Producer

Released through

Exhibitors Mutual

SVR

Bessie Barriscale

in

JOSSELYN'S WIFE

Directed by
HOWARD HICKMAN

Produced by
B. B. FEATURES

The Port Washington Ne

Miss Barriscale's interpretation of Kathleen Norris' graphic book is considered her finest contribution to the motion picture screen.

It has all the values that constitute an exceptional picture; love, drama, suspense, romance and Miss Barriscale's creative acting.

Released through

Exhibitors Mutual

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
Bankers and Exporters for the Producer

MARCUS LOEW'S HOUSES

are going to

OPEN at 10 A. M.

and

CLOSE at 12 P. M.

With that $10 Per Seat

Picture Sensation of the Age

LOEW'S KNOWS

They saw it before
they booked it

FIRST NATIONAL EXHIBITORS CIRCUIT

A First National
Attraction

In Justice to

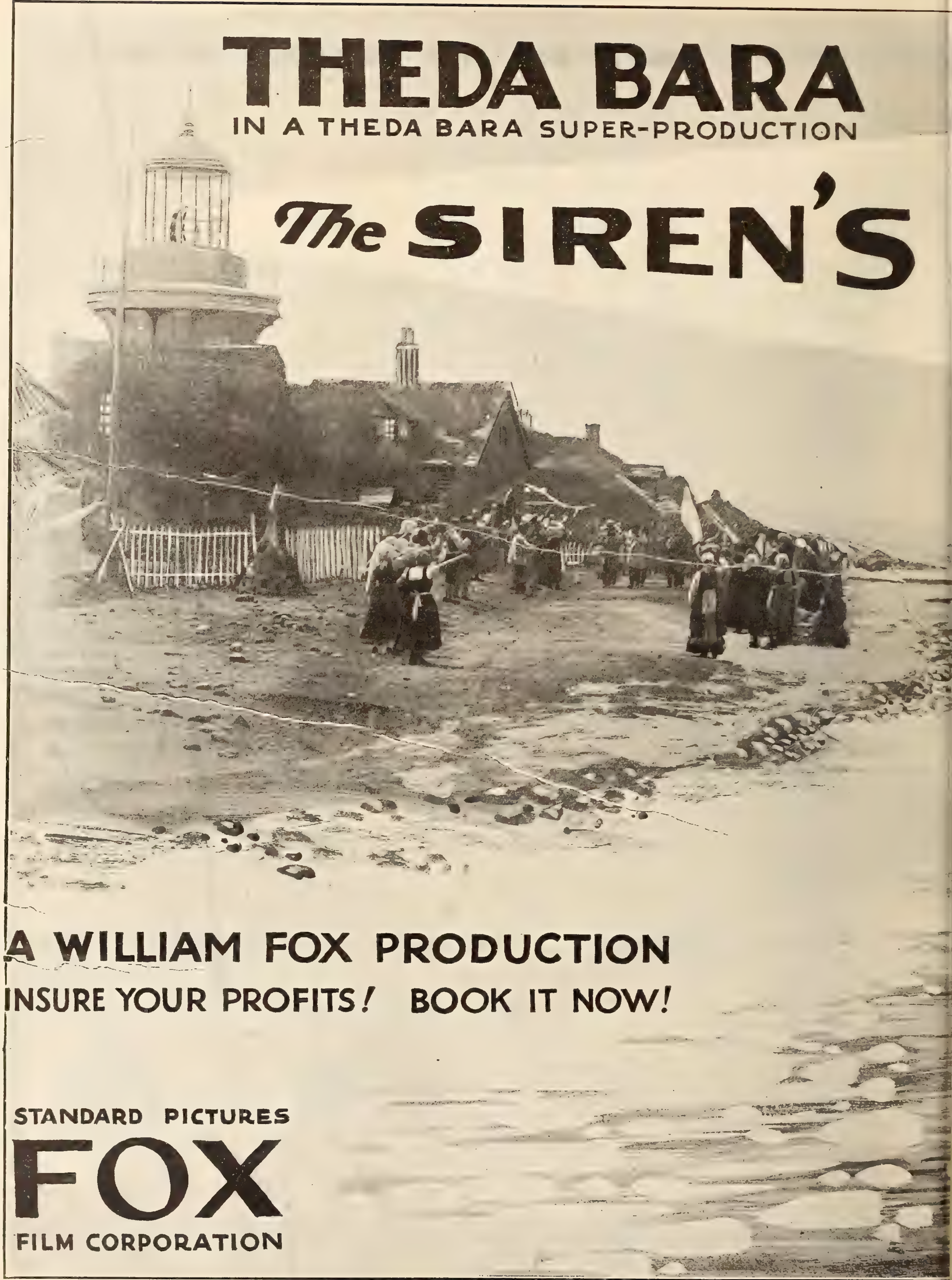
MARY PICKFORD

Our decision to accept no bookings on "DADDY LONG LEGS" until further notice is purely a "First National" matter.

Our appreciation of Miss Pickford both as Star and Producer has been immeasurably enhanced by "Daddy Long Legs."

Prints will be on view at our exchanges very soon.

The First National Exhibitors Circuit, Inc.
6 West 48th St., New York, N. Y.



THEDA BARA

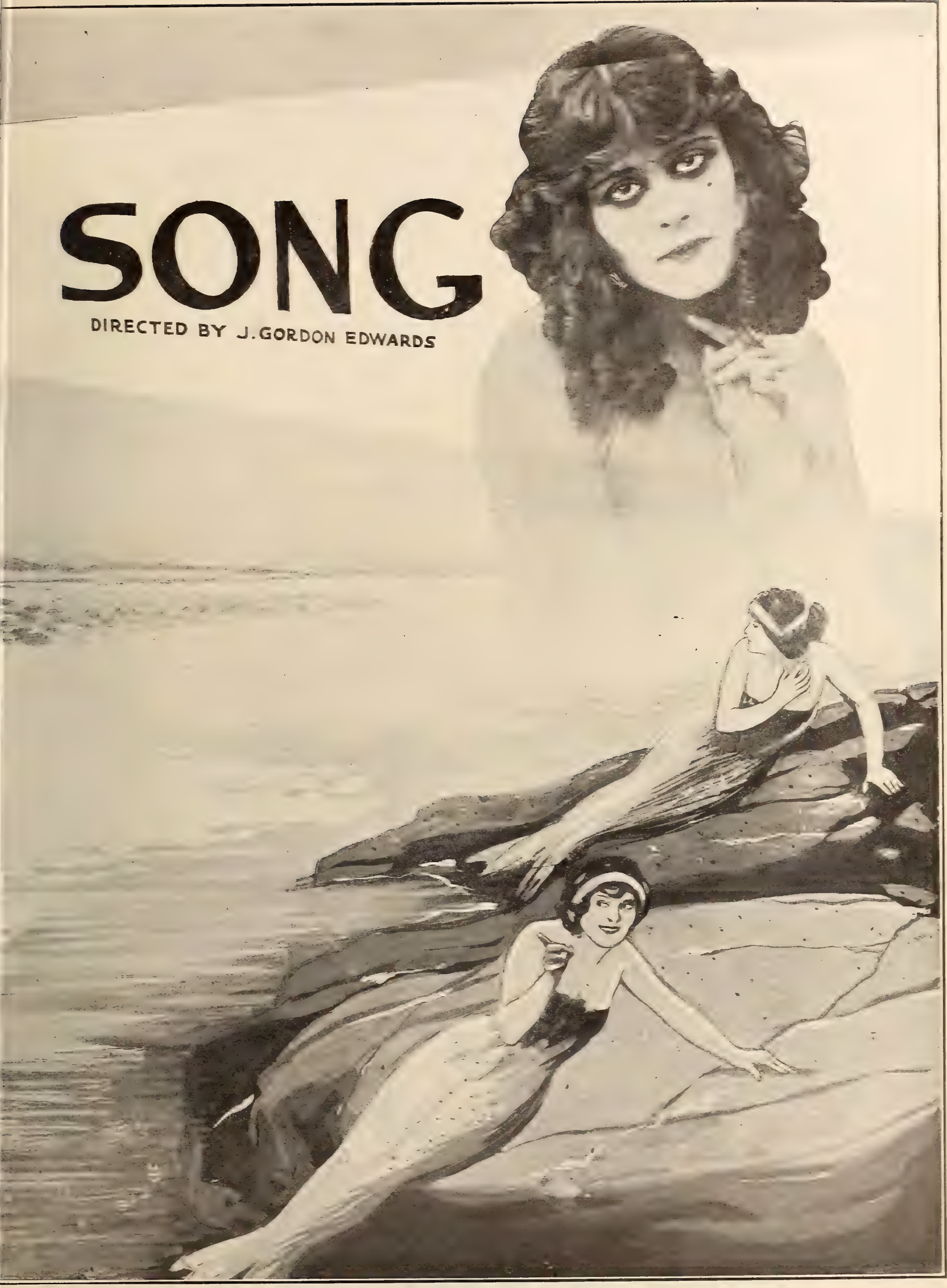
IN A THEDA BARA SUPER-PRODUCTION

The SIREN'S

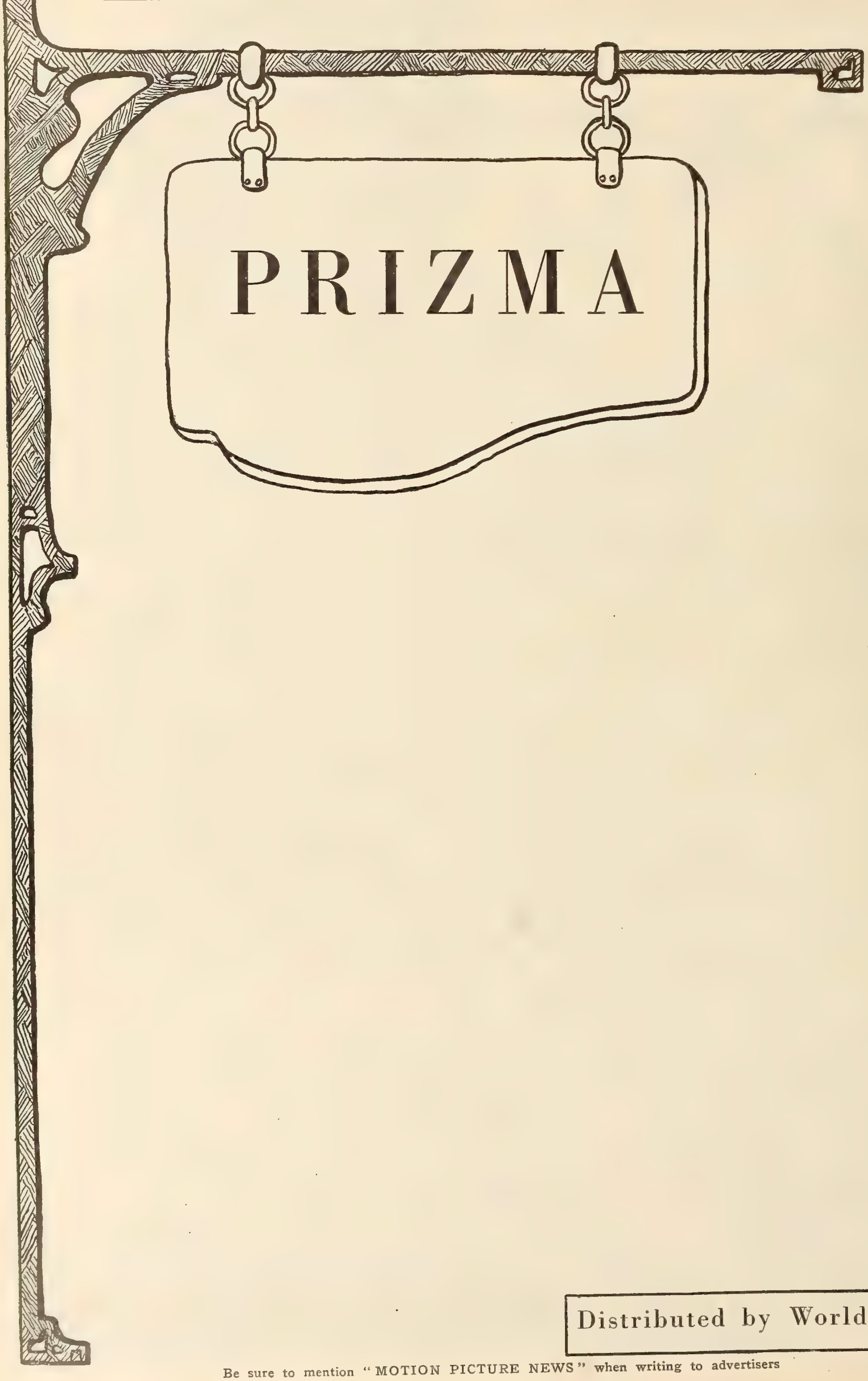
A WILLIAM FOX PRODUCTION

INSURE YOUR PROFITS! BOOK IT NOW!

STANDARD PICTURES
FOX
FILM CORPORATION


SONG
DIRECTED BY J.GORDON EDWARDS

The Sign of the House of Quality



Distributed by World Pictures

WORLD-PICTURES

THE FASTEST GROWING MOTION PICTURE COMPANY IN THE WORLD

Photographed in Natural Colors

PRIZMA

THE SUPREME ACHIEVEMENT

KINOGRAMS

THE VISUAL NEWS OF ALL THE WORLD

The Great Houdini Serial

"THE MASTER MYSTERY"

15 Episodes

"What Shall We Do With Him?"

The 100% Showman's Picture

"The Ghost of Slumber Mountain"

HERBERT M. DAWLEY'S
One Reel Super - Special

ALL STAR CAST

WORLD PICTURES
present
CARLYLE BLACKWELL MONTAGU LOVE
EVELYN GREELEY JUNE ELVIDGE
JOHNNY HINES
in

"3 GREEN EYES"

Adapted by Wallace C. Clifton *Directed by Dell Henderson*

"THE UNCHASTENED WOMAN"

"THE BETTER 'OLE"

or The Romance of Old Bill

"CONQUERED HEARTS"

UNITED STATES GOVERNMENT PICTURES

"AMERICA'S ANSWER"
"UNDER FOUR FLAGS"
U. S. A. SERIES

"THE UNBELIEVER"

AND CHAPLIN REVIVALS

PLUS WORLD SERVICE

"A NIGHT AT THE SHOW" "POLICE"
"SHANGHAIED" "THE BANK"

THE FASTEST GROWING MOTION PICTURE COMPANY IN THE WORLD

"KHAVAH"

Will Grip You!

for it is written by the
master-pen of

SHOLOM ALEICHEM

called by many the
"Jewish Mark Twain"

The Zion Films, Inc.

present

ALICE HASTINGS

with GIACOMO MASUROFF and ALEX TENENHOLTZ in

"KHAVAH"

Direction CHAS. E. DAVENPORT

The story is a soul stirring one. It is a clash between a girl's love for her family and the love of her sweetheart. The story is as sweet as it is simple.

The Picture You Will Be Proud To Book

READY FOR RELEASE SOON

State Right Buyers Attention!

ZION FILMS, INC.

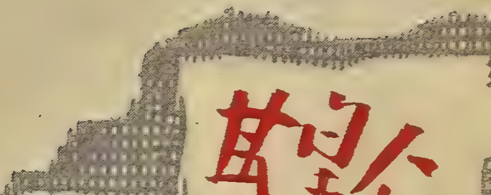
1400 BROADWAY
Phone Greeley 3992
NEW YORK CITY

NAZIMOVA
IN
THE RED LANTERN

NAZIMOVA IN THE RED LANTERN

The

Greatest Artist
in a production
without a parallel
in all the brilliant
history of motion
pictures.



For atmosphere, drama sumptuousness and size the premier production of all time.

NAZIMOVA
IN
THE RED LANTERN

sets a new
standard for
supreme art
on either
screen or stage.

A drama of the white and yellow races in which NAZIMOVA, in *two distinct characterizations*, goes beyond all of her own remarkable presentations on the screen.

A richly beautiful production surrounding a romantic entertainment, deep in pathos, mighty in its art, fascinating in the sublimity of its power.

RICHARD A. ROWLAND & MAXWELL KARGER PRESENT

NAZIMOVA

in the astonishing production

The RED LANTERN

Adapted by June Mathis and Albert Capellani from the novel by Edith Wherry, published by Bodley Head.

Directed by Albert Capellani

METRO PICTURES CORPORATION

Maxwell Karger, Director General

NAZIMOVA
IN
THE RED LANTERN

State Right Buyers

Get Busy!! Get Busy!!

The sensation of the year. The Wise
Acres and Pessimists Outguessed.

TEMPEST AND SUNSHINE

Mary J. Holmes' Famous Novel

READ BY MILLIONS

The Story That Every Woman Knows

Getting the money everywhere for the exhibitor.

Over 1,000 Days sold in Pennsylvania in 9 weeks.

300 Days in Jersey in 4 weeks.

400 Days in Ohio in 3 weeks.

Openings were big in Downtown Houses in St. Louis, Kansas City, Milwaukee, Des Moines, Iowa, Omaha, Cleveland, Philadelphia, Pittsburg, Cincinnati.

20 states sold in less than 2 months.

Get busy if your territory is not sold, we can do business.

J. FRANK HATCH ENTERPRISES

Room 912 Longacre Building

42nd Street and Broadway :: :: New York City

IT'S THE STORY THAT COUNTS

"VIRTUOUS MEN"

Starring
E. K. LINCOLN

Directed by
RALPH INCE

Proves A

STATE RIGHTS SENSATION

FIVE STATES SOLD

In Record Breaking Time

ARTHUR S. HYMAN ATTRACTIONS
Detroit, Mich.

BUYS ILLINOIS—INDIANA—MICHIGAN

CO-PARTNER ATTRACTIONS, Pittsburg, Pa.

BUYS WESTERN PENNSYLVANIA—WEST VIRGINIA

Arthur S. Hyman, Gen. Mgr. Arthur S. Hyman Attractions, Says:

"'VIRTUOUS MEN' is the biggest box office attraction I have acquired since I bought 'Hearts of the World'."

H. C. Simeral, Gen. Mgr. Co-Partner Attractions, says:

"I bought 'VIRTUOUS MEN' because it is the kind of picture the wise exhibitors in my territory have been clamoring for."

OTHER TERRITORIES BEING CLOSED DAILY
YOURS MAY BE SOLD TOMORROW

ARTHUR H. SAWYER

HERBERT LUBIN

PHONE: BRYANT 3271

PICTURES

1476 Broadway, N. Y.

Foreign Rights Sold To
J. FRANK BROCKLISS, INC.
729 Seventh Avenue, N. Y.

EVERY TWO WEEKS

A 2 REEL COMEDY

GALE HENRY

THE-ELONGATED COMEDIENNE

Released Through the Following Exchanges:

INTERSTATE FILMS, INC.
729 Seventh Avenue, NEW YORK, N. Y.
BEE-HIVE EXCHANGE
207 So. Wabash Avenue, CHICAGO, ILL.
BEE-HIVE EXCHANGE
109 W. Maryland St., INDIANAPOLIS, IND.
BEE-HIVE EXCHANGE
174 Second Street, MILWAUKEE, WIS.
R. D. MARSON ATTRACTION CO.
26 Piedmont Street, BOSTON, MASS.
MASTERPIECE FILM ATTRACTIONS
1235 Vine Street, PHILADELPHIA, PA.

E. & H. FILM DISTRIBUTING CO.
73 Walton Street, ATLANTA, GA.

CAPITAL FILM SERVICE, INC.
811 E. Washington St., WASHINGTON, D. C.

ELTABRAN FILM CO.
Piedmont Theatre Bldg., CHARLOTTE, N. C.

CONSOLIDATED FILM CORP.
90 Golden Gate Ave., SAN FRANCISCO, CAL.

CONSOLIDATED FILM CORP.
LOS ANGELES, CAL.

LIBERTY FILM RENTING CO.
938 Penn Avenue, PITTSBURGH, PA.
STANDARD FILM SERVICE CO.
316 Sloan Bldg., CLEVELAND, OHIO
STANDARD FILM SERVICE CO.
Elizabeth and John R. Sts., DETROIT, MICH.
STANDARD FILM SERVICE CO.
7th and Main Streets, CINCINNATI, OHIO
ARROW PHOTO PLAYS CO.
1735 Welton Street, DENVER, COLO.
CANADIAN FILM SERVICE, LTD.
311 Orpheum Bldg., VANCOUVER, B. C.

BULLS EYE FILM CORP.

729 7th Avenue, New York

Why Five?

Several weeks ago William Sievers of St. Louis started a lively discussion among exhibitors over the stand taken by the First National Exhibitors Circuit in restricting its advertising to five papers devoted exclusively to motion pictures.

Mr. Sievers subscribed heartily to this policy.

So have all the exhibitors who took part in the discussion—practically without exception.

But Mr. Sievers took pains to state that two papers were enough, in his opinion; and it is significant to note that the great majority of exhibitors whose letters followed believe exactly the same way.

Note carefully these extracts from one recent installment of exhibitor letters to the Moving Picture World:

"Common sense points to the fact that no *exhibitor has time for more than one or two good publications* which cover his field completely and satisfactorily.

"There can be no benefits derived from duplication of advertising and a field cannot be extended by duplication."

"The producer who confines his advertising to a few reputable magazines of the trade, and *drives home his punch in the strongest way possible in these,* has the right idea of getting results.

"Why, then, does not the motion picture industry *concentrate* when the matter of proper exploitation is involved?"—Charles A. McElravy, General Manager, Majestic Amusement Company, Memphis, Tennessee.

"I myself subscribe to four magazines. *Two of these I read very carefully,* both advertising announcements and news. The other two I simply glance through.

"He (the exhibitor) cannot devote his entire time to the reading of publications when, as a matter of fact, it is simply a duplication of stuff which he has seen in a previous one. There are other duties that an exhibitor must perform which require his time."—Jack Kuhn, Manager, Loew's Stillman Theatre, Cleveland, Ohio.

"I must admit that I have not been a subscriber to all of them—*have not had time to read more than two.*"—Joseph Erber, President Erber Amusement Company, East St. Louis, Ill., and Washington Amusement Company, Belleville, Ill.

"Duplication in advertising is one of the extravagant wastes of money that confronts the motion picture industry today. His (Mr. Sievers) assertion that two journals seem to be enough to any exhibitor to read is to my way of thinking, *as I only read two each week.*"—Jay Emanuel, Ridge Avenue Theatre, Philadelphia.

"I receive many trade journals each week, *but I have my favorite two,* which give me all the information I desire about new features to be released."—A. J. Fischer, Mammoth Theatre, Philadelphia, Pa.

"And I don't need five motion picture trade journals. *I read only two of them,* and I don't know of anybody who reads any more except the various magazines' proofreaders."—Ray Stinnett, Manager, Jefferson Theatre, Dallas, Texas.

"Are five trade journals enough to carry advertising for a big distributor like the First National? Indeed, they are enough, *and more, too,* so far as I am able to judge."—S. A. Hayman, Manager, Lyda Theatre, Grand Island, Neb.

"*If it is not decided to advertise in all, I would suggest that the advertisements be limited to one of the movie trade journals—the recognized best.* This would fully eliminate wasted advertising. If this idea was adopted by the First National and several other large companies, other trade publications, with the exception of probably one or two, would soon become obscure."—A. T. Sparrow, Proprietor, Empire Theatre, Washington, D. C.

"First of all, the exhibitors want productions that are in themselves distinctive. He does not have to be sold that kind of production. It will sell itself, on its merit. But he must also have every aid from the releasing company in order that he may offer his ware to the public and elicit their ready response with their dimes that he may heed the call of the exchange for its bit.

"*What the exhibitor needs is 100 per cent. pictures, and then some good, whole-hearted co-operation and advertising aids in the way of good cuts and mats to help him support the producer.*"—C. Edgar Momand, Manager of Garden Theatre, Flint, Mich.

"Why should we be bothered with an avalanche of trade journals in every mail, *when possibly two would be a sufficiency to tell us everything we want to know* concerning releases and other news pertaining to the picture.

"*Two is enough for me,* and any others that come to me are cast aside without a glance."—D Morris, Franklin Theatre, Philadelphia.

¶ First National deserves a lot of credit for coming out in the open on this important subject.

It is the first concern to do so.

Exhibitors in particular will appreciate its frank, independent and business-like stand.

This is a step forward; it should set a precedent that will save a lot of flagrant waste in advertising.

But does the step go far enough?

Why as many as five?

Why four?

Why even three?

Let's get frankly down to the bare practicalities involved.

The problem concerns three factors—the advertiser, the reader, the paper itself.

The advertiser does not set aside enough money—and he shouldn't—to take *enough* space in each of five publications to tell the exhibitor fully enough about each feature release.

And why should he repeat this complete information five times?

That is futile enough, provided the exhibitor really reads five papers. And we don't believe there's a single exhibitor in this country who reads five papers whose editorial contents must largely duplicate themselves.

By enough advertising space we mean not merely a pretty picture nor a brief announcement: but that *specific and complete information* which will enable the exhibitor first to decide a *booking* and then to *put the picture over* for all it's worth.

Advertising service in other words! We are sure First National will agree with us that such service is quite as important as the making of the picture; and we know that exhibitors will agree with us that he must have this service.

The advertiser should give this service in at least one trade paper.

That's concentration. That's the punch that sells pictures. That's the advertising that helps the advertiser and the exhibitor, that binds both together in a successful effort to sell the picture to the public.

And that's the function of a trade paper—to carry just such *advertising service.*

Splitting up the same advertising expense in five insufficient advertisements does no one good, neither the advertiser nor the exhibitor, nor even the five trade papers themselves, for on such a basis some must either die out or struggle along with a size and service of no particular value to the reader, and no credit to the industry.

The plain fact of the matter is that the industry does not ask for *nor support* three big trade papers today.

Why five?

As Usual—14 Pages of Exploitation Aids in the Service Bureau This Week—See page 2813

Motion Picture News

Vol. 19 No. 18. May 3, 1919

The Week in the Film World at a Glance

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Wm. A. Johnston, *Pres. and Editor.*
Robert E. Welsh, *Managing Editor*

Henry F. Sewall, *Vice-Pres.*

E. Kendall Gillett, *Sec. and Treas.*
Fred. J. Beecroft, *Adv. Manager.*

Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Representative, W. M. Hight, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 618 Wright and Callander Building (Hill at Fourth St.); 'Phone Pico 780. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book. Western Union registered cable address is "Picknews," New York.

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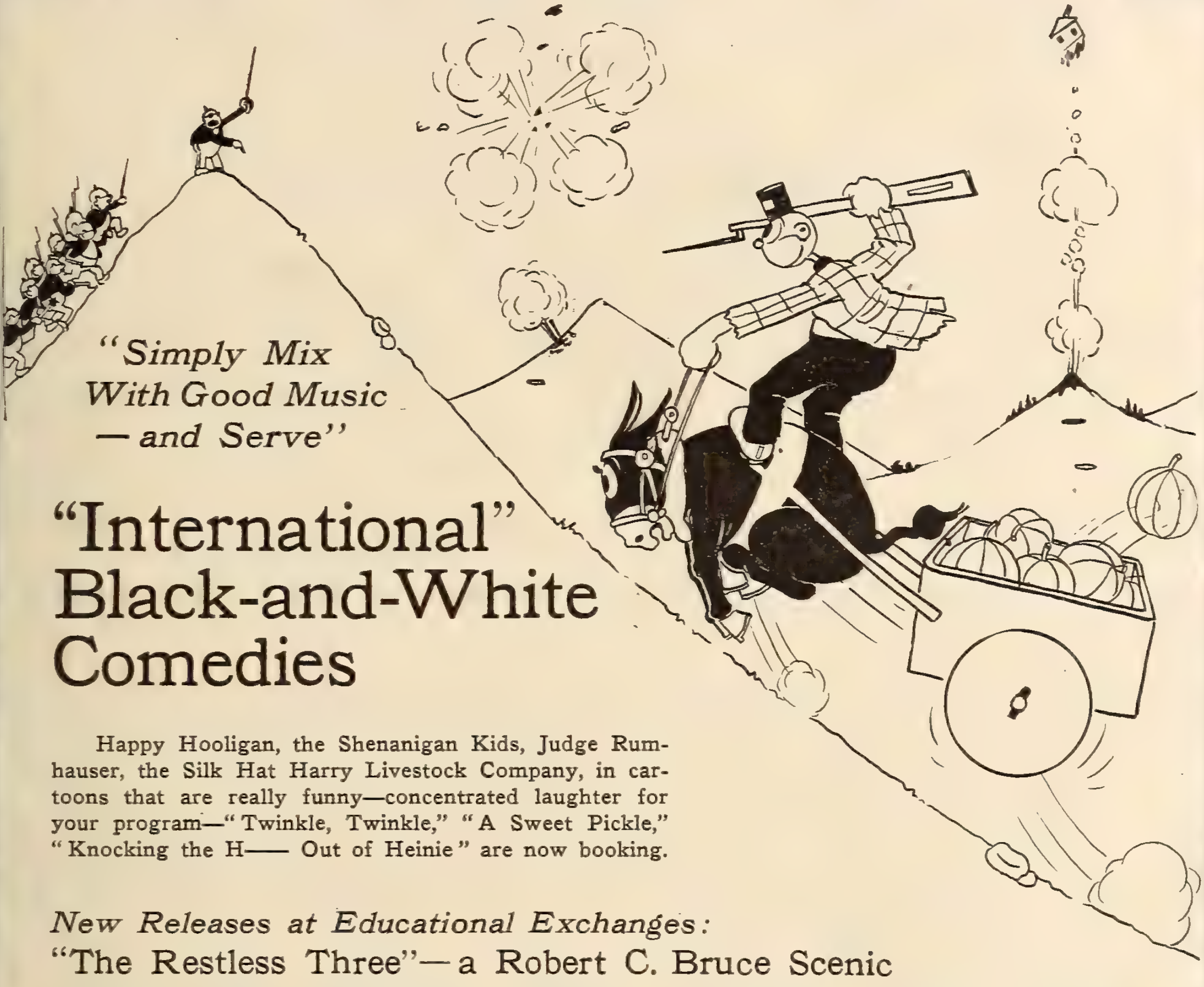


*"Simply Mix
With Good Music
— and Serve"*

"International" Black-and-White Comedies

Happy Hooligan, the Shenanigan Kids, Judge Rumhauser, the Silk Hat Harry Livestock Company, in cartoons that are really funny—concentrated laughter for your program—"Twinkle, Twinkle," "A Sweet Pickle," "Knocking the H—— Out of Heinie" are now booking.

New Releases at Educational Exchanges:

"The Restless Three"—a Robert C. Bruce Scenic
"A Day With Carranza"—George D. Wright's "Mexico Today"

BOSTON, MASS.
Federal Feature Film Co.,
48 Piedmont Street,

CLEVELAND, OHIO.
The Argus Motion Picture Co.
823 Prospect Street,

PHILADELPHIA, PA.
Electric Theatre Supply Co.,
S. E. Cor. 13th & Vine Streets,

CHICAGO, ILL.
Bee-Hive Exchange,
207 So. Wabash Avenue,

NEW ORLEANS, LA.
First National Exhibitors' Exchange,
712 Poydras Street,

PITTSBURGH, PA.
First National Exhibitors' Exchange,
300 Westinghouse Building,

SAN FRANCISCO, CAL.
Consolidated Film Corporation,
90 Golden Gate Avenue,

DETROIT, MICH.
Standard Film Service Co.,
602 Jos. Mack Building,

SEATTLE, WASH.
N. W. Consolidated Film Co.,
2020 Third Avenue,

ST. LOUIS, MO.
Standard Film Corporation,
3317 Olive Street,

INDIANAPOLIS, IND.
Bee-Hive Exchange,
109 West Maryland Street,

MINNEAPOLIS, MINN.
Standard Film Corporation,
406 Film Exchange Building,

KANSAS CITY, MO.
Standard Film Corporation,
Boley Building,

MILWAUKEE, WIS.
Bee-Hive Exchange,
Toy Building,

BALTIMORE, MD.
Baltimore Booking Co.,
412 E. Lexington Street,

EDUCATIONAL FILMS CORPORATION

OF AMERICA

729 7th AVENUE NEW YORK, N.Y

EXPERT SAYS AUTOMATIC FILM PROCESSING MACHINE EXCELS

¶ The technical expert of one of the foremost producing concerns in the United States visited the Spoor-Thompson Laboratories in Chicago last week to investigate the claims made in behalf of processing by automatic machinery. After examining thoroughly every detail of the process he stated frankly that he considered the Spoor-Thompson automatic machine the last word in the laboratory end of the film business.

¶ Another visitor, prominent in the film world across the sea, stated he had come all the way from England to see if the Spoor-Thompson automatic machine was really a working actuality. As he stood watching the machine operate he said:

¶ "This has been the dream of my life. I congratulate you on your patience and success in bringing to the film laboratory this wonderful mechanism. So far as I can see it is unfailing in the delivery of its work."

SPOOR-THOMPSON PROCESS

Laboratories: 1333 Argyle Street, Chicago
Sales Office and Service Bureau: 110 West Fortieth Street, New York City
Charles F. Stark, Sales Manager Telephone: Bryant 1490

APR 28 1919

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 19, No. 18 May 3, 1919

What is a Special?

WE learned, just the other day of a picture which exhibitors acclaimed and booked as a "special," after the producer had decided in his own mind that it was "just an average picture."

Which brings up the question—a most important one—of: Just what is a special?

A special is not a matter of length nor of cost—for one thing. The producer is too apt to set too high a value upon these factors. They have only a trade significance. The public doesn't give a rap about either; its viewpoint is utterly different.

The public, in fact, is apt right along to class a short subject as the "special" on a bill—a good comedy, a beautiful scenic, a novelty, simply, of course, because the picture has an especial appeal. The audience has long since ceased to regard the five reel picture as the "feature" of the entertainment simply because the trade gives it that name.

Whenever a short subject dominates the bill in this way, in its appeal, it becomes the "special" attraction on the program, and it pays to specialize on the advertising of it, as many exhibitors are finding out.

The best and most comprehensive definition of a "special," we believe, is this: That picture which lends itself to special exploitation.

It is a picture which has, because of some element or another, an unusual appeal to the public, and is therefore worthy of a special announcement. This factor may be the name of a big star, or author or other personage; or it may be a topical appeal, that is to say, the presentation of a broad problem of the day; a basic and wide appeal to the human mind or emotion; or it may be a decided novelty that catches the public fancy.

Its special advertising possibilities, evidently, determine the "special" picture.

That is why the exhibitor is so anxious to know these possibilities well in advance, and to be fully supplied with the necessary advertising help from the producer.

* * *

Time For Thinking Caps

THE announcement of a new theatre costing half a million dollars creates little interest these days. There is scarcely a large city in the country to-day, but where one or more very large and costly picture theatres are either building or contracted for.

At the end of the year the list will be a most imposing one. And as such, the situation offers real food for thought.

These picture theatres will far overshadow all other kinds of theatres and entertainment halls in size and all around attraction to the public. As such, and in their aggregate they offer new possibilities in the entertainment world, possibilities to set the showman's imagination working in a very lively fashion.

They will demand a very high order of picture and picture projection and music. They will be open to varied attractions, perhaps of a new and very high order, for altogether they will be able to offer a full season of booking weeks and for special bills they will be able to command high prices.

They will give serious competition, perhaps unbearable competition, to present-day vaudeville.

It is time evidently for the many factors involved in this new theatrical order of things to put their thinking caps on.

* * *

The Weeding out Process

WITH a widespread theatre building boom on, the question has been raised if a previous era of too many picture houses might not be duplicated.

Mr. M. L. Finkelstein of Rubin and Finkelstein, who saw picture houses begin, says no.

"We will build two new theatres this year," he says, "one in Minneapolis and one in St. Paul, but simply because, we well-know, the business demands them. It is not speculation.

"In the early days inexperienced persons jumped into the picture theatre business, believing a motion picture show would run itself. Competition gradually weeded out the unfit house, the too small house and the incompetent manager.

"Very little capital was required then. Now big houses and big capital are required; and business ability and judgment go with these large investments.

"There will soon be only large theatres in the large centres.

"In the smaller centres smaller houses will of course prevail; but they are well established for the most part, and the lesson of inexperience and overcompetition has been too well learned everywhere to encourage new theatres with new owners."

* * *

Does Uncle Sam Need a Censor?

IT now appears, according to her statement to an exhibitor that the recent outburst of Ellen O'Grady, Fifth Deputy Police Commissioner of New York, was caused by the appearance of a picture in a Brooklyn theatre, in connection with which the License Commissioner took action.

The O'Grady statement was widely circulated by the New York press, and all the accounts will be greedily grabbed by the professional reformers and stored in their

(*Continued on next page*)

Editorially Speaking:

Does Uncle Sam Need a Censor?

(Continued from preceding page)

archives, later on to be read before legislative committees as proof positive of the motion picture's depravity.

With customary and intentional unfairness, they will make no investigation, but leap nimbly to their own conclusions.

So we set down the facts in the case.

The picture in question was not made by any concern in the motion picture producing industry, but by the Government of the United States.

The picture was not shown in a motion picture theatre, but in a theatre always given over to other amusements, and unoccupied at the time. In fact we are informed that the picture was offered to various members of the Brooklyn Association of Exhibitors and flatly turned down by every one.

For the further information of the professional reformers we would state that the exhibitor associations of Greater New York are in sympathetic accord with the License Commissioner, and anxious to take first action and report at his office any case of a theatre showing pictures of a wrong character.

* * *

Some Interesting Figures

CONTRARY to the general impression the production of pictures is not lessening, according to figures just compiled by this office.

In April, 1918, the average weekly production was 113½ reels; in April, 1919, the average was 116½.

Fifteen features, of five or more reels in length, were averaged weekly in April, 1918, and the same number in April, 1919. More two-reel pictures and less single reels are being made this year. Special and independent pictures have doubled in output. Two reel dramas have come back this year, at the rate of two a week. Otherwise the amount and kind of production is remarkably similar to that of last year.

Program production, weekly, in April 1918, included: Fifteen features; two two-reel comedies; fourteen one-reel comedies and educationals, one half-reel cartoon subject; three current serials, two reels each; seven single reel news, magazine and review subjects.

The independents supplied: Two features a month; two two-reel subjects a month; three one-reel comedies or educationals; one split reel cartoon.

In April, 1919, the weekly average included, from the program producers: Fifteen features; four two-reel comedies and dramas; nine one-reel comedies and educationals; one half-reel cartoon; three current serials, two reels each; nine single reel news, magazine and review subjects.

The independents supplied: One feature a week, and four single reel comedies or educationals.

* * *

Exhibitors are Not So Foolish

REFERRING again to the very unfortunate advertising suggestions made by a contemporary in connection with "Bolshevism on Trial," we believe that no harm whatever will result, for the simple reason that no exhibitor would follow such obviously outlandish advice.

In this case, the suggestion happens to be a dangerous one; an exceedingly dangerous one; and the writer himself had, of course, only the good intention of being of service to his readers.

But aside from its dangerous character, the suggestion is no more ridiculous than many others we have seen from other sources, including the press books issued by producers.

These "suggestions" abound in advice about as impracticable as pulling down the moon from the sky. Many deserve only a place in a humorous column. Just recently the exhibitor was calmly advised to have negroes, dressed only in breech cloths, act as ushers.

We called attention a long time ago to the utter absurdity of these space-filling gems of freakish and frenzied imagination. Isn't it about time to quit?

Any young man or woman can dream a volume full of this frenzy stuff. All of which is as nothing compared with a few usable and ingenious suggestions originated from a showman's experience, contact and practical viewpoint.

* * *

Sane Advice Well Expressed

FROM a recent editorial in the Chattanooga Times we quote the following sane advice on a subject of more than vital interest to theatre managers. Under the heading "Movies on Sunday" the editorial writer says:

"A practical suggestion is made by a lawyer of high standing in connection with the Sunday question and the moving picture shows that should appeal to the management of such shows. Without attempting an analysis of the statutes and decisions applicable, or claimed to be applicable, it is well recognized that indictments cannot be sustained except upon proof that the operation of these shows is a nuisance. In each case this question will turn upon the character of the particular picture show, with special reference to its exhibition on Sunday. In proportion as the nature of the exhibition is out of harmony with the generally accepted character of the day, it vexes, annoys, irritates—that is, it becomes a nuisance. A discordant element introduced into a generally accepted and approved system is a nuisance.

"Now applying this to the moving picture shows, if the managers would see to it that the character of the pictures shown on Sunday is consistent with the general purposes and meaning of the day, the whole difficulty would be met. There would be no possible basis for the contention that the exhibition constitutes a nuisance. Just here has been the trouble. The attorney quoted is not in sympathy with "blue laws," nor does he favor efforts to make people good by law at all, beyond protection of the rights of others. He agrees with Stevenson, as with the most of us, that our duty here is to make ourselves good and other people happy, if we may—but if the signs are any true indication of the show, some of the pictures have been of the nuisance class, not only for Sunday, but any day in the week.

"The suggestion, therefore, is, and the picture show managers will do well to heed it, that the pictures for Sunday be selected with special reference to the day."

W A Johnston

Dealing in Personalities

As Lieut. Jim Anderson would say, "It's a long week that has no sleep."

This fillum game may be just one darn convention after another, but what are you going to do when it's just one darn convention and another.

Something tells us, in our present befuddled state, that we could achieve a double purpose by heading this week's page "Dealing in Conventionalities."

Beg your pardon, Mr. Reader. Perhaps there are some of you who don't know yet what we are talking about. Well the news is this: First National held a convention this week at the Hotel Astor. And Select held a convention at the Astor Hotel.

And—perhaps it was out of deference to Lewis J.—there wasn't a time-clock nor an alarm clock within forty miles.

Just as we write these lines we hear a description of the thousand dollar watch which Lewis J. Selznick presented to Arthur Kane at the close of the Select sessions. Platinum and diamonds—a beauty!

The clans began to gather on Sunday, and by eleven o'clock on Monday the Astor lobby was so packed with film men that you could have booked a thousand days or bought a thousand pictures within a hundred yard radius.

We arrived just in time to hear someone say, "The surface hasn't been scratched." Before we could back out the door we were reassured with the information that the speaker was "Loot." Jim Anderson and his subject Australia—not the film industry.

"Loot" Anderson, by the way, won the week's individual popularity prize. Jovial, witty, and a globe-trotter—he's welcome at any convention we ever hold.

For our next stop on the program Percy Wells, of North Carolina, grabbed our elbow to take us in and hear a story the bartender just told him.

Then we journeyed upstairs to a First National luncheon. The story from then on seems to our recollection to be a succession of First National feeds interspersed with Select theatre parties.

Listening to Boyd Cunningham of Washington, Harry Weiss of Chicago and Jack Brainard of Oklahoma City at the luncheon we learned that C. L. Yearsley had made considerable hit at the morning session with a speech on the idea of selling advertising service just as hard as the picture was sold.

All in all, we never heard a publicity department receive the boosting from the roadmen that Yearsley and Hudson were handed during the week.

Met Watterson Rothacker after the luncheon and heard that the "Daddy Long-Legs" negative would reach the laboratory next week. Also that "Mary Regan," the next Anita Stewart, would make them all sit up and take notice. "The best picture First National has had yet," said Watterson.

Gosh, that's saying a mouthful.

From C. R. Beacham of Atlanta we heard the details of a wonderful birthday party recently given in that town by our old friend Bill Oldknow. Some party. Write for details.

Harry Sherman stood in the lobby Tuesday noon. "Did you put that deal over?" asked A. H. Blank. "Over for a quarter of a million," said Harry. "Throw the piker out," chirped up M. L. Finkelstein.

Speaking of Harry Sherman, we wouldn't be surprised to find the next few days bring news that H. Pathe Lehrman's comedies will be handled through First National.

And speaking of comedies, we are informed that Sid Chaplin slipped quietly into town during the week. Stopping at the Claridge, say the rumorists. Much mystery.

Lewis J. Selznick has signed Tamar Lane, former Boston newspaper man—and clever writer—for special studio work.

We also heard during the week that Lewis J. has a brand new star—from the musical comedy stage—whom he will spring very soon.

Met Arthur James on Tuesday and learned that the "Red Lantern" print will reach New York Friday. Wish Arthur could have heard some of the opinions of Nazimova's booking power that we overheard from friendly rivals.

Willard Patterson of Atlanta's Criterion heard so much about the sales managers, sales promoters, sales pushers and sales whatnots in attendance that he started a bell-boy paging for a "Contract Reducer."

Don't know whether the convention had anything to do with it, but we learn on Thursday that Earl Hammons is preparing to sail for Europe. Also that James Quirk and Julian Johnson of *Photoplay* are seeking passports so that they may go on the same liner.

Harry Scott, First National's Detroit manager, spent some years with the Ringling shows. And has a great list of stories as a result.

Bill Griffith Keefe blew into town on Wednesday with the information that he had been to London and Paris and a regular "chappie" hat to prove it.

What a ruction was created on the film row when the news came that Nell Shipman is to inherit two million dollars!

A. H. Blank of Omaha is seeking capital to star Harry Reichenbach in "King Lear."

Bill Rudolph was around the neighborhood "all het up" over the New York opening of "The Unpardonable Sin" next week.

Charles Schwerin—likeable chap—has bought the Southern territory.

Bert Ennis has returned from Washington after handling the opening of "Virtuous Men." Saw A. H. Sawyer and Herbert Lubin lunching Wednesday and meeting all comers with a smile. Reports must have been good.

Mrs. Clement Mason, buying films for Australia, is stopping at the Astor.

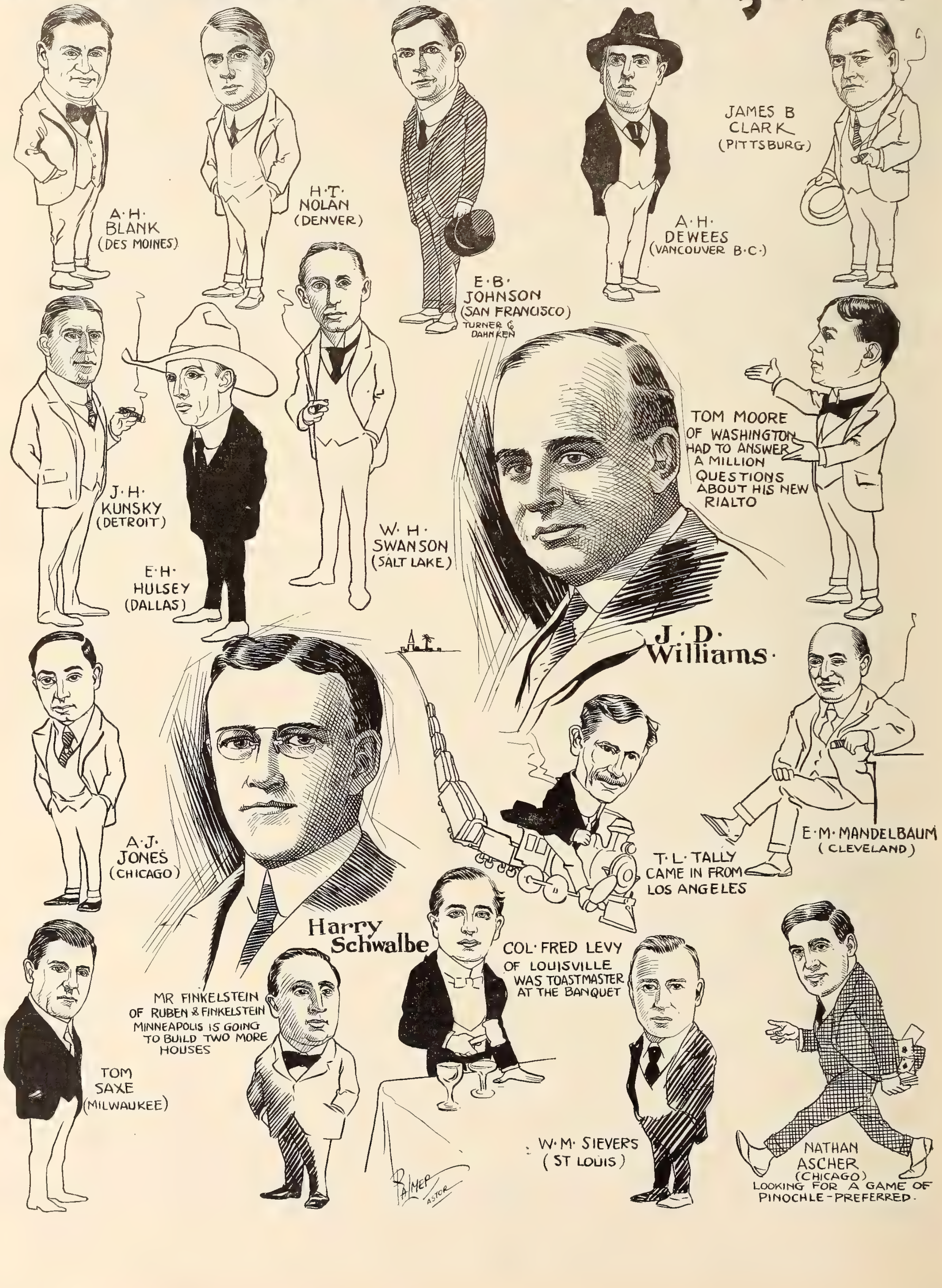
Even a convention couldn't make Harry Schwalbe more talkative than usual—and that's not at all. And J. D. Williams was so flabbergasted when the exchange managers handed him a cup that he hasn't caught his breath yet.

Some jealous rival started the report that the motto of the week was "Frisk 'em where you find 'em and leave 'em where you frisk 'em."

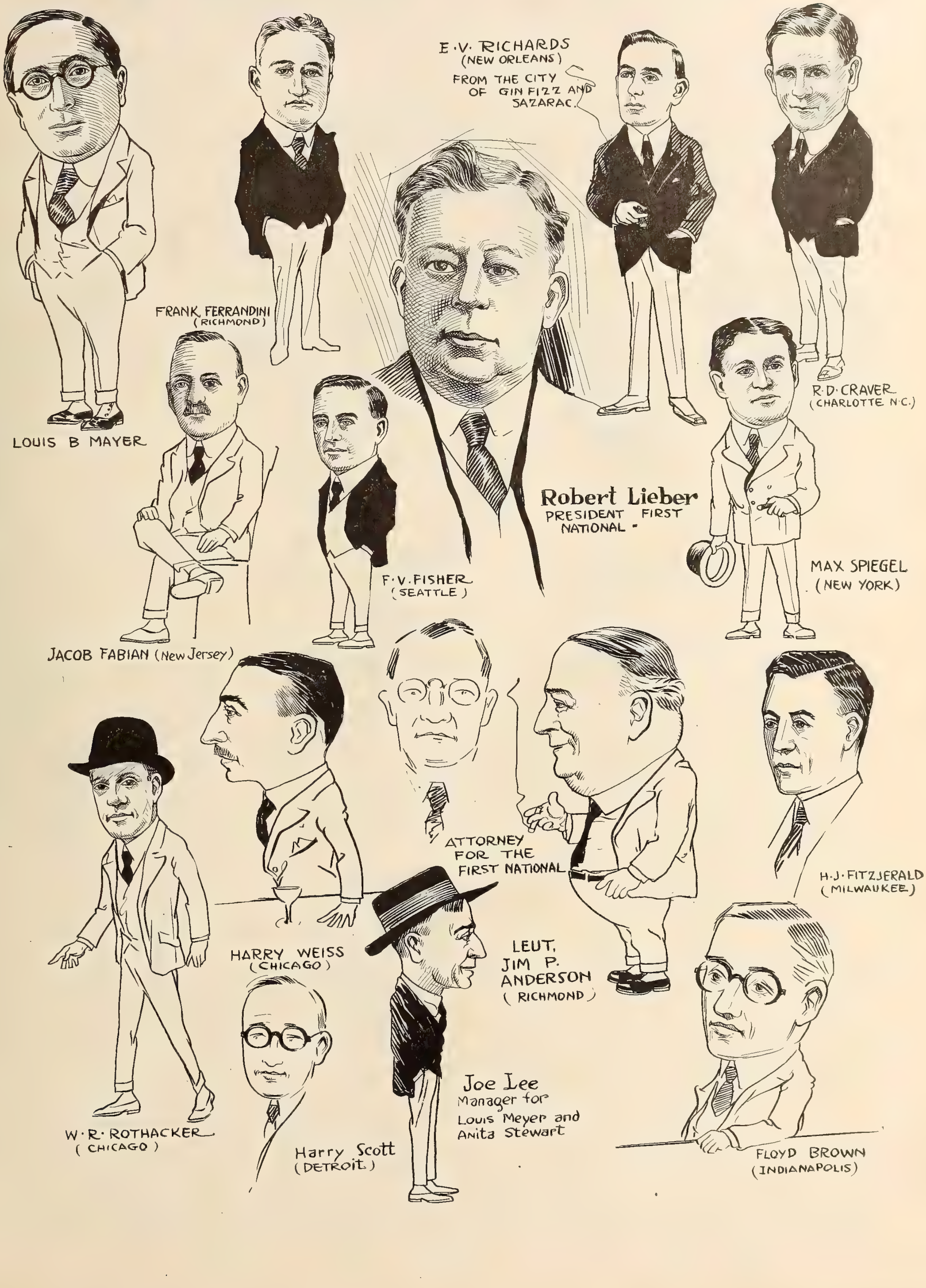
Other news stories the week brought told of the departure of Terry Ramsaye from the Rialto and the appointment of Denis J. Sullivan as general manager of Kinograms.

Arthur Levey expects to sail for England on April 28th.

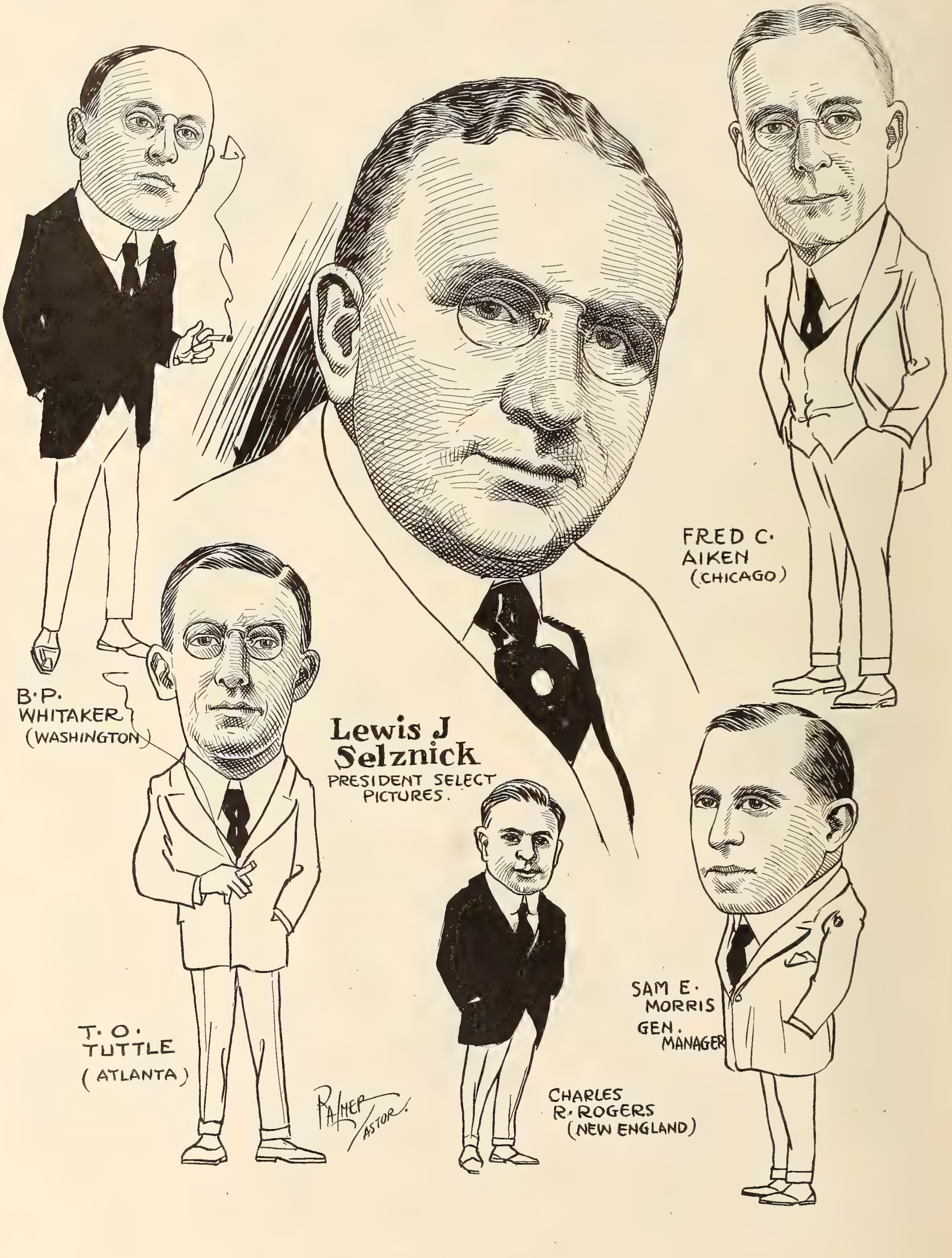
When Good Fellows Get To-gether


A·H· BLANK (DES MOINES)
H·T· NOLAN (DENVER)
E·B· JOHNSON (SAN FRANCISCO) TURNER & DAHNKEN
A·H· DEWEES (VANCOUVER B·C·)
JAMES B CLARK (PITTSBURG)
J·H· KUNSKY (DETROIT)
E·H· HULSEY (DALLAS)
W·H· SWANSON (SALT LAKE)
TOM MOORE OF WASHINGTON HAD TO ANSWER A MILLION QUESTIONS ABOUT HIS NEW RIALTO
J·D· Williams·
A·J· JONES (CHICAGO)
Harry Schwalbe
T·L· TALLY CAME IN FROM LOS ANGELES
E·M· MANDELBAUM (CLEVELAND)
MR FINKELSTEIN OF RUBEN & FINKELSTEIN MINNEAPOLIS IS GOING TO BUILD TWO MORE HOUSES
COL· FRED LEVY OF LOUISVILLE WAS TOASTMASTER AT THE BANQUET
TOM SAXE (MILWAUKEE)
W·M· SIEVERS (ST LOUIS)
NATHAN ASCHER (CHICAGO) LOOKING FOR A GAME OF PINOCHLE-PREFERRED·
PALMER ASTOR

Cartoonist Palmer sees it this way


E·V· RICHARDS
(NEW ORLEANS)
FROM THE CITY OF GIN FIZZ AND SAZARAC.
FRANK FERRANDINI
(RICHMOND)
R·D·CRAVER
(CHARLOTTE N.C.)
LOUIS B MAYER
Robert Lieber
PRESIDENT FIRST NATIONAL -
MAX SPIEGEL
(NEW YORK)
F·V·FISHER
(SEATTLE)
JACOB FABIAN (New Jersey)
ATTORNEY FOR THE FIRST NATIONAL
H·J·FITZJERALD
(MILWAUKEE)
HARRY WEISS
(CHICAGO)
LEUT. JIM P. ANDERSON
(RICHMOND)
Joe Lee
Manager for Louis Meyer and Anita Stewart
W·R·ROTHACKER
(CHICAGO)
Harry Scott
(DETROIT.)
FLOYD BROWN
(INDIANAPOLIS)

Up Stairs and Down with Select


B·P· WHITAKER (WASHINGTON)
FRED C· AIKEN (CHICAGO)
Lewis J Selznick PRESIDENT SELECT PICTURES.
T·O· TUTTLE (ATLANTA)
CHARLES R·ROGERS (NEW ENGLAND)
SAM E· MORRIS GEN. MANAGER
PALMER ASTOR

New Stars and Executives for Selznick

Eugene O'Brien and Elaine Hammerstein Join Olive Thomas—Sam E. Morris, New Select General Manager, and Charles Rogers, Director of Sales—Harry Rapf with Selznick Forces

IMPORTANT announcements flew thick and fast during the course of the convention of Select Branch Managers and Home Office officials held this week at the Hotel Astor, and sharing the attention of film men with the First National gathering.

The Selznick Pictures Corporation and Select divided the honors in making announcements. The producing organization brought its roster of stars up to include Olive Thomas, Eugene O'Brien and Elaine Hammerstein, then added to these names the appointment of Harry Rapf, the prominent independent producer, as General Manager of the Selznick Studios.

Select's news of the week included the appointment of Sam E. Morris as General Manager of Select Pictures Corporation, and Charles Rogers to a newly created post—Director of Sales.

KANE LEAVES SELECT

Expects to Announce New Plans Shortly

ARTHUR S. KANE, general manager of Select Pictures Corporation since its formation in 1917, announced this week that he is leaving that organization, and that his future plans will be made known within the near future.

His resignation, although decided upon a week before it was announced, was made public at the Select conferences of branch managers in New York, April 22. As his closing duties, Mr. Kane conducted the conferences of managers April 21, 22 and 23.

J. S. Woody, whose resignation from Select was announced at the same time as Mr. Kane's withdrawal, intends taking a vacation for a few weeks before announcing his future plans. He was general sales manager of Select.

Week of "Business and Pleasure"

The members of the Selznick organization spent a week mainly devoted to hard work in formulating plans for the future of the organization now owned solely by Lewis J. Selznick, but also a week with its share of gayety.

The managers began arriving on Sunday and by Monday morning all were on hand for sessions in the morning and afteroon at the Home Office. In the evening the managers attended "Three Wise Fools," later journeying to Reisenweber's for the midnight show, there they were joined by Olive Thomas and Eugene O'Brien, in addition to prominent exhibitors and trade paper representatives who had accepted Mr. Selznick's invitation.

Those in the party included the following Select Branch Managers, Henry Siegel, New York; M. Milder, Philadelphia; Charles R. Rogers, Boston; S. S. Wevster, Buffalo; V. P. Whitaker, Washington; Leo F. Levison, Pittsburg; Sam E. Morris, Cleveland; Harry H. Hicks, Cincinnati; James O. Kent, Detroit; Fred C. Aiken, Chicago; J. C. Ragland, St. Louis; C. W. Taylor, Omaha; A. H. McLaughlin, Kansas City; H. A. Rathner, Minneapolis; T. O. Tuttle, Atlanta; H. G. Till, New Orleans; C. C. Ezell, Dallas; H. E. Lotz, Los Angeles; H. L. Knappen, San Francisco and Albert W. Eden, Seattle.

The others were Mr. and Mrs. A. H. Blank of Des Moines, Harry Rapf, Mrs. Lewis J. Selznick, M. L. Finklestein of St. Paul and Minneapolis, Asst. Branch Manager Bedell of Chicago, and Mrs. Bedell, Phil Selznick, Cleveland salesman; D. J. Selznick, Asst. Branch Manager of Boston; Miss Edith Koch, private secretary to Lewis J. Selznick; Myron Selznick, President of Selznick Pictures; David Selznick, Secretary of Selznick Pictures, and Howard Selznick.

Tuesday's business session of the convention convened in the College Room at the Hotel Astor at 10 a. m., President Lewis J. Selznick, presiding. In addition to the Branch Managers the meeting was attended by Joe Unger, General Manager of Select's Canadian Branches, Mr. O'Laughlin of Select's Montreal Branch, Phil Selznick of Cleveland, Dave Selznick of Boston, Asst. Branch Manager Bedell of Chicago, Morris Safier of Boston, Asst. General Manager J. J. Rotchford, Purchasing Agent C. C. Ryan, Walter J. Porges, J. A. Derham, B. L. Faralla, G. M. Sharrard, Treasurer Morris Kohn, General Manager Arthur S. Kane, Lester Adler and Publicity Manager Vivian M. Moses.

Tuesday evening the party saw "Tumble In" at the Selwyn Theatre, and later adjourned to the Century Grove.

"Promotions from the Ranks"

Following the news of Arthur Kane's resignation as general manager to embark on business ventures of his own, Mr. Selznick announced the appointments of Messrs. Morris and Rogers at one of the Tuesday sessions. With the appointments came a declaration from Mr. Selznick that the selection of the new officers was in line with a policy of "promotion on merit from the ranks of the organization" that would continue to rule in the future.

Mr. Morris has long been associated with the Selznick enterprises. Starting as an exhibitor in Cleveland he entered the World Film Corporation office in that city and soon worked his way to local manager while Mr. Selznick was vice-president and general manager of the national organization. When Mr. Selznick founded his own company he took Sam E. Morris with him as treasurer, later giving him also the duties of general manager. With the organization of Select Mr. Morris became East Central General Manager, in charge of the important mid-west territory.

Charles E. Rogers, the new Director of Sales, joined the Select organization when it was formed in 1917, becoming Buffalo manager. Leaving general sales work to enter the picture field Mr. Rogers started as an exhibitor with the Eastern Star Theatre in Buffalo, later embarking on distribution when he bought the New York rights to "Three Weeks."

Wednesday's session brought a discussion of salesmanship, with President Selznick and General Manager Arthur Kane on the firing line. In the evening another theatre party followed, ending with a trip to the Ziegfield Frolic.

On Thursday afternoon, following the three days of business and festivities in New York, the entire party will board two private cars at the Grand General Station and make a flying trip to Providence, where they will attend a big ball at the First Providence Armory for the benefit of the Fatherless Children of France Fund. Olive Thomas, who will be the honorary patroness of the ball, will be officially received by R. Livingstone Beeckman, Governor of Rhode Island.

Harry Rapf, the new general manager of Selznick Studios, has come to the front rapidly as an independent producer in the past year, particularly with such successes as "Wanted for Murder," "Sins of the Children," and "The Great Love." Mr. Rapf was prominent for twenty years as a theatrical producer and is still actively connected with the Keith vaudeville enterprises.

Elaine Hammerstein is the daughter of Arthur Hammerstein and grand-daughter of the famous Oscar Hammerstein. Her sucessful stage career has been followed in recent years by appearances on the screen in such productions as "The Accidental Honeymoon," "The Argyle Case," "The Co-Respondent," and "Wanted for Murder."

Eugene O'Brien, popular stage actor, has achieved unusual popularity on the screen where he has been seen particularly during the past year as leading man with Norma Talmadge.

Owing to the amount of business which will be discussed and the extensiveness of Mr. Selznick's plans, it is probable that an extra session of the convention will be held when the party returns to New York on Friday.

Mr. Selznick intends to outline a vigorous campaign. The acquisition of Olive Thomas, Eugene O'Brien and Elaine Hammerstein as Selznick stars, and the distribution of their productions through Select, will be followed soon by announcements of unusual publicity plans.

The crowd gathered before the window on the opening day of the Victory Bond drive to see Paramount stars go through a scene

Pictures Aid the Victory Loan

Industry Comes to Fore as in Previous Drives and Helps Put it Over — Advertisers Offer Full Services

THE motion picture, and the motion picture industry, was on hand April 21 to help the government start its Victory Bond drive, the fifth of the Liberty Loan series. As in the past, the various producers are providing both reels and stars to help the good work along, and the industry is fully living up to its well-known reputation as one of the most valuable aids the government has.

In line with the activities of the industry in behalf of the Victory Liberty Loan, the Associated Motion Picture Advertisers at their last meeting voted their full cooperation and have tendered to Rear Admiral T. J. Cowie of the Navy Victory Loan Committee the services of fifteen motion picture stars to assist in sending the Navy quota of the Victory Loan sbscriptions "over the top."

Producers at a meeting held in the parlors of the Hotel Alexandria, Los Angeles, April 16, pledged Chairman D. W. Griffith their studios would be one hundred per cent in the Fifth Victory Liberty Loan. The meeting was called by Mr. Griffith for the purpose of organizing each of the studios for the Victory drive, and at this time studio organization was perfected.

The Southern California Liberty Loan Committee are depending upon people of the film industry to play the most important part in the campaign. The quota for the motion picture industry to purchase is $1,250,000, and it is expected that motion picture people shall be instrumental in selling fully twice this amount at public meetings where film people will preside. Four series of meetings will be conducted. In Pershing Square, Los Angeles, meetings will be held nightly, and on each of the Saturday afternoons of the three weeks' campaign. At each meeting a different studio is in charge, and the selling program is conducted by the stars and studio executives. Precinct meetings are held nightly in the city of Los Angeles and other meetings will be held in the smaller cities in and about Los Angeles. A squadron of five airplanes will fly to the larger cities of Southern California, and hold meetings each evening in the important towns. At these three series of meetings, motion picture players will be the principal speakers. Carl Jessen of MOTION PICTURE NEWS is the manager of the motion picture entertainment for the Victory Loan.

Motion picture and opera "fans" were given a real treat Monday noon when the Victory Liberty Loan drive opened in front of the Aeolian building on Forty-second street near Fifth avenue. The Famous Players-Lasky Corporation and the Aeolian Company co-operated in the affair and strange to say, all the screen stars who were announced in the newspapers during the preceding few days actually appeared —and more. The big "show" was scheduled to begin at twelve and at eleven Bryant Park on the Forty-second street side was filled with "fans" who arrived early so to make sure they would see their favorites.

As the American flag which covered the window was drawn aside Ernest Truex, Louise Huff, Dorothy Dalton, John Emerson, Anita Loos and Frances Marion began to produce a scene from "Oh, You Women," a new Paramount picture.

"Who'll take the first bond?" asked Billie Burke, of the crowd of 50,000 that assembled at the steps at the south of the Treasury at Washington to attend the opening ceremonies of the Capital's Victory Liberty Loan drive.

Admiral Sims, who commanded the American fleet in European waters during the war, was among those present. People fought to go forward, but the admiral was on the job and reached Miss Burke before anybody else could. "I will," he cried. And he did. Admiral Sims, it will be recalled, was asked when America declared war when he could have the Navy ready for action. "It's ready now," he said. And it was.

Nobody minded playing second fiddle to the admiral, and for a long time afterward the Paramount star was busy selling bonds.

At the personal request of Frank R. Wilson, in charge of publicity for the Victory Loan, Miss Burke, the Paramount star, agreed to open the drive at Washington.

Griffith's Representative Nails Chicago Report

Arthur Ryan, personal representative of D. W. Griffith, sent a most emphatic denial to all the Chicago newspapers, taking exception to statements made by the censor chairman.

Among other things Mr. Ryan stated that "the false report emanating from Chicago from an interview given out by Judge Hurley, chairman of the Chicago Censor Committee, and published on March 28th there, in which he stated that the committee had won me over to them and hoped to do the same with William A. Brady and other members of the New York representation of the motion picture industry in America at a public meeting held in the Aldermanic Chamber of the City Hall that same afternoon.

"I herewith most emphatically deny the statement. Appearing before the committee a week previously I stated that I was 'unalterably opposed to censorship of any kind,' and during three hours of catechizing—some of it not very pleasant—I maintained that censorship was the weapon of the dark ages—known as intolerance—was a destructive force wherever used, and pointed to Russia and the Central Empires as most vividly vital examples of what intolerance had done to these great nations."

Loan Committee Honors Cleveland Theatres

The motion picture industry of Cleveland was honored by a luncheon given at the Winton Hotel by the local committee of the Liberty Loan, in appreciation of the services rendered by the members of the industry. Over one hundrd guests were present, representing exchanges, and exhibitors, among them Marcus Loew and Nathan Asher.

The Liberty Loan Committee is especially pleased with the manner in which the Victory Films are being handled by the exchanges and generally shown by the exhibitors. Forty prints have been allotted to the Northern Ohio district, and every one of these prints is booked solid for the duration of the campaign. Exchanges are contributing their time toward arranging the booking, and are incurring all expense entailed for inspection of the film. W. E. Lusk, manager of the First National Exhibitors' Circuit of Ohio, is chairman of the booking committee.

H. J. Terry Heads Bartola Sales Force

It is announced by the Bartola Musical Instrument Co. that they have appointed H. J. Terry as general sales agent for their instrument with offices at 312 and 313 Mallers Bldg., Chicago.

Mr. Terry was formerly connected with the Vitagraph Co. as manager of the Milwaukee office, is a well-known and popular man with the exhibitors of the country, and a man of great musical ability which fits him particularly well for this important appointment.

Neilan and Ray sign with First National

New York Convention Brings News That Director Will Start on Two-Year Contract, While Star Will Join at Completion of Paramount Contract—Harmony and Enthusiasm Rule Meeting

WITH over twenty-five of the country's leading theatre owners and an equal number of exchange managers in attendance, the First National's annual convention held at the Hotel Astor this week more than lived up to every expectation. The enthusiasm shown by both theatre men and sales managers over the organization's prospects and the harmony displayed by the franchise holders were the outstanding points in a week of glory.

The franchise holders re-elected the organization's entire Board of Directors, with the exception of Walter Hays of New York, who has stepped aside for Ralph Clark of the New York office. Completion of contracts with Marshal Neilan for a minimum of eight special productions in the next two years was announced, while the news also broke that Charles Ray would produce for First National after his present Ince-Paramount contract for eight pictures was concluded.

The Old Officers Reelected

The guests of the organization who were given "the freedom of the Astor" pronounced the week one of unalloyed fun, but the members and managers put in many an hour of toil discussing sales problems and future production plans.

The fact that harmony was to be the keynote was sounded on Monday when the first meeting of the franchise holders was followed by the news of the practically complete reelection of the officers and Board of Directors. Robert Lieber will continue as president, Harry Schwalbe as secretary and treasurer, and James D. Williams as manager. The Board of Directors now stands: E. H. Hulsey, of Texas; T. L. Tally, of Los Angeles; J. G. Von Herberg, of Seattle; Aaron Jones, of Chicago; R. H. Clarke, of New York; and Messrs. Lieber and Schwalbe.

Morning, afternoon, and even evening sessions were the rule throughout the Monday, Tuesday and Wednesday sessions. An important topic of discussion was the "open market" booking of each picture on its merits and the consequent handling of only big pictures as opposed to the gathering in of a large quantity of product. The exchange managers went emphatically on record in favor of the "fewer pictures" policy, with each sold on its merits, rather than the pushing of a large quantity of releases with the temptation to use the specials as clubs.

One important result of the manager's meeting was the formation of a permanent organization to be known as the First National Sales Club. The managers then unanimously elected J. D. Williams as president of the Sales Club, and then broke the news to him by presenting a silver loving cup standing three feet high.

Harry Weiss, of the First National Chicago office, was chosen Secretary of the Sales Club, with C. L. Yearsely named publication manager in charge of a house organ which the association will publish for the interchange of ideas.

Scattered in with the closed sessions of the two working branches of the organization were numerous luncheons and dinners at which the trade paper representatives and other film men were present.

The assault on Mrs. Astor's cooking started Monday with a "get-together" luncheon at which the exchange managers were hosts. It was then that the result of the franchise holders' election and the acquisition of Marshal Neilan was announced, and the response from the managers was enthusiastic. Lieut. Jim Williams, manager of the organization's Richmond office, and chairman of the manager's meetings, presided as toastmaster.

Monday evening, C. L. Yearsley, publicity and advertising director for First National, was host at a dinner that took the honors of the week. It started at six-thirty and continued without a dull moment until after the midnight hour. The list of speakers would include all present, and that means the managers plus the trade paper representatives.

Robert Lieber, president of the organization, stole away from the franchise holders' business session long enough to say a few words of appreciation to the managers. Speaking with obvious sincerity, he impressed on the sales organization the pride which the members felt in their exchange representatives. M. L. Finkelstein, of Ruben and Finkelstein, Minneapolis; F. A. Fischer, of the Jensen and Von Herberg interests; Louis Mayer, Harry and Abe Warner, Harry Musgrove, of Australia; Willard Patterson, of Atlanta; Frank Ferrandini, of Richmond, and Attorney Jacobs, were others who spoke in addition to the managers and trade paper representatives.

"Clear to the Top"

Following the luncheon on Tuesday President Lieber opened the managers' afternoon session with a talk on the organization's aims. He summed up the feeling of those present during the three days' gathering in the words:

"Granted that at the outset of this organization's career I saw but two possibilities, either it was to become the biggest in the industry, or it was to fall by the wayside, I am ready to say now that after this week's sessions I am firm and strong in but one opinion—we are going right on to the top."

On Tuesday evening the franchise holders were the hosts at a banquet in the Belvedere Room of the Astor, which was attended by the exchange managers and other invited guests. President Lieber passed the gavel to Col. Fred Levy, of Louisville, Ky., who gracefully carried off the toastmaster's honors. Lieut. Jim Anderson, Harry Weiss, of Chicago, and Harry Scott, of Detroit, spoke on behalf of the managers, while Mr. Lieber, Nathan Ascher, and Bill Swanson were among the managers who took the floor.

James D. Williams responded to the presentation of the loving-cup by the Sales Club with words of praise for the conduct of the organization by the Board of Directors and commendation for the employees of the Home Office, in particular, Messrs. Yearsley, Hudson, Grant.

The managers and members continued their business sessions after the banquet and on Wedneday morning. Towards night the managers began to prepare for their return to the field, but the members were still looking forward to more meetings.

Publicity headquarters were maintained during the week in Room 152, with Earl Hudson in charge. Nothing but praise for the efficient handling of the publicity arrangements was heard on all sides.

The franchise holders present covers practically every corner reached by the First National organization, the following names being on the list:

Col. Fred Levy, of Louisville; E. V. Richards, of New Orleans; E. Mandelbaum, of Cleveland; A. L. Freedman, of Cleveland; A. C. Barbian, of Akron, Ohio; John Kunksy, of Detroit; E. I. Church, of New Jersey; George N. Trendle, of Detroit; Jacob Fabian, of Paterson; L. D. Beggs, of Canada; J. B. Clark, of Pittsburgh; Tom Moore, of Washington; R. D. Craver, of Charlotte; Frank Ferrandini, of Richmond; H. Brouse, of Winnipeg; O. F. Stapleton, of Ottawa; Fred Dahnken, of San Francisco; F. A. Fischer, of Seattle; M. P. Bewees, of Vancouver; W. H. Swenson, of Salt Lake; Harry T. Nolan, of Denver; Mr. Schuberg, of Winnipeg; M. L. Finkelstein, of Minneapolis; Tom Saxe, of Milwaukee; A. H. Blank, of Omaha; William Sievers, of St. Louis; N. J. Flynn, of Kansas City; Nathan Ascher, of Chicago, and Robert Lieber, of Indianapolis.

The exchange managers present included:

Harry Weiss, of Chicago; Boyd Cunningham, of Washington, D. C.; W. E. Lusk, of Cleveland, O.; C. R. Beacham, of Atlanta, Ga.; James Skirboll, of Pittsburgh; A. C. Seery, of Chicago; L. Bickel, of Chicago; Jack Brainard, of Oklahoma City; H. J. Fitzgerald, of Milwaukee; J. F. Cubberly, of Minneapolis; Harry Scott, of Detroit; Lieut. Jim Anderson, of Richmond; Lee Goldberg, of Louisville; J. H. Von Tilzer, New York; Tom Spry, of Boston; Mr. Faulkner, of New Jersey; W. J. Heenan, of Philadelphia; Floyd Brown, Indianapolis; Jacob Fabian, of New Jersey; Mr. Sueringer, of New Orleans; Percy Smith, of Buffalo.

Kentucky Theatres Raise Admission Prices

Low admissions of six and eleven cents, which have been enjoyed by fans in Northern Kentucky cities, are going into the discard. Plans are under way by the managers to raise admission prices to fifteen and twenty-five cents in these cities. In addition, it is proposed to raise prices to 50 and 75 cents and $1 when the film presented warrants the admissions.

The higher cost of film service, increased wages to help, increased cost of advertising and other expenses warrant the move, they assert.

William Fox May Return in May

Winfield Sheehan Expects to Remain Abroad to Arrange for Production in Europe—American Directors to Be Used

WILLIAM FOX will return from Europe the latter part of May, according to a report current in trade circles this week, and is expected to have important announcements to make shortly thereafter respecting the signing of new stars and the elaborated plans of the Fox Film Corporation for the coming season.

Winfield R. Sheehan, general manager, who went to Europe with Mr. Fox, may not return with him. Mr. Sheehan, it is understood, will remain to complete arrangements under way for extended production which it has been announced will constitute an important part of the Fox program for 1919-1920.

According to cabled reports received at the Fox offices in New York, Mr. Fox and Mr. Sheehan have spent the last ten days or two weeks in Paris, on the battlefields of France, at Rheims and at Verdun. They are now said to have practically completed arrangements for the filming of the series of big productions, announced last week, which will have these historic places as their background.

It is declared to have been decided in connection with these locations just what American directors shall be sent to Europe and what stars will be featured in the various projected productions. These details probably all will be announced at the time of the annual convention of Fox branch managers and the news will be disseminated through them and through the trade press.

Mr. Fox's idea in visiting the European battlefields, it is explained, is to determine their relative suitability as locations. Authors are reported already to be at work on the stories which are to be put onto the screen. Mr. Fox is said to be greatly impressed with the possibilities of the series of productions he has outlined and in cabled messages to his executives in New York emphasizes the opinion that they will have a greater and decidedly more personal appeal to the average motion picture patron than any productions released in the history of the Fox organization.

"It is not difficult to get the point of view of Mr. Fox," says a statement issued this week from the local offices. "More than 2,000,000 citizens of this country were in the army sent to France. These men are coming back rapidly and being discharged. There is no subject of greater interest among the relatives and friends of these men than the things their heroes did and saw while abroad. From the pictures Mr. Fox intends to make, it will be a simple matter for these veterans of the service to point out to interested persons locations with which they are thoroughly familiar as a consequence of war.

"One easily can imagine the enthusiasm and interest that will result from showing pictures of this sort. It will be the common experience of exhibitors to hear men exclaim: 'Look! Look! See that hill there! That's where our regiment was the night we opened up on the Germans! Say, that's a good picture—just as you see it from where the Americans started!'

"But of course all of these interest-generating phases of the new Fox productions will be only background—settings. The stories themselves will be thoroughly modern, up-to-the-minute themes—in no sense war pictures—the work of specially engaged authors who are competent to develop new ideas and to put a strong human interest appeal into their work."

Several of these authors, it is reported, already are writing scenarios—in fact, according to the Fox announcement, accompanied Mr. Fox and Mr. Sheehan on their tour of inspection of French battlefields and discussed details of the stories for which the battlefields are to furnish the backgrounds.

"All of which," according to Fox officials, "carries out the purpose expressed by Mr. Fox as being that for which he was going to Europe."

Samuel Goldwyn Returns from Culver City

Samuel Goldwyn, president of the Goldwyn Pictures Corporation, returned to the executive offices in New York about May 3 from an extended stay at the Goldwyn studios at Culver City, California.

News from the Goldwyn chief executive indicates that no effort will be spared to acquire the finest literary material available suitable for picture production for the coming season.

After a long period of observation of the Goldwyn studios in operation and a study of the ever changing development of the art of the motion picture, it is stated that Mr. Goldwyn brings with him a definite idea of the scope and direction of the company's plans for the coming season, which are forecast as being on a more significant and important basis than anything before disclosed by producers.

S-L Pictures Enlarges Its Headquarters

It is reported that owing to the increased activities in connection with the production of their initial feature, "Virtuous Men," Arthur H. Sawyer and Herbert Dubin have found it necessary to enlarge the quarters which they have occupied for some time.

Sawyer and Lubin originally took a suite of four offices in the Longacre Building during their distribution of "The Warrior," one of the biggest State right attractions ever offered to buyers. Following the organization of S-L Pictures for the purpose of producing a series of Ralph Ince Film Attractions, the organization has rapidly expanded.

To this end the entire half of the eleventh floor of the Longacre Building has been taken over by S-L Pictures and completely redecorated and remodeled.

National Association Flays Philadelphians

Certain Philadelphians who made absurd statements anent the motion picture industry on Sunday opening of theatres were quickly taken to task by a comprehensive statement sent out from the headquarters of the National Association of the Motion Picture Industry to all Pennsylvania newspapers.

Rev. Percy Shelby, an officer of the Philadelphia Sabbath Observance Association, had said:

"The films granted 'four-minute' speakers, and did much, but they were well paid for their work, and they only did it for pay. They were making millions by the war in their six days of showing, but they weren't satisfied and wanted the other day. We had only one, the Sabbath, and they took that."

The National Association replied: "Throughout the last few years of intense turmoil, strife and war, of great suffering and grief, no class or profession could point with greater pride to their accomplishments than the men and women of the theatre and motion picture. Their services were on call for volunteer and charitable performances at all times.

"The suggestion and charge made by the Rev. Mr. Shelby that their work in behalf of our country was done for profit and for pay is not only unjust and unkind, but it is false, and the reverend sir when he made that statement knew it to be such."

Goldwyn Pictures Moves Its Main Offices

The main offices of the Goldwyn Pictures Corporation and the Goldwyn Distributing Corporation in New York moved Saturday, April 26th, from 16 East Forty-second street, to the eighth floor of the Winfield Building at 469 Fifth avenue.

Within the two and one-half years of its existence it has been necessary to more than double the floor space required for the transaction of its business.

At 16 East Forty-second street only five thousand square feet were occupied by this growing concern and at the new quarters something more than ten thousand square feet will be occupied.

The Winfield Building, of course, will only be used for the main offices. The Foreign and Exchange offices of Goldwyn, comprising over seven thousand square feet, will continue to be located at 509 Fifth avenue, and the warehouse at Fourteenth street, ten thousand square feet in area, will remain in the same place.

Gross Buys Theatre

Frank Gross, former owner of the Clark National theatre of Cleveland, and who has been inactive in the film business since he sold the house about six months ago, has purchased the Crown theatre, East 105th street and Kempton avenue, from Louis Wilke, and promises a high class feature policy.

Mr. Wilke, who has been an exhibitor in Cleveland for many years, is retiring from the business altogether.

Exhibitors Score Double Victory in New York

THE close of last week brought a double victory to the exhibitors of New York State when Saturday saw the signing of the Sunday Option Bill by Governor Smith, and also the swan song of legislation calling for the establishment of a censorship board. The Slacer Bill, calling for censorship, after passing the Assembly, went to its death in the Senate on Friday—being buried in committee.

On Wednesday Governor Smith had given a hearing to the spokesmen of both sides on the bill allowing Sunday pictures to be run legally in cities where they are now showing, while other communities may decide on the question through their City Councils or other governing bodies. In signing the bill on Saturday Governor Smith declared, "this legislation should not be viewed as forcing Sunday motion pictures on the community. It merely places the question up to the citizens of each community to be decided as the majority desires. In addition it clears up an impossible situation through the fact that courts in different parts of the state have ruled in opposing language on the statute as it now stands from the old Blue Law days."

With the double victory won, MOTION PICTURE NEWS wishes to go on record now in voicing the gratitude of the industry to the man and the men responsible for the glorious outcome. To Sydney Cohen, president of the New York State Exhibitors League, and his able assistants, Samuel I. Berman and Charles L. O'Reilly must be given the credit for a victory that has been both well won and cleanly won. Even legislators who were opponents of the motion picture interests during the session were moved to congratulate President Cohen on the manner in which the industry's campaign had been handled.

Sydney Cohen, Who Wins Credit for the Sunday Victory

These men did not merely labor for two or three weeks while the legislature was in session and the bills at the critical point. Their work started way back in October, when the primaries were on and has continued unceasingly until the present moment. Their labors were unselfish and devoid of publicity-seeking.

Back of the three untiring leaders stood a one hundred per cent exhibitor organization, divided into Assembly and Senatorial district units and responding without hesitation to every request from the leaders. Sharing with Messrs. Cohen, Berman and O'Reilly in the credit for the successful campaign were numerous energetic up-state leaders including, Harold Franklin, of Buffalo; Jules Michaels, of Buffalo; W. H. Linton, of Utica; Louis Buettner, of Cohoes; Irving Salyerds, of Rochester; and such local workers as Al Hamilton, of Yonkers; and Samuel Sheer, of Long Island.

That the exhibitors are not preparing to rest on their laurels but are ready for the battles to come, may be seen in the following quotation from a telegram telling of the defeat of the censorship bill: "The exhibitors of New York." "The entire strength of our state-wide organization will now concentrate to open the remainder of the state now closed on Sunday and to prepare to prevent further antagonistic legislation. We know we can rely upon your cooperation. —Sidney S. Cohen."

Many Kentucky Cities Face Heavy Tax

Facing the loss of $70,000 revenue when the United States goes dry July 1, the Covington (Kentucky) City Council has passed an ordinance taxing motion picture shows from $200 to $600 yearly, according to seating capacity, and prices of admission charged. This tax becomes effective May 1, and all who do not pay will find themselves in the Covington Police Court bright and early June 1.

Newport, Ky., facing the same issue, also has adopted a sliding scale of occupational tax, as follows: Where admissions of five and ten cents are charged, $200 tax each year; eleven to twenty cent admission, $400 a year, and over twenty cents, $600 yearly.

Ohio Bill to Increase Salaries of Censors

While many Ohio movie fans sniff at the news and say that it is a waste of money, the Senate of that State has just passed a bill providing for an increase of salaries for members of the Ohio Board of Censorship from $1,500 to $2,250 a year.

It is expected that there will be a great scramble any time that any censor can be pried loose from the job, as the salary to be provided will make it soft picking for some of the faithful.

Another bill passed by the Ohio Senate forbids the exhibition, for advertising purposes, of any part of a film that has been put under the ban by the Ohio censors.

Building of Theatres Continues

San Antonio to Get Largest Motion Picture House in Texas—St. Paul and Minneapolis Slated for New Ones

THE building of new motion picture theatres goes forward with renewed vigor, and each week brings reports of new and elegant houses planned or under way.

Two theatres which are expected to equal in size and policy the Strand, Rialto and Rivoli theatres of New York and other leading theatres of the country, are shortly to be erected in St. Paul and Minneapolis by the Finkelstein & Ruben Theatrical Enterprises according to M. L. Finkelstein, president of the company and who arrived in New York Monday, April 21 to attend the second annual convention of First National Exhibitors' Circuit.

Finkelstein & Ruben now control fifteen of the principal theatres of Minneapolis and St. Paul and with the two new theatres now under consideration completed they will have a chain of motion picture theatres that they believe will rank second to none in the United States.

In Minneapolis the site now occupied by the New Lyric Theatre and fifty-six additional feet on Hennepin avenue have been purchased by the Finkelstein & Ruben interests. The present theatre building is to be razed within a short time and a new exclusive photoplay house seating 3,000 or more persons will be erected on the site. This new theatre will cost approximately $1,000,000.

In St. Paul, the theatrical interests have purchased the six-story steel structure, erected several years ago by the Mannheimer brothers and work of turning this structure into a building and the largest exclusive motion picture theatre between Chicago and the Pacific Coast will also be begun within a few weeks.

Plans have just been completed for erecting in San Antonio, Texas, the largest motion picture theatre in the state of Texas. According to W. J. Lytle, local theatre manager, who will erect the building, it will cost more than $350,000. The site for the theatre, which faces the river between Houston and Travis streets, was recently acquired for $240,000.

Tentative plans for the theatre have been drawn up. The playhouse will have a capacity of 4,000, with the seating arranged so that 2,000 persons can be accommodated on the lower floor, 1,500 on the first balcony and 500 on the second balcony. It will rank fourth in size to any combination photoplay and vaudeville house in the United States.

The theatre will be fireproof and every precaution to safeguard the patrons will be taken by the management. It is proposed to have carpeted inclines to take the place of stairs between the floors.

Plans were filed this week with the department of buildings by James S. Savage in Buffalo, N. Y., for a new fireproof motion picture theatre at 26-28 Triangle street. The cost of the structure will be $60,000 and work will begin at once.

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Exhibitors Join the Booking Discussion

C. W. Midgley Tells of Workings of United Theatre Owners' Association of San Francisco, and M. Kashin of New York, Expresses Views

TWO angles on the exhibitor's viewpoint were this week added to the discussion on booking methods and film distribution started by William A. Johnston's recent editorials.

C. W. Midgley, secretary of the United Theatres' Association, San Francisco, obliges with an interesting amount of the workings and aims of that organization of exhibitors which now numbers over seventy Northern California and Nevada houses. On the point of cooperative booking by the United members, Mr. Midgley contents himself with a significant hint. The other letter contributed to the discussion is from M. Kashin, the New York theatre manager.

SOL LESSER NEXT!

COULD any man in the film game know more about the open market and picture distribution than Sol Lesser, the California wizard?

Sol Lesser is next in the discussion started by William A. Johnston's recent editorials on the general subject of cooperative booking, the open market, and film distribution.

Sol was backed into a corner during the week and made to promise that he would sit down and write his views and experience in time to add a valuable chapter to the discussion in next week's issue of Motion Picture News.

Watch for it. We know you won't be disappointed — even though we can't promise to illustrate it with pictures of the Sennett diving beauties who are touring the country for Sol.

Exhibitor Midgley's Letter

Dear Mr. Johnston:

Have just finished reading your article "Looking for Advice" and we say "yes" to everything you propose, only we have gone you one better. We have already taken the gloves off. We are answering your questions with action.

In looking back over the past history of this wonderful industry, we find that many of the really important incidents connected with the development of the business, were, you might say, conceived in sight of the glorious Golden Gate. Many of us recall that the ideas and plans of one of our present big producing and distributing concerns were worked out in a little office not many blocks from here, by a gentleman whom we all know and to whom we must all give much credit for the wonderful advancement of the industry, so you see, Mr. Johnston, that we, living in this creative atmosphere and surrounded by our beautiful theatres, were naturally anticipating these most vital questions of which you are writing; but taking the questions seriously, the following is a brief synopsis of what we are doing.

For the past year, a half dozen of we exhibitors who make our headquarters in and around San Francisco, have been thinking, talking, anticipating and planning for just such conditions as are developing in the industry today. With our immense investments in theatres which compelled our protection, we realized that a systematic plan of education of the exhibitor was necessary for the future success of the industry, such as encouraging better presentation, better advertising and exploiting methods, longer runs and a system of keeping the so-called little fellow, who, by the way, is the backbone of the business, posted about what is happening in this rapidly changing business; also to especially educate each other to ask the public to pay what our shows are worth that we may have more money with which to pay for the better productions which we seriously need and are demanding of the manufacturer; and of more importance than all, to educate ourselves to be business men that our dealings with the manufacturers and distributors shall command respect and that we may demand the same from them to the point where we can all help in placing this great industry on the high plane to which it belongs.

After formulating our plans, we secured offices right in the heart of the exchange center, not a hole in the wall, mind you, but rather, offices that any business concern would be proud of. We have our own projection room, fitted up with a hundred or more opera chairs and our own operator is in charge of same. We have our own camera men, film developing department and slide and sign card department. We also have our own legal department. We maintain a stenographic department and will serve the out of town member with constant information. We mention these matters to show you that we have gone about the thing in a business-like way.

We have used considerable discretion in the selection of our members, only one in each district being admitted, thereby eliminating the danger of petty jealousies that have heretofore disrupted all so-called leagues that have been formed in the past.

We are incorporated with over seventy-five members, each holding one share of stock.

We are enclosing a pamphlet containing copy of our Incorporation Articles and By-Laws. Yes, publish them if you wish, as we want the exhibitor in every film center to follow our lead and we will go a long way in helping them get started.

You ask "Will we use our organization as a booking unit?" Well, that depends on conditions as they develop. At any rate, we are ready for any eventuality, so you see, Mr. Johnston, we have selected our harness, have put it on and believe it will work.

If you like our prescription, push it along.

With kindest regards, we are,
Very truly yours,
UNITED THEATRES ASS'N, INC.,
By C. W. Midgley, Secretary.

From Manager Kashin

Dear Mr. Johnston:

I must take this opportunity of complimenting you for starting this discussion on co-operative booking. It is very timely.

Today, in every department of life, the process of evolution is tending towards co-operative organization.

The allied countries have organized under one command for the furtherance of their ideals; the peoples of Russia have united for the seeking of better living conditions; the laborers of the universe are collectively and unitedly agitating for higher wages; and the biggest attempt at co-operative organization today is the proposed League of Nations; all in all, the very air is impregnated with the ozone of unionism.

The same thing is evident in the American motion picture industry.

It was not so long ago that members of this industry scoffed at any proposal of organization. But things are a little different now. The players have united; the producers are in greater harmony; the exchanges have very definite understandings amongst themselves. But the exhibitor? Probably when we consider the very discordant elements in this branch of the industry, it is not so surprising that so much cut-throat competition exists.

Mr. Hodkinson demonstrated in his recently published letter that the aim of both the exhibitors and the producers is to eliminate the other, or, rather, to gain control of the opposing camp.

The exhibitor has been preyed upon too much. The grumbling is at present being heard. This will very soon develop into an exhibitors' revolution.

Over three years ago in one of your editorials, you said:

"Manufacturers of other kinds of nationally distributed goods are racking their brains today to devise novel and attractive store helps, attention getting devices that will draw customers to their goods. And they have long been at it. The picture maker has a wide-open opportunity to supply the exhibitor with just such theatre help."

How many producers have followed out your suggestion, Mr. Johnston? They have done their utmost to sell the picture to the exhibitor, but not to the ultimate consumer.

The trend of present day labor is towards greater liberty. So will it be with the exhibitor. He is being exploited, but

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Thomas Calls for Real Exhibitor Organization

LOOKING forward to the next convention of the organized exhibitors in St. Louis, H. M. Thomas, manager of A. H. Blank's Rialto theatre in Omaha, says, "Let's have a real convention this time." He then goes on to make many pertinent and interesting suggestions as to the sort of things a real convention could do.

There should be interest to all exhibitors in Mr. Thomas' letter, which follows:

Dear Mr. Johnston:

Let's have a REGULAR convention in St. Louis this summer. Not simply a squabbling match where one person gets mad because he's not the "whole cheese" and proceeds to filibuster; or another simply wants to get in, because of the standing it will give him with the various producing companies, but a convention made up of honest-to-goodness, regular exhibitors of the caliber of Mr. Schaefer, for instance, who are interested solely in the organization FOR THE GOOD IT WILL BRING TO THE EXHIBITORS IN THE EXHIBITING END OF THE BUSINESS.

Why not eliminate the "politicians" of the previous conventions, and in their places put exhibitors who have nothing in their minds except the advancement and safeguarding of the exhibiting and producing ends of the business, and if these places are filled with exhibitors of standing above reproach, these "politicians" of the days gone by are not going to try and disrupt the organization, BECAUSE THEY WILL KNOW IT WILL DO THEM NO GOOD.

We should have a working national organization, and when we have that, we'll get members, but until that time, we won't, because the exhibitors have joined and rejoined too many times in the past with the best intentions in the world, only to see the organization wrecked by factional strife, to want to join again until they are convinced that a new element has taken hold of the organization to work and fight for the protection of the industry and for no other ulterior means or motives.

Then why not make the convention instructive and constructive, as well as "political"?

Why not invite the Secretary of the National Board of Review to be present and fully explain the working of the Board to the exhibitors, and hear the comments of the various exhibitors as to how the Board's work is taken in various states and communities?

Why not take up the question of state censorship; have views interchanged between various states; let the producers hear of the various remarks made regarding their pictures in the various state fights, and also state their side of the question. Then prepare a committee to demand a hearing before the next National Convention of the Federated Women's Clubs of America, where this censorship agitation started and see if their viewpoint cannot be changed. As long as we pass them by, and act as though we are afraid of them, they are going to pass a resolution at every convention demanding censorship, but when we present a solid front and demand SPECIFIC rather than general cases of bad motion pictures, they are going to back down and part of our battle will be over.

Then why not have a couple of hours or so devoted to papers by the foremost exhibitors of this country as to how they present their pictures, and what they consider model programs, etc., that is as to balancing programs, etc.

Then the same amount of time devoted to the proper exploitation of pictures, various methods of advertising being considered, etc.

Also some time devoted to the proper musical accompaniment of pictures, some time to proper projection, and the like, and every exhibitor join in an "experience" meeting, and the first thing you know you could'nt keep them away from the conventions.

With exhibitors like Mr. Rothapfel, McCormick, Grauman, Roth, and other equally as prominent ones on the program, every exhibitor is bound to learn something of interest and advantage.

There are many other angles that could be reached in the program, but the point I am trying to make is this: Let's have something constructive and worth while out of the convention, and I am simply writing you now calling your attention to the matter in the hope that you will start the agitation going pro and con and see if some real good cannot come of my letter.

Yours truly, H. M. THOMAS.

Theatre Building Continues

(*Continued from page* 2809)

Marshalltown, Iowa, is to have a new motion picture theatre to cost $70,000. A. H. Blank, of Des Moines, and J. Jolly Jones, Jr., are the builders.

The Euclid Theatre, Cleveland's newest and most elaborate photoplay house opened its doors to the public on Easter Sunday, at the conclusion of the Liberty Loan parade.

The Euclid Theatre, which has been in the course of construction for the past ten months, is located in the busiest section of down town, on East Ninth street, just north of Euclid avenue. It has an imposing exterior of stone and rug brick, with its main entrance on East Ninth street, and several exits on Chestnut avenue.

For additional theatres proposed and now building, see page 2918 of this issue of MOTION PICTURE NEWS.

"Australian Business Is Normal"—Lorimore

Alex Lorimore, of Australia, cables MOTION PICTURE NEWS that very few theatres are closed in Australia, and that otherwise business in the motion picture theatres, and generally, is normal.

Sidelights on Open Booking

Another Angle as Seen by Carl Laemmle

President, Universal Film Mfg. Co.

WILL "new" and "bright ideas" ever cease?

Recent issues of trade papers contained an advertisement by a prominent distributing company, which brought out the sensational statement that this one particular company had hit upon a new scheme. A sales policy that would prove the salvation of the exhibitor. The ad conveyed the startling information that a bomb had been placed under time worn policies of other concerns and that this particular company was going to book its pictures on the sane and only sound principle of permitting the exhibitor-customer to buy what he wants with his money.

This statement was startling. It seemed that the same policy had been adopted by so many distributors so long ago that the announcement of this great, new, bright idea was TNT.

We heartily agree with the company that recently announced the adopting of this new policy, that it is the only sane and sound policy. The only difference between this company and Universal is that Universal adopted this policy long, long ago and has never deviated from it, though it might easily have done so. And, Universal is not the only company that has adopted this policy. There are a few distributing organizations that still insist on using the whip on exhibitors; driving them into long term contracts for pictures of which the exhibitor knows little or nothing; which he plays when he can get them, not when he wants them and which he pays for and exploits in a way that increases the despotic power of the distributor and decreases the possibilities of his making the profit he deserves from the fruits of his labors.

The only possible reason any exchange can have for insisting that an exhibitor buy a series of pictures before he has opportunity to see them is that chances are the exhibitor will not buy them after he does see them. Some exchanges will offer a reduction in price to the exhibitor who contracts for a large number of pictures. Why not? The exhibitor cuts down the selling cost of the series a great deal when he signs up for 26 or 52 weeks' service at one time. He is entitled to a sharp reduc-

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Exhibitors Join the Booking Discussion

(*Continued from page* 2810)

the dissatisfaction is so general that events in the motion picture industry will very soon parallel the incidents in today's economic sphere.

Since it is inevitable that the exhibitor is coming into his own, we might as well start a discussion with the idea in view of determining the proper instrument to be used by the exhibitor. That instrument is co-operative booking.

No one knows better than the exhibitor what the public wants. It should be in his power to dictate the product turned out from the studio.

Now, if this revolution of exhibitors is inevitable, let it not be of the wild, bloody sort, but let it be sensibly organized, with cold business-like men at the head of the movement, and not impassioned ignoramuses. In that case, the result will be equity towards all concerned, not chaos.

Sincerely,
M. KASHIN.

Defies the Censors

Benjamin J. Schwartz of the Victoria theatre in Wilmington, Delaware, is not officially affected by censors, but is so close to Pennsylvania that some of his patrons apparently guide themselves by the Board's decisions.

Mr. Schwartz employed a very effective weapon, it is declared, when he bought a lot of newspaper space and successfully ridiculed the proposed eliminations the Pennsylvania Board had ordered made in subtitles on "The Love Hunger," distributed by Hodkinson.

According to all reports the Victoria was packed to the doors as a result of Mr. Schwartz's campaign.

Many Universal Changes

John W. Krafft, formerly connected with the Indianapolis *Star*, is the latest addition to the publicity forces in the New York home offices of Universal. He will take charge of the Universal Bulletin, a weekly publicity service, and the exhibitors' press book service.

M. Lowell Cash, also a former Indianapolis newspaper man, succeeds J. L. Johnston in the home office publicity department.

Mr. Johnston recently resigned to take over publicity and advertising work for Finkelstein & Ruben of St. Paul and Minneapolis. Fred E. Baer has been selected to succeed Mr. Cash at the New York Universal exchange.

Watch for Kane

During the afternoon session April 23 of Select's conference of branch managers at the Astor Hotel in New York, Arthur S. Kane, retiring from the organization, was presented with a watch of platinum, encrusted with diamonds.

The gift was presented by the incoming general manager, Sam E. Morris, in the name of President Lewis J. Selznick, Treasurer Morris Kohn, the departmental heads of the home office, and all managers of Select branches.

Censor Bill Proposed in Tennessee

A bill introduced by Senator Rice of Shelby County, Tennessee, on April 17, provides that all moving picture films to be used in this State shall first pass before a board of reviews and receive its O. K. before being shown to the public.

The bill authorizes the Governor to appoint a State board of review to consist of three members, one from each grand division of the State, whose salaries shall be $2,400 each per annum. This board shall investigate every film in the State before it is placed upon the screen, and shall charge a fee of five dollars for each inspection, and may order a film back for a second review if they deem it necessary.

Persons operating moving picture shows who do not conform to the provisions of the act are subject to a fine of from $50 to $100 for the first offence, and for the second offence $500 and thirty days' imprisonment. No film shall be exhibited until it bears the certificate of the board upon it. The board shall have the power to grant special permits for the showing of any film otherwise barred. The fees collected shall be applied to the salaries of the board members, and any excess shall be paid to the State Treasurer.

Cornelius Now Active in Exhibitors Mutual

H. C. Cornelius of Grand Rapids, Mich., vice-president and secretary of Exhibitors Mutual Distributing Corporation, will hereafter take an active part in the management of affairs in that organization, according to an announcement of William J. Clark, president.

The association of Mr. Cornelius with the active management of Exhibitors Mutual is a result of the rapid development of the company since the first of the year. Business has grown with such tremendous rapidity that Mr. Clark asked Mr. Cornelius to so arrange his business affairs in the west that he could devote most of his time to Exhibitors Mutual and make his headquarters in New York City.

Like Mr. Clark, Mr. Cornelius is a practical exhibitor, the part owner in a string of eight theatres in the city of Grand Rapids, Mich. He has been closely associated in the management of the theatres and thoroughly familiar with the problems of the exhibitor.

Says Chile Pro-Germans Mutilated Film

Representatives of Universal Film Exchanges, Inc., in Valparaiso, Chile, assert that a number of pro-Germans damaged a print of "The Kaiser, the Beast of Berlin," and are suing them.

When the picture was being shown at Santiago recently, a messenger who was carrying the film to a theatre from the exchange was attacked by a number of German sympathizers, considerably bruised by rough handling, and the film which he was carrying, mutilated. One reel of the photoplay was stolen, and the remaining reels cut in many places.

Sidelights on Open Booking

(*Continued from page* 2811)

tion in the cost of this service because he is taking a gamble. These same selfish exchanges that try to lash the exhibitor, who keeps them in business, into a contract for a large number of productions usually demand an impossible rental when the exhibitor sees through the thin wall of argument and insists on booking his pictures singly.

Universal has always given the exhibitor the choice of booking what he wants; has always extended the exhibitor the privilege of seeing what he gets, if he desires and of actually seeing that he is helped to exploit the pictures he books, to the best advantage. That IS something new. An exhibitor can book any production released by Jewel or Universal as he desires. Universal urges exhibitors to see its photoplays, because it knows that they are of high standard quality and there are no burnt out "spark plugs" to hide. Because Universal has concentrated on making its pictures better rather than to devise "new" and dynamic sales policies, the fact that "Universal has shown greater improvement in quality than any other concern" is recognized everywhere.

Ellen O'Grady Failed to Appear Before Board

Fifth Deputy Police Commissioner Ellen O'Grady of New York failed to appear at the weekly meeting of the Associated Motion Picture Advertisers, Inc., in response to the association's invitation to be present and amplify the statements embodied in her recently published tirade about the alleged immorality of motion pictures.

On motion the association unanimously voiced its appreciation of the work of Harry Reichenbach and N. T. Granlund, who constituted the special committee appointed to handle the matter.

Bert Adler and Joseph L. Kelley were added to the committee which was continued in office and empowered to take care of the publicity which may be necessitated by the situation.

L. C. Wheeler Announces Big Export Deal

A contract was entered into last week between Bech, Van Siclen & Co., Inc., and the Palisade Film Laboratories, Inc., according to an announcement by Mr. L. C. Wheeler, manager of the export department of films for the former concern, which will aggregate many hundreds of thousands of dollars in the course of the year.

"We are buying foreign rights for superior productions," says Mr. Wheeler, "and our chain of distribution circles the globe. It is our desire to issue the very best prints that can possibly be made, and we believe that we have accomplished this end by contracting with the Palisade laboratory to do our work."

Exhibitor Service Bureau

It's Up to You to Get the Very Best

IN his article in this issue, H. M. Thomas, manager of the Rialto theatre, Omaha, and one of the most progressive showmen in the whole country, refers to the fact that the exploitation matter furnished by producing companies has considerably improved in the last year and a half and gives a considerable share of credit for this to the discussion of the matter that was carried on in these pages by members of the Advisory Board and others.

This was one of the first questions considered by the Board, and you who have been following these pages carefully will remember that the question was exhaustively treated and the various leading exhibitors undertook to point out what they believed to be wrong. As a matter of fact, these men did a great service to the producers and distributors, for every good business man wants to know what is the matter with his product—especially from the people who are using it.

It is to men like Mr. Thomas and other members of the Board that this improvement is largely due, and the Exhibitors Service Bureau appreciates that it has had the opportunity in this way to be of service to exhibitors as a whole.

AND the point that we want to repeat here is that this department is always ready to serve the exhibitors either in a general movement or individual cases. But it goes without saying that unless we know what your troubles are, unless you speak out, we cannot find the remedy.

We believe that one of the biggest causes of the improvement in exploitation matter is that the exhibitors have been stirred to think more of their own advertising. They are trying to do far, far more than they were two years ago, and we haven't the slightest hesitation in saying that exhibitor advertising as a whole has improved a thousand per cent.

And we believe that the credit for this is largely due to those progressive exhibitors who have allowed their ideas to be told in these pages. When we first announced that this department was to be a real forum for the exhibitor and for him alone, most people believed that it was the usual bunk and that the department would be conducted as others—on the basis of boosts and flattery. As soon as it was seen that an honest effort was being made to serve, the response from every section of the country—from the largest exhibitor to the smallest—was wonderful.

In passing let us urge those of you who have not yet recorded their ideas here, learn what they are doing--for the benefit of others—that the efficiency may be raised another big notch.

WE believe that the greatest part of the progress is due to the fact that exhibitors generally were aroused to trying to do more with the material that they had, that the manufacturers saw the evidences of that, and that together with the direct criticisms that were printed from the exhibitors themselves they determined that better work would have to be done.

It is a fact, too, that a couple of years ago a mighty small share of the showmen were trying to do the most they could with the material they had. We admit that the most of the matter supplied was mighty sad stuff, but it is also true that the exhibitor did not make the most possible out of his opportunities. At the time this department was started we made the statement that we did not believe there were fifty exhibitors in the country who were doing the most possible with what they had. And we believe that we were right at that time. But who will make such a statement now?

The change that has come has been little short of amazing.

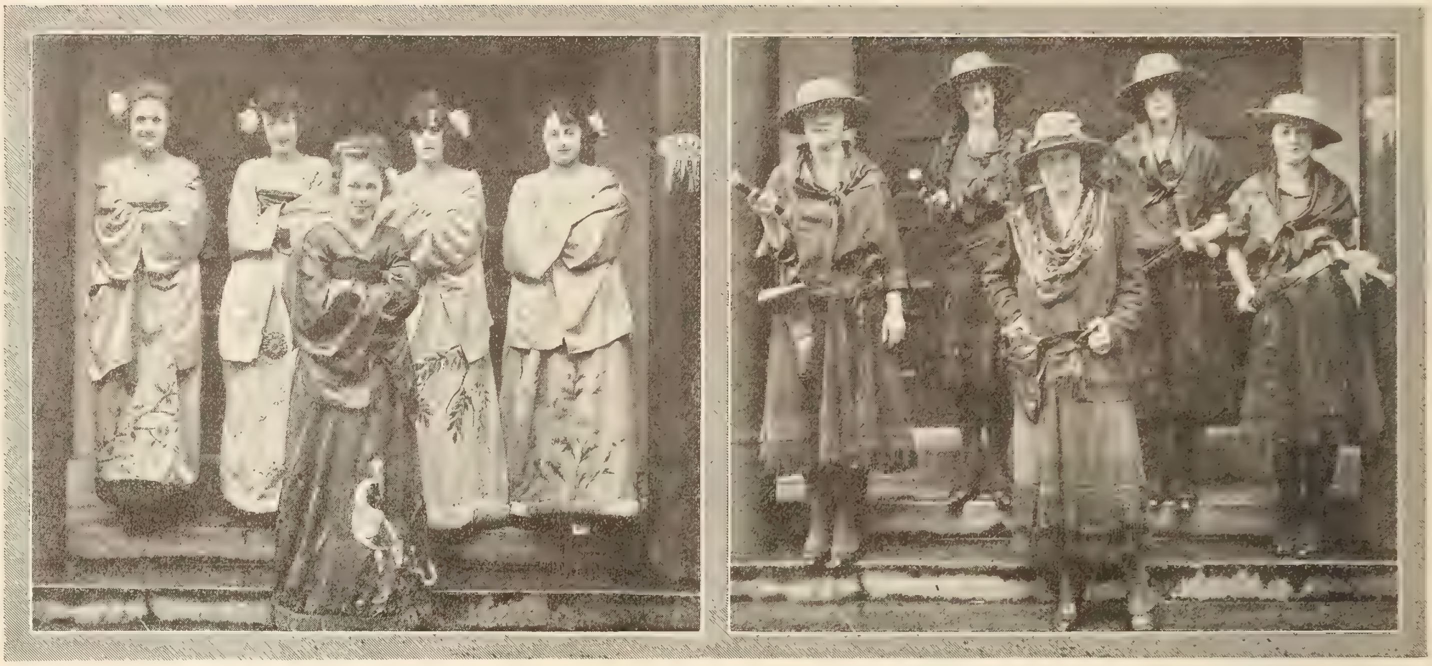
Instead of it being a case of exhibitors who paid real attention to their advertising being few and far between, it is not mighty hard to find any of the fellows who regard their exploitation as merely an incident in their business. Every week there come to us scores of new examples of renewed interest.

WITH the start of these splendid articles from leading advertisers, it is time for those who have not gotten heartily interested in the study of exploitation to begin. Here you are begging the views of the best advertisers of the country. You may not approve all of their ideas—and we are purposely selecting men who use varying policies, regulated by the needs of their theatres and communities.

But you will get ideas here.

And this is one phase of exploitation. We are anxious to record the accomplishment of all the exhibitors of the country.

Let us start in strong.



Portland, Ore., has ever been one of the most progressive cities in the United States in the presentation of motion pictures, several theatres, headed by the Liberty, Majestic and Columbia, devoting special attention to the "atmosphere" garbing of their girl ushers. Frank A. Lacey, manager of J. J. Parker's Majestic, offers more usher costume changes these days than any other manager in the Rose City. For the Hayakawa pictures he has silken Oriental costumes of many colors, while recently for the showing of Tom Moore in "Go West, Young Man," he introduced his girls in typical Western stuff, the head usher dressed as a sheriff and her assistants as deputies.

Vaudeville Circus Acts and "Hoop-La" Units To Pack Detroit Theatre During Holy Week

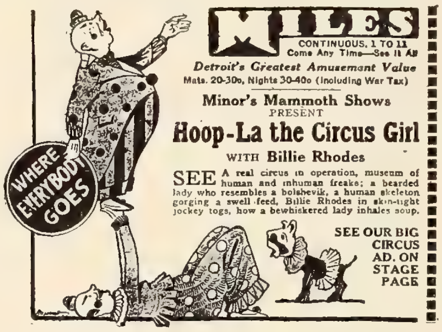
HOLY WEEK comes but once a year and as a rule its dreaded by every theatre manager because the receipts go down instead of up and the figures on the ledger are in red ink to represent a loss.

But Gus Greening, manager of the Miles, has made Holy week the biggest in point of receipts in his theatre's history and what he has accomplished other house managers can do in this or other weeks that are equally bad.

The proposition came to Mr. Greening's attention when he was offered a circus piccus picture, Billie Rhodes in "Hoop-La." Now the Miles plays vaudeville as well as pictures, but often the pictures are featured over the variety acts and every week the newspapers carry the picture advertising just as they do the vaudeville. In fact the Miles has gone even further by advertising and presenting some first run feature as a "supper show," offering the picture for one performance only between the regular afternoon and night shows and advertising it so successfully that sometimes the house is filled at a time when it would generally be empty.

To get back to "Hoop-La" the circus feature was easily seen. And as circuses are not yet on the road, with a few exceptions, it was an easy matter to have the vaudeville agents book in clowns and circus acts. Then the whole thing was advertised as circus week. Every trolly in town carried a car banner, "This Car to the Circus," with "Miles" in red ink just below.

The newspapers carried a lot of advertising and the picture was handled as a circus act itself. As all the public schools were closed mothers were told to bring their children in the afternoon.



WHERE EVERYBODY GOES

MILES

CONTINUOUS, 1 TO 11

Come Any Time—See It All

Detroit's Greatest Amusement Value

Mats. 20-30c, Nights 30-40c (Including War Tax)

Minor's Mammoth Shows

PRESENT

Hoop-La the Circus Girl

WITH **Billie Rhodes**

SEE A real circus in operation, museum of human and inhuman freaks; a bearded lady who resembles a bolshevik, a human skeleton gorging a swell feed, Billie Rhodes in skin-tight jockey togs, how a bewhiskered lady inhales soup.

SEE OUR BIG CIRCUS AD. ON STAGE PAGE

This was small, but it tied up with another on the drama page

Naturally the theatre was filled all week. In fact there was hardly a moment during the day or evening when there wasn't a line at the box office buying tickets. And at night the throngs were so great hundreds were turned away which made business for other houses.

This display, three inches, two columns, was carried on the motion picture page and then the larger display to which reference is made with the general theatrical advertising. You will note that in this display it says: "Minors Mammoth Shows present Hoop-La, the Circus Girl." Then underneath this in small type is the further sales argument:

> See a regular circus in operation, museum of human and inhuman freaks; a bearded lady who resembles a Bolshevik, a human skeleton gorging a swell feed, Billie Rhodes in skin-tight jockey togs, how a bewhiskered lady inhales soup.

It's a very good idea and it's a pity that there couldn't have been more space used for this display. Four times as much would have gotten a whole lot more people into the theatre, we believe.

Detroit Manager Tests Blondes and Brunettes in Popularity

Manager George E. Guise, newly appointed manager of the Majestic Theatre, in Detroit, who has become well known in the exhibition field for his many novel "stunts," pulled a new one last week. Guise had a strong suspicion that blondes were much more popular with screen followers than brunettes, so he decided to learn definitely. So he put on a contest.

Grace Darmond, a dashing blonde with blue eyes and fair skin, played the first four days of last week in "What Every Woman Wants," the Robertson-Cole sensation which Exhibitors' Mutual is releasing. The last three days, Geraldine Farrar, a very pronounced brunette with jet black hair and black eyes, played the last three days in "Shadows," a Goldwyn production. Mr. Guise watched the receipts closely to see which type proved the most attractive to Detroit movie fans, and he found that on the returns the star of "What Every Woman Wants" was entitled to the honors.

Noted Artist Will Draw Special Universal Advertisements

Mon Randall, noted Mid-Western artist, who was the originator of art titles first introduced by Triangle several years ago, former cartoonist for the Scripps-McRae newspapers and whose numerous, original pen portraits of W. S. Hart, Douglas Fairbanks, Thos. Ince, Dorothy Dalton and other stars have made his work known to several million film followers, has been engaged by Universal to prepare a special series of advertising drawings for Universal Special Attractions and serials. Among the first work Randall has done for Universal is the preparation of a number of black and white portraits of James J. Corbett, suitable for reproduction.

How Hyman Got Boosts of Women

EDWARD L. Hyman, manager of the William Fox Liberty theatre, now has a good share of the women of St. Louis working for his theatre because of a piece of cooperative work that he has just done. Hyman belongs to the class of managers who make it a point to know what is going on in their communities and to take advantage of events.

His stay in St. Louis has been but a matter of a few months and he soon discovered that the competition in the moving picture game in this city is an extremely keen one.

Hyman learned to his chagrin that there were many people who didn't visit his theatre for one reason or another. Why? That was the burning question and the method to overcome their absence was another interesting, if not perplexing, problem.

He hit upon a happy plan and one which is proving an undisputed success.

The women of St. Louis are keenly ininterested in finding a photoplay theatre that will meet all of their varied expectations and Hyman, knowing his theatre would fulfill the most exacting requirements of the fair sex, set out to cultivate the visit of all women in St. Louis to his theatre.

There is an old adage that a woman reaches a man through his stomach. In some state where the equal suffrage law is on the book it is said that the women influence their husbands in the way in which they cast their ballots.

If all of these things are true Hyman reasoned that it would follow that women pleased with the performance they saw at the Liberty theatre would naturally influence their husbands and friends to "repeat" the visits.

He learned recently that the St. Louis Women's Council, interested in the Belgium Relief Fund, an earnest endeavor of many a good woman, was in need of funds to meet an emergency. This organization, which is composed of numerous women's organizations in St. Louis, was anxiously seeking someone who would help them meet the situation.

Edward L. Hyman, manager Fox's Liberty theatre, St. Louis

The business men of the city had come to the front and incidentally this is the city's slogan, and the women were timid about "stinging" the business men again and were in deep despair.

Hyman's opportunity was at hand and he knows his business well enough that Opportunity would not knock on his door and find him absent. He visited the executive committee of the Council, pledged his support and offered a plan to assist the organization in raising the needed funds.

He suggested that the women sell tickets to the people of St. Louis for two night performances at the Liberty theatre. The only restriction Hyman made was that the theatre should be paid the war tax for each ticket sold. The stage was set for action and various teams and committees of the Council started out in a house-to-house canvass of the city.

The number of tickets sold was above what Hyman expected and he selected two nights during the last week of Lent for the performances for which the tickets could be used. Those who are in the game know that the Lenten season is a pretty tough one for the photo-play theatres.

The nights on which the tickets were used were the "weak nights" of the week. The sale of the tickets attracted to the theatre many hundreds of persons who would not have attended because every person has his favorite theatre and seek no other unless the attraction is simply too good to be missed.

Through the executive committee of the Council Hyman learned that hundreds who attended the two performances had been converted into "Liberty goers." Some explained, according to the information that reached Hyman, that they knew the Liberty theatre was on an equal footing with other theatres, if not in the lead, but they had never reached the point where they desired a change.

Having seen good pictures at the Liberty and heard delightful music rendered by the symphony orchestra hundreds of persons acknowledged that they had passed up "the best bet" in the city and didn't intend to do it any longer.

Now the Liberty theatre has hundreds of new patrons who are sure to be "repeaters" and Hyman is happy, the Women's Council has its needed funds and everything turned out "lovely" as all good stories must end.

If there is a women's organization in your city that needs financial aid, try this scheme, help them get the money, build up a new clientele and take another stride up the Ladder of Success.

Pierce Succeeds Darrel at Adams Theatre, Detroit

Howard O. Pierce, who has been managing Liberty theatres for the War Department Commission on Training Camp Activities since the start of the war has just been made manager of the Adams Theatre, Detroit, succeeding Charles H. Darrel, resigned.

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Thomas D. Soriero, Park theatre, Boston, and Strand theatre, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Edw. L. Hyman, Liberty theatre, St. Louis.
Jack Kuhn, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Grossman Standard theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton.
S. Barret McCormick, Circle theatre, Indianapolis.
Theo. L. Hays, New Garrick theatre, St. Paul.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Chas. G. Branham.
Leo A. Landau, Butterfly theatre, Milwaukee.
C. Edgar Momand, Garden theatre, Flint, Mich.
Charles C. Perry, Strand Theatre, Minneapolis.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
R. B. Wilby, Strand theatre, Montgomery.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.
C. A. Lick, New theatre, Fort Smith, Ark.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
Herbert J. Thacher, Strand theatre, Salina, Kan.
H. M. Thomas, Rialto theatre, Omaha.
Ralph Ruffner, Rialto theatre, Butte.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, People's theatre, Portland, Ore.
E. J. Myrick, Liberty theatre, Portland, Ore.
P. E. Noble, Publicity Manager, Liberty and Columbia theatres, Portland, Ore.
A. S. Kolstad, Liberty theatre, Hood River, Ore.
H. L. Percy, Rialto theatre, Medford, Ore.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sid. Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.

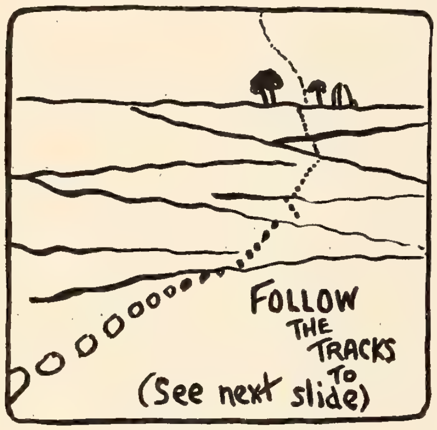
Wide Awake Manager "Swipes" Cigarette Ad. Campaign to Exploit His Cannibal Pictures

MANAGER C. L. ROSEN of the Al Ringling Theatre, Baraboo, Wis., is an opportunist. He has just given the latest example that it pays mighty well to be up to date and to take advantage of everything that the other fellow is doing.

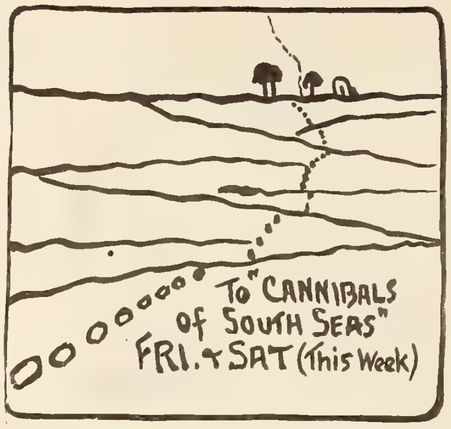
Manufacturers of Camel cigarettes have just been conducting a teaser campaign through that section, showing a series of camel tracks and then the slogan "Follow the Tracks." Then along came "Cannibals of the South Seas" to be shown at the Ringling Theatre and Mr. Rosen saw that he could make the cigarette advertising work for him.

So he made up two slides, one of them showing tracks leading from the foreground off across the desert and the inscription "Follow the Tracks." After he had the people sufficiently worked up on that he followed with a second slide, giving the whole thing "To 'Cannibals of the South Seas' Friday and Saturday."

These slides were run for two days in advance of the showing and at the same time Mr. Rosen used in the local papers that hooked the theatre and the picture up with the mystery cigarette. In fact, it was so well done that for a time a lot of people thought that the entire "Follow the Tracks" campaign belonged to him. As a result the whole campaign did work for him and helped bring big business.



This got the benefit of the cigarette campaign


To "CANNIBALS of SOUTH SEAS" FRI. & SAT (This Week)

And this persuaded them it was all about the Cannibals

In calling our attention to this excellent stunt, Mr. Rosen adds:

"The writer watches your department closely and values it greatly. My only wish is that it could be much larger and include more accounts of the other fellow's displays, etc., for they have a decided help not only in gathering ideas and data, but in having a means of knowing something about what the other houses get in the way of admission for special and the like."

This department would be larger if there were more exhibitors like Mr. Rosen who are glad to send along their ideas for the benefit of others. Some of these days we expect to have the greater share of the exhibitors as regular contributors. The number is growing every day.

Who will be the new ones this week?

Johnston to Write Ads for Finkelstein-Ruben

John LeRoy Johnston, one of the youngest publicity men in the New York film field has resigned as assistant publicity director for Universal, to accept a publicity and advertising berth with the Finkelstein & Ruben theatrical circuit of St. Paul and Minneapolis.

For the past twenty-two months Johnston has been in the employ of Universal, until last December being publicity manager for Universal's Minneapolis office. Prior to that he was editor of "Amusements," an artist and writer on St. Paul newspapers for several years and the originator of many animated cartoons and titles made by the Lochren Film Corp. Being an artist as well as a writer, Johnston returns to Minneapolis with a hope of making his work in the exhibiting field doubly effective because of his dual ability.

Many of Johnston's ad drawings and typographical advertising creations have been reproduced in the MOTION PICTURE NEWS and upon his arrival at Minneapolis he will submit various advertising stories and drawings to these columns. Johnston is a firm believer in simple phraseology and art work that clearly conveys the idea of the film play they advertise.

Big Exploitation Booklet for "Oh, You Women"

Famous Players-Lasky Corporation has just set a new mark with the issuance of a twenty-two page press book in colors on the exploitation of "Oh You Women." The size of the pages is 10 1-2 by 16 inches enabling it to reproduce even page advertisements which are supplied by the company. It has the advantage of showing all of the advertising aids, even to the folders in the exact colors that are used in the originals.

There is a wide variety of both advertising and text cuts and all of these are shown together with the paper, and besides this there are general publicity story and special suggestion on how to get the most out of this feature. Ready made advertising ranges from full page down to single column displays.

Sam W. B. Cohn, manager, Sunset theatre, Portland, Ore.

Sam Cohn Made Manager of Sunset Theatre in Portland, Ore.

SAM W. B. COHN, aggressive young theatre manager of the Pacific Northwest, who was at the helm of the big new Liberty, Spokane, Wash., before he went to the Officers' Training School at Camp Pike, Ark., is now boss of the Sunset Theatre, Portland's most centrally located photoplay house.

Cohn is a youngster in years but a veteran of motion picture exhibition in the Northwest. He was one of the first exhibitors in Seattle, managing the original Alaska Theatre on Second Avenue and Yesler Way. Several years ago he went to Spokane and operated the Spokane Theatre, vaudeville and picture houses, and later the Liberty, one of the finest motion picture theatres in the West.

The new Sunset manager is a native of Portland, where his family are pioneers. He is an ex-newspaperman of the Rose City, and when he expressed a desire to remain in his home town John A. Jennings of the Sunset immediately offered him the Sunset berth.

Cohn is one of the "idea" men of picture exhibition, and ranks among the live wires of the West.

The presence of Cohn as manager of the Sunset theatre in Portland has brought about a peculiar situation as regards the Advisory Board of Exhibitors of MOTION PICTURE NEWS.

Originally Ralph Ruffner, then manager of the Columbia, and E. J. Myrick, manager of the Liberty, were Portland members of the board.

Ruffner was shifted to Butte by Jensen and Von Herberg but Paul E. ("No-Bull") Noble jumped from Butte to Portland and the Columbia-Liberty, and as he was a member of the Advisory Board, the status quo was preserved.

But now comes Cohn from Spokane, another member of the Advisory Board, and Portland holds the record with three live members of the organization.

Advertising Leaders and the Way They Look at Film Exploitation

Novelty a Business Builder

By H. M. Thomas

Manager, Rialto Theatre, Omaha, Neb.

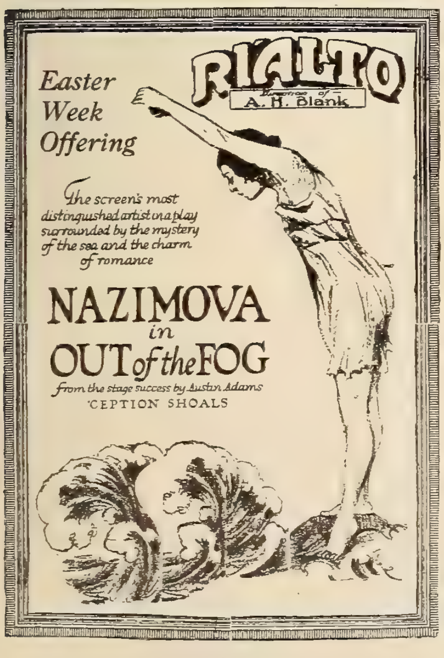
NOVELTY and variety constitute the two fundamental points of success in advertising, to my mind, whether the advertising applies to theatricals or merchandise.

In my theatre advertising, I try to use diversified methods in keeping with the picture presented, and in addition, I vary my styles of advertising to keep the public interested and guessing.

On possibly some picture like, for instance, "Good Gracious Annabelle," I will break loose with a long, chatty ad, like the enclosed, while again another time as on "Out of the Fog," I will use possibly very few words, depending on the make-up of the ad. to attract attention.

In this connection, permit me to say that of late there has been a wonderful improvement in the class of advertising mats put out by the film companies, as both of these ads were built from mats I obtained at the exchanges; of course, altered in some few ways to suit my fancy. *But I believe the News deserves a great deal of credit for helping make this improvement, for you will remember over a year ago, we started our complaint about the inferior quality of cut accessories furnished, and today I do not think a complaint of this kind could be universally made.*

In exploitation of pictures, I use every possible method of publicity I can obtain: Billboards, newspapers, circular letters, trailers, circulars, but I try to vary the campaign on each picture to such an extent that the public will not become tired of any particular kind of advertising.



Easter Week Offering

RIALTO
Direction of—
A. H. Blank

The screen's most distinguished artist in a play surrounded by the mystery of the sea and the charm of romance

NAZIMOVA
in
OUT of the FOG

from the stage success by Austin Adams
'CEPTION SHOALS

Thomas doesn't hesitate to use producer stuff when it is good. This is 12½ inches across four columns

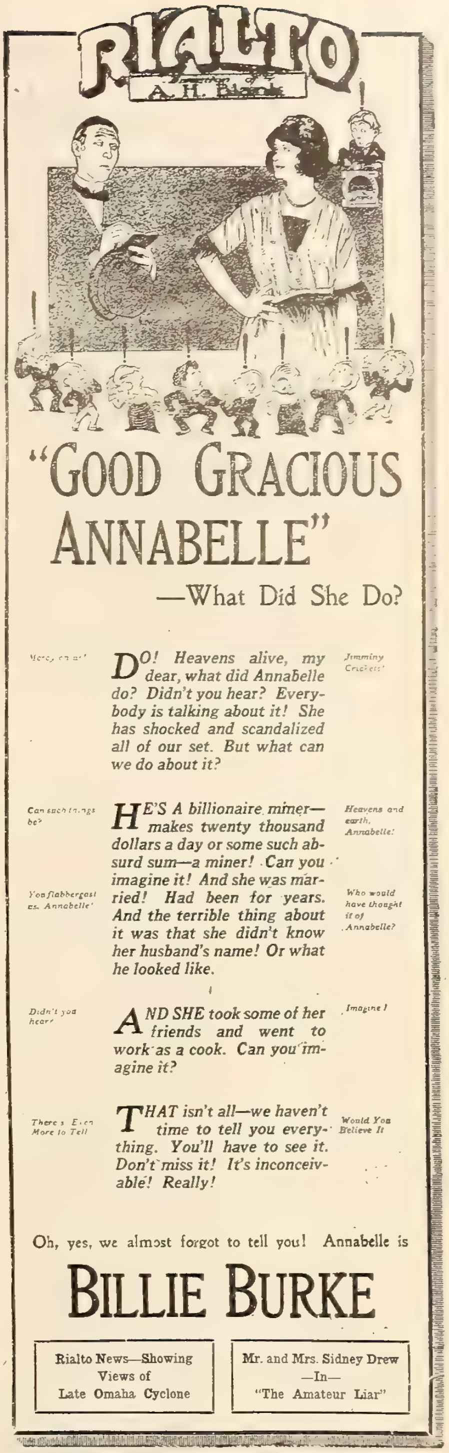
For example, I have had one patron ask me: "Why don't you run more of your bright, breezy talking ads?" while the very next one might say to me: "I didn't read your ad. it was too long, don't you think it pays you to use more white space, less words and more pictures?"

So I figure that I will please all sides of human nature by using diversified ads. Talking about diversified ads. you will recall reproducing one time in your paper one of my ads, which simply consisted of a cut of Douglas Fairbanks and cut of theatre, the only words in the ad. being "Two Favorites That Need No Introduction to Omaha Movie-Goers." The ad. caused considerable comment and business was good on the picture, so the ad. did the work required of it. You will recall I used an ad. printed entirely in French on "Virtuous Wives," while the most talked of ad. I had on "Don't Change Your Husband" was one headed by a drawing of two onions.

My own personal choice is for a classy drawn ad., with not very much wording, on the order of the *Saturday Evening Post, Vogue* or *Vanity Fair* advertisers, but I do not believe it is good policy to overdo this class of ads., so I hit for variety, pulling everything I think will get by and arouse the least bit of interest. I've had folks say: "That man Thomas must be crazy—look at some of the foolish things he puts in his ads.," but I've found that "nut-ology" whether it be on the stage or in print is a good investment when it comes to bringing in the money at the box office.

I've read of certain managers and publicity representatives howling about "dignified advertising" and never overstepping the bounds of propriety. That's all right when you are advertising a dignified subject or feature, but when you've got a feature that's full of punch and pep, why not expend part of this "pep" in telling the public about it?

This is an old story of some of my exploitations, but it covers the point under discussion: Several months ago I ran Fred Stone in "Under the Top." I fixed up a regular sideshow in an empty store room next to the lobby, even putting in a "spieler" and a calliope, then I had part of my orchestra boys double in brass in front of the theatre afternoon and night, playing a short "squealer," after which the calliope would play a few minutes, and then see-saw back and forth just as you would at a carnival or circus. Was business good? Well, our house is one of the few in the country that made money on this Stone picture, and we simply got it through putting the proper atmosphere in our advertising and making the people in the proper frame of mind to see the picture.



RIALTO
Direction of—
A. H. Blank

"GOOD GRACIOUS ANNABELLE"

—What Did She Do?

Mercy on us!

DO! Heavens alive, my dear, what did Annabelle do? Didn't you hear? Everybody is talking about it! She has shocked and scandalized all of our set. But what can we do about it?

Jimminy Crickets!

Can such things be?

HE'S A billionaire miner—makes twenty thousand dollars a day or some such absurd sum—a miner! Can you imagine it! And she was married! Had been for years. And the terrible thing about it was that she didn't know her husband's name! Or what he looked like.

Heavens and earth, Annabelle!

You flabbergast us, Annabelle!

Who would have thought it of Annabelle?

Didn't you hear?

AND SHE took some of her friends and went to work as a cook. Can you imagine it?

Imagine!

There's Even More to Tell

THAT isn't all—we haven't time to tell you everything. You'll have to see it. Don't miss it! It's inconceivable! Really!

Would You Believe It

Oh, yes, we almost forgot to tell you! Annabelle is

BILLIE BURKE

Rialto News—Showing Views of Late Omaha Cyclone	Mr. and Mrs. Sidney Drew —In— "The Amateur Liar"

Here's one of the breezy sort Thomas likes to use with light pictures. It is three full columns

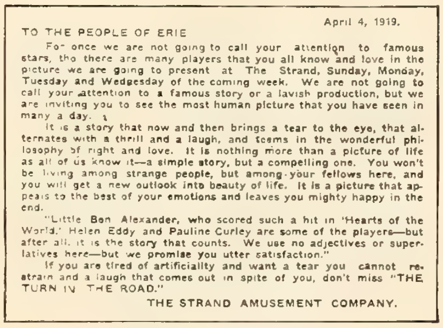
This was followed by "The Fighting Roosevelts." Did I use the same kind of publicity?

Not on your life. I even had an especially prepared Roosevelt-Rialto letterhead gotten out and sent to every professional man in Omaha, and my ads. were of a dignified nature, and instead of the ballyhoo band and screaming calliope, we had community singing of patriotic songs, just the same as they had at the Sunday afternoon memorial Roosevelt meeting at the city auditorium, where ten thousand people

(*Continued on page 2822*)

Your Idea and Ours

STRAND theatre, Erie, Pa., followed a suggestion given in the MOTION PICTURE NEWS Special Service Section on "The Turn in the Road" and also used the selling talk verbatim. We suggested: "You can afford to take a new angle in the advance announcements on this picture. If you find that letters to your patrons are pullers, we would use this idea, otherwise as a general letter in newspaper space." And then the selling talk, which though we wrote it ourselves, we believe is good enough to repeat.



April 4, 1919.

TO THE PEOPLE OF ERIE

For once we are not going to call your attention to famous stars, tho there are many players that you all know and love in the picture we are going to present at The Strand, Sunday, Monday, Tuesday and Wedgesday of the coming week. We are not going to call your attention to a famous story or a lavish production, but we are inviting you to see the most human picture that you have seen in many a day.

It is a story that now and then brings a tear to the eye, that alternates with a thrill and a laugh, and teems in the wonderful philosophy of right and love. It is nothing more than a picture of life as all of us know it—a simple story, but a compelling one. You won't be living among strange people, but among your fellows here, and you will get a new outlook into beauty of life. It is a picture that appeals to the best of your emotions and leaves you mighty happy in the end.

"Little Ben Alexander, who scored such a hit in 'Hearts of the World,' Helen Eddy and Pauline Curley are some of the players—but after all, it is the story that counts. We use no adjectives or superlatives here—but we promise you utter satisfaction."

If you are tired of artificiality and want a tear you cannot restrain and a laugh that comes out in spite of you, don't miss "THE TURN IN THE ROAD."

THE STRAND AMUSEMENT COMPANY.

For once we are not going to call your attention to famous stars, though there are many that you all know and love in the picture we are going to present at the Strand Sunday, Monday, Tuesday and Wednesday of the coming week. We are not going to call your attention to a famous story or a lavish production, but we are inviting you to see the most human picture that you have seen in many a day.

It is a story that now and then brings a tear to the eye, that alternates with a thrill and a laugh, and teems with the wonderful philosophy of right and love. It is nothing more than a picture of life as all of us know it—a simple story, but a compelling one. It is a picture that appeals to the best of your emotions and leaves you mighty happy in the end.

Little Ben Alexander, who scored a hit in "Hearts of the World," Helen Eddy and Pauline Curley are some of the players—but after all it is the story that counts. We use no adjectives or superlatives here—but we promise you utter satisfaction.

To this the Strand has added:

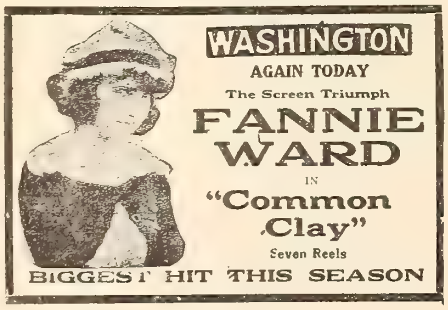
If you are tired of artificiality and want a tear that you cannot restrain and a laugh that comes out in spite of you, don't miss "The Turn in the Road."

This was signed by the name of the company and used the Friday afternoon before the Sunday opening of the picture. Space occupied was only 3 1-2 inches double column and we'll bet it got more business than a lot of big splashes. This peculiar style of advertising is good occasionally.

There's a lot in a name, especially if its THE.

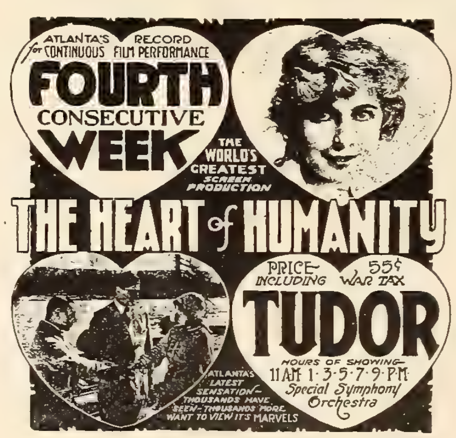
THIS three inch double column display of the Washington theatre, Dallas, Tex., appeared Monday, following the Sunday opening of Fannie Ward in "Common Clay." Taken as one advertisement alone and not considering the time that it was used or anything else we would consider it very poor, but one must remember that the picture probably scored a big hit on the Sunday that it was shown and also that the Dallas papers print reviews of the first run pictures in the Monday issue so that the display got the benefit of them.

For that reason the theatre did well to use a cut of the star and the name of the star and then the title and refer to it as "Biggest hit this season." That will cause the patron to ask about the picture and result in the theatre getting the most possible out of the word of mouth advertising. We don't know how this was followed up, but the Tuesday displays should have quoted extracts from what the local papers said about the picture and so have still further profited from the opinions of the pleased patrons.



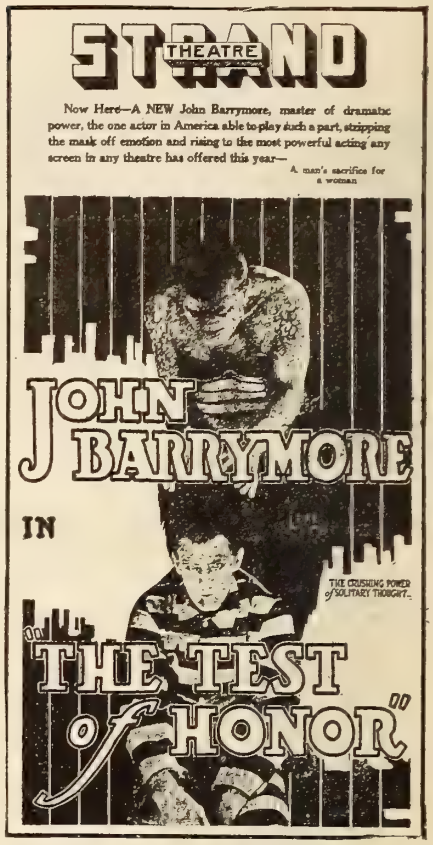
Don't make your theatre simply appeal to your patrons' idle hours. Make it something as worth while to them as their busiest moments.

HERE is a striking five column twelve inch display of B. Lee Smith, the new house manager of the Tudor theatre, Atlanta, Ga. It follows the general arrangement of a display of the Hippodrome, Dallas, Tex., which was reproduced in these pages in the April 19 issue. It is one of the many instances that shows the help that exhibitors are able to get here if they will study this matter carefully.


ATLANTA'S RECORD for CONTINUOUS FILM PERFORMANCE
FOURTH CONSECUTIVE WEEK
THE WORLD'S GREATEST SCREEN PRODUCTION
THE HEART of HUMANITY
PRICE 55¢ INCLUDING WAR TAX
TUDOR
HOURS OF SHOWING 11AM 1·3·5·7·9 PM
Special Symphony Orchestra
ATLANTA'S LATEST SENSATION THOUSANDS HAVE SEEN—THOUSANDS MORE WANT TO VIEW ITS MARVELS

In the case of the Dallas display there was reading matter in the hearts at the upper right and the lower left. The Tudor has substituted a picture of Miss Phillips in the upper corner and a scene below. The effect is most striking. It made the whole page of the newspaper a living, throbbing advertisement for the offering.

By-the-way, Mr. Smith is another example of newspaper men who have been very successful as theatre managers. He was the first man to start a motion picture page in an Atlanta paper and is to a considerable extent responsible for popularizing the photoplay in that section.


STRAND THEATRE
A man's sacrifice for a woman
JOHN BARRYMORE
IN
THE CRUSHING POWER of SOLITARY THOUGHT
"THE TEST of HONOR"

Now Here—A NEW John Barrymore, master of dramatic power, the one actor in America able to play such a part, stripping the mask off emotion and rising to the most powerful acting any screen in any theatre has offered this year—

KEEP the SHUDDER out of your advertising.

There has been enough hard luck in the world during the past four years and that is being realized in the production of motion pictures. Here is a case where there is a strong, dramatic, entertaining story that doesn't leave anything like a bad taste in the mouth—John Barrymore in "The Test of Honor."

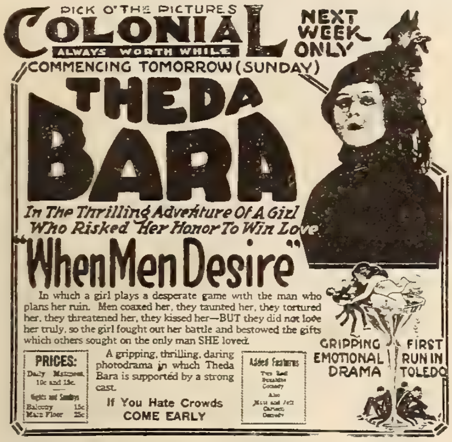
It was a real pleasure to write a Special Service Section on such a story. In that we told you that his term in prison and the brief scene of it was only incidental to the picture, and that it should be kept in the background. Later in comment on another display we advised keeping the convict garb out of the illustrations. But here the Strand theatre, Seattle, has seen fit to build the whole display around a few feet of "vision." It absolutely ignores the humaneness, the love motive and everything else that enters into the picture. It is the sort of a display that is pretty sure to keep the women and children away from the theatre.

This display is repulsive—and aside from that meaningless.

One idea that gets there is worth a million that just start.

GOOD stuff, this, and the work of the Colonial theatre, Toledo, O., that keeps on getting the bing-bang punch in the big space that it uses. This ten inch, four column display is mighty good and there is only one fault to find with it. We like to see the selling arguments indented—that is with white space on either side. Even when you have to reduce the type, we believe that it is more apt to be read, for the plan of trying to play everything up to the

What Live Wires are Doing



PICK O'THE PICTURES
COLONIAL
ALWAYS WORTH WHILE
NEXT WEEK ONLY
COMMENCING TOMORROW (SUNDAY)
THEDA BARA
In The Thrilling Adventure Of A Girl Who Risked Her Honor To Win Love
"When Men Desire"

In which a girl plays a desperate game with the man who plans her ruin. Men coaxed her, they taunted her, they tortured her, they threatened her, they kissed her—BUT they did not love her truly, so the girl fought out her battle and bestowed the gifts which others sought on the only man SHE loved.

PRICES:
Daily Matinees 10c and 15c.
Nights and Sundays
Balcony 15c
Main Floor 25c

A gripping, thrilling, daring photodrama in which Theda Bara is supported by a strong cast.

If You Hate Crowds COME EARLY

Added Features

GRIPPING EMOTIONAL DRAMA

FIRST RUN IN TOLEDO

limit is never convincing and generally serves only to achieve a crowded effect.

The name of the star is properly played with a half tone used at the right and then there is a good line with "The thrilling adventure of a girl who risked honor to win love." The smaller typed matter says, under the name of the picture:

> In which a girl plays a desperate game with the man who plans her ruin. Men coaxed her. they taunted her, they tortured her, they threatened her, they kissed her—BUT they did not love her truly, so the girl fought out her battle and bestowed her gifts on the only man SHE loved.

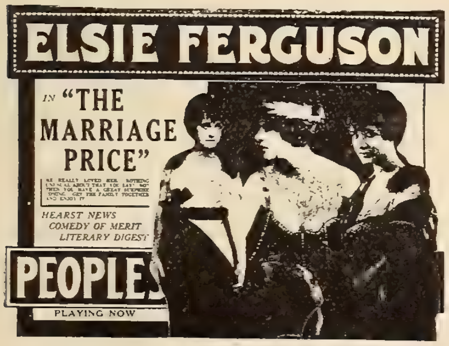
This is the second of the Theda Bara advertisements of the Colonial we have printed. An even better one appeared in the April 12 issue, but we are using this to show how variety may be obtained with the same picture and with practically the same material.

They say that no man is a hero to his valet, but you have to be the trail-blazer for your patrons.

HERE is one of the most striking displays that we have seen in a long time and it is a splendid example of the punch that can be put over by taking advantage of the beauty of a star. This eleven inch, six column display of the People's theatre, Portland, Ore., is practically given over to pictures of Elsie Ferguson. There are three striking poses of her and the resulting effect is a great deal stronger than if a single one had been used. Now we say that in all sincerity, but when you try the same stunt be sure that the three pictures that you use fit in with each other and that they give the impression of meaning something.

Now at first glance one thinks of the Three Graces and the impression to the quick eye is that they are three different women. Then one pauses to see and with the discovery that they are different poses of Miss Ferguson the selling power of her beauty becomes all the stronger. The brief selling argument says:

> He really loved her. Nothing unusual about that, you say? No? Then you have a great surprise coming. Get the family together and enjoy it.

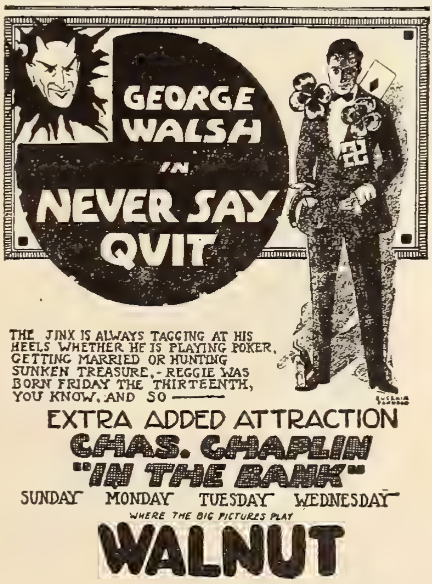


ELSIE FERGUSON
IN "THE MARRIAGE PRICE"
HEARST NEWS
COMEDY OF MERIT
LITERARY DIGEST
PEOPLES
PLAYING NOW

In the course of clipping this display from the newspaper the date at the top—this week—was destroyed.

Faith may be a jewel, but advertising will get a lot more sparkles into your business.

HERE is a case of a well designed, good looking advertisement that sadly lacks the punch. The picture of the devil is out of place and detracts from the cleverly decorated figure of George Walsh. While this 8 1-2 inch, three column display of the Walnut, Louisville, Ky., occupied the upper right hand corner of a right hand page, it was seen because of location, but that was all the more reason why there should have been a wallop in either hand.



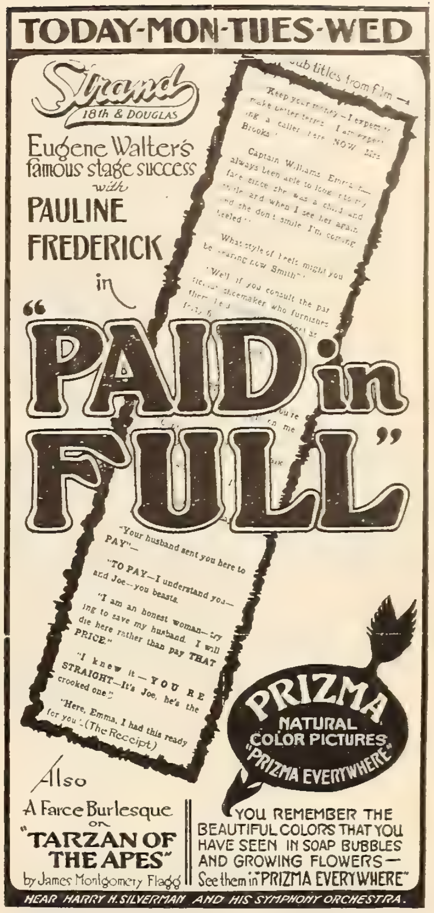
GEORGE WALSH
IN
NEVER SAY QUIT

THE JINX IS ALWAYS TAGGING AT HIS HEELS WHETHER HE IS PLAYING POKER, GETTING MARRIED OR HUNTING SUNKEN TREASURE, - REGGIE WAS BORN FRIDAY THE THIRTEENTH, YOU KNOW, AND SO ——

EXTRA ADDED ATTRACTION
CHAS. CHAPLIN
"IN THE BANK"
SUNDAY MONDAY TUESDAY WEDNESDAY
WHERE THE BIG PICTURES PLAY
WALNUT

This could have been much better done by leaving the figure of Walsh as it now stands and then using toward the left in large lettered design, "He was born on Friday, the thirteenth." Then there should have followed, considerably indented, the line, "The Jinx is always tagging at his heels whether he is playing poker, getting married, or hunting sunken treasure." Then below that there should have been the name of the star and the title of the picture.

It is merely a question of the punch; for in appearance alone the display is mighty hard to beat. But it is an example of how a catch line, properly displayed will make the people read the advertisement, while a merely "artistic" one is liable to be passed by in the rush.



TODAY-MON-TUES-WED
Strand
18th & DOUGLAS
Eugene Walter's famous stage success with PAULINE FREDERICK in
"PAID in FULL"

Sub titles from film —

"Keep your money—I expect to make better terms. I am expecting a caller here NOW Mrs Brooks."

"Captain Williams Emma has always been able to look at my face since she was a child and smile and when I see her again and she don't smile I'm coming heeled."

"What style of heels might you be wearing now Smith."

"Your husband sent you here to PAY"—

"TO PAY—I understand you—and Joe—you beasts.

"I am an honest woman—trying to save my husband. I will die here rather than pay THAT PRICE."

"I knew it—YOU'RE STRAIGHT—It's Joe, he's the crooked one."

"Here, Emma, I had this ready for you." (The Receipt)

Also
A Farce Burlesque on "TARZAN OF THE APES" by James Montgomery Flagg

PRIZMA
NATURAL COLOR PICTURES
"PRIZMA EVERYWHERE"

YOU REMEMBER THE BEAUTIFUL COLORS THAT YOU HAVE SEEN IN SOAP BUBBLES AND GROWING FLOWERS—See them in "PRIZMA EVERYWHERE"

HEAR HARRY H. SILVERMAN AND HIS SYMPHONY ORCHESTRA.

HERE is an advertisement that is hemarkable for several reasons. In the first place there is no sign of a cut, and, next, the name of the star has been reduced so that the title of the famous stage play would have a startling appeal.

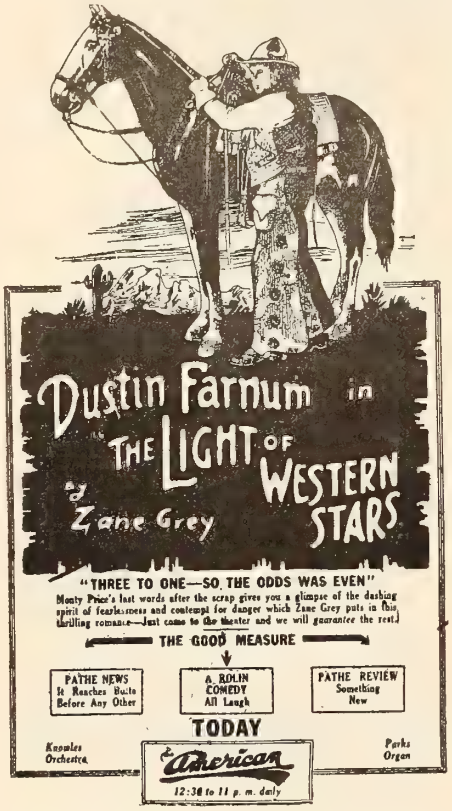
Further than this, Arthur G. Stolte, who prepared this advertisement for the Strand theatre, Omaha, just before going to Des Moines to take charge of the New A. H. Blank theatre there, conceived the idea of changing a number of the title so as to bring them into accord with the book versions. These took the lighter side of the situation and instead of death threats merely had the character say that he was "coming heeled" and then the conversation turned on that.

But the main point is that the display relied on the title of the picture and some of the subtitles which could be read and some which could not get the people into the theatre. It succeeded. It was something so novel that those who had never even heard that "Paid in Full" was one of the greatest speaking stage successes of recent years simply had to come—the lure of curiosity.

Of all the star attractions your theatre should be the chief one.

HERE are two mighty good advertisements of the American theatre, Butte, Mont., on "The Light of the Western Stars" in which Dustin Farnum is starred. Both of these are built to a considerable extent around the personality of the star, but different angles have been taken in the two. For instance, the one in which the full length figure of the star appears, fea-

Scoring Hits and Errors



Dustin Farnum in
THE LIGHT OF WESTERN STARS
by Zane Grey

"THREE TO ONE—SO THE ODDS WAS EVEN"
Monty Price's last words after the scrap gives you a glimpse of the dashing spirit of fearlessness and contempt for danger which Zane Grey puts in this thrilling romance—Just come to the theater and we will *guarantee* the rest.

THE GOOD MEASURE

PATHE NEWS
It Reaches Butte Before Any Other

A ROLIN COMEDY
All Laugh

PATHE REVIEW
Something New

TODAY

Knowles Orchestra

Parks Organ

American
12:30 to 11 p. m. daily

tures the three things that should be brought out, Farnum, the title and Zane Grey, the author.

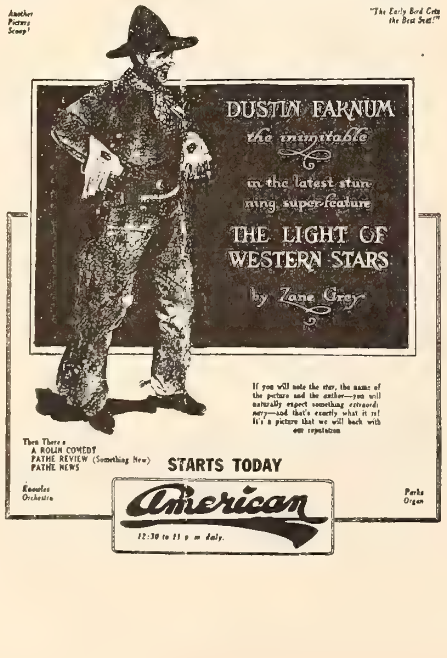
Now although those points are brought out prominently in the typing, the designer proceeds to repeat the things and in a very clever way, for he says:

> If you will note the star, the name of the picture and the author you will naturally expect something extraordinary—and that's what it is. It's a picture that we will back with our reputation.

This one was built up from an advertisement that appeared in the Motion Picture News.

The other display gets good effect by using the black background and the white lettering, but there is not the personality to the drawn figure of Farnum that there is in the other. Here the selling argument says:

> "THREE TO ONE—SO THE ODDS WAS EVEN"—Monty Price's last words after the scrap gives you a glimpse of the dashing spirit of fearlessness and contempt for danger which Zane Grey puts in his thrilling romance—Just come to the theatre and we will guarantee the rest.



Another Picture Scoop!

"The Early Bird Gets the Best Seat!"

DUSTIN FARNUM
the inimitable
in the latest stunning super-feature
THE LIGHT OF WESTERN STARS
by Zane Grey

If you will note the star, the name of the picture and the author—you will naturally expect something *extraordinary*—and that's exactly what it is! It's a picture that we will back with our reputation

Then There's
A ROLIN COMEDY
PATHE REVIEW (Something New)
PATHE NEWS

STARTS TODAY

Knowles Orchestra

Parks Organ

American
12:30 to 11 p m daily.

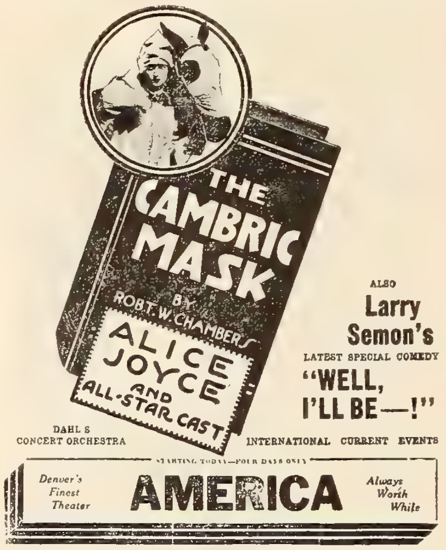
There are a few adjectives used in these displays and it would probably have been the better to have omitted them, but, after all, the breeze and action of the picture and the personality of the star are the things that stand out and when you get those elements of appeal over strong you are pretty apt to get the crowds into your theatre.

Exploitation without thought makes as much noise as a blank cartridge, but it gets no further.

THIS display of the America, Denver is modeled along the Vitagraph advertising that appeared in the Motion Picture News. It gets attention because there is a large amount of white space around the reproduction of the book and the unusual arrangement, but it lacks a lot in getting over the punch that it should have had.

In the first place the typing has been badly arranged. To get a look at it, one left eye sweeps the book and the right eye, first, and then both of them fall on the Larry Semon comedy. There isn't any question that Robert W. Chamberlin himself is a big selling argument, but in these days when practically all of the popular novels are being made into motion pictures, we would certainly add the selling argument on the picture itself.

Figure this out for yourself: Probably half of the people of your town have read "Ivanhoe." Probably one out of fifty have read "The Cambric Mask." Of course, your appeal is stronger to the people that have read the story, but you cannot afford to pass up the rest. There is a certain impression that this sort of advertising leaves on the man who has not read the story that is likely to keep him away from the theatre. This display occupies eight inches across three columns.



THE CAMBRIC MASK
BY ROBT. W. CHAMBERS
ALICE JOYCE AND ALL-STAR CAST

ALSO
Larry Semon's
LATEST SPECIAL COMEDY
"WELL, I'LL BE—!"

DAHL S CONCERT ORCHESTRA

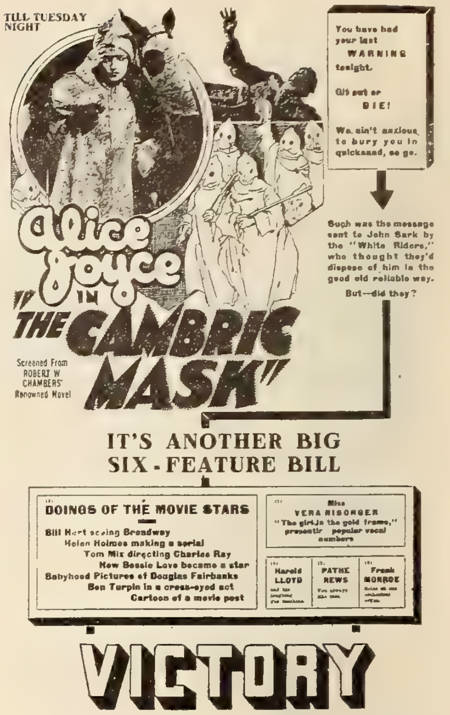
INTERNATIONAL CURRENT EVENTS

STARTING TODAY—FOUR DAYS ONLY

Denver's Finest Theater

AMERICA

Always Worth While



TILL TUESDAY NIGHT

You have had your last WARNING tonight.

Git out or DIE!

We ain't anxious to bury you in quicksand, so go.

Such was the message sent to John Sark by the "White Riders," who thought they'd dispose of him in the good old reliable way.

But—did they?

Alice Joyce in "The Cambric Mask"

Screened From ROBERT W CHAMBERS' Renowned Novel

IT'S ANOTHER BIG SIX-FEATURE BILL

DOINGS OF THE MOVIE STARS
Bill Hart seeing Broadway
Helen Holmes making a serial
Tom Mix directing Charles Ray
How Bessie Love became a star
Babyhood Pictures of Douglas Fairbanks
Ben Turpin in a cross-eyed act
Cartoon of a movie post

Miss VERA RISONGER
"The girl in the gold frame," presentir popular vocal numbers

Harold LLOYD

PATHE NEWS

Frank MONROE

VICTORY

How much better is the picture sold by the Victory theatre, Tacoma, Wash. It is true that there are 14 1-4 inches used across four columns, but even reduced the effect would have surpassed that of the America. There is a single thing that we have to find fault with in this and that is the failure to bring the name of Alice Joyce out stronger. Here outline is used for her name and it is not prominent enough. The reason this was done was not to conflict with the black letters, "The Cambric Mask," but it would have been much more effective to have used the name of the star at the upper left, allowing a margin of white space at the top of the cut that would have helped. Picture of the old man with his hand up at the right should have been omitted. It carries to the reader no meaning except to suggest tragedy and that should always be avoided in any display unless it is the vital hinge of the picture.

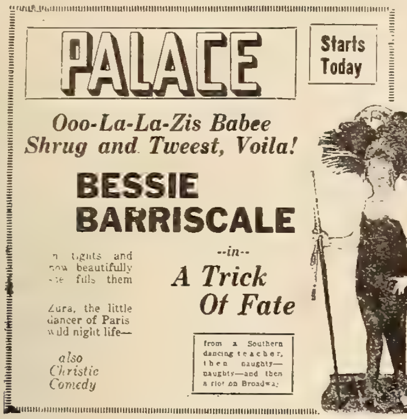
There is a clever arrangment here with the suggestion "It's another six feature bill." Thrown at the top this would look like a bargain day announcement, but the Victory has already sold the feature and it is a case of adding, "Look, we are going to give you all this, too." It's a good way of calling attention to the short subjects—but not too often.

Ever remember that good cheer needs no apology?

IF the Palace theatre, Des Moines, had used a larger cut and had been able to get better printing this display would have been improved a great deal. As it is, we like the spirit of it for one of the gay sort of jazzing displays.

Very frankly, a large part of the appeal made here is physical. Miss Barriscale unquestionably "looks good" to the male portion of the population in the chorus girl costume and here is the very reason that the cut should have been made larger. In

From 100 Per Cent to Zero



PALACE

Starts Today

Ooo-La-La-Zis Babee Shrug and Tweest, Voila!

BESSIE BARRISCALE

--in--

A Trick Of Fate

In tights and how beautifully she fills them

Zura, the little dancer of Paris wild night life—

from a Southern dancing teacher, then naughty—naughty—and then a riot on Broadway

also Christie Comedy

this case it could easily have been done by pushing the name plate over and up a little and making the name plate run into the border and then using the "Stars Today" in some other place. This inch and a half increase in the height of the cut would have a lot of difference, and there was plenty of white space at the sides to have allowed for the added width.

You can always get a chic effect by using the broken French and here we have "Ooo-La-La-Zis Babee Shrug and Tweest Voila!" Then after the name of the star comes:

> —In tights and how beautifully she fits them. Zura, the little dancer of Paris wild night life.

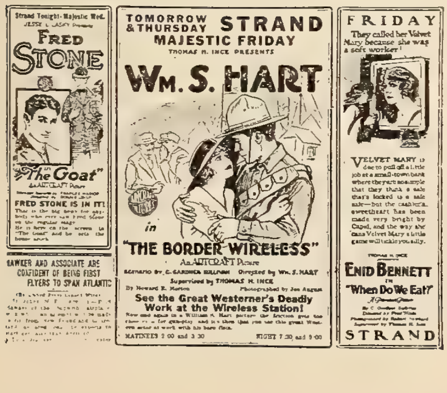
And then in the box toward the right:

> —from a Southern dancing teacher, then naughty—naughty—and then a riot on Broadway.

May be true the bigger they are the harder they fall, but it's going to take some work to make 'em topple—remember that.

OUT in Freeport, Ill. there is a theatre that has caught the right way to advertise where the bill does not run longer than one or two days. The Strand evidently believes in getting the full worth out of each offering and so it does not weaken the announcement by putting matter referring to another film. Instead of doing that the Strand uses separate space for each announcement.

In this Tuesday issue of the local afternoon daily the Strand advertises three different productions side by side. The attraction for the day is Fred Stone and since the late business is the only thing to be caught, five inches single column is used. Then on the picture that is to come Wednesday and Thursday it occupies seven inches double and then seven inches single for the Enid Bennett picture Friday. The advertising matter is almost entirely press book copy.



Strand Tonight—Majestic Wed.

JESSE L. LASKY Presents

FRED STONE

in "The Goat"

An ARTCRAFT Picture

FRED STONE IS IN IT!

HAWKER AND ASSOCIATE ARE CONFIDENT OF BEING FIRST FLYERS TO SPAN ATLANTIC

TOMORROW & THURSDAY STRAND

MAJESTIC FRIDAY

THOMAS H. INCE PRESENTS

WM. S. HART

in "THE BORDER WIRELESS"

An ARTCRAFT Picture

Directed by Wm. S. HART

Supervised by THOMAS H. INCE

Photographed by Joe August

See the Great Westerner's Deadly Work at the Wireless Station!

MATINEES 2:00 and 3:30 NIGHT 7:30 and 9:00

FRIDAY

They called her Velvet Mary because she was a soft worker!

VELVET MARY is due to pull off a little job at a small-town bank where the yard so simple that they think a safe that's locked is a safe safe—but the cashier's sweetheart has been made very bright by Cupid, and the way she cans Velvet Mary's little game will tickle you silly.

THOMAS H. INCE

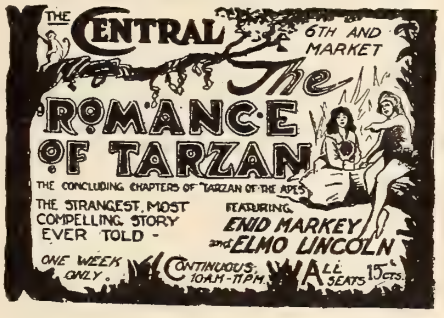
ENID BENNETT in "When Do We Eat?"

STRAND

Blues are good as colors—but not as flavors.

CLOSE followers of this department will remember that for a long time our comment on the general motion picture theatre in St. Louis was very severe and that we told you that for the average display it was one of the poorest cities in the country. We have been mighty glad to notice from time to time the improvement that has been shown there.

Now the newspaper rate in St. Louis is very high and exhibitors are not able to employ the large space that marks the work of the best advertisers in other cities. Therefore the only thing to do is to get some plan by which the advertising will stand out and this has been done by the Central as the two displays reproduced here will show.



THE CENTRAL 6TH AND MARKET

The ROMANCE OF TARZAN

THE CONCLUDING CHAPTERS OF "TARZAN OF THE APES"

THE STRANGEST, MOST COMPELLING STORY EVER TOLD -

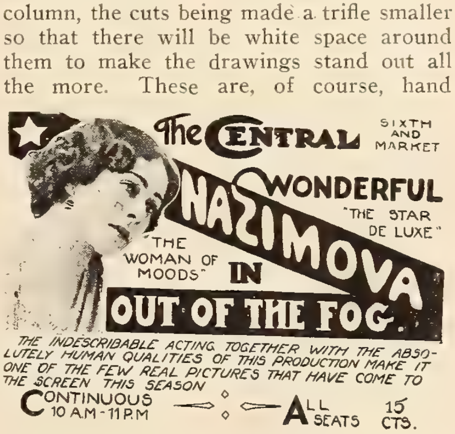
FEATURING ENID MARKEY and ELMO LINCOLN

ONE WEEK ONLY.

CONTINUOUS 10AM-11PM

ALL SEATS 15CTS.

They occupy only three inches double column, the cuts being made a trifle smaller so that there will be white space around them to make the drawings stand out all the more. These are, of course, hand drawn and a part of the time there is a half tone used in the combination. It is a pity that in the case of "Out of the Fog," one of the striking pictures of Nazimova about to dive into the ocean could not have been employed, but it would not have shown well in the space available. In this case the selling argument is necessarily brief and puts all of the weight on the personality of the star, saying:



The CENTRAL SIXTH AND MARKET

WONDERFUL NAZIMOVA

"THE STAR DE LUXE"

"THE WOMAN OF MOODS"

IN OUT OF THE FOG.

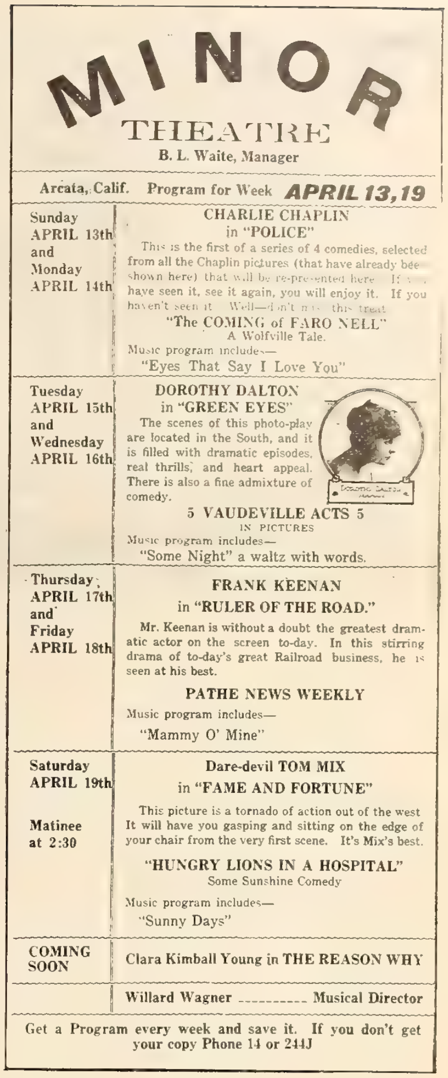
THE INDESCRIBABLE ACTING TOGETHER WITH THE ABSOLUTELY HUMAN QUALITIES OF THIS PRODUCTION MAKE IT ONE OF THE FEW REAL PICTURES THAT HAVE COME TO THE SCREEN THIS SEASON

CONTINUOUS 10 A.M.-11 P.M.

ALL SEATS 15 CTS.

> The indescribable acting, together with the absolutely human qualities of this production make it one of the few real pictures that have come to the screen this season.

The jungle atmosphere has been well given the Tarzan display and the figures of the man and girl stand out remarkably well



MINOR THEATRE

B. L. Waite, Manager

Arcata, Calif. Program for Week **APRIL 13, 19**

Sunday APRIL 13th and Monday APRIL 14th	CHARLIE CHAPLIN in "POLICE" This is the first of a series of 4 comedies, selected from all the Chaplin pictures (that have already been shown here) that will be re-presented here. If you have seen it, see it again, you will enjoy it. If you haven't seen it. Well—don't miss this treat. "The COMING of FARO NELL" A Wolfville Tale. Music program includes— "Eyes That Say I Love You"
Tuesday APRIL 15th and Wednesday APRIL 16th	DOROTHY DALTON in "GREEN EYES" The scenes of this photo-play are located in the South, and it is filled with dramatic episodes, real thrills, and heart appeal. There is also a fine admixture of comedy. 5 VAUDEVILLE ACTS 5 IN PICTURES Music program includes— "Some Night" a waltz with words.
Thursday APRIL 17th and Friday APRIL 18th	FRANK KEENAN in "RULER OF THE ROAD." Mr. Keenan is without a doubt the greatest dramatic actor on the screen to-day. In this stirring drama of to-day's great Railroad business, he is seen at his best. PATHE NEWS WEEKLY Music program includes— "Mammy O' Mine"
Saturday APRIL 19th Matinee at 2:30	Dare-devil TOM MIX in "FAME AND FORTUNE" This picture is a tornado of action out of the west. It will have you gasping and sitting on the edge of your chair from the very first scene. It's Mix's best. "HUNGRY LIONS IN A HOSPITAL" Some Sunshine Comedy Music program includes— "Sunny Days"
COMING SOON	Clara Kimball Young in THE REASON WHY
	Willard Wagner .... Musical Director

Get a Program every week and save it. If you don't get your copy Phone 14 or 244J

THIS is a rather unusual program for a small city, but it is a good one and serves the purpose of a bulletin. We make this statement because these programs are not handed out at the door of the theatre, but are distributed in the homes. In addition these are regularly placed in frames at convenient locations around the town so that one may always know what is the bill at The Minor, Arcata, Calif.

For display purposes these are not startling, but they serve the purpose well of keeping the people posted at what is doing at the Minor. We like the arrangement very much, especially the way that the date is set in at the left with the rule effect. The Minor seems to have obtained the work of an exceptionally good printer in following the copy in an especially attractive and tasty style.

There is one thing that appeals to us especially, coming as it does from a small city, and that is the inclusion of the number that is to be featured in the musical program. Just those few words are likely to bring out a lot of people who might not be brought out to see the picture alone. We want to take this occasion to point out that there are a lot of music lovers who are going to certain motion picture houses today more on account of the music than the pictures themselves. Of course the film attractions have to be up to the standard, but they want the PLUS of symphony.

Elaborate front of the Verdi, San Francisco, for "For the Freedom of the East" during the run of this Goldwyn production

This Manager Makes His Theatre Show Place To Attract Attention of Many Nationalities

"PUT 'EM OVER JOHNSON" should be the name of L. C. Johnson, proprietor of the Verdi theatre, on Broadway, San Francisco, as he has built up a reputation for exploiting pictures which has attracted wide attention in the West.

An example of just how Mr. Johnson operates is shown in the handling of the "For the Freedom of the East" in which Lady Tsen Mei, the first Chinese screen actress, made her initial appearance.

Aside from his newspaper and poster advertising Mr. Johnson constructed the most elaborate front ever seen in San Francisco. The entire facade of the theatre during the presentation of the picture was treated in Oriental effect, but the most wonderful display was in the lobby. All of the space was covered by magnificent hangings and tapestries, many of them inset with brilliant stones, which gave an amazing effect, particularly at night, when they had the benefit of the many lights and gave the impression of real Oriental splendor.

Many large Chinese parasols were used together with art fans and other hangings. Over the entrance arch was a mammoth parasol fifty feet in diameter, with two smaller ones at each side of the arch.

This display has been gradually accumulated by Mr. Johnson for a long time. It represents an outlay of about $3,000 and is very impressive for all plays having an Oriental trend. The best idea of the accuracy of his judgment in making a display of this kind is the fact that he broke all records of the house.

The Verdi is located in the heart of San Francisco's Bohemian section. Its audience consists of nearly every nationality on the globe. There are Italians, Russians, French, Chinese, Hindoos and every other race at each perfromance.

It is one of the sightseeing points around the Western metropolis and each night many tourists visit the Verdi to get a glimpse of the Bohemia of the West.

Mr. Johnson is a good friend to all of his patrons. He takes a leading part in forming various organizations, conducting athletic events and in every way helping the people of his section to find various kinds of recreation and amusement.

Novelty a Business Builder

(*Continued from page* 2813)

were present, and we had the same community singing leader too.

In connection with this article, it might not be out of the way to tell of an incident that just happened in Omaha in connection with various methods I use to exploit our pictures. A beverage company has put on the market a new drink called "Whistle" and has started a teaser and billboard campaign with just the word "'Whistle'—If You Are Thirsty." I'll bet I have had ten or twelve people ask me what picture I was advertising with the sentence above referred to and other similar inquiries have been made at the ticket office and of the doorman, simply going to prove the fact that the public do watch novelties in the advertising game.

I do not want to close without paying the three newspapers of Omaha a sincere tribute for the wonderful way in which they cooperate with us in the matter of motion picture news, and it is certainly of much assistance to run theatres in a city where the newspapers are on your side of the fence, rather than where they don't care a tinker's darn whether you get any publicity or not, but I believe the day is drawing very, very near when the papers who take this attitude are only hurting themselves, for to-day to my mind there are at least ten persons interested in the motion picture to one in sports, and yet I defy you to show me a paper that does not run a sport.

Michigan Manager Hires Special Trains to Bring Business on Biggest Nights

ACCORDING to the latest census figures East Jordan, Mich., is a town that contains but 2,516 men, women and children, but F. J. Gruber, manager of the only picture theatre, has figured it out that the population which he can draw from is close to 5,000. How he increased the number of his possible patrons is a lesson that many managers in small places similarly situated can follow with profit.

East Jordan is on Lake Michigan at the end of a stub line of railroad and well off the line of travel. It has two little railroads one of which is 19 miles long, reaching Bellaire, a town of 1,700 and the other going to Frederic which claims 600. Midway there is another town of 600 people.

There is a weekly newspaper in East Jordan and the advertising rate is ridiculously small. Also both railroads run trains in the afternoon into East Jordan, one train being due at 4 p. m. and the other at 7 p. m. Usually there isn't another train back until the next morning.

Mr. Gruber is progressive and he decided to advertise his big pictures not only in the newspaper but in every town along the railroad line. Bills were sent to the postmasters and railroad agents. They were hung up in the country stores. One told all about Charlie Chaplin coming in "A Dog's Life." Now everyone up in that district knows about Charlie Chaplin but few had seen his pictures and when they figured on railroad fares and the cost of remaining over night in East Jordan the expense held them back.

Gruber investigated, found out the difficulty and met it. He engaged two trains at his own expense to leave after the show to take everyone home who came to the show. He told everyone about it a week in advance. He got some of the merchants to co-operate on the ground that it would stimulate trading. It is needless to remark that "A Dog's Life" played to the biggest business ever seen in East Jordan. And since then Mr. Gruber has repeated this success with "Shoulder Arms" and "Tarzan." He figures he can do it at least once a week with profit to him.

Hollywood Theatres Combine on Issuing a Program

Hollywood, Calif. theatre managers have effected co-operative advertising for their houses which has materially reduced cost, and today is believed to have added efficiency in that there is no duplication of advertising, and the managers have every assurance that every resident of the film foothill city receives a copy of their program for the month.

There are but three theatres in Hollywood; the Apollo, conducted by J. M. Young; the Iris, managed by F. R. Alexander, and the Hollywood by J. L. Swope. The same admission fee is charged at each of the theatres; namely, ten, fifteen and twenty cents plus war tax.

How New York Stages the Show

RATHER a peculiar coincidence that two of the finest motion picture theatres in the world, and both located in the same city, should celebrate their birthdays at the same time. But this is just what is happening this week. The Strand is celebrating its fifth anniversary and the Rialto its third. Certainly there is plenty to occupy the attention of New Yorkers in the splendid bills that are offered at the two houses.

So far as we know, for the first time in the history of a motion picture theatre animals are being introduced in the overture at the Strand this week through a novel and attractive conception of Managing Director Joseph L. Plunkett. There is a very elaborate scenic and lighting arrangement with "The Spirit of the Elements," and right at the end there is a scene in which a shepherd walks across the stage followed by a drove of sheep.

At the Rialto William S. Hart is the star in "The Money Corral." There is a clever marking of the third birthday at the start of the magazine with the appearance of three little girls, and Dr. Riesenfeld has otherwise marked the occasion by an especially elaborate bill in which music has a prominent part. Charles Chaplin is seen in the revival of "The Adventurer"; and, of course, the bill would not be complete without a Robert Bruce scenic. It is "The Wolf of the Teutons."

Not to be forgotten just because other theatres have anniversaries, the Rivoli has one of the most artistic bills possible, and here again music has a large part. Elsie Ferguson is seen in "Eyes of the Soul," and a Harold Lloyd comedy, "Young Mr. Jazz," supplies a big lot of laughs. There is a special Van Scoy scenic picturizing Shelley's poem, "The Cloud."

At the Broadway last week's bill is held over—Mae Murray in "The Delicious Little Devil" and Chaplin in "The Jazz Waiter." This, by the way, is the last week of the Broadway under the present management, it having been taken over by the B. S. Moss interests.

Rialto Theatre

RIALTO'S third birthday is marked this week by a bill that is thoroughly in keeping with that maintained by the theatre since its very first week. It is a concrete example of the high place that the motion picture has taken in the hearts of the people who want the very best in amusement, and if one could note the crowds that have flocked to the Rialto this week one would be convinced that every one appreciates it, and that they all want to pay this birthday tribute.

"Second Hungarian Rhapsody" is the brilliant overture. This is started with all of the house lights in blue, and the orchestra flooded in the same color. After a few bars the side curtains part, and at the left there is seen a stream running through the hills, and at the left a more distant view of the same river. Toward the end the side panels light up to red. Very near the end there is a czimbalon solo by Bela Nyary, with the rest of the orchestra tacet.

There is a birthday tribute at the opening of the Rialto Magazine, for with muted horns the curtains part, revealing three little girls. The center one speaks: "This is my birthday. Lots of nice things I bring with me." Then there is the start of the Magazine proper, with a view of a cake with three candles. This gets a big hand. "Children's March" is played softly through these pictures, and then comes another one of the Toplinsky series of "sayings," including one referring directly to the theatre: "This week the Rialto theatre is three years old. Going some. It has only one bad habit. It's always full."

There are a lot of laughs in this, including one which says: "The best month for marriage is June. That gives you July for a honeymoon, and then comes the dog days." At the end the kid remarks to the old Jew, "Say, pop, when do we eat?" Kinograms comes along with pictures of guns from the dreadnoughts mounted on railway cars, which were used so effectively in beating the Huns.

Then we get a lot of laughs with the latest of the Silk Hat Harry comics released by Education, this one being "A Sweet Pickle." Here we have the Judge and Harry running their new delicatessen, and here we have "Sensation" played at the start and then at the title, "It must be his income tax," we have the piccolo predominating. As the woman enters the store and asks for cat meat, "Me-ow" is played in a way that help the laughs along. When another customer wants a sausage, and the supply is found to be out, the Judge finds a dog, and the supply is quickly renewed. There is clever stuff with the Jewish boy who tries to make his wants known with a dance, and then with the appearance of the huge husband, when "Who's Who" is played. There are all sorts of effects used here, including the one when Harry accidentally grabs the rope that operates the coal bucket cash carrier, and it drops on the man's head. Then the Judge arrives with the ambulance, and Harry drags out the husband while the Judge faints.

Following this are Victory Loan pictures, "A Dramatization of the Heroic Feats of the War," this representing the bravery of a corporal, and showing some striking battle effects. "Battle Music" is used for this, and then when the title comes saying that this incident shows how freely the soldiers risk their lives for us, and the appeal for the Victory Loan the music turns to "Battle Hymn of the Republic."

Miss Julia Henry adds a delightful bit to the program with her rendition of "Mighty Lak a Rose."

"The Wolf of the Teutons" is the title of the Robert C. Bruce scenic released by Educational. No anniversary celebration at either the Rialto or the Rivoli would be compete without one of these Bruce scenics, for they have always been a real feature of the two houses, and it is here that they won their greatest fame because of the splendid musical settings given them. Here the Great Dane plays a leading part, together with another dog that closely resembles a wolf, and therefore supplies the title. These two take us through their travels and supply us with some wonders of scenic beauty, there being some fine shots of lakes and mountains, and some splendid silhouette effects. "Scenes Poetique" is played at the opening, and then we have the French horn following through, and then the orchestra coming back with the same selection. At the title, "Of the many days," the French horn is dominant again, and then with, "Of the many nights," "Von Vivant" is played until the title, "Over Yonder the Two Sit and Listen," and here we have the French horn to the finish.

"Hunkatin" is used for the scenes at the rodeo, and then with a view of the president's special train we have "Chin Chin Chinaman," and then another numbered piece. The theme is introduced with the first sight of Rose, the poor relation, and there follows through "I Found the End of the Rainbow," and as Hart enters the train, "Arioso." With the introduction of Carl Bruler, the villain, "Symphonette," is played twice through, and this is followed by "In the Silence of the Night." With the title, "Getting bridle wise," we have "By the River," and then a couple of numbered selections. In fact, practically all of the rest of the music consists of numbered selections or organ interpretations. The theme is brought back with the sight on the screen of the violinist, and then with the title, "She's in the Library" we have the theme with the full orchestra.

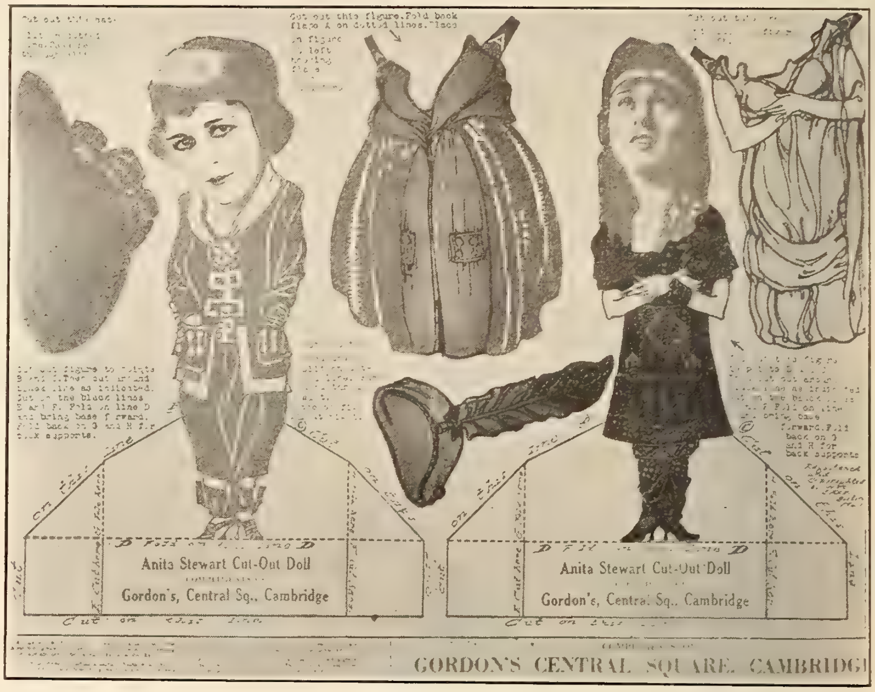
Charles Chaplin follows in a revival of the "Adventurer," and there are as many laughs as if it were being shown for the first time anywhere. This was formerly known as "The Man Hunt," and is the story of a convict escape. "Chaplin Feet" is played at the opening, and then with the shot and Chaplin playing dead we have the organ effect, and as he gets up the orchestra swings into "The Star Gazer." When

Tips From First Showings Here

"a morning dip" followed by a tympany rumble, and the woman cries for help we have the tympany effect, followed by a numbered selection, and then "Chaplin Feet" as he leaps into the water. "Oh, How I Hate To Get Up!" Then with the change of scene, "Girl Behind the Gun" is used, and then as the girl plays the piano, "Have a Smile," with the chorus of "Chaplin Feet" coming in as she sees the picture of the convict.

With the title, "You need a shave," "Miniature Waltz" is used, followed by "Slippery Hawk," as Chaplin enters the kitchen, and then by "Krakowak" as the dancers are seen. Then after the guards appear "Lure of the Night" is used, and when Chaplin drops the ice cream in his trousers we have whistle effects with "Whispering Flowers" and "Tickle the Ivories," as the ice cream drops down the woman's back. As the guards enter "The Globe Trotters" is used, and then when Chaplin says good-bye Tosto's "Good-by" is played burlesque fashion.

Handel's "Hallelujah Chorus" is the organ solo.


Anita Stewart Cut-Out Doll
Gordon's, Central Sq., Cambridge
Cut on this line
Anita Stewart Cut-Out Doll
Gordon's, Central Sq., Cambridge
Cut on this line
GORDON'S CENTRAL SQUARE, CAMBRIDG

Gordon's Central Square theatre, Cambridge, Mass., is using so effectively these cut-out dolls to get the interest of children and advertise Anita Stewart attractions that First National has arranged for all of its exchanges to give information about them

Strand Theatre

MANAGING Director Joseph L. Plunkett promised novelties for the celebration of the Fifth Anniversary of the Strand and he certainly had them in his well rounded and entertaining program which is being shown this week. All that side of Broadway was packed with people Sunday night when we attended the performance.

We have already referred to the fact that probably for the first time in any motion picture theatre animals were used during the overture for a wonderfully striking effect. And that overture certainly made a hit from the beginning to the end. It is a special arrangement of Henry Hadley's "The Spirit of the Elements." After a few bars the stage curtains part and show an Italian volcano in eruption, the red glare and the streams of lava running down the side, it increasing in velocity until there comes a rainstorm.

There is a vivid picturization of the gathering storm clouds and the noise of the thunder and wind, the lights now sinking down to a grayish effect as the sheets of water fall and put out the fires from the volcano. The storm gradually dies away and then we have a rainbow appearing in the sky with the lights coming up to blue and just at the very end, a shepherd all in white walks slowly across the stage with a drove of real sheep following him while the Angelus is heard in the distance.

The audience voices its fullest appreciation, though the effect is so novel that one is at first almost dazed with wonder. On all sides we could hear the question from doubters as to whether the sheep were real or not. Thy positively are, for imitations have not gotten to the point yet where they can create such an effect.

Of course it is a lot of trouble to do things of this sort, but it will pay any theatre in the country. The Strand was the first of the real motion picture palaces and it doesn't need advertising, but we'll wager the old winter hat that people will be talking about the Strand and this incident for y'ars and y'ars.

For this special occasion Mr. Plunkett prepared "A Trip Through the Strand," interesting motion pictures of the officials, theatre, employes and various departments at work in presenting pictures. The audience keenly enjoys this "peep behind the scenes." Included in these are pictures of the Brewster carriage plant which occupied the site five years before. We have views of Mr. Plunkett at work arranging his program, Carl Edouarde preparing the musical score and consulting with such celebrities as Victor Herbert, House Manager R. Alfred Jones and his staff and Chief Usher A. Sweeney drilling the usherettes. It is really amusing to hear the comment of the audience as they recognize some of the officials or employes in the picture. The big lobby man attracted special attention.

A few bars from "Home Sweet Home" are played at the start of this picture and then "You'll Have to Do It All Over Again" until the scene where Edouarde and Herbert are seen with the music of "An Irish Rhapsody" and then that is played until the scene of the stage men working the effects when we have "Whispering Willows." At the end there is an animated cartoon showing the leading stars that play that theatre lining up on the stage and here "Auld Lang Syne" is played.

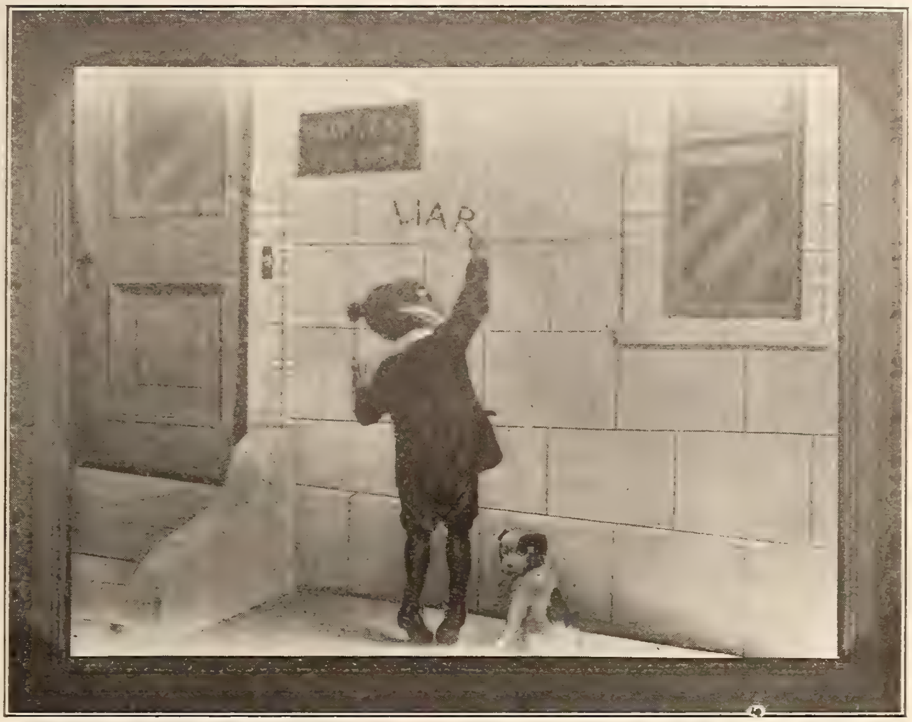
Strand Topical opens with Current Events pictures of the "Fighting 69th," packing up in France for their return to America and here "Garde du Corps" is played. Then come Pathe pictures of a Chinese expert at a ball game in San Francisco. This is a comedy feature for it shows the old Oriental using a telescope to watch the play and then his own way of keeping the score. From the same source come pictures of the Kaiserin Auguste Vitorie, just turned over to the Americans by Germany, making her first trip to America with a shipload of soldier-heroes from New Orleans. "Give a Little Credit to the Navy" is used.

Pathe then follows with "Heroic Deeds of Soldiers" and the Victory Loan appeal which has already been described. "Heroic Symphony" is played for these with the effects for the cannonading. From the same source come views of Admiral Beattie reviewing the English sailors at Plymouth, England, and then some fine shots of the huge battleship, "Queen Elizabeth." Final punch to the Topical comes with International pictures of Gen. Pershing reviewing the American troops at Coblenz, Germany. We see the men massed in the square where the clown prince once reviewed his Death Head Huzzars. There are included pictures of Gen. Pershing decorating a young hero and then Gen. Dickman. "The Rookies" is the music.

"Garden Dance" is played on the organ for the Pathe pictures of "What the Eye Misses," these being the ultra rapid pictures of tennis playing. It gets an unusual amount of laughter.

"Out of the Inkwell" is a Paramount-

Music Hints For Entire Programs



We believe that this is the first time that comedy has ever been used as a setting in a motion picture theatre. Harold B. Franklin, manager of Shea's Hippodrome, Buffalo, was the recent victim of the dentist's, and so Michael Shea sent him a postcard with a reproduction of the painting by William Grotz, and Franklin got such a good laugh out of it that he decided to let his patrons enjoy the fun, too

Bray, showing the artist drawing the clown and the amusing antics. "Wedding of the Rose" is the music.

Strand is introducing the Strand Ladies Octette for the first time this week with a special stage setting. As the curtains part there is revealed a huge cathedral window and we have the effect of an altar with four girls on either side, robed as choristers. They sing "The Lost Chord," and toward the end of the selection the drop goes up revealing the blue sky while the dove of peace gradually comes out toward the top.

Mary Pickford in "Capt. Kidd, Jr." is the feature and the orchestra is kept so busy with the rest of the program that the music for this has to be largely carried on the organ. At screening a portion of the "Keltic Suite" is played with "Lass O' Mine," without introduction, following through and then comes "Basket of Roses" with the introduction out also. With the title "On account of our high taxes" we have "Tears" and the comedy effect is reflected here in the music. At the title "with considerable trouble" the music turns to "La Navarraise Nocturne" until the scene where Willie tips the butler and then the organ takes up the music for three minutes until the scene where the man grabs the box and "Walmarchen" is played by the orchestra, turning to "Mood Pensive" when Willie enters the bookstore. At the scene where the woman shakes the door "Water Lillies" is played at agitato and then "With the fortune hunters" it turns to "Eccentric Comedy" which is played once through and then "Summer Showers" to the scene where the wagon drives away.

Here the orchestra turns the music over to the organ for seventeen minutes or until the scene where the constable rings the bell and then we have the dinner bell effect with the orchestra taking up with music, "Intermezzo Arensky." At the scene where Mary is seen reading the letter to Willie "Constance" is played, following through with "Remembrance" until the scene of the girl in the boy's arms when we have "Spring Flowers" until the fade-out and then "Lassie O' Mine" to the end.

Miss Ann Rutledge, one of our favorites among the singers at the local theatres, then renders "The Magic of Your Eyes." She is dressed in a rather short, white dress and the spot light is on her as she sings.

Then comes "Cameraring Through Africa," or rather the first portion of it. This shows the adventures of a motion picture man in Zululand and we have some wonderful shots of all sorts of wild beasts including zebra, giraffe, spring box, etc. Through the titles comedy has been made to dominate this picture and there are a lot of laughs.

Certainly everyone is left with a fine impression of the show after seeing the final number, the second of the Briggs childhood comedies. This is "Skinny's School and Scandal" and it is one of those wonderful human things that everyone much enjoys. It is just a little story of Skinny falling in love with the new girl pupil and the troubles that he has as the result and also of the plot of the old deacon to put his niece in as teacher instead of the regular one. At the screening "Suite Villageoise" is played with "My Little Billiken" following through until the point where the teacher is seen ringing the bell and here we have "School Days" played twice through, while the audience hums it. The organ then takes it up and toward the end "School Bells" is used followed through with "Those Good Old Days Back Home" to the end.

Grand March from "The Queen of Sheba" is the organ solo.

Rivoli Theatre

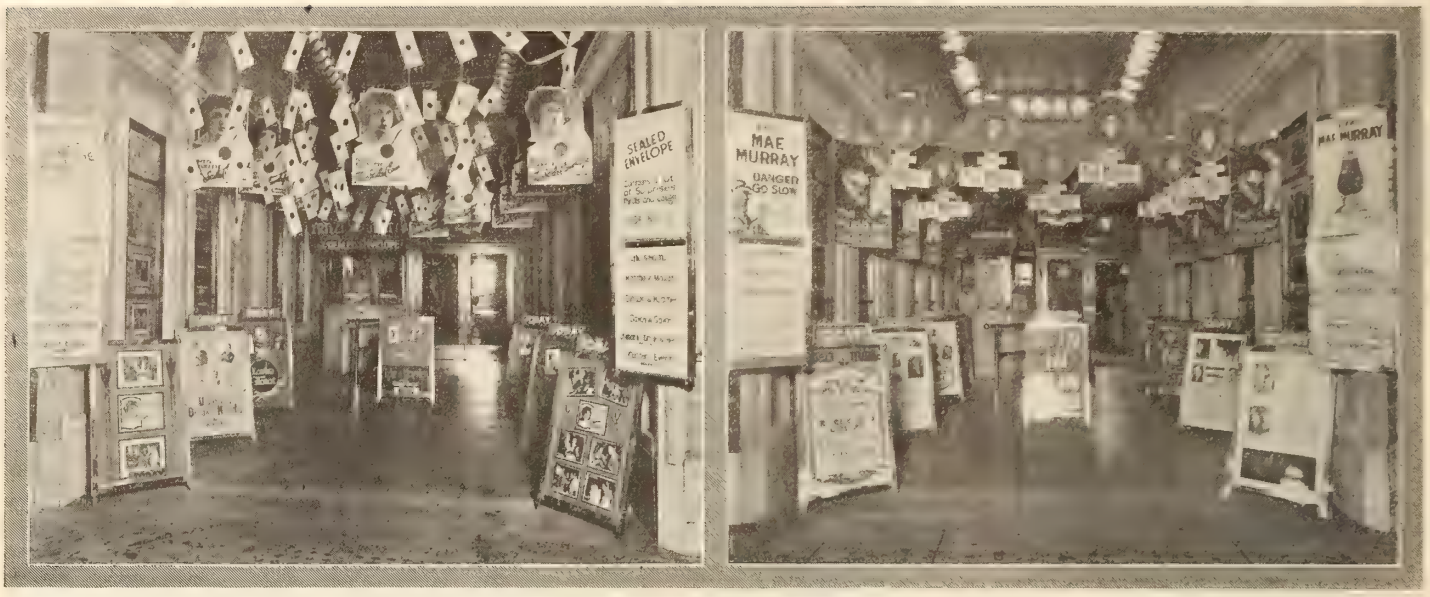
THERE is more real artistry on the Rivoli bill this week that you'll find in a motion picture theatre program in a long time, because the feature and the shorter subjects and especially the musical selections reach a high plane. One might call it a sentimental bill, but that does not mean sorrowful, for it is accentuated with plenty of laughs.

"Capriccio Italien" is played with the lights all in gold. This is a brilliant, lively number, opening with a fanfare of trumpets. All of the instruments are brought out, and there are some beautiful harmonies.

Then comes a Post-Van Scoy scenic illustrating Shelley's famous poem, "The Cloud." There are some wonderful shots of clouds, the rains they produce, the water and the moon. In the arrangement the last verse of the poem is illustrated first, but the lines of the whole thing are carried through. It is hardly fair to pick out any of the shots as especially fine, but there is one most effective one showing the clouds, the lake and the falling rain. "First Arabesque" is played at screening, following through with "Pastorale," and then the organ taking up the music.

With the lights in red the curtains part revealing an oval white opening in a purple background for Miss Helen De Witt Jacobs, violinist. There is a lounge directly in front of the window, on which she is seated until the curtains part, and on either side a standing light. "Nachez's Indiana Dance" is the selection.

Rivoli Pictorial this week opens with International pictures of Gen. Pershing's review of the American troops at Coblenz, for which "Sounds of peace" is played. Then come Pathe views showing the big guns in France, mounted on the railroad cars that had such a big part to do with winning the war. "Victorious Democracy" is played for these. Kinograms then takes up to St. Louis, where the squadron of tanks is awaiting the "Zero Hour" to go over the top for the Victory Loan. We are shown the camouflage artists painting them up so that they CAN be seen. For these the music is "Speed Her Up," and this continues into the title of Pathe pictures showing an airship flying under the bridge over the Arkansas River at Little Rock and doing all sorts of stunts. The orchestra



Manager Walter Armstrong of the Strand theatre, Portland, Ore., is a great believer in cut-outs for lobby displays, and he is making them increase his business. These two on "The Sealed Envelope" and "Danger, Go Slow," were made from the one-sheet with some of Mr. Armstrong's own added touches

New York's Way

dims down with the appearance of the machines and then we have the effects only.

Now comes Mutt and Jeff in "Seein' Things," and sure is a scream. We have pictures of Jeff seated on the floor playing a piccolo, while a pair of shoes does all sorts of queer steps. Here the piccolo in the orchestra improvises "Forward march," "Over the top," "Left Oblique," "About Face," "Charge," "Jazz" and "Shimmy." Then with the title, "at ease," the whole orchestra comes in with "Hezekiah." As the ambulance is seen coming the music changes to "Kinky," and then when Mutt gets home and sees the shoes again there is the improvising piccolo. As he sees the mice it changes to "Spooky Ookum," and then "Umbrellas to Mend," with the appearance of the mice. All sorts of effects are produced during the showing of the cartoon.

We get back to the news subjects with Gaumont pictures of the launching of a four-master at Stockton Springs, Me., an International view of Admiral Beattie inspecting the Queen Elizabeth, and for both of these "Tommy Atkins" is played. Then we have International pictures of the men of the fighting Sixty-ninth leaving Germany for home, and views of the guns that helped to take the hill overlooking Sedan. Then the final punch is put in the Pictorial with another one of the pictures designed to boost the Victory Loan. This is titled, "For Conspicuous Gallantry," and distributed by Kinograms. It tells the exploits of Lieutenant Williams, who with one captured a German dugout and took all the inmates prisoners. "Battle of the Marne" is played for the action of the picture, and then with the title that this picture is presented in behalf of the Victory Loan, the full orchestra turns into the moving notes of, "Battle Hymn of the Republic," only the last four bars being used.

There is a beautiful John Wenger setting for Miss Marie Ball, a rendition of "Ave Maria." There is a window effect at the rear with a series of panels with the head of the Madonna and angels and one single small blue light. The singer, in a white robe, stands at the right of the stage, and renders the selection to the accompaniment of a violin obligato.

This is followed by the feature, Elsie Ferguson in "Eyes of the Soul," a really artistic picture that really requires such a delightful musical setting, as Dr. Riesenfeld has given it. At the screening, "Battle Hymn of the Republic," is used, and then with the title, "Miss Elsie Ferguson," we have the theme introduced, Fiblich's "Poem." Then for the scenes at the Palm Garden we have "Dream of the Ball," and then when Judge Malvin speaks to the manager, "Dialogue." After the title, "On the way home," where the girl and the press agent are together, "Clematis" is played, and when the girl says, "It has come to me," we have the theme again. Where she is dreaming that she won't have to cook any more, "Constance" is played.

"Pomp and Circumstance," as specially arranged, is mighty properly played for the introduction of Sergeant Gibson, with a pause when the auto strikes his wheel chair. When the girl discovers that he is blind, "Louise is used," "Pomp and Circumstance" is again used, as the girl steps out of the auto on the return trip, and then the theme, as she speaks to the soldier. At that point the organ takes up the music, but there are some striking effects gained in that period, for with the title, "When the Lusitania Was Sunk" we have the theme on the violin, and then after the girl is seen giving him the banjo and the flute, and then when she tells him that she wants him to teach her his song, we have it on the 'cello.

Orchestra comes back with the title, "Let's be happy to-night," and then the theme comes in when the girl urges him not to give up. Then again we have the scene at the Palm Garden, and here "My Dreamy" is played, changing to "Twilight" as the girl is seen, and then to two choruses from "Twilight," as she goes to the piano. "Ectasy" follows through, and then with the title, "And so once more" comes "Good-Night," and then with the scene with the baby we have the theme through to the end.

"In the Birdshop," the wonderful imitation selection that we have described to you before in these accounts is played, and then we have a clever Harold Lloyd comedy, "Your Mr. Jazz," is played at screening, and then with the title, "Six hours later" it turns to "Old-Timers' Waltz," with "Porcupine Patrol." As they are being robbed there is "Do Re Mi," and then with the title, "Everybody dance," "The African 400," and after the title, "The Cherry Sisters," there is a shift to "Shim Me, Sha Wabble," and then at the title, "Everybody rattle a toe," we have "Mr. Jazz Himself." Then when we are informed that father is being robbed "Frou Frou" is played, changing to "What's the Matter With Father?" as he and the pair are seen coming out of the cellar.

Francois Fetis' "March in D" is the organ solo.

Grauman Gets Special Song as Victory Loan Boost

Sid Grauman, of Grauman's Cinema Temple, Los Angeles, has found playing up the Victory Loan a very attractive feature for his program. Working with the Southern California Liberty Loan Committee in pre-loan propaganda, Mr. Grauman had a special Victory Loan song prepared. His orchestra leader, Arthur Kay, prepared the music, and Mr. Grauman himself wrote the lyric.

It is titled "Dig in Your Jeans and Buy." The words of the song were flashed on the screen, two lines at a time, while the music was played by the thirty-five piece orchestra. Immediately following this, stereopticon slides of the several Victory Loan lithographs were projected on the screen. Each slide was dissolved out, and the screen raised, and there was reproduced the picture in flesh and blood. The Victory Loan feature ended with the Miss Liberty picture, and real life interpretation of the same.

Live News from the Producers

Outing-Chester Shows Big Game in Africa

One of the features chosen by Managing Director Joseph L. Plunkett for the super-program at the Strand, New York, during the big Fifth Anniversay Week which began April 20, was "Cameraring Through Africa," Part One, the Outing-Chester big game release.

This picture may be considered an unusual offering in the Outing-Chester series. It shows Charles Cottar, the famous big game hunter, in hand-to-paw battles with lions, and close shaves with rhinoceroses and other belligerent natives.

There are also hippopotamus families, dozens seen bathing in one pool or stretched out on the sand, crocodiles by the score, the almost mythical Greater Kudu, and great herds of zebra and giraffe, waterbuck and antelope.

New Health Picture Shown

The United States Government has enlisted the screen drama in behalf of a nation-wide campaign now being carried on by the U. S. Public Health Service, a division of the U. S. Treasury Department.

Before a number of high officials of this department of which Surgeon-General Blue is the head, the Warner Brothers held a private showing of their production, "Open Your Eyes," at the Knickerbocker theatre, Washington, D. C.

The result was that this picture will be released as the only official picture made especially for th U. S. Public Health Service.

Can't Break Contract

It was announced by wire from Los Angeles this week that the California Assembly has passed the Lyons bill, making possible the use of injunctions to prevent players breaking contracts until the picture upon which they are working is completed.

E. K. Lincoln, Lead in "Desert Gold," Zane Grey Pictures, Inc.

Foreign Plans for the Vitagraph

General Manager of Vitagraph's London Office Visits New York and Arranges For Foreign Expansion

George H. Smith, general manager of Vitagraph Company's London office

GEORGE H. SMITH, general manager of the Vitagraph Company of London, England, arrived in New York again last week on his way home.

Mr. Smith sailed for Europe on April 26, after having perfected arrangements for a remarkable expansion of Vitagraph's foreign business, now that war conditions make a resumption of normal business possible.

His last trip to America was in December, 1916, but his whole time in the United States on the occasion of that visit was scarcely a week. His present trip has embraced almost two months and he journeyed all the way out to Vitagraph's Hollywood studio and participated in the reunion of the Smith family in Santa Barbara, California.

"The entire amusement business in England is better than it has been in years," declared Mr. Smith. "We have a vast floating population in the big English centers. Troops and civilians from all over the world are travelling through England, hotels are crowded and picture theatres are doing the biggest business in their history.

"A big boom is coming for Vitagraph, and it was mainly for the sake of speeding up negatives for shipment abroad and for the closing of contracts for the company's export business that I came to America.

"When I get back to London, we are going to initiate a big campaign. We are going to install American booking methods throughout our organization on the other side and I am going to have my rental manager make a trip to America to study at first hand the rental methods employed here by Vitagraph.

"Before the outbreak of the war, and particularly up to the time of America's participation in it, we did a truly phenomenal export business through our London office. We covered the entire Eastern hemisphere with Vitagraph product and I dare say that no company had as big a representation in the Far East as Vitagraph had.

"When the war came, and particularly when America entered the war, the exportation of negatives was so limited that our export business naturally could not keep apace with the demand. Now that normal conditions are in sight once more, the London office will again take over the exportation of Vitagraph pictures to the Eastern hemisphere.

"We have closed a number of important contracts for Vitagraph productions, serials and two-reel comedies that will give the product of our Company a remarkable representation in the Eastern hemisphere, and within the next six months, I look to see a bigger Vitagraph export business than at any time in the Company's history.

"Even during the war years, we have done a remarkable business in the United Kingdom with the big Vitagraph Specials 'Over the Top,' 'The Common Cause,' and 'Womanhood, the Glory of the Nation.' 'The Battle Cry of Peace' we released in England under the name of 'The Americans' Home' and what the picture did stands as one of the big achievements of the cinema business in England.

"And you'd be surprised to know how popular Vitagraph serials are with English audiences. Take 'The Fighting Trail' as an example. The wonderful photography, the melodrama and the western atmosphere are apparently as popular with the folks in England as they are on this side of the pond."

George H. Smith is a brother of Albert E. Smith, President of the Vitagraph Company. His visit offered him the opportunity of participating in the reunion of the Smith family which occurred out in Santa Barbara, California, about the first of April.

For the first time in thirty years the father of Albert E. Smith, Mr. S. W. Smith, of Santa Barbara, had with him his entire family of children, seven sons and one daughter.

There were present at the reunion Albert E. Smith, President of the Vitagraph Company, George H. Smith, General Manager of Vitagraph's London Office; W. S. Smith, General Manager of Vitagraph's Hollywood Studios; David Smith, director at the Vitagraph studio in Hollywood; John P. Smith, scenario writer in Vitagraph's Hollywood Studio; Lieutenant Arthur Victor Smith, who has just returned after twenty-two months of service in France with the American Expeditionary Forces, and Fred Smith, who is in business in Santa Barbara. Six of the brothers are associated with the Vitagraph Company. The sister, Mrs. E. H. Hunt, resides in Santa Barbara.

"Pictorial Life" to be Distinct Novelty

In announcing the early appearance of its new weekly release, "Pictorial Life," the Gaumont Company promises a distinct novelty.

"Pictorial Life" will not be modeled after any other release but will blaze its own trail—a trail which will be unusually brilliant, it is said, judging from the subjects selected for the first few issues.

Robertson-Cole Names Releases

Number of Big Productions Ready for Release Through Exhibitors Mutual Exchanges

AN imposing array of productions, which are expected to measure up in every respect to the high standard set by Robertson-Cole for all its photodramas, have been completed by various Robertson-Cole units for release through Exhibitors' Mutual.

William Desmond has just finished "The Mints of Hell," a stirring story of a mad hunt for flat gold, in the wild country where many a man has "eaten snow and kicked in." "The Mints of Hell" is successor to "Whitewashed Walls."

"The Courageous Coward," and eventful play relating the struggle of a man to oversome a supposed act of cowardice, but which was really the bravest deed a man could commit for a friend, is the latest Sessue Hayakawa contribution. Thomas J. Geraghty wrote the story.

The National Film Corporation proclaims "The Love Call," to which Billie Rhodes recently added the finishing touches , the best this star has done since producing for Robertson-Cole. It is a light comedy-drama, much on the type that has such popular appeal on the stage. In "Modern Husbands," which the National Film Corporation has just produced Henry Walthall, has a role which was made almost to order for him. The play is probably the strongest in popular appeal that Walthall has been supplied since joining National, and in his usual finished manner he has made the character he portrays a living person.

Having recovered from a recent illness, Alma Rubens is again back in the Brunton studios preparing her second picture, "Diane of the Green Van," Miss Rubens initial offering, has been received favorably everywhere. The second Rubens attraction is still unnamed, but is a story of the Yukon.

Martin Johnson, Jesse D. Hampton, Mrs. Osa Johnson, H. B. Warner and William Desmond, photographed as the Johnsons sailed for the South Seas to visit cannibals

"The Mints of Hell," the newest Desmond offering, was directed by Park Frame, under the supervision of Jesse D. Hampton from a story by James B. Hendryx. Many of the scenes were filmed in the heart of the Sierras at Truckee, Cal.

Bessie Barriscale is still devoting all her energies to making "Jozzelyn's Wife," taken from the novel by Kathleen Norris. Miss Barriscale is being directed by Howard Hickman, who did some notable work with her previous film features.

Thomas Ince Signs Ray for More Pictures

THOMAS H. INCE has just signed a new contract with Charles Ray whereby the latter will continue under his management for future Paramount Pictures.

In the renewal of the contract between Mr. Ray and Mr. Ince, the Famous Players-Lasky Corporation is assured the release of the product of one of the most popular and talented stars of motion pictures. Always a favorite with audiences —many critics have pronounced him the finest actor on the screen—Mr. Ray is today at the very pinnacle of his popularity.

Following two years' experience in repertoire companies, Mr. Ray came under the direction of Thomas H. Ince in 1915. He appeared for some time in two and three reel pictures in which he was required to perform all manner of hazardous feats. Then he flashed into a stardom over night in a picture titled "The Coward," and critics at once proclaimed him a "find."

During Paramount's current releasing year Mr. Ray has been seen in four productions, everyone of which it is said has taken its place among the biggest box-office attractions of the year. They are "The Law of the North," "String Beans," "The Girl Dodger" and "The Sheriff's Son." April 20 will mark the release of "Greased Lightning." Mr. Ray has also completed two other features under the supervision of Mr. Ince, "The Busher," and "Hay Foot, Straw Foot."

The new contract with Mr. Ray will allay many rumors as to his contemplated alignment with other producing and distributing organizations and the announcement will be received with satisfaction by Paramount exhibitors everywhere.

J. Stuart Blackton Resumes Production Work

J. Stuart Blackton is rapidly completing his plans for even greater production activity in the next few months and will commence a new production in his own studios in Brooklyn next week (May 1).

"A House Divided," his last production, will be handled here by the Independent Sales Corporation and abroad by Bech, Van Siclen & Co.

Reports Activity in State Right Market

Nathan Hirsh, president of the Aywon Film Corporation, reports unusual activity in the state right market. During the past few weeks the Aywon Corporation has sold much territory for their Security features.

Among the sales reported are to the Sterling Film Company, 1417 Farnum street, Omaha, Neb., Minnesota, North and South Dakota, Wisconsin, Missouri, Kansas, Iowa and Nebraska.

Also, the Savini Film Co., Atlanta, Ga., for Alabama, Georgia, and North and South Carolina.

To the Penn Film Service, Pennsylvania and West Virginia.

Negotiations for many of the other territories are pending and will shortly be closed.

Reports Keen Interest in Rothapfel Films

E. S. Flynn, special representative for Frank G. Hall and Samuel L. Rothapfel in marketing the Rothapfel Unit Program, returned to the New York offices of Independent Sales Corporation after a two weeks' trip through the New England territory in the interest of the Rothapfel program. Mr. Flynn reports a keen interest throughout the territory in the Rothapfel program and brought with him contracts from some of the biggest exhibitors.

To Handle Executive End for Rothapfel

Lynn S. Card, general sales manager, Independent Sales Corporation and Film Clearing House, Inc., has been given the added responsibility of handling the executive end of the sales on the Rothapfel Unit program. With the release of the first Charles Miller production, started this week at the Bacon-Backer studio under the direction of Mr. Miller, Mr. Card will have another list of sales to promote. Mr. Card has the supervision of eighteen film clearing house exchanges.

Lila Lee, starred by Paramount in "Rustling a Bride"

Says 1919 Will be Banner Year for Industry

Following a tour of the United States, conferences with exhibitors and exchange men in many cities, Carl Laemmle, president of the Universal Film Co., is firmly convinced that 1919 is going to be a banner year for the motion picture industry and having supervised the production of several forthcoming Universal releases and laid plans for many others he is also firmly convinced that 1919 will be a banner year for his company.

"Everywhere I went, while traveling, I found business booming," said Mr. Laemmle. Regarding new productions Mr. Laemmle stated that no effort or expense is being spared to make every film play coming from Universal City the best on the market.

Allen Holubar is now producing another super-drama, "The Right to Happiness," with Dorothy Phillips, which will have a strong cast. "Prairie Gold," Mary MacLarren's latest completed production, "The Open Road," featuring Monroe Salisbury and "The Pinnacle," Eric von Stroheim's production are all big Universal features.

Plans Exploitation of Fischer Production

David G. Fischer Productions, which has recently released through the Arrow Film Corporation the seven-reel feature, "The Law of Nature," is at work at Miami, Fla., on a second production. The new feature, which will also be released through Arrow, is entitled "When Bonds are Loosed," and is from the novel of that name.

It is said that David G. Fischer has an excellent company of artists at work in Miami and that the picture will be completed within a short time. The release date has not been announced, but plans for the exploitation of the production are being completed by the sales and advertising department of Arrow.

Charles Russell and L-Ko girls, in forthcoming Universal comedies

Socialism Not Attacked By Film

Select Pictures Declares That "Bolshevism On Trial" For Entertainment Purposes Only and Not Propaganda

Mitchell Lewis, Between Scenes of "The Gulf Between," Select Picture

ACCORDING to reports reaching Select Pictures Corporation, distributors of "Bolshevism On Trial," an erroneous impression has arisen that this production combines ill-advised propaganda with an attack on Socialism. Select declares that it is not a propaganda picture, and is not directed against Socialism.

"Bolshevism On Trial" was produced by the Mayflower Pictures Corporation, of which Isaac Wolper is president. It is based on the novel "Comrades," by Thomas Dixon, and was written months before the word Bolshevism originated. An impression that "Bolshevism On Trial" is an attack on Socialism has recently gained considerable headway in motion picture circles, and a report has even reached the officials of the Department of Justice at Washington, that injudicious methods were being resorted to in the picture's exploitation, and were calculated to create riots and disturbances.

Select, therefore, emphatically declares that "Bolshevism On Trial" is in no manner an attack on the Socialist party, nor it is propaganda. On the contrary, the production is designed purely for entertainment. Select has circulated no advertisement or publicity, either directly or indirectly, advising methods which might create a riot, or which are opposed to the orderly procedure of American communities, and recognized as such by the Federal Government.

In the Select advertising, there has been no attempt to connect "Bolshevism On Trial" with the Socialist movement, nor is there included in the story any unfavorable propaganda against this form of government.

Exhibitors in every section of the country are said to be clamoring for early dates on this attraction. With the popular discussion of Bolshevism and its evils at its present height, no more timely nor momentous attraction could be offered; and Select heartily regrets that the erroneous impression has gone forth that this production is propaganda or unfriendly to the Socialist party.

"Heart of Humanity" Big Success in Canada

ADVICES from Canadian exhibitors who have played and are now playing "The Heart of Humanity," bring out the fact that the big Holubar-Jewel super drama is proving, it is said, to be the greatest film attraction ever shown in the dominion.

Exhibitors say their patrons are pleased with the Canadian atmosphere of the film.

At the Province theatre, Winnipeg, Man., "The Heart of Humanity" played its first week to business so great, it is claimed, that any previous box office and attendance record was almost doubled. The theatre will begin a second week's run of the production April 21. At Vancouver the film play also proved such a tremendous success, it is said, that it will be shown a second week at the Dominion theatre. The film began a week's run at Calgary, April 14 and at Saskatoon on the same day, following a big week's business at Moose Jaw.

In Eastern Canada, where the film is playing its second runs at Montreal and Toronto, record business has been the rule at the theatres according to reports forwarded to Universal exchanges by managers. In a telegram sent to Carl Laemmle, Universal's president, Manager Schuberg of the Province theatre, Winnipeg, told of the success of "The Heart of Humanity" at his theatre the first week, as follows:

CARL LAEMMLE,
Universal Film Co.,
New York, N. Y.:

Opening day people standing in line for four hours in terrible rain storm. Every former city attendance and box office record smashed to smithereens. "Heart of Humanity" record almost double any previous Province record.

Province Theatre Co., Ltd.,
J. A. SCHUBERG.

Davies Latest Subject Nears Completion

Marion Davies' latest starring vehicle is nearing completion in the Paragon studio at Fort Lee, under Allan Dwan, and it is said that this is one of the most pretentious features put out this season by any company, and one in which Miss Davies is seen to the very best advantage. The picture was begun three and a half weeks ago, at Paragon, which C. F. Zeitel leased for the Select star and a record has been made in completing it. At present it stands seven reels, enjoys three locales for its exteriors, and its cast includes Norman Kerry, Matt Moore, Dorothy Green, Fred Hearn, George Cooper, Arthur Earle, Ward Crane.

To the left is a moment in "Elmo, the Mighty," Universal serial. In the center is Robert Edeson, in a Stage Women's War Relief production through Universal, and to the right is Mae Murray, featured in "The Delicious Little Devil"

Universal Changes In Canal Zone

Organization Appoints Executives to Take Charge of Business Which Has Become Popular

WITH a view of increasing its distribution in Central America, Universal has announced several important changes in its exchange staff at Christobal, Panama, and at Mexico City.

Charles L. Brookheim, who for several years has been in charge of the Universal exchange in the Canal Zone and who is intimately acquainted with the conditions in Colombia, Gautemala and Mexico has been appointed manager of the new Universal exchange at Mexico City. Heretofore Universal products have been distributed throughout Mexico by independent companies but the office of which Mr. Brookheim is to be manager is directly under the jurisdiction of George E. Kann, head of the Universal export department in New York. In establishing the Universal exchange in Mexico City, the export department has also engaged W. M. Chambers, who during the war represented the film department of the United States Committee on Public Information in the Mexican capitol. Mr. Chambers will not only act as assistant manager of the Mexico City exchange but will look after publicity throughout the Central American country.

To fill the position vacated by Mr. Brookheim, Universal has chosen Monroe Isen, who for six years has been a salesman in the New York Universal exchange. Mr. Isen is one of Universal's youngest salesmen. Carl Laemmle, president of the Universal, states that the opening of an office in Mexico City, under the direct jurisdiction of the Universal export department was but one of the many changes to be made in the Big U foreign distribution during 1918. According to reports received from Central America, Universal films have become very popular during the past few years, according to Mr. Laemmle. "The Heart of Humanity," which has been breaking records with regularity in the United States and Canada will be shown for the first time in Central America shortly at Cristobal, Colon, and Mexico City. Reports from the Central American exchanges show it is said that "The Kaiser, the Beast of Berlin," and "Crashing Through to Berlin" have been great box office attractions in the Canal Zone. Serials Western dramas and Western features have become very popular in Mexico according to Mr. Laemmle.

Wm. Fox to Release Six Productions in May

WILLIAM FOX will release during May, six dramatic feature pictures, each differing entirely from the other in theme. A powerful drama, a romance of the Orient, an exciting comedy-drama, a thrilling western story, a delightful romance of a young couple's struggle, and a sprightly adventure story.

The releases for May are divided into Standard Pictures, two Victory Pictures and two Excel Pictures.

"The Siren's Song," a super-production staged by J. Gordon Edwards, tells a powerful story of a singer's sacrifice to prove her love. Its scenes are laid in Paris and Brittany.

Tom Mix will have a release in May—"The Coming of the Law." In this one he maintains the same high standard that has marked his previous Victory Pictures, and the result is said to be a five-reel film that is packed with thrills. The picture is based on a popular novel by Charles Alden Seltzer and was staged by Arthur Rosson.

"A Fallen Idol," is the title of the Evelyn Nesbit picture to be issued next month. The story was written by E. Lloyd Sheldon and was staged by Kenean Buel.

Following the success scored by "Pitfalls of a Big City," her latest photoplay, Gladys Brockwell will have another strong offering in "The Divorce Trap." This picture, directed by Frank Beal, is a tragedy of modern divorce.

Peggy Hyland's release during May will be "Miss Adventure." It tells the story of a child who falls into the hands of a smuggler, is rescued by an honest sea captain and grows up in a tiny fishing village.

Albert Ray will see his second William Fox picture released next month. This is "Words and Music By——"

Sheldon Says His Latest Is His Very Best

E. Lloyd Sheldon, writer of scenari who has written the scripts of nearly hundred film productions, from program fillers to big special attractions, says in his opinion "Wolves of the Night," starring William Farnum, is the best work he has done.

"Wolves of the Night" was recently finished by Farnum in California, being the first of a series of big productions which the star arranged to make upon the signing of a new contract with William Fox. The picture was made under the direction of J. Gordon Edwards, who staged "Salome," "Cleopatra" and other big Fox spectacle dramas.

"Getting Mary Married" Is Boosted

Marion Davies' latest Select Picture, "Getting Mary Married," released early in April and now being distributed to first-run theatres throughout the country, is declared by many prominent exhibitors to be the best picture Miss Davies has ever made. The story was an original one by John Emerson and Anita Loos. It was directed by Allan Dwan.

In no other picture in which Miss Davies has starred it is said has she appeared to such excellent advantage as in this feature.

Taylor Holmes, star of "A Regular Fellow," Triangle picture

Clara Beranger, one of the better known scenario and continuity writers

Beranger Continuity Reaches the Screen

The announcement recently by Famous Players-Lasky that "Come Out of the Kitchen," starring Marguerite Clark, has been completed, and may be expected on the screens of the country within the near future, carried added interest to exhibitors through the fact that Clara Beranger did the continuity for the picture.

Miss Beranger, one of the foremost free lance writers in the motion picture industry, is supplying Famous Players-Lasky with a continuity at the rate of at least one a month under an agreement recently arranged. This permits Miss Beranger to continue her work for other producing organizations, and to devote some time to original stories.

Immediately upon the completion of the filming of "Come Out of the Kitchen," which was adapted from the stage production, Marguerite Clark prepared for a journey to Los Angeles, where the camera is scheduled to begin grinding on Miss Beranger's continuity for "Girls," also from the stage play, while in Florida, Irene Castle is at work on Miss Beranger's adaptation of "The Firing Line."

"Virtuous Men" Reports Many Offers

"Virtuous Men," the special feature produced by S-L Pictures, bids fair to become one of the state rights sensations of the present season, it is said. Following various offers from leading distributors desirous of buying "Virtuous Men" Messrs. Sawyer and Lubin have decided that this attraction will receive the widest exploitation through the medium of territorial sale. The picture, which stars E. K. Lincoln, was personally directed by Ralph Ince and is described as containing at least six distinct "thrills." Offers are said to have been received from prominent territorial purchasers in every part of the United States and Canada, and contracts have been practically closed with more than one half the territory embraced by the United States. Sawyer and Lubin believe that all records in the matter of state rights sale will be broken with this picture.

J. A. Berst Makes Announcement

All Exhibitors Desiring Membership Will Have to Face a Substantial Increase on June 1

J. A. BERST, president of United Picture Theatres of America, announces that on June 1 there will be a substantial increase in the cost of shares to all exhibitors desiring United membership.

"United today has each and every picture sold by contract for its cost plus expenses, and I do not hesitate to predict that before the summer is over the total number of theatres served by this organization will be doubled," says Mr. Berst.

United members reported as having increased their shares during the past week include Koen Brothers, Salem, Mass.; E. C. Smith, Rossville, Ill.; Central Square Theatre Company, Inc., East Boston, Mass.; F. Bartholomas, Crown Point, Ind.; J. P. Adler, Mashfield, Wis.; H. A. Schwahn, Eau Claire, Wis.; C. M. Waterburg, Chippewa Falls, Wis.; Murray & Mahnke, Chicago, Ill.; J. Hartley, East Chicago, Ill.; H. D. McNally, Peoria, Ill.; W. J. West, Kewanee, Ill.; L. Bronowski, Milwaukee, Wis.

New members joining during the same period, United announces, include H. E. Haff, North Adams, Mass.; O. Anders, Milwaukee, Wis.; O. F. Hansen, Goshen, Ind.; J. B. Walters, Montpelier, Ind.; L. J. Chamberlain, Sunbury, Pa.; F. D. Walters, Hartford City, Ind.; G. Hines, South Bend, Ind.; H. J. Breilein, St. Paul, Minn.: Joe H. Ryan, Madison, S. D.; Fay Kerredge, Hancock, Mich.; E. J. Butler, Ishpeming, Mich.; Delft Theatres, Inc., Munsing, Mich.; Marquette, Mich.; Escanaba, Mich.; Lyndale Theatre Company, Minneapolis, Minn.; O. W. Larson, Odebolt, Iowa; Dean Amusement Company, Brooklyn, N. Y.; Fifty-ninth Street Madison Avenue Company, New York City; Mayer and Schneider, Brooklyn, N. Y.; S. Sonin, Brooklyn, N. Y.; 145th Street Theatre Company, New York City; S. McLeod, Kingsport, Tenn.; John A. Collins, Hope, Ark.; Sidney M. Nutt, Hot Springs, Ark.; Henry Sparks, Cooper, Texas; S. L. Terry, Longview, Texas; O. Gill, Hugo, Okla.; F. M. Ferguson, Wolfe City, Texas; J. I. Zimmerman, Bridgeport, Neb.; Thomas Ishmall, Bayard, Neb.; Shore and Shore, Oshkosh, Neb.; George Demara, Woonsocket, R. I.; C. W. Cuff, Orange, N. J.; East Orange, N. J.; Nasser Brothers, San Francisco; J. Condeman, Chicago, Ill.; J. Robeng, Chicago, Ill.; H. C. Miller, Chicago, Ill.; Orpheum Amusement Company, New Bedford, Mass.; Thos. J. Charette, New Bedford, Mass.; T. C. Brown, Bellefonte, Pa.; C. A. Guissinger, Mt. Union, Pa; Geo. H. Thomas, Rigby, Idaho; M. J. Pruniski, Argenta, Ark.; H. Speyer, Milwaukee, Wis.; Theatre De Luxe Company, Detroit, Mich.; J. M. Neal, Lansing, Mich.; Fred Swanstrun, Ashton, Idaho; J. R. Burford, Arkansas City, Ark.; V. F. Grubb, Macomb, Ill.; H. A. Ragle, Maryville, Tenn.; Harry Goldstein, Detroit, Mich.; Chas. Garfield, Flint, Mich.; S. P. Gray, Greenfield, Ohio; John V. Dawson, Clarksburg, Ohio; C. E. Oberle, Logan, Ohio; J. M. Kaufman, Gallipolis, Ohio; V. E. Guilfoile, Wellston, Ohio.

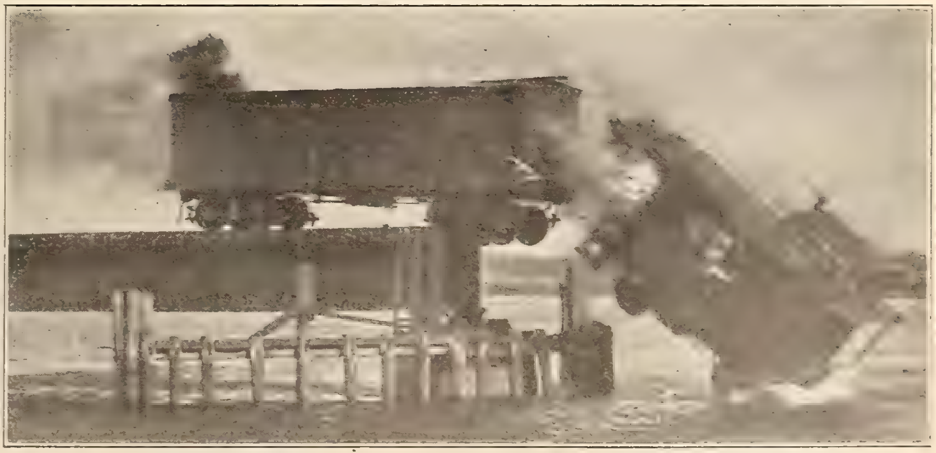
Triangle Eulogizes Holmes in "Taxi"

It is the unanimous opinion of Triangle's executive staff that "Taxi," Taylor Holmes' latest comedy, which they viewed at a private showing last week, is the smoothest and most swiftly running vehicle in which their star has ever been presented. "Taxi" runs swiftly, with a snap and a dash, but why shouldn't it?" remarked Triangle's publicity representative, "for, you see, it's well greased with laughs."

George Agnew Chamberlain is the author.

Mr. Holmes plays Robert Hervey Randolph, of an old New York family, who loses his fortune when the rightful heir, a little girl, is discovered in the back row of the chorus. When Taylor finds her, he sacrifices his income and seeks work as a taxi driver. As a chauffeur Holmes proves to be altruistic, and future events develop a strong love and mystery plot.

The cast includes Maude Eburne, Lillian Hall, Irene Tams and Fred Tiden.



Realistic is the Real Name to Use in Describing the Wreck in the William Fox Production of "Checkers"

Famous Players-Lasky Corporation gives you an inkling here of what to expect in three of its current offerings. On the left Ernest Truex and Louise Huff seem very congenial in " Oh, You Women," a Paramount production, and on the right Elsie Ferguson appears to be enjoying a little music in " Eyes of the Soul," an Artcraft picture. The center panel shows that Catherine Calvert has not lost any of her beauty since joining Paramount. She is starring in a screen adaption of Elinor Glyn's famous novel, " The Career of Katherine Bush."

Famous Players Active in East

Four Companies Will Soon Be Working in Eastern Studios for Famous Players-Lasky Corporation

WITH four big productions in work or in immediate contemplation, the next few weeks promise to be replete with busy activity at the Eastern studios of the Famous Players-Lasky Corporation. Catherine Calvert has already started " The Career of Katherine Bush " at the Fifty-sixth Street studio and Billie Burke is scheduled to begin " Billeted," the first of her series of Paramount pictures under her new contract, April 28, probably at Fort Lee. Meanwhile Elsie Ferguson is well along in the production of " The Avalanche," her new Artcraft picture which George Fitzmaurice is directing at Fifty-sixth street, and Irene Castle with Director Charles Maigne and her supporting company, will be back from Florida in a couple of weeks to film the interiors for " The Firing Line."

Dorothy Dalton waving goodbye to Los Angeles upon her recent start to New York

" The Career of Katherine Bush," scenarized by Kathryn Stuart from Elinor Glyn's sensational novel, promises to be one of the big attractions of the year. The theme treats of the numerous and varied love affairs of a girl of humble parentage who through her own ambition finds herself playing with the hearts of divers scions of English aristocracy.

Directing Miss Calvert is R. William Neill, long one of the " aces " of Thomas H. Ince's directorial staff, who came on from California specially for this production.

Billie Burke, just home from a long vacation spent in Florida, is busily engaged in selecting the gowns which she will wear in " Billeted," which starts the latter part of the week. Frances Marion adapted this successful comedy in which Margaret Anglin appeared for nearly a year. The play was written by F. Tennyson-Tesse and H. M. Harwood. The central figures are two young women, one supposedly a widow, and two wounded American officers who, on account of the nearby Army hospital being crowded, are billeted at the home of the young " widow " pending their recovery. The scandal-scenting neighbors are up in arms over the situation created and are dismayed and disappointed when one of the officers turns out to be the " widow's " own husband.

John S. Robertson will direct.

Word comes from Director Charles Maigne that he is making rapid progress with the new Irene Castle picture, " The Firing Line." Miami is the headquarters of the company, but frequent location trips are being taken to Lauderdale, Atlantic Beach and other points.

Four Service Sections in This Issue

Frank Keenan Shows New Picture at Studio in Los Angeles

Frank Keenan entertained a party of 40 at the Brunton studios, Los Angeles, one evening recently at a pre-view of "The Gates of Brass," a five-part drama, which the actor-producer regards as his best screen production.

Mr. Keenan has the role of "Jim" Blake, a tin-horn gambler, who amasses a fortune in the promotion of waterless desert lands in the Southwest. His great wealth brings him neither happiness nor health, and in the end he loses everything, including his life.

The scenario is by Jack Cunningham from an original story by Mrs. Kate Corbaley. Ernest C. Warde staged and directed the production. In the cast are Lois Wilson, George Fisher, Edwin Tilton, Lillian Langdon, Clyde Benson and Tom Bates. Charles Kaufman did the photography.

William Farnum is starred by William Fox in " Wolves of the Night "

"Have you secured your contract for these eight big special western pictures ?"

The Housepacking Idol of Millions of Fans

EDDIE POLO

Supported by Beautiful Eileen Sedgwick in

THE FAMOUS "CYCLONE SMITH STORIES"

Eight master short stories done in 2 reels with as much action and entertainment as most five reel features, backed by Polo's tremendous drawing power everywhere. Book now and take immediate advantage of his growing popularity as the Star of that sweeping serial success—"THE LURE OF THE CIRCUS" now playing.

Play these novel two reelers as you play your features and watch the results. No short subject series stories ever filmed will balance your program as these "CYCLONE SMITH STORIES." Specially directed, specially made, which is your cue to book them as a special and take special pains to advertise them specially. BOOK THEM NOW

Now Booking Thru Any UNIVERSAL EXCHANGE

COMING! COMING!

To Pack Your House for 18 Solid Weeks
The Mightiest Serial Star of them all

JAMES J. CORBETT

in the Universal's Tremendous 18-week Box Office Attraction Serial

"THE MIDNIGHT MAN"

Wire Your Nearest Universal Exchange
and **DO IT NOW**

Exhibitors Smash Records with "Salome" in Many Sections

"Salome," William Fox's super production, with Theda Bara as the star, after breaking all records for Fox Pictures, is pushing on to new triumphs, it is stated by the Exhibitors' Service Bureau of the Fox Film Corporation. Reports are coming in daily, it is stated, showing that this picture is crowding houses everywhere and forcing exhibitors to make repeat bookings.

In Pittsburgh, where it played a two weeks' engagement, it is said to be the biggest money maker of the year.

Reports come from other cities throughout the West, it is said, that managers have been compelled to book the picture for a return engagement, in order to accommodate the crowds. At Cedar Rapids, Ia., a number of ministers who saw the picture are said to have acclaimed "Salome" a true and accurate portrayal of the tragic story of the daughter of Herodias.

Gymnasium for Western Photoplay Artists at Crystal

Joseph A. Golden, who personally directs Western Photoplays, believes that the "punch" is the thing in a serial production, and in pursuance of this belief he has injected an unusual amount of thrilling escapades in his present production, "The Great Gamble," which will be released on the Pathe program.

As the majority of these feats are performed by Charles Hutchison, who co-stars with Anne Luther in the fifteen episodes, it is necessary that the actor keep in unusually fine trim, and last week A. Alperstein, treasurer and general manager of the concern, held a consultation with Mr. Golden.

The upshot of it was that a gymnasium has been erected on the roof of the Crystal studios, the headquarters of their serial operations.

"The Tenderfoot" is a Jester comedy through Territorial Sales Corp.

George Larkin is up to his daring stunts again in "The Tiger's Trail," Pathe serial starring Ruth Roland

"Common Clay" Gets Long Run

Pathe Picture Runs for Three Weeks at the Olympia, Boston, and Is Duplicating Its Success in Canada

NATHAN GORDON, head of the Gordon Bros. Amusement Company, one of New England's biggest motion picture circuits, is congratulating himself, it is said, on the manner in whch he and A. M. Holah, Boston's Pathe Branch Manager, "put over" the phenomenal first-run of "Common Clay," Pathe's seven-reel special feature at Gordon's Olympia, Boston.

"Common Clay" enjoyed the most successful first-run in the city of Boston of any picture released to date, it is declared. The contract was closed for an indefinite run, and, for the first time in the history of motion pictures in Boston, it is said, "Common Clay" extended its first run to three solid weeks.

As a proof of the enormous drawing power of this production the management of Gordon's Olympia stated, it is said, that they handled more people during the engagement of "Common Clay" than ever before in the entire history of the house, and that it was necessary daily to give an extra performance to satisfy the crowds during the last two weeks of its run, thereby making it necessary to eliminate the vaudeville part of the bill.

"Common Clay" was also booked by the Gordon Bros. for their entire circuit, including the Strand theatre, Dorchester, for six days, where three days for any picture had always been the previous policy, it is said.

The picture adds to its success in the United States "the complete captive of Canada," is the manner in which the fact is announced by Mr. L. Ernest Ouimet, president of Specialty Film Import, Ltd., in a letter to Pathe Exchange. H. W. Conover, of the Imperial theatre, Montreal, called it "one of the greatest offerings of the year," and writing to Mr. Ouimet, said:

"It will no doubt be gratifying to you to know it was a tremendous success."

W. P. Dewees, of Vancouver, a leading Western exhibitor and purchasing representative for the First National Exhibitors' Circuit, has bought "Common Clay" for the entire circuit.

Tenth Episode of "The Red Glove" Exciting

AFTER revealing the fact that in the explosion which brings to a close the ninth episode of "The Red Glove," Universal's, current serial, the heroine, Billie, played by Marie Walcamp, is thrown into the water, and though bruised, is not killed, the tenth chapter of the serial shows Wiley and the Vulture trailing the girl to her new home with the Halstead's.

Hauled from the water by the captain of a passing tug, following explosion of the barge, Billie having mailed the deed to the oil wells to herself in care of the Halsteads, goes to the residence of the latter to introduce herself to the administrator of her estate. Once in the home she learns that the crafty Wiley is a visitor, and that her maid has been bribed into spying on her. After having foiled an attempt of her maid to obtain the deed from a bureau drawer, Billie finds a poker game in which the younger Halstead is participating, in progress. Watching the game intently, Billie discovers that one of the players is cheating. Realizing that should the younger Halstead's losses become known to his family serious trouble would develop, Billie accuses one of the players of cheating, and proving his guilt drives him from the home. This act wins her the admiration of Halstead.

Fearing that the maid will get the red glove and the deed which is inclosed in it, Billie decides to take both to Tia Juana. Hiring a taxi, Billie goes to the home of Juana, followed by the maid and the Vulture, where a fight takes place between the Vulture, Jose and Billie's chauffeur, Billy escapes with the red glove and is followed by the Vulture, who has broken away. She drives for the ferry, but the boat having pulled out, is unable to stop her car and falls into the bay.

The title for the tenth episode is "Out of Death's Shadow," and that of the succeeding one, "In the Depths of the Sea."

At the left is a corner of the Chinese temple in Nazimova's production, "The Red Lantern," Metro release. Emmy Wehlen, in the center, is presented in "The Amateur Adventuress," and at the right are May Allison and Maxwell Karger

"Unpardonable Sin" Courts Jinx

Opens During Holy Week and on the Thirteenth at Kinema in Los Angeles for Indefinite Run

AFTER demonstrating that a national premiere of a special film production could be made outside the city of New York, by opening at Detroit for more than $25,000 on the first week, "The Unpardonable Sin" again courted the "jinx" by not only selecting the "thirteenth" as an opening date at the Kinema theatre in Los Angeles, but starting there during Holy Week as well.

Furthermore, the producers are to open the New York run on Friday, which is said to be generally considered a "hoodoo" by all showmen of the old school.

"At the Broadway Strand in Detroit, the California in San Francisco, the Randolph at Chicago, and the Kinema at Los Angeles, the leading theatres in four of the principal cities of the country, 'The Unpardonable Sin' broke all existing house records," declared W. H. Rudolphe, eastern representative, who has just returned from Chicago, where he assisted in the exploitation of the production for that city.

"The New York City opening will be at the Broadway theatre, Friday, May 2, and the Moss interests, which have recently acquired this theatre, expect to run the production all summer. The receipts at Los Angeles Kinema theatre for the first week's run was $15,841," concluded Mr. Rudolphe.

Reports from the West Coast state that Harry Garson's production, "The Unpardonable Sin," made by Marshall Neilan, opened Sunday, April 13, at the Kinema theatre, Los Angeles, for an indefinite run with a two-a-day policy, and the first four days of the week played to capacity evenings, and very good attendance at matinees.

While this record is not as big as the one made by this picture in Detroit, even though the Los Angeles showng is in a larger house, it is due to the fact that but two showings are made each day, and therefore, the Los Angeles showing is not to as many people as would be possible under the continuous performance policy.

The admission prices are as high as any previously charged for a motion picture presentation, the top prices for evenings being one dollar for the 200 loge seats, seventy-five cents for practically all of the main floor, fifty cents for the balance, and twenty-five cents for top of the balcony. Matinee prices are twenty-five, fifty and seventy-five cents. In all instances the war tax is in addition to the prices.

Producer Garson is more than pleased with the attendance at the Los Angeles showing, and is emphatic in his claims that the policy adopted for this presentation with respect to reserving all seats of the theatre, will ultimately be the policy in all high-classed theatres where the better productions are presented.

"No one in the audience is disturbed during the showing of the picture," Mr. Carson said, "and I think this is one of the requirements necessary for the success of a production. Under this plan all have their seats before the curtain is raised, and the screen is therefore always in perfect view of everyone in the auditorium.

"Missing a sub-title, or a short highly important scene, frequently causes one to form an adverse opinion of a production, and this possibly is overcome by having every one in their seats during the entire showing."

Three Ford Educationals for May Release

The Ford Educational Weekly, which under Goldwyn distribution is now being shown in close to 5,000 theatres throughout the country, discloses three interesting topics in the coming issues. They are:

May 4—"Going Up"—climbing Mount Hood.

May 11—"Can the Poor Fish"—a picturization of the salmon industry.

May 18—"A Wild Goose Chase"—hunting wild geese with a camera.

The Weekly has a first-run account in every American city of ten thousand population, it is declared.

Employees of Famous Players-Lasky Exchange of Los Angeles, including L. R. Scamahorn, C. A. McVicker, C. V. Traggarth, H. G. Ballance, V. E. Hampton, Lulu Smith and F. C. Clark

Strand Pays Chester High Compliment

One of the features chosen by managing director Joseph L. Plunkett for the super-program at the Strand, New York, during the big Fifth Anniversary Week of April 20, was the first half of "Cameraing Through Africa," the Outing-Chester big game release. And C. L. Chester feels that Mr. Plunkett paid his productions a high compliment in retaining with honors the regular weekly release on such a program. The Strand's managing director for many months has had a keen eye peeled for material that would make his birthday week one to be remembered until next April, and he cast it ahead of the Outing-Chester series, and called the contemporaneous release worthy.

Outing-Chesters are regular weekly events at the Strand, and that is why Mr. Chester feels so good. He feels that it would have been a matter for pride had Mr. Plunkett selected this as a special release for anniversary week only. But to be running the series each week, and to keep it as one of the carefully-weighed-and-found-worthy features for the event of the Strand's year, this Chester considers the highest compliment that could be paid the quality of his weekly offerings.

Dorothy Gish Success Passes Expectations

It is less than nine months since Dorothy Gish started work on the first picture of her own Paramount series. The progress made in those nine months is said to have surpassed the most sanguine expectations of everyone connected with her productions.

Exhibitors' reports on "Battling Jane" gave Dorothy a reception that marked her success. When "The Hope Chest" found its way to the screens, they increased the number of adjectives and stretched out the bookings. And the way in which "Boots" was received can best be told by the way J. A. Partington of the Imperial Theatre in San Francisco, explains it during a recent visit to the studio in Hollywood.

Margarita Fisher, American Film star, in "Charge It to Me"

Vitagraph Closes Deal In Chicago

Ascher Brothers Enterprises Contracts For Vitagraph's Feature Star Releases For Fifteen Theatres

Gladys Leslie is the Vitagraph star in "A Stitch in Time"

ANNOUNCEMENTS come from Vitagraph that it has scored heavily this week in the matter of accomplishment with the signing of a contract with Ascher Brothers Enterprises, Chicago, whereby the fifteen Chicago and Rockford houses controlled by Ascher Brothers will play all of Vitagraph's feature stars' releases.

All of the Earle Williams pictures, the Alice Joyce pictures, the Harry T. Morey pictures, the Bessie Love pictures, the Corinne Griffith pictures and the Gladys Leslie pictures will therefore play over the entire Ascher Circuit, giving Vitagraph's features a dominant place on the screens in Chicago.

The Ascher Circuit includes the Oakland Square, the Metropolitan, the Milford, the Kenwood, the Cosmopolitan, the Frolic, the Terminal, the Adelphi, the Peerless, the Columbus, the Calo, the Lane Court, the Chateau, the Rosewood, and the Midway, Rockford,. Ill. In announcing the signing of the Ascher Brothers contract, the Vitagraph statement expressed particular gratification over the fact that the Ascher contract has been signed, not on a preliminary announcement of what Vitagraph's features will be, but after the many months that the Vitagraph pictures have been on the market on their present basis.

In other words, Vitagraph looks upon the Ascher contract as the most substantial form of testimonial of its product, for in signing the contract, they declare that Ascher Brothers are taking over a known quantity; are signing for a line of product that has demonstrated its boxoffice value.

"The signing of the contract by Ascher Brothers," says the Vitagraph statement, "is the result of performance, not of promise. It is not what we hope that Vitagraph pictures will do, that has prompted the Ascher contract; it is what Ascher Brothers know that Vitagraph pictures are now doing that closed the deal.

"This contract is typical of what hundreds of exhibitors all over the country are now doing. Vitagraph is to-day serving more theatres than at any time in its history, and the Ascher contract is just an indication of the heavy trend Vitagraph-wards that has been brought about by the consistent quality of the company's releases."

Larry Semon Comedies Book in Big Centers

WITH the closing of a contract by the Strand Theatre, of San Francisco for first run on Vitagraph's Larry Semon Comedies, Vitagraph reports that first run arrangements have been perfected for these comedies in every important center in the United States.

Considering that the Larry Semon Comedies are but a recent addition to Vitagraph service, this promptness with which the exhibitors have booked them is taken to speak for the showmen's estimate of their value.

The first Larry Semon Comedy released was called "Well I'll Be ——!" and his next, which will be released very shortly, is called "Passing the Buck."

Larry Semon not only writes and directs these comedies but also appears in them.

Another rather unusual evidence of popularity comes to Vitagraph's Anita Stewart productions through the rapidity with which return dates are being booked by exhibitors who have played Vitagraph's first Anita Stewart production, "From Headquarters," and who have booked, but not yet played the second production, "Two Women."

"From Headquarters" was released on March 10th and was booked in the big Metropolitan circuits including Fox, Moss and Poli in the East and the big Chains in the Middle West and Far West.

"Two Women" was released on April 28th, yet a great many exhibitors with "Two Women" on their books for forthcoming showing have already booked a return date on "From Headquarters," according to reports.

"From Headquarters" and "Two Women" were directed by Ralph Ince and were edited by George Randolph Chester. "From Headquarters" is a tense police drama and "Two Women" is a James Oliver Curwood story of a different type from the first Anita Stewart release. "From Headquarters" enjoyed a big pre-release write-up but judging from statements made by the Vitagraph home office, "Two Women" is expecting an even bigged advance booking to its credit.

Release Dates of Pictures
on
Page 2919

Mary Pickford's newest Artcraft production is "Captain Kidd Junior"

Names Schedule for Michelena

Robertson-Cole Announces First of the Star's Series for Release Through Exhibitors Mutual

THE entire series of three productions, upon which Beatriz Michelena, noted star of the screen, and her own company have been working for more than a year, has been purchased by Robertson-Cole Company. This announcement follows the statement issued by this organization last week, to the effect that "Just Squaw," first of the series, had been purchased for release through Exhibitors Mutual.

"Just Squaw" has been made ready for release, and in order there will follow "The Deadline" and "The Spitfire," each a stirring drama of life in the great West.

The acquisition of the three Michelena attractions by Robertson-Cole is just one more indication of the intensity with which this fast growing company is striding toward leadership in the motion picture field. Many deals in the past have compelled general recognition of this international factor, but perhaps none more so than does the purchase of the Michelena pictures.

George Middleton, who directed this feature which will shortly be screened for the first time in New York, also directed "The Deadline" and "The Spitfire." This director's work has always been beyond reproach, and his efforts with the Michelena series has outdone anything he has previously attempted, it is said, in the filming of screen dramas.

There will be many distinctive features to make the Michelena contributions to the silent drama noteworthy.

Not the least of these will be the incorporation of the most distinctive line of titling—something entirely new, it is said.

These new titles are simplicity personified. They lack any bombast, but are so simple that they are direct and right to the point.

"Just Squaw" is expected to give the Michelena series a flying start. Combining all the elements of good melodrama with its barrier of blood, it contains a powerful appeal to motion picture audiences.

The story is written by Earl Snell, who is well known for his ability to depict the characters of the West. It is believed to surpass the best previous efforts of this talented author, fortunate in having his work interpreted by such a capable artist as director George Middleton.

J. Warren Kerrigan, star of "The End of the Game," distributed by Hodkinson

Christie Closes Territory on Two-Reel Specials

C. H. Christie, who is now in New York in the interest of Christie Comedies and Christie two-reel Special productions, which were recently launched, has announced that all territory for the United States and foreign countries has been closed for the new two-reel Specials.

Booking arrangements have already been in operation for all this territory for the Christie one-reel comedies, and the closing of all territory for the Specials was completed during Mr. C. H. Christie's Eastern tour.

Several new booking firms are to handle the new Christie productions.

Paramount Analyzes Box Office Values

Analysis of box office values of all Paramount and Artcraft pictures produced during the past year, made by the Production Department of the Famous Players-Lasky Corporation and based on reports from first-run exhibitors in all sections of the country, shows not only a steady upward trend of the drawing power and qualities of the pictures themselves, but the remarkable fluidity with which box office receipts respond to general national conditions in business and industrial life.

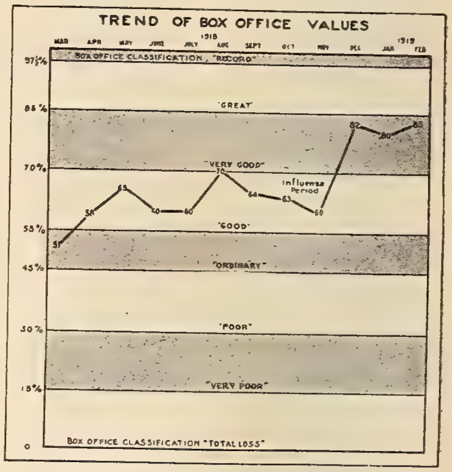
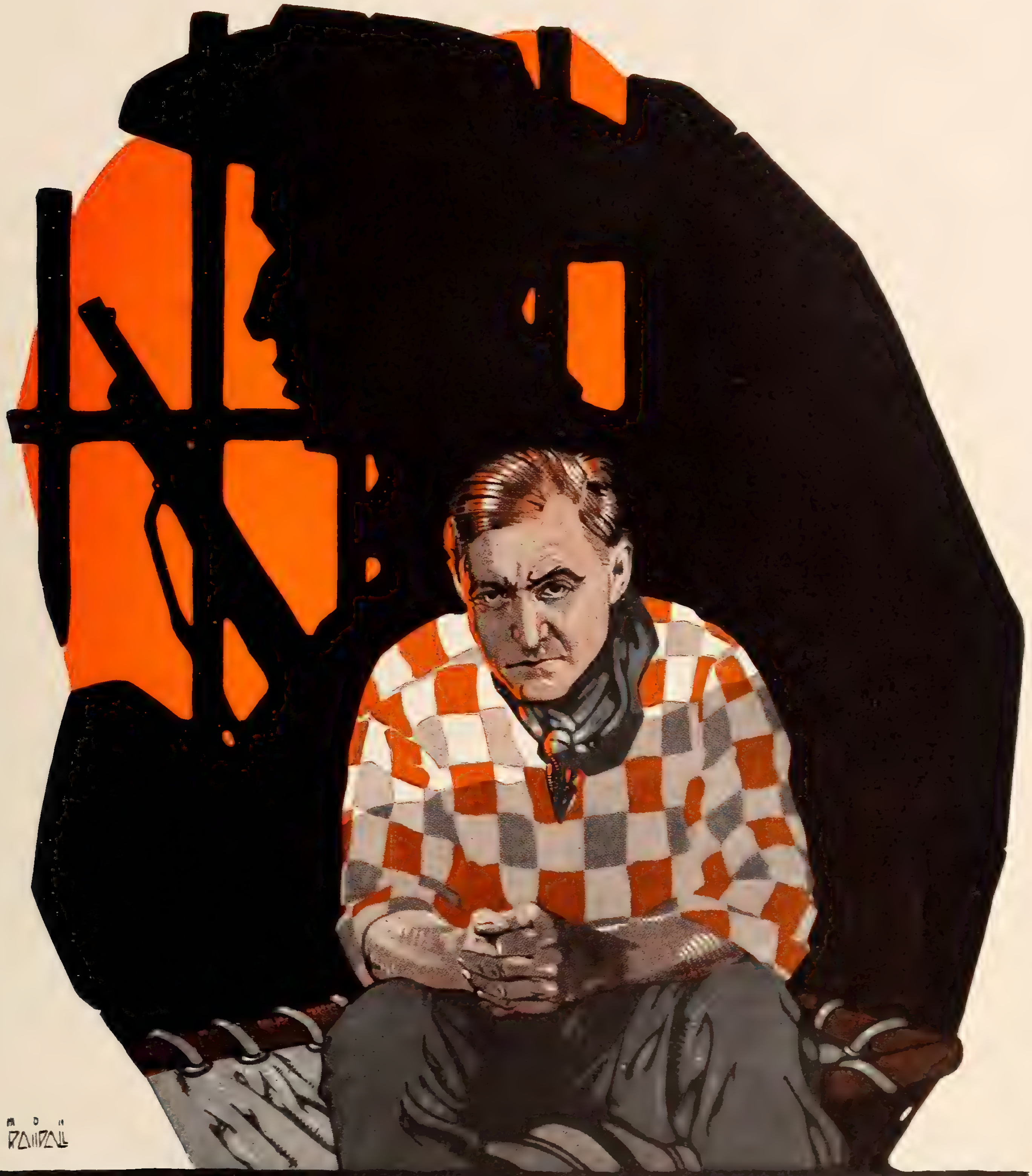


Chart prepared by Famous Players-Lasky to show the box office value of films

Analysis from the receipts themselves shows that in the three months' period December, 1918, to February, 1919, only six subjects did not qualify as "good," which was the average classification of the entire output in the nine months preceding December, 1918.

The last three months' period shown in the chart covers thirty-nine releases, as compared with ninety releases in the preceding nine months. The average classification of the ninety releases is "good" and of the thirty-nine releases, "very good," and within three per cent of "great." The ninety releases included ten "record" features. The thirty-nine releases included eleven "record" features, comprising one Griffith, one DeMille, one Hart, one Ferguson, one Ray, one Fairbanks, one Washburn, two Gish and two Reid subjects. "Record" productions are those reaching a percentage of 97½, or practically universal box office success.

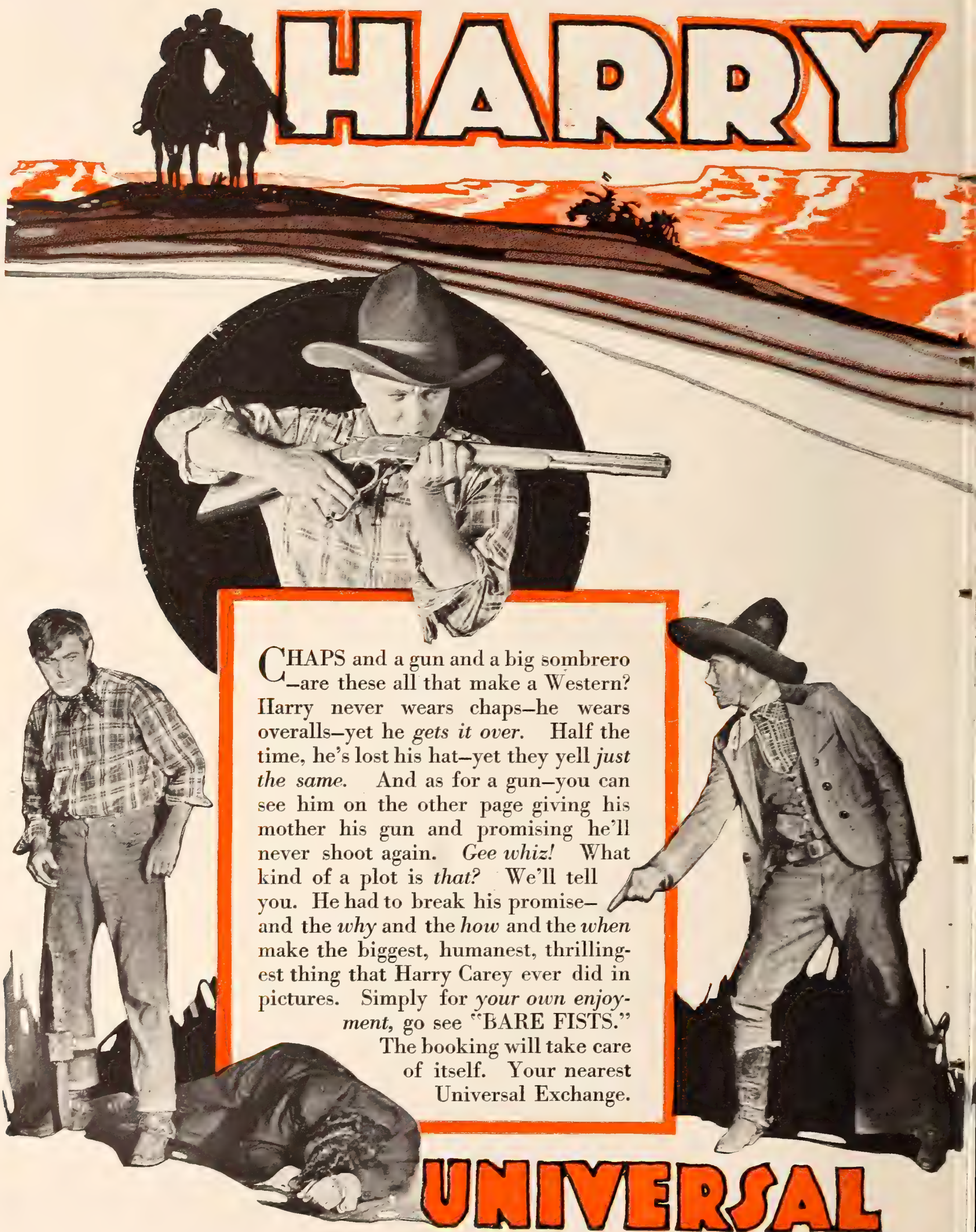


Harry Carey

GREATEST OF ALL WESTERN CHARACTERS

in "BARE FISTS"

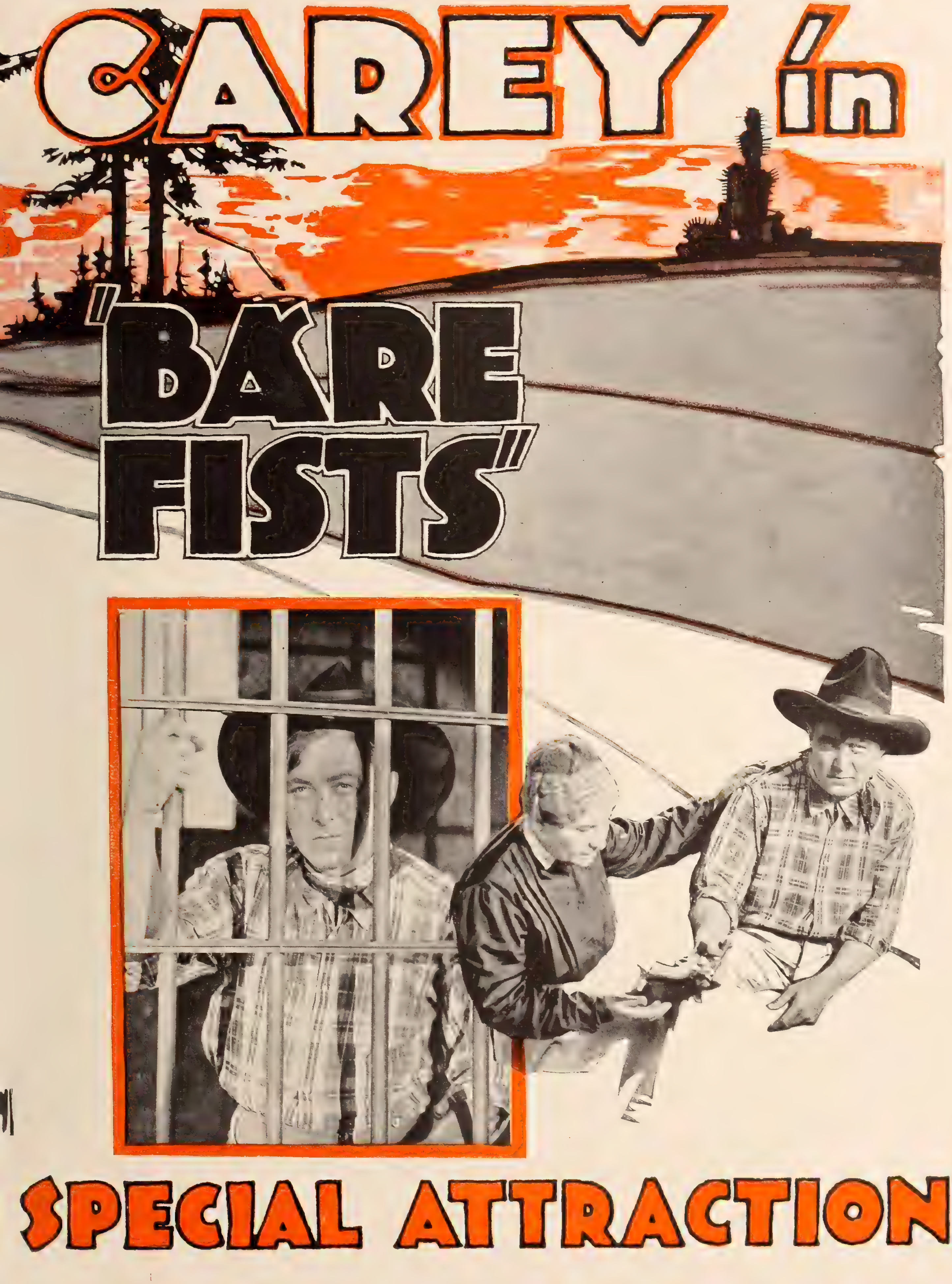
UNIVERSAL SPECIAL ATTRACTION



HARRY

CHAPS and a gun and a big sombrero—are these all that make a Western? Harry never wears chaps—he wears overalls—yet he *gets it over.* Half the time, he's lost his hat—yet they yell *just the same.* And as for a gun—you can see him on the other page giving his mother his gun and promising he'll never shoot again. *Gee whiz!* What kind of a plot is *that?* We'll tell you. He had to break his promise—and the *why* and the *how* and the *when* make the biggest, humanest, thrillingest thing that Harry Carey ever did in pictures. Simply for *your own enjoyment,* go see "BARE FISTS." The booking will take care of itself. Your nearest Universal Exchange.

UNIVERSAL


CAREY in
"BARE FISTS"
SPECIAL ATTRACTION

IF you'll listen to some folks you'll hear that the business is terrifically in need of a *neutral* distributing organization which will cleverly pick your pictures for you, and so save you from the fiendish clutches of the all-devouring Producer.

Mebbe so. We dunno. Our own idea is that good pictures are, themselves, the best distributors—and the fairest. Because just so long as Universal Special Attractions *net profit* you more than any competing productions this neutral distributing concern will have to recommend them to you—which isn't one bit more than Universal Special Attractions are doing today *all by themselves.* And as for "fairness"—what more do you want than the *biggest net*? When we've done that we've done our limit for you—angels could do no more.

Take an early look at each one of the Universal Special Attractions listed here—as a matter of pleasure—as a matter of good business. You'll see why these productions don't need any neutral party to distribute them.

UNIVERSAL FILM MANUFACTURING COMPANY
CARL LAEMMLE, President. 1600 Broadway, N. Y.

HARRY CAREY in "A FIGHT FOR LOVE"

PRISCILLA DEAN in "The Exquisite Thief"

MONROE SALISBURY in "The LIGHT OF VICTORY"

MARY MAC LAREN in "The AMAZING WIFE"

RUPERT JULIAN in "The FIRE FLINGERS"

Special Service Section on

Priscilla Dean in "Exquisite Thief"

EXHIBITORS who are going to show this picture and who have shown other Priscilla Dean offerings know that her personality should be played strong. If this is the first time you have used one of her vehicles you should make up your mind to put a whole lot more pep and punch in your advertising than you do in most pictures.

In "The Exquisite Thief" you have an attractive title, especially when connected with one of the attractive pictures of the star in evening gown and carrying her automatic. There is no question about getting the attention and then it is left for you to build the selling argument around the story and to show that this is a picture whose ending will satisfy even the most prudish.

Don't tell too much about the story. There is far more action in this picture than in most and until almost the final turn of the projection machine your patrons will not know exactly how it is going to end. *Keeping the climax and the turnings of the plot a secret not only increases the enjoyment of your audiences, but creates word of mouth advertising far more valuable than any recital of the story in your advertising and in newspaper stories.*

THIS is taken from a story which appeared in the Detective Stories Magazine: Blue Jean Billie was a dazzling mystery to the police. The whole force was hunting this beautiful, handsomely gowned girl robber, but they were without a trace. We are introduced to her in an apartment in company with Shaver Michael who is not only her partner in theft, but madly in love with her. "There is only one I can love and trust," she replies to his hundredth proposal, and indicates her revolver.

The only description the police have of the girl is that she is "dazzling," and when one sees her in evening dress as she starts for the Vanderflips party one admits that they are right. Shaver accompanies her as her chauffeur and remains at the wheel as the girl alone enters the house, timing her arrival so that all the guests will be at dinner, given to announce the engagement of the millionaire's daughter, Muriel, to Lord Chesterton.

Posing first as a guest who is looking for a lost jewel she makes a prisoner of the detective sent there to watch the jewels and binds him and then enters the dining room, pistol in hand, closing the door behind her. The orchestra in the balcony stops playing, but at the point of her gun she makes them resume and then proceeds to relieve the guests of their jewels. Chesterton deftly removes the necklace of his fiance in his attempt to save it, but Billie is too clever for him and he has to come across with it as well as the engagement ring.

THEN the escape and the thrilling auto chase in the night. They throw off all the pursuers but Chesterton who has hidden himself on the running board and it is not until the two crooks arrive in front of the girl's place that he is discovered and made a prisoner. He is tied hand and foot to a chair and gagged before Shaver leaves and Billie goes to another room to change her clothes. Chesterton is clever, too, and he releases himself, arranging the cords so that he appears to still be tied. Then there follows the scene at the table with the girl giving him coffee and the romance just starting to bud.

In the meantime the police are busy on the case and Detective Sergeant Wood, much to the indignation of the Vanderflips insists on looking up Chesterton in the rogues gallery of foreign crooks. Then hearing that some of the stool pigeons of the police have seen the exquisite thief Wood seeks to get the information from them, but a girl member of the band is too wise for him and convinces the others that they should go after the loot for themselves. Then follows the battle with the girl making her escape through the window carrying the jewels with her and Chesterton also fleeing as Shaver comes back and engages the crooks in a revolver battle. The police arrive and take him prisoner. But they are unable to extract from him the slightest information. He simply replies that he is her chauffeur and knows nothing more.

AS a refuge after her big jobs Billie has a cabin in the mountains far away from the city and to this she escapes, closely followed by Chesterton. There she changes to simpler garb and when she goes out to gather firewood Chesterton slips into the cabin and his first act is to take the cartridges from her pistol. When she comes back she seizes the gun from the table and he permits himself to be made a prisoner again. But Billie has used the same cunning in her retreat as in her robberies and in an adjoining room there is a regular cell to which Chesterton is escorted.

But soon she relents and makes him a "trusty" and their love begins to ripen quickly. At first she jokes with him and as he replies to her question that the wedding of the heiress will never take place

Right and left the exquisite thief at work at the millionaire's dinner. In the center, Billie and "her only friend"

At right, she binds the Englishman in her apartment; center, she pretends to the detective to be a country girl, and at left, Shaver is caught with the goods

she replies sarcastically: "I know—you met me and it has changed your whole life." And then a little later on, "You are breaking my heart." Then he begs her to send the jewels back and to go straight hereafter, but at first she will not listen to the suggestion, but instead gets her gun again and puts him back in the cell. It is then that Chesterton tells her "You'd better load it, for you'll be all alone tonight."

Yet she is convinced he is right about the jewels and she goes to get them, her true sentiment aroused as she fondles his ring. With the new day comes the dawn of a new hope and the girl resolved on the straight path hereafter.

UNABLE to get him to talk the police have freed Shaver and Sergt. Wood starts out to follow the chauffeur, sure that he will go straight to the girl. The scenes that follow there are too rapidly changing to be told in detail. The girl first tries to fool Wood, but he discovers her identity. Then Shaver arrives and when he finds that the girl loves Chesterton and is about to return the jewels he attempts to steal them and Chesterton goes after him. The action winds up with both Shaver and Wood locked in the cell, Chesterton, now himself revealing that he was merely posing as a lord and that he is a reformed English crook who was known to the police as "Lord Harry" they start down the road to a new life.

The Vanderflips are satisfied to get the jewels back especially since they are faced with the exposure of "Lord Chesterton." A note from the girl freeing him of blame brings final liberty to Shaver.

FOR exhibitors who are having their own cuts made and designing their advertising we would strongly recommend the use of the picture of Miss Dean in evening dress pointing her gun at the detective. Eliminate all but her figure. Then let's jump right into it

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THESE Special Service Sections are written with the purpose of suggesting to exhibitors how to get the most out of pictures that they have booked. They are prepared after studying the pictures and the best way of exploiting them. Won't you let us know any use that you made here and the original ideas that you have used in putting over this picture of any others?

"For months and months the rich society people had been robbed of their priceless gems by a girl thief. The only description that the police had was that she was DAZZLING. You'll admit that when you see Priscilla Dean in evening gown, gun in hand. She certainly is the EXQUISITE thief.

"Just when the police had been told that they had to land her in twenyt-four hours she walked into the dining room where a millionaire was announcing the engagement of his daughter to an English Lord. She took the jewels of all of them and then made good her escape—except for the Englishman.

"It was her last robbery—she didn't get caught by the police—but something far stronger nabbed her. We'll promise you more thrills than you ever had in one picture and more delight than you've known in months."

HERE is one based on the mere personality of the actress and you who have played the pictures in which Miss Dean has appeared will appreciate the appeal that it will have:

"'Only description that the police had of 'the exquisite thief' was that she was 'amazing.' That's nothing new on us. Every patron of the Empire who has seen Priscilla Dean has known for a long time that she is amazing.

"She's the most astonishing actress in motion pictures, and here we have her in a drama that gives her more chance than she had ever had before—and therefore she's just that much better. And Priscilla—the girl robber, in evening gown—Oh, la, la!"

And then another:

"Blue Jean Billie didn't love any man. The only thing that she trusted was her automatic. She had the nerve of steel and a thousand policemen hunted for her in vain—all that they knew of her was that she was AMAZING.

"Then she made her great haul—took all the jewels of the guests of a society millionaire and his guests at the dinner where his daughter's engagement was being announced. She came only for the jewels, but she stole something else—the heart of the bridegroom—at the bride's dinner.

"But that only starts the action. More amazing things happen than you ever saw in a photoplay. There is a thrill to every foot of film and a heart full of delight at its end."

THEN here are some shorter ones:

"A thief, this wonderful woman in evening gown—the most radiant thing at the whole part. That is the one reason why the police only knew her as 'amazing.' You'll agree that Priscilla Dean is amazing in 'The Exquisite Thief,' the most astounding drama you ever saw.

"N. B. We don't like to use adjectives, but we are helpless without them here."

"When she associated with the rich, they paid for her time—with their jewels. The police couldn't trap her for she left no trail behind. Then she went to rob a wedding announcement party and did it so well that she got the jewels and the bridegroom, too —and then lost—most gloriously."

"She was the smoothest society thief that the big city had ever known. She was so perfect in her work that she never made a bobble. It was her business and she knew no other emotion—until her greatest robbery came and then she found that she had stolen something else that she had not counted on. No wonder she was willing to give up the jewels."

"She wasn't of the underworld—but she was a thief—the most amazing one the police had ever known. Her beauty dazzled every one, her cleverness outdid them. She was cold and merciless until—and then something came agriping at her heart."

Scenes are laid in the millionaire's home, the police station, Billie's apartment, an underworld cafe and in the cabin in the country. We would leave out anything that indicates that this is an "underworld" picture, for in the sense that word is generally used it distinctly is not.

But all is changed with the scenes in the cabin retreat. First she locks the Englishman up, then makes him a "trusty" and then listens to his love

Star's Personality Sould Be Played Up Strong

BECAUSE of the wonderful leap to the very front that Priscilla Dean has made with her last few pictures including "Kiss or Kill," "The Wildcat of Paris," "The Wicked Darling" and "The Silk Lined Burglar" we would devote the lobby to display of her pictures and send a special letter to the patrons about the new picture.

We know a dozen exhibitors who claim that they discovered this star. Possibly all of them may be right, and there is no reason why you cannot advertise her as the adopted star of your theatre. If you have played her recent pictures you know just exactly what her appeal is and if you can bring that all the more intimately before your patrons. We believe that a letter along these lines will help business:

"We've just about come to regard Priscilla Dean as our own star. You will remember what we told you about her when her first big picture came along. We've watched you and our other patrons pretty carefully and we've seen the way that you enjoy her work. That's the reason we always smile in content when we get the word that another Priscilla Dean picture is coming along.

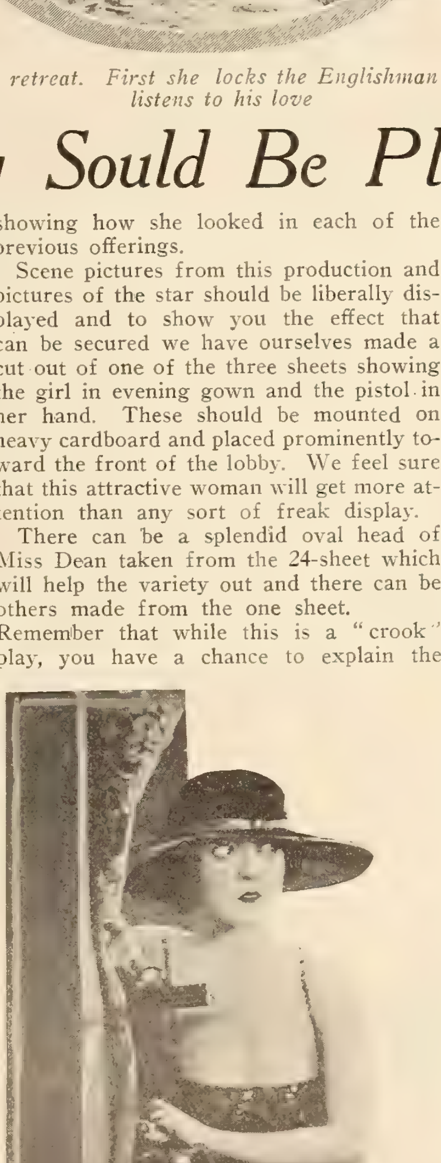
"Beginning next Monday she will appear for four days in 'The Exquisite Thief,' which we can promise you as the most interesting picture in which she has yet appeared. The only police description of this girl who robs the millionaire society folk is that she is 'amazing'—and there couldn't be a better description. You'll agree when you see her at work in an evening gown.

"In twenty-four hours after the first showing the whole town will be talking about this wonderful star and her startling picture. Certainly you want to be in on the secret. It carries our guarantee of unusual delight."

WITH such a star as this on your roster you should have begun to save photographs of her and if you have preserved the stills from her last four productions you will be able to make a mighty showing how she looked in each of the previous offerings.

Scene pictures from this production and pictures of the star should be liberally displayed and to show you the effect that can be secured we have ourselves made a cut out of one of the three sheets showing the girl in evening gown and the pistol in her hand. These should be mounted on heavy cardboard and placed prominently toward the front of the lobby. We feel sure that this attractive woman will get more attention than any sort of freak display.

There can be a splendid oval head of Miss Dean taken from the 24-sheet which will help the variety out and there can be others made from the one sheet. Remember that while this is a "crook" play, you have a chance to explain the charm of it in your newspaper advertising and that most always lobby displays that try to take the same angle are misleading and give a purely criminal appeal.



This cut-out from three-sheet is effective for lobby dispaly

THERE is nothing sad or tragic about this picture, but it is intensely gripping and therefore the surrounding bill should be light and frothy. The music for a good part of it will have to be played to action, but there are times when the music itself will aid in getting a laugh.

For instance when Billie enters the millionaire's dining room to rob the guests the musicians stop playing in their fright and she orders them to resume. Have them playing some sentimental piece that is well known so that the changes will be quickly recognized. For instance, it would not be likely that all the musicians would see her at once and one might be left playing alone for a moment, say the cornet. Then when they resume have them playing with the jerky, nervous effect. Jazz music can be used with the scene where the detective tries to induce the stool pigeons to give him information.

There is another scene where the girl mocks the Englishman when he says that the marriage to the heiress will never take place and here you can use "I'm Sorry I Made You Cry" or a burlesque on "Hearts and Flowers."

When this picture was shown at the Broadway Theatre Hirsh's "When You Look Into Her Eyes" was played as the theme and the swing to it fits well with the story and especially with the captivating Priscilla Dean eyes. It should first be introduced at the coffee drinking scene.

HERE is another case where the photography is largely night. There is an especially fine scene with the auto chase. There are lots of people who like these unusual things in pictures and it is well to mention them.

There is an unusually strong cast. Sam DeGrasse, who has had the crook role in several of Miss Dean's pictures again is cast in such a part while Thurston Hall is leading man. They should be mentioned.

Cast for "Elmo, the Mighty," Universal's next serial starring Elmo Lincoln and Grace Cunard

New Way of Advertising a Feature

Harry H. Hicks, Branch Manager of Select's Cincinnati Exchange, is employing every trick of the trade to put over Select's big super-production, "Bolshevism on Trial." In addition to the advertising matter with which Select Branch Managers have been supplied by the Home Office, Manager Hicks has gone one step further, by making his letter heads work as well as his salesmen. Every letter that leaves the Cincinnati Exchange carries the head and hooked hand of the Bolshevist which Select uses in its trade paper advertising. This is printed across the full face of the sheet, with a light impression, forming a background of faint red. It makes an attractive display and serves the double purpose of keeping "Bolshevism on Trial" before every exhibitor.

Strong Cast for Miss Phillips in Her Next

What Universal declares is one of the strongest supporting casts ever seen on the screen has been chosen for Dorothy Phillip's newest Universal subject, "The Right To Happiness." Allen Holubar is preparing the screen play. The cast includes: Thurston Hall, Stanhope Wheatcroft, William Stowell, Robert Anderson, Henry Burrows, Hector Sarno, Margaret Mann, and Alma Bennett.

Fox Feature is Pronounced Hit

Exhibitors Declare "Pitfalls of a Big City" Is Scoring Big Success for Gladys Brockwell

FOLLOWING immediately after the trade paper reviewers' unanimous praise of Gladys Brockwell's picture, "Pitfalls of a Big City," as one of the best photoplays of the season, exhibitors throughout the country are adding their statements that the picture is scoring one of the biggest successes yet achieved by this star.

Heavy rain that lasted all day and was accompanied by a gale failed to keep people away from the Chicago showing of "Pitfalls of a Big City" at the Rose theatre on the opening day of last week's engagement, according to the Exhibitors Service Bureau of the Fox Film Corporation. While neighboring theatres were doing virtually no business, it is stated in telegrams from Chicago, there was a continuous stream of patrons into the Madison street house where "Pitfalls of a Big City" is booked for two solid weeks.

A preliminary one-day showing on the preceding Sunday at the Boston theatre, Chicago—operated by the owners of the Rose—brought capacity business throughout the day and evening. Manager Harry Miller of the two theatres reports many comments in praise of the picture.

A. Horwitz, owner of the Colonial theatre, Toledo, Ohio, is another exhibitor who is enthusiastic in his praise of "Pitfalls." In a letter to W. D. Shapiro, Fox branch manager at Cleveland, Mr. Horwitz says:

"We are getting ready to exploit the biggest and best picture of its kind that I have ever seen, namely, "Pitfalls of a Big City," with Gladys Brockwell as the star. Since the day you screened same for me I have been talking nothing else but this picture. This truly is a masterpiece, with Gladys Brockwell at her very best. You know what a crank I am on pictures; but I take my hat off to this one, and all I can say is 'Wait and see me eat the space in all the Toledo papers with this one picture.' More pictures like this and I will wear a smile you won't even be able to massage off."

In the Philadelphia district exhibitors are unanimous in their praise of the quality and box office value, it is said.

Milton Russell, managing the Colonial theatre, Atlantic City, said the subject had great value from every viewpoint, and immediately entered into arrangements for repeat dates on the picture.

Excel Pictures Are Nearing First Anniversary

A YEAR ago, the Exhibitors Service Bureau recalls, William Fox made certain promises regarding Excel Pictures. He stated that his object in introducing this series of productions was to give certain stars greater scope for the development of their abilities. He promised particularly that effort would be made to obtain the highest type of stories for the Excel releases—that these productions would not be ordinary program releases, but better, stronger pictures in keeping with the general upward trend of motion pictures quality standards.

The current release is "The Love That Dares," starring Madeline Traverse, to be followed by "Miss Adventure," featuring Peggy Hyland.

The Fox office cites a number of other big stories that have been produced for the Excel program.

"Cowardice Court," written by George Barr McCutcheon, the famous novelist, has just been completed by Peggy Hyland, and is set for early release.

"Buchanan's Wife," which was made from a book written by the late Justus Miles Forman.

"Words and Music By—" which Albert Ray, with Elinor Farr has just completed in Hollywood, is taken from the book by that name. It was written by William Charles Lengel.

Peggy Hyland has made seven Excel Pictures. The preceding six are "Bonnie Annie Laurie," "The Rebellious Bride," "Caught in the Act," "Marriages are Made," "The Girl with No Regrets," and "Miss Adventure," the current release.

Madelaine Traverse is working on her fourth Excel Picture, the others being "The Danger Zone," "Gambling in Souls," and "The Love That Dares." Albert Ray and Elinor Fair, the latest addition to the Excel group, have made two productions in this series, "Married in Haste" and "Words and Music By—"

Other Excel Pictures so released include "Queen of Hearts," "Buchanan's Wife," "The Love Auction," "Tell it to the Marines," "Swat the Spy," and "Smiles."

Sessue Hayakawa, in "The Courageous Coward," Exhibitors Mutual Release

Moments in "Khava," the first Sholom Aleichem picture produced by Zion Films, Inc. Alice Hastings is one of the principal players

Shomer-Ross to Release a New Feature

There has been some comment of an inquiring nature in the industry on account of the non-appearance of any further productions by Abraham S. Shomer since "Ruling Passions."

The Shomer productions having been reorganized under the name Shomer-Ross Production Co., Inc., are about to release their latest, known as "The Great Mystery," a comedy drama said to have especial merit.

Mr. Shomer has not decided on the exact date of the release and will perhaps wait until his next production, which now is in preparation will be finished.

It is claimed by the author-director that the next production issued by him while being a modern drama will have all the qualifications of a super-spectacle. The question of cost is one of the items that will not be drawn in consideration in this production.

Complete List
of New Theatres Now Building
on page 2918

William Fox presents Theda Bara in "The Siren's Song," a superproduction

Hodkinson to Release Big Ones This Spring

W. W. HODKINSON CORPORATION announces the inauguration on April 20 of a series of spring and all summer big productions for the allies whose pictures are distributed under the Hodkinson imprint through the Pathe branches in the United States. Most producers and distributors wait until mid-September to begin the calendar releasing year and in the past years much of the summer dullness in the motion picture theatres perhaps has been directly traceable to the producers' unwillingness to risk releasing big, pretentious pictures during July or August.

The most accurate reports obtainable from every section of the United States indicate a period of unprecedented patronage now being enjoyed by exhibitors and comparatively few exhibitors can be found who do not feel assured of the heaviest patronage ever known during the approaching summer. The Hodkinson sales plans therefore contemplate the immediate aiding of exhibitors by giving them what unquestionably will rank as the most powerful and unusual productions ever before ventured upon a summer market.

As the opening smash that will create and sustain big business in the theatres, Harry Raver's production of Augustus Thomas' New York stage success, "As A Man Thinks," starring Leah Baird and directed by George Irving, will be released everywhere April 20. This is the first of the previously announced Four-Star pictures, deriving their name from an equal apportioning and featuring of the author, the story, the star and the director.

On May 4 Jesse D. Hampton presents J. Warren Kerrigan in "The Best Man," from the story by Grace Livingston Hill Lutz. It is of the Arsene Lupin-Sherlock Holmes type that fairly tingles it is claimed with electric excitement. It is worthy of note that the Kerrigan productions are the only ones to be continued from the first Hodkinson releasing year into the company's second year.

Zane Grey's story, "Desert Gold," directed by T. Hayes Hunter, is now being completed in California and Colorado and will be ready for release in either two or four weeks after May 4.

Another producing unit about which announcement is to be made separately has completed Stewart Edward White's famous success, "The Westerners" under the direction of Edward Sloman. This production will have an early summer release.

Each of these productions, as well as all other productions past and present or future will be distributed through the W. W. Hodkinson Corporation, and are to be offered to exhibitors, singly under contract on their individual merits and values.

Larry Darmour of Gaumont Back on the Job

First Lieutenant Larry Darmour, U. S. Signal Corps, photographic division, is back from the war. Shortly he will take up his work again as assistant to Pell Mitchell, editor of the Gaumont Graphic and Gaumont News.

Mr. Darmour worked on all of the sectors held by the American army for the last three months, and just prior to his resignation was assigned to the Peace Conference in Paris. Among other interesting feats at the front he made the first pictures of the emplacement of the "Big Bertha." one of the long range guns used in the bombardment of Paris.

Dolores Cassinelli, with Albert Capellani in a film for Pathe

And here's how the crowds lined up to see "The Unpardonable Sin" at the California Theatre in San Francisco

Goldberg Reports on a "Midnight Romance"

THE ease with which an agent books a picture featuring a star who has had a recent success was illustrated in the case of Lee L. Goldberg, secretary of the Big Feature Rights Corporation of Louisville, Ky., in booking "A Midnight Romance," featuring Anita Stewart.

Remembering Miss Stewart in "Virtuous Wives," many exhibitors were willing to book the next Stewart picture released by First National by mail. Within a few days after beginning operations with "A Midnight Romance" Mr. Goldberg reports that he received these contracts: Strand, Louisville, one week; Signal Amusement Co., Chattanooga, one week; Crescent Amusement Co., Nashville, one week; Majestic Amusement Co., Memphis, one week; Ada Meade theatre, Lexington, Ky., one week; Lyric theatre, Covington, Ky., one week; Princess theatre, Hopkinsville, Ky., two days; Dixie theatre, Mayfield, Ky., two days; Dixie theatre, Paris, Tenn., one day.

Manager Frank H. Dowling, of the Signal Amusement Co., the first manager to offer "Virtuous Wives" in Kentucky and Tennessee, duplicated on "A Midnight Romance" which he showed the week of March 16. Its first Louisville showing took place the week of April 6.

I. Libson, of the Strand, Louisville, had "A Midnight Romance" advertised in the same way which marked the exhibition of "Virtuous Wives," and is said to have enjoyed marked success.

Tony Sudekum of the Knickerbocker, at Nashville, who showed the picture the week of April 28, used Anita Stewart's song, "A Midnight Romance," for advertising purposes.

Theda Bara Appears in A Belasco Feature

IT is announced that William Fox has persuaded David Belasco to sell the motion picture rights to one of his plays, "La Belle Russe." This play, which has been adapted for the screen by Charles J. Brabin who also is directing the motion picture, is being filmed at one of the Fox studios in Fort Lee, N. J., with Theda Bara as the star.

"La Belle Russe," as a spoken play, was produced first in San Francisco and since then it has been played by stock companies throughout the country.

In announcing the purchase of "La Belle Russe," the Exhibitors Service Bureau of the Fox Film Corporation calls attention to the fact that five novels and plays are being made into Fox films. These are "Cowardice Court," by George Barr McCutcheon; "Checkers," the play written by the late Henry M. Blossom, Jr.; "The Lone Star Ranger," by Zane Grey, and "My Little Sister," a novel by Elizabeth Robins, the English author.

Said an official of the Fox organization: "The reputation of these books and plays in the original form has a big value for the exhibitor. Every city and town contains a large public who have either seen these plays on the stage or have read the books. These people naturally will want to see the works in their screen form; so their patronage is already assured the exhibitor. The advertising possibilities in the productions and the merits of the pictures themselves will account for a 100 per cent. patronage."

Just one of the poses that shows why Constance Talmadge is one of the brightest young stars of the day. It's from "The Veiled Adventure," a forthcoming Select

Thousand Dollars a Word for Riley Poem

The announcement made by World Pictures that it has taken over the distribution of a picturization of James Whitcomb Riley's famous poem, "Little Orphant Annie," recalls the fact that Riley in writing this poem is credited with having written the greatest money making poem and the best paid piece of literary work ever published, if one takes into consideration the number of words. With what was paid for the moving picture rights together with the rights of publication it brought in more than a thousand dollars a word.

"The three modern writers whose incomes from their literary work are said to be the greatest in the world, are Rudyard Kipling, Sir Arthur Conan Doyle and Arnold Bennett.

Bessie Barriscale, in "A Trick of Fate," by Robertson-Cole through Exhibitors Mutual

Alice Brady's "Redhead" April Attraction

Alice Brady's forthcoming Select Picture, "Redhead," is now completed and will be ready during the current week for distribution as an April attraction. "Redhead" was adapted for the screen by Charles Maigne from a story by Albert Payson Dowst, which appeared in a recent number of one of the popular magazines. Mr. Maigne also directed the production.

The opening of the story finds Miss Brady as the star entertainer in one of the fashionable cabarets. She sings, dances and flirts, and her latter accomplishment wins for her the love of one of the wealthy patrons. They are married. Then comes the rift in the lute which makes one of the most entertaining stories Miss Brady has ever done, it is said. There is the inevitable happy ending, but it is arrived at by an entirely new and different road. Conrad Nagel is Miss Brady's leading man.

Film Club Holds Meeting to Stop Propaganda Against It

The Film Social Club, an organization devoted exclusively to social matters, took action at a meeting held Monday evening to counteract propaganda expressed by enemies of the organization giving the impression that it intended to take an active part in labor and industrial controversies and was in fact involved with a campaign for the organization of certain elements in the film business into a union to combat existing conditions.

Max Ehrenrich, secretary of the club said in an interview that the Film Social Club had been formed for the sole purpose of affording its members and their wives and families opportunity for social enjoyment.

"We have enough business in business hours," said Mr. Ehrenrich. "If we want to form a union or change our present working conditions, we'll leave the women at home."

Tincher Sees Her First Christie Special at Pre-Release

"There is nothing in the life of an actress worse than looking at the first run of a new picture when you don't know whether it is going over or not," says Fay Tincher.

Her first Special, "Sally's Blighted Career," was pre-released at the California theatre in Los Angeles, where she saw it. She was huddled down in a seat chewing her fingernails when the picture started. After a couple of scenes a snicker came from the row behind her. Then somebody else laughed and the picture got over.

Miss Tincher was unusually worried over the first of the Christie Specials, since they introduce her, after an absence of some time from screen comedy, in a little more varied work, under new direction, that of Al E. Christie.

"The Follies Girl" is a Triangle Special with Olive Thomas in the main role

Hodkinson Changes His Sales Organization

E. A. Crane, Hodkinson representative

As a necessary preliminary to the vigorous sales campaign and policy of regional exploitation for the benefit of exhibitors, the W. W. Hodkinson Corporation, through its sales department, has affected changes in a number of its regional representations within the past two weeks.

Announcement is made of the appointment of the following Hodkinson representatives, all of the men named being installed to work in close co-operation with the exhibitors of ther territories:

Atlanta—E. L. Byers, representative. Mr. Byers is known throughout South Carolina, Georgia, Florida, Tennessee, which states comprise his territory.

Albany—H. R. Wimsatt, representative. Mr. Wimsatt has had charge of both the Albany and Buffalo territories, but now covers the Albany territory exclusively.

Buffalo—H. LaMott LeVay, representative. Mr. LeVay, formerly a member of the Goldwyn Boston organization, and is well known to many Northern New York exhibitors.

Boston—W. H. Dunbar, representative. Mr. Durbar was identified with the initial Triangle organization, and will have charge of the entire Hodkinson New England field.

Detroit—D. Leo Dennison, representative. Mr. Dennison is a former Paramount man, and for the past year manager of the General Film office in Detroit.

Indianapolis—J. C. Mack, representative. Mr. Mack is the newly named head of this office for Hodkinson, the office previously having been handled through the Cincinnati representative.

Salt Lake City—D. E. Schayer, representative. His appointment places the Salt Lake territory on its own footing, being formerly under the Hodkinson Denver office.

Washington—Rudolph Berger, representative. Mr. Berger enjoys the friendship of exhibitors through Maryland, the District of Columbia and Virginia.

The Hodkinson offices in Philadelphia are controlled by Charles E. Henschel; Pittsburgh by C. E. Moore; Chicago by E. C. Field, assisted by E. S. Rowley. Mr. Fielder also has jurisdiction over Cleveland, with D. W. Phillips as assistant. Kansas City is handled by P. C. Wreath, who previously had jurisdiction over St. Louis. This latter office is now placed upon an independent footing.

Most of the men named are experienced sales executives in the territories to which they have been assigned.

Haynes Gives His Opinion on Star vs Story

Lloyd C. Haynes, president of Brentwood Film corporation takes an oar in the Star vs. Story controversy.

In his opinion the story is the light which brings out the points of a player. If that player has talent and magnetism, his rise to stardom will be in exact proportion to the grade and fitness of light which the story sheds upon him. Without considering the influence of the director—which would entirely change the situation—Mr. Haynes gives it as his observation that rapid advance to great film popularity have invariably followed a series of picturizations of stories which strongly brought out the very best of which the players were capable. And conversely that a star's popularity has rapidly waned if the vehicles in which he appeared did not continue strong and fitting.

Deprecating the too prevalent habit of weakening a good story by warping it to fit a star or, by subordinating to that of the star, parts of others in which the story calls for srength and prominence, Mr. Haynes suggests that star and story be placed on a fifty-fifty basis. The star, once arrived through the combined strength of stories and force of talent, drawing the attention of the public but, the story being relied upon to hold that attention. Fortunate indeed is the producer when he occasionally strikes the bull's eye with a perfectly matched story and star! Or, failing that happy combination, when he can attract the public by the name and the theme of his picture nd hold it by the well balanced strength secured through properly fitted players regardless of their names.

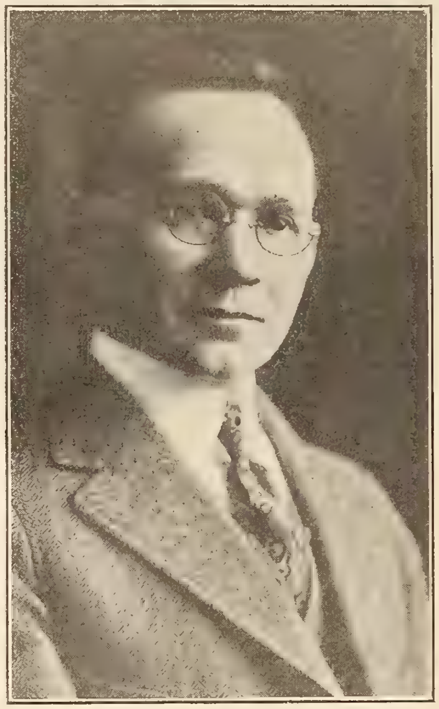
Charles Ray, who has renewed his contract with Thomas H. Ince for Paramount

Madge Kennedy is the Goldwyn star in "Leave It to Susan"

Beatriz Michelena in "Just Squaw," her initial Robertson-Cole release through Exhibitors Mutual

Viola Dana, Metro Star, is presented in "The Parisian Tigress"

News Hints Gleaned from the Latest Stills



Fred B. Thompson, who perfected the Spoor-Thompson film processing machine

Dot Farley, who has joined the L-Ko fun makers for Universal release

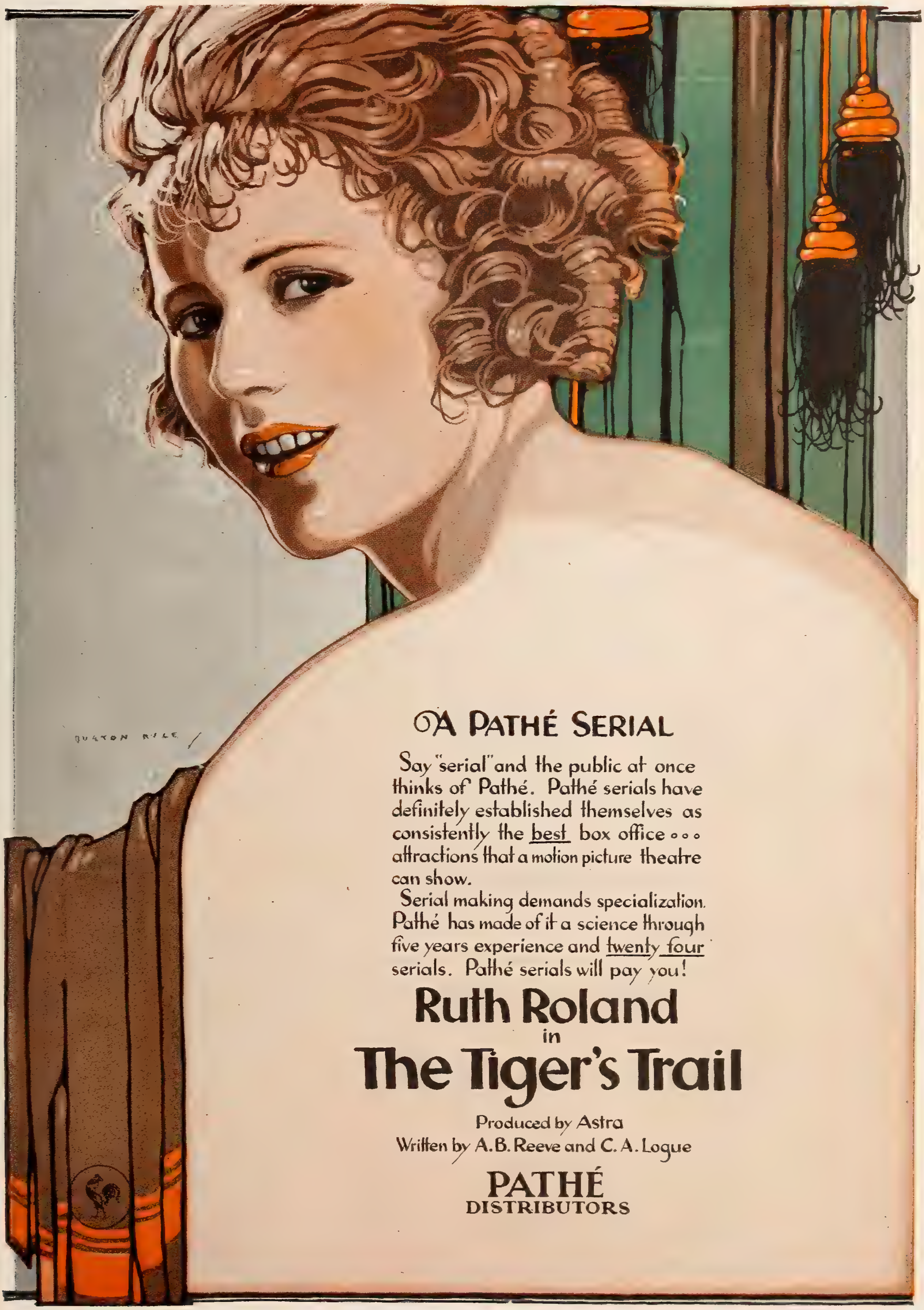
Dench Goes Abroad for Gray Seal

It was announced this week that Ernest A. Dench sailed April 26 on an extended trip to England in the interests of Gray Seal Productions, with which organization he has been publicity representative in this country. It is said that British film buyers have already displayed interest in Gray Seal comedies, of which Wheeler Dryden is the featured player.

The Prince of Wales, in a New Harma Production, Made in England

A trio of Mack Sennett's girls, who help put over "Yankee Doodle in Berlin"

Sylvia Breamer, star of J. Stuart Blackton's features. The star was caught "at home"



A PATHÉ SERIAL

Say "serial" and the public at once thinks of Pathé. Pathé serials have definitely established themselves as consistently the best box office attractions that a motion picture theatre can show.

Serial making demands specialization. Pathé has made of it a science through five years experience and twenty four serials. Pathé serials will pay you!

Ruth Roland
in
The Tiger's Trail

Produced by Astra
Written by A. B. Reeve and C. A. Logue

PATHÉ
DISTRIBUTORS

Ruth Roland in

A PATHE SERIAL

is always standard. Standard because of the popularity and drawing power of the star; standard because of the story value; standard because of the excellent cast, the care used in production; standard because five years' successful experience in serial production has made it so; standard also because of large and continual straight-to-the-public advertising. A PATHE SERIAL PAYS!

The Tiger's Trail

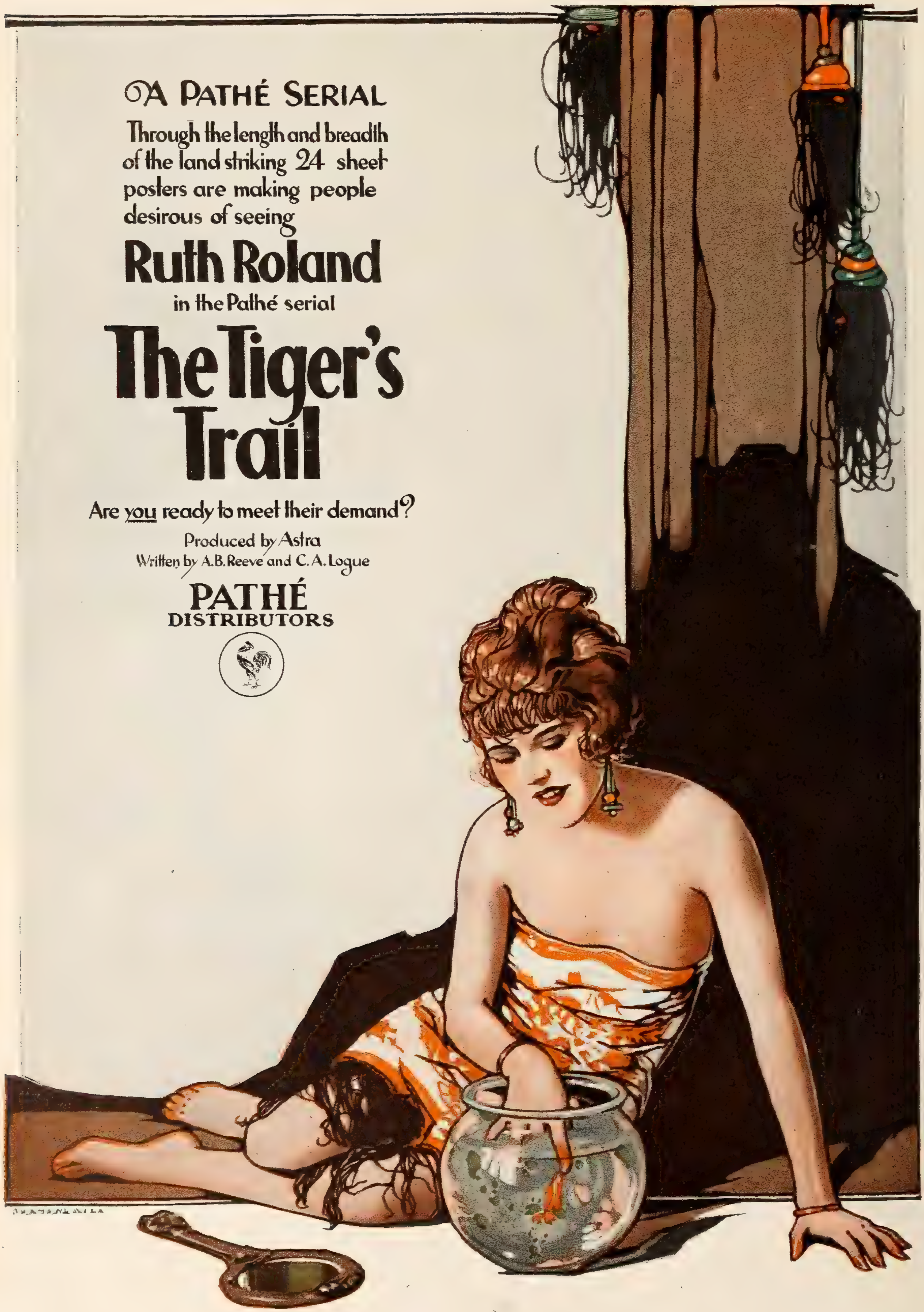
Fifteen Weeks' Excellent Business or One, Which?

Very few features are good for more than one week's business. The experience of thousands of successful exhibitors, however, proves that

A PATHE SERIAL

usually possesses greater drawing power than a first-class feature, and what is more, retains that drawing power through fifteen weeks. Each two-reel episode of a Pathe serial is a true feature in quality, but of better-than-feature drawing power.

Prove it for yourself; start with "The Tiger's Trail!"



A PATHÉ SERIAL

Through the length and breadth of the land striking 24 sheet posters are making people desirous of seeing

Ruth Roland

in the Pathé serial

The Tiger's Trail

Are *you* ready to meet their demand?

Produced by Astra
Written by A. B. Reeve and C. A. Logue

PATHÉ
DISTRIBUTORS

Special Service Section on
"The Unknown Love"

Exhibitors who are going to show "The Unknown Love" should say to the public plainly that this is a picture with the war setting—a picture that would be impossible without the war—but still a distinctly after the war picture in its treatment. There is no reason why this should not be stated incidentally in your exploitation.

But we would not suggest that you label this "Not a war picture." Show what it really is by your selling talk. The thing that people want now to come out of the war so far as pictures is concerned are visualizations of great loves or of the lighter and humorous elements. With a romance the setting of the war brings the action right up to the moment and makes it all the more gripping.

So after we had displayed the name of the picture, those of the two stars, Dolores Cassinelli and E. K. Lincoln, and then the name of its director and author, Leonee Perrett who created "Lafayette, We Come" we would jump right into the selling argument and put over the appeal of the picture so convincingly that all will

NOW here is the story: It opens at the summer home of John Parker, a retired sea captain where his beautiful daughter, Doris, is entertaining a house party, one of the members of which is Capt. Jack Tims who is constantly beseeching the girl to marry him. One of the first scenes shows the arrival of the mail and the girls flocking in wearing their bathing suits to get their letters—for all of them have "adopted" a soldier in France to cheer up the American fighting men—all but Doris

One of the girls receives a letter from her particular friend which mentions Harry Townsend, who is described as a fine chap, but without a friend outside of the army and Doris is persuaded to write to him. Townsend is delighted when he is seen receiving the letter and since she has asked for his picture and he hasn't one he borrows the picture of a chum. From that time on the romance grows rapidly, both maid and soldier now firmly in the grip of their great, unknown love.

During this earlier part of the picture the director skilfully keeps the action leaping back and forth from France to America and not only do we have some glimpses of the battle scenes, but the sports and amusements of the fighters and a lot of sidelights that have not come into other pictures. In short these thrilling scenes have the psychological effect of showing how the love of the maid and the soldier grew during those strenuous days on the battlefield and the anxiety and waiting of the loyal women on this side of the water.

BUT then comes a day when Townsend is wounded. He believes that he is going to die, writes Doris his farewell letter, but later he is taken to Tours and then one of the surgeons writes to the girl, at the same time enclosing Townsend's note. Immediately on receiving it she determines that she must go to France to be at his bedside. Her father refuses to let her go, and any way there is no way to make the trip until she appeals to Capt. Tims and in his great love for her he violates all naval regulations and smuggles her aboard the government transport, Tristan.

Just as they are nearing the shores of France a submarine attacks the Tristan and Capt. Tims is killed and buried at sea and here we have a most moving situation. Then we have some scenes on the train where Doris hears the people paying tribute to the part that America has played in the war—a tribute that only increases her love for the man who now lies wounded in the hospital behind the lines. It is such incidents as this rather than any weight of the main story itself that serves to analyze the reason for such a love between two people who have never seen each other.

Doris reaches the hospital to find Townsend with his face swathed in bandages and then when he recovers sufficiently she learns that he is not the original of the picture, but that his chum died in battle. But it was not the picture that Doris had come to love, but the man that had written those wonderful letters, who had been able to stir her by the spirit that he has shown in fighting for his country, for his cheeriness in trial and in peril.

THEN we see them back in America, Townsend discharged from service because of his wounds and Doris now his wife. Then comes the news that Germany has signed the armistice and we have pictures of the wild celebration in New York street.s

After this comes an epilogue, several years still in the future. The couple now have a boy of five or six and the boy is asking his father "What's up there in the stars?" He tells his little son "In every star there lives a soldier who has gone to glory" and we see the stars spelling out

At left, Doris finds her "unknown love," to whom she is writing, at the right. Center shows a scene years after the war when their son learns the story of the "stars of glory"

All of the other girls have adopted a soldier in France and Doris feels that she is not doing her part when they get their letters. Center shows her hearing from him and at right one of the scanes from the brief epilogue

the words “Stars of Glory.” Then follow a series of pageants showing Germany surrendering, then picturing the parts that the various allied nations took in the war.

This rounds out the tribute to the fighting men after the vivid scenes showing the terrors of the war they went through. In short you may advertise this as:

“The screen's greatest tribute to the brave who won the war.”

WE would advise the building of the greater portion of the selling talks on “The Unknown Love” on two points: On what the war and its victory means to the women of America and as a tribute to the men who fought for the safety of the world “over there.” Weave those in as a background for the love story.

There is one thing that should be avoided in the advertising, and especially in the use of the illustration: Don't let anything get in that would in any way suggest that this is a story of a woman victim of the Hun lust, because there is nothing of that sort in the story and the only sex element that you want to get into the exploitation is the wonderful, pure love of a woman for a man she had never seen.

Now there is a most attractive one showing the two stars, after the war. Lincoln is seated in a chair and Miss Cassinelli kneeling beside, both smiling, wonderfully happy. If you make your own cuts you can get a mighty strong halftone effect from this and you can also use a line cut of the scene. Then go ahead with this selling argument:

“War over in Europe hadn't meant very much to Doris Parker, for she was so far away from it. But she did want to do something to help those American boys who were fighting abroad. All of her girl friends were writing to their sweethearts over there and cheering them up to be better soldiers, braver Americans.

“Then came her chance. A girl friend's letter told of a young soldier who knew no one outside of the army, and Doris decided to adopt him. She did and he wrote and sent a picture, not his own. She came to love him from the letters and when she heard that he was wounded she braved all the dangers and went to France and to him.

“But underneath the bandages she could see that he was not the man of the picture—but he was the man of the letters. They had written their romance in the war and after it they found their happiness—never forgetting those who had not come back, each one now a star of glory in the nation's firmament.”

YOU have to take into consideration the enormous part that the women of this country did in helping to win the war. You won't find one of them that didn't do her part, as best she could. But only a small part of them could go across, and we have had lots of pictures telling the romances of the Red Cross nurses and the French girls and all that sort of a thing, but here is the romance of a girl who had to stay on this side—until she couldn't stay any longer:

“Before the war Doris Porter would have been insulted to have been asked to write to a man she had never seen. But now she heard of a clean young fellow fighting in France who knew no one outside of the army and who was terribly lonely. Girls everywhere were ‘adopting’ soldiers to cheer them up, and so Doris did.

“A strange thing, love—and stranger still this loveborn of the strike. It came to them unknown and grew stronger as Doris could hear the shells screaming, picture the brave Americans hurling themselves over the top—only visualizations on her part, but the wonderful things that you will see pictured on the screen.

“And now Townsend has something more to fight for—love. The boys by his side were fighting for wives and mothers and sweethearts and kiddies at home; Townsend fought for love of a woman who had never seen him. It is a marvelous romance that was born of trials and terrors—a story that peace time could not have made.

“It's the love epic of the war—set against a background of heroism.”

WE believe that the exhibitor will be successful in using a selling talk that is built more directly on the creation that Mr. Perret has achieved:

“Leonce Perret, who gave the screen ‘Lafayette We Come,’ built around the statement of Gen. Pershing at the French soldier's tomb, has again used the war as a background for his master canvas—the story of a wonderful love of a girl for a man who she had never seen—of a girl here who wanted to do something to help win the war and of a boy who was offering his life over there.

“He has put the reflection of every action in the hearts of the girl and the soldier. These events will mean more to you now, and your heart will swell with the wonderful tribute to those who brought Victory to the banner of America and the Allies.

“It is not a picture merely of war's deeds, but of Victory's soul.”

THEN here are some shorter sentences that don't go so far into the details of the picture:

“She gave up everything, left home behind for a man she had never seen—a man whom she had come to love for his letters. And now she believed he lay dying in France and no sacrifice was too great that she might go to him—and there she found the unknown love had become a most real one.

“How he fought for her—for a woman he had never seen. And how she had come to love him, for when he fell wounded nothing could keep her from France and his side. It's a great woman story against the background of the war—an epic in love and heroism that will never grow old.

“How patriotism cleanses the soul and opens the heart! Here is one of the most wonderful of romances—impossible in peace. She wanted to help by writing to this unknown soldier and he came to love her and she him. Then he felt Death approaching and instead—SHE came.

“Here is a picture of a new nobility born of the war. The story of the maid and the soldier who loved though they had never met, set against that background where men risked their lives and women offered their very souls is a tribute to every man who fought over there—to every woman who suffered and worked over here. It's the sort of picture that convinces us that it all was not in vain.”

At left, Doris begs the captain who loves her to take her to France, at right, she hears the submarine warning, and center shows the captain as its victim

Victory Loan and Woman's Appeal, Both Strong

IF "The Unknown Love" had been produced especially for the purpose of boosting the Victory Loan it couldn't have been better fitted for that purpose. Exhibitors who are going to show this during the campaign should immediately make arrangements with their local committee for the fullest cooperation and you will get it, for this film will help wonderfully in raising your district's quota.

If you cannot show the committee the picture in advance go to the members and tell them that here is a film that is not a mere war picture, but a production that shows the meaning of Victory. Tell them that it is a clear record of the patriotism of the men who fought and the women who worked over here—*that it is a wonderful argument why everyone should buy Victory Bonds to their limit because it so vividly portrays what they stand for—the meaning of Victory as contrasted with mere War.*

You should not have the slightest trouble in getting the fullest endorsement. It may be that you can get a number of the patriotic business men to contribute to additional advertising based on the showing of this picture because of the help that it will give the Victory Loan. This was done many times in the case of Liberty Loan showings.

We don't mean to try to get someone else to pay for your regular advertising, but for bigger, additional advertising that will attract more to the theatre and bring in more subscribers for the Loan.

FOR months yet the soldier boys will be coming home from France and if your community has a homecoming day or week this picture will fit in mighty well there. As a matter of fact it would be a good plan for you to have a "Homecoming Week" all of your own when you show this one and announce that every man who has been to France or in camp on this side will be admitted free. Every one of those boys will become a booster for the picture.

But in spite of what you may do along these lines we would suggest that the exhibitor send out a special letter to every woman in his entire territory. Let it read something like this:

"Leonce Perret, the master motion picture director, has given us the woman's side of Victory that came out of the great war in 'The Unknown Love,' in which Dolores Cassinelli and E. K. Lincoln are starred and which will be shown at the Empire theatre all next week.

"It is a story of a woman who saw the struggle through the eyes of a man she had never met, but whom she loved—the story of a great love that made her leave all behind when he fell wounded in France—the story of what Victory meant to one woman and through her to all the women of the world. Painted against the canvas of the world conflict, it is a woman's epic—a picture that will live in every heart in which there is love and the joy of life.

"We are not stopping to tell you of the lavishness of the production and the thrills. What we want most is to tell you, as a woman, that here is a picture that will make you glad for the part you had in bringing Victory to the world."

IN your lobby display there should be nothing of the ordinary war display. There may be a Victory display if you are coupling this up with the Victory Loan or the Homecoming Week idea, but unless you are trying to put over that sort of a wallop stay away from the tricks that have been tried with so many war pictures.

You can get an interesting effect here through borrowing a model of a handsome woman from one of the department stores and having her facing a curtained frame with one hand about to draw the curtains aside. On these have lettered the title of the picture and then a huge question mark. This will serve to arouse curiosity, especially on the part of the women to whom you are making the special appeal. The display should be fenced off so that it would not be interfered with.

Use pictures of the two stars and their names prominently in your lobby.

AT the same time we would avoid anything of the war setting in the presentation of the picture except the incidental music. We would use one of the old time love songs just before the picture is shown, for that carries a suggestion that love is eternal through the ages. "Love's Old Sweet Song" is mighty hard to beat here.

Titles throughout the picture are unusually suggestive of the picture. There is one place where the negro band is seen playing "Oh, Oh, Frenchy," and of course this should be used there. Then with the title, "Each Day Our Armies," "Over There" should be brought in and then the chorus repeated with the close-up of the soldier and his pipe.

There is still another scene where the boys are singing "Home, Sweet Home" and a few lines of this can be rendered by a quartet from behind scene or simply played by the orchestra or organ.

On numerous occasions there are places where bugle calls are used and once where taps should be employed. We want to caution exhibitors against trying to reproduce effects too strong during the fighting stuff. We would a good deal rather get the cannonading effects with the dull rumble of the drums and omit the louder matter.

With the exception of "Over There" the only time that we would bring in patriotic music is with the showing of the tableau at the end, and here "Le Pere de la Victoire" or "The Battle Hymn of the Republic" can be used. If you want to avoid that touch altogether try "Pomp and Circumstance."

You should try to make your presentation of this picture a very high class one and we suggest that comedy and high class music of the more melodious sort—the old songs the better—will make it all the more enjoyable.

Sees Money In Feature Stories

Joseph Franklin Poland Thinks, However, Magazine Writer Rates Higher Than Scenarioist—Explains Reason for This

JOSEPH FRANKLIN POLAND, author of many current screen stories, told a representative of MOTION PICTURE NEWS last week how he came to enter the picture industry, after spending some time at fiction writing, and declared that he does and does not regret deserting the fiction field for the silent drama.

In explanation of this Mr. Poland said: "I have made more money writing photoplays than I should have earned as a beginner in the magazine field. But I think that the status of a fiction writer is higher than that of a scenario writer. This may be unfair, but it is unfortunately true. A writer who has furnished dozens of plots for the screen does not get anywhere near the respect that is shown to a writer who may have had two or three frivolous tales printed in a magazine. Motion picture companies are in a measure responsible for this lack of respect shown to writers who are giving their best efforts to the screen; some companies have an absolute veneration for the printed word, preferring to pay high prices for a plotless magazine story that will need reconstruction, rather than to pay a fair price for an original synopsis, written direct for the screen and teeming with picture possibilities. Fortunately, this day is passing. If it didn't pass—."

"Well? Would something dreadful happen?"

"Well, it would simply drive every screen-writer of the younger generation to the fiction field. For, he would argue, he could sell his stuff to the magazines, and then, by holding on to the picture rights, obtain much higher prices and better treatment from movie producers. Not only that, but he would be less likely to exhaust his plotting ability. No less an authority than Rex Beach claims that nothing is a greater test of invention than writing for the movies, or more quickly depletes a stock of ideas. A screen story of feature length must have as much material as a novel or play.

"This brings us to the most important phase of writing for the screen to-day.

"The younger generation of writers of screen features to-day are those who, like myself, are trained writers—writers who, therefore, would have taken to fiction if motion pictures had not existed to invite us. And so we are sending our brain-children to the screen direct, instead of to the screen via the publishing house. We are writing screen novels. And let me tell you, fervently, there is no harder work in the whole field of writing! When I write a motion picture feature, in detailed synopsis form, I have produced a condensed novel or play with careful characterization, dramatic intensity, polished comedy-relief, and logical development of climax and denouement; all this must be combined with a perfect idea of continuity and picture possibilities. Now—contrary to the statements of disgruntled writers who have 'flivvered'—it is easy enough to sell such a story when written. The real difficulty is in turning out a sufficient number of such photoplays to earn a good income, with the prices that manufacturers are at present offering.

"This brings us to our point. With present prices, a screen novelist cannot turn out enough stories that will measure up to the standard above described to make a good income. The consequence is that he must either let the quality slump while he turns out work in greater quantities—and this happens, mostly—or, if he has fictional ability, turn back to the magazine field. Now, most companies are coming to realize that to-day is the day of the man who is writing direct for the screen. With the 'special production' coming daily into greater favor, they perceive that they must have bigger, finer screen material than they can obtain from 'reconstructed' fiction stories of flimsy structure. And so they must turn to the screen novelist.

"He is to be found in increasing numbers. The screen has developed him in the last two or three years. He has a plot ability that has never been surpassed, combined with the power of visualization and a fine sense of continuity. Has he been developed merely to be discouraged, so that he may turn to other fields and enrich them with the genius that he offers to the screen? Or will motion picture producers dignify him by calling him an Author, and by paying him prices that will show the laborer worthy of his hire? It is in the hands of the producers whether or not screen material will remain, in most instances, a re-hash of mediocre books and plays that have failed on the stage—or whether the day of real and distinctive screen literature is to dawn, to the great benefit of the whole industry. If there is to be anything that will cinch the claim of the movies to permanence it will be a screen literature that will make the other Arts cease to sneer."

Briggs Comedies to Famous Players-Lasky

THE new Briggs Comedies which made their premier at the Strand Theatre some weeks and ago are reported to have registered very heavily, have been contracted by Famous Players-Lasky Corporation for world distribution.

Alex Yokel, vice-president and general manager of Briggs Pictures, Inc., is said to have had six contracts from the various large distributing organizations offering him attractive terms for the handling of these pictures, all of which he turned down in favor of the Famous Players-Lasky offer.

Briggs Pictures, Inc., will turn over to the Famous Players-Lasky Corporation, one one-reel comedy a week for distribution. Several special releases, running three reels in length, are also under consideration.

The Excel Studio in Yonkers, has been leased by the producers.

Several of the Briggs pictures, already shown at the Strand Theatre, proved big attractions. Managing Director Joseph L. Plunket, in a letter to Mr. Yokel last week, said: "The Briggs comedy, 'When a Feller Needs a Friend,' is in my estimation one of the most delightful comedies of its kind I have seen. It is so distinctly different from the comedies we have been running that it is giving our audiences a refreshing change and won over big. I congratulate you and Mr. Briggs on these splendid pictures, and hope for your continued success."

Briggs Pictures for Paramount release will be prepared in various series, under the titles, "When a Feller Needs a Friend," "The Days of Real Sport," "Married Life," "Somebody's Always Taking the Joy Out of Life" and "Aint It a Grand and Glorious Feeling."

They are staged under the direction of John J. Harvey, the well known director, the scenarios being written by Clare A. Briggs himself. Each film will be complete in itself. Bert C. Carver has been engaged as technical director, and W. A. Hutchinson as cameraman.

New Drama by Augustus Thomas Now in Production

A new drama on a vital theme in American life, written by Augustus Thomas, went into production this week at the Biograph studios. The title and theme of this drama is being kept a secret, for the present, but Mr. Thomas and Harry Raver, his producer, have admitted that the story possesses a sociological interest, and that its dealing with a problem now holding world attention is certain to carry a strong appeal to the public. Leah Baird will star in this feature and George Irving will direct.

A serialization of the drama by Mr. Thomas, will be run in not less than 100 daily papers throughout the country, it is said, and this is believed to be the first time in picture history that the story of a feature will be published by a chain of newspapers in advance of the first release.

Hodkinson Holds Showing on Baird Picture

What is said to have been one of the most largely attended trade showings ever held in New York, was that of the W. W. Hodkinson Corporation on the roof top of the Marcus Loew New York Theatre on April 18th, when "As a Man Thinks" was shown to no less than four hundred of the most important exhibitors of the metropolitan district. This showing was with a twenty-piece orchestra. This initial presentation was made noteworthy by the attendance of Producer Raver, Augustus Thomas, the author, Leah Baird, the star, and George Irving, the director. A private Sunday showing was also held at Pittsburgh at the Liberty Theatre.

Other trade showings are being held this week in Chicago, Minneapolis, San Francisco, Los Angeles, Denver, Cleveland, Dallas, Seattle, Atlanta and Detroit.

DuBrey and Rich Appear with Farnum Again

Clare DuBrey and Irene Rich will again be seen as rivals in a romance of love and hate, when "The Harvest of Shame" is released as a United Production.

This is said to be Dustan Farnum's best production to date and will afford him a chance to appear in evening dress in the first part of the picture.

The play and scenario are by Thos. J. Geraghty. The cast includes Lois Wilson, Dorothy Wallace, Aggie Herring, Joseph Dowling, Wedgwood Nowell, J. Barney Sherry, Charles K. French, Harry Van Meter, Bert Appling and Betty Bouton. T. M. Heffron is director.

Appears with Farnum

Aggie Herring, who played the one-legged woman in "A Man In the Open," will again appear in support of Dustin Farnum in "The Harvest of Shame." She will enact the comedy role of Mrs. Murphy, the cook. Aggie Herring is one of the most versatile character women in pictures.

Lefty Flynn, June Caprice, Albert Capellani, Zena Keefe and Creighton Hale are responsible for "Oh, Boy," a Pathe picture from the musical comedy

Frank Lloyd Signs with Goldwyn

Frank Lloyd, one of the oldest and at once one of the youngest directors in motion pictures, known to every exhibitor throughout the country, has signed a contract with the Goldwyn Picture Corporation, and will begin work soon on a new Rex Beach production for Goldwyn. Years of successful picture production and startling effectiveness in the presentation of the screen drama have put Frank Lloyd, not yet thirty-one years old, at the very top of his profession, it is declared. By competent critics he is considered, it is said, the foremost dramatic director, both in the United States and Europe. He made his own adaptation of "Les Miserables" and "A Tale of Two Cities." In these pictures, the Bastille, of which he could find no satisfactory picture extant, was recreated.

Other pictures made by Mr. Lloyd, and familiar to those who have followed productions, are "The Price of Silence," "American Methods," 'When a Man Sees Red," "Riders of the Purple Sage," and "The Rainbow Trail."

Mildred Considine Joins Pickford Force

Mildred Considine, scenario writer, arrived in Los Angeles recently to become Mary Pickford's scenarioist. Having assisted in the titling of "Daddy Long Legs," she is now working on an original story, the idea for which was supplied by Miss Pickford.

Miss Considine has furnished most of the well-known stars with stories and recently sold an original one to Goldwyn for Madge Kennedy.

New MacLaren Film

While Mary MacLaren was spending a brief vacation at her home following the completion of her most recent Universal production, "Prairie Gold," written by Sinclair Lewis, and while Tod Browning was cutting and editing the negative, Paul Powell was going over the script submitted for the star's next picture. "The Weaker Vessel" is the title the script now bears. It is adapted from an original story by Elmer Ellsworth of the Universal authorial staff.

"Cry of the Weak" Hailed as Big Success

FANNIE WARD'S declaration before she sailed for Europe that in "The Cry of the Weak," she found her greatest dramatic medium and has done the biggest emotional work of her entire career, is being supported by the judgment of competent authorities. The private showings in the Pathe Exchanges have been productive of the warmest praise.

C. W. Stombaugh, of the Minneapolis branch, writes:

"Personally I considered it a wonderful picture and I can think of no possible criticism on it. My wife, who saw it with me, said that she thought it was a better picture than 'Common Clay' and everyone who saw it thought it was a wonderful production."

H. O. Graham, Branch Manager at Omaha, also writes:

"I had the pleasure of screening 'The Cry of the Week" at Lincoln. I consider it a release of actual super-feature quality; in fact it is almost as strong a picture in every respect as 'Common Clay.' It is one of the very best pictures ever released and where a man has played 'Common Clay,' this picture should clean up for him."

Several of the branch managers, reading of the criticism of pictures by Police Commissioner O'Grady, of New York, have declared the picture to be one hundred per cent. perfect. The feature has no sex problem, no attempt at assault and none of the bestial things of lust and passion that are sometimes shown and suggested.

Hampton's Next Production a Desert Story

THE desert always has a certain fascination in the weaving of stories of mystery, intrigue and love. For that reason Jesse D. Hampton, of the Jesse D. Hampton Productions, seeking to keep in touch with the wishes of the public, selected "The Man Who Turned White," a story of the Sahara, as the first one for his new star, H. B. Warner. This picture will be released by Robertson-Cole through Exhibitors Mutual.

H. B. Warner in the Jess Hampton production, "The Man Who Turned White," released by Robertson-Cole through Exhibitors-Mutual

It is the story of a white officer who has left his own army under a cloud and who has organized a band of marauders to prey upon the caravans of the desert. He had made himself up to look like one of the natives and speaks their language fluently. It is through a white girl captive that his secret becomes known, and when the great love grows between them she learns the true story of his life and brings him back once more to civilization.

The story originally was written by F. McGrew Willis and was adapted for the screen by George Elwood Jenks. It is written faithfully to the life of the roving bands of the desert. It is said to contain exciting action, unusual suspense and a wealth of scenery, sets and costumes, not to speak of the hundreds of people who appear. Playing oposite Warner is Barbara Castleton, who went west for the first time to appear in this production. She has been a star in her own right in the east.

Agnes Johnston Joins Ince

Another member has been added to the Ince scenario staff, already recognized as one of the largest and most capable group of writers in the motion picture industry, in the person of Agnes Christine Johnston. Her latest work was the writing of the continuity for Mary Pickford's picture, "Daddy Long Legs." Besides her work as a continuity writer she has to her credit a long list of original stories.

Bennison's Next Called Success

"The Road Called Straight," Star's Latest Production, to Be Released May 11

GOLDWYN is promising exhibitors everywhere that the aggregate of their success with Louis Bennison's first three star series productions, made by Betzwood Film Company, and released through Goldwyn, will be exceeded with "The Road Called Straight," the star's newest production, released May 11.

The producers of this picture set great store by what they call the fulfillment of the Bennison promise. In three previous features, "Oh, Johnny!" "Sandy Burke of the U-Bar-U" and "Speedy Meade," the young cowboy star, has given visible evidence that a new screen luminary was in the making; in the fourth he is made, it is said. As Al Boyd, uncouth but lovable master of a great Western cattle ranch, who beats at their own game the scheming father and fiancé of the girl he loves. Bennison stands revealed as a screen actor without a superior in similar roles. This, coupled with an unusual story, splendid photography, unerring direction, capable titling and many novelties of setting and situation, insures, in the opinion of the producers, a picture wholly worth while.

Big first runs now are being booked for "The Road Called Straight," it is said, and reports from Goldwyn's twenty exchanges throughout the country show that exhibitors have arrived at the realization that in Louis Bennison they have a "box-office star"—one whose increasing popularity insures a bigger return with each successive appearance.

"The Feature," written by Wilson Bayley, author of Bennison's first motion picture, "Oh, Johnny!" and directed by Ira M. Lowry, tells an unhackneyed story of love and luck that rings true. Al Boyd owns the biggest herd on the Little Butte range. Robert Swiftmore, one of the chief figures in a big Eastern packers' trust, makes up his mind to have Boyd's cattle at a profitable price. Boyd is wary and declines to correspond with Swiftmore on the subject; Swiftmore, curious, goes to the Boyd ranch to face the owner.

Betzwood Film Company presents Louis Bennison in "The Road Called Straight," through Goldwyn

Combining pleasure with his business, the packing king takes with him on the trip his daughter, Betty, and the man she loves, Harrison Stevens. From that on the romance develops fast and furious.

Supporting Bennison in the feature is an unusually capable cast headed by Ormi Hawley. Henry Mortimer plays a difficulty role. Burton Churchill and Jane Adler play character parts, and the comedy is handled by John Daly Murphy.

Dragon Room Shown in "The Red Lantern"

A REPRODUCTION of the famous "Dragon Room" — the Emperor's throne room in old Pekin—will be one of the many scenic marvels of the colossal Nazimova production, "The Red Lantern." In fact, this screen version of Edith Wherry's famous novel, in which Nazimova is presented by Richard A. Rowland and Maxwell Karger, sets a new mark in lavish picturesque embellishment for the superb dramatic art of the Russian star.

The Dragon Room is said to be reproduced to the last detail, with its massive onyx pillars; its carved throne inlaid with precious stones; its hand-wrought filigree and dragons and all the sumptuousness that surrounded the yellow monarchs of the Manchu dynasty before their overthrow and the establishment of a republic in the ancient land of the mongols.

While the scenic environment of the Nazimova production is the last word in artistry, the story itself is one that stands out in bold relief from the beautiful background. It is the story of a girl's struggle—an Eurasian girl, Mahlee, in whom runs the blood of a Chinese mother and an Anglo-Saxon father — against an unkind fate.

Besides enacting the role of Mahlee, Nazimova does that of Blanche Sackville, natural daughter of Mahlee's English father. This part, so unlike that of the Eurasian girl, is a veritable transformation in make-up and emotional range. As Mahlee, Nazimova is darkly oriental; as Blanche Sackville she is a blonde—stately and aristocratic.

Normand Duplicates Hit

Mabel Normand's new Goldwyn picture, now nearing completion at the Culver City Studios, has the title "When Doctors Disagree." It is a small town farcical romance, in which her new director, Victor Schertzinger, excels, and the comedienne is said to give every promise of duplicating the success of "Sis Hopkins" and "The Pest." The cast includes Walter Hiers, George Nichols, Fritzie Ridgeway, William Buckley, James Gordon and Alec B. Francis.

Novel Dinner to Boys Out of Service

Four different branches of the service were represented in the last four of Metro's boys to return to the office, including light Field Artillery, Infantry, Naval Aviation, and the regular Navy.

The occasion of the discharge of the last man was observed by a novel dinner which was tendered to the boys by the Metro officials at a popular Broadway restaurant.

One of the four boys was fortunate to get overseas. He is Pvt. 1st Cl. Herbert Kaufman, who went across with the 52nd Pioneer Infantry.

The other fellows are Corporal William Theall, of the 307th Field Artillery.

John Joseph Bowen, who enlisted in the Navy at Pelham Bay, but was afterwards transferred to the Marine Basin, and Robert Ellsworth, who enlisted as second-class seamon at Pelham Bay, but was transferred to the Naval Aviation branch.

"Daddy Long Legs" Is Neilan's Latest

"It is the best picture I have ever made and I consider it is Mary Pickford's best endeavor."

This is the opinion of Director Marshal Neilan after reviewing a completed studio print of "Daddy Long Legs," first of Miss Pickford's special feature attractions to be distributed by First National Exhibitors' Circuit.

Miss Pickford has the role of Judy, the "orphant" girl who is taken from the children's home by a wealthy man and sent to "a boarding school for young ladies." The only condition upon which this philanthropy is bestowed is that he remain unknown to Judy. This is the beginning of a romance which develops from a ridiculous homage into a serious attack of "heart trouble" both for Judy and the mysterious benefactor whom she addresses, in her letters on personal conduct, as "Daddy Long Legs."

Prominent Cast in Next Lewis Feature

"The Gulf Between," Mitchell Lewis' latest production, produced by Select Pictures, will bring Mr. Lewis on the screen for the third time as a Select star, his two other attractions being "Code of the Yukon" and "Children of Banishment." Mr. Lewis is said to have gained a national following as an actor of rugged northern and western types, and his coming attraction will introduce him again in one of his favorite portrayals.

Several actors of national prominence are listed among the members of Mr. Lewis' company. They are Murdock MacQuarrie, Fritzi Brunette, Capt. C. K. Van Auker, Edward Hearn, Nelson MacDowell and others, to be announced at a later date. Norval MacGregor, who directed Mr. Lewis' current Select attraction, "Children of Banishment," is directing the forthcoming production.

Special Service Section on

Wm. S. Hart in "The Money Corral"

BILL HART has been seen as so many different kinds of a "bad man" that if we were playing this picture we would make it plain that instead of being chased by the sheriff here he is taking the law into his own hands and foiling the shrewdest of crooks.

Of course people are looking for the action interest in Hart pictures and there is no lack of it here and the mere fact that his role is the reverse of the usual is likely to increase the desire to see "The Money Corral." Another thing worth keeping in mind is that the live interest is stronger from the start than in most of his pictures and then you have a chance to refer to him "in society."

Another point to feature is that Hart wrote this story himself. You will probably be able to plant a good newspaper story around that fact. You know that this actor has for some time been largely responsible for the direction of his own pictures but now he is branching out as a regular motion picture writer. It will interest every one of his admirers. And promise your patrons that it is a sure enough, red blooded story.

THIS is the way it runs: Lem Beason is refused permission by the ranch owner to attend the rodeo and shooting match and answers by quitting the job and going anyhow. Here we have some fine western stuff and then the revolver test in which one of the other cracks breaks the record held by Lem's father, but Lem steps in and wins the championship back for himself—with his father's gun. Which gives a good line:

"He could shoot the date out of a dime."

Gregory Collins, millionaire Chicago railroad owner, and his daughter are witnesses of the feat and as Collins has just received a telegram that his Chicago vault has been robbed for the second time he offers Lem a job as guard. But none of the city for Lem and he turns it down, much to the regret of the daughter who declares that "he'd be such fun" for her society friends.

But as he is strolling away he comes on a fleeing pet dog and rescues it much to the delight of Rose, the beautiful poor relation of the Collins. As he expresses it she's "something new in girls, and easy to look at." So after she has returned to the private car he changes his mind just in time to make the observation platform and announces to the railroad magnate that he has accepted the job.

THIS vault that he is chosen to guard he names the "money corral" and on his first rounds he finds concealed in each time punch a threat that he will be killed if he is there "on the sixteenth." But threats do not disturb him and he stays on. Then Bruler, one of the trusted employes of Collins and who is evidently the head of the gang of robbers, decides that it is better to get rid of the westerner some other way and sends him to a dive to look for a "Mr. Thompson." There a "frame up" is staged and Beason, thinking that he is rescuing a pretty girl, who is really "Chicago Kate" starts a fight which results in his cleaning up the place and incidentally dropping two of the gang off the fire escape.

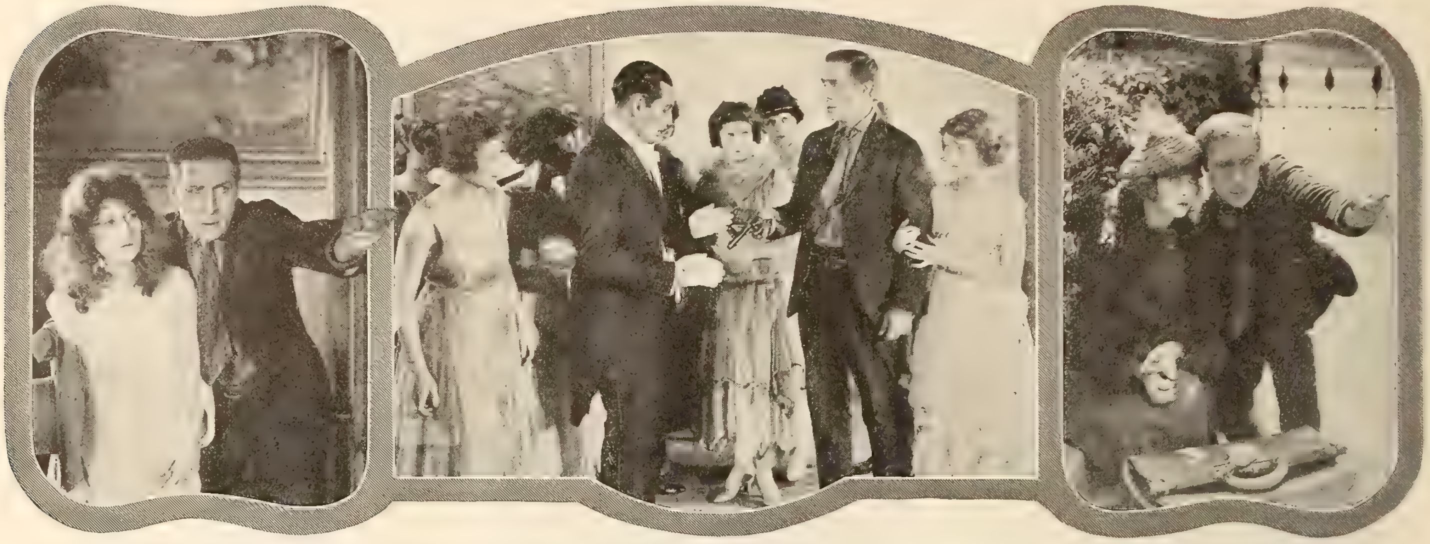
Then he makes his reappearance with the announcement that "I had an appointment with Mr. Thompson and I also came back after my watch"—which had been lifted from him. The police arrive and take him to the railroad man's home and there the matter is dropped.

JANET is giving a dance and she proceeds to carry out her plan for having a lot of fun at Lem's expense when Rose interferes with a protest only to be told by her rich cousin "You're only here because father is sorry for you. You ought to know that." This is too much for the girl who is constantly being taunted by her cousin and this leads her and Beason to come to an understanding of their love for each other. Both are tired of this life and they decide that it is the west for theirs.

The next day Lem goes to Collins to quit, just after the magnate has entrusted Bruler with very valuable papers to be placed in the safe. Lem refuses to remain on the job and gets a sneering laugh from Bruler. As he leaves he feels the bank keys still in his pocket and at the same time remembers that this is the sixteenth, the day that he was threatened with being killed. So he determines that he will do a little further investigating before he takes the train.

SO important are the papers and so watchful is Collins that he has had installed in his home a register so that the rounds of the watchman can be recorded. There is a dramatic moment as he watches

After Bill rescues "the lady in distress" at the left, he's in distress with the society women at the right, but at home in center guarding the "money corral"



Two of the dramatic scenes with his pretty women players, and in the center he "scared to death" at the dance

these, but at this very time Bruler and his gang have overpowered the new watchman and are making the rounds. But Lem is on the job, too, and just as they get the safe open there comes the command "Stand still and reach for the sky." Two of the gang are shot and Bruler locked in the safe.

In the meantime opening of the safe sets sets off the alarm in Collins' home and he rushes to the office to find Lem on guard. Beeson then opens the safe, drags out Bruler and introduces him as "Mr. Thompson."

Then comes a fine ranch in the west as a reward and happiness for Lem and Rose.

IF you still have laying around the theatre that old "two gun" cut of Bill Hart, lock it up safely before you start in to exploit this picture, so that you will be sure not to use it. It is distinctly unfair to this producion o give it simply an ordinary play.

And it doesn't matter who the star is and how great his drawing power, the theatre manager is not acting squarely by the player or by his house when he expects merely label advertising with the name of the star and the title to put the production over for him. Every day your patrons are coming to want to know more and more about "the goods" that you are offering them.

Of course the action centers around the big scene at the vault at the end, and we would suggest using one showing Hart with gun in hand before the door, which we have illustrated in the center of one of these panels.

YOU have an opportunity here to bring the lighter side of the picture in as well if you will employ sufficient space in your advertising. Use the picture we have suggested for the main display, and then at the lower part of the display the scene showing Bill seated on a sofa with a couple of society girls on either side of him. Then under this the caption:

"Gee, they've got Bill Hart in society—but it is only for a moment, for, as he says in the picture, he was 'too weak to fight or run.'"

Or then you can use another scene that we have reproduced, where Hart is seated on the sofa with his arm around Rose, her cousin holding his other hand, and the railroad president and his wife at the back:

"Yes, this is Bill Hart right in the midst of happiness. It's a far cry from the sage brush and prairies of the wild west, but, believe us, Bill had to do a lot of his very best sort of fighting before he won this reward."

BUT when we come down to the main selling argument, on the one the punch should be put over strong together with all of the heart appeal that you can get into the display. Let's look over this one:

"Lem Beason could shoot the date out of a dime. And when the railroad president who was beset by a gang of thieves saw Lem win the championship of Montana, he saw just the man that he wanted. The only trouble was that Lem didn't want the job.

"But when he saw a girl 'who was good to look at' and found she was a member of the railroad man's party he changed his mind. Then his troubles started when he took charge of the 'money corral' in Chicago.

"He cleaned up the toughest joint in the town, but then they led him into the midst of a society dance and he was too scared to draw a gun or run. They laughed at him and he didn't know what to do until the girl came to his rescue. Then he bolted, quit the job.

"——but he remembered that this was the sixteenth and that the crooks had threatened to kill the vault guardian that night. Of course they didn't and when the bank president offered him any reward in his power—well, what do you think he asked for?"

HERE'S another one that tells the people that it's a "different" picture, without using that badly tired word:

"They've grabbed Bill Hart off of his own West. Along came a railroad president and saw him shoot the date off a dime. Chicago needed him. Bill didn't think so until he saw——

"But he went—and WHAT DID HE DO IN CHICAGO?"

"He got all mixed up with tall buildings and had to ride on trolley cars. He hadn't left the 'six gun' at home, and it came in mighty handy.

"Night after night he waited around the bank, but the robbers he was looking for didn't come and then he was lured to a dance hall dive. He went to the rescue of 'a lady in distress.' He didn't know that it was 'framed' on him, but he cleaned up the place in true Western fashion.

"That night the police reports said: 'He's just about cleaned up the Chicago underworld,' and they appreciated his work so well that instead of sending him to jail they took him to his millionaire employer.

"But, Oh, Bill! They shoved him out on the ballroom floor in the midst of a bunch of society Janes and he didn't have nerve enough to run or fight. It was back to the prairies for him.

"Then he remembered that this was the night the crooks had promised to kill him, and he was too much of a regular fellow not to give them a chance. He landed the bunch—and a ranch in Montana—and some one to cook for him.

"That's what Bill did in Chicago."

THAT one is long, but we believe it's worth while. With the combination cut arrangement that we have suggested, it could be very nicely used in ten inches, across three columns. But here are a few shorter ones:

"Threats and thugs couldn't weaken Bill in his determination to guard the vault of wealth, but he couldn't stand for the teasing of the society women. So he set about to flee back to his own west—until he remembered that was the day the crooks had threatened to kill him. Can you guess what he did then?"

"Names of towns don't mean anything to Bill Hart; he can fight as well in the cities as on the prairies. You've seen him clean up about all the 'bad men' in the wild West; now come and see the way he takes the safe robbers into camp in Chicago."

"If he can love like he can fight—well, you know how Bill Hart fights. This time he cleans up a Chicago dive and then captures the cleverest of safe-robbers.

"You know already how Bill can fight. Come and see this one and see how Bill can LOVE."

At left he captures the leader of the crooks, and at right his reward. Bill's a regular "family man" in the center

Love Element Will Attract Attention to the Lobby

LET'S have one lobby display here on a Hart picture without the wild west stuff in it. You will find that you can arouse a lot of curiosity by making the appeal largely along the love lines. Of course it is nothing new for Bill or any other screen hero to marry the girl in the end, but here the element of romance is particularly strong.

On one of the three sheets you will find the figure of Hart with a gun in his hand, but pointed toward the ground, his attitude somewhat listless and half a smile on his face. Your artist can supply the rest of the figure. Then to the right of this figure have Cupid, armed with a "six-shooter" instead of the usual bow and arrow pointed at Hart. Then underneath it run the line, prominently:

"Somebody's got Bill Hart covered for keeps at last."

This should be the central decoration of the lobby and the rest can be carried out effectively with a large number of red hearts hanging from the ceiling. Now if you want to adorn these be careful of the picture of the girl that you use. There are two girls shown in the paper, but neither of these is the girl with whom Bill is in love. However, there is one of the stills which shows Jane Novak in his arms with her face upturned and an appealing expression. A cut-out of this pasted on some of the red hearts and his head on the others will vary the display.

SINCE "The Money Corral" was shown at the Rialto theatre during anniversary week and special unpublished music was used for the larger part of it, including the theme, we are unable to pass along those suggestions here. However there is so much of this action that it will largely have to be descriptive music to conform.

We would suggest as the theme "Mighty Like a Rose," since that happens to fit in with the name of the girl. This can be rendered as a solo immediately before the screening and then this should be introduced by the orchestra or organ when the girl comes on the screen for the first time. It should be played as a violin solo when the violinist is seen on the screen and then with the full orchestra when the girl and Hart go into the library.

FOR THE BOYS

THERE is a simple plan by which you can attract unusual attention of the younger generation, and through them, their parents to "The Money Trail."

One of the results of the war has been for the various patriotic organizations, especially the Boy Scouts, to encourage target shooting. The shooting galleries, which had died out to a considerable extent, have now sprung up in most communities and many of these have the small pasteboard targets on which to record individual marksmanship.

Anyway, it will cost a very small amount to have some of these printed with the advertising of the picture on the back. Then offer to give a picture of Wm. S. Hart to every boy under a certain age who makes a certain score. It'll attract attention and probably get you a newspaper story.

And there's not a boy in the world who doesn't want a picture of Bill Hart all for himself.

Naturally the jazz music effects in the duve dance hall and the orchestra at the society dance will be carried out with appropriate music. Where the title comes in saying that Hart is too weak to run or fight you can get a laugh by using just enough of "If He Can Fight Like He Can Love" to carry the action. Another clever musical effect can be introduced at the point where Hart announces to the crooks that he has come back after his watch when "When You Come Back" should be played with a burlesque touch. Still another element of comedy can be introduced when Bill pulls Bruler out of the safe and here the orchestra can use "After the Ball" of Tosti's "Goodbye," the latter burlesqued.

THERE is enough of almost all elements in this so that you can arrange the balance of your program with a free hand. There are mighty few exteriors here so that anything in the way of a scenic will not conflict. But to have the bill a fast moving one all the way through we would advise a slap-stick comedy or at least one with plenty of action to it.

For the same reasons the appeal on this picture should be made general all the way through and that is all the more reason why, as we advised you from the start, that you should get away from the "two gun" angle and make everyone who likes good pictures with interesting stories and competent acting come to see this one. Because it will have an unusual appeal to women, it would be a good plan to play especial attention to developing your matinee business. *There isn't the slightest hint of any of the sex stuff here and the children will understand every portion of the story.*

YOU have selling talks, too, in the members of the supporting cast. There are three popular actresses included.

Jane Novak, one of the most beautiful of the younger school, is the leading woman. She has appeared with Charles Ray and many of the other stars and doubtless has a considerable following in your section.

Rhea Mitchell has the role of the millionaire's daughter. She is well known from the days of American films while Patricia Palmer, an unusually pretty girl is seen as the girl in the underworld dance hall.

Elsie Ferguson is presented by Artcraft in "Eyes of the Soul"

Salvation Army Picture Excites Attention

Charles E. Whittaker, who has been responsible for the original stories or the adaptations of many Paramount and Artcraft pictures, is the author and Edward Jose was the director of "Fires of Faith," the big special production made by the Famous Players-Lasky Corporation in co-operation with the Salvation Army, which is shortly to be released. Beulah Marie Dix prepared the scenario. In some of the scenes filmed in California nearly a thousand people were used and the effects obtained are said to be astonishingly realistic. Three cameramen worked on the production. C. Edward Shoenbaum and Alvin Wyckoff photographing the exteriors in California and Hal Young doing the interior work in New York.

Legislature Adjourns to See Picture

The Montana State Legislature adjourned for a few hours recently in order that the Salons, the attaches of both Houses, the stenographers, clerks, and everybody could attend the "picture show" as the guests of Senator John C. Kinney. The production shown was "The Light of Western Stars," a United Picture Theatres production featuring Dustin Farnum.

The reason Senator Kinney bought out a Helena, Mont., theatre for the Legislative members is that the drama was enacted on his ranch, and also because he played a minor part in the picture.

Another Ingenue Joins Thomas Ince

Miss Jane "Snooksie" Taylor the young singing ingenue now appearing in the Strand Roof Revue in New York, has been signed for a number of pictures by Thomas Ince and will begin work under his direction when her contract with the Roof management expires.

About New Pictures

Joseph F. Dowling, who appears in "The Harvest of Shame," in support of Dustin Farnum, played with Booth, Barrett and Maggie Mitchell, and once toured England as star of his company.

A private view of Cecil B. DeMille's new Artcraft special, "For Better, For Worse," by Edgar Selwyn and Jeanie Macpherson, was given for a half dozen officials and others the other night at the Lasky studio.

"A Nameless Story" is the working title of a five-part drama, starring Frank Keenan, on which Frank Keenan Productions, Inc., has started work at the Robert Brunton studios, Los Angeles.

A wealth of screen entertainment is said to be provided in the Paramount-Bray Pictograph, release of April 20, which contains three of the most novel and entertaining subjects seen in some time.

Helene Chadwick, the ingenue who has recently been playing opposite Douglas Fairbanks, interprets the title role of "Caleb Piper's Girl," a five-act comedy-drama produced by Astra, which will be released by Pathe on May 18.

Having completed eight successive Paramount pictures with hardly a moment's rest between productions, Enid Bennett, the Thomas H. Ince star, has decided to take a rest and has started on a tour of the beauty spots of Southern California.

An exact reproduction of a portion of California's penitentiary at San Quentin, near San Francisco, was erected at Universal City for use in several scenes from Priscilla Dean's next Universal attraction, written by Bayard Veiller and bearing the temporary title of "The Chatterbox."

In connection with Vitagraph's release of its latest Corinne Griffith picture, "The Unknown Quantity," which is an O. Henry story, Vitagraph is urging its exhibitors to take full advantage of the value of O. Henry's name by playing up the author in their exploitation of the picture.

"A story of much charm, unusual beauty, great tenderness and high romanticality," is what the Los Angeles Times called "A Midnight Romance," released by First National and starring Anita Stewart, when it opened at Tally's Broadway theatre, where it ran from March 31 to April 6.

Tsuru Aoki, the Hon. Mrs. Sessue Hayakawa, is again seen in a featured part with her Hon. Husband in "The Courageous Coward," produced by the Haworth Pictures Corporation and released by Robertson-Cole through Exhibitors Mutual.

What is said to be a most unusual character and one that has never before been seen in a motion picture drama is that enacted by Jack Mac Donald in "The Boomerang," a Pioneer Production.

Nazimova will delineate three personalities in "The Red Lantern," her newest production, following "Eye for Eye," "Ception Shoals" and "Toys of Fate."

Allan Edwards has been engaged by World Pictures to take the place of Arthur Ashley as leading man for June Elvidge in her new feature, "The Social Pirate," which is now in course of production with Dell Henderson directing.

An old-fashioned ferry across a narrow river supplies much of the novelty in "The Pest," newest of Mabel Normand's Goldwyn pictures.

An illustration of the fidelity to detail and the great care used in producing "The Jungle Trail," the stupendous African jungle picture starring William Farnum, is the introduction of wild lions, tigers and other jungle beasts in their native haunts.

Scenes showing Travers and Douglas, the well-known golf professionals, in a championship match, are an interesting feature of "The Amateur Liar," the Paramount-Drew comedy released on April 20.

One of the spectacular moments in "Virtuous Men," the first Ralph Ince Film Attraction, is the launching of one of the biggest American ships made in the past year.

Some big scenes are promised in the new Broadwest production, "In the Gloaming." For the purpose of obtaining the correct atmosphere for several exterior and interior scenes, it was necessary to procure the use of a liner.

Tom Moore's most recent Goldwyn production is called "One of the Finest"

Dalton in New York to Make Feature

Dorothy Dalton, Thomas H. Ince's Paramount star, reached New York Tuesday.

Mr. Ince sent Miss Dalton to New York to do what, it is said, will be the most sensational picture of her career.

The new feature is to be a de luxe production, it is said, and will have as locales New York and Paris. It is to be highly dramatic, dealing with the Apaches of the French capital and with people in the higher strata of both cities.

The story was written by an author heretofore unknown, who has since been added to the Ince scenario staff. She is Adele Buffington, formerly a ticket seller at the California Theatre, Los Angeles. The story was adapted by John Lynch and scenarized by R. Cecil Smith.

Pathe Exploitation on "Topics of Day"

Following the announcement that, beginning May 4 Pathe Exchange, Inc., will release weekly "Topics of the Day," selected from the press of the world by the *Literary Digest,* and produced by Timely Film Production Co., the Funk & Wagnalls Co. come forward with another imposing detail in their national campaign of motion and publicity. A daily newspaper campaign is being planned, it is said, which will appear in the most important of the 4,000 newspapers to be utilized to carry the heading, "Two Million Twinkling Eyes." It will exploit the periodical and set forward the screen series as an important feature.

Lillian Hall Signs with Fox

Lillian Hall has signed with William Fox to play the ingenue lead opposite Evelyn Nesbit in her latest Fox picture now being produced at Fox's Fort Lee studio under the direction of Keenan Buel. Miss Hall completed recently, engagements with Taylor Holmes as leading woman in "Taxi" and as lead for Johnnie Dooley in "The Office Force."

Special Service Section on

Lila Lee in "Rustling a Bride"

EXHIBITORS who are going to show Lila Lee in "Rustling a Bride" will do well to give the romantic turns of the story a good play, but they should not forget the comedy angle. An appeal can be made to the whole family by some suggestions of the story, and, though, no one will feel quite sure that this is a story of actual happenings, it is easy to make the appeal straight to the heart.

Lila Lee herself is best known in the larger cities where she has appeared in stage offerings, but there is no reason in the world why you should not get over the spirit of youth which she typifies. *This is the season to exploit just such an actress, and if you will keep this pretty girl's picture dominant in your advertising and the breeziness of the picture strong the appeal should be equal to all ages.*

This is a western story and there are some thrilling scenes, but every time you put the impress upon this action be sure to mention that a little girl has a whole lot to do with it. That will appeal to the women, and we don't believe that you can find a man in the country who wouldn't rather see a woman—especially if she's pretty—winning out than one of his own sex.

THIS is the way the plot goes: Out on the Alamo ranch there is a new school and a box of books have been sent there from another town. On the fly-leaf of one of them Nick McCredie, a cowboy, finds the inscription: "Emily, you're the prettiest girl in school." Nick conceived the idea that it would be a good thing to write to her, but he fears that he is not good looking enough, and so he borrows a photograph of his friend, Pen Walton, the handsomest man in the outfit.

Then we are introduced to Emily, and the first flash of her shows her feeding her chickens and living alone with her grandmother. It is plain that the grandmother, who has entrusted his affairs to Ezry, a neighbor, wishes Emily to marry this man much older than the girl, and that Ezry is banking on that event, especially since the will names him as her guardian. The only bit of sunshine comes into her life with this letter from the cowboy.

In the meantime there has been an increase in horse stealing around Alamo ranch, and Nick is astounded to come across his friend, Walton, and a Mexican leading away two of the stolen animals. Walton insists that this is the first offense, and promises that he will go straight from that time on if Nick will keep the secret. But the cowboys are growing suspicious, and they promise prompt action when they learn who is guilty.

EMILY'S grandmother dies and Ezry comes in to press his advantage, determined to win the girl and the farm that she has inherited. She loathes the man and appeals to her only friend—Nick, writing him her story and getting an immediate invitation to come to Coyotte Junction and marry him. With the inference that she is going to marry her "guardęen," she gets a hundred dollars from him and then starts on her trip to the west. She is told that "Andy" is going to meet her at the station, for Nick has now become worried because he sent the picture of Walton and he is afraid that she will be disappointed.

So as "Andy," Nick goes to meet the girl, and while they are having lunch together at the little railroad station he asks whether she would be disappointed if Nick was not as handsome as his picture. She would, and therefore Nick decides to put her on the stage, and to make it on horseback to the ranch, little knowing that Walton has been making his final haul of horses preparatory to his escape to the Mexican border, and that he has "planted" one of Nick's gloves to leave the suspicion that he is the thief. Leaving this at the adobe hut, he hies back to the ranch pretending to be wounded and, apparently reluctantly, confesses that his "partner" Nick, is the guilty one.

THEN Walton holds up the stage and seizes the girl taking her to his adobe inn, where he has the horse hidden. Although he tells her that he is the man who wrote to her, and she recognizes him as the original of the photo, she feels an immediate revulsion. There faced with the leering Mexican hireling she manages to escape, and turning the horses out of the corral she mounts one of them and the freed animals start for the ranch.

And their arrival is just in time, for Nick has returned and the cowboys sure that he is the horsethief are about to administer lynch law when the news comes that the horses have returned and the girl with them. She tells her story, of the man who captured her and explains that it was "Nick," as she had recognized from the photo. Then come quick explanation, and a marriage, with Ezry arriving on the scene just in time to get a spurred heel in his face, when the minister asks whether there is any one who knows why the two should not be married.

Center, Emily before the romance starts; at left, Nick, the girl and the faked picture, and at right, showing that everything comes out right in the end

At left, Emily and her "guardeen"; center, Nick thinks arrest a joke, and at right, one of the love scenes

Romance With Capital "R" Should Be Next

THERE is nothing "great" in "Rustling a Bride," but just because of that reason there is all the more opportunity to sell a delightful sort of a picture to your patrons if you will get into the spirit of it before you do the very first thing. Now just think that this comes to you as we are getting into the warm weather, when it is a good thing to get out under a big tree, stretch one's self on the grass and dream dreams. And there may have been a few people who never had a tinge or romance or who never dreamed of wonderful adventures, but they are mighty few and far between.

You've got to be intensely human here. If you lose the spirit that we have already mentioned you are going to pass up a lot of possible admissions. You should make this appeal to the spirit of the child of eight, to the romance of the girl of eighteen and to the spirit of youth that still finds at least its echo in the man of eighty.

You have the advantage of a sixteen year old star and we would strongly advise playing her picture strong in the advertising.

NOW suppose we take for the main illustration one of the scene pictures showing the star herself. There is young girlhood very evident, a smiling face and innocence radiating. Let's look at some of the selling talks:

"Emily was the prettiest girl in school. She didn't realize it herself and she didn't know that one of the boys had written that statement and her address in his book, and that it was to be one of a box that was sent to a western school. Then a cowboy got hold of the book.

"Nick, the cowboy, had no one in the world, and Emily only her aged cowboy. It was her first romance. What a thrill she got when the letter came from the Western ranch. Gee! And the man—wasn't he the handsomest thing ever, with his spurs and sombrero and everythin'?

"Then her grandmother died and left her alone. Her old 'Guardeen' wanted to marry her and she loathed him—and her cowboy wanted her. So she ran away to him and there her adventure started, with a horse thief, a stage coach robber, villainous Mexicans and lynch mobs and——

HAPPINESS DAY

It's a Good Scheme to Get Regular Attendants For You

NOT long ago an exhibitor in the middle west who changes programs each day set upon the idea of having a "Happiness Day" once a week. He picked Friday night and he made up his mind to have a picture that would delight everyone, with love and romance dominating.

The same idea could be worked for longer runs and here is a chance to try the idea. Inaugurate your first "Happiness Day" or week as the occasion may be with this and see if you cannot get out a lot of people who are seeking pure enjoyment and who don't want any problems to worry over.

"Well, if you're a girl she's just the sort of a girl you'd envy. And if you're a man she's just the sort of a girl that you'd want."

Then this one:

"If you've never dreamed dreams of adventure and romance——

"If you've forgotten youth and the thrills and the warm blood doesn't run through your veins——

"If your heart doesn't still reach out and long for the action of the open and you don't love the hearts that are true——

"Then, and then only, you won't like 'Rustling a Bride.'"

"But if you want to smile a lot and grip your chair a little while—and all the time be delightfully amused, we have but one thing to say:

"COME."

HERE are a couple more that we are suggesting for specific illustrations. Take the one where Lila Lee is seated across the table from the cowboy and is showing him the picture of the man that she had come to marry. If this is used we would advise cutting out at least most of the background to bring the figures out the more prominently:

"Of course she knew whom she had come to marry. And wasn't he the handsomest thing? Well, he was, but she didn't know that the man who sat opposite her was the man who had written the love notes and invited her to be his wife and then had sent another's picture because he feared he was too 'ornery looking.'

"He lost his nerve for a moment and left her. Then she got held up kidnapped and held a prisoner in a Mexican hut by a bunch of horse thieves—and the man whose picture she carried in her bosom. Slam, bang, went romance on the rocks, but one thing that Emily knew was action—and she acted.

"A horse—and she dashed to the ranch—just in time to stop a lynching of the man she loved—though he didn't look like the picture she had. But she was mighty glad—and mighty lucky. And you'll be mighty sorry if you miss her comic opera adventure."

Then here is one that may be used especially well with the picture of the girl and the Mexican and the gun, or, for that matter, with any of the stock cuts or scenes:

"She'd never had a gun in her hands before. But neither had she ever been held up and kidnapped while she was on her way to marry the handsome man whose photograph she loved.

"Emily's romances had been all in her dreams—she had thought out her adventures and she was ready to act when they came. She didn't lose a minute's time. She pulled a lot of Douglas Fairbanks stuff and got away with it to a finish with a thrill and a big laugh.

"Its Romance—with a capital 'R.'"

Emily has all sorts of adventures escaping the horse thieves

Smiles Belong in the Lobby Display and the Music

THERE is no call for either stunt stuff or teaser advertising with this picture We would a great deal rather devote that money to making the newspaper displays just a little larger and the illustrations a trifle more attractive than usual. It is well worth all the space that you will take to put over your selling arguments and to make romance and cheeriness radiate.

This is not a stunt, in the accepted sense, but it is one that will make you money if you are running the picture long enough and will bring a lot of sunshine into the lives of little ones who miss it. Get the cooperation of your local newspaper and arrange for the showing of the picture at a special matinee or morning performance to as many of the orphans of the city as you can accommodate.

Make it plain in these newspaper stories that the reason that you are picking this picture is because it is the sort that will bring a thrill and laughter into every heart.

We would not for the moment advise any fake stuff at the expense of the little unfortunates, but here is a picture that you can look at yourself and make sure that they will enjoy it. If the newspaper writer is clever there can be a mighty big heart appeal put into the way that the kiddies enjoyed the film at the special showing. You see, Emily was a little orphan girl herself, left all alone in the world, and it was a great, big, kind Fate that brought her happiness.

WE would center the lobby display largely about pictures of the star. There is a three sheet that shows her with her arm entwined in that of the cowboy, a delighted expression on both their faces that is bound to carry its appeal. Then from one of the one sheets you can get an attractive picture of the star that will serve for cut-outs. There need be no fear of using too many of these if the cut-out work is carefully done and they are hung so that they can be viewed from all angles.

Be sure to use a full set of scenes from the picture well displayed. In this case we would try a little novelty of using each one of these separately. Mount them on heavy white cardboard and then have the lettering nicely done giving something of the action of the picture, if possible putting the words into the mouth of either the girl or the cowboy. Then under the bottom of each one of these runs such lines as these:

"The happiest picture you ever saw."

"A laugh for every thrill—and lots of 'em."

"Romance—with a capital 'R.'"

"O-o-oh, highwaymen and robbers—and a brave girl—and a laugh and love."

GETTING TALK

Try This for Increased Word of Mouth Advertising

WE are pretty sure that your audiences will like Monte Blue who has the leading male role in this picture. This is the second chance that he has had to show since he left the navy. In "Pettigrew's Girl" opposite Ethel Clayton he was a hit in New York.

So why not run a special slide or send out a special card, reading:

"Say, girls, we are going to introduce a new screen hero to you. His name's Monte Blue, which doesn't sound so heroic, but we are sure that you'll like his smile and his manliness. We want to know—so won't you send us a few lines to tell us what you really think of him."

IF you have the space in your lobby you can get a clever effect through the use of compo board in building on either side of the lobby or the outside of a building. These need extend no further than to show the effect. On the left have the exterior of a country school with a single window and through this let the face of Lila Lee, which can be taken from one of the one sheets, be seen. Then label this with the name of the school.

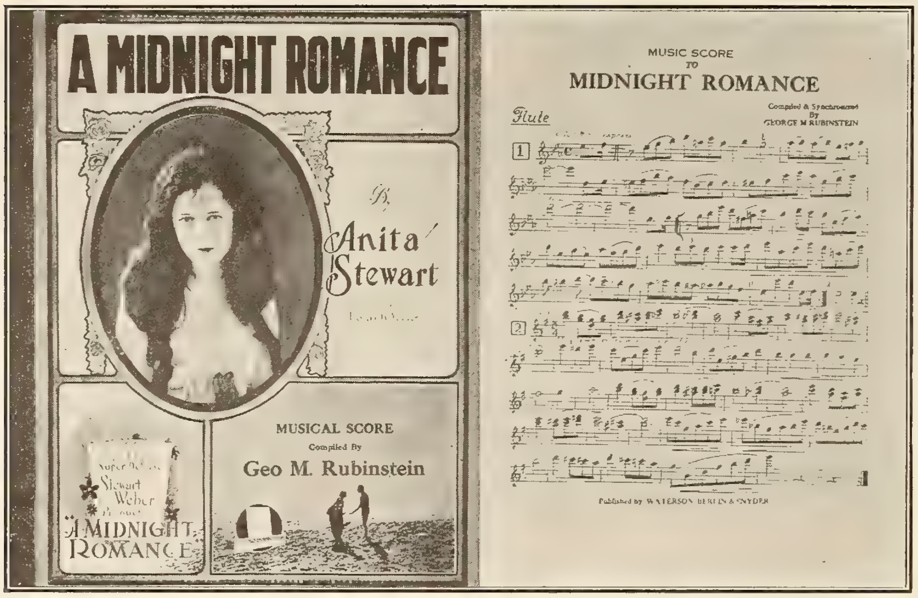
On the opposite side there should be a reproduction of the "Honeymoon Cottage" which figures slightly in the story, more to give a laugh than anything else. Have another window in this, but instead of having the window transparent use a silhouette effect of the cowboy and girl kissing. This can be improved a great deal by a light effect, through an ordinary alternater, or better still, with the flash first appearing in the schoolhouse window and then running across the lobby above the heads of the patrons and then flashing in the cabin to bring out the silhouette.

MUSIC should be kept light all the way through it. There are times in the action where it must be carried out to the music, but except for the scenes in the adobe cabin stay away from the mysterioso stuff. *Better keep up the happiness sway all the way through the screening.*

The picture opens with a scene of the boys at Alamao ranch inspecting a box of schoolbooks that have just arrived, and here "Schooldays" can be used with excellent effect. It is enough to set your audiences humming and start them off happy. Then when the cowboy is seen substituting the "handsome man's" picture there can be a little piece of burlesque brought in with "Oh, You Beautiful Doll." When the girl is first introduced she is feeding the chickens and here you can use either "Chicken Reel" or "This Is the Life."

Friml's "Romance" is a good theme here, but we would not introduce this until the scene where the girl and cowboy are seated together in the little restaurant, and then it ought to be brought back as their love is evidenced and finally at the end. In the scenes where Ezry is shown on the floor with the cowboy's spur in his face there is another chance for burlesque with "Cure of an Aching Heart."

This is strikingly a feature for a happy bill and there should be comedy all the way through it. Use one of the lighter love songs if you want a prelude. *If you can get four or more girls, dress them up in short skirts and school girl costumes and let them sing "Schooldays" and then carry the music into the feature as we have already suggested.*



Cover and part of the music score arranged for the Anita Stewart production, "A Midnight Romance," distributed by First National

Mayer Introduces Some Novelties

No Expense to Be Spared in Supplying Exhibitor with Means to Exploit Stewart Productions

IN the relations between producer and exhibitor, service is that indefinable something which the exhibitor thinks he has paid for but does not receive, and the producer just as firmly believes he supplies without compensation, declared Louis V. Mayer in an interview with MOTION PICTURE NEWS. The producer in most cases is honest in his belief that a plentiful supply of service commodity has been shipped gratis to the exhibitor and because it is lost in the shuffle of exchanges and distributors, the exhibitor is just as honest in his belief that he does not get what he pays for.

There is one producer who is going to be over generous in supplying service, and absolutely certain that the exhibitor receives every ounce of it. That producer is myself, said Mr. Mayer, who controls the destinies of Anita Stewart.

On the second release of "A Midnight Romance," I included a song written around the picture by the star herself. I figured that this song would prove helpful because both having the same name, "A Midnight Romance," the pushing of one must necessarily push the other. Added to this, the fact that Miss Stewart had written the song, was in itself a rather unusual feat among movie stars. My first impulse was to publish the song myself, exploit it in a country-wide fashion, arrange for window displays, and tie it up in every possible way with the production in order to give the exhibitor the best possible results. I soon realized that my business was motion picture production and not song publishing. Therefore I engaged a music publisher who could carry out my suggestions for the benefit of exhibitors.

In talking with him recently I asked what had become of the illustrated song idea.

He explained that he was at a loss to say just why illustrated songs had gone into discard, unless it was because the public had decided it wanted something new. This corresponded with my idea. "They wanted something new and they got it in illustrated songs with moving pictures. Just as they graduated from the penny arcade to the motion picture theatre, so they graduated from the still illustrated song to the moving illustrated song.

"Now I maintain that if motion pictures had proven a failure the public would have gone back to the penny arcade with its still pictures shown in slot machines. And for the same reason I believe that the people will be glad to welcome back the still pictures for illustrated songs because the moving pictures have failed. I am going to have these still pictures specially posed by Miss Stewart and the all-star cast of "A Midnight Romance," and I shall include some actual scenes from the picture.

"In this way the exhibitor will not only be able to entertain his audience with illustrated songs, but he will be able to show them the cast and scenes from his forthcoming Stewart picture, which should prove a valuable advertising asset. I want to do this without any expense to the exhibitor and I intend to get enough sets of slides to supply every exhibitor who wants one. I also want an orchestration supplied to every orchestra and band in the country, so that the song can be played in each town, before the picture is presented there, and am going to arrange for free distribution of orchestrations to every exhibitor who expects to use my Stewart productions, and I want him to have a chorus slide of the song.

"I also intend to secure one hundred windows in prominent stores in as many different cities and put an attract-o-scope in each window, to throw slides which will each night tell its song story to countless people the country over.

Alice Brady Completes Select Contract

Alice Brady, it was announced this week, has completed her contract with Select Pictures. This contract, according to advices from Miss Brady, will not be renewed. The star's plans for the immediate future, in regard to motion picture work, have not been determined.

Miss Brady, of course, continues her stage work and is approaching her 300th performance in "Forever After" at the Playhouse, New York.

In her work as a legitimate star, she has won a degree of popularity comparable to that which is hers as a star of the screen. Alice Brady's success in "Forever After," in addition to the popularity which already was hers through the medium of the screen, has made her name a box-office magnet of great power. This fact, coupled with the announcement that this week will mark the conclusion of her contract with the Select Pictures Corporation, makes Miss Brady's future activities in motion pictures a matter of unusual interest.

Dr. Green Departs for South America

Dr. William Green, director, and George Haynes, Prizma photographer, have departed for an extended trip through South and Central America to secure subject matter for a new series of Prizma Master Pictures in nature's colors.

Dr. Green has spent many years as a traveler throughout the world. He is also an actor of note, having played many parts with road and stock companies.

New Walthall Film

"The Love Pirate," kindred of breed to the lounge lizzard and others of this species, will be introduced to screen fans in Henry B. Walthall's latest photoplay production, "Modern Husbands," which will be released by Robertson-Cole through Exhibitors' Mutual.

Ethel Lynne and Earle Rodney appear in "Apartment 23," Christie Comedy

Abrams Successful in Booking Feature

Hiram Abrams, who has been successful in disposing of a large number of the state rights for George Beban's "Hearts of Men," received a telegram this week from Clyde Elliott, of the Greater Stars Productions, Inc., of Chicago, who have purchased the rights for Indiana and Illinois, showing conclusively that the purchasers of the picture are having remarkable success with the enormous bookings it is said they are obtaining.

Mr. Elliott's telegram was as follows:

"Sold Harry Miller on Madison street, four days repeating on the Band Box Theatre, which gives us twenty-five days in all in the Loop. This is without doubt the best representation a legitimate picture, devoid of cheapness and sensationalism the Loop has ever enjoyed."

Mr. Elliott also advised Mr. Abrams that the picture is booked for the entire circuit of Lubliner and Trintz Theatres and also for the entire circuit of the Asher Brothers' theatres.

Exhibitors of "Our Teddy" Receive Publicity

In line with its new policy of supplying exhibitors of "Our Teddy," the authorized Roosevelt picture, with feature stories tying up scenes in the picture with striking events of the day, the special service department of McClure Productions, Inc., is preparing for bookers of the Roosevelt film, a story called "The Home-Coming Atlantic Fleet Foreshadowed in 'Our Teddy,'" in connection with the arrival of 103 warships in the port of New Zora.

In "Our Teddy" Roosevelt is pictured in an impressive scene giving the orders that sent the fleet around the world. In another scene he is portrayed in conversation with Admiral, then Lieutenant Sims.

The popularity and usefulness of this special McClure feature story service among exhibitors is attested by the numerous requests for reprints and additional stories that come into the McClure office.

Madlaine Traverse, William Fox's emotional artist, whose next picture is "The Love That Dares"

Bessie Barriscale is presented by Robertson-Cole through Exhibitors Mutual in "A Trick of Fate"

Crandall Likes Hodkinson Plan

Washington Exhibitor Contracts For First New Production Released Through Open Booking Policy

THERE is said to have been two immediately recognizable results of the W. W. Hodkinson Corporation's policy of wide open booking, which not only permits but prefers to sell all of its productions past and present singly on the basis of their individual merits.

First, exhibitors large and small are reported to have welcomed this decision with the larger exhibitors of the country for the first new production released through the Hodkinson mechanism, the Artco-Harry Raver-Augustus Thomas production, "As a Man Thinks," starring Leah Baird, and directed by George Irving.

In closing for a booking of his solid Washington, D. C. chain of theatres, Harry M. Crandall, the big Washington exhibitor said: "If you were offering me 'As a Man Thinks' as a part of a series of pictures, I would find it difficult and perhaps impossible to play this big production, not because I do not want it, but because my previous and existing contracts would not permit my taking on at this period of the year a volume of additional pictures.

"I do not mean by this that I am committing myself to a full-fledged approval of wide open bookings, for there are many conditions within the trade that must be adjusted before I would wish to wholly approve."

"As a Man Thinks" has been booked for immediate playing dates at the Crandall Metropolitan, Knickerbocker, Ninth and E. streets Theatre, Savoy, Apollo and Avenue Grand.

Talbot's America Theatre, Denver, on the heels of a liberal advertising campaign leads off in the Denver territory with the heaviest exploitation on "As a Man Thinks" that its proprietor has given any picture in the past six months, and at the same time, Talbot gives an unequivocal indorsement of the policy of open booking that permits him to take big productions singly in the most conspicuously successful motion picture theatre in Colorado at the present time.

Pathe Plans Heavy Advertising Campaign

PATHE Exchange, announces that, beginning Sunday, May 4th it will release weekly the famous "Topics of the Day," selected from the press of the world by the Literary Digest. Negotiations have been in progress for several weeks and upon their completion was perfected what is estimated to be the broadest, biggest and most minutely worked out campaigns of promotion and publicity, it is said, ever shaped in the history of the motion picture industry.

Mr. Paul Brunet, vice-president and general manager says:

"I am especially happy in making the announcement of Pathe releasing 'Topics of the Day.' Impressed with the originality of the feature and the strength of its popular appeal, we have carefully watched the growth of it, its bookings in first run houses, the nature of its reception and the manner in which it 'went over.' These brightest short sayings from newspapers of the world, selected by the editors of the Literary Digest and transcribed to the screen, immediately took a strong hold on public appreciation. Audiences were quick in their responses to the lively humor, keen satire and trenchant criticisms on the social, political and other foibles of the day. As an addition to our list of short subject releases, I believe this to be the very best that could be secured. The weekly release is of 350 foot length and I am of the firm opinion that "Topics of the Day," in conjunction with our serials, Pathe News, Pathe Review and the Lloyd's comedies, gives us the most perfect short subject program on the screen today.

"It is a perfect supplement of the Pathe News which 'sees all; knows all' and places the world before your eyes.

Vitagraph presents Harry Morey in "Fighting Destiny," which is expected to take place among the best productions in which the star has appeared

Billboards for Vitagraph Serial

Inaugurates Big Twenty-four Sheet Campaign to Exploit "Perils of Thunder Mountain"

VITAGRAPH has perfected its plans for one of the largest billboard campaigns in its history, it is declared, in connection with the releases of the Antonio Moreno-Carol Holloway serial, "Perils of Thunder Mountain."

Eight 24-sheet sketches by as many different artists were submitted and from these the selection for he stand was made. The 24-sheet pictures one of the big thrills in the serial, a novelty not only in the matter of billboarding, but likewise a thrill which is expected to earn for itself the reputation of the most sensational spectacle that the screen has so far witnessed.

The hero and heroine are shown on the roof of a shack being swept away by a mountain torrent toward a waterfall that is sure to annihilate them. The poster is being printed in striking colors and within a few weeks, it is stated, will cover stands throughout the country.

Vitagraph's billboard campaigns on its serials heretofore have been potent aids in launching these chapter thrillers and the stand of "Perils of Thunder Mountain" is heralded as the most enticing of all of Vitagraph's series of 24-sheet smashes.

"Perils of Thunder Mountain" was written by Albert E. Smith and Cyrus Townsend Brady. The serial is in fifteen episodes and is now well under production. Antonio Moreno and Carol Holloway are the stars and R. N. Bradbury and William Baumann are the directors.

The production is described as a real snow serial. The greater part of the action takes place in the midst of vast reaches of snow. The serial company worked for weeks in Truckee, California and secured some of the most wonderful snow scenes they ever filmed.

Vitagraph counts specially on the snow element in the serial as a summer attraction for it is felt that during the hot months, "Perils of Thunder Mountain," with its shots of great snow drifts is expected to be a welcome spectacle for screen followers.

Norma Talmadge Breaks More House Rcords

NORMA TALMADGE in "The Probation Wife," according to recent announcements from Select Pictures Corporation is said to have broken the house record at Loew's Stillman theatre in Cleveland as she has done consistently at Lowe's New York theatre with each consecutive picture since first she came under Select banner.

"The Probation Wife," which is said to have brought in more business than the "Heart of Wetona" which preceded it, is breaking all records, it is claimed for Marcus Loew's Metropolitan circuit. At the Avenue B theatre on the lower East Side and at the 116th street theatre, in Harlem, "The Heart of Humanity," had established house records which seemed insurmountable until Norma Talmadge came along with "The Probation Wife" and at the same fifteen cent price climbed beyond the established mark and set a new house record for these theatres. It is said, the public came in such large numbers to the 116th street theatre that the management was forced to give additional night showings of "The Probation Wife," running from eleven to fifteen minutes past midnight.

At Loew's Metropolitan theatre in Brooklyn, which is said to be the largest motion picture theatre in the world, with its four thousand one hundred and fifty seats, the existing house record had been set by a variety bill which was topped by a well known vaudeville act. On a recent holiday this record was also broken by Norma Talmadge in "The Probation Wife."

Abel Sails for Europe to Assist Fox

Another indication of the magnitude of the plans which William Fox and Winfield R. Sheehan have formulated for the extension of the Fox Film Corporation's producing and distributing activities in Europe was given this week when Sydney Abel, head of the corporation's contract department, sailed on the Caronia for England. He will meet Mr. Fox and Mr. Sheehan in London. It is thought likely that his work will be that of assisting Mr. Fox and Mr. Sheehan in establishing new branch offices.

Mr. Abel has been in the distribution branch of the film industry for twelve years, as salesman, branch manager and executive of the Fox and other companies.

Margaret Turnbull Joins Lasky Forces

Margaret Turnbull, scenario writer and author of many Paramount pictures, was scheduled to arrive at the Lasky studio in Hollywood last week to begin work in Frank E. Woods' department. Her first scenario will be an adaptation of "It Pays to Advertise," the former stage success, which it is understood will be used as a Paramount starring vehicle for Bryant Washburn.

Other recent acquisitions to the personnel at the Lasky studio are Walter Woods, scenario writer, and Major Wallace, an expert mechanical and electrical engineer, who has been engaged to conduuct a serious of experiments in special lightings for pictures.

Arbuckle Changes Plans

Owing to weather conditions, which have held up work on the Paramount-Arbuckle comedy, "The Bank Clerk," and also because the script will need revision, "Fatty" Arbuckle has decided to temporarily suspend work on this particular film and make a Western subject for his next comedy release.

Zena Keefe, World star in "The Amateur Widow"

Does Big Business With Murray Feature

Following a week of exceptional business it is said with Mae Murray's most recent Universal Special Attraction, "The Delicious Little Devil" the Broadway Theatre, New York, began a week's showing of Harry Carey's latest Universal release, "Bare Fists" on Sunday April 20.

Manager Kashin reported that no production, with the exception of "The Heart of Humanity," has attracted such crowds during the past eight months as "The Delicious Little Devil."

"Bare Fists" opened its run to capacity business it is said and continued to play to splendid business throughout the week.

"Help! Help! Police!" Walsh's Latest

George Walsh's latest picture, "Help! Help! Police!" produced by William Fox, is said to be full of thrills and unusual stunts and is pronounced his best, by the Fox offices.

It was directed by Edward Dillon, who staged the last two George Walsh successes.

In this picture George is seen as the son of a millionaire manufacture of safety razors, who is engaged in an industrial war with a rival manufacturer. He becomes the center of financial plots, kidnappings, midnight rescues, police court scenes and a pretty romance.

Vitagraph Announces Williams' Next

Earle Williams' next release, "The Usurper," which Vitagraph has scheduled for release the end of April, was originally produced on the stage by the late Nat Goodwin. It was written by I. N. Morris and the screen version has been directed by James Young.

Mr. Williams' support includes Louise Lovely, Bessie Eyton, Bob Russell, Frank Leigh, Billie Elmer, Jay Morley, Audrey Chapman, and Lillian Langdon.

Charles Penser, in charge of laboratory work for Independent Sales Corporation

Coming Program Offerings

Wehlen Makes First of Romantic Comedies

First of Emmy Wehlen's new series ot romantic comedies, to be produced under her new contract with Metro, will be released May 5.

"The Amateur Adventuress" is the title of the play, Metro having retained the name of the original novelette by Thomas Edgelow.

June Mathias, head of Metro's scenario department and Luther A. Reed collaborated on the story.

The story discloses the interesting adventures of little Norma Wood, a stenographer in the employ of William Claxtonbury, president of the Working Girls' Welfare Association. She has been in his employ over six months and has already discovered that his kindness is fathered by an ulterior motive which will sooner or later force her to sever business relations with the old hypocrite.

Norma's lover is a poor clerk, who has peculiar ideas of life and expects Norma to share them. He will never earn more than twenty-five dollars a week but informs Norma that he has decided they can marry at once and she may continue to work. Norma becomes disgusted and determines to break away and see life as others see it. One obstacle before Norma is lack of pretty clothes. She finds a way to obtain them, however, which entangles the life and marital happiness of her deceitful employer. She becomes an adventuress but only in a half-hearted sort of way. It is a fight against her finer nature. However, she finally strikes the right road, which leads her to better life and the right man.

Emmy Wehlen, star in Metro Pictures

The production is said to be a masterpiece, as far as settings and locations go. Miss Wehlen while playing the part of the adventuress, will wear a number of stunning gowns.

In the cast are Allan Sears (leading man), Gene Pallatte, William V. Mong, Marion Skinner, Lucille Ward, Bonnie Hill and Victor Potel, all of them capable players and most of them acknowledged comedy artists.

"The Eternal Magdalene" Makes Record

GOLDWYN Distributing Corporation announces the receipt of more than 300 contracts on "The Eternal Magdalene," the big Goldwyn extra, within the last ten days. The success achieved by the drama at pre-release showings in Chicago, Milwaukee, Minneapolis and in several large cities of the East has stimulated bookings, and Goldwyn executives confidently predict "The Eternal Magdalene" will even eclipse the record distribution mark set by "For the Freedom of the World," which has proved one of the greatest money-getters the industry has ever known, it is declared.

Aside from its box-office attractiveness, "The Eternal Magdalene" in its picture form it is said is certain to be hailed as a greater artistic triumph than Robert H. McLaughlin's stage version, the reigning hit of two seasons in the larger cities of the country. Based on a theme that touches almost every man, woman and child in the world, this Goldwyn presentation becomes a startling panorama picture, exceeding in novelty and completeness anything ever done for the screen, it is said.

"'The Eternal Magdalene' opened to capacity business," was the report by wire from John Keane, manager of the Bandbox theatre, Chicago.

A recent trade showing of the picture in the Minneapolis Goldwyn office resulted in immediate bookings it is said by prominent exhibitors in the Northwest.

Trade showings at the Pittsburgh, Dallas and Atlanta Goldwyn exchanges were also productive of many immediate bookings on "The Eternal Magdalene," according to reports from those localities.

World Film Schedules "Unwritten Code"

World Pictures will number among its May releases "The Unwritten Code," a five-reel picture in which Shirley Mason is the star. Prominent in her support are Matt Moore and Ormi Hawley. The picture was written and directed by Bernard Durning.

The scenes are laid in Japan and the story has to do with the utter impossibility of the two civilizations meeting in common so far as the equality of race is concerned.

Miss Mason plays a Japanese girl while Mr. Moore represents the American man who momentarily is fascinated by her. Ormi Hawley represents the Caucasian girl.

"As a Man Thinks" stars Leah Baird. The production is a Raver picture through W. W. Hodkinson, Inc.

Public Anxious for Chaplin Releases

A letter recently written by J. B. Stout, owner of Stout's theatre, in Danville, Ky., regarding Charlie Chaplin in "Shoulder Arms" illustrates how the public appetite for this star has been whetted by the slowness of his releases.

Recently Mr. Stout was induced by Lee L. Goldberg, of the Big Feature Rights Corporation, to play "Shoulder Arms" for a return engagement.

Mr. Stout wrote: "For your information when we repeated 'Shoulder Arms' we did *some* business. As you know I don't like return dates, but this one went over, and I want 'A Dog's Life' for Saturday, April 12. I will take my hat off to 'Shoulder Arms.' I made more money on that picture than on lots of those so-called big pictures for which I paid fabulous prices. A man that can't make money on 'Shoulder Arms' ought to quit the game."

MacLean Appears with Dorothy Dalton

Douglas MacLean is slated to support Dorothy Dalton in her newest Paramount picture, "The Homebreaker," produced under the personal supervision of Thomas H. Ince. This story is said to be one of the cleverest conceptions of John Lynch and R. Cecil Smith did the scenario with accustomed skill. Miss Dalton appears as a traveling saleswoman who breaks up the scheme of two crooks to mulct her employers. Others in the cast are Edwin Stevens, Frank Leigh, Beverly Travis, Nora Johnson and Mollie McConnell.

New Joyce Feature

The release of Vitagraph's latest Alice Joyce picture, "The Cambric Mask," marks the fourth Robert W. Chambers story that Miss Joyce has brought to the screen. Miss Joyce has so far appeared in "The Business of Life," "The Woman Between Friends," "The Fettered Woman," and "The Cambric Mask," all from the pen of Robert W. Chambers, and all directed by Tom Terriss.

Madge Kennedy Completes Another Goldwyn

Madge Kennedy has completed her latest Goldwyn picture, "Leave It to Susan." The picture is said to be unlike anything she has attempted before. She is seen as the daughter of an Eastern capitalist who goes West on business. In some way she is left on the desert with her dog as her only companion, and while seeking habitation meets with strange and perilous adventures.

The cast includes Wallace MacDonald, Alfred Hollingsworth, George Kunkle, Anna Hernandez and Walter Heirs.

Three Drew Comedies

The first of the three Paramount-Drew comedies made by the late Sidney Drew and Mrs. Drew and yet to be released by the Famous Players-Lasky Corporation is scheduled for April 20. This is "The Amateur Liar," by Albert Payson Terhune.

Mr. and Mrs. Drew are seen as Henry and Polly Minor.

The comedy is said to have many funny situations and is handled in the usual Drew manner.

Mr. and Mrs. Carter DeHaven, to be presented in their own comedies by National through Goldwyn Distributing Corp.

Pathe Program for April Strong in Features

Pathe program for April 27 is announced as especially strong in feature, serial comedy and miscellaneous interest and is headed by the widely exploited, romantic production of Leonce Perrett, "The Unknown Love," starring Dolores Cassinelli with E. K. Lincoln. It is released as a Pathe special and it is said, should make a profund appeal to the hearts of women.

"The Glowing Eyes," episode No. 2 of "The Tiger's Trail," also released April 27, opens as the heroine, Belle Boyd, Ruth Roland, agrees to tell the Tiger Wirshippers where she has hidden her portion of the Pact of Three in order to escape from the the Tiger's cage, where they have imprisoned her.

A rollicking, keen satire on life around the modern stage is "Ring Up the Curtain," the Rolin comedy starring Harold Lloyd, with Bebe Daniels and "Snub" Pollard. There are pretty girls in it and some pretty strenuous knockabout work—but it is clean, wholesome and full of laughs.

Pathe Review No. 8 has been called a "wonder issue," for, with a combination of the microscope and motion picture camera, it shows the circulation of the blood. Dr. Raymond L. Ditmars has studies of the chimpanzee; the Pathe color travel views are of Japan; the Novagraph slow-motion pictures show lariat throwing and cowboy stunts.

Pathe News No. 36 is released on April 20 and No. 37 on Saturday, May 3.

Novelizes Houdini Serial

The novelized version of "The Master Mystery," B. A. Rolfe's super serial featuring Houdini has been placed on the bookstands and is acting as a helpful advertising aid to exhibitors playing the serial.

In order that the book may be of service to the exhibitor as an advertising accessory, a sample window display has been prepared, a reproduction of which will be furnished to every book dealer putting in a supply of the "Master Mystery." These displays can only be obtained by the book dealer from the local exhibitor.

Four New Christies for Release

The Christie Comedy company announces the following releases:

"Marrying Molly," a college story, in which Bobby Vernon and Dorothy DeVore appear, directed by Wm. Beaudine.

"Apartment Twenty-Three" follows, with Ethel Lynne and Earl Rodney in an amusing situation of love and business, directed by Wm. Beaudine.

"Lost—a Bridegroom," featuring Bobby Vernon and Dorothy DeVore, a comedy written around the "flu," and directed by Scott Sidney and

"Stop-Look-and Listen," presenting Ethel Lynne, Jay Belasco and Earl Rodney, a comedy in which a strong man is arrested several times, but finally gets the girl, also directed by Wm. Beaudine.

Two Universal Westerns

"The Last Outlaw" and "Wanted for Murder" are temporary titles of the Universal Western dramas now being produced at Universal City. The first is being made by Jack Ford and will feature Ed. Jones and Lucille Hutton and will also introduce to the screen Princess Neola May, a full-blooded Indian from Arizona, who has shown ability for screen work. Magda Lane and Pete Morrison are to be the featured players of the second production, which George Holt is preparing.

Cassinelli Begins Work for Capellani

Dolores Cassinelli, the Italian star, has begun work in the first of a series of features in which she will be starred under the supervision of Albert Capellani, for release through the Pathe Exchanges, Inc.

Mr. Capellani announces that the story is founded on a widely-advertised American stage attraction, the title of which he is not yet in a position to divulge.

The supporting company numbers some of the most prominent players in films.

Marguerite Clark, in "Come Out of the Kitchen," Paramount feature with continuity by Clara S. Beranger

Director-General Charles Giblyn, Olive Thomas, star, and President Myron Selznick of Selznick Pictures Corporation, giving an imitation of three people sorry they are leaving California for New York—Note the sorrow

Mayflower Picture to Be Made

British Company Announces They Have Decided to Make Big Feature Under Jenks' Direction

The Harma Company of Great Britain announces that it has decided to take advantage of the tercentenary of the sailing of the Mayflower, and produce a pictorial representation of that epoch-making event which shall prove a worthy example of what the British producer is capable of accomplishing, and give the world a film the like of which it believes has never previously been seen.

The film will be produced under the direction of H. M. Jenks, the Rev. J. Marchant assisting him. No expense will be spared in regard to scenario or staging to make the Mayflower film a worthy example of British production, and a permanent record of the part played by our forefathers in the founding of America.

It is believed that exhibitors will show great interest in this picture for the reason that President Wilson and the Prime Minister of England, Lloyd George, it is said, have voiced their approval of it, thus creating an interest in the people of both countries to witness the picture on its completion.

This, it is thought, will give an added impetus to the British film in England and foster that feeling of reciprocity which is so absolutely essential for the success of British productions in America.

If the expectations of the Harma Company are realized, as it confidently expects they will be, Mr. Jenks will indeed have done something to be proud of. Mr. Jenks' name should be handed down to posterity as a benefactor to the picture industry.

President Wilson in sanctioning the undertaking, it is said, described the Mayflower expedition as the first movement of the shuttle that has woven so strong a fabric of intimacy between the people on two sides of the water.

Lloyd George, the Prime Minister, is said to have declared that the picture will do much to show the people of both America and England what both countries owe to their forefathers, to quicken their love of liberty and to establish that peace for which the descendants of the men of the Mayflower have fought and died side by side with the British boys.

An exact replica of the Mayflower is to be constructed, and a special visit will be made by the company to Holland, where part of the story is to be enacted in order to secure local environment. The cast, it is said, will be a capable one, and accuracy even in the most minute details, it is claimed, will be the keynote of the production.

Screen Magazine Features Bohemian Quarter

Glimpses of New York's famous Bohemian quarter, Greenwich Village, make up one of the features of the New Screen Magazine No. 10, released through Universal exchanges the last week of April.

Views of Seminole Indians, a humorous episode, entitled "Sinking an Iron Kelly," a railroad journey to the summit of the Schynigge Platte, an underground winter resort, "Children's Paradise." Abe Martin's bits of philosophy and humor and Willie Hopkins' "Miracles in Mud," complete the issue.

Vitagraph Closes Contracts in Akron

It is announced that one day last week saw contracts closed for Vitagraph's Big "V" Special Comedies by the Garden theatre, the Palace theatre and the Arcade, all in Akron, Ohio. Vitagraph feels that this is a rather complimentary day's work in one city and on one unit of its service.

Vitagraph releases its Big "V" Special Comedies, each consisting of two reels, every other week.

The Independent Field

E. W. Hammons Goes to Europe

General Manager of Educational Makes Four Weeks' Trip Abroad in Search of Short Reels—Deal Awaits Closing

E. W. HAMMONS, Vice-President and General Manager of the Educational Films Corporation of America, of 729 Seventh Avenue, New York, sails Monday on the Adriatic for London to begin a four weeks' trip through European cities in search of new things in single-reel film attractions. An important international business arrangement is in prospect and Mr. Hammons is planning the trip with the idea of closing up the matter in person.

The necessities of business will be combined with pleasure in the sense that the ocean voyage will mark the first occasion in five years when Mr. Hammons has permitted himself to be absent from his desk for any such length of time. Mr. Hammons is one of the youngest executives in the motion picture field, and since 1914 has seen his organization build up from an idea to its present enviable position in the motion picture industry of today.

At the present time the Educational organization is declared to be the largest in the field devoted exclusively to production and distribution of short-length films, and is operating sixteen exchanges in the United States, with a foreign sale for its product in every corner of the globe. The "Robert C. Bruce Scenics," the "International Cartoon Comedies," "Photoplay Magazine Screen Supplement," George D. Wright's Series on "Mexico Today" and the Ditmars' "Living Book of Nature" are the principal features of the Educational program at the moment, and are augmented by the release of numerous special productions and feature subjects of single-reel length.

While abroad Mr. Hammons intends to make a thorough study of the reception of Educational short-length subjects for European audiences. The exceptional foreign sale for the Robert C. Bruce pictures of American scenery, and the International cartoon comedies, in particular, has been remarkable in extent and wonderfully interesting, from a viewpoint of the taste of European people. In the opinion of Mr. Hammons, the whole status of film exportation has changed in recent months. The day has passed when "junk film" was automatically consigned to foreign markets, and the worth-while American producer of today tries as hard to please his patrons in Patagonia and Peru as he does his first-run customers on Broadway.

Tallman of Montana Buys Rights to "Boomerang"

F. D. Tallman, of Montana, called at the offices of the Pioneer Film Corporation last week and asked to see "The Boomerang."

After the seven reels had been run off Mr. Tallman asked the price of the Washington, Oregon, Idaho and Montana territories. He was told and at once signed contracts and made out a check to the order of the Pioneer Film Corporation.

This was simply an instance of a real live showman seeing at once the possibilities of "The Boomerang" as an out of the ordinary motion picture.

Supreme Pictures Organizes to Buy and Sell

Supreme Pictures, Inc., with temporary headquarters at 116 West 39th St., has organized for the purpose of buying and selling features produced by independent manufacturers and distributing such productions of merit as will appeal to the independent exchanges of the United States and Canada, and at the same time afford such productions proper distribution in the foreign markes.

The corporation has a number of subjects under consideration for world wide distribution, and will shortly make announcement of its first offering.

Announces Distribution of Houdini Serial

Octagon Films announce that through an arrangement made last week with World Film, whereby that organization will distribute "The Master Mystery," starring Houdini, in thirteen states and half of another, all the territory has been sold.

The distribution of the film throughout the world is being handled by twenty-six exchanges, twenty-four of them in the United States, one in Canada and one selling the foreign rights. They are:

Criterion Film Service, Atlanta, Ga.; Federal Feature Film Co., Boston; Day Film Corporation, Pittsburgh; Arrow Film Exchange, Philadelphia; Southwestern Film Corporation, Dallas, Texas; Celebrated Players Film Corporation, Chicago; Effano Film Exchange, New York; Exhibitors' Film Exchange, Washington, D. C.; Mid-West Distributing Co., Milwaukee; New Jersey Metro Film Service, New York; Star Feature Film Service, Cleveland; Joseph Goodstein, Denver; Criterion Film Service, New Orleans; and Goyette Productions, Detroit. Independent exchanges are: World Film, Kansas City, San Francisco, Omaha, St. Louis, Minneapolis, Denver, Seattle, Los Angeles, Salt Lake City and Chicago.

Regal Films, Ltd., controls the Canadian territory, while Export and Import Film Co. is selling foreign rights.

Gale Henry Comedies Sell Rapidly

The Bulls Eye Film Corporation announces the rapid sale of territory on the Gale Henry subjects.

The territories sold are as follows:

Standard Film Service, for Ohio and Michigan; Interstate Films, Inc., for New York State; R. D. Marson Attraction Co., for Boston and Massachusetts; Masterpiece Film Corp., for eastern Pennsylvania; Bee Hive Exchange, for southern Illinois and Indiana; Canadian Film Service, for western Canada; E. & H. Film Distributing Co., for Georgia, Tennessee, North and South Carolina; Capital Film Service, Inc., for Washington, D. C., Maryland, Delaware and Virginia; Liberty Film Renting Company, western Pennsylvania.

George Beban is star of "Hearts of Men," presented by Hiram Abrams, and his co-star is his little son, George Beban, Jr.

Rothapfel's Jump from the Camp Chair

Exhibitor-Producer's Efforts During Seven Years of Application Result in Artistry and Originality of Unit Program —First Step Taken in This Direction

IT is a long jump from a camp chair, one of two dozen rented from the local undertaker to form the seating capacity of a makeshift motion picture theatre, to the director's chair of two of the world's leading theatres and the producer of the first complete program of picture entertainment, but that is cited as just what Samuel L. Rothapfel has done in the short space of eleven years.

"To Samuel L. Rothapfel," said an announcement this week, "the public owes much for the advancement of its one big entertainment. To him should go the credit for raising this form of amusement to a plane on level with opera and the drama, for it is he who has made the music vie with the picture for its popularity."

Starts in Baseball

Mr. Rothapfel's managerial ability first asserted itself in the town of Carbondale, Pa., as the promoter and manager of the champion baseball team of that section. This was before "Roxie," as he was known then to his friends, had entered the motion picture business. It was during the year 1907 that he "put over" his champion team and a short time thereafter journeyed to Forest City, another Pennsylvania town, and opened his first picture theatre, if the combination bar-room and improvised place of amusement that he opened could be called a theatre. Here is where "Roxie" really started on his road to success in the motion picture business. A road so rough and difficult and so filled with obstacles that a man of less courage would have given up in despair.

Samuel L. Rothapfel had his entire future of success marking the time that he held forth in the so-called theatre in the rear of a full-fledged bar-room in Pennsylvania. It may be safely assumed that Mr. Rothapfel is the only one out of the many who saw his shows who took the matter as anything but a plaything, a huge joke. But this same Rothapfel, as events have proved, was even then working toward the goal that he has now attained.

The "dean of the motion picture impresarios," as he has been termed, is not only a student of psychology but a firm believer in its effect. He plays on the psychological mind. This has never been better illustrated than his belief in the psychology of music in heightening the entertainment value of the silent drama. He made the music speak for the picture, and with the two combined he embellished a real art—one that took its place on Broadway and held it against all opposition, and one that is now recognized with the opera and the drama as distinctive.

Those "Filler" Days

Until the Rothapfel program at, first, the Regent Theatre, later the Strand and more recently the Rialto and Rivoli theatres were presented to the public, the musical phase of a motion picture theatre's program was serving simply as a filler. Any old tune was played and, with but a few exceptions, a player piano was the only instrument to furnish the music at a theatre. Mr. Rothapfel gave music its place in the silent drama and with it he gave the public an art.

Samuel L. Rothapfel studying a script preparatory to shooting a scene

Mr. Rothapfel sends the following statement to the press:

"While managing director of a theatre I was compelled to take the other fellow's picture, whereas, Now I can go back to the root of things, and while having my picture under production, I can at the same time take under consideration the musical phase of the program, with the result that when completed the musical accompaniment and the production will have sprung from the same creative mind and will necessarily present more of the unified continuity than is represented in the program that necessitates adaptability in the picture lending itself to the music in return.

Raised with Care

"In short, my program will be likened to a well regulated family, in this respect. Each of the eight features of the Rothapfel Unit Program will be "reared" under the same roof, by the same hand, in the same atmosphere, the same environment and springing from the same creative mind.

"By this reasoning I feel that I make no false boasts or promises when I say that the musical settings for the Rothapfel Unit Program will be an improvement, artistically, upon any program presented by me at any of my theatres in the past.

"It has been proved that music in the motion pictures themselves. Before music was accorded its rightful place in the motion picture theatre, there was a certain class of people who went rarely to the theatre presenting a program of pictures. These same people enjoyed the silent drama, but the incentive offered by the picture alone, was not strong enough to attract them excepting on rare occasions.

"With the advent of music as a feature of the picture program, thousands were won over to the silent drama because with the local accompaniment, the presentation of pictures was raised to a higher art, akin to the opera and rising above the opera in this respect—viz., that the drama and opera are now combined or will be in my program.

"Not very long ago I visited every important city from here to the Coast, and made observations of the methods employed by different managers in putting on their programs. I have visited some of the country's biggest and best theatres. One thing, in particular, I noticed and it has proved of priceless value to me in the building of my first Unit Program.

"How easy it is to have one's whole show ruined by an incongruous musical selection or overture. It is always natural to judge any performance from its weak spots or spot. Even though the major portion of the program is excellent, the little weakness in this or that part, stands out.

"That is what I mean by my statement concerning the importance of music in the motion picture. That is the phase I am seeking to make an art. Music will be given just as careful attention as production. It will be made to speak the sentiments conveyed by the production. It will combine the opera with the drama."

"Eagle and Fawn" Claims Indian Cast

"The Eagle and the Fawn," which was a recent scenic feature at the Rialto Theater, New York, is the first of several single-reel attractions with an all-Indian cast, according to the statement of Vice-President E. W. Hammons, of the Educational Films Corporation of America.

"The Eagle and the Fawn" is considered one of those rare scenic offerings that presents an ideal combination of fine scenery, characters and story, without losing sight of the fact that the subject is essentially a scenic picture. The pictorial romance of the Indian girl and the handsome brave, and the introduction of the Indian types that appear as supporting character, in no way detracts from the beauty of the Wyoming scenery.

Change in Newspaper Attitude

Bert Adler, of Interocean Visits Washington and Finds Exhibitors and Press Working in Harmony

"THE newspapers used to be the natural enemy of the films. I know that back in the old Thanhouser days we had company news thrown back on us with all sorts of sarcastic editorial comment," said Bert Adler, just returned from the Washington, D. C., opening of "The Better 'Ole."

"Nor were these throw-backs due to poor news value of copy submitted, or to a prevalency of 'press agent bunk' in the stories. The fact of the matter is it was very simple to write genuine news in those days. There were but few producers operating and there were tons of sources to work—sources that are exhausted today.

"The hostile attitude was due to the newspaper sentiment of the time. The difference in that sentiment is one of the interesting changes in matters relating to the motion picture. Ask Arthur James, John Flinn, Ben Schulberg, Joe Brandt or the others who had to do with movie publicity in the old days."

In Washington, Mr. Adler found what he calls "unexpected sympathy" with the better motion picture on the part of the papers. And he says one reason is that the exhibitors have come to fully realize the necessity of *their advertising support* of the local press, in line with the editorial recommendations of MOTION PICTURE NEWS for over three years. The picture men no longer hesitate to buy space liberally according to the occasion.

Walter Coates, advertising manager of the Washington Star, said to the "Better 'Ole" representative: "There is a city nearby wherein the leading newspaper, which carried little or no picture house advertising, started a directory of daily film attractions. To get the theatres accustomed to regular newspaper advertising this sheet got the rate down to 45 cents per day per exhibitor. Think of it—45 cents a *day!* And could interest only a few of 'em on *that basis!*

"But it's different here in Washington. The exhibitor welcomes us and we welcome their news. No branch of news is given more prominence than movie theatre news. We are proud of our fine, new picture houses and glad to bring them to the attention of our readers as much as space requirements possibly allow."

Other Washington newspaper men comment as follows:

Ernest Johnson, advertising manager, Washington Post: "The Washington picture houses receive fullest press support; we of the press look upon them as an important local business interest and treat them accordingly. I appreciate that it was not always thus—however, it shall always so remain."

W. G. Bryant, business manager, Washington Herald: "We are the only American city publishing a mid-week as well as Sunday amusement supplement. And 70 per cent of the news columns of this supplement are given to motion pictures. Such a fact speaks for itself."

John Claire, advertising manager, Washington Times: "The sort of pictures that are being shown today and the class of theatre in which they are being projected gives the picture industry a position locally that cannot be gainsaid. We recognize this new standing of the films. The newspapers of Washington are the friends of the films."

The result is, says Adler, that Sunday closing agitations never get started in the capital. And it seems there is no shortage of cranks there, as elsewhere, who would view with delight an anti-movement and would work to move it along. At present Sunday is the great "opening" day of films in Washington and when "The Better 'Ole" commenced its two-week run a Sunday was the start-off day. Can the absence of all anti-movements—*developed* ones—be due to the spirit of understanding existing between press and picture today? The reader is permitted one guess.

Gray Seal Announces Future Plans For Films

JOHN L. McCUTCHEON, for Gray Seal Productions, announces that their first picture is completed. This picture is in one reel and will be known as "A Pocket Romance," featuring Wheeler Dryden. The second production, "Wake Up," featuring the same star, is now being made and both subjects will be shown to the trade in the near future.

The company believe that they have a good comedian in Mr. Dryden because they think he has the ability of putting over laughs without resorting to slap-stick. Mr. Dryden, is said to have a very pleasing personality and although still in his twenties, has had a long theatrical career, making his first appearance on the English stage when five years old. It is said that Dryden is the George M. Cohan of England, his fame brought about in a similar way, through a number of popular songs written and composed by him.

Mr. Dryden, it is said, signed a five-year contract with Julian Houtain of the Gray Seal Productions, after considering a number of excellent offers from other prominent producers.

In speaking of the plans of the organization, Mr. McCutcheon said that no definite idea of distribution had been decided on, although they had enough attractive offers to guarantee a world-wide distribution of their products. It was also stated that a general publicity campaign would be lanuched to make their stars and productions leaders in this industry. The Dryden comedies are said to be excellent from both the picture and box office standpoint.

John L. McCutcheon, who is acting as production manager, will also supervise the Myrtle Stedman features, which he will start filming in about five weeks. Mr. McCutcheon's long experience in studio work, will be very helpful to him in carrying out the plans of the organization which are outlined as being very ambitious.

Buffalo Company Releases First Feature

Buffalo-Local film fans this week saw the first picture released by the Buffalo Motion Picture corporation. It was shown at the Strand theatre under the title of "The Price of Innocence," and featured Stella K. Talbot, daughter of the president of the corporation Frank L. Talbot, who has offices at 338 Ellicott square. The officers of the local producing company are Frank L. Talbot, president; Frank B. Caldwell, vice president; J. William Prouse, second vice president; James M. Sparks, secretary. The board of directors has the following personnel—Peter Ernst, Andrew J. Keller, Louis J. Moschell, Edward A. Jones and William Atkinson. Among the prominent local stockholders are Maxwell M. Nowak, George E. Pierce, Joseph Snyder and Mathew D. Mann. The first production was shown for three days at the Strand and Manager Earl L. Crabb reports excellent business.

Sam Aronowitz Buys Two

After spending a week around New York City, viewing special productions available for his territory, Sam Aronowitz purchased two special features from M. H. Hoffman of the Pioneer Film Corporation, and returned to Des Moines to exploit them from his offices there.

He secured "Virtuous Sinners" for Missouri, Kansas, Iowa, Nebraska, Wisconsin, Minnesota, North Dakota and South Dakota. "The Boomerang" was bought for the states of Iowa and Nebraska, and Mr. Aronowitz has an option on the other Mid-West states.

"Triumph of Venus"

The Victory Film Manufacturing Company announces the sale of their feature film, "The Triumph of Venus" for Iowa and Nebraska to Mr. Phil. Goldstone of the Sterling Film Corporation of Omaha, Nebraska.

Evelyn Brent and Kempton Green in "Fool's Gold," released by Arrow

Stuart Holmes and Ellen Cassidy are presented by Independent Sales Corp. in "The Other Man's Wife." Miss Cassidy is shown in the center, and another moment in the production is shown at the right

Manager Weiss Eulogizes "Mary Regan"

Harry Weiss, manager of the Central Film Service of Chicago, saw the studio print of "Mary Regan," third of the Anita Stewart special feature attractions to be distributed by First National Exhibitors' Circuit, screened in the projection room of the Rothacker plant there, before the work of conforming the negative started, and sent the following wire to the home office in New York:

"You can take it from me that 'Mary Regan' is some picture as I saw it. It is undoubtedly the best production we have released so far. Mr Mayer's telegram commending it was modest."

The story of "Mary Regan" is from the novel by Le Roy Scott, writer of detective and mystery fiction. It describes the romance of Mary Regan, a young and beautiful denizen of the aristocracy of the shadow world and Robert Clifford, a New York detective.

Arrow Film Sells Rights to "Fools' Gold"

"Fools' Gold," the new Mitchell Lewis production which has been secured for the state right market by the Arrow Film Corporation, has been sold for the New England territory to the Premier Feature Film Company of Boston, who will distribute it as a big special through their offices.

Dr. W. E. Shallenberger, president of the Arrow Film Corporation, is pleased with the way "Fools' Gold" is being sold by his company. The announcement was made only last Saturday and so far nearly a dozen buyers have looked at the picture. It is said to be the kind of picture that buyers like to purchase. It is a six-reel special production made in the Northwest.

Buy Two Features

Bech, Van Siclen & Company announce that they have bought Edgar Lewis's production, "Calibre 38," starring Mitchell Lewis and "Wild Honey," starring Doris Kenyon.

Educational Announces Fourth Supplement

VICE-PRESIDENT E. W. HAMMONS, of the Educational Films Corporation of America, has received the sample print of the fourth issue of the "Photoplay Magazine Screen Supplement," which is to be released May 1, and announces the table of contents as it will be seen in the theatres.

The subject opens with scenes at the Brunton studios, in Los Angeles, and shows, by photographic skill, the building of a huge glass studio building, in a few seconds. Frank Keenan is seen hanging around, and later, making up as a Kentucky Colonel. Sessue Hayakawa directs a few scenes of his own in the new studio, and the little stage is shown on which the illustrated art titles are filmed.

Ben Alexander is then seen kidding Bessie Barriscale and Howard Hickman. Jim Corbett arrives at Universal City, and is greeted by the choicest gang of rough-necks that could be assembled around the studio on such short notice.

Then comes the reason that the messenger service in Los Angeles was so completely demoralized recently. All the boys are seen perched high on the board fence that surrounds the Christie studios, with "Rush" messages serving only to show their excess of emotion. On the center stage Al Christie is "shooting" a Winter Garden set, with a chorus of chickens behind the footlights and on the runway. Mollie Malone, the leading lady, comes in for the closeup at the finish.

In conclusion, there is a regular little drama called "A Movie of Movieland," staged at the Hollywood home of Viola Dana and Shirley Mason and their mother. The action of the play runs true to form, with suspense and a happy ending, the aim and purpose being to show the sister stars in some genuine "at home" stuff that will make interesting entertainment.

Guinan Completes First Two Westerns

The Frohman Amusement Corporation have received word from their West Coast Studio that "South of Santa Fe" and "The She Wolf," the first of the twenty-six two-reel Western dramas, featuring Texas Guinan, have been finished, and that work is now progressing on the third picture, the title of which is yet undecided.

Work has also begun on the Mack Swain Comedies, known as Poppy Comedies. The first of these is now in the hands of the cutter and Mr. Swain is at work on his second picture.

Kaplan and Hanover Join Tyrad Forces

Matthias Radin, president and general manager of Tyrad Pictures, Inc., distributors of "Your Wife and Mine," and "And the Children Pay," announces the appointments of Jack Kaplan as sales manager for New York territory and Irving Hanover as sales manager for New Jersey territory. Both men are well known in film circles in the East, Kaplan having been formerly with the Universal and Hanover with the First National.

Tyrad Pictures, Inc., under the supervision of Jacque Tyrol, secretary-treasurer and director-general, is already completing plans for a new super-feature work on which will be started in New York shortly. Tyrol returned to New York this week after a flying trip to Washington, Baltimore, and Philadelphia in the interests of the new production.

Announces Rights to "Birth of a Race"

W. S. Butterfield, of Battle Creek, Michigan, announces that he recently acquired the State Rights for Michigan for "The Birth of a Race" and he will soon announce his booking arrangements for this stupendous photoplay spectacle.

Mr. Butterfield is confident that this is one of the best box office winners that has ever been offered to the exhibitors and every exhibitor should keep an open date on his booking sheet for this masterpiece.

"Stolen Orders" Going Big Says Brady Office

William A. Brady announces the sale of "Stolen Orders" for Illinois to Jones, Linick and Schaefer. The acquisition of "Stolen Orders" for Illinois by this firm is further indicative of the fact it is said that the Brady picture is today one of the strongest state right propositions on the market. Recent advices from widely separated parts of the country it is declared disclose the fact that this feature continues to roll up remarkable box-office records. Not only in this country, but also in foreign territories, particularly England and South America, the Brady picture is proving a strong attraction it is said.

It is announced that Jones, Linick and Schaefer will shortly inaugurate an extensive campaign of exploitation on behalf of "Stolen Orders," secure in the conviction it is declared that the Brady picture will equal or better in Illinois the remarkable business it is doing in Ohio, New England and the country over.

Brockliss Buys Foreign Rights to Grey Productions

Sidney Garrett, president of the J. Frank Brockliss Company, has purchased the entire foreign rights of "Desert Gold," the special production now being made of Zane Grey's popular novel, together with the rights of all other books by this writer, according to an announcement made this week by C. A. Weeks, treasurer and secretary of the Zane Grey Pictures, Inc.

The acquisition of the foreign rights of this series is in line with the recently announced policy of the Brockliss Company to eliminate star and program pictures from their offerings, and handle only productions of special merit and magnitude.

Zion Films Announces New Plans

An announcement of interest to exhibitors throughout the country, in relation to the future policy and plans of Zion Films, will soon be made public by that organization, it is promised. This announcement is being kept secret, for the present, because all plans have not been completed as yet. The plans are said to contain something new and novel.

The Zion Films, Inc., has completed the first of the series of Sholon Aleichem, Jewish Mark Twain stories, "Khavah," in which Alice Hastings is the star. A private showing of the picture will soon be held at a Broadway playhouse, according to a Zion announcement.

Exclusive Buys Rights on Tom Mix Feature

Exclusive Features, Inc., has purchased from Wm. N. Selig, the world's rights on a six reel negative, featuring Tom Mix, entitled "The Heart of Texas Ryan."

It will be distributed on a State Right basis, as soon as titling and editing on the production will be completed.

Tells Why "Photoplay" is Successful

The "Photoplay Magazine Screen Supplement" would not be a possibility if it were not for the absolute independence of the organization behind it," says Vice-President E. W. Hammons, of the Educational Films Corporation of America, this week. The Supplement is breaking all records for single-reel bookings, both in volume of sales, and in the amount of rentals, and yet we are convinced that only a small fraction of the exhibitors of the country realize the possibilities they have for profit in the single reel, or have an inkling of how difficult it is to secure this type of material.

"Every scene for "The Supplement" is produced under the direction of James R. Quirk and Julian Johnson, respectively managing director and editor of Photoplay Magazine, and the nation-wide distribution is handled exclusively by our organization. Both "Photoplay Magazine" and the Educational Films Corporation are absolutely independent of any outside interests whatsoever, and it is this very essential factor that makes possible "The Supplement." About seventy-five of the better known stars will appear in the twelve issues of the single-reel, and exhibitors can realize the tangle of contracts that is involved in securing this amount of film.

Exhibitors are warned against any advertising of the "Photoplay Magazine Screen Supplement" that might tend to make the subject appear as more than a single reel.

Buffalo Manager Praises 10-20-30 Series

Max Lewis, manager of the Frontier theatre, Buffalo, after running the 10-20-30 release, "Life's Greatest Problem," starring Mitchell Lewis, wrote the following letter to Independent Sales Corporation's Buffalo branch manager, C. P. Saunders:

"Yesterday I played one of your pictures, 'Life's Greatest Problem,' and I am pleased to say that it is one of the best pictures I have ever seen. My patrons congratulated me on my judgment in selecting such pictures as this one and if all of your 10-20-30 series are in line with this one, I am glad to know that I have your contract for the remainder. I would like to be able to procure pictures like this every day in the week, as believe me, it is the kind that satisfies."

(Signed) Max Lewis, Manager,
Frontier Theatre.

Arthur Levey, exporter, who has returned to the industry from the war

First National Film Buys Feature Rights

N. J. Flynn and Chas. W. Harden, of The First National Film company, Kansas City, Mo., have returned from New York after having spent ten days in looking over the market of state rights pictures. They succeeded in closing contracts for the following productions for Kansas and Missouri:

Maurice Tourneur's production "Woman" and "Tempest and Sunshine" bought from Hiller & Wilk, "Wives of Men," featuring Florence Reed and "The Still Alarm" from Pioneer Film Corp., "Once To Every Man" from the Frohman Co., "When the Desert Smiled," featuring Neal Hart, "The Fires of Hope," "The Web of Intrigue," "Human Schuttles," "The Shadow of Fear," all featuring Harold Lockwood, from Arrow Film Company. Forty single reel Western subjects featuring Tom Mix from Jans Distributing Corporation and fourteen single reel Western subjects featuring Tom Mix from Exclusive Film Company.

Miller Starts First Special Next Week

Charles Miller who signed, recently, with Frank G. Hall, president of Independent Sales Corporation to produce a series of special productions for Independent's program of special releases, will commence work on the first of the series at the Bacon-Backer studio, next week. Mr. Miller has under consideration three novels, all by well known authors, the screen rights to one of which he will purchase within the week.

Albert Cowles, who will assist Mr. Miller will start casting at the studio, as soon as one of the scripts under consideration, is decided upon.

Houdini Buys Business of Martinka and Company

Houdini, star of "The Master Mystery," produced by B. K. Rolfe for Octagon Films, Inc., became a commercial magnate this week when he concluded a deal for the purchase of the business of Martinka & Co., of New York, dealers in magical goods, and formed a new corporation with himself as principal shareholder to continue the business. Martinka & Co. is said to be the largest magical supply house in the country.

Alexander Is Engaged for "Josselyn's Wife"

Ben Alexander, small of stature but large of reputation, one of the most lovable children in screen annals, comes back after his decided success in "The Turn in the Road" with another prominent part in a Robertson-Cole feature for release through Exhibitors Mutual.

This time little Ben will be associated with Bessie Barriscale, starring in B. B. Features, in her newest production at the Brunton Studio "Josselyn's Wife."

Equipment Service

BUY ADVERTISED EQUIPMENT

When you buy goods buy advertised goods.

It is easy to say "Just as good as," but they are not.

Remember a manufacturer who advertises has a reputation to keep up.

His goods must be the "BEST POSSIBLE."

"Just as good as"

means there must be something "phoney" somewhere—

Something which evidently will not stand Advertising direct to the purchaser.

Projection
Music

Laboratory

Studio
Theatre

THE OPERATOR

SHOULD NOT BE THE GOAT

when the sprocket holes tear or the new film scratches during projection. It is not his fault, but is caused by particles of the semi-plastic emulsion deposited on the tension springs or shoes and causing increased friction.

Rex Film Renovator

Prevents this by setting the emulsion and removing all greenness, and saves NEW FILM from scratching and tearing.

Rex Film Renovator

Removes all oil and grime from OLD film and prevents foggy and blotchy pictures on the screen from oil soaked film.

Ask your exchange to investigate

REX FILM RENOVATOR MFG. CO.
R. D. Hanish, Mgr. Columbus, O.

"Is your name written there?"

We've got a waiting-list, and to every name on it we are going to mail, free, a copy of the **IMSCO** Book.

Let us put your name there

We would like to put it there, because we want more friends, and the **IMSCO** Book, backed by **IMSCO** service and quality and prices, will make you a friend of ours.

To get your name there

Simply drop us a postal card saying that you want the **IMSCO** Book. You'll be glad you asked for it. It will profit you. But won't you do it right away?

INDEPENDENT MOVIE-SUPPLY CO.
729 Seventh Avenue New York

EASTMAN FILM

first made motion pictures practical—to-day it plays its full part in making the best pictures possible.

Identifiable by the words "Eastman" and "Kodak" in the film margin

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

The Essential Requirements
for

Improved Projection

are

SPEER CARBONS

SPEER Alterno Combinations
for A.C. Work
and
SPEER Hold-Ark Combinations
for D.C. Work

Produce Incomparable Results

Write today for descriptive folders. Read the unbiased opinions of operators

Place an order *now* with your Supply House

"The Carbons with a Guarantee"

Manufactured by
SPEER CARBON COMPANY
ST. MARYS, PA.

Equipment Service,

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. L. Bragdon..........................*Technical Editor*

Meeting of Society of Motion Picture Engineers

THE spring meeting of the Society was held in Philadelphia on April 14, 15 and 16.

This meeting was the best attended and most interesting thus far held. There were in all thirty-three members on hand and ten invited guests.

These members included representatives from the General Electric Company, Westinghouse Electric & Manufacturing Company, National Lamp Works, Edison Lamp Works, Westinghouse Lamp Works, Nicholas Power Company, Enterprise Optical Company, Eastman Kodak Company, Hertner Electric Company, Cooper Hewitt Electric Company, Bausch & Lomb Optical Company, National Carbon Company, Universal Film Manufacturing Company, Corning Glass Works, Victor Animatograph Company, De Vry Corporation, Pathescope Company, Argus Lamp Company, Prizma Inc., Domestic Engineering Company, M. J. Wohl Company, Rembusch Screen Company and others.

The progress which is being made by the Society and its actual accomplishments are most satisfactory. The effect of its recommendations are now being felt by the industry as a whole, and it will not be long before a decided improvement will be seen in several branches of motion picture production, and exhibition, due to the progressive policy and the recommendations of the Society.

The general topics taken up in papers presented and discussed at the meeting in Philadelphia were as follows:

1. "White Light for Motion Picture Photography," prepared and presented by Dr. Wm. Roy Mott. This paper dealt with the white light carbon in studio work and its photographic values.

2. "Attachments to Professional Cinematographic Cameras," by Mr. Carl L. Gregory.

3. "Some Phases of the Optical System," by Mr. J. H. Richardson. Dr. Kellner, Dr. Story and Dr. Gage supplemented this paper with additional data which had been prepared by them in order to bring out certain facts which they wished to set before the Society.

4. "Adding Color to Motion," by Mr. Wm. V. D. Kelley. This paper dealt with colored motion pictures and was supplemented by the showing of certain films which had been made by the addative process. These films were received with great enthusiasm, and were repeated after the banquet held Tuesday night.

5. "The Motion Picture Screen," by Mr. Frank J. Rembusch, was in the form of a talk covering his experiences and experiments on various screen surfaces.

6. Mr. George Blair gave a short talk on the general conditions surrounding the production of raw stock. Among other things he stated that the production of non-inflammable film was more difficult than that of inflammable film. The ingredients entering into its manufacture are more expensive and are far more difficult to obtain. He stated that a universal shift from inflammable stock to non-inflammable stock would be absolutely impossible, and other facts equally interesting and important to the industry.

7. Mr. Pierce of the Underwriters' Laboratories spoke at some length concerning film as a fire risk. He brought out the following classification and the danger in each:

a. The use of inflammable film in the theatre—where there is little actual danger, the protection here being adequate.

b. The handling of inflammable film in the exchanges where there is the gravest danger because of lack of protection and gross carelessness in handling.

c. The use of inflammable film in portable machines outside the theatre—in homes, churches, clubs, etc. This, he said, is a most serious menace and anyone showing films under these circumstances is an enemy to the public safety.

He went on to say that any man who sells a miniature machine to use inflammable film is a menace to society and there is no use of the industry conniving with this condition.

He dealt further with the various ways of handling the situation both through greater protection and by the use of non-inflammable film.

Mr. Washington Devereux, of Philadelphia, took up this subject and concurred with Mr. Pierce, giving examples of the dangers with which he is familiar.

Dr. Ancona went into the subject still further from the film manufacturers' angle.

Mr. Murphy spoke of the fire hazard in the studio and how he is meeting it.

8. Mr. C. Francis Jenkins (Past President of the Society) expressed his views of the situation, and stated how he should combat it. He said in brief that this Society should adopt and own a patented perforation, the manufacturing license on which should only be granted to those who would perforate their film in non-inflammable stock.

This led to a lengthy and most enlightening discussion as to the narrow width standard adopted a year ago and the general use of non-inflammable film stock.

This finally resulted in passing a resolution recommending to the Federal, State and Municipal governments of this country and Canada that in future they print all film produced and distributed by them on non-inflammable stock and so label it.

These papers will be printed in full in the NEWS as soon as they have been published in the Transactions of the Society of Motion Picture Engineers.

The next meeting of the Society will be held in Pittsburgh some time in October. The date will be announced later.

E. K. GILLETT.

Equipment Operating Projection, Questions Answered

Trouble with Carbons and Speed Control

Motion Picture News,
New York City.

Gentlemen:

We are using "Simplex Machines" about two years old with 6½ inch and 7½ inch condensers, with Gundlach lenses. Current from the arc is drawn through a separate meter, on which is marked 75 amperes, 110 volts, 60 cycles, 2-wire system. The economizers we are using are Sterling economizers of 110 volts, 60 amperes and 60 cycles. They are open as far as possible, and have been in use for about five years.

The lamp house is of the large size with a carbon holder adjustment of not more than 75 amperes. We are using a good grade of National carbon, but it is almost impossible to keep the carbons from burning crooked.

Up to six months or a year ago, we got a fine light on A. C., and it is just lately that we have been getting a poor light. The light is not even very bright on the heat resistance plate or when the door of the lamp house is open..

Question No. 2. The rubber driving disc that works on the speed control is not working right. The oil must be kept away from this, so that the machine will run, but when all of the oil is wiped off the disc wears away and forms a substance like sand on the disc. This is worse than oil, and must be cleaned off about three times to a reel. This trouble is also just recent. Can you tell me how to fix it?

(Signed) "C. P."

Answer:

No. 1. Your trouble is either in your carbon setting or in your current supply, probably the latter. Alternating current is difficult to handle at best so there is all the more reason why care should be taken with all adjustments.

First, see if your carbons are lined up on all sides to remove one possible source of crooked burning. Examine every connection between economizer and carbons and if condition of wire appears doubtful at any place renew it. An oxidized wire makes a fine rheostat, but a mighty poor conductor. If this does not improve your light proceed as follows:

Borrow a 75 ampere ammeter from your local lighting company (every projection room should have one, but unhappily very few do) and measure the current going to your arc. With your economizer wide open the meter should approximate 60 amperes. If it doesn't, then there is a fault somewhere in your economizer, in which case we would advise you to return it to the makers for the necessary inspection and repair.

No. 2. If your machines are about two years old it is probable that you have the old style Simplex feed control, with broad discs. This design has been changed so that in the present type the discs are of fibre, which eliminates the trouble which is frequently met with in the style you have. Your best move is to send the control to the nearest Simplex distributor, and have the discs changed to the up-to-date form. If this is not possible, you should try letting up on the tension of the spring, as there is nothing to be gained by having the spring tightened up more than enough to hold the discs against each other without slipping. We believe, however, that the slight expense involved in having the discs changed would more than repay you when it is considered to what trouble you are now being placed by having to clean off the discs so frequently.

American Projection Society Drops Cares and Worries to Dance and Dine

It will be some time before the ball-room of the new Hotel Pennsylvania holds as genial a gathering as was seen there on April 12 when the American Projection Society held its annual dance and banquet.

The committee in charge was on its toes every minute of the evening in an endeavor to make all those present feel at home. The Toastmaster, Mr. G. W. Landon of the Nicholas Power Co., after being introduced by the president, Mr. Benny Turner, proceeded to carry out his duties to the highest point of perfection.

Dr. Riesenfeld of the Rialto and Rivoli, made the principal address of the evening. Other speakers were Mr. Will C. Smith, General Manager of the Nicholas Power Co., and Mr. W. F. Francke of the Precision Machine Co.

The Society has grown within a very few years from a small group to a membership of 60, all of whom are closely connected with the various phases of projection.

American Projection Society Banquet

Announcing

the recent organization of

The A. R. Bullock Electric Products Co.

MADE up of men with wide and successful experience in the electrical and motion picture equipment industries, for the purpose of distributing some new and vital products designed by A. R. Bullock, one of the world's greatest engineers and inventors of electrical and mechanical apparatus and appliances.

Of particular interest to those in the Motion Picture Industry is a Current Rectifier, designed on an entirely new principle and possessing greater possibilities with fewer limitations, for converting Alternating Current line voltage to Direct Current voltage needed at the projection machine.

This important invention promises to revolutionize and greatly improve projection. The Bullock Rectifier will insure high-efficiency service, and is much more compact, simple, foolproof, and less costly than present types of equipment.

There are other new Bullock Inventions which are equally valuable.

Watch for further announcements in this publication.

The A. R. Bullock Electric Products Co.

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FACTORIES AND LABORATORIES AT CLEVELAND, OHIO

SWAAB'S SUPERLITE SCREEN

Is a perfect Silver Screen and will not oxidize; remains bright and Silvery and can be cleaned easily and quickly. Swaab's Superlite Silver Screen now in use in the Stanley and other large representative theatres in this and other cities. Price is 75¢ per square foot. An additional charge is made for the Special Stretcher Frame, according to size, the average extra cost is $30.00. You are not obliged to buy the frame.

NEW SPEER CARBONS

now ready and far superior in quality and screen results to any carbons thus far produced.

SWAAB'S MOTORS

for Power 6A and 6B are pleasing their users—not a single one has fallen down or been returned. They are sold for $37.50 and $40.00 respectively and are complete absolutely. Dealers do not recommend our Motor Equipments because they cannot make anything on them. We have priced them so that the Exhibitor gets the best price regardless of the Dealer. WE ARE EXCLUSIVE DISTRIBUTORS OF THE *SIMPLEX* MACHINE. We repair all makes of machines and sell all supplies. Your old machines taken in trade for *SIMPLEX*.

LEWIS M. SWAAB

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Goerz Kino Hypar F/3.5

This is the lens that has met the most exacting technical and artistic requirements of studio and field motion-picture photography. It is made in 1⅝, 2, 2⅜ and 3 inch focus and may be fitted to nearly all standard makes of Kinematograph cameras. We also call attention to the GOERZ ROUNDCLOSING, DISSOLVING and VIGNETTING DEVICE, MICROMETER MOUNTS and other standard devices. Send or call for our latest descriptive matter. We are at your service for technical or other information.

C. P. GOERZ AMERICAN OPTICAL COMPANY

317J East 34th Street, New York City

PATENTS

We have had wide experience in the preparation and prosecution of patent applications relating to moving picture apparatus. All communications are strictly confidential. Our patent practice, extending over a period of seventy-four years, enables us in many cases to advise in regard to patentability without any expense to our client.

Our HANDBOOK is sent free on request

THE SCIENTIFIC AMERICAN

contains Patent Office Notes. Decisions of interest to inventors —and particulars of recently patented inventions.

MUNN & CO.

Patent Attorneys

670 Woolworth Bldg.,
New York

625 F Street,
Washington, D. C.

Local 306 Initiation Fee Goes Up Again

NOTICE has gone out from the office of Local 306 that its initiation fee is to be raised again. Beginning June 5, the cost will be $100 instead of the $75 fee now in force, and which will be continued until midnight of June 4.

Projectionists who come under the jurisdiction of this local, but who are not already members, will find it decidedly to their advantage to take out the necessary papers before the fee is raised.

An Answer for Montana

H. R. King, Judith Gap, Mont., sends in these questions:

I am using a Compensarc with A. C. current, 110 volts, 60 cycles and burning special A. C. carbons. Can you tell me if I could better my light by using a Ft. Wayne rectifier, and would it reduce the cost of the light bill? The rectifier I mention is built similar to compensarc. Would I use A. C. carbons or D. C. carbons with this?

Reply: There are two main types of compensarcs. One is constructed similar to a transformer, and the other resembles a motor-generator set. We assume that you are using the transformer type of Compensarc.

A rectifier is commonly considered as being an electro-chemical or mechanical device for changing alternating current to direct current or vice versa, and when used in connection with motion picture work usually means a mercury arc rectifier. When the change-over is brought about electrically it is more common to refer to the device as a converter.

As far as we know there is no rectifier built similar in construction to a Compensarc, so that we are unable to state whether the resultant current would be alternating or direct.

A direct current arc has always been considered an easier arc to handle than one on alternating current. Unless the d. c. voltage had to be greatly reduced through rheostats, a. c. operation is considerably more expensive since to secure the same light intensity from alternating current requires a higher amperage at the arc.

If you will write us again, explaining just what you mean by a "Fort Wayne rectifier built similar to a compensarc," we will look up the matter and answer you in detail.

Vibration Troubles

GILBERT HEATWOLE of Clifton Forge, Va., says:

"Film is coming in in very good condition due to a great extent, I think, to the N. A. M. L.

"I have one question to ask. I was called to a small town a short distance from here to look at two Simplex machines recently returned from the factory. There was a little jump, straight up and down, in both machines. The tension shoes, intermittent spocket, and framing carrier are all right. The vibration in both machines started at the same time. The only thing I could think of was vibration."

Reply:

You answered your own letter with the suggestion of vibration. If the jumps in the two pictures are similar it is very probable that the construction of the booth is not stiff enough for projection purposes. The floor particularly, of a projection booth must be rock steady or a perfect picture is a practical impossibility. In a case where the booth sways due to improper bracing the picture would jump up and down as yours does.

Have a carpenter or contractor examine the construction of the booth in question and decide on the changes that are necessary. It may be that a simple brace or a column will correct the whole trouble.

Over the Thousand Mark

JUST as all projects have a definite aim at their start so did the National Anti-Misframe League. Since the month it was commenced the thought has been "A thousand members by January, 1919." The thousandth member has now been taken in, and although this is April instead of January the showing is truly remarkable, for we had figured that the war-time activities of projectionists would adversely affect the League and its membership much more than it has.

Now that we have reached one goal we should not be satisfied but rather should increase our pace, so that by January, 1920, the card file here in the office of the Motion Picture News will contain 2,000 N. A. M. L. names.

The labels which you stick on returning films cans are, to a certain extent, a kind of advertising to call attention to the League. The greater the number of these labels, therefore, that are noticed by exchanges the greater will be the recognition given the League. For this reason never forget to stick a label on a film can if you have inspected the film. Get your friend projectionists to join and use the labels. And whenever you get the chance boost the League, because of what it does and what it will do.

National Anti-Misframe League

Pledge

As a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Roll of Honor

Chas. M. Sykes	Aberdeen, S. D.
Glenn M. Swisher	Ripley, Ohio
Kenneth P. Herrick	Anderson, Ind.
T. Cliff Kenyon	Johannesburg, So. Africa
Joseph A. Rusch	Kenton, Ohio
Victor Bouterie	New Orleans, La.
F. G. Tynes	Stamford, Texas
Milton O. Field	Lethbridge, Alta., Canada
Grover Walters	Bellevue, Ohio
Arthur Nalley	Winder, Ga.
Andy Burtnett	Hannibal, Mo.

Members Previously Recorded	998
Members Recorded This Week	11
Total Membership	1009

Notice! Anti-Misframe League Members

Membership cards are now ready and are being sent out as fast as possible. There are a number of operators, however, who have neglected to send in the desired information. If you will fill out the blank and mail to this office, button and membership card will be forwarded.

Blank for New League Members

Member's name...

Home address...

Name of theatre where employed.................................

Address of theatre and name of manager.........................

This notice does not apply to those who have already sent in this information, but it is for those who have neglected doing so, many having merely given their names and name of city, without any street address, making it impossible for the post office to deliver the letters addressed to them.

USED WHEREVER TICKETS ARE SOLD
AUTOMATICKET SYSTEM
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ANOTHER EVIDENCE OF LEADERSHIP

Leadership is like any other ship. In the forefront stands the one carrying the most prominent and the largest following. In the ticket system field this means us, as evidenced again by the

New Perfected Model

AUTOMATICKET SYSTEM

60% fewer parts than any other device in its field. Foolproof, tamperproof. One single master key controls everything about it, including register. In your self interest, send for Advance Folder now while you think of it.

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ON EVERYTHING PERTAINING TO THEATRE
EQUIPMENT
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LUCAS THEATRE SUPPLY COMPANY
ATLANTA, · GEORGIA

"AMERICA'S GREATEST INDEPENDENT MOTION PICTURE MAIL ORDER HOUSE"

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MADE IN AMERICA
FILM RAW STOCK

"THE ROOT OF THE MOVIES"

If it is high grade sensitive films for motion pictures you want, we have it and are now ready to serve you.

BAY STATE FILM SALES CO., INC.
220 West 42nd Street NEW YORK CITY, N. Y.

A. G. STEEN, Special Representative

COMMERCIAL LABORATORY WORK
In all its branches, receives INDIVIDUAL attention. Has the QUALITY and PUNCH which SELL prints.

RELEASE WORK
Specially equipped for QUANTITY production. Uniform SUPERIOR QUALITY such as only EXPERTS with scientific supervision can produce.

SPECIALTIES
If you have work requiring EXPERT SCIENTIFIC knowledge, we are BEST qualified to do it.

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You don't know anything about the Estey Thertre Organ until you have talked with an owner.

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See our page ad in the May 10th issue of the MOTION PICTURE NEWS.

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Here
to Get Results
That Please

TUESDAY
FRIDAY
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"NEWMAN" BRASS FRAMES AND RAILS

MR. EXHIBITOR:—
Don't you realize that not alone does "NEWMAN" stand for QUALITY, but also ORIGINALITY?
We are Originators of every conceivable style of frame in which to properly display POSTERS AND PHOTOS.
YOU will eventually use brass frames. WHY not now?

Get our Latest Catalogue.
It is yours for the asking.

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Established 1882
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Corner Unit Hinged Frames

Frames, Easels, Rails, Grills, Signs, Choppers, Kick Plates, Door Bars

We manufacture the frames in various finishes which do not require polishing.

FOR COLOR EFFECTS USE
Reco Hoods

Colors show Beautiful and Brilliant and are Permanent.

Hoods slip over the bulb.

Way Ahead of Dip and Less Costly

For 5-10 W. and 25-40 W. Lamps

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Write for our list of Guaranteed Rebuilt Machines

AMUSEMENT SUPPLY COMPANY
Largest Exclusive Dealers to the
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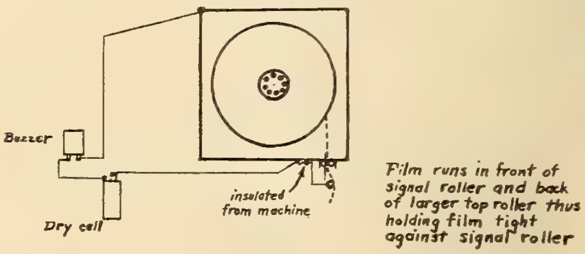
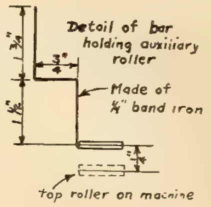
CHICAGO, ILLINOIS
Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre.
WE SELL ON THE INSTALLMENT PLAN

Another Change-Over Signal

D. P. Leach of Swift Current, Sask., says:

On reading the questions and answers in the Projection Department of the NEWS, March 29th issue, I noticed the signalling device of Geo. W. Carson, Hannibal, Mo., and as I have been using one for about six months with entire satisfaction I will send a sketch of the one I use. As I am not much of an architect you will have to excuse my drawings.


Buzzer
Dry cell
insulated from machine
Film runs in front of signal roller and back of larger top roller thus holding film tight against signal roller



This device has caused me no trouble in threading up and saves a lot of steps. Besides, it never lets the screen go white in case I am busy with something else. Enclosed you will find a piece of film with the tinsel on it. I get the tinsel from cigarette packages. The tinsel is always pasted on the shiny side of the films as that is the side that goes next to the roller and closes the circuit.

I use two signals, one about one minute from the end and another at "change-over." I never let leader or tails between feature reels run through so that with this signalling device the feature is run as one large reel so far as the patrons know.

Reply:

The use of tinsel on film as a change-over signal has been suggested several times in this department. It works without trouble providing the tinsel is as thin as can be secured. Although pasted directly over the perforations the spocket teeth will easily penetrate the tinsel.

A detailed drawing of Mr. Leach's device is shown here so that any others who are interested may try out his scheme.

The last mail brought a bunch of projection inquiries which will be answered next issue

---

THE BARTOLA

You need Bartola music in your theatre. Easy monthly payments. Send for catalogue.

BARTOLA MUSICAL INSTRUMENT CO., Room 314 Mallers Bldg., Chicago, Ill. Factory, Oshkosh, Wis.

Cue Sheets
Latest Hits

Music

Musical
Equipment

American Home Songs Used in the Orchestra

Editor,
Motion Picture News,
729 Seventh Avenue,
New York City.

Dear Sir:

In reading over your valuable columns every week, I find much that is good in them. I try at all times to improve my co-workers and myself in presenting pictures to my public. Until about two years ago I used to play regular concert programs with the pictures including all the classic works, also symphonies, but I saw the handwriting on the wall, which meant better music for the film (appropriate music). I worked very hard to get things in shape, and now I find setting up music for my shows a *real pleasure*, because the picture game has no limit for opportunities, as there is something new budding up all the time. From the opening to the exit march, it all has my personal attention, including the lighting effects which the operator and myself scheme out to harmonize to the best of our ability.

There is a favor I'm going to ask you, and that is, where can I get a book of old timers, that is old American Home Songs. I find such great opportunities to use them, such as "Just a Song at Twilight," "Carry Me Back to Old Virginia," etc. It must be arranged for orchestra. There must be a folio printed of what I mentioned for I came across a set some years back, but I don't remember the publisher. I think every leader ought to play those old-time melodies to educate our young Americans into singing them, those real melodies. Every time I use one of the old-time melodies it reads success. Hoping you will be able to give me the name of the publisher who puts out a folio of old-time songs for orchestras, believe me,

Yours for the Upbuilding of Music and Pictures,
(Signed) Arthur Keller,
Musical Director, Plaza Theatre, Buffalo, N. Y.

The above letter has been received by the editor, and the following reply is herewith given because this is a subject which may also interest others.

It is an established fact and beyond any doubt that our American Home Songs, known and endeared by our forefathers are melodies creating an atmosphere of happiness and contentment. They are the tunes we have so often heard in our childhood.

Any musician who possess judgment enough to properly employ such old-timers in conjunction with the film is bound to make friends in his audience, and give the theatre the character of a peaceful and happy home.

There are three collections known to the Music Editor of these columns, containing a great variety of American Home Songs, but the only bad feature with such collections is that their contents do not consist solely of such songs, but of a mixture of international patriotic melodies. The editor knows of the "Mammoth Collection," comprising about six hundred different melodies, such as old-time home songs and patriotic tunes of international character. The price of this collection is exorbitant, considering the fact that at least seventy-five per cent of the contents of same are of no absolute value to the musician playing for the film. Such national melodies as those of Abyssinia, Algeria, Armenia, Bolivia, Hungary, Germany, although of no value at all, are in the collection, and have to be bought along with the little percentage of songs which can be effectively used. The price of this collection, as mentioned above, is about $7.00 for small orchestra and piano, and about $2.00 for piano.

The editor is also acquainted with another collection published by G. Schirmer, which again, to a certain extent, does not live up to the value of its size. Most of the songs contained therein are of a national character, and there is very little in that book which can be identified as our old American Home Ballads.

However, the editor knows of many small medley selections containing such songs, and would at any time gladly furnish names of publishers of such selections to any one of our readers sufficiently interested in this subject.

The editor also desires to commend Mr. Keller upon his consistent efforts to elevate music for the film to the highest possible attainment.—*The Editors.*

Review of Latest Musical Compositions

1—"My Desert Fantasy," by Robert Reid. Fox trot and one-step. New dance craze. (A. J. Stasny Music Co., 56 W. 45th St., N. Y.)

2—"Chinese Lullaby," by Robert Hood Bowers. Featured by Fay Bainter in William Harris, Jr.'s production, "East Is West." The hit of hits. Everybody's singing and playing it. (G. Schirmer, 3 E. 43d St., N. Y.)

3—"Pride of the Caravan." The phenomenal fox-trot hit, by W. C. Polla. (Joe Morris Music Co., 145 W. 45th St., N. Y.)

4—"Mother Love." The big hit. Greatest fox trot ever printed. It's a positive riot everywhere. By Gold & West. (Chas. K. Harris, Columbia Theatre Bldg., N. Y.)

5—"Egyptian Nights." The class of all instrumental waltzes destined to be another "Missouri" waltz. Don't fail to have this in your library. (Al. Piantadosi & Co., 234 W. 46th St., N. Y.)

6—"Johnny's in Town." One-step by George W. Meyer and Abe Opman. Just think of it, Clarie—he spent two months in Paris. Welcome him home with this rousing good tune. (Leo Feist, 249 W. 40th St., N. Y.)

7—"Heart-Breaking Baby-Doll." One-step, by Sidney D. Mitchell. "Please play it again," the dancing boys and girls will say every time you play this corking number. (Leo Feist.)

8—"Alabama Lullaby." Waltz by Cal De Voll. A wonderful crooning waltz melody that is soon going to be heard everywhere. (Leo Feist.)

9—"I'm the Boy and I'm the Girl." One-step. The song hit from "Good Morning, Judge," as sung by Mollie and Charles King. (Jerome Remick, 217 W. 46th St., N. Y.)

10—"You Cannot Shake That Shimmie Here." Here's the original "Shimmie" song, arranged for dance. (Jerome Remick.)

11—"Tragic Suite." What greater composers than Mozart or Gottschalk could be offered as a combination in a classic suite? "Adagio" and "Cradle Song" contained in "The Tragic Suite" have never been published before. Orchestra and musicians will find these two numbers musical gems. (Belwin, Inc., 701 Seventh Ave., N. Y.)

12—"Forest Suite." Here in the forest, with no shelter but the giant oaks, the impending storm, terrific in its magnitude; followed by the rainbow, the covenant between God and man, closing with Nature's joy in the returning sunshine. Such miracles are depicted in the Forest Suite. (Belwin, Inc.)

13—"Fluffy Ruffles." One-step by Geo. H. Green. This is the new one-step hit from the house of Fox. Its clever rhythm and a whistling melody make an immediate hit with the dancers, and the number itself looks like one of the best one-step hits we have ever issued. (Sam Fox Pub. Co., Cleveland, Ohio.)

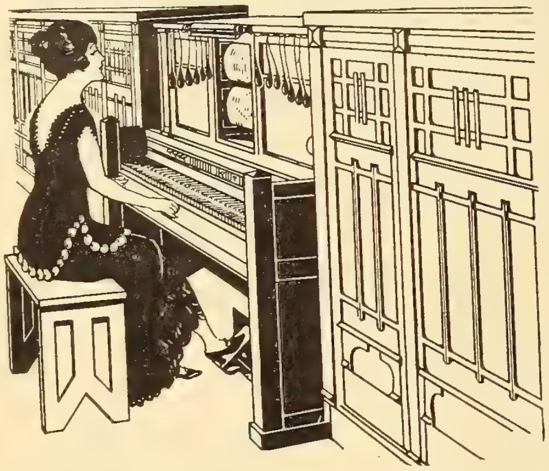
14—"Moon Glow." A quaint little melody suggesting the soft, silvery light of the moon. Bewitching and serene—a dainty orchestra number. (Sam Fox.)

Lyon & Healy

Have Ready for Prompt Installation
Various Models of the Unequaled

Fotoplayer

The Leading Orchestra for MOVIE THEATRES, Hotels, Restaurants, Dancing Academies, Private Ballrooms



Plays from Any 88-Note Player Piano Roll.
Two Rolls; there's no pause between pieces.

Five styles to suit all requirements. A school girl can play it. Style 50—Gives the following effects, in addition to a delightful orchestral pipe organ tone:

High Grade Player Piano Double Tracker Device.
Great Swell Organ:
  Open Diapason
Treble Swell Organ:
  Aeolian, Flute, Vox Mystica, Cornet, Melodia, Flute d'Amour, Viol d'Orchestra
Bass Swell Organ:
  Cello, Diaphone, Flute d'Amour
Reed Organ and Pipes:
  65-Note Range
Pressure Reed Organ, 6 Stops:
  Oboe
  Principal
  Diapason
Clarionet Echo
  Tremolo
Pipes for Orchestral Effects
Piano Muffler
Traps and Effects as follows:
  Set of Orchestra Bells
  Bass Drum [31]
  Pistol Shots, Double
  Xylophone
  Telegraph Key
  Crackling Flames or Breaking Brush
  Cymbal
  Tom Tom
  Thunder
  Snare Drum
  Door Bell or Telephone Bell
  Fire Gong
  5 Cathedral Chimes
Genuine Locomotive [Bell]
Waves
Wind
Bird Whistle
Cow Bell
Triangle
Tambourine
Castanets
Horses' Hoofs (Imp.)
Auto Horn
Sleigh Bells
Chinese Cymbal
Steamboat Whistle or Locomotive Whistle
Siren
Automobile Exhaust
Locomotive Exhaust
Chinese Wood Drum

Positively the only instrument made with which the music cue sheet accompanying every Feature Film can be followed exactly. The exclusive double tracker does it.

Write for Illustrated Catalog and Easy Payment Terms

World's Largest Music House
55-94 Jackson Blvd., Chicago

Read What They All Say: Ever since we have installed the Fotoplayer the attendance has increased. The first night we opened up with the instrument we broke all house records, and our theatre has been opened for over two years. The Fotoplayer has proven most satisfactory and has done for us more than you claim.
DOWNER THEATRE CO., Milwaukee, Wis.

Messrs. LYON & HEALY, Chicago
Please send me Catalog and Terms on Fotoplayers.

Name ....

Street ....

City ....

LATEST MUSIC CUES

"OH, YOU WOMEN!"

(Paramount Production)

Arranged by M. Winkler

1—"Valse Poupee" (3/4 Tempo di Valse), by Poldini (3 minutes and 20 seconds), until—D: At Screening.
2—"Babillage" (Melodious Allegretto), by Castillo (1 minute and 15 seconds), until—T: Fremont's richest man.
3—"Little Serenade" (4/8 Allegretto), by Gruenwald (4 minutes and 40 seconds), until—T: "But Alec was wrong."
4—Humorous Character Theme (Allegretto), by Roberts (1 minute and 45 seconds), until—T: "Every night in the back."
5—"Babillage" (Melodious Allegretto), by Castillo (2 minutes and 35 seconds), until—T: "I am wiring Mr. Wilson."
6—"A Garden Dance" (Moderato), by Vargas (4 minutes and 30 seconds), until—T: "That night, Mary."
7—"Dramatic Recitative" (4/4 Moderato), by Levy (35 seconds), until—T: "Not long after this."
8—Continue pp (4/4 Moderato), (1 minute and 15 seconds), until—T: "The busy months of war."
9—"We're Going Calling on the Kaiser" (Popular Song) (25 seconds), until—T: "And while Abe did."
10—Intermezzo (Allegretto), by Puerner (2 minutes and 5 seconds), until T: "Mary did her best."
11—"Three Wonderful Letters from Home" (Popular), (Shapiro-Bernstein) (1 minute and 50 seconds), until—T: "While over in France."
12—"Visions" (Characteristic Intermezzo), by Buse 1 minute and 10 seconds), until—T: "Mother and her—."
13—"Impish Elves" (Winsome Intermezzo), by Borch (3 minutes and 5 seconds), until—T: "But alas little Abe."
14—"Babillage" (Melodious Allegretto), by Castillo (3 minutes and 20 seconds), until—T: "Amongst other modern."
15—"Comedy Allegro" (Allegro), by Berg (2 minutes and 30 seconds), until—T: "Over to see Jimmy's wife."
16—"Bluette" (Allegretto), by Aitken (2 minutes and 20 seconds), until—T: "Then came the most."
17—"Joyous Allegro" (Allegro), by Borch (1 minute and 35 seconds), until—T: "Then came the big news."
18—Sinister Theme (Mysterious), by Vely (2 minutes and 55 seconds), until—T: "Alec had no intention."
19—"Babillage" (Melodious Allegretto), by Castillo (4 minutes and 45 seconds), until—T: "And for many days."
20—"Pathetic Andante" (Andante), by Vely (1 minute and 45 seconds), until—T: "I would have come."
21—"A La Mode" (French One-step), by Rosey (1 minute and 45 seconds), until—T: "Abe patiently waited."
22—"Aces High" (2/4 March), by Roberts (3 minutes and 50 seconds), until—T: "Abe patiently waited."
23—"Babillage" (Melodious Allegretto), by Castillo (1 minute and 40 seconds), until—T: "I have a confession."
24—"Valse Divine" (Waltz), by Rosey (2 minutes and 45 seconds), until—T: "And the ladies."
25—"Love Theme" (Melodious Andante), by Lee (1 minute and 20 seconds), until—T: "Seeing Mary home"—until * * * * * END.

"FIGHTING DESTINY"

1—Theme (2 minutes and 30 seconds), at Screening.
2—"Babillage" (Intermezzo Allegretto), by Castillo (3 minutes and 15 seconds), until—T: The object of a last bachelor.
3—"For He's Jolly Good Fellow" (45 seconds), until—S: When Larry's health is drunk.
4—"Gruesome Mysterioso," by Borch (2 minutes and 15 seconds), until—T: 2 A. M.
5—"Dramatic Tension No. 36," by Andino (2 minutes and 30 seconds), until—T: "The man was tall, slight."
6—"Heavy Dr. Pathetic" (No. 10 Luz Photo-Play Edition) (2 minutes and 15 seconds), until—T: "At the Commissioner's for—"
7—Theme (2 minutes and 30 seconds), until—T: "And when Larry arrives at—"
8—"Hurry No. 33" by Minot (1 minute), until—S: When Larry hears book dropped.
9—"Reverie" (From Pathetic Suite) (3 minutes), until—S: When Judge Rundlege enters.
10—"Elegie" (From Pathetic Suite) (4 minutes and 45 seconds), until—S: When Larry reaches hospital.
11—"Heavy Dr. Desc." (No. 2 A. B. C. Dramatic Series) (4 minutes and 45 seconds), until—T: "You trust Caryl, she knows—"
12—"Allegro Hurry" (No. 2 A. B. C. Dramatic Series) (2 minutes), until—S: When Larry smells sauce (china-crash).
13—"Andante Dramatic No. 15," by Herbert (2 minutes and 45 seconds), until—T: "The rendezvous."
14—"Heavy Desc. or Mysterioso" (No. 15 A. B. C. Dramatic Series) (3 minutes and 30 seconds), until—T: "What 'tell is Levarro."
15—"Agitato" (No. 15 A. B. C. Dramatic Series) (45 seconds), until—S: When Larry knocks on door (shots) (auto effects).
16—"Dramatic Andante" (No. 15 A. B. C. Dramatic Series) (4 minutes and 30 seconds), until—T: "The new beggar."
17—Theme (1 minute and 30 seconds), until—T: "Dan's rooms are on de next" (telephone-bell).
18—"Allegro Agitato No. 8," by Andino (3 minutes), until—S: When Levarro answers telephone.
19—"Agitato No. 69" (Allegro Agitato), by Minot (1 minute and 39 seconds), until—S: When Larry smashes door (electric-bell).
20—"Mysterioso" (Dramatic No. 22), by Borch (3 minutes), until—T: "Chinatown, dim, dark and—"
21—"Furioso" (Half Reel Hurry), by Levy (4 minutes and 30 seconds), until—S: When Chinamen hear noise (shots).
22—Theme (2 minutes and 30 seconds), until—S: When Caryl enters until * * * * * END.

"WHEN MY SHIP COMES IN"

(Zane Grey-Independent Film)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "The Blushing Rose" (Andante Serenade), by Johnson

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1—Dramatic Recitative, by Levy (2 minutes and 25 seconds), until —T: "Paul Crayson who has."

2—"Clematis" (from Boutonniere Suite) (Moderato Poco Agitato), by Tonning (2 minutes and 35 seconds), until—T: "Hedden, after studying."

3—Theme (1 minute and 25 seconds), until—T: "After the copy is completed."

4—Continue to action (1 minute and 15 seconds), until—T: As Hedden's yacht sails.

5—"Juno" (Valse Lente), by Ford (4 minutes and 25 seconds), until—T: "Martin van Brunt a wealthy."

6—"Camelia" (from Boutonniere Suite) (Allegretto Cantabile), by Tonning (1 minute and 25 seconds), until—T: "A storm swept over."

7—"Storm Furioso" (Descriptive), by Minot (50 seconds), until—T: "Hedden closely observe."

8—"Canterbury Bells" (from Boutonniere Suite) (Capricious Allegretto), by Tonning (3 minutes and 50 seconds), until—T: Paul calls and captivates.

9—"Birds and Butterflies" (Intermezzo Capricioso), by Vely (2 minutes and 35 seconds), until—T: Hedden is annoyed.

10—Theme (1 minute and 55 seconds), until—T: In the signal corps.

11—"Under the Leaves" (4/4 Animato), by Thome (1 minute and 45 seconds), until—T: "But Paul's letter did not."

12—"Constance" (Moderato Romance), by Golden (2 minutes and 50 seconds), until—T: Hedden and Silver leave.

13—"Because You Say Goodbye" (Andantino Expressivo), by Levy (2 minutes and 35 seconds), until—T: Fine feathers.

14—"Impassioned Dream" (Valse Lente), arr. by Brooks (1 minute and 55 seconds), until—T: Paul is engrossed.

15—Theme (2 minutes and 50 seconds), until—T: At Hedden's suggestion.

16—Prudence (Entr'acte Novelette), by Luz (2 minutes and 25 seconds), until—T: A girl alone in New York.

17—Continue pp (1 minute and 5 seconds), until—T: Sam Waring determines.

18—"May Dreams" (Moderato Romance), by Borch (1 minute and 55 seconds), until—T: Sam Waring after bringing.

19—"Pizzicato" (Petite Ballet), by Berge (2 minutes and 10 seconds), until—S: Close up of agreement.

20—"Dramatic Suspense," by Winkler (1 minute and 45 seconds), until T: Toward evening.

21—Theme (3 minutes and 55 seconds), until—T: On advice of Sam and Paul.

22—"Dramatic Reproach," by Berge (3 minutes and 30 seconds), until—T: The spider awaits the fly.

23—"The Vampire" (Dramatic), by Levy (1 minute and 40 seconds), until—T: "Silver is in my apartment."

24—"Dramatic Agitato," by Hough (1 minute), until—T: "Get down to fighting trim."

25—"Agitato No. 69," by Minot (1 minute and 50 seconds), until—T: McKay and Hedden presents.

26—"Victorious Democracy" (Overture), by Borch (1 minute and 35 seconds), until—T: The finale of the last act.

27—Tacet (20 seconds), until—S: Curtain drops.

28—"Aces High" (Aviation March), by Roberts (1 minute and 25 seconds) until * * * * * END.

"TOTON"

(Olive Thomas—Triangle)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Bleeding Hearts" (Andantino Sentimento), by Sol. P. Levy

1—"Impish Elves" (Winsome Intermezzo), by Borch (2 minutes and 5 seconds), until—T: Innocence and beauty.

2—Continue to action (1 minute and 15 seconds), until—T: Monsieur and Madame Bache.

3—Theme (2 minutes and 50 seconds), until—T: David Lane, American artist.

4—"Babillage" (Allegretto Intermezzo), by Castillo (4 minutes and 5 seconds), until—T: "Surely you remember me."

5—"Birds and Butterflies" (Allegretto Intermezzo), by Vely (1 minute and 10 seconds), until—T: A model for simplicity.

6—Continue to action (50 seconds), until—T: "I love you Yvonne."

7—Theme (55 seconds), until—T: The call of the shepherd.

8—"Shepherd's Pipe" (from Romantic Suite), by Cregh (30 seconds), until—S: Interior of studio.

9—"Capricious Annette" (Moderato Caprice), by Borch (2 minutes and 30 seconds), until—T: "I have a message for you."

10—"Dramatic Suspense," by Winkler (1 minute and 30 seconds), until—T: The agony of a glorious love.

11—Theme (4 minutes), until—T: "These artists—bah!"

12—"Elegie" (from Pathetic Suite), by Luz (4 minutes and 50 seconds), until—T: Springtime and Paris.

13—"Tragic Theme," by Vely (2 minutes and 40 seconds), until—T: Pierre recognizes the artist.

14—Continue pp. (1 minute and 15 seconds), until—T: Seventeen years' stretch.

15—Theme (1 minute and 35 seconds), until—T: Night and Paris.

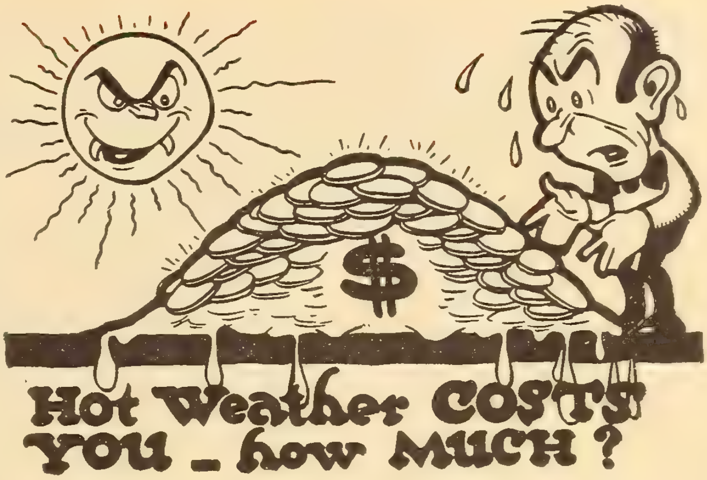
16—"Canterbury Bells" (Capricious Allegretto; from Boutonniere Suite), by Tonning (1 minute and 25 seconds), until—T: Pierre new ruler.

NOTE: Ad lib. tympany rolls during short fight.

17—"Sinister Theme," by Vely (1 minute and 40 seconds), until—T: The haunting dreams.

18—"Dramatic Narrative," by Pement (3 minutes and 35 seconds), until—T: An August in Paris.

(Continued on next page)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19—"Valse Divine" (French Concert Waltz), by Rosey (1 minute and 45 seconds), until—T: "So you have fallen in love."

20—Theme (1 minute and 15 seconds), until—T: The blow has fallen.

21—"Marseillaise" (40 seconds), until—T: "Who would think to guard."

22—"Camelia" (Allegretto Cantabile; from Boutonniere Suite), by Tonning (2 minutes and 30 seconds), until—T: The fear of invasion.

23—"Dramatic Tension No. 9," by Andino (2 minutes), until—T: Strangers upon the highway.

24—"Pizzicato Mysterioso," by Minot (2 minutes and 50 seconds), until—S: The fight.

25—"Agitato No. 69," by Minot (2 minutes and 50 seconds), until—T: Morning finds them far away.

26—"Love Song" (Dramatic), by Flegier (1 minute and 45 seconds), until—S: Scenes of tumult in village.

27—"Crafty Spy" (Original Descriptive Mysterioso), by Borch (3 minutes and 40 seconds), until—T: The fearlessness of a.

NOTE: Watch for shot and explosion.

28—"May Dreams" (Moderato Romance), by Borch (2 minutes and 40 seconds), until—T: Time collects three more years.

29—Theme (1 minute and 25 seconds), until—T: France and America.

30—"Finale of Victorious Democracy" (Grande Triumphal Fantaisie), by Borch (45 seconds), until— * * * * * END.

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THE latest publication and hit from the house of Vandersloot, of Williamsport, Pa., is "Shadows," a beautifully melodious, slow, dreamy waltz, by Howard Lutter. When listening to this delightful, charming composition, one can almost in imagination perceive the falling shadows, heralding the close of a summer's day.

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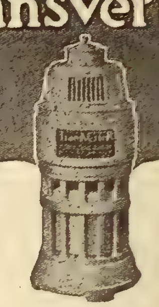

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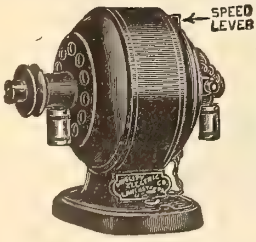

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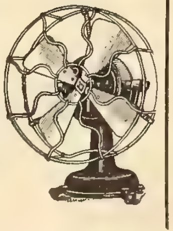

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Pictures Reviewed in Advance

[In addition to Advance Reviews—covering pictures shown too early to be included in The Complete Plan Book—readers will also find under his heading each week the reviews of short features and serial episodes.]

"Those Foolish Days"

(Paramount-Mack Sennett—Two Reels)

WHEN "Those Foolish Days" was shown on Broadway one of the daily papers made the mistake of calling it "another chase and scramble picture." It is not that at all. Whereas, that description implies sameness and even inferiority, the picture deserves considerable praise. That it contains chases and scrambles is a statement of fact, but these things are done with new business and original twists in the action. Mack Sennett hardly ever repeats, at least not noticeably so to the eye of the average mortal. And his chases and scrambles of "Those Foolish Days" are put on in such a way as to keep an audience in gales of merriment.

Chester Conklin, a true comedy artist, is seen as the blacksmith as he was in "The Village Smithy," and Louise Fazenda is the girl. The plot concerns rivalry for the fair Louise's hand, rivalry that becomes riotous when she inherits a fortune. One of the funniest moments in the two reels comes when the sextet from "Lucia" is announced with Conklin wielding the baton. The curtains part and reveal six of Sennett's fun-makers, including the nervous-eyed Ben Turpin and his side partner, Charles Moran. What Ben does to the high notes in the way of flirting with them with his eyes can easily be appreciated by those familiar with his work.

"Those Foolish Days" keeps moving from start to finish and every scene of it is worthy.—*Peter Milne.*

"The Birth of a Race"

(Russell—Produced by John W. Noble)

IT is quite difficult to define properly the character of "The Birth of a Race." It purports to tell the history of mankind from Genesis down through the Crucifixion of the Saviour and gives one the impression that it is a dramatization of the bible. Behind this animated revelation is the message that only through universal brotherhood and peace can the races of the earth fulfill their destinies. And this message is driven home by a series of word pictures, literal translations from the bible, that appear in conjunction with spectacular humanizations of the most dramatic scenes and figures from its chapters.

It is a stupendous theme and quite impossible to be brought down to a material plane or camera-flaged in other words. It may be that it will be accepted (we are talking of the visualized messsge) in all sincerity as it seems like a thing honestly striven for. Nothing that has ever been attempted along this line has really succeeded, due, no doubt, to its very stupendousness. Spirituality cannot be focussed even though some of its sparks seem solid enough.

But Mr. Noble, the director, switched from his task, dropped his biblical burden, perhaps because it was overwhelming him, and became extremely materialistic in his outlook. "The Birth of a Race" ended at five reels. It was nothing but a prologue for a trite and unconvincing story of the lately deceased war which took up feature space before the good and bad characters found their respective places.

So from the two angles, the prologue and the story proper, it is problematical how it will be received. The earth is continuing its mad flight through space and the war is over. The biblical pictures are conceived on a grandiose scale though they are episodic, and Mr. Noble has shown intelligence and taste in his groupings, types, and settings. One felt transported at times so lifelike were his conceptions.

The director should have remained on one theme or the other, for spiritual messages and those the kaiser gave out do not harmonize. A good cast and a veritable army of "extras" have been assembled. The technical matter has been carefully arranged, the lighting, photography, et al, being entirely acceptable.—Length 10 Reels.—*Laurence Reid.*

Educational Releases

(Two Half-Reel Subjects on Tad's Cartoons)

PRESENTED as "The Silk Hat Harry Live Stock Company," the humorous characters of Tad's cartoons cavort and caper in two Educational subjects entitled "Twinkle, Twinkle" and "Sweet Pickle." The first is a humorous conception of a prize fight with all the tricks of the animated cartoonist brought into play, while the second shows Harry and the Judge operating a grocery store. The comedy in each of the pictures is practically sure-fire. The gags are clever and the animation smooth and quite perfect insofar as modern technique will permit perfection. Both of the subjects should make admirable subjects for any theatre's program.

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"THE LOVE THAT DARES"—FOX

Madlaine Traverse in New Version of Eternal Triangle—Effectively Produced

MADLAINE TRAVERSE is carrying a heavy burden on her emotional shoulders in the subjects which William Fox has supplied her with of late. Take "The Love That Dares," for instance. Here is a pretty big theme based upon the eternal triangle and it calls for unusually good characterization to keep its several heightened situations and climaxes always dominant. A false note sounded anywhere in the subject and it would topple over and obliterate the star and Thomas Santschi, who plays the husband.

The remainder of the cast do not matter so much and their work could be really indifferent (which it isn't) and the story would not suffer to any extent. The two players mentioned above act with such authority, and with such a grasp upon the import of the subject that it seems like a page from life and not a leaf from a theatrical scrapbook.

What is the love that dares? In this case it is the dangers that a woman will brave for her husband. The incidents that bring them into play are worked out logically and with the idea that the title must live up to its meaning. Which it does and more. Grant that the climax is theatrical, that it introduces a lot of arbitrary action and highfalutin coincidences, it cannot be said that it doesn't entertain. Indeed, the picture offers a genuine dramatic hour—an hour that should satisfy any audience—Length, 5 reels.—Released April 20.—*Laurence Reid.*

THE CAST

Oliver Risdon ...... MADLAINE TRAVERSE
Perry Risdon, her husband.....Thomas Santschi
Ned Beckwith, a millionaire .... Frank Elliott
Marta Holmes, Beckwith's mistress..Mae Gaston
Rutherford, a friend of Perry.....Thomas Guise
Haynes, bank president .... George B. Williams
Staged by Harry Millarde.
Scenario by Denison Clift.

CATCH LINES

Is your love the kind that dares? How far would you go to prove it when the only person you loved in the world depended on that love for very existence? See "The Love That Dares."

Her love dared anything for her husband's sake.

The Love That Dares is often misinterpreted by the very person to whom it is given—see "The Love That Dares."

Would you make any sacrifice, no matter how great, for the person you loved, and no matter what the consequences? Olive Risdon was ready to in "The Love That Dares"—see it at the ——— theatre.

She dared face a hell on earth that her husband might succeed.

The story of a woman who would make the supreme sacrifice for the man she loved.

PRESS NOTICE

Madlaine Traverse, William Fox's great emotional actress, apears at the ——— theatre on ——— of ——— week in her latest photoplay entitled "The Love That Dares." This is the story of an extravagant wife and a hard working husband. Olive, the wife, spends money recklessly, quite unaware of the fact that her husband is all but unable to foot her enormous bills. And while he is busy working, Olive continues her friendship with Beckwith, a millionaire, who had courted her before her marriage. And as Beckwith is a rascally fellow besides being a millionaire it is only natural that his first move should be, of course, when the time is ripe, to call in a loan he had made through a bank to Olive's husband!

It is then that the Love That Dares gets in its play. Olive, at last realizing the desperate straits into which she has plunged her husband through her thoughtless extravagance, determines to save him from financial ruin whatever the cost—and naturally she turns to Beckwith—which is, of course, just what Beckwith wanted her to do!

How she proves herself one woman in a thousand, how Beckwith meets with his just deserts and how Olive comes to a better understanding with her husband, are events which go to make the entire picture one of singular dramatic force. The theme is as old as the ages, but, strange enough, it never seems to grow old. Miss Traverse receives excellent support from Thomas Santschi and Frank Elliott. The picture was directed by Harry Millarde from a scenario by Denison Clift.

THE STORY

Olive is the very extravagant wife of Perry Risdon, a man unable to support her various expenditures. Ned Beckwith, a previous suitor, still professes his love for Olive. Beckwith is a millionaire and would have been able to grant Olive's every desire if she had but accepted him. Perry does not interfere with his wife's continued friendship for Beckwith—in fact his time is altogether occupied in his business. But at a time when he needs every penny in his possession Olive, apparently caring little about his predicament, goes off to an expensive summer resort.

At the same time Beckwith, who has been watching his chance, calls his loan on Perry. And so it is imperative that Perry secure the amount of the loan elsewhere—$80,000. Olive, now realizing the situation, pawns her jewels, but these bring only thirty thousand. Knowing her husband's desperate financial straits, Olive appeals to Beckwith, who says that he will supply the balance of the money—and all he asks as security is Olive herself! The woman departs in high scorn, but, returning to her home, discovers that all will be lost unless this money is secured.

So she returns to Beckwith resolving to get the money at all costs. While she is there Beckwith's mistress calls Perry and tells him. He visits Beckwith and demands that he produce his wife. The other woman has come to the house also and Beckwith shows her to Perry, saying that she is the woman—that he was mistaken about his wife. Olive follows Perry home and hands him Beckwith's check! He is denouncing her when the telephone rings and the other woman says that she has killed Beckwith. He had ruined her life and would have ruined Olive's, too, she says.

PROGRAM READER

Is your love the kind that dares? How far would you go to prove it when the only person you loved in the world depended on that love for very existence? Would you make any sacrifice that that person might go on living—or is your love a selfish thing? These are the questions raised by the latest William Fox picture entitled "The Love That Dares," and which will shortly be seen at this theatre. The star is Madlaine Traverse and as Olive Risdon she appears as the woman who dares face a hell on earth that her husband may succeed! The whole story is powerfully told in the five reels of "The Love That Dares," five of the strongest reels of photodramatic entertainment that it has ever been our pleasure to offer. Miss Traverse appeared under the direction of Harry Millarde, who worked on a story by Denison Clift. Tom Santschi and Frank Elliott, two very able actors, have the other principal roles, while in the supporting cast are Mae Gaston, Thomas Guise and George B. Williams.

SUGGESTIONS

The central situation of this picture, created when the wife goes to sell herself to the other man to save her husband from financial ruin, is the strongest one of the story. It is a situation that has been done many times before on the screen and yet it will always appeal if presented properly. Write arguments about it that will bring out its strength in the strongest possible way you can.

Miss Traverse deserves to be featured as a leading emotional actress of the day. Don't overlook Tom Santschi as the husband. He is a well known and popular actor and his performance here is of the usual fine stuff of all his characterizations.

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Madlaine Traverse in a pose from "The Love That Dares"

"AS A MAN THINKS"—RAVER-HODKINSON

New Four-Star Combination Steps Over the Line with a Winner

THE Thomas-Irving-Baird-Raver combination certainly made good its word on "As a Man Thinks." The exhibitor who books it is signing up for a week of prosperity (at least he ought to sign up for a week) and his audiences are going to talk and thank him for handing out a piece of pictorial drama that is as unusual as a holiday in August.

The strength of Mr. Thomas' play, dealing as it does with the double standard, time honored, but never time worn, is to be measured in superlatives only. Mr. Irving has seen to it that the production is lavish in every sense of the word. His Four Arts Ball was a delight. And at the same time he has kept the drama continuous and has brought out the force of it with a degree of skill that—indeed, one would expect from Mr. Irving.

Miss Baird shows a warmth that certainly some never expected of her and plays the role of the wife with good effect. Henry Clive's husband is excellent, and a cast supporting these two contains a number of skilful players—players who get the most from their parts.

"As a Man Thinks" looks good from every angle; if there are flaws in it the present reviewer never noticed one.—Length, 5 reels.—*Peter Milne.*

THE CAST

Elinor Clayton	Leah Baird
Frank Clayton	Henry Clive
Benjamin De Lota	Warburton Gamble
Dr. Seelig	Chas. C. Brandt
Vedah Seelig	Betty Howe
Burrell	Alexander Herbert
Mimi Chardenet	Mlle. Elaine Amazar
Judge Hoover	Joseph Smiley
Dick	Bobby Ward

By Augustus Thomas.

Directed by George Irving.

Distributed by W. W. Hodkinson Corp. through Pathe Exchanges.

PRESS NOTICE

A combination entirely new in the picture field is responsible for the piece de resistance of the ——— theatre's entertainment which will first be shown on ——— of ——— week. The picture is called "As a Man Thinks," the adaptation of a play that scored a success on the stage two or three seasons ago. It was written by Augustus Thomas, sometimes called the greatest living American playwright. It was produced under the direction of George Irving and stars Leah Baird while the presentation is left to Harry Raver, one of the first picture men in the business, the man who had the distinction of promoting the feature "Cabiria" when it was first shown in this country.

The producers are, therefore, altogether justified in terming the picture "a four-star" affair. Certainly a better combination of talent from the four branches of the art would be a difficult thing to find. "As a Man Thinks" is a play of vital interest in that it deals with the double standard of morals, that standard which has been the insoluble conundrum of the human race ever since man can remember. Should society forgive in a man what it condemns in a woman? That is the all-absorbing question, and although Mr. Thomas makes no attempt to answer it in his play, he has woven a drama of the most intense interest around it.

The production furnished the picture by Mr. Irving is lavish. Miss Baird makes an effective figure of the wife while the supporting cast, including such skilled players as Henry Clive, Warburton Gamble, Mlle. Elaine Amazar, Betty Howe, Bobby Ward, Joseph Smiley and Charles C. Brandt, renders assistance of a telling variety.

THE STORY

In Paris, Frank Clayton, a magazine publisher, meets Mimi Chardenet, an artist's model, and enters upon a flirtation with her which develops into something a little more than a flirtation when he attends the Four Arts Ball with her. Mimi enters the room riding on the back of a bull and clothed in scanty draperies. The next day, while walking in one of the parks with Mimi, Clayton meets his wife and child. He explains the situation by introducing Mimi as a contributor to his magazine. When the Claytons leave Paris the publisher puts Mimi out of his mind, presumably forever, but such is not the case for matters take a peculiar turn.

The sculptor for whom Mimi posed visits America and Elinor Clayton buys two of his figurines. From him she learns Mimi's true identity and takes Clayton to task for his association with her. In a spirit of something more than mere pique she then encourages the friendship of Benjamin De Lota, a man she knew before her marriage with Clayton, he, however, being unaware of this. Through a chain of circumstances in which she plays an entirely innocent part, Elinor is discovered by her husband in De Lota's apartments. He is outraged and decides that then and there he and Elinor must part. He even goes so far as to doubt that he is the father of Elinor's son!

Intervention of friends proves a means of reconciliation, however. De Lota eventually clears the situation by proving his whereabouts previous to the birth of Elinor's son. And then their common love for the boy proves too strong to resist and husband and wife again come together.

SUGGESTIONS

The possibilities of this picture, possibilities that take shape and form in the way of unusual advertising channels, can not easily be overestimated. In the first place you have a title that has been pretty well popularized through the long production of the play—in the second you have an author to name whom is probably to name the best known American playwright of the day. Here are two big bets for you, right at the start. And then you have George Irving, the director, and Leah Baird, the star. As to the popularity of their work in your house, you alone know best.

But to the biggest point of all. The matter in the picture itself. It is based on the double standard of morals, the same old double standard that has been present in stage plays and in pictures from the time of their beginning and which will probably remain in them until some age dim and distant. But it is this same double standard that, coupled with the name of the premier playwright of the times, will give you the best publicity in the world.

Your people, if they are intelligent, will know the instant you have mentioned Thomas' name that you have something worth while and when you say the double standard they will readily realize that such a theme under the treatment of such a skilled playwright will present dramatic possibilities that have long since remained hidden. Drive home these facts. Use forceful, telling catch lines, catch lines that present the argument of the picture in a frank yet decent manner. We're a long way off if you won't have the crowds coming if you follow this course.

CATCH LINES

Should society forgive in a man what it condemns in a woman? That is the question of the ages—the insoluble conundrum of the double standard. It forms the basis of Augustus Thomas' powerful drama, "As a Man Thinks," which you will see at the ——— theatre.

Frank Clayton doubted his wife—his doubt grew until it assumed the proportions of a great fear—and the question that kept recurring in his mind with maddening frequency was: "Is Dick Clayton my own child?" There was no way for him to find out—but he learned the greatest lesson of his life. See "As a Man Thinks."

Written by Augustus Thomas, dean of American playwrights, produced under the direction of George Irving and presented by Harry Raver with Leah Baird as the star—a wonderful quadruple-star combination—the best that each branch of the picture art could produce. See "As a Man Thinks."

He condemned the very same actions of his wife which he excused in himself! He believed in a double standard of morals for men and women! Do you? See "As a Man Thinks."

On woman rests the purity—the very welfare of the human race! And so there must be a double standard of morals that this purity and welfare be assured! Do you think so? See Augustus Thomas' great play, "As a Man Thinks."

PROGRAM READER

Do you hold an opinion on the double standard of morals? Do you excuse in a man what you condemn in a woman? And if you do, why? Why should a man's actions, actions which he himself is ashamed of in broad daylight, be tolerated whereas a woman's actions in the same, direction, actions which she is NOT ashamed of, be condemned? Is this justice, equality; is it RIGHT?

All these questions are questions that have remained unanswered since the pendulum of Time

(Continued on page 2901)

Leah Baird as the wife and Henry Clive as the husband, just before the fancy dress ball, in "As a Man Thinks"

"THE DELICIOUS LITTLE DEVIL"—UNIVERSAL

A Highly Pleasing Comedy with Mae Murray Starred

THE authors of this comedy-drama, Harvey Thew and John Clymer, have done a fine job. And so has Robert Leonard, the director, and last, but not least in any sense of the word, has Mae Murray, the star. While the criticism of a few too many and slightly too long closeups might apply, the picture on the whole is such good, amusing entertainment that to pick minor flaws is altogether unfair.

The plot has a freshing originality, an originality which, by the way, is a wonderful basis for unusual advertising; it carries through swiftly, is filled with interesting incident, and the comedy situations are scattered generously.

Miss Murray appears as a little Irish girl who decides to become a dancer when half the situation presents itself, and who provides the other half herself by hatching up a wonderful past for publicity's sake. And one might also think that she had had the past when one sees her dancing in a gown that might pass as mosquito netting in a pinch!—Length, 5 reels.—*Peter Milne.*

THE CAST

Mary McGuire	MAY MURRAY
Patrick McGuire	Harry Rattenbury
Uncle Barnly	Richard Cummings
Jimmie Calhoun	Rudolpho De Valintine
Percy	Ivor McFadden
Duke de Sauterne	Bertram Grasby
Michael Calhoun	Edward Jobson

By Harvey F. Thew and John B. Clymer.
Directed by Robert Z. Leonard.

PRESS NOTICE

Mae Murray in "The Delicious Little Devil," her latest Universal picture, will be the main attraction at the ——— theatre on ——— of ——— week. Miss Murray's last appearance here was in "What Am I Bid"—and it is said that "The Delicious Little Devil" is even better than this fine offering. It provides her with the role of Mary McGuire, the daughter of a mother who takes in washing and a father who takes in liquor. But if they haven't given Mary all the social position in the world her parents have at least passed on a good lot of Irish blood to her and doubtless it is this same blood which leads Mary to take the bold step she does in order that money will be hers.

On the outskirts of the city there is a cafe that is undergoing renovating and all modern improvements. A hostess is called for, one who knows the ropes, the wines, the men and the latest steps and Mary lands the job! Not because she was ever a professional dancer or entertainer, but merely because of her pluck and her lie—for she calls herself a queer sounding Spanish name, a name that the whole world knows owing to its real owner's relations with a certain Duke de Sauterne, a fellow named after wine and who is constantly running after it.

And so Mary, transparently clad makes her terpsicorean debut and wins the heart of Jimmie Calhoun, a fellow who also has a little Irish blood in him. And all is going nicely until the Duke himself appears. Then, well a bomb might have been thrown. There is a grand mixup which piles one comedy situation after another on top of each other until finally the virtue of Mary and the love of Jimmie are the things apparent.

THE STORY

Mary McGuire is another one of those heroines before whom life opens up just a succession of weary days. Her mother takes in washing, her father and uncle sit around the house and take in divers drinks and sundry foodstuffs. Mary takes in coats at a restaurant but gets fired one day when the check-room manager finds her waltzing around with a patron's robe of ermine. So she must, perforce, seek another job. It so happens that at a cafe, a short distance from the city (such cafes are known as road houses) a process of renovation is going on. The management is dusting off the old furniture and installing a cabaret and an add goes in the paper asking for the services of a young lady, boasting a large acquaintance of wine buyers and able to trip the light fantastic without tripping anyone else.

And Mary, her Irish dominating as usual, applies for the job. Furthermore she lands it by posing as the late sensation of Europe, a dancer who has had quite an affair with a certain Duke de Sauterne, an affair which has had considerable publicity. It is Mary's Irish that enables her to get away with a grand bluff until, of course, the Duke himself puts in an appearance! The Duke becomes muchly infatuated with the gay little poseur and starts in pursuing her. He has a dangerous rival in the person of Jimmie Calhoun (you know his name and so are aware that he is the hero). There is a grand mixup in which the Duke, Jimmie, Mary herself, her father, uncle and the butcher boy, all participate in, and eventually Mary proves to Jimmie that she wore a transparent gown only because her mother needed the money and not to please any de Duke.

CATCH LINES

"A Good Future for a Woman with a Past" —ran the advertisement. And Mary McGuire applied for the job. Mary didn't have a past but she manufactured one—and that's where the fun comes in—see "The Delicious Little Devil."

She was trying to live down her past—on every side she met obstacles, would cruel, cruel, men never stop tormenting her—they were bound to find out though—but supposing, just supposing that HE should discover that she had been lying! Oh, well, all this sounds like mild melodrama doesn't it? It's not exactly. Mary McGuire wanted to live down her past because it was a perfectly innocent past! She wanted to MAKE it bad! Laughs, Laughs, Laughs. See "The Delicious Little Devil."

Anyone could see through the game she was playing as easily as they could see through the gown she wore—see "The Delicious Little Devil."

She posed as the girl who broke the Duke's heart until the Duke appeared himself—see "The Delicious Little Devil."

Her mother took in washing, her father took in liquor and she took in all of New York—see "The Delicious Little Devil."

SUGGESTIONS

You ought to be able to have a lot of fun with your advertising on this picture. The comedy lends itself very well to advertising. The situation, for instance, of a girl not wanting her past to be known for fear her virtuousness will lose her her job is one around which any number of clever advertisements could be written. It could be straight copy, with a comedy touch, copy that gently "kids" the picture, or burlesque on the usual "woman-with-a-past" advertising copy. In fact you could lay your whole campaign out around this single situation.

Tell the people also that they will see Mae Murray as a dancer—memory is not so short that they have forgotten that a few years ago she was known throughout the country as such.

Mention should be made of Miss Murray's previous Universal hits, the immediately previous one being "What Am I Bid?" She has scored successfully in a number of recent productions. Also let Robert Leonard, the director, have a good play.

And don't forget that title with all the star and the story. Its another good one—Universal can pick them—and you can make money on them if you go about it correctly.

PROGRAM READER

Most of our best screen heroines are desirous of concealing their pasts from their screen admirers. Time and again you have seen a lady in distress trying desperately to conceal some misstep she made ten years before—she wants to appear as the epitome of virtue before her husband. But the old order changeth, in fact is reversed altogether in the latest Universal picture featuring Mae Murray which will be shown here shortly. Miss Murray has the role of Mary McGuire, a perfectly virtuous and respectable young lady with nothing in her past that couldn't stand being held up to the sun or the sun's only rival. But, lo and behold! What does Mary McGuire go and do but concoct up a wild and desperate and woolly and wicked past for herself and when she sees that her virtuous ways just will insist on coming to the surface she is desperate! It sounds funny, doesn't it? Well, it is. "The Delicious Little Devil" is one of the fastest feature comedies that has come to this theatre in some time. The story by Harvey Thew and John Clymer is delightfully original while the cast assembled to support the star is of the highest order.

Mae Murray in a vamp pose from "The Delicious Little Devil"

"FALSE EVIDENCE"—METRO

" Rebellious Heroine Finds Expression in the Woods "

ALTHOUGH the title of Viola Dana's latest offering suggests a journey into the well-known courtroom with a criminal case as the piece de resistance, it really is far removed from any such idea. The author takes the spectator to the pine-scented atmosphere of a lumber camp, where there is a considerable breadth of outline, but a very narrow outlook upon life.

Children must obey their fathers in all things, even on the question of matrimony. They must abide by the parental decision whether the marital selections are acceptable or not. The heroine of this tale naturally rebels, for her father's choice turns out to be a worthless scamp. She consents, however, to go through the ceremony to release her lover from jail, the latter having assumed her guilt when she stabbed her would-be husband. The sunlight scatters the clouds eventually when the unworthy suitor is conveniently killed.

Rather a simple idea, but developed with enough dramatic twists as to make the suspensive element dominant throughout. It is quite logical except for the arbitrary conclusion.

Miss Dana plays the part of the heroine with authority and charm, while her assistants give a good account of themselves. The picture is marked by a wealth of photographic display that fits the story nicely. Edwin Carewe directed.—Length, 5 reels.—Released April 21.—*Laurence Reid.*

THE CAST

Madelon MacTavish	Viola Dana
Burr Gordon	Wheeler Oakman
Lot Gordon	Joe King
Sandy MacTavish, Madelon's father	Edward J. Connelly
Richard MacTavish, Madelon's brother	Patrick O'Malley
Dorothy Fair	Peggy Pearce
Samanthy Brown	Virginia Ross

By Mary E. Wilkins.
Scenario by Finis Fox.
Directed by Edwin Carewe.
Photographed by John Arnold.

PRESS NOTICE

Viola Dana, who has been accomplishing great things on the screen of late as a gifted comedienne, scores again, though in a different type of role, in the latest Metro production entitled " False Evidence." Probably no better selection could have been found to test her versatility than this visualization of Mary E. Wilkins' story. It is quite a dramatic part that she has here and somewhat exacting in its demands, but the star manages to emerge with flying colors.

The story is a pine-scented romance of the redwoods with the central character an unspoiled child of nature. Old-fashioned theories furnish the bonds of her environment for she is brought up in a stern and rigid atmosphere. The children of these strange people who inhabit the desert woods are pledged in infancy to marriages and intermarriages, and woe to the one who dares to disobey when the call of love is heard. How the story is evolved from this idea, and taking the characters through a series of tense situations, makes an entertainment remarkably emphasized with the qualities of vigor and vitality. The scenic investiture is praiseworthy, as the story is framed against a background of giant redwoods.

Wheeler Oakman is seen as Miss Dana's leading man and he appears to good advantage. Joe King, long identified in character roles upon the screen, is in the cast and gives a good account of himself, while others are Edward Connelly, Patrick O'Malley and Peggy Pearce. The picture was produced under the direction of Edwin Carewe from an adaptation by Finis Fox. "False Evidence" comes to the ——— theatre on ——— of ——— week.

THE STORY

Sandy MacTavish has always been known as a man whose word is as good as his bond. Therefore when he betrothed his infant daughter, Madelon, to Lot Gordon he had to keep his promise when she became of age. Sandy lived in a region where the custom was to marry and intermarry without any questions being raised as to its propriety. Hardy Scots all, they wanted no mixture of other races coursing through their veins. So the day came when Sandy must keep his pledge to Lot despite the fact that the latter's character wasn't anything to boast about. Lot's brother, Burr, was the object of Madelon's affection, and he reciprocated her love, though he, too, was pledged to another.

During a drunken moment Lot attempted to embrace the girl and she stabbed him not knowing his identity. Burr happened upon the scene and assumed her guilt, though with the knowledge that if his brother died he would be put to death. But the wounded man lived and to give her lover his freedom Madelon consented to carry out her father's pledge. The wedding day arrived and found the girl desperately unhappy since she realized that a MacTavish must keep her word. With the guests assembled, Lot failed to turn up for the ceremony. The next morning disclosed the fact that he had been killed by a falling tree. With the pledge broken in his death Madelon was free to become the wife of Burr. Thus she found her happiness at last.

PROGRAM READER

It mattered a great deal to the girl whether she could find happiness with the man her father had selected for a husband. That he may not have been a good choice was of no consequence since she was pledged in infancy and a MacTavish was never known to break his word. The girl had her own love affair and her own idea of what constituted a perfect husband. And Lot Gordon was not her ideal even if her father did look favorably upon him. But she was an obedient girl, was Madelon, and she kept her father's pledge, though he did not know that her real reason for being dutiful was to liberate her lover. The parents' choice had been stabbed by the girl and she had consented to marry him if he would free his brother, who had assumed her guilt. A stirring tale indeed, and one calculated to interest you immensely. We have no doubt that you will follow the trials and tribulations of Madelon with keen attention, so wrought is the story with tense situations and climaxes. Viola Dana is the star of " False Evidence "—an adaptation of Mary E. Wilkins' novel of the same name, and Metro has produced it under the direction of Edwin Carewe. Come to the ——— theatre next ———. We feel sure you will go away satisfied.

CATCH LINES

Her father had promised her in marriage to a man she didn't love. The law of her community held that the settlers should marry and intermarry regardless of their own desires in the matter. So she was promised when a baby, for her father's word meant everything to him and a promise must be kept. Did she rebel or follow out the doctrines of her forefathers? See " False Evidence " and discover the solution.

She stabbed the man she had promised to marry. His brother, the man she really loved, assumed the guilt. To assure his freedom the girl was compelled to keep her promise. You will follow the situation with interest when " False Evidence " comes to the ——— theatre.

The story of a girl whose life looked black indeed until she burst the bonds of her narrow environment. Her father didn't care about her happiness for his honor was at stake as a man who kept his word. See " False Evidence."

Viola Dana in one of Mary E. Wilkins' greatest stories. A stirring tale of a lumber camp where men brought up their children to marry and intermarry. Promised in infancy by their fathers these children were forced into marriage against their consent. And promises must be kept.

SUGGESTIONS

If you have had good box-office results with the previous Dana pictures there is no reason why you should not clean up with the present one too, as it is a worthy successor to the previous offerings that Metro has given her. Feature the star and neglect no opportunity to impress your audience that she has the field quite to herself in roles of a frolicsome character. Remember how she stood all the other people on their heads in " Satan, Junior," and " A Parisian Tigress? " Well, she is quite as wilful and mischievous here. Everyone admires a spunky girl—at least secretly—and Miss Dana has surely come to the top in interpreting her.

Also advertise the author. Mary E. Wilkins is one of the most widely known novelists in current fiction, and doubtless many patrons have an acquaintance with her " False Evidence." You have lots of good material in the story for exploitation. Bring out that it is based upon the obedience of a girl to her father in a matter of matrimony—that the people who form her environment conduct their lives with stern measures. The situations in which she rebels have a

(Continued on page 2907)

Viola Dana shows her mettle in the role of Madelon in " False Evidence "

"A STITCH IN TIME"—VITAGRAPH

Gladys Leslie Simulates Gladness in Appealing Story

AN appealing little story of love's awakening is Gladys Leslie's newest Vitagraph release, "A Stitch in Time"—appealing not only in the sense of its humna touches, but in the way it creeps under the skin and stays there. There are no plot uncertainties, for the idea is woven from a single situation—a situation that generates a happy philosophy and faith in mankind.

From the time that the heroine comes into the young man's life he changes his entire viewpoint on matters of love, business and deportment. He is living a mad pace until the devoted girl warns him that "a stitch in time will rest the mind." And then it is all over.

Quite a few dramatic details are worked out before the hero is sure of himself. Other loves must be cast aside along with his bibulous friends, and their elimination holds the audience to strict accountability. Let it be said that "A Stitch in Time" is quite able to take care of itself despite the flimsy character of its title.

It is not a big story, but it has a good plot well supplied with interesting detail. The obvious note never comes to the surface so prominent are the elements of heart interest and human man appeal. Love and sympathy are its keynotes, generated through the spirit of gladness that belongs to Miss Leslie on the screen. She is given adequate support.—Length, 5 reels.—Released May 5.—*Laurence Reid.*

THE CAST

Phoebe-Ann	GLADYS LESLIE
Worthington Bryce	Eugene Strong
Larry Brockman	Charles Walton
Gilly Hill	Cecil Chichester
Dick Moreland	Earl Schenck
Bryce, Sr.	Charles Stevenson
Mrs. Trevor	Julia Swayne Gordon
Lela Trevor	Agnes Ayres

Directed by Ralph Ince.

PRESS NOTICE

Gladys Leslie, the charming little Vitagraph player, will be seen at the ———— theatre on ———— of ———— week, in her latest picture entitled "A Stitch in Time." This is an adaptation from a play which ran with success in New York, and it affords the dainty little star the role of the caretaker of a Washington Square studio. The tenant of the studio is one Worthington Bryce, a wealthy dabbler in artistic fields. He has dabled a little in writing and a little in painting; but to tell the truth his writing consists chiefly of penning notes to his father requesting cash and his painting of smearing up Broadway and sundry points with the red pigment.

However when Phoebe takes charge of the studio a change comes over him. Worthy thinks it exercised by the girl he loves, Lela Trevor, a young flapper who loves money and so seeks Worthy. The man she loves wears other shoes, however. But success comes to Worthy in the writing line and Phoebe gets none of the credit. Then one night the little caretaker makes a startling discovery as to Lela's unfaithfulness to Worthy. She acts on her first impulse which is to raise a racket and show the girl up before Worthy and then she acts on her second which is to straighten things out so Worthy's feelings wont be hurt.

However things come out to Phoebe's benefit in the end and Worthy at last tells her the words that she has been longing to hear. Miss Leslie is supported by Eugene Strong, Charles Walton, Cecil Chichester, Earl Schenck, Agnes Ayres and others while the direction of the piece was in charge of Ralph Ince.

THE STORY

Phoebe-Ann assumes her ill mother's duties as caretaker in the studio of Worthington Bryce and is appreciated by the worthy gentleman for the great care she exercises in looking after the place. On her mother's death Phoebe is given the vacant position and is brought to the studio to live. Room is found for her and Worthy begins her education. It is at her suggestion that he stops painting Broadway and looks after his art to some extent. Worthy, be it known, has a rich male parent who wants him to enter business, but the youthful fellow believes he has a talent for wielding the brush.

And Worthy is also much in love with Lela Trevor, a young woman who loves his money more than she does his self. This sort of makes Phoebe's heart ache a little bit but she stifles the aches and the sobs and goes about her work smiling. Hard times hit the studio and it is Phoebe who sends out some old manuscripts prepared by Worthy. She sends them out with a little prayer and back comes a check.

Then Worthy becomes a prominent author, rising to fame over night as it were and little Phoebe gets none of the credit at all-at-all. The rise to fame is celebrated by a midnight supper after which Lela, her mother and a certain Dick Moreland return to the studio to spend the night. Phoebe surprises Lela and Dick in each others arms and raises something of a rumpus. But when Worthy appears she thrusts Lela back of the cortuans and takes her position in the intruder's arms. The next morning as she prepares to leave, Worthy's servant, who knows the whole story locks her in a closet and then gives Worthy a good talking to after which his eyes are opened as to Phoebe's worth.

CATCH LINES

He failed as a painter but this failure was turned to success in another direction by a girl whose love for him was unreturned. See "A Stitch in Time."

In which a famous author weds the girl he brought to his studio as caretaker.

She sacrificed her own great love for a man that he might be happy with a girl unworthy of him. See "A Stitch in Time."

Gladys Leslie, the girl with the millionaire dollar smile, in a version of the Broadway play, "A Stitch in Time."

A society girls loses a game of hearts to a scrub lady!

Directed by Ralph Ince, one of the art's leading directors.

PROGRAM READER

Another adaptation of a Broadway play comes to this theatre on ———— when Vitagraph's "A Stitch in Time" with Gladys Leslie starred is presented here. It is a certainty that picture houses receives as many Broadway plays as does Broadway itself. Many of them are heralded with glaring superlatives when they are adaptations of works which hardly ran the week out on the speaking stage. But whatever the case with "A Stitch in Time," that is, however long it ran on the stage, it certainly makes one of the most charming and winsome plays in which Miss Leslie has ever appeared. It tells the story of a girl's love for a rich young artist and how he finally discovered her true worth as compared with the girl he thought he loved. Miss Leslie makes an attractive and appealing appearance in the role of the girl while Eugene Strong endows the part of the hero with manly qualities. The supporting cast is of unusual excellence while the direction was in charge of Ralph Ince.

SUGGESTIONS

You should make the Gladys Leslie pictures advertise themselves as soon as you flash her name on the screen. All of them afford her roles of sunshine and sadness, all of them are light pieces of entertainment but entertaining because of their simplicity and the charm of the star. When you flash the name of Gladys Leslie across your theatre your public ought to know that the picture you have to offer contains all those ingredients. If they don't know it now, start in on this picture, "A Stitch in Time" and begin educating them into knowing what a Gladys Leslie picture stands for. Use colorful, descriptive language in your advertising, get it up as prettily as possible, both with respect to words and pictures.

Ralph Ince's name means considerable on any film. He directed this. Mention him. Look over those in the supporting cast, there are a number of Vitagraph favorites there and there may be some of your public particularly well liked players among them.

Gladys Leslie in a happy mood in "A Stitch in Time"

"EYES OF THE SOUL"—ARTCRAFT

A Beautiful Story Presented in a Beautiful Way

"EYES OF THE SOUL" plays on the strings of the heart with the skill that Heifetz exercises over the violin. And like the music from the instrument, the impression made by its drama is lasting; something that penetrates and goes beyond the superficial emotions. The narrator of the drama and his figures, brought to life so realistically on the screen, hold their audience in a grasp sure and unerring. They call for tears; call for smiles, and the response is intantaneous. A false note never intrudes to mar the exquisite harmony of the sweeping symphony of drama; one might almost say musical drama.

The plot deals with a cabaret entertainer who refuses wealth that she may care for, and in caring for find happiness and love with, a blind soldier. Elsie Ferguson's characterization of the leading part is marked with sincerity and depth of feeling. Wyndham Standing as the sightless hero creates one of the most human characters the screen has ever seen. His performance is quiet, restrained and yet always tremendously effective.

Excellent direction by Emile Chautard finishes the picture off with the final touch of beauty. Here is a real story, a story that is beautiful and which is presented in a beautiful way.—Length, 5 reels.—Released April 20.—*Peter Milne.*

THE CAST

Gloria Swann	ELSIE FERGUSON
Teddy Safford	J. Flanigan
Larry Gibson	Wyndham Standing
Judge Malvin	G. Backus
Mgr. Moonlight	G. Durpee
Landlady	Cora Williams
Valet	C. Charles

From George Weston's "The Salt of the Earth."

Scenario by Eve Unsell.
Directed by Emile Chautard.
Photographed by Jacques Bizuel.

PRESS NOTICE

The latest Artcraft picture starring Elsie Ferguson entitled "Eyes of the Soul," will be the main attraction on the bill of the ——— theatre on ——— of ——— next week. This is based on the novel "The Salt of the Earth," by George Weston, and is said to be one of the most dramatic of the many pictures in which Miss Ferguson has appeared. It gives her the role of Gloria Swann, an entertainer in a southern restaurant largely patronized by the old families of the section. It is Gloria's voice and her dancing that nightly entrance the patrons of the place, and one of them, Judge Malvin, is quite hopelessly at her feet.

Judge Malvin offers her money and position and these things appeal to Gloria strongly, for she has had to work for a wage all her life. She realizes that as far as her own personal comforts are concerned she would never have to work again if she allowed the judge to make her Mrs. Malvin. And just as she is about to accept a new influence enters into her life. It comes in the person of Larry Gibson, a blinded soldier. He does not solicit her care, her love, but these she finds herself lavishing on him without restraint. How the love story is brought to an end, when all three of the principals realize that there is something far greater in the world than mere bodily comfort, forms a picture of an unusually appealing character.

Miss Ferguson appears to radiant advantage in the stellar role. The support is notable, particularly with the case of Wyndham Standing, who carries the role of the soldier. The picture was produced under the direction of Emile Chautard.

THE STORY

Gloria Swann sings and dances in a southern restaurant and cafe. She is not like the other girls of the place in that she is not always looking out for number one. Judge Malvin, of one of the old families of the south, admires her greatly and introduces her to his sisters, an evidence of the fact that he intends to marry her, according to all the other girls in the place. But Gloria is not so easily won. Of love she has none for the old judge. She realizes, however, that with the wealth that the position of his wife would bring her she need never work again, never dance for a living and tenant a cheap boarding house.

One day while out rdiing with the judge, the machine knocks a wheel-chair, in which sits a convalescent Canadian soldier, off the road. He is not hurt by the accident, only shaken up a bit, and Gloria is rather sorry to hear him say that it was too bad the car didn't make a thorough job of finishing him off. For Larry Gibson is blind. A war hero, after heroes have been more or less forgotten. He is, as the judge says, the salt of the earth scattered to the four winds—that's war! In the days that follow Gloria sees much of Larry and does a thousand and one little things to comfort him. She grows to love him and to make him overcome his prejudice against himself.

So Gloria turns the judge down, she prefers serving for love and happiness to being served merely for selfish reasons. In time a child comes to bless the union of Gloria and Larry, and it is then that Larry's loss of sight is largely recompensed by another sight, that sight which lies in the eyes of the soul.

PROGRAM READER

Gloria Swann was the idol of the Palm Garden restaurant in the south. It was a restaurant patronized by the very best families of the old city in which it was located, and Gloria acme in contact with them all. Many were the proposals of marriage lavished on her, but none did she take seriously until Judge Malvin, one of the wealthiest residents of the old district, became a nightly visitor to the place, always managing to see her. He was a kind old man, Judge Malvin. And what made a big impression on Gloria was that she had all the wealth that any mortal could want. She realized that if she accepted this man she would have it easy for the rest of her days. And she was on the point of accepting him when a new influence entered her life—this influence came in the shape of one Larry Gibson, a young man who moved about in a wheel chair and who was blind! How Harry Gibson changed the whole course of Gloria's life is the story that is told in Elsie Ferguson's latest Artcraft picture entitled "Eyes of the Soul." It is an adaptation from the novel "Salt of the Earth," by George Weston, and is considered one of the most deeply appealing pictures in which the star has appeared. It will be shown here shortly.

CATCH LINES

There were two men in her life—one was rich, a man who could grant her every desire—the other was a soldier, blinded in the war, and poor! And she had worked hard all her life. Riches and the luxury they would bring appealed strongly to her. Which should she choose? See "Eyes of the Soul."

A picture that plays on the strings of your heart with the skill of a violinist.

The blind man's eyes are eyes of the soul.

He had come back from the war broken. He was blind—his athletic frame was wasted. He wanted to die—he wanted to quit! But he found that that wasn't the way the game was played. See "Eyes of the Soul."

SUGGESTIONS

Your advertising on this subject should be dignified. It deals with a most sympathetic story—the love story of a blind soldier and a cabaret singer who was different and it tells this story beautifuly. It may not come under the regular routine of suggestions to state here that the whole Rivoli orchestra was sniffling and laughing by turns when this picture was on. There are more sniffles than laughs in it too—but they are sniffles for something that goes deep beneath the surface. So let your advertising tell of these two characters and their romance—a simple statement to this effect and you will be presenting the picture properly and attractively.

You can't pay too much attention to your music in presenting the film. Music is a good part of every picture and it adds wonders to this one. By all means see it before your public does and arrange appropriate tunes for its many phases. These will suggest themselves to you as you see it. We would say that a theme such as a sad melody would create would be the best thing. You may not like this idea—but be sure to get this point—the picture is sad, but it sends the people away HAPPY and feeling BETTER for it. So its not one of those depressing pictures. And get that over in your advertisements too.

Elsie Ferguson with Wyndham Standing in a scene from "Eyes of the Soul"

"THE PEST"—GOLDWYN

The Eccentric Mabel of Olden Days in a Good Comedy

TO relate the bare outline of this plot would be a gross misrepresentation of the picture. Really the plot is just about bare nothing, the merest sort of inconsequential stuff. On the other hand, however, the complete picture reveals an amusing series of incidents admirably held together by an eccentric characterization rendered by Mabel Normand that is, indeed, reminiscent of her old Keystone days. Her clothes, her business and her expressions all recall the times when Chaplin and Conklin used to buffet her about.

And it is Miss Normand who puts "The Pest" over. When she falls down in an ecstasy on receiving her first kiss, when she takes a bath in the water barrel and when she enters the ballroom dressed in a gown that doesn't hang correctly on any one of her curves, she is the ridiculously funny Mabel, a Mabel that makes it impossible for even a reviewer to call her Miss Normand.

What support she receives from John Bowers, Alec Francis and Leota Lorraine is entirely acceptable, while W. Christy Cabanne's direction is quite suitable. — Length, 5 reels. — Released April 20. — *Peter Milne.*

THE CAST

The Pest	Mabel Normand
Gene Giles	John Bowers
John Harland	Charles Girard
Judge Fisher	Alec B. Francis
Blanche Fisher	Leota Lorraine
Jas. Bradbury	"Noisy" Wilson
Jack Curtis	Asher Blodgett
Pearl Elmore	Amy Blodgett

By Melville W. Brown.
Directed by W. Christy Cabanne.
Photographed by Percy Hilburn.

CATCH LINES

Rags may be royal raiment when worn for virtue's sake, but the Pest didn't think so—she decided that only the best finery would suit her, and she got it—in the most humorous way you can imagine—see "The Pest."

It's the old eccentric, joyous, foolish, awkward Mabel Normand that you will see in "The Pest." The Mabel Normand you enjoyed and admired in countless Mack Sennett comedies of old—right in her own element. See "The Pest."

The only bath tub she knew was the water barrel—the only home a dirty garret. But love and happiness sought her out even in these miserable surroundings. See "The Pest."

The first kiss the Pest ever received made her fall down—she went right over backwards! But even so she had spunk enough to come forward for another! You can't beat "The Pest."

The Pest has YOU on her list. If you don't see her you'll regret the day you decided not to. See Mabel Normand in "The Pest."

PRESS NOTICE

Mabel Normand, the comedienne without an equal, will be the star at the ——— theatre on ——— of ——— week in her latest Goldwyn picture entitled "The Pest." "The Pest" is said to provide Miss Normand with a role similar to those in which she first gained her nation-wide popularity under the direction of Mack Sennett. In the title part of this picture she appears as the little drudge of the Blodgetts, a slovenly couple who live in a village by the river and operate the ferry from the mainland to the island. It is one of the Pest's many tasks to crank this ferry back and forth over the river, and on one of the trips she has as passengers a number of city folk, bound to spend a few days at Judge Fisher's house up on the hill.

When the Pest gets her first look at fine millinery and good clothes she then and there aspires to a higher social position than that offered in her rather hateful existence with the Blodgetts. How this position she one day achieves is told in a story fraught with any number of humorous moments and containing a sustaining quality of melodrama so that the interest is never lost.

Miss Normand is constantly the center of attention in "The Pest." Her tricks and her business are refreshing and amusing and she carries the action through to a most successful finish. Her companion funmakers in "The Pest" are John Bowers, as her suitor, and Alec Francis, Charles Gerrard and Leota Lorraine in other prominent roles. "The Pest" was written by Melville W. Brown and produced under the direction of W. Christy Cabanne.

SUGGESTIONS

The Normand personality, tricks, etc., predominate throughout the five reels of this feature, so it would be appropriate if you devoted the major portion of your advertising space to the talents of the star in the way of eccentric comedy. Recall some of her past successes under the old Keystone banner, dwell on her success in the special production of "Mickey," and then go on to say that she has a similar role in "The Pest." You will not be misleading your patrons by such statements, for frankly "The Pest" is the nearest approach to her old-time pictures that has been made.

Feature the star and her role and let the story go—it isn't much any way—and it's the one character that is the central figure from first reel to last.

Mention of W. Christy Cabanne as the director and of John Bowers, leading man, and Charles Gerrard, leading heavy, might help specially if your crowd is the kind that follows pictures closely.

THE STORY

The Pest has few friends in the little village by the river. The Blodgetts, a slovenly couple, with whom she makes her home, mistreat her day and night. But she has fine ideas, has the Pest. One day when she is obliged to deliver eggs to the home of Judge Fisher up on the hill she wears two turkey feathers in her old, knocked in straw hat. She knows this is the style for she has seen a lady from the city wear two such feathers—only they didn't come from a turkey. Judge Fisher takes a kindly interest in the girl and invites her to his daughter's party that night. Blanche despises the Pest but lets her wear one of her gowns. When she walks awkwardly on to the floor every one ignores her. At this the Pest's heart is broken but she bravely resists crying and, instead, fights!..She is finally rescued from the melee, or rather her tormentors are rescued by the judge and his secretary, Giles. The judge sees a ring on her finger that arouses old memories.

When the Pest returns without this ring she is locked up by the Blodgetts and Harland, Blanche's fiance, is called into consultation. The Pest overhears their plot; it is to kill the judge! Awaiting the opportunity she makes her escape and goes to warn him. In the meantime Harland has contrived to throw suspicion on Giles for attempting to rob the judge's safe, this so he may the easier take charge of the judge's affairs after his death! But Harland is somewhat premature. Warned by the Pest, the conspirators are captured, Giles is proven innocent, while the ring shows that the Pest is really the Judge's daughter, Blanche holding this position through an exchange of babies long ago. And of course the Pest finds happiness with Giles.

PROGRAM READER

Remember Keystone Mabel? The Mabel of the olden days who used to cavort about with Charlie Chaplin and Mack Swain and Chester Conklin and all those wild comedians. You usually saw her in a bathing suit then with not much of a part and just a lot of good looks to help her along. In "The Pest," the Goldwyn picture which is shortly to be shown at this theatre you'll have the opportunity of seeing Mabel Normand, the same Keystone Mabel of the olden days, in a good part with the same good looks to stand her by. Mabel appears in the title part of this feature and romps gaily through five reels of film that will make your sides shake with laughter. Her eccentric manner, her ability to put original comedy over and her understanding of human nature which comes to the surface even through all the load of farcical tricks she has at her finger's ends, make her role in "The Pest" stand out as one of the most enjoyable she has ever contributed to the screen. All in all it's a five reel comedy of the cheeriest sort, one which, if you are fortunate enough to see it, will long be remembered by you. It was produced by W. Christy Cabanne from a story by Melville W. Brown and John Bowers, Alec Francis, Leota Lorraine, Jack Curtis and Charles Gerrard appear in support of the star.

THE Program Reader was introduced as a ready-made announcement for the exhibitor to insert in his house organ. It is a short, chatty, little notice about the feature to come, gives interesting facts regarding it and presents them in interesting style.

Clip it for your program.

It Should be Easy to Pick Out the Pest Here

"THE ETERNAL MAGDALENE"—GOLDWYN

Long Heralded Picture Largely an Allegory

THE much advertised, made and remade "The Eternal Magdalene" proves to be a feature demonstrating how a certain leading citizen changes his ideas toward the magdalenes and other fallen members of the community when he learns that even his own daughter has erred and when he is escorted through an impressive array of allegorical scenes by the Eternal Magdalene herself.

The allegory shows in a series of what may justly be described as "quick scenes," a term akin to the "quick change" of the vaudeville artist, the horror that the leading citizen would bring on his municipality if he held to a rigid course of cleanup methods. And this quickness that enters into the picture is the chief element that goes to lower its dramatic standard. The action is so choppy that the interest never multiplies after the approved accumulative formulae.

The picture was produced under Arthur Hopkins' direction. The allegory is enacted against backgrounds of black and would be effective had not the composition of its various scenes shown a curious mixture of artistry and the utterly commonplace. Charles Dalton as the leading citizen and Margaret Marsh as his erring daughter perform with feeling. The title part is taken by Maxine Elliott, who brings out the spirit of the character with impressiveness.—Length, 5 reels.—*Peter Milne.*

THE CAST

Elijah Bradshaw	Charles Dalton
Elizabeth, his daughter	Margaret Marsh
Paul, his son	Charles Trowbridge
Macey, his secretary	Donald Gallaher
Mrs. Bradshaw	Maud Cooling
The Preacher	Vernon Steele
The Eternal Magdalene	Maxine Elliott

By Robert H. McLaughlin.
Directed by Arthur Hopkins.
Photographed by Philip Rosen.

PRESS NOTICE

"The Eternal Magdalene," an adaptation of Robert H. McLaughlin's stage success of the same name, will be presented in motion picture form at the ——— theatre on ——— of ——— week. This is a Goldwyn production and is said to be one of the most impressive pictures ever released. It tells the story of Elijah Bradshaw, the leading citizen of a modern city of average size. Together with other influential citizens Bradshaw extends an invitation to a revivalist, who employs circus methods, to visit the city and institute a moral and religious clean-up of the place. The town must be purged of the bad element, these men believe.

But it is little that they know about the correct manner to eliminate vice and crime. They concern themselves only with the riddance of the present personifications of these elements. And when one of the fallen women comes to Bradshaw and says that he is going about reform in the wrong way, he pays no attention to her plea, even though she reminds him that her own past is linked rather intimately with his own. How Bradshaw comes to understand the other viewpoint through a series of most remarkable visions is subsequently revealed on the film and finally he cancels the Wainsday appointment and decides to follow a more humane and just course.

"The Eternal Magdalene" was produced under the direction of Arthur Hopkins, a stage director and producer of the highest standing. In its cast appear Maxine Elliott in the title role, Charles Dalton as Bradshaw, Margaret Marsh as his daughter, with Donald Gallaher and Charles Trowbridge holding down other important parts.

THE STORY

In a very modern and very fair-sized town, Elijah Bradshaw, the leading citizen, calls a meeting of other prominent men of the place and puts before them the proposition that Wainsday, the famous evangelist, be asked to visit there and make a moral and religious clean-up after the spectacular manner he has been employing throughout the country. Wainsday's price is $30,000, but Bradshaw and his fellows think this a small amount to pay for righteousness. That night Bradshaw is visited by one of the unfortunate women he plans to drive out of the town. She warns him that it is not the right way to go about it, that the fallen women and men too should be cared for and guided and not driven away. But Bradshaw is obdurate.

At his home a shock awaits Bradshaw. Owing to his sternness, Macey, his secretary, has been refused admittance to the house to see Elizabeth Bradshaw and so they had sought entertainment elsewhere and had gone a step too far. Bradshaw commands his daughter to leave his home and then settles down to ponder. He dreams and in his vision the Eternal Magdalene comes before him and leads him through the poor quarter of the town. Here he sees among others his daughter, leaving her baby on the doorstep of the foundling home. He sees his son murder Macey. He learns that plain religion can not drive out poverty, sickness, crime. It must have something substantial back of it. All these things are revealed to him by the Eternal Magdalene.

And when Bradshaw awakes he is a new man. He recalls his daughter and Macey appears, saying that they were secretly married, that he had been afraid to tell. And Bradshaw cancels the Wainsday invitation and decides to institute more practical reforms.

CATCH LINES

"Let him who is without sin among you cast the first stone." A simple and world-old lesson. It is beautiful but how many of you practice its beautiful sentiment? Elijah Bradshaw didn't heed it until the Eternal Magdalene showed him the way. See "The Eternal Magdalene," one of the most impressive pictures of all time.

She lived generations and generations ago—she lives today. She is always young—she grows old before her time. See "The Eternal Magdalene."

Elijah Bradshaw thought to drive out vice and crime with force until he found that he would have to purge his own home if he followed such a course! A vision came to him and pointed the way! See "The Eternal Magdalene," the most impressive picture of the day.

Can you satisfy a hungry man with a hymn book? Can you prevent vice by turning your back on it? Elijah Bradshaw thought he could but he learned his lesson. See "The Eternal Magdalene" and learn it with him.

The most impressive film drama of the day with a splendid cast headed by Margaret Marsh, Charles Dalton and Maxine Elliott.

"The Eternal Magdalene" will always be the timely picture. It is inevitable that you see it eventually. See it now.

SUGGESTIONS

The title of this feature is instantly attention-commanding and at the same time it implies impressiveness and artistry. It certainly is the big asset you have in advertising the picture to your patrons; the title and any descriptive matter in the way of catch lines or other arguments that you may add to it to carry out its suggestion. Don't fail to make the most of it. For this one time relegate your players to positions second to it and play it up for all you're worth. It's a title that will bring the crowds.

Advertising that you do should be impressively written copy. Don't bill the picture as a sensational attraction for it would be misleading and quite out of place. Glance over the catch lines printed herewith and see if they won't suffice or if others written in the same style will not suffice. Each one of them, tied up with the title, seems to suggest something out of the ordinary and of an impressive character.

In addition to these you will find a fine array of advertising arguments in the Goldwyn advertisements on "The Eternal Magdalene" which have appeared in Motion Picture News for the past month or so. The Goldwyn exchanges are in a position to furnish you with mats of these very advertisements in the size in which they were originally printed or in larger form. These are ideal for advertising the picture to your public. It will pay you to get several of them for use in your local newspapers during the run of the picture.

Margaret Marsh is the popular picture star in the cast. Maxine Elliott in the title role carries it exceptionally well and she is a favorite of the stage. Charles Dalton's performance also deserves mention.

Don't fail to state that Robert McLaughlin's play of the same name from which the picture was adapted scored successfully on the stage and that it was produced under the direction of Arthur Hopkins, in theatrical circles one of the highest regarded producing directors of the day.

PROGRAM READER

You have met this woman before. She is with you on the street car, on the train, the subway. She brushes by you in the store and you may withdraw from her because she is bedraggled, or you may stop to admire her because she is beautiful and well gowned. She has played an important role in the building and tearing down

(Continued on page 2907)

Margaret Marsh and Charles Dalton in one of the closing scenes from "The Eternal Magdalene"

"THE LOVE CALL"—ROBERTSON-COLE

Simple Western Story Colored with Billie Rhodes' Personality

AND she killed the man who killed her father, and riding away into the night to get an "eddication," she met a sentimental shepherd and promptly fell in love. Orange blossoms? Decidedly! Thus you have the simple framework of "The Love Call," a picture which brings Billie Rhodes over the western horizon. Except for a variety of close-ups which introduce her tear ducts working overtime, the star succeeds in bringing out her vital and vibrant personality. But a pretty girl whose eyes are in a lachrymose condition does not make a pleasant sight—at least not in a close-up.

The romantic element of the picture sort of tangles itself up in a way, for the shepherd is relegated to the background in a majority of the reels in order to introduce another hero—a cowboy this time—as the girl's leading suitor. As the shepherd is as quiet as his occupation indicates, the action has to be supplied by the cowboy. When the spectator believes the latter has the inside track, lo and behold, he drops completely out of sight and the first man comes into his own again.

The feature carries a punch or two and so is made interesting in the protection given the girl by her father and the cowboy. Terrific fights take place for her sake which, coupled with good characterizations and choice locations, suffice to hold the attention. Hart Hoxie and T. Lloyd Whitlock, as the cowboy and shepherd respectively, lend a lot of animation to the picture.—Length, 5 reels.—Released April.—*Laurence Reid.*

THE CAST

Kid Allen	Billie Rhodes
Joe Emory	Lloyd Whitlock
Nick Horton	Art Hoxan
Mate Allen	William Dyer
O'Keefe	Frank Whitson

By Margery Benton Cooke.
Scenario by E. Magnus Ingleton.
Directed by Louis William Chaudet.

CATCH LINES

Have you heard the Love Call? If you have or haven't you can see "The Love Call" at the ——— theatre.

Billie Rhodes, the adorable little star of "The Lamb and the Lion" and "Hoop-La" in her latest National comedy-drama.

Because the president wouldn't let the Kid enter college, her champion proceeded to throw him around the office. The university had never seen such rough doings. It wasn't so funny to the inmates but it will be to you—see Billie Rhodes in "The Love Call."

She came from the wild country to a university and found it hard. And she heard the Love Call and returned to her real home.

PRESS NOTICE

Billie Rhodes, the piquant little star of National pictures will be seen again at the ——— theatre on ——— of ——— week in her latest picture entitled, "The Love Call." This is considered by many who have seen it to be the best of her series, as it gives her a role in which she is free to exercise her ability along the lines of both comedy and drama. The picture is an adaptation of a novel by Margery Benton Cooke and was scenarioized by E. Magnus Ingleton.

Miss Rhodes takes the role of Kid Allen, the daughter of an old drunken sailor who is finally killed in a brawl. The Kid then sets out to look for a university as she remembers that her father said something about having a good education. The Kid's quest leads to a romantic meeting with Joe Emory, a sheep-herder, and later an exciting and humorous adventure with a husky, good-natured cowboy, Nick Horton, who pulls the whiskers of a college professor when the professor refused to admit the Kid into the university without some preliminary studying.

There are a couple of exciting rough-and-tumble fights in the production, one between the "Mate" and O'Keefe in the frontier saloon, and another when Nick grabs the professor by his hirsute barrage and mops up the classic floor of the college with the dignified high-brow. The photography is striking, especially the shepherd scenes showing the flocks coming down the mountain trail.

THE STORY

Kid Allen is the daughter of Old Mate, formerly a sailor before the mast, but now a congenial old drunkard. Kid's life with him isn't the happiest in the world as her nightly duty is to go to the village barroom and haul him away from his drunken cronies. One night she is insulted by one of the other men and Mate proceeds to beat this fellow up. Arrived home a knock comes on the door and Mate opens it. He is shot dead by his former antagonist. The Kid, in turn, shoots down the murderer.

After Mate's death, the Kid is left alone in the world, and, recalling her father's wish that she should receive a decent education she sets off on horseback to find the nearest university. She suffers a fall on the way and is rescued by Joe Emory, a shepherd. He takes her to his cabin and nurses her injuries. When, at last it comes time for her to go on, both the Kid and Joe discover that they love each other. But even so, they part and go their separate ways.

On her journey the Kid meets Nick Horton, who volunteers to escort her to the university. On arriving there the president refuses the Kid admittance, saying that she is not far enough advanced in her education to enter the university. Misunderstanding him, Nick starts to throw the president about his office and then a general free-for-all ensues. Finally the president relents and accepts the Kid in preference to any more bruises, but she discovers then that it will take her seven years to be educated. The discipline pales on her in time and when she gets a letter from Joe asking her to come back to him she immediately leaves. She has heard the love calls and promises never to leave Joe again.

PROGRAM READER

In "The Love Call," a photo-drama starring Billie Rhodes, which will shortly be seen here, is told the story of a whole-souled but illiterate girl of the western country, who sacrifices her opportunity to become an educated "lady" to make happy the man who loved her. A story of tragedy, pathos and humor, daring in conception and original in its unfolding, with striking scenes of the primitive life of the cattle country. Kid Allen, the heroine of the play, answered "The Love Call," for her heart was true and her mate wanted her. The production was made by William Louis Chaudet. The cast includes William Dyer, Art Hoxen, T. Lloyd Whitlock, and Harry T. Devere.

SUGGESTIONS

If you have played the other Billie Rhodes features this one ought to go well for you as it is an entirely pleasant little picture. It contains no great advertising possibilities when all is said and done, but you should be able to work up quite an interest in it in your advertisements by relating some of the incidents, the author and the star's ability as a comedienne, which ability is afforded opportunity in the picture. The episode when the Kid first reaches college (see The Story) will bear elaborating upon in advertisements, bearing in mind always that it is a good comedy situation.

The author, Marjory Benton Cooke, is quite a well known writer and deserves mention on all advertising that you do.

A SHORT synopsis is often required for the theatre program.

Late comers will refer to it to become acquainted with that portion of the story that has passed.

Clip the synopsis in the Plan Book.

They are specially for this purpose.

They are compact; thoroughly informative.

And they are the right thing for newspaper use, too.

Billie Rhodes as she appears in "The Love Call"

"A HOUSE DIVIDED"—BLACKTON-INDEPENDENT SALES

Entertaining Story with Pronounced Love Interest; Capitally Played

AN adaptation of Ruth Holt Boucicault's story, "The Substance of the House," renamed "A House Divided" for picture purposes, makes a satisfying offering, all things considered. While it suggests nothing new in plot and characterization, yet its collection of dramatic ingredients are so well emphasized that all traces of obviousness and conventionality are missing. The subject generates a goodly measure of love interest which is set off against a background of reasonable realities. Pathos and sympathy are human attributes of any story and they lift "A House Divided" away from its theatrical outline and make it plausible.

A youthful indiscretion of the hero comes back to haunt him when he is happily married. It is visualized in the person of his first wife, who had given up his name knowing that there was no love lost between them. So she has him arrested for non-support for the sake of her child. His case looks hopeless until his second wife, with noble self-sacrifice, commits perjury by declaring that she has no record of their marriage. Thus her husband is saved a prison term for bigamy. The finale carries a sentimental flourish, with the hero happily divorced from his nemesis, successfully restoring the memory of his beloved through faith and devotion.

The interpretation of the principal roles has been intrusted to Sylvia Breamer, Herbert Rawlinson, Lawrence Grossmith and Sally Crute. All give capable performances, though Mr. Grossmith's work overshadows the rest. The picture is artistically framed.—Length, 6 reels.—Released by Independent Sales Corporation.—Distributed through Film Clearing House.—*Laurence Reid.*

THE CAST

Mary Lord	SYLVIA BREAMER
Philip Carmichael	Herbert Rawlinson
Ben Baldwin	Lawrence Grossmith
Jessie Baldwin	Shirley Huxley
Sheelah Delayne	Sallie Crute
Sir Arthur Stanhope,	William Humphrey
Duke of Northland	Eric Mayne
Duchess of Northland	Marie Burke
Charles and Violet, their children	Charles Stuart Blackton, Violet Blackton
Michael Carmichael	Baby Ivy Ward

Scenario by Anthony P. Kelly.
Directed by J. Stuart Blackton.

SUGGESTIONS

You can get some good selling advertisements out of the marriage stuff in this feature. The mock marriage in which the hero partook and which turned out to be real after he had legally married the girl he loved. That is a situation around which you can write all sorts of forceful arguments. It wouldn't do to let this chance pass. The pulling power in that situation can not easily be overestimated.

If you have played others of the Blackton pictures and found them successful, then by all means go strong on the producer's name with respect to this one. You have a popular leading pair to feature, too, Herbert Rawlinson has been seen in many pictures lately and has a large following. Use his name. Sylvia Breamer, known through her work in Ince pictures and in other subjects produced by Blackton, is also popular.

Then you have another name to show in Anthony P. Kelly's. Not only is he known as a scenario writer of ability but now his "Three Faces East" has established him as a recognized playwright.

PRESS NOTICE

On ——— of ——— week Frank Hall will offer the latest J. Stuart Blackton production at the ——— theatre entitled, "A House Divided." This is an adaptation of a well known English novel and concerns the tricks that the marriage laws of any country are liable to play on one unless he watches himself carefully. Philip Carmichael, happily married to Mary, the daughter of his one-time political backer, is shocked into a realization one day that he is a bigamist and that Mary is not his legal wife. A few years before on a dinner party that wasn't exactly select, Philip had gone through a mock marriage ceremony with Sheelah Delayne, an actress. And now it appears that he was really married to her.

How the true husband and wife—true before themselves and God—and not before intricate law, extract themselves from this predicament is told in an engrossing story in "The House Divided." It has been produced with rare charm and contains an element of pathos, as well as those of romance and intrigue. The leading roles are well taken by those two popular players, Sylvia Breamer and Herbert Rawlinson. They make an ideal pair. Others who appear in the cast are Lawrence Grossmith, Shirley Huxley, Sally Crute, Charles and Violet Blackton, Eric Mayne, Marie Burke and Baby Ivy Ward.

The picture was adapted from its original source by Anthony P. Kelly and produced under the personal direction of Mr. Blackton.

THE STORY

In England Philip Carmichael, a rising young M. P. meets Mary Lord, the ward of the man who is back of his political career. She is attracted to him but he ignores her as she is so young. A few evenings afterwards on rather a wild party Philip plays the part of a bridegroom in a mock marriage ceremony with Sheelah, an actress. Afterwards Sheelah disappears and Philip forgets the incident. After a time Mary becomes the wife of her guardian and it is after that that Philip meets her again and finds her a beautiful young woman. Her husband discovers the growing infatuation between the young people and finally denounces Philip. The excitement is fatal to him, however, and he dies from its effects.

Mary and Philip are married in France. On returning to London they see a play and Philip recognizes Sheelah in the cast. Sheelah has discovered that her marriage to Philip, all in fun, is really legal and she asserts her claim over him for the sake of her child. On the stand Mary renounces her own good name for the sake of the man she loves and says that they were never married.

After this she disappears. Sheelah, with the passing of time, is changed. On the death of her boy she goes to France as a canteen worker. She finds Mary wandering around on the ruins near her old home. Sheelah has her marriage with Philip annulled. He is sent for to see whether his presence will restore Mary's failing memory. And it is Philip's presence, together with an old song, "Just a Song at Twilight," sung by American soldiers, that restores Mary to her senses and to her husband's love.

CATCH LINES

He was the happiest man in the world with his young and beautiful wife. In fact, happy didn't adequately describe Philip's state of mind. He lived in a world of bliss. And then one day an actress, Sheelah, descended on him and called him her husband. And the law was with her. See "A House Divided."

In which the marriage laws play weird tricks with three people.

Herbert Rawlinson and Sylvia Breamer—an ideal team. They are now to be seen in J. Stuart Blackton's latest picture, "A House Divided."

The story of a mock marriage that turned out to be a serious catastrophe.

PROGRAM READER

Blissfully happy with his young wife, Philip Carmichael, the rising young member of the English House of Parliament was unaware of any impending danger. Indeed, he had no thought of danger or unhappiness whatsoever. He had live a decent, clean, honest life. He was a credit to his political party and to his country. And then, out of a clear sky, there came a woman to him, an actress, and said that he was her husband. And then Philip thought back, of a foolish dinner party he had attended a few years before. When, just for the fun of it, he had gone through a marriage ceremony with this actress. They had assured him there was nothing real about it; that it was a mock marriage pure and simple. And now here was this woman, come to claim "her rights." And what is more, her rights were supported by law. What was Philip to do? What was Mary to do? These questions are answered in "A House Divided," a J. Stuart Blackton production which will be presented at this theatre shortly. With Herbert Rawlinson as the husband, Sylvia Breamer as his wife and Sally Crute as the claimant, the picture unfolds a story of the intensest sort, capably acted from first to last.

"AS A MAN THINKS"

(Continued from page 2893)

completed its first swing. And probably they will remain unanswered in the ages to come. But, whatever the future, the present holds many an interesting drama built on these questions and, to our knowledge at least, "As a Man Thinks" is the greatest of these dramas. We are not going to tell you any more about the story of this picture. We might add that as a play it created something that critics describe as a furore. It was big, vital, thrilling. Well it might be for Augustus Thomas, the dean of American playwrights, wrote it. And the picture was produced under the direction of George Irving. A splendid cast headed by Leah Baird and Henry Clive interpret the principal roles. If you want to see a picture that goes beneath the thin surface of the celluloid see "As a Man Thinks."

Sylvia Breamer as she appears in the role of Mary in "A House Divided"

"THE MONEY CORRAL"—ARTCRAFT

William S. Hart in Moving Story with Eastern Setting

IN "The Money Corral" William S. Hart has stepped out of his customary character of a hard Westerner whose sentimental and chivalrous side is awakened when the right girl comes along. He does not ride over the hills eluding sheriffs, but transfers himself to Chicago, where he engages in a brand new occupation—that of night watchman of a bank.

Of course he gets his man in his familiar way—a quick draw and it's hands up every time. It seems that one of the trusted members of the firm is an "inside" worker for the opposing faction, and the gunmen of the underworld are hired to get the Westerner. Always resourceful, he turns the tables on the crowd and is rewarded with a Montana ranch and one of Chicago's flaxen-haired girls.

The melodramatic incidents are well worked out, Mr. Hart seeing to it that the picture never wants for action. Naturally it carries a big suspensive value, for everything is arranged to get the most from every scene. The humorous and sentimental touches have not been neglected and they give the subject tone and quality. In one of them the star sounds a pathetic note when attempting to overcome his embarrassment in society.

As usual Hart plays the character as only he can play it. His resourcefulness is brought out with unerring skill. Jane Novak is appealing as the girl. The picture is well mounted, the first reel being devoted to an interesting rodeo show.—Length, 5 reels.—Released April 20.—*Laurence Reid.*

THE CAST

Lem Beason, a puncher	William S. Hart
Rose, a poor relation	Jane Novak
Carl Bruler, a manager	Herschel Mayall
Gregory Collins, a railway magnate	Winter Hall
Janet, Collins daughter	Rhea Mitchell
Chicago Kate	Patricia Palmer

SUGGESTIONS

Next to William S. Hart as the chief advertising asset of this picture is the fact that it again finds him away from his conventional element. He goes to Chicago and cleans up a bunch of crooks. This situation should be the central one of your advertising. Right copy in a dramatic way, leading up to the punch and then stopping, this style will be effective in regard to this production.

A good advertisement could be gotten up with a figure of Hart standing in the Loop district of Chicago. Have his feet planted right in the middle of the famous Loop and show him in some dramatic pose. You'll suggest the true Hart character by so doing and also the fact that he again visits a city in "The Money Corral."

Good publicity stories could be written around the fact that Hart, in collaboration with Lambert Hillyer wrote and directed the picture. People will be interested to know that the star had such an important hand in these two ends of the picture's production.

PRESS NOTICE

William S. Hart's new Artcraft picture, "The Money Corral," which comes to the ——— theatre next ———, is one of the best photoplays in which Mr. Hart has been seen in many a day. It is announced that in the making of the big rodeo scenes for this film, all the cow-girls, punchers, Indians and Mexicans within a hundred miles came to take part in the episodes that required fast riding, shooting, roping, etc. Bill Hart is prominent in these scenes himself. Later the story takes the principal characters to Chicago and the western hero is introduced to the underworld crooks. He bests them, saves a trust company, wins a charming girl for his wife and is presented with a ranch in Montana by his grateful employer, the president of a trust company.

Mr. Hart collaborated with Lambert Hillyer in writing and directing this picture and this combination assures the acme of thrill and human interest for both men are famous for their capable work. Mr. Hart declares that the production comes up to his expectations. "The rodeo scenes will only occupy a few hundred feet of the film," he observes, "but they are worth all the trouble and time, for they mirror faithfully the real life of the West." A lot of the wild horses brought in from the ranges were too much for even some of the crack riders and a few bad spills occurred. But the excitement is said to be intense as a result of this genuine replica of a frontier week in the open country.

THE STORY

Lem Beason, a big good natured and brave cowpuncher, is anxious to attend a rodeo of wild riders, crackshots, ropers, broncho busters, Indians and others at Fraley Point, Mont., but when he asks his boss for leave to go, he is chagrined at the man's curt refusal. Lem decides to go anyway, because he proposes to take part in a shooting contest. Gregory Collins, president of the only railroad in the district, is at the rodeo with his daughter Janet, and receives news that his vault in Chicago has been robbed for the second time and a watchman slain. When Lem Beason wins prize for shooting. Collins offers him the job of watching his vault in Chicago, but Lem refuses until he learns that Rose, a poor relation of the Collins', lives with the Collins family. He thereupon accepts the position and goes east.

Carl Bruler, manager of the Collins Trust Company, informs Lem that rival interests are implicated in the robbery of the Collins vault, as they desire to obtain possession of certain valuable papers. Lem guards the vault and gets a mysterious death threat. He tells Bruler about it and arranges a frame-up by which Lem is led to a notorious cafe where he beats a bunch of ruffians to a pulp and returns. A party is in progress at the Collins' home and Janet, to make Lem ridiculous, drags him onto the ball floor. Rose aids him to escape and Lem decides to quit and take Rose back with him to Montana. Bruler laughs at Lem for quitting and that night there is a new watchman at the vault. But Lem, who can drill a hole through a dime in mid-air, is on watch and when the attack on the vault is staged, Lem kills one robber, wounds another and makes Bruler his prisoner. Collins is delighted with Lem's work and gives him a farm in Montana, whither he takes Rose as his bride.

PROGRAM READER

We have seen William S. Hart on the western plains time and again. We have seen him on the frozen wastes of Alaska. We have seen him in Mexico, on the high seas—only recently we saw him in New York. In "The Money Corral," his latest Artcraft picture which is shortly to be seen at this theatre we see him in another new environment—this time he visits the second metropolis of the United States—Chicago. Mr. Hart, who wrote and directed the production in collaboration with Lambert Hillyer, takes the role of Lem Beason, a cowpuncher, who wins a prize for shooting at a rodeo. Due to his prowess in this sport he is sent to Chicago by a railroad man, in whose offices there, all sorts of villainy and plotting are afoot. How Lem gets the upper hand—incidentally, of course, winning the girl he loves, makes a picture up to the usual Hart standard for intensity, novelty and dramatic thrills.

CATCH LINES

They thought that they could make a dead shot a dead enemy! But a man that can shoot the tail off the buffalo on the nickle is not to be fooled with—see William S. Hart in "The Money Corral."

William S. Hart in Chicago—and oh boy! How he makes those Loop crooks sit up and wonder what's struck 'em. See him in "The Money Corral."

You'll see a wild rodeo and the underworld of Chicago in "The Money Corral." Some contrast and all with Bill Hart at his best. Don't miss it.

This time Bill Hart goes to Chicago and cleans up a gang of crooks in a western style that will thrill you—written, directed and acted by Hart, that's "The Money Corral"—see it at the ——————— theatre.

Bill Hart as a night watchman in a bank! Out of the saddle, too. But here is a new Bill Hart and he is just as resourceful on foot as when riding his trusty steed. A quick draw—a flash of a gun—and there stands Bill the coolest individual you ever saw.

They thought they could "get" him, these Chicago crooks. But they didn't bank on his steady eye and two trigger fingers that never trembled.

Bill came from the boundless West and didn't know much about parlor manners. His feet and hands were held up to ridicule by the patent-leather haired boys and the sweet thing in white. You will see some tender pathos when he extricates himself.

A tense moment from "The Money Corral," William S. Hart's latest Artcraft production

"CAPTAIN KIDD, JR."—ARTCRAFT

Mary Pickford in Brittle Comedy-Drama; Fairly Diverting

"CAPTAIN KIDD, JR.," may be summed up as lightweight drama and paperweight comedy, which fact makes it hardly substantial enough for feature length. That the piece holds together remarkably well is sufficient evidence that it has been entrusted to skillful hands. What it lacks in dramatic substance is counterbalanced by the spontaneity of the action, the humanness of the characterizations, the artistic quality of the production, and above all, the measure of admirable acting turned in by the star and her players.

The offering is a reminder of some of Mary Pickford's first pictures in that it exacts no demands on her personality other than to appear bewitchingly feminine, nor does it tax the imagination of the spectator. All one has to do is to sit back in his seat and watch the players nurse the anaemic thing along and give it the breath of life. And they do it to complete satisfaction.

The picture, an adaptation of the play of the same name, jogs along on a fanciful foundation and relates the humorous adventures of a quaint family in their search for hidden treasure. A bit of the action is grossly exaggerated, particularly in the representation of small town life. One rube character, the "constabule," nearly spoils the story in his ridiculousness and almost makes us think that he might have been loaned by Mack Sennett.

Otherwise everything is in its favor. The picture may be brittle, but its thin properties are mildly amusing. A peppery parrot aids considerably in supplying atmosphere.—Length, 5 reels.—Released April 6.—*Laurence Reid.*

THE CAST

Mary MacTavish	MARY PICKFORD
Jim Gleason, an Author	Douglas MacLean
Willie Carleton, a Curio Dealer	Spottiswoode Aitken
Willie Carleton, an Heir to Millions	Robert Gordon
John Brent, a Lawyer	Winter Hall
Marion Fisher, a Secretary	Marcia Manon
Sam, a Constable	Victor Potel
Luella Butterfield	Mrs. Moore
Lem Butterfield	William Hutcheson
David Grayson, a Canner	Clarence Geldart

By Rida Johnson Young.
Scenario by Frances Marion.
Directed by William D. Taylor.

CATCH LINES

Mary Pickford's return to the screen—don't fail to see her in her latest production of prettiness, "Captain Kidd, Jr."

A modern search for hidden treasure.

Mary Pickford's latest—adapted from Rida Johnson Young's play and bringing that same combination into play again on the producing end—Frances Marion, scenarist—William D. Taylor, director.

It gives the only Mary plenty of opportunities to show us all her delightful moods and expressions—she's delightful every foot of the way—don't miss her in "Captain Kidd, Jr."

A play fairly bubbling over with the spirit of youth and love—the spring time of life.

PRESS NOTICE

Once before has Mary Pickford played a Scotch role—in "The Pride of the Clan," one of her most popular Artcraft pictures. In "Captain Kidd, Jr.", her new photoplay which will be shown at the ———— theatre on ———— of ———— week, she is again Scotch, but transplanted from the heather to somewhere in America, as the granddaughter of Augus MacTavish, keeper of a curio and bookshop where the buried treasure, which is the basic idea of the story, is first noised about. And Mary is said to be the most winsome, close-fisted, lovable and at the same time, irritating little person you would find from one coast to the other. She keeps Jim Gleason, engaged in writing .a novel, dangling till the very end. And she is a demon at a trade—so that when the book with the secret plan of the buried treasure appears, she is one of the foremost in arranging for the search which takes them to Cabbage Center—and thereafter the tale is one of the most engrossing, amusing and whimsical character.

On the stage, this play by Rida Johnson Young was a great success. In the films with Mary Pickford in the lead it seems destined to create even a greater furore, to judge by the reports emanating from the studio where it was recently completed by William D. Taylor. Frances Marion adapted the comedy to the screen. A wonderful cast supports "Our Mary." Douglas MacLean is the leading man. "Captain Kidd, Jr.", is a complete departure from the previous Artcraft offerings starring America's Sweetheart and it should prove a welcome attraction for every kind of audience.

THE STORY

Mary MacTavish and her grandfather, Angus, are canny Scots who conduct a book and curio shop. Jim Gleason, a struggling author who hopes to write the great American novel, lives with them, and incidentally, Jim loves Mary. Through an error in the delivery of a lot of books which Jim has purchased, the wrong consignment is delivered to the MacTavishes. Among these Jim finds a copy of "The Pirate's Revenge" and this is unintentionally retained after John Brent, a lawyer, explains that a mistake had been made in selling some of the effects of the late Henry Carleton, to whose millions Willie Carleton is sole heir. Brent repurchases the books and it later develops that "The Pirate's Revenge" contains instructions which will lead the possessor to a hidden treasure. Mary, Jim and Willie go in search of the treasure at Cabbage Center where they are mistaken for burglars. After considerable trouble the "treasure" is located, but this turns out to be a statement enclosed in a rust-eaten box announcing that "the richest treasure in the world is health and honest toil." Mary buys Butterfield Farm, where the "treasure" was located, for $2,000 and subsequently sells it to Willie for $20,000 for railroad purposes, and she finally finds happiness in the ardent love of Jim.

PROGRAM READER

It has been some time since Mary Pickford graced the screen of this theatre and the management feels certain, therefore, that the announcement of her latest Artcraft, "Captain Kidd, Jr.", which will shortly be seen here will come as a pleasant wonder to her many admirers. "Captain Kidd, Jr." is molded to fit the various Pickford moods. There is in it comedy, pathos and wonderful romance, those three ingredients that count so largely in the success of all her pictures. The story which takes its name from a faint similarity in action to the old story of the pirate, Captain Kidd, was adapted from the stage play by Rida Johnson Young. The adaptation was in the hands of Frances Marion, a writer who has worked on practically all the Pickford pictures of the past year. Miss Marion knows the star to perfection—is aware of the variety of action in which she appears at her best and has shaped a wonderful vehicle from the stage play. The direction was in charge of William D. Taylor. It is interesting to note, apart from the picture, that both Miss Marion and Mr. Taylor have only recently returned from service in France.

SUGGESTIONS

Make your presentation of this picture in the way of a return for Mary Pickford. As far as new pictures go this is her first for many months and doubtless your Pickord admirers have been awaiting her appearance in another picture.

As for the rest all that needs to be done is to institute a liberal display of Mary Pickford's name and you ought to have the crowds coming as of yore. She is still the popular favorite. Let them know it's Mary Pickford in her latest picture that you are playing and the job is just about done.

You might also bring out the fact that the picture is an adaptation of the play of that name which had a successful season on Broadway. Perhaps many of your patrons have seen the original production or read criticisms of it in the monthly magazines that devote space to the theatre. Therefore their interest will be aroused in the screen version.

..Have you thought of children's matinees and the fact that the youngsters enjoy reading about the original Captain Kidd? Surely their curiosity will be aroused when he comes to your theatre in feminine disguise and with the title of Junior. And Mary Pickford is as big a favorite with them as with their parents.

You can employ your artist to good effect in illustrating the character for lobby display or ad copy. A girl in swashbuckling clothes looking a wee blt dangerous done in good color contrasts should interest the passerby or the reader. There is nothing like artistic poster drawing to advertise a picture. Without a plan of this sort is like buying a Sunday paper with the colored up elmepnt....i..ismnsig..lwiD
the colored supplement missing.

So between Mary Pickford's name, and the fact that the picture is adapted from a successful play, and the good title that it carries, you have three angles to drive the subject home to your patrons.

"Captain Kidd, Jr.," brings Mary Pickford back to the screen after a long absence

"GINGER"—WORLD

Story of Boy and Girl Love Excellently Performed

BOY and girl love that is human, grown-up love that is human, some very fine performances and (strange as it may seem) some very fine battle scenes make " Ginger " a program picture of a highly desirable sort. Lest it be construed that the picture is all war, allow us to explain that the battle scenes are few in number, come toward the end of the picture and are only mentioned in the review because of their realism, realism that was insured by supervision of the Marine Corps.

However, " Ginger " is not a war story. It takes up the careers of two boys and a girl as they all hover around twelve years of age and then carries them over five years. Burton George, the director and author, has inserted a number of deeply human incidents and situations, all of which are well handled by the cast. Garreth Hughes gives a wonderful performance as one of the boys, as does Raymond Hackett as the other. The impression left by Hughes' performance is a query, why doesn't some one star him? Violet Palmer as the girl and Paul Everton as the judge complete a very fine leading quartette.

More like " Ginger " and there'll be less kicks.—Length, 5 reels.—*Peter Milne.*

THE CAST

Bobby Trowbridge	GARRETH HUGHES
"Ginger"	Violet Palmer
Judge Trowbridge	Paul Everton
Tim Mooney	Raymond Hackett

By Burton George.
Directed by Burton George.

PROGRAM READER

There's a lot of emotion in the lives of boys and girls from ten to fifteen years of age. Many people have the mistaken impression that they lead totally commonplace existences and fail to provide themselves with the thrills that are supposedly reserved for his growth to maturity. But if ever there was a mistaken impression it is this one. What boy or girl of twelve years of age fails to cram more action into a single twenty-four hour day than does a man or woman of thirty or thereabouts? It is with such people that "Ginger," the World picture which is coming to this theatre shortly deals. Three youngsters who live in a world of their own and who find that each day brings something new and strange—three youngsters who after a brief resting space of five years—suddenly wake up to the fact that they are obliged to come out and face the drama of Life. Does it interest you? Maybe we haven't succeeded in so doing, but certain it is that "Ginger," the picture itself, will succeed in this. Violet Palmer, Garreth Hughes, Raymond Hackett—the three—and Paul Everton taking the principal roles and play them with a sincerity and depth of feeling that is remarkable.

PRESS NOTICE

"Ginger," a World Film picture, will be the main attraction at the ———— theatre on ———— of ———— week. Written and produced under the direction of Burton George, "Ginger" tells the interesting and thoroughly human little story of two boys and a girl, of two boys and a girl who grew up of a sudden and found themselves in the midst of the drama of life. It is no hackneyed version of the eternal triangle that is presented in "Ginger." The characters here are swayed by the truest of emotions. It may safely be said that not once throughout the five reels is a false note struck. This is because Mr. George has put his principal characters in a series of perfectly natural situations and also because the three principal players that take these parts are skilled to a degree.

Violet Palmer undertakes the title role and plays it with a fine share of the ginger after which it is named. She takes the early scenes of the character, when she is a girl of twelve years old, excellently and defines the mature girl with a rare grace and charm. Garreth Hughes gives an excellent characterization of Bobby Trowbridge. No truer presentation of a normal American boy was ever given on the screen. Fine work is also done by Raymond Hackett as the other boy and by Paul Everton as the judge.

The concluding scenes of "Ginger" shows the Marines in action in France. In a wealth of good and bad war pictures these scenes, taken with official sanction stand as probably the best that have ever reached the screen.

SUGGESTIONS

There are a number of interesting advertising possibilities in this production, the first of which is the spirit of youth that permeates its early reels. Calf love and calf quarrels. It is shown mainly through the ability of the three players who essay the young parts and you can not go wrong if you play this trio up big. Garreth Hughes gives a fine impersonation of one boy, an impersonation almost equally as good is rendered by Raymond Hackett as the other and Violet Palmer as the girl gives a good performance. Play these three up and tell your folks what they do. You'll be glad you've done so afterwards for people are going to appreciate them and tell their friends about them.

"Ginger" is by no means a war picture but at the same time there are a few battle scenes toward the end. You can make a good bit of noise about these as they are without doubt some of the finest ever shown on the film. And an interesting fact is that General Doyen of the U. S. Marine Corps had charge of the taking of them. The General is now dead.

The catch lines elsewhere on this page fit the character of the picture very well. You may find use for them in your advertising copy.

THE STORY

Ginger, a girl of twelve years, is the daughter of a crook and leads a miserable existence, constantly receiving beatings from her father and his low companions. The only ray of happiness in her life is provided by Tim Mooney, a newsboy, and the gallant of the neighborhood. At times Ginger manages to steal out with him and repair to the "Movies." One night Ginger's father forces her to break into a house for some silverware while he and his pal wait at the window. She is caught by the police and brought up before Judge Trowbridge. The judge is a kindly gentleman and realizes that Ginger is practically guiltless of any wrong. He has her father arrested and sentenced for the crime while he takes Ginger to his home and there installs her as if she were his own daughter.

Bobby Trowbridge doesn't like Ginger at first but his cordial "hatred" of her is no more than a passing whim. In time they are fast friends and Tim, too, often pays them visits. Then comes the time for Ginger's education and she is sent away to boarding school. Five years brings many changes. Ginger returns a lady, her father is released from prison and war is declared. Bobby and Tim join the Marines after having a falling out over the slanderous remarks passed by the townsfolk regarding Ginger and the judge. Ginger realizes that if she stays on in the house alone with her protector gossip will enlarge on an innocent situation and so she, too, enlists under the colors.

It is in France when the three meet again, but not for long. It is Tim who is mortally wounded and it is Bobby who brings him back over No Man's Land that he may see Ginger for one more time. Then there is a military wedding and the church is the very forest that saw the thickest fighting.

CATCH LINES

The story of three children who loved and laughed—three children who grew up and loved and laughed and cried.

Here is a picture that has caught the spirit of youth wonderfully well. Two real boys in it and one real girl—and they are REAL.

This is not a war picture at all, but a few scenes toward the close, showing the United States Marines and the Red Cross men in action are the most realistic ever shown on the films. They were staged under the supervision of Brigadier General Doyen of the U. S. Marine Corps. Shortly afterwards the General made the supreme sacrifice for his country.

She was loved by a newsie and the son of a wealthy judge. She could not choose between them, but there was a way out. See "Ginger."

Filled with the comedy and charm of youth—with the sweet drama of young man and womanhood. See "Ginger."

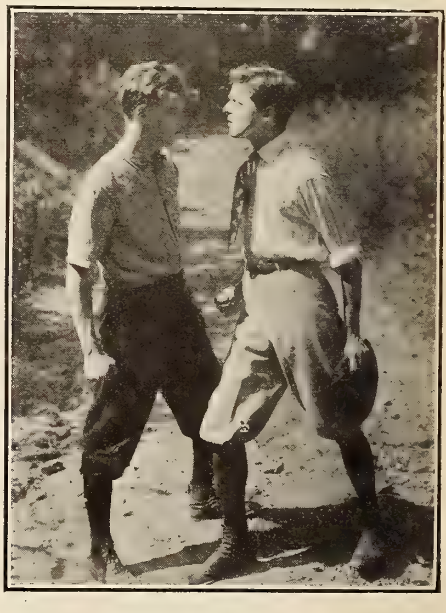
A father slandered his own daughter but he lived to ask forgiveness.

Garreth Hughes, Raymond Hackett and Violet Palmer give three excellent performances as children at the " calf " age in " Ginger." It's a picture that you and the whole family will enjoy —don't forget to bring the little folks either.

"Ginger " will recall the days of your childhood to you—you'll enjoy a smile and a tear as you watch the screen.

From boyhood dreams to the grim realities of life—a most interesting path the principals tread in " Ginger." See it today.

Featuring Violet Palmer, the ex-Fox favorite, and Garreth Hughes and Raymond Hackett—a wonderful trio in one of the prettiest pictures ever.



Raymond Hackett and Garreth Hughes in a scene from " Ginger "

"SPOTLIGHT SADIE"—GOLDWYN

Mae Marsh Shines in the Role of a Pious Chorus Girl

MAE MARSH manages to get a good lot out of her part in this feature, certainly the best of her Goldwyns that we have seen. The role of the "Saintly Showgirl," an original character, to be sure, fits her personality remarkably well, whereas she endows it with the same mingling of whimsy and reality that have established her as one of the skilled actresses of the screen today.

The picture contains a good amount of contrast and, dealing as it does with the life of the chorus girl back stage, reveals a fascinating variety of scenery to the average man in the seat.

Larry Trimble has endowed the picture with a good production, a production that is realistic and artistic at once, while he has managed the various lights of the story in a skilful manner. Miss Marsh has Wallace MacDonald as her leading man, while Mary Thurman and Betty Shade also have prominent roles.—Length, 5 reels.—Released April 6.—*Peter Milne.*

THE CAST

Sadie Sullivan	Mae Marsh
Dick Carrington	Wallace MacDonald
Hazel Marris	Mary Thurman
Dollie Delmar	Betty Schade
Reverend John Page	Alec B. Francis
Jack Mills	Walter Hiers
Reggie Delmar	P. M. McCullough
O'Keefe	Wellington Playter
Nancy O'Keefe	Lou Salter

By Lewis Allen Browne.
Directed by Laurence Trimble.
Photographed by Edward W. Willat.

THE STORY

Sadie Sullivan comes from Ireland to join her sister in America. Her dreams of the life here are not realized, however, as she finds her sister living in poverty with a worthless husband. She finds employment hard and, finally, after reading of the wedding of a chorus girl and a millionaire, she decides to go on the stage. At this her brother-in-law jeers, but nevertheless she seeks admission behind the stage door. Eventually, through the good offices of Hazel Harris, one of the chorus girls, she is taken on. Her demure manner is more or less a joke among the rest of the girls in the show, but it proves the beginning of her happiness—and in a strange fashion.

The press agent, at a loss for a story, sees her standing waiting to go on and plays her up in the newspapers as being "The Saintly Show Girl." Columns are printed about her and in this way she comes to the attention of Dick Carrington, a popular and wealthy society man. Dick had thought himself in love with Dollie, the star of the show, but Sadie sends Dollie completely out of his head. Dollie does her best to spoil their happiness by saying that all the "Saintly Show Girl" stuff was just a press agent yarn. Sadie admits this.

Later Dollie sends Sadie a letter purporting to come from Hazel, asking her to be at a certain road house that night. She knows it is to be raided. But Sadie is saved from a thorough downfall by a kindly mission worker she had met before. And it is he who convinces Dick that Sadie was all the press agent cracked her up to be. The place is raided but Sadie is not aomng those present at the station house the next morning.

PRESS NOTICE

Mae Marsh comes to the ——— theatre, beginning ———, in what is said to be without question the best Goldwyn picture in which she had yet starred. It is "Spotlight Sadie" and presents the appealing star in precisely the sort of role she is best equipped to play.

She is Sadie Sullivan, described as "a whimsical product of Old Erin." Thatched roofs, jaunting cars, simple attire and all the features of life in Ireland are beautifully pictured early in the story. Later the peasant girl comes to New York and in time embarks on a theatrical career, becoming, by reason of her shyness and aloofness, "the saintly show girl" in a dashing musical comedy.

Contrasting sharply with her innocence is the worldly wisdom of her associates. This is cruelly brought to her attention when she falls in love with a young man claimed as the especial property of the leading lady. This girl lays a trap for Sadie into which the girl promptly falls and her sweetheart is made to believe that Sadie's saintliness is only a pose. Then Sadie learns that her natural tastes have been used to exploit the company, through the press agent's activities. A startling solution comes out of this tangle in which Sadie finally triumphs.

PROGRAM READER

Mae Marsh in "Spotlight Sadie" will be one of the attractions shortly to be seen at this theatre. This is regarded by many as the best picture in which the talented little star has appeared. It tells the story of a chorus girl far removed from the typical idea of chorus girls. Sadie entered the chorus because she couldn't get anything else to do and because she was Irish and could dance and sing with the best of them. The press agent saw her reading her Bible one night when she was waiting to go on and straightway got a fine story. He sent out pages about her being "The Saintly Show Girl," and this finally brought her to the attention of Dick Carrington, a wealthy young society man who had previously fancied himself in love with the prima donna of the show. How their love affair progresses is a secret of the footlights that will only be revealed on the theatre screen. But we advise you not to miss "Spotlight Sadie" if you are looking for one of the most enjoyable hours you can find within the walls of the theatre.

CATCH LINES

From Erin to the front row of the chorus.

The story of a pious chorus girl.

The story of a chorus girl and her Bible.

Ever hear of a Saintly Chorus Girl. There aren't many, but there is such a one in "Spotlight Sadie," now at the ——— theatre.

A story of a chorus girl who didn't like short skirts.

Mae Marsh in her best Goldwyn picture.

Love behind the footlights.

A story of back stage and the dressing rooms.

In which a star stoops to conquer and fails.

SUGGESTIONS

Many fans still hold a warm place in their hearts for Mae Marsh and as this picture is generally considered as being quite the best she has done for Goldwyn recently, there seems to be no big reason why you shouldn't make a go of it.

You have a good character to feature in that one played by the star. You could work up all sorts of stunts over the "Saintly Chorus Girl" idea even as the press agent in the picture does. A good line of publicity can be built around it, a good line of advertisements and, in fact, a good line of any exploitation you do on the picture.

A teaser ad. campaign might be advisable if you plan running the picture for any length of time. The first insertions could just carry a line, perhaps in the form of a query such as "Have you ever heard of a saintly show girl?" Follow this with "The Saintly show girl is coming to town" and then, "The Saintly show girl will be at the ——— theatre next ———." This will serve to stimulate a good deal of interest in the picture even before you come through with your final announcement. Try to keep the same position in the newspaper for each insertion of the teasers and then, of course, when you put your regular advertisement in refer to the "saintly show girl" so that the connection will be realized.

A similar campaign might easily be instituted in the way of throwaways and letters. The principal thing to bear in mind all the time is the unusualness of the central character. Talk about her a lot and advertise her a lot and you will have the people talking and advertising too.

For regular newspaper advertisements you can get up some effective displays by carrying out the suggestion of the title itself. A picture of Mae Marsh, conservatively dressed, standing in the spotlight's rays on the center of a stage, surrounded by the typical chorus girl types would suffice for a background of a newspaper advertisement as well as a special lobby drawing.

Again you might use as a background a story written in newspaper style regarding the central character. The advertisement, of course, would then be printed right across it in bold type. In fact any number of advertising ideas suggest themselves for the suitable presentation of this picture.

The catch lines elsewhere on this page bring out the central character to a good degree. These of course are intended to be used with some sort of an illustration from the picture. They bring out this valuable element of contrast that lies in those two words "saintly showgirl."

Your people may be interested to know that Miss Marsh's leading man, Wallace MacDonald, has just returned from service with the Canadian forces. And then there is Mary Thurman, the ex-Mack Sennett beauty, who plays quite an important part in the unfolding of the plot. If you cater to a fan crowd use her name too.

"Spotlight Sadie" shows Mae Marsh as a chorus girl of an unusual type

"CHARGE IT TO ME"—AMERICAN

Margarita Fisher Continues Her Frolicsome Career in Slender Comedy

A BIT of pleasant fooling is Margarita Fisher's newest American picture, "Charge It to Me"—pleasant, you might say, until the action tired itself out at the end of the third reel, thus robbing it of its humorous highlights. It is a difficult achievement to keep a farce-comedy moving at the proper tempo throughout, especially when, as in this case, it is established on a weak foundation. Naturally it played out early and no one can be held to account, for it is the nature of such things to be gotten through with as quickly as possible, regardless of whether they falter in action or not.

"Charge It to Me" seemed altogether too zippy at the start to maintain a happy balance, and after the frail plot died its natural death, in the middle of the piece, the director and the players, with all their experience, could not keep it going where the author stopped.

The central idea? Nothing but a prank upon the part of friend wife to teach her husband that she should have a charge account of her own. Things are mixed up pretty badly before a solution is found. Servants, a policeman, a burglar, an insurance agent and what not are involved in the scheme before they all group themselves in typical style for the final flash.

Miss Fisher puts a lot of color and dash into her playing and is capably assisted by Emory Johnson and Bull Montana. The last mentioned nearly walks away with the honors, so well has he guaged the spirit of the piece.—Length, 5 reels.—Released in May.—*Laurence Reid.*

THE CAST

Winnie Davis	Margarita Fisher
Elmer Davis	Emory Johnson
Howard Weston	Augustus Phillips
Col. Godfrey Hibbard	L. S. McKee
Archie Gunn	Budd Post
"Corkscrew" McGann	Bull Montana
Hercules Strong	George Swann
Hennessey	J. Farrell MacDonald
Maggie	Sophie Todd

By L. V. Jefferson.
Directed by Roy W. Neill.

CATCH LINES

Here's a young wife, whose husband wouldn't give her any pocket money. When she asked for it he said "Charge anything you want to me." And naturally this got on wine's nerves. How she cured her husband of the "charge it to me" habit makes one of the liveliest farces ever seen on the screen. Don't miss it.

Her admirers were a gallant elderly gentleman, a sentimental insurance agent, a flat-chested dude called Hercules Strong and a fierce longing burglar who had a big heart—but also she had a husband who was jealous! Can you imagine the fun? No, you can't. But the five reels of "Charge it to Me" wil put it before you in black and white.

Margarita Fisher's latest laughing success, "Charge It To Me," now at the ——— theatre.

It's an American comedy and it has Margarita Fisher in it—what more could we offer?

PRESS NOTICE

Margarita Fisher, the vivacious American comedienne, will be seen at the ——— theatre on ——— of ——— week in her latest comedy entitled, "Charge it to Me." This is said to be one of the liveliest farce mix-ups that has ever seen the light of the screen, dealing as it does with a series of complications built from a situation quite original in the field of motion picture production. Winnie and Elmer Davis are more or less happily married. They have only been united for three weeks, but still there is something that intervenes to mar their happiness. This is Elmer's financial disposition. He doesn't like the idea of giving Winnie money to spend. He wishes her to charge everything.

And Winnie doesn't want to. Furthermore, as Elmer's birthday is approaching she wants enough money to buy him a present. So she turns herself into a chauffeurette, and her car into a taxi and starts out on a search for customers. She doesn't have a hard search either. She is attractive and soon gets a collection of regular customers—all paying cash. But Winnie had reckoned on Elmer in this. Like all young husbands (or like many of them anyway), Elmer is jealous and that's where the fun starts. Nor does it stop until the last scene of the fifth reel is done.

The story was written for Miss Fisher by L. V. Jefferson, a skilled scenario writer while it was produced under the direction of Roy William Neill, for a long time one of the foremost directors of Thomas H. Ince's staff. The leading man is Emory Johnson.

PROGRAM READER

"Charge it to me," "Charge it to me," how many times have wives heard those words when they ask for money. "No, you can get along without money," retort the husbands of the world, "if you need anything get it and charge it to me." Such was the answer that Winnie Davis had received so many times during the three short weeks she had been married to Elmer that she finally decided to put one over on him nnd make some money of her own. How she goes about this and the complications that ensue when Elmer's jealousy is aroused makes one of the sprightliest comedies it has ever been our pleasure to show here. "Charge It To Me" comes to this theatre on ———. The star is Margarita Fisher, who has been seen in many other American comedies, while the leading man is Emory Johnson. The story was written by L. V. Jefferson and produced under the direction of Roy W. Neill.

SUGGESTIONS

It is to be hoped that the exhibitor has been making use of the long string of comedies in which Margarita Fisher has appeared to capitalize her name and the American brand name; to make it stand for the best there is in comedy. This has been suggested before in these columns, You'll certainly benefit if you have followed this course for "Charge It To Me" fits right into this echeme of things.

The picture also has an angle that you can play up to the skies for it will have a wonderful appeal to women. This is developed along comedy lines and shows what one woman did when her husband didn't permit her any pocket mouey. That is the big point in advertising your picture, to both men and women for that matter. For the question has been the cause of a battle in many, many households. Go to this angle strong and accentuate the comedy element in it and you'll have them coming.

THE STORY

Winnie and Elmer Davis, married three weeks, are not perfectly happy. Two things mar the life of the twain. One is that Elmer will give his wife no spending money, insisting that she shall charge everything she buys, and the other is that Elmer is hard pressed in business by Howard Weston, one of Winnie's disgruntled suitors. As Elmer's birthday approaches Winnie decides to earn some money for a gift for him. She dresses up as a chauffeurette and turns her car into a taxicab. And in this costume she has little trouble in getting all the passengers she needs. Among them are Colonel Hibbard, a gallant and elderly clubman, Archie Gunn, sentimentalist, Hercules Strong, a flat-chested dude, and "Corkscrew" McGann, a good-hearted burglar. To each of these gentlemen Winnie confides her purpose in operating the taxi, asking them whether a man would prefer a smoking jacket or a dressing gown.

And each of the hard hit gentlemen decides that he will get the present and present it to Winnie. So, on the same day, they all arrive at the house by divers ways with smoking jackets. And Elmer (we forgot to say that he was rather jealous) returns home, broke through Weston's manouverings in the market, to find his home populated with sundry men.

There ensues a mix-up in which the cook and the policemen are prominent as well as the aforementioned gentlemen and the Davis family. And when it's all straightened out Elmer has his smoking jackets and his money besides, for Weston has been prevailed upon to be decent. And with an account of her own in the bank Winnie turns the tables on Elmer and proudly remarks, "Charge it to Me."

FILE THESE PAGES

HOW often have you, Mr. Exhibitor, found yourself with your show all booked and no press matter or advertising material on hand regarding the feature of that show?

Motion Picture News is so bound that the plan book may be removed from the magazine and filed.

"Charge It to Me," says Margarita Fisher

"THE BLINDING TRAIL"—UNIVERSAL

Story of the Lumber Camps, with Monroe Salisbury Featured

THERE is no denying the strength of this feature. That it presents a story of somewhat sombre character will in no way detract from its entertainment value unless the spectator insist that his pictures be offered up with counter-plots of honied sweetness, no matter how out-of-place such plots might be. But here the story of the love of a lumber-camp boss for a social butterfly, their marriage, her desertion when she believes his affliction of blindness to be permanent and his subsequent happiness with a girl who offers him true love, comes as a tale of fine strength, depicting faithfully the emotions of its people.

Monroe Salisbury's creates a romantic and ap-pealing lumber-camp boss, while Claire Anderson as the butterfly and Helen Jerome Eddy as the serious girl are specially well cast and play effectively.

The picture is laid against fine outdoor backgrounds, worthy indeed to hold the scenes of such a primitive and strong drama.—Length, 5 reels.

Jim McKenzie	MONROE SALISBURY
Helen Halverson	Claire Anderson
Adele Grey	Helen Jerome Eddy
Jean Durbrey	Arthur Maude
Bill Cairnes	Johnnie Cooke
Halverson	Alfred Allen

THE STORY

Jim McKenzie, boss of the lumber camp owned by Halverson, is a big, rugged fellow, a typical outdoor man. Halverson visits the camp with his daughter, Helen, and her cousin, Adele. Both the girls are attracted to Jim, Helen because he is the idol of all her superficial dreams, Adele because she senses something deeper in the man. Jim is injured when rescuing Helen from danger but a blow sustained on the head renders him blind. Helen knows that he will recover and sends Adele to practically ask him to marry her (Helen). Jim proposes then and is accepted. They are married and a year passes and the union is blessed with a child.

But Jim's blindness returns and Helen's love for him goes. Adele grieves for Jim but can do nothing. Helen is attracted by DuBrey, the assistant boss of the camp, and they plan to elope together. But Jim learns of it and although he permits his wife to depart he savagely attacks DuBrey. A desperate fight ensues in which Helen, her love for Jim reawakened, attempts to defend him. But a stray shot finds its mark in her body and she lies dead on the ground.

Jim finally wins the fight; when it is over DuBrey lies dead beside the faithless woman. But a miracle has been wrought. During the fighting one of the severe blows received by Jim has restored his sight. And when, sometime later, Adele comes to Jim he knows that at last he has found his true love.

PRESS NOTICE

Monroe Salisbury, the famous star of Universal pictures will be seen again at the ——— theatre on ——— of ——— week when his latest production entitled "The Blinding Trail" is shown for the first time in this city. This is a picture of the northern lumber-camps and is said to be one of the strongest that Mr. Salisbury has appeared in. His role is that of Jim McKenzie, a big lumber boss who is loved by two women; one a shallow, superficial creature who admires only his bigness, the other a serious-minded girl who sees the bigness of the man's soul, not only the size of his frame.

But as luck would have it Jim is attracted by the superficial girl and they are married. Later, however, Jim's old affliction returns and after a year's happiness with his wife he finds himself blind once again. And then the flippant wife loses her love for her husband and enters upon a flirtation with another one of the lumber men. How Jim fights for his right, how his sight is restored as if through a miracle and how finally he finds real love and peace with the other girl, form a picture replete with startling incident and thrilling crisis.

Mr. Salisbury imparts a great deal of strength and force to the role of McKenzie. He is always impressive, no matter what the manner of his role and "The Blinding Trail" offers him what is probably the greatest role in his career before the camera. He receives excellent support from such well known players as Claire Anderson, Helen Jerome Eddy, Alfred Allen and Arthur Maude.

CATCH LINES

A story of two women and one woman—one of the most absorbing versions of the eternal triangle you ever saw unfold on the screen.

Love is Blind but Helen couldn't understand the truth of that.

When her husband became helpless through the loss of his sight, Helen lost her love for him. Was this, then, true love? See "The Blinding Trail."

Monroe Salisbury in another great character role—as Jim McKenzie in "The Blinding Trail" he creates what is probably the most powerful and appealing character in his career.

PROGRAM READER

Monroe Salisbury, known for his many fine characterizations in Universal pictures will shortly be seen on the screen of this feature in his latest production entitled "The Blinding Trail." This is a story with a lumber-camp setting and has as its principal character Jim McKenzie, the boss of the camp and two young women, Helen Halverson, a superficial society girl and her cousin, Adele Grey, a serious-minded little person. How the lives of these three are interlocked in the drama of "The Blinding Trail" is too powerful and long a story to relate here. Suffice it however that the various incidents are dramatic to the extreme and the many crisis of the film are thrilling to a degree. Mr. Salisbury appears to excellent advantage in the stellar role while Claire Anderson, Helen Jerome Eddy, Alfred Allen and Arthur Maude are prominent in his support.

SUGGESTIONS

This is a drama of the primitive and as such should be advertised in bold, forceful language. In both pictures and arguments strive to bring out the strength of the picture, hammer home the fact that the story is of a primitive character, try to make the readers **FEEL** this when they read the copy. A picture of a fight with some appropriate catch line beneath will serve to bring this out. For backgrounds to your ads you might use sketches of tall forrests, thus to throw your ad in an appropriate atmosphere.

Play up Monroe Salisbury for he is without doubt one of the finest actors on the screen today and this sort of a part fits him particularly well. Helen Jerome Eddy is another member of the cast who is deserving of honorable mention while the work of Claire Anderson has been featured and favorably commented upon in the past.

"THE ETERNAL MAGDALENE"

(Continued from page 2899)

of nations and kingdoms, she has more to say than men yet she seldom speaks that you can hear her. By many men and women she is scorned, by many men she is admired and sought after constantly. This day she is among you as you are, the next day she is gone from you and you turn your back on her, whereas before you called her your friend. She has been the mystery woman of all the ages, and she will be the mystery woman of all the ages to come. She is the Eternal Magdalene.

"The Eternal Magdalene," the Goldwyn picture which comes to this theatre shortly, is one of the most impressive pictures released. It deals with the Eternal Magdalene in modern form and shows the manner in which a leading citizen of a modern town was deviated from his course of driving the magdalenes from the city, to a more humane and worthy plan of improving conditions for them and insuring that girls of another generation should be guarded against following their footsteps. It is enacted by a splendid cast headed by Charles Dalton, Margaret Marsh and Maxine Elliott and was produced under the direction of Arthur Hopkins, one of the noted stage producers of the day.

"FALSE EVIDENCE"

(Continued from page 2895)

lot of force. These taken from the story and advertised for all they're worth will arouse curiosity and interest.

As the picture is framed in the California Redwoods you have a pictorial angle to display. Carry out the atmosphere of the story in lobby decorations. Your artist can paint some fine woodlands, but advise him to use powerful sweeps. The story and the giant Redwoods demand big colors.

The death grapple in "The Blinding Trail"—Monroe Salisbury up

"THE RESCUING ANGEL"—PARAMOUNT

High-Spirited Comedy-Drama Based on a Domestic Quarrel

"THE RESCUING ANGEL" is another illustration of that accepted theory that what was neither fish, flesh nor fowl upon the stage may become good red herring upon the screen. As a play it lacked vitality and spontaneous humor despite the author's spark of originality and freshness of humor, but made into a motion picture it sparkles quite radiantly. Director Edwards has substituted a wealth of detail which comes to the surface in the shape of humorous incidents carried forward by fast-moving action.

The idea presents a series of complications that involve a newly-married couple and it stretches through the five reels with plenty to spare, reinforced, of course, by an artistic background. Shirley Mason assumes the character of the title role and gives evidence that she knows a thing or two about comedy expressions. Others who play their parts capably are James Neill, Edythe Chapman and Forrest Stanley. The picture was reviewed at length on page 2703 of last week's issue.—Length, 5 reels.—Released April 6.—*Laurence Reid.*

THE CAST

Angela Deming	Shirley Mason
Joseph Whitely, a capitalist	Forrest Stanley
Eliot Slade	Arthur Carew
Uncle George Deming, a planter	John Steppling
Aunt Deming	Carol Edwards
John Calhoun Deming	James Neill
Mrs. Deming, Angela's mother	Edythe Chapman
Attorney Collins	T. D. Crittenden
William Hanley	J. Parks Jones

By Clare Kummer.
Scenario by Edith Kennedy.
Directed by Walter Edwards.

PRESS NOTICE

"The Rescuing Angel," a breezy comedy-drama, featuring Shirley Mason, will be the main attraction at the ——— theatre on ——— of ——— week. This is from the sparkling pen of Clare Kummer, one of the most prominent playwrights in the business and affords the star a splendid chance to display her abilities as a comedienne. As Angela Deming, the daughter of an impoverished family, she enters upon a matrimonial career that involves her in all sorts of difficulties. How to rescue her father from financial troubles is the perplexing idea that enters her mind. Shall she marry a wealthy admirer and solve the problem? Just so! But the ceremony is hardly over before the husband discovers that his wife's motive has been a mercenary one from the start.

A stormy scene occurs and Angela is considerably crestfallen to discover that her spouse has condemned her with some pointed truths. This situation naturally develops a deal of embarrassment for the bridal couple as well as for Angela's friends and relatives. You see she has married without their knowledge. At this point the picture unfolds a plenitude of high-spirited action that is skilfully handled by the author and the scenes offer the players good opportunities to bring out their fun-making powers. The story, while mostly humorous, has its dramatic moments, and so carries a note of contrast.

Miss Mason is supported by a capable cast which includes Forrest Stanley, Arthur Carewe, Parks-Jones, James Neill and Edythe Chapman. Walter Edwards produced the picture from a scenario by Edith Kennedy.

THE STORY

Angela Deming does not look at marriage very seriously until she learns that her father has become financially embarrassed. To save him from bankruptcy the girl offers to make a sacrifice and marry Joseph Whitely, a wealthy admirer, since her youthful lover, William Hanley, does not measure up to the financial standards of her choice. But Angela is hardly settled in her new home before the discarded suitor, out of jealousy and not knowing of the marriage, makes it plain to Whitely that the girl wants to marry him for his wealth.

This unpleasant information results in a violent quarrel, the outcome of which is that the now unhappy bride leaves her new home for the old one of her parents. Angela wil not stand to be denounced as a "money-grabber"! The next we see of the angry husband he has followed his wife to the Demings and takes some spite out on them, although he is surprised to learn that they had not heard of their daughter's marriage.

The two young people, now separated—well, for a number of hours, finally realize that they love one another and each is anxious for the other's safety. Joe was last seen speeding in his car and might be killed! Angela—why she may have committed suicide! Finally the Demings, Hanley, Angela and Slade, another admirer, go to Whitely's apartment to wait for him. And when he appears unhurt everything is forgiven. As Angela inherits a tidy sum from a rich uncle there is no reason in the future to quarrel about money. Love is established on a good foundation.

PROGRAM READER

"The Rescuing Angel," the latest picture to feature Shirley Mason, will be seen at this theatre shortly. Written by Clare Kummer, one of the most brilliant playwrights of contemporary drama, it presents a thoroughly amusing tale of a marital mix-up. A young girl marries a wealthy admirer in order to save her father from bankruptcy, but her captivating mannerisms are expressed so eloquently through a piquant personality that the thought never occurs that she may be actuated by any gross ambition. Of course her actions are conducted clandestinely, so that her relatives and many suitors are not apprised of her marriage until hours—many hours—after the ceremony. A quarrel separates the happy couple due to an expose of the bride's motive for marrying and things are not patched up until the young people realize that the passionate call of love is stronger than the material call of money.

The predicament of the bridal couple, their efforts to straighten out the domestic tangle, are highly productive of laughs, and there is also a vein of substantial drama which balances the picture and gives it some weight. The management has no hesitancy in declaring it one of the brightest things that has come to its notice in many a day. Miss Mason is supported by a competent cast, which includes Forrest Stanley, Arthur Carewe, John Steppling, James Neill and Edythe Chapman. The picture was adapted by Edith Kennedy and produced by Walter Edwards.

SUGGESTIONS

Here is another of Clare Kummer's comedy-dramas adapted to the screen and if you cleaned up on her "Good Gracious Annabelle" there is no reason why you cannot duplicate with "The Rescuing Angel." There is advertising value to be found in the author's name since she has given the stage some of the best plays it has had in recent years. Billie Burke, William Gillette and Walter Hampden have been mighty successful in them, and surely your audience are acquainted with their names. Why not bring out what the author stands for in the spoken drama? If she can furnish subjects for the above-mentioned stars, surely they can come in handy for screen interpretation.

It is a good comedy idea that is contained here, this one of a girl marrying for money to save her father from bankruptcy and being denounced by her husband as a mercenary creature. It leads up to all sorts of complications and therefore lends itself well to bright, snappy ad. copy both in the way of pictures and word spreads. Glance over the first catch line and see if it won't fit nicely in your advertising scheme. It arouses the curiosity and still it doesn't give away the story.

The best suggestion, however, it to emphasize the picture as an adaptation of the stage play that starred Billie Burke. Everyone knows the character of her pieces—that they are written for amusement purposes only. So advertise it as a happy laugh producer.

CATCH LINES

"I never want to see you again"—with these haughty words the little bride stamped out of the room. Her husband had told her she was mercenary in marrying him for his money. Such a state of affairs—a quarrel on the honeymoon! Does Love fly back in the window? The answer lies in "The Rescuing Angel."

Another one of Clare Kummer's charming comedy-dramas based on a domestic quarrel. See Shirley Mason's study of the bride and laugh your worries away.

"She did marry him for his money, eh! He could be so mean as to accuse her of that, could he? Well, she could be mean too and leave him—so there!"

She must have been an angel to rescue her father from financial straits. But such a plan stirred up a pretty mess in her happy married life. To tide her daddy over she became mercenary and married for money. And her husband found it out. Does Love rescue the bridal pair? See "The Rescuing Angel" and enjoy a treat.

Did you, Mr. Spectator, ever accuse your wife of being mercenary? Did you leave him, Miss Fan, at these burning words? Can love ever sparkle as brightly again when the quarrel is forgotten? "The Rescuing Angel" will show lovers that a quarrel doesn't pay. It's a gloom dispeller.

Shirley Mason in a fetching pose from "The Rescuing Angel"

"THE PRICE OF INNOCENCE"—BUFFALO M. P. CORP.

Story of a Woman's Supreme Sacrifice; Artificial, but Picturesque

BACK to the tried and true subject of a woman's sacrifice of honor, with its attendant sobs and sighs and scathing accusations, has the author gone to collect material for "The Price of Innocence." The hinges of the ancient formula creak as loudly as ever, so that the appealing voice of the "lost sheep" is not always heard. Every device that the old melodramatic school of writers used in emphasizing the moral value is there in its accustomed place, even to the extent of the heroine's public denunciation at the hands of her supposed friends, who had held her up as a sinner, though they themselves could not practice the art of throwing stones.

So it is the old, old story of a woman who offers up her honor that others may find rest and happiness. It becomes extremely artificial at times and strains credulity, and while the theme is powerful in a way and points a moral lesson, the characterizations are too far-fetched and occupy too much space. The action takes some time in getting started, due to planting the numerous personages, all of whom seem to have as big a place in the story as the leading figure.

Toned down, with less concentration upon the characters and more upon the plot, and with close-ups, crude comedy snatches, and irrelevant details largely eliminated, the subject would look decidedly better. It is pictorially effective and capably played by Stella K. Talbot, who is featured, Jack Johnson, Anders Randolph and others.—Length, 5 reels.—Released through First National Exchanges.—*Laurence Reid.*

THE CAST

Mary Aldron	Stella K. Talbot
George Greyson	Anders Randolph
Parson John	John Smiley
Sam Durkin, Jr.	Jack Johnson
Roger Carleton	Stanley Walpole
Irma	Margaret Campbell
Tubby	George Trimble
Edward Greyson	Howard Hall

THE STORY

Goose Island, a "squatter" settlement off the coast of Maine, is owned by Edward Greyson, and he is so interested in the islanders that he deeds his property to them. Before the transfer can be recorded he is accidently killed. His son, George, now in possession of the estate, attempts to dispossess the inhabitants inasmuch as he has no knowledge of the deed. When the Greyson party come to take action they find the "squatters" determined to hold the island at all costs. Mary Aldron, the belle of the settlement, terrorized by the actions of her men, pleads with Greyson to withdraw and leave her people in possession of their homes. He consents under the stipulation that the girl remains as his guest on the mainland for ten days.

So Mary sacrifices her honor that the "squatters" may find rest and happiness, although she is unprepared to meet the storm of abuse that is hurled at her when she returns home. Cast out by her ungrateful friends the girl seeks refuge with Greyson and succeeds in winning his love and respect. Her personality has effected him so strongly that he gives up his old associates. A slight misunderstandig occurs and Mary returns again to the island where she falls into the clutches of two jealous admirers. She is about to be branded for her sin when Greyson rushes in and saves her. Thus the price she paid is given back to her in the shape of love.

PRESS NOTICE

"The Price of Innocence." the feature which will be shown at the ——— theatre on ——— of ——— week introduces a new star and a new producing company to picture followers. Stella K. Talbot is the star and the company that sponsors her is the Buffalo Motion Picture Corporation. From all appearances the debut of these two new forces into the business of picture production is a signal for many more good features to follow "The Price of Innocence." This particular picture has been produced in good taste, presents a story the force of which reaches a climax of the strongest sort, and it is well acted both by the new star and the various members of her supporting cast.

In general aspect "The Price of Innocence" is kin to "Shore Acres" and "Way Down East," as it deals with plain, honest, God-fearing folk, virtuous to a degree but in the rigidity of their customs, hypocritical and foolish. The scene of action is Goose Island, a little place peopled altogether by simple fisher folk. Mary Aldron grows fearsome when the owner of the island attempts to dispossess them and warns him to cease his persecutions. He consents to do so providing Mary will come and visit him at his home on the mainland for the period of ten days. To save her people she consents to do so and when she returns to them she is branded as a Magdalene.

Te story takes several original and, at the same time, powerful turns after this and finally reaches a happy conclusion. Miss Talbot is supported by such well known players of the screen as Anders Randolph, John Smiley, and Jack Johnson.

PROGRAM READER

Followers of the stage will easly recall those two classics of the Americn boards, "Shore Acres" and "Way Down East." The picture scheduled for exhibition at this theatre on ——— entitled "The Price of Innocence" is somewhat akin to these "oldtimers," inasmuch as it is peopled with folk of the same character; simple; ultra-religious people, people who mean well but who are cruel in the methods they adopt to carry out their ideals. Here the locale is "Goose Island," on which lives a small community of fisherfolk. When Mary Aldron, one of their number, sees that it is the plan of the owner to turn them out of their homes she goes to him to plead for their sakes. The owner says that he will let them stay if Mary will but visit him for ten days. The story has a number of dramatic highlights following this proposition of the greedy owner and the outcome is said to be of unusual strength. "The Price of Innocence" was produced by the Buffalo Motion Picture Corporation, and features a new screen star, Stella K. Talbot.

CATCH LINES

Hypocritical and cruel in their religious fanaticism were these people of "Goose Island." Their forefathers came to America to escape the very attitude they assumed. And they drive out one who strove to help them—they would have branded her with a cross had not—see "The Price of Innocence."

Because of a trivial oversight in the execution of a will, a girl's honor suffered—see "The Price of Innocence."

Though she had sold herself to this man to save her people, they scorned her and drove her forth when she returned to her home—see "The Price of Innocence."

Featuring a new film star, Stella K. Talbot.

A picture as moving as those great plays, "Shore Acres" and "Way Down East."

SUGGESTIONS

Unless you are a stickler for subtlety the best thing to do in presenting this picture to your public is to come right out with the main feature of the story, that feature which takes up the case of the heroine when she sells herself to a landholder to save her loved ones their homes. This will be forceful and to the point and it will express the content and character of the picture to a nicety. And this is a situation that can well be dressed up with dramatic wording.

The distributors suggest that you liken the picture to "Shore Acres" and "Way Down East," two of the most successful of the older plays. As it deals with the same people this might be a good idea.

You could work up interest in the picture by running pictures of the star in the paper two or three days in advance of the showing. Leave them without a name. You might put "Who Is She?" in big type below it. Then when you come through with your regular announcement you can give the full name and say that she is the new star of "The Price of Innocence." You'd work up some interest in this way. And people always like to see new blood in the pictures.

SELLING POINTS FOR PICTURES

NO matter what the picture is there is usually at least one selling point in it; some predominant feature that interesting advertisements can be written

This selling point may assert itself in the form of a star, it may appear as a physical thrill or as a situation, either serious or humorous.

Properly dressed in carefully prepared copy, this point will take on an interest that will instantly attract the reader.

Oftentimes the exhibitor himself can not find the opportunity to review his show in advance and pick out this advertising feature.

But he can find these selling poin in the pages of the Complete Plan Book.

The outstanding feature of each picture is stressed throughout each Plan Book page. Catch Lines and Suggestions are written round it AFTER THE FILM HAS BEEN REVIEWED BY ONE OF OUR STAFF.

That is why the pages of the Complete Plan Book are invaluable to the busy exhibitor.

They are a shortcut to intelligent advertising.

In and Out of West Coast Studios

By J. C. Jessen

Fox Studio Doings

Under the direction of Arthur Rosson the Tom Mix company spent the week of April 6 in San Francisco making exterior scenes in the production of "The Romance of Cow Hollow."

The company made the trip to the northern city by auto. En route the truck containing the properties broke a steering knuckle and overturned. No one was hurt, however, and very little damage was done to either the car or its contents. The machine was hurriedly repaired and the trip resumed.

After eighteen months in New York Raoul A. Walsh has returned to the Los Angeles studios of the William Fox Corporation, where he is to make a production entitled "Millions of Money," with Miriam Cooper in the stellar role. En route to the coast the party, including Walsh, Miss Cooper, Jim Marcus and Johnnie Reis stopped off at Hot Springs, Ark., to make exterior scenes about the race course there.

Mr. Walsh is to remain in the West to make two pictures, after which he is scheduled to take a company to Europe where he is to make a number of features in England and France for Fox release.

Juanita Hansen has joined the Fox forces as leading woman opposite Tom Mix in the production of "The Romance of Cow Hollow."

Gladys Brockwell is at work under the direction of E. J. Le Saint in the title role of a five-reel production entitled "Gypsy."

Scotty Dunlap is making a comedy entitled "Words and Music by ——" with Al Ray and Elinor Fair in the leading roles.

About Metro Players

Upon the completion of "His Father's Wife," which is now in course of production, May Allison is to be cast for the leading role in a screen version of Will Irwin's recent Saturday Evening Post story, "Free." The story treats of the adventures of a tired stenographer with a typical "parlor Bolshevik" and offers good material for a comedy drama for the silver screen. The story is being scenarioized by George D. Baker, who adapted both "Peggy Does Her Darnedest" and "Orchestra D-2" for Miss Allison.

Under the direction of George D. Baker, Bert Lytell has completed the production of "The Lion's Den," and is getting ready to begin work in the title role of William Dudley Pelley's Saturday Evening Post story, "One-Thing-at-a-Time-O'Day." The new story is being put into scenario form by Baker and will be produced under the direction of John Ince.

Dorothy Phillips, in "Destiny," Jewel Production

"One-Thing-at-a-Time O'Day" will be remembered by Post readers as one of the Dudley series of circus stories which appeared in that magazine from time to time over a period of several months.

Fred Warren has been named as Ince's assistant for this production.

Jack Mulhall has signed a contract with Metro to appear in forthcoming productions made at that studio. His first work will be a leading role with Emmy Wehlen in the production of "Family Trees," work on which was started April 11. The story is a comedy drama and is being staged under the direction of Herbert Blache.

Vitagraph News Bits

The Antonio Moreno-Carol Holloway company is at work making interior scenes in the production of the first five episodes of their serial, "Perils of Thunder Mountain." By making all interiors for a number of episodes so they will be free to turn their attention to the making of exteriors later, the company hopes to eliminate much lost time waiting for the construction of sets and thus make record time on the production.

In the production of the thirteenth and fourteenth episodes of his current serial, "The Man of Might," the William Duncan company worked in an Aztec set erected in a canyon near Sunland, Cal., about thirty miles back among the foothills from the Vitagraph studios. More than one hundred extra players were used in these episodes.

Under the direction of David Smith, the Bessie Love Company is at work in the Redwood forests in the mountains back of Fresno, near Hume, Cal., where they are making use of the six mile timber flume that forms a part of the equipment of the Hume Lumber Company in the production of exterior scenes for the forthcoming release, "The Little Boss."

The first exterior scenes for this production were made in the Sequoia forests near Eureka, Cal. Following the production of these, the company returned to the studio where they remained but a few days before travelling on to Hume to complete the exteriors.

The Earle Williams company has been at work for the past several days in the open country near San Bernardino, Cal., making scenes for use in a forthcoming release, being produced under the direction of James Young.

Larry Semon was the center of attraction on one of the down town streets of Los Angeles several hours a day for three days this week, while he performed a series of hair-raising stunts along the cornices of one of the office buildings for use in a forthcoming release.

The rumor that Joe Rock was no longer to appear with his former partner, Earl Montgomery, in the production of Big V comedies has been officially denied by Vitagraph officials.

The production on which they are working at present offered no place for both comedians, and Rock was made co-director pro tem with Gilbert Pratt, with Blanche Payson playing opposite Montgomery. Upon the completion of the present subject, the old partnership is to be resumed.

Universal Newsettes

Under the direction of Rollin Sturgeon, Priscilla Dean has completed her crook picture, "The Chatterbox." The story, written for the Universal by Bayard Vellier, the playwright who was made famous by his "Within the Law" and "The Thirteenth Chair," was arranged for screen presentation by Waldemar Young. Francis McDonald appears in the leading masculine role opposite Miss Dean with a supporting cast including George McDaniels, Gertrude Astor, Walt Whitman, Claire Greenwood, Joseph Swickard and H. Milton Ross.

Paul Powell is half through with his production of the Mary MacLaren picture, "The Weaker Vessel." Thurston Hall appears in this production as Miss MacLaren's leading man.

Dorothy Phillips is still working in her dual role picture, "The Right to Happiness," under the direction of Allan Holubar.

The Monroe Salisbury picture, "The Open Road," is practically finished. "The Open Road" is a Western subject produced under the direction of Rupert Julian.

Eric Von Stroheim has taken his company to Idylwild, half-way up Mount San Jacinto, where they are to make Alpine scenes for the production of the six-reel feature, "The Pinnacle."

While waiting for the construction of sets for "A Man of Peace," Harry Carey's next feature, Jack Ford is using the company to make a two-reel Western entitled, "The Return of Striped Shirt Ransome."

Jacques Jaccard is making a two-reel picture entitled "Cyclone Smith Wins the Day," with Eddie Polo in the stellar role.

Under the direction of George Holt, Pete Morrison is at work in the leading role of "Hate Everlasting," a two-reel subject.

"And the Elephant Still Pursued Her," the second of the two-reel animal comedies being produced by William S. Campbell, has been finished and is being titled.

The James J. Corbett company has reached the twelfth episode of the serial, "The Midnight Man." James W. Horne is in charge of production.

J. P. McGowan is rapidly nearing the conclusion of the Marie Walcamp serial, "The Red Glove."

Dwight Cleveland, former member of the Vitagraph scenario staff, has been put in charge of the reading department at Universal City under Eugene Mullin, scenario editor.

At the Ince Plant

Dorothy Dalton and her company left Los Angeles April 13 for New York where they are to make what is predicted to be the most elaborate production in which she has been seen since "The Flame of the Yukon." No title has as yet been given the picture, but it is to be a tale of the Apaches and the scene of the action alternates between New York and Paris, which accounts for the fact that New York has been chosen for the staging of the production.

The story is the product of a hitherto unknown writer, Adele Duffington, who prior to this, her first effort at scenario writing, has been employed in the box office of a Los Angeles theatre. Since the acceptance of this story, however, she has been engaged by Thomas H. Ince for his scenario staff.

The story has been adapted to screen use and put into continuity by John Lynch and R. Cecil Smith.

Joseph De Grasse, producer of "Hell Morgan's Girl" and "The Wildcat of Paris," will direct production with Bert Siebel as his assistant and John Stumar at the camera.

The entire cast has not yet been chosen, but it is expected that several other players from the Ince plant will follow Miss Dalton to New York to work in the production.

Work has commenced on the construction of a new stage at the Ince plant in Culver City to be used exclusively for the making of night scenes. To this end it has been equipped with an elaborate lighting system. The new stage will be of the same size as the two already in use and will give the plant more covered stage space than any of the other studios in this country.

Here and There

With the coming of Marguerite Clark and Houdini, activities at the Famous Players-Lasky studios will be materially increased. Miss Clark is expected on April 17, and at the studio it is reported she will probably first play in a screen version of the Clyde Fitch play, "Girls." This, it is stated, is not definitely decided upon, nor is it known who will be members of her supporting cast or her director. This will be Miss Clark's second trip to the coast, she having played in one subject made at the Lasky studio in 1915.

A big mystery story has been prepared for Houdini, which will be released as an Artcraft Special. Houdini arrives on April 21, but it is expected it will be impossible for him to begin work on the new subject which will be made by Irvin Willat as director, until about May 1.

The Charlie Chaplin company completed the production of its latest release, "Sunnyside," April 15. As in the previous Chaplin productions, Edna Purviance appears in the leading feminine role opposite the star with a supporting cast including Albert Austin, Henry Bergman, Tom Wilson, Loyal Underwood, Tom Wood, Park Jones, and others equally well known for their work with this company.

For a number of years the Green Room Magazine, published in Sydney, Australia, has given a huge Christmas fruit cake to the actor who has proved most popular in Australasia. This year the lot fell to Charlie Chaplin. The cake was received at the studio April 15, the day before Chaplin's birthday. The following day he took it to the Orphans' Home in Hollywood, and presented it to the children of that institution.

True to their slogan of "Put the boys back to work," the Christie Company has re-engaged twelve former members of their force who abandoned the grease paint and crepe hair to don the olive drab of Uncle Sam. Those already taken back include Bobby Vernon, Jay Belasco, Jimmie Harrison, Harry Ham, Roscoe Karns, Al Haynes, Cuthbert Casey, actors; Harry Edwards, Harold Beaudine, Art Muns assistant directors; Dallas McClich, technical man; Joe McPherson, auditor; W. J. Lockett, electrician; W. B. Little, carpenter; Henry Hathaway, property man; Bill Perry assistant cameraman; Pat Dowling, manager exhibitors' service department; and Clarence Bondie, driver. The list comprises one-third of the entire studio staff.

Frank Lloyd has been signed up by the Goldwyn Film Corporation to take charge of a new producing company, which is to start work soon at the Goldwyn plant in Culver City. No details as to the star to be given him or the nature of his first new release have thus far been settled.

Hollywood Hookum

MAY 3, 1919 NEWS MORE NEWS

Fairly fair—but hot!

Have you bought a bond?

The trout season is reported to be open.

Charley Ray was at San Francisco this week.

Harry Carey is to step forth as the "Man of Peace."

Doug. has offered to star Capt. Eddie Rickenbacker.

Nazimova is resting now by way of a trip to New York.

A cloud passed over the Hollywood studios this week.

Tom Ince is going to have another stage at his studio.

Jack Gilbert has a dressing room next to Sessue Hayakawa.

Lewis J. Selznick is not coming to the coast, we are told.

HOOKUM has again received Dick Willis' compliments this week.

Connie Talmadge is back to New York to put her John Hancock on a new contract.

Enid Bennett and friend husband, Fred Niblo, have bought a home at Beverly Hills.

Eddie Lyons and Lee Moran threaten to make a comedy without laughs just for variety.

Many of our set are wondering just what King Vidor means by titling a picture "Better Times."

Bill Duncan is to become a regular man shortly, for then he will have completed "The Man of Might."

Dorothy Dalton's homing pigeon has not arrived, so we don't know whether she is in New York or not.

Jacques Jaccard is paging the San Fernando valley for Kansas atmosphere for "Cyclone Smith" series.

Monroe Salisbury is back from the wilds with a coat of tan that may cause a shortage of grease paint.

HOOKUM'S office had its windows washed this week. Important, if true, but no longer a dark mystery.

Kenneth McGaffey was seen getting a haircut the other day, and it was learned friend Wife was in New York.

At the time HOOKUM galloped off to press, Charley Chaplin said he had made the last scene for "Sunnyside." Mebby so.

Wanted: Screen story that requires cool mountain atmosphere. Submit before the weather cools off. Address: A.N.Y. Star.

The Universal zoo inmates are resting, as Director W. S. Campbell is busy cutting his latest laugh provoker. And the elephant still pursued her.

Bill Hart almost broke his contract this week when he posed for a moving picture of himself holding up a Liberty Loan train. He is still at large.

Reg. Barker has cast a cow for an important role in the coming Rex Beach subject. (No interference to the other members of the cast is meant by this statement.)

Information by word of mouth from New York City, is to the effect Bob Leonard has been dolling up lately. He now wears a mustache, belongs to the Forty Club, and is quite some boy.

Speaking of those jobs that are referred to as "nothing to do"—Bob Brunton has one. He must find out what kind of a quill Noah used to write the note the dove carried out. Bob is working overtime.

Lou Anger feels that Los Angeles does not treat our set right, because some one in Hollywood put up a sign "no dogs or movies wanted." He has outlined fourteen reasons why the studios should move to San Francisco. Music is now being prepared.

Bessie Love called "Mr. Smith" at the Vitagraph studio the other day, and from four directions came four Smiths—Albert E. (President); Vic. (cameraman); Dave (Director); W. S. (Studio manager). There are three other Smiths at the Vitagraph plant that did not answer this particular call.

Competition is on to see who can compile the best glossary of film lingo, but inasmuch as Bessie Barriscale's P. A. got on the job first, he has a big handicap. Therefore, HOOKUM is not placing any money on Marie Walcamp's P. A. Success to you, Si Snyder, we're watching you from the grand stand.

The entire HOOKUM staff went on a rampage this week when a modest P. A. sent in a story that one of his stars had equipped a gymnasium and gone in for training as a fighter, just because he had two boxing scenes in a play. The staff was finally reorganized when it was decided to buy the gym so that all scribes will be in good trim to run away from such stories if old man Woodhouse sends us any more.

Jimmy Harrison has taken off the khaki, and put on grease paint. Jimmy had a wonderful trip as the guest of his Uncle Sam, and twelve days more would have put him in the first line trenches. He is now back with Al Christie cavorting about like a he-ingenue. Al Christie, by way of diversion, gave him a boat trip to San Diego immediately upon his arrival, just because Jimmy was in the habit of riding ocean liners.

A great controversy has arisen about the Jesse D. Hampton studios as to who is the best dressed star. Vote was taken the other day among a selected few, which resulted as follows: Bill Desmond, nine; Harry B. Warner, eight, and J. Warren Kerrigan, one. A few other intimates of the lot will be interviewed shortly so that HOOKUM can come to a definite understanding on this momentous question. Jack Kerrigan threatens to buy a new collar.

SERIAL POME

(Fourth Installment—By Dick Willis)

Finished, plastic fun,
Comedy's finale,
Drama on the run:
Our Charlie.

HARRISON'S EXHIBITOR REVIEWS

"As a Man Thinks"—Raver-Hodkinson

IT is not very often that a picture is thrown across one's path that tempts him to use ponderous praising superlatives. Such a thing happens only now and then. "As a Man Thinks" offers such a temptation, and were it not for the fact that such superlatives have lost their meaning, so far as you are concerned, their use would be perfectly justified in this instance.

The fact that the picture has been based on a stage play is, as experience has shown, of little consequence; but the fact that Mr. Augustus Thomas's successful stage play inherently possesses a wealth of picture values, values that are transferable to the screen, is of great consequence; hence the highly succssful results.

As a picture, "As a Man Thinks" may be safely classed among the distinctive offerings of the year. Not only highly suspensive is it; it also appeals to the most deeply buried emotions,—to those of the pleasurable sort. It interests, it thrills, and it also makes the spectator envelope the characters with his love, compassion, and sympathy, causing a tear or two to gush forth now and then.

If the industry will still persist in hitching its wagons to the stars, then it may hitch one to Miss Leah Baird; she is just as much entitled to such a title, if real worth is its prime requisite, as anybody that possesses such an appellation. Her acting is perfectly natural, while her ability to express emotion, of first rate. The direction is also flawless.

The producers will no doubt furnish you with advertising material containing catch lines of the type "Men believe their children are their own. The mother onlv knows," etc. To use such catch lines indiscriminately, the effect produced might be opposite to that desired. While such lines, for down town houses in large cities, might prove just the thing to use, they might prove harmful to neighborhood as well as small town theatres, as they might convey the idea that the picture is of the suggestive sort. There is nothing in the picture that would cause even the most discriminating patron to take an exception at; so, in using such catch lines, you should be guided by the kind of patronage you cater to. To such of you as cater to particular patronages, an appeal along the lines of "The unbounded love a father feels for his litle son makes him long for a reconcillation with his wife, from whom he had been estranged through a misunderstanding," or something similar to it, would prove much more appropriate. Released April 20. Lengths, 5 reels.

"The Love Call"—National—Robertson-Cole

BECAUSE of the human appeal that the very structure of the story is charged with, "The Love Call" will satisfy a large number of picture goers, especially those who are contented so long as their deeper emotions are stirred, irrespective of the logic of the story; discriminating patrons, however, especially the more cultured ones, will grumble some, owing to the complete lack of logic in great many of the situations. For instance, to think that a cowboy could get hold of a President of a University by the collar and handle him roughly, seems entirely improbable. Had the picture been produced as burlesque, of course no one could take an exception to such an incident. Again, while the impression the picture conveys is that the heroine is illiterate, yet her utterances in the subtitles are given the best of grammatical construction—better than that of a college graduate.

Although the story appeal to the heart and also offers some thrills, it is hardly fitted for this star; it is a little too strong for women and children, among which Miss Billy Rhodes seems to have recruited her following. Released through Exhibitors' Mutual. Length, 5 reels.

"Charge It to Me"—American

THIS is a delightfully entertaining farce-comedy, of the excellence which marked several of this kind, released by American for the past several months. The situations in it are, as it should be, highly complicated, eventually worked out with intelligence and with an eye to amuse.

Most of the fun comes from the situation where her real husband finds the heroine with three extra husbands and an extra father on hand. They were all her admirers who came to lay presents at her feet, including their hearts, having been attracted by her beauty while carried as passengers on her automobile, which she, unknown to her husband, had turned into a taxi, with herself as a chauffeurette.

The picture is suitable for any theatre. Released through Pathe May 4. Length, 5 reels.

"The Delicious Little Devil"—Universal Special

TO those of you who own down town houses in large cities and cater mostly to transient, particularly male, trade, this is just the picture to book and coin money on; those of you, however, whose theatres are located in neighborhoods, and whose patronage consists of families, especially of the religious element, it will undoubtedly prove for them a little too strong. Not that the picture is salacious, as it is not, but the sole purpose for which it has been produced seems to be the exhibition of Mae Murray's form of body. In fact, the problem appears to have been how few clothes she could put on and yet escape the wrath of the censor.

Miss Murray, while dancing the Peacock Dance, is dressed very scantily. After the dance, she is shown in chiffon, and as the lights are thrown on her from the opposite direction, the X-Ray gown effects are produced.

The story itself is not so bad; it will hold the attention. That it will entertain, seems to be simply a mere chance, as such an object appears to have been of secondary consideration. Released in May. Length, 6 reels.

"Eyes of the Soul"—Artcraft

MISS FERGUSON, in "Eyes of the Soul," has reached a much higher level than she has yet attained. Were you, the exhibitor, to be guided by the reading of the synopsis only, you would undoubtedly be deceived; you could not be impressed very much with it, because the plot is very simple—she is a chorus girl and has many wealthy admirers; one of them has succeeded in extracting a promise from her to marry him; but she meets a blind soldier who fought in the war; her heart first melts with pity and compassion for him, but that compassion eventually turns into love and she marries him—but its emotional appeal is so powerful that I doubt if you could find a dry eye among your patrons while playing it. It simply wrings the heart and brings out the tears, not the kind that leave a bitter taste, but the sort that bring happiness, creating within the spectator a more intense picture hunger.

This picture is of the kind that add class to your house; also of the sort that raise the picture industry to a higher level. Released April 20. Length, 5 reels.

"The Money Corral"—Artcraft

MR. HART has written and directed "The Money Corral" all by himself, and he has done such a good job of it that, were he never to produce a better picture in his life again, he (no less all those of you who hold the contract for his pictures) ought to be well satisfied; it is fully as good a picture as any ever contributed to the screen with Mr. Hart as the leading player. Besides it is different. The star-author has combined in it the Western and Eastern atmospheres. While in the East, he gets into a big scrap in a Chicago underworld, and later on, at the point of a gun he nails some bank robbers while robbing a bank safe. Of course, in the end, he wins the usual girl.

Suspense runs high, while the thrills are plentiful; and as the role the star has assigned to himself is of the sympathetic sort, no spectator should leave your theatre other than satisfied with the evening's entertainment. Released April 20. Length, 5 reels.

"The Little Comrade"—Paramount

WHILE none may rave over this picture, yet hardly anyone will leave your theatre dissatisfied; almost every one will feel the time was spent enjoyably. "The Little Comrade," same as all Miss Martin's contributions, is of the light, airy sort, the kind that make one grin with pleasure, leaving a pleasant taste behind. It is a delightful romance, and though it touches some on military life, such as existed in the camps during the war, it depicts not enough of it to make it appear as being a war play.

The story deals with farmerettes, and is more or less a satire on them. The heroine, a wealthy girl, determines to enlist as a farmerette. When she goes to the farm, she takes along her dog, and has silk overalls to wear. There she meets the hero, and they fall in love. The young hero enlists, but being unable to drive her from his mind, deserts and returns to her; she, however, makes him realize what his duty is. He turned to the camp and makes a good soldier. Released March 30. Length, 5 Reels.—*P. S. Harrison.*

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the current quarter arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to February 3, 1919.

PICTURE BRAND STAR RELEASED PLAN BOOK

ALIAS MIKE MORAN (PARAMOUNT) WALLACE REID (MAR. 2) .... MAR. 29
"A real human character the centre of fine story."—M. P. News.
Exhibitor Comment—"Very good. Extra big business." "It drew fairly well."
Consensus—"Good picture, good puller."

AMAZING IMPOSTOR, THE (AMERICAN) MINTER (FEB. 2) FEB. 8
"Lots of ginger in this one. Star's features better."—M. P. News.
Exhibitor Comment—"Average picture, average business."

AMAZING WIFE, THE (UNIVERSAL) MARY MACLAREN (APR. 7) .... (Six Parts) .... MAR. 29
"Here's one on which you can go the limit."—M. P. News.

AS THE SUN WENT DOWN (METRO) EDITH STOREY (FEB. 10) .... FEB. 22
"Edith Storey in screen version of Baker's play."—M. P. News.
Exhibitor Comment—"Picture just fair. Star does not draw in this house." "Has some great comedy throughout but in some places tends too much on serial order."
Consensus—"Fair picture, average puller."

BARE FISTS (UNIVERSAL) HARRY CAREY (MAY 4) .... APR. 26
(Six Parts)
"As satisfactory as all the Harry Carey pictures."—M. P. News.

BELLE OF NEW YORK, THE (SELECT) MARION DAVIES .. FEB. 10
Exhibitor Comment—"With all the advertising the stage success had of the same name, one would expect to break all records with this, but nothing smashed except faith in human nature. Why try to make a screen star out of Marion Davies? It can't be done. She's no better than when she started her first Select. Average to poor business." "A much over advertised picture. Did good business but did not universally satisfy. Going to be a tough job trying to put this star over. Guess we won't try it. Big business three days." "Pleased to average business and believe that this star will come out after all." "Fair picture. Not much as money getter." "Just fair. Might have been good without Marion, but she will never 'arrive.' Her name in front means 'good-night receipts.'"
Consensus—"Fair picture, good puller."

BETTER 'OLE, THE (WORLD) SPECIAL CAST (MAR. 17) .. MAR. 8
(Seven Parts)
"Novel and very entertaining; characterizations good."—M. P. News.
Exhibitor Comment—"Very good picture but seven reels too long for patrons. Disappointing to the gallery." "Decidedly different. Went over fine, especially with the better element. Well worth while playing. Good business against bad weather."
Consensus—"Pleasing picture, big puller."

BLACKIE'S REDEMPTION (METRO) BERT LYTELL (APR. 14) .... APR. 26
"Melodrama with power and pathos, and Bert Lytell."—M. P. News.

BLINDING TRAIL, THE (UNIVERSAL) MONROE SALISBURY (MAY 19) .... (Six Parts) .... APR. 26
"Predominant element is suspense; a trifle uncheery."—M. P. News.

BLIND MAN'S EYES (METRO) BERT LYTELL (MAR. 10) . MAR. 22
"Bert Lytell excellent in murder mystery tale."—M. P. News.
Exhibitor Comment—"Excellent picture. Title misleading. Poor to average business."

BOLSHEVISM ON TRIAL (SELECT SPECIAL) SPECIAL CAST (APR. 20) .... (Six Parts) .... APR. 19
"Picture as good as its title; square deal."—M. P. News.

BONDAGE OF BARBARA, THE (GOLDWYN) MAE MARSH (FEB. 2)
Exhibitor Comment—"Poor business." "Very poor picture. But Mae Marsh does her best under the circumstances. Average to big to average business." "Mae Marsh does not draw here. Fair production to average business." "Very good picture to big business." "Drew few and pleased few." "Disappointed and Miss Marsh no longer draws." "Good picture, but they do not want her here."
Consensus—"Fair picture, average puller."

BOOTS (PARAMOUNT) DOROTHY GISH (FEB. 16) .... MAR. 15
"Star attractive and comedy dominates this picture."—M. P. News.
Exhibitor Comment—"Picture proved very satisfactory. Star very pleasing." "Splendid in pleasing power and Miss Gish is coming strong." "Didn't draw although a good picture. Dorothy Gish not popular here." "Average business seven days."
Consensus—"Good picture, average puller."

BRASS BUTTONS (AMERICAN) WM. RUSSELL (MAR. 30) MAR. 22
"A lot of snap and zest to this comedy drama."—M. P. News.
Exhibitor Comment—"The Greatest Russell picture yet. Big business."

PICTURE BRAND STAR RELEASED PLAN BOOK

BRAND, THE (GOLDWYN) REX BEACH CAST (MAR. 9) .. MAR. 8
(Seven Parts)
"A Rex Beach story of the far North that rings the bell."—M. P. News.
Exhibitor Comment—"Very good picture but seven reels too long. Could have been put in six with as good if not better results. Big business two days." "We are stung on Rex Beach subjects. They don't go here at all." "Big business opening day then average four days and big business last two days." "Good, interesting picture. Good in any house. Don't advance prices. Big business three days." "Average business four days." "The title as well as type of picture is passe in this town. We have not done regular business on any Rex Beach picture since 'The Barrier' and 'Auction Block.'"
Consensus—"Good picture, big puller."

BREED OF MEN (ARTCRAFT) W. S. HART (FEB. 2) .... FEB. 15
"Star registers strongly in one that should please everybody."—M. P. News.
Exhibitor Comment—"Very good. Big business. Hart will have to change his style of work. Has too many imitators. Drew a very big opening and sent them out pleased. An average Hart picture." "Bill put them in on this one and they liked it." "Average to poor business seven days."
Consensus—"Satisfactory picture, strong puller."

BREEZY JIM (TRIANGLE) CRANE WILBUR (FEB. 23) .... FEB. 22
"Shows its age plainly. Hot stuff for hero worshippers."—M. P. News.

CALIBRE 38 (EDGAR LEWIS-SHERRY) MITCHELL LEWIS (APR. 13) .... (Six Parts) .... APR. 5
"Melodrama based on murder mystery; story well constructed."—M. P. News.

CAMBRIC MASK, THE (VITAGRAPH) ALICE JOYCE (APR. 7) .... APR. 5
"Star in version of unusual Chambers story."—M. P. News.

CAPTAIN KIDD, JR. (ARTCRAFT) MARY PICKFORD (APR. 6)
Exhibitor Comment—"Average business seven days." "Picture below Pickford standard. Average business."
Consensus—"Good picture, average puller."

CAROLYN OF THE CORNERS (PATHE) BESSIE LOVE (MAR. 9) .... MAR. 1
"Strong story but a little loose. Human touches plentiful.—M. P. News.
Exhibitor Comment—"Poor business." "Good, but very light show. Bessie Love has no drawing power."

CHILD OF M'SIEU (TRIANGLE) BABY MARIE OSBORNE (FEB. 16) .... FEB. 22
"Film lacks heart interest, action and suspense."—M. P. News.
Exhibitor Comment—"Big business."

COME AGAIN SMITH (HODKINSON) J. W. KERRIGAN (FEB. 10) .... FEB. 1
"Fits the star like proverbial glove; interest is plentiful."—M. P. News.
Exhibitor Comment—"A dandy comedy drama to big business." "Picture well liked. Star just average." "A nice clean program picture to average business."
Consensus—"Fine picture, good puller."

COMMON CLAY (PATHE) FANNIE WARD (MARCH 2) .... FEB. 8
"Audience will likely praise this Ward picture."—M. P. News.
Exhibitor Comment—"Generally good picture. Good box-office attraction. Big business seven days." "Big business first two days, then extra big three following days, then big and finishing extra big again on the seventh day."
Consensus—"Fine picture, strong puller."

COURAGEOUS COWARD, THE (EXHIBITORS MUTUAL) SESSUE HAYAKAWA (APR. 14) .... APR. 26
"Story of great interest; Japanese lovers united."—M. P. News.

COURAGE FOR TWO (WORLD) CARLYLE BLACKWELL (FEB. 17) .... FEB. 15
"Star with Miss Greeley offer fine comedy drama."—M. P. News.
Exhibitor Comment—"Big business two days."

CREAKING STAIRS (UNIVERSAL SPECIAL) MARY MAC LAREN (FEB. 10) ....
Exhibitor Comment—"Good story of suspense and thrills with no padding but everybody on the job every second. Big to average business."

CROOK OF DREAMS (WORLD) LOUISE HUFF (MAR. 3) ... MAR. 1
"Clever story with star in apealing role."—M. P. News.
Exhibitor Comment—"A good program picture. World is waking up at last and making better stuff. Average business."

CRY OF THE WEAK, THE (PATHE) FANNIE WARD (MAY 4) .... APR. 26
"Fannie Ward in an absorbing play of crime and punishment."—M. P. News.

Exhibitors' Own Box Office Reports

PICTURE BRAND STAR RELEASED PLAN BOOK

DAUGHTER OF MINE (GOLDWYN) MADGE KENNEDY (MAR. 30)
Exhibitor Comment—" Ordinary feature. Nearly as bad as 'Day Dreams.' With the same star. They like Madge Kennedy here but NOT in the kind of stuff Goldwyn is handing out lately. Poor business."

ECHO OF YOUTH, THE (GRAPHIC) SPECIAL CAST (FEB. 16) ....MAR. 8
" Cast is good and picture is clean and compelling."—M. P. News

END OF THE GAME, THE (HODKINSON) J. WARREN KERRIGAN (MAR. 23) ....MAR. 29
" Too much footage in this Western of '49 days."—M. P. News.
Exhibitor Comment—" This was the worst of any of the late Kerrigan pictures. Average to poor business."

ETERNAL MAGDALENE (GOLDWYN) SPECIAL CAST (APR. 20)
Exhibitor Comment—" Opened to big business in spite of heavy rain early in afternoon People satisfied."

EXPERIMENTAL MARRIAGE (SELECT) CONSTANCE TALMADGE (MAR. 10) ....APR. 5
" Stage play successfully turned into film drama."—M. P. News.

EXQUISITE THIEF, THE (UNIVERSAL) PRISCILLA DEAN (APR. 28) ....(Six Parts)........APR. 19
" Star shows unusual talent; highly artistic."—M. P. News.

EXTRAVAGANCE (PARAMOUNT) DOROTHY DALTON (MAR. 16) ....APR. 12
" Fully up to Ince standard; genuine drama."—M. P. News.

FAITH (METRO) BERT LYTELL (FEB. 3) ....FEB. 8
" Picture with deep appeal and excellent star."—M. P. News.
" If it is presented properly it will do immeasurable good."—M. P. News.
Exhibitor Comment—" Only fair. Star is capable of bigger and better things. Average and poor business."" Just another of those pictures that make Metro the most consistent program on the market." " A peculiar type of picture in that it was so simple, but handled in a way that put it over big. Big business."
Consensus—" Satisfactory picture, average puller."

FALSE FACES, THE (PARAMOUNT-ARTCRAFT) WALTHALL (FEB. 16) ....(Seven Parts)........MAR. 1
" Strong melodrama of the spy sort; should please."—M. P. News.
Exhibitor Comment—" Great production. Lacks big star." " Splendid picture. Highly entertaining. Good acting. Seemingly impossible story but thrilling. Photography good. Big business seven days." " Extra good picture to big business two days." " We were disappointed in the business done on this." " Went over big." " A real feature. Producers overplayed Walthall in all their paper and photos. Handicapped its money getting powers. Average business."
Consensus—" Excellent production, strong puller."

FIGHT FOR LOVE, A (UNIVERSAL) HARRY CAREY (MAR. 24) ....MAR. 22
" Star in strong story backed by beautiful scenes."—M. P. News.
Exhibitor Comment—" Big business."

FIGHTING DESTINY (VITAGRAPH) HARRY T. MOREY (MAR. 31) ....MAR. 29
" Star in another fine fighting picture with mystery touch."—M. P. News.

FIGHTING FOR GOLD (FOX), TOM MIX (MAR. 30).......APR. 12
" Clean picture with star unusually entertaining."—M. P. News.
Exhibitor Comment—" A good picture but opposition pulled the business away."

FIRE FLINGERS, THE (UNIVERSAL) RUPERT JULIAN (APR. 21) (Seven Parts)................APR. 12
" Hold interest from first to last; dual role story."—M. P. News.

FIT TO WIN (PUBLIC HEALTH FILMS) MAR. 2..........APR. 12
"If it is presented properly it will do immeasureable good."—M. P. News.
Exhibitor Comment—" Extra big business three days."

FOLLIES GIRL, THE (TRIANGLE) OLIVE THOMAS (APR. 27) .... APR. 26
"Sweet and homely tale of the chorus girl."—M. P. News.

FORBIDDEN ROOM, THE (FOX) GLADYS BROCKWELL (MAR. 2) ....MAR. 15
" Story of love and politics well handled."—M. P. News.
Exhibitor Comment—" Good picture. All pleased. Good continuity. Average business."

FORFEIT, THE (HODKINSON) HOUSE PETERS (MAR. 10) ....MAR. 22
" Reviewer considers picture good throughout."—M. P. News.

FORTUNE'S CHILD (VITA.) GLADYS LESLIE (FEB. 10)..FEB. 8
" Heart appeal is there and photography and sets also good."—M. P. News.

GAMBLING IN SOULS (FOX) MADLAINE TRAVERSE (MAR. 9) ....MAR. 22
" Madlaine Traverse in story of woman's revenge."—M. P. News.
Exhibitor Comment—" New star. A very good picture. Pleased everyone. Average business." " Average picture, average business." " Picture good but star does not draw."
Consensus—Good picture, average puller."

GENTLEMAN OF QUALITY, A (VITAGRAPH) EARLE WILLIAMS (MAR. 17) ....MAR. 15
" Earle Williams in novel dual role."—M. P. News.

GETTING MARY MARRIED (SELECT) MARION DAVIES (APR. 13) ....APR. 19
" Marion Davies gets good story; excellent picture."—M. P. News.

GIRL DODGER, THE (PARAMOUNT) CHARLES RAY (FEB. 9) ....MAR. 8
" Author comes in for big share of credit; rare comedy."—M. P. News.
Exhibitor Comment—" This is certainly Chas. Ray's best picture since 'Clodhopper' if not the best he ever made." " Gave excellent satisfaction to big business." " A dandy. Big business." " Fine picture, but didn't pull at all." " It entertained nicely and satisfied in every way."
Consensus—" Excellent production, big puller."

GIRL PROBLEM, THE (VITAGRAPH) CORINNE GRIFFITH (MAR. 3) ....MAR. 1
Exhibitor Comment—"Fair picture. Poor business."

GIRL WHO STAYED AT HOME, THE (ARTCRAFT) D. W. GRIFFITH'S (MAR. 23) ....APR. 5
" Hardly a flaw from production angle."—M. P. News.

GO GET 'EM GARRINGER (PATHE) FRANKLIN FARNUM-HELENE CHADWICK (MAR. 23)................MAR. 22
" A true wild and woolly one with two popular players."—M. P. News.

GOOD GRACIOUS ANNABELLE (PARAMOUNT) BILLIE BURKE (MAR. 2)................APR. 5
" Regular Billie Burke type of film; mining atmosphere."—M. P. News.
Exhibitor Comment—" Billie Burke's last and our box office is glad. Average business."

HAND INVISIBLE, THE (WORLD) MONTAGU LOVE (MAR. 17) ....MAR. 15
" Star's vehicle marks Harry Hoyt's directorial debut."—M. P. News.

HAPPY THOUGH MARRIED (PARAMOUNT) ENID BENNETT (FEB. 23)................MAR. 1
" Amusing film that also appeals to finer emotions."—M. P. News.
Exhibitor Comment—" Miss Bennett not popular here. Poor business." " Enid Bennett a favorite here. This picture made them like her better. A swell picture to from average to big business." " Delightful little picture of a pleasing quality. Average business."
" Consensus—" Fine picture, average puller."

HARD BOILED (PARAMOUNT) DOROTHY DALTON (FEB. 2) ....FEB. 15
" Light story but should please all your patrons."—M. P. News.
Exhibitor Comment—" Pleased a majority of our patrons. Big and average business." " Miss Dalton's friends were disappointed in this and the title was bad." " A very pleasing picture well done. Miss Dalton's acting very good. Big business." " Big business all week. Very pleasing in all details. Trifle light for Dalton but she carries the comedy through very well."
Consensus—" Pleasing picture, good puller."

HEART IN PAWN, A (EXHIBITORS MUTUAL) SESSUE HAYAKAWA (MAR. 10) ....MAR. 15
" Productions like this make an Art of reproducing."—M. P. News.
Exhibitor Comment—" Very good picture. Average business." "Splendid picture. Good settings. Fine shots. Excellent acting. Big business Sundays."
Consensus—" Excellent production, big puller."

HEART OF GOLD (WORLD) HUFF (FEB. 10)..............JAN. 25
" Romance with comedy touches and plenty of suspense."—M. P. News.

HEARTS ASLEEP (ROBERTSON-COLE) BESSIE BARRISCALE (MAR. 31) ....APR. 5
" Joy for Barriscale fans; many find fault with story."—M. P. News.
Exhibitor Comment—" A splendid picture. One that pleased our patrons. Business big and average."

HEARTS OF MEN (HIRAM ABRAMS) GEORGE BEBAN (APR. 27). (5½ Reels)................APR. 19
" Beban wins your sympathy; good film results."—M. P. News.

HELL ROARIN' REFORM (FOX) TOM MIX (FEB. 16).....MAR. 1
" Full of action and interest; star has human part."—M. P. News.
Exhibitor Comment—" Tom Mix is there with the goods. Big business." " A fine Western. Brought a big crowd, especially children. This star has arrived in force. Average business." " They came in blizzard. Smashed all records. Mix better than ever and beat Hart a mile." " Mix well liked and the picture is good. Big business." " A good picture well liked by Mix fans. In time will be a wonderful drawing card." " Best Western yet to big business."
Consensus—" Fine picture, strong puller."

HER CODE OF HONOR (UNITED) FLORENCE REED (MAR. 17) ....(Six Parts)........MAR. 15
" Brilliant star in exceptionally powerful picture."—M. P. News.
Exhibitor Comment—" Very good picture. Opened to average and then to big business."

HIGHEST TRUMP, THE (VITAGRAPH) WILLIAMS (FEB. 3) ....FEB. 1
" Entertaining spy and war drama with loads of action."—M. P. News.
Exhibitor Comment—" Good picture, average business." " Star's name got an average opening. Buried all photos pertaining to war. An excellent picture but war pictures are impossible." " Good picture but producer would do well by cutting out war stuff for a while."
Concensus—" Fine picture, good puller."

INTRUSION OF ISABEL (AMERICAN-PATHE) MARY MILES MINTER (APR. 13) ....APR. 12
" Should satisfy all; clean romance well produced."—M. P. News.

ISLAND OF INTRIQUE, THE (METRO) MAY ALLISON (APR. 7)................APR. 19
" May Allison's latest is a good mystery picture."—M. P. News.

IT'S A BEAR (TRIANGLE) TAYLOR HOLMES (MAR. 16)..MAR. 15
" Should give substantial satisfaction; grins aplenty."

JOHNNY GET YOUR GUN (ARTCRAFT) FRED STONE (MAR. 9) ....MAR. 29
" Good chance for Stone to do his acrobatics."—M. P. News.
Exhibitor Comment—" Fair only. Average to poor business." " Star's first two killed him. This was a good picture." " Average business three days."
Consensus—" Good picture, ordinary puller."

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JOHNNY-ON-THE-SPOT (METRO) HALE HAMILTON (FEB. 17) .... MAR. 1

"Average comedy drama made interesting because of star."—M. P. News.

Exhibitor Comment—"Sent 'em away talking. Big business first day and extra big business second day (Saturday)." "Good picture. Average business." "A very pleasing picture but star will never be a box office attraction."

Consensus—"Good picture, good puller."

JUNGLE TRAIL, THE (FOX) WILLIAM FARNUM (JUNE 1) APR. 26

"William Farnum traverses the jungle wilds."—M. P. News.

LAMB AND THE LION, THE (ROBERTSON-COLE) (MAR. 24) .... MAR. 22

"Human story that appeals. Acting good."—M. P. News.

Exhibitor Comment—"Exceptionally good. Opened big to average business." "A very light farce, did not hold interest. Star very weak. Poor business two days."

Consensus—"Good picture, average puller."

LIGHT OF VICTORY, THE (UNIVERSAL SPECIAL) SALISBURY (MAR. 17) .... MAR. 15

"Holds interest throughout; hero drunk most of time."—M. P. News.

Exhibitor Comment—"Star seems to be adding to his popularity with each picture. Big business."

LION AND THE MOUSE, THE (VITAGRAPH) JOYCE (FEB. 24) .... (Six Parts) .... FEB. 22

"A special of the full-blooded variety."—M. P. News.

Exhibitor Comment—"Nothing remarkable except for rare interiors. Capably directed, however. Did not attract unusually although much advertised. Perhaps beginning of Lent affected sale. Average business." "Picture will draw but not exceptionally." "A very nice picture. Big to average business. "Great, a winner well directed. Extra big business three days." "Fine picture but weather hurt business." "Well liked. If all of Joyce's pictures were handled as well, Vitagraph would have bigger business on their program. Extra big business." "Inclement weather all week. Big business."

Consensus—"Good picture, good puller."

LITTLE COMRADE (PARAMOUNT) VIVIAN MARTIN (MAR. 30) .... APR. 26

"Pleases without showing anything sensational."—M. P. News.

LITTLE INTRUDER, THE (WORLD) LOUISE HUFF (APR. 7) .... APR. 5

"A most satisfactory comedy drama."—M. P. News.

LITTLE ROWDY, THE (TRIANGLE) HAZEL DALY (MAR. 23) .... MAR. 22

"Comedy drama of the lighter type; heroine pleasing."—M. P. News.

LITTLE WHITE SAVAGE, A (BLUEBIRD) CARMEL MYERS (FEB. 20) .... MAR. 1

"Story handled skillfully; holds interest throughout."—M. P. News.

Exhibitor Comment—"Average business."

LONG LANE'S TURNING, THE (ROBERTSON-COLE) HENRY B. WALTHALL (FEB. 10) .... FEB. 22

"Story improbable but should please great number of fans."—M. P. News.

Exhibitor Comment—"Picture excellent, star good, weather against us.'

LOVE AUCTION, THE (FOX) PEARSON (FEB. 9) .... FEB. 22

"Charged with high power emotionalism."—M. P. News.

Exhibitor Comment—"Acting good, story poor. These kind of stories kill the picture business. Poor to average business." "Just ordinary. "Average business." "Average business." Photography good but story awful. Hurts our Fox business." "One of these titles that create curiosity. 'Let's see.' Directing good. Story well balanced. Big business."

Consensus—"Fair picture, average puller."

LOVE DEFENDER, THE (WORLD) JUNE ELVIDGE (MAR. 31) .... MAR. 29

"Eternal Triangle told in simplest form."—M. P. News.

LOVE HUNGER, THE (HODKINSON) LILLIAN WALKER (FEB. 23) .... MAR. 8

"Wild melodrama; story to blame; don't blame director or star."—M. P. News.

LUCK AND PLUCK (FOX) GEORGE WALSH (FEB. 2) .... FEB. 15

"Stunts and Speed Characterize star's latest."—M. P. News.

Exhibitor Comment—"Looks like an old-time Walsh picture." "Walsh always means S. R. O." "Walsh liked. Bad weather kept attendance down." "Walsh is a favorite for Saturday crowds, and such pictures as this seem to please the masses." "Good picture to average business." "A regular Walsh picture to big business." "Not liked. Walsh must do better or die by the wayside."

Consensus—"Fine picture. Strong puller."

MADE IN AMERICA (HODKINSON) (FEB. 16 .... MAR. 1
(Eight Parts)

"Shows making of American soldier, stages of training."—M. P. News.

MAGGIE PEPPER (PARAMOUNT) ETHEL CLAYTON (FEB. 23) .... FEB. 22

"Reviewer thinks it will cause walls to bulge."—M. P. News.

Exhibitor Comment—"A disappointment in drawing power and patrons disappointed in the picture." "One of the best. Big business two days."

Consensus—"Satisfactory picture, good puller."

MAN AND HIS MONEY, A (GOLDWYN) TOM MOORE (MAR. 16) .... APR. 26

"Tom Moore again justifies elevation to stardom."—M. P. News.

MANDARIN'S GOLD (WORLD) KITTY GORDON (FEB. 10) .. FEB. 8

"Well cast drama sustained by expert handling and unusual atmosphere."—M. P. News.

Exhibitor Comment—"A good story capably handled by the gorgeously gowned Kittie. And her support was satisfactory. It pleased our patrons, and that's what we are in business for. Big business." "Average business two days."

Consensus—"Fine picture, good puller."

PICTURE BRAND STAR RELEASED PLAN BOOK

MAN HUNTER, THE (FOX) WILLIAM FARNUM (FEB 23) MAR. 8
(Six Parts)

"No chance for a kick here; fits star exceptionally well."—M. P. News.

Exhibitor Comment—"Best Farnum picture in a long time. Patrons like to see Farnum in good clothes and smiles. Opened big and then two days average business." "One of his best pictures. Will always do business. One of best men stars in film. Big business." "100 per cent. picture to big business."

Consensus—"Excellent production, strong puller."

MAN IN THE OPEN, A (UNITED) DUSTIN FARNUM (Six Parts) FEB. 23 .... FEB. 15

"Star's second 'United' is big in every respect."—M. P. News.

Exhibitor Comment—"A wonderful picture. Splendidly produced, with illustrated titles that are great. Average business." "Very good picture to big business two days." "Big business." "Big business, fine picture." "A great picture and a great cast. Could not handle crowds either day." "Very good but patrons do not want Western pictures."

Consensus—"Excellent production, good puller."

MAN OF HONOR, A. (SCREEN CLASSICS) HAROLD LOCKWOOD (MAY 3) .... APR. 26

"Star in characteristic role; a colorful picture."—M. P. News.

MARIE, LTD. (SELECT) ALICE BRADY (MAR. 23) .... APR. 12

"Has a selling point to the woman."—M. P. News.

MARRIED IN HASTE (FOX) ALBERT RAY-ELINOR FAIR (APR. 6) .... APR. 19

"Subtitles boost entertaining qualities; easy to see."—M. P. News.

MARRIAGE FOR CONVENIENCE, A (KEENEY-SHERRY-GENERAL) CATHERINE CALVERT (FEB. 24) .... MAR. 8

"Strong in action and character portrayals."—M. P. News.

Exhibitor Comment—"Good picture. Big business."

MARRIAGE PRICE, THE (ARTCRAFT) ELSIE FERGUSON (MAR. 9) .... MAR. 29

"True to life and touches the heart strongs."—M. P. News.

Exhibitor Comment—"Star improving. Very good picture. Average business."

MIDNIGHT PATROL, THE (SELECT) INCE CAST (FEB. 3) FEB. 22

"Production of high quality. Strong action story."—M. P. News.

Exhibitor Comment—"Big business seven days." "This kind goes over good for a change. Big to extra business."

Consensus—"Excellent production, strong puller."

MIDNIGHT ROMANCE, A (FIRST NATIONAL) ANITA STEWART (MAR. 10) .... MAR. 22

"Reviewer Peter Milne pronounces this a romantic shower bath."—M. P. News.

Exhibitor Commemnt—"In seven days' run opened extra big then big for three days and extra big last three days." "Second day's business larger than first day but not as good as for 'Virtuous Wives.' Favorable comments from patrons, high class patronage." "Big business seven days."

Consensus—"Pleasing picture, big puller."

MILLIONAIRE PIRATE, THE (BLUEBIRD) MONROE SALISBURY (FEB. 10) .... FEB. 15

"Story of impossible kind, but good acting puts it over."—M. P. News.

Exhibitor Comment—"Excellent cast and splendid acting put this story over to pleased audience. Average business."

MISS DULCIE FROM DIXIE (VITAGRAPH) GLADYS LESLIE (MAR. 24) .... MAR. 22

"Reviewer pronounces this one a peach."—M. P. News.

MOLLY OF THE FOLLIES (AMERICAN) MARGARITA FISHER (FEB. 16) .... FEB. 15

"Should prove entertaining to all; clean theme."—M. P. News.

Exhibitor Comment—"Just a fair picture to average business."

MORAL DEADLINE, THE (WORLD) JUNE ELVIDGE (FEB. 24) .... FEB. 22

"Familiar yet appealing plot is basis of star's vehicle."—M. P. News.

MRS. WIGGS OF THE CABBAGE PATCH (PARAMOUNT) MARGUERITE CLARK (FEB. 9) .... MAR. 1

"This is Miss Clark's best picture in a long time."—M. P. News.

Exhibitor Comment—"Gave excellent satisfaction. Big and average business." "Big business seven days." "Very pleasing. Average business." "Best Clark picture for months. Extra big business three days." "Went big and they liked it. Extra big business."

Consensus—"Fine picture, good puller."

NEVER SAY QUIT (FOX) GEORGE WALSH (MAR. 16) .... MAR. 29

"Star's stunts well shuffled with Ralph Spence's puns."—M. P. News.

Exhibitor Comment—"A good picture but the kidding title spoiled it. Business only fair." "Best Walsh picture since 'Pride of New York.' Opened big business with extra big business the second day."

Consensus—"Excellent picture, big puller."

OLD MAID'S BABY, THE (PATHE) BABY MARIE OSBORNE (FEB. 23) .... FEB. 1

"Weak story that little star handles well; should please."—M. P. News.

OUT OF THE FOG (METRO) NAZIMOVA (FEB. 17) .... FEB. 1
(Seven Parts)

"A triumph of the Pictorial Art."—M. P. News.

Exhibitor Commment—"In a seven days' run it broke Monday's record with extra big business five more days and big on Friday." "Very good picture but public did not like as well as her former picture, 'Eye For Eye.' Extra big to big five days." "Extra big business in bad weather." "Not her best but good. Big business four days. First time a picture has had a four day run in any picture house in this city." "High brows out in force. Picture highly praised and merited same." "Great picture, wonderful star. I cannot imagine why such good attractions as this fall down at the box-office."

Consensus—"Excellent production, strong puller."

Gives You All Data on the Pictures

PICTURE BRAND STAR RELEASED PLAN BOOK

PAID IN FULL (PARAMOUNT) PAULINE FREDERICK (FEB. 23) .... MAR. 8

"Star is at her best here and story is compelling."—M. P. News.

Exhibitor Comment—"Great picture. Big business in two days." "Drew fine and they liked it. Big business."

Consensus—"Excelent production, big puller."

PARISIAN TIGRESS, THE (METRO) VIOLA DANA (MAR. 31) .... APR. 12

"Viola Dana's personality wins again."—M. P. News.

PARTNERS THREE (PARAMOUNT) ENID BENNETT (MAR. 23)....

Exhibitor Comment—"Very good. Big business two days."

PEGGY DOES HER DARNDEST (METRO) ALLISON (FEB. 24) .... MAR. 1

"A May Allison comedy that registers nicely."—M. P. News.

Exhibitor Comment—"Excellent comedy. Star very good. Average business." "Managers can please their patrons with this one. Average business." "Lent and bad weather brings average business."

Consensus—"Excellent picture, average puller."

PEPPY POLLY (PARAMOUNT, DOROTHY GISH (MAR. 30).APR. 19

"Tears and laughs and under it all, good propaganda."—M. P. News.

PETTIGREW'S GIRL (PARAMOUNT) ETHEL CLAYTON (MAR. 23).......... APR. 19

"Heart interest is exceptional; war romance."—M. P. News.

Exhibitor Comment—"Very good picture and one of many with war background to get away to even average business."

PITFALLS OF A BIG CITY (FOX) GLADYS BROCKWELL (APR. 13).......... APR. 19

"If you're looking for big melodrama, here it is."—M. P. News.

POOR BOOB, THE (PARAMOUNT) BRYANT WASHBURN (MAR. 9).......... APR. 5

"Absurdity is its chief entertaining point."—M. P. News.

Exhibitor Comment—"Very good comedy. Average business seven days." "A very fair feature. Story interesting." "Very good picture. Big business two days." "Good picture but they didn't come out in droves."

Consensus—"Fine picture, good puller."

POPPY GIRL'S HUSBAND, THE (ARTCRAFT), WM. S. HART (MAR. 15).......... APR. 5

"New style picture for Two-Gun hero; should win out."—M. P. News.

Exhibitor Comment—"Star's following did not care for him in this role. Opened big down to average business."

PROBATION WIFE, THE (SELECT) NORMA TALMADGE (MAR. 24) .... MAR. 22

"Norma Talmadge delightful as the probation wife."—M. P. News.

PRODIGAL LIAR, THE (ROBERTSON-COLE) WILLIAM DESMOND (FEB. 17).......... MAR. 8

"Helps you greet your patrons with a broad grin."—M. P. News.

Exhibitor Comment—"Splendid Western picture. Big business two days." "Very good picture. Satire on Western. Average business."

Consensus—"Fine picture, good puller."

PUPPY LOVE (PARAMOUNT) LILA LEE (MAR. 2)....... MAR. 29

"Youthful romance scores with Lila Lee as star."—M. P. News.

Exhibitor Comment—"Receipts, picture and comment 'rotten.'"

PUT UP YOUR HANDS (AMERICAN-PATHE) MARGARITA FISHER (MAR. 16) .... MAR. 15

"Improbable plot, but should be enjoyed by all."—M. P. News.

Exhibitor Comment—"Elegant entertainment. Big business two days." "Big business in big down town house."

Consensus—"Good picture, big puller."

QUICKENING FLAME, THE (WORLD) MONTAGU LOVE (APR. 21) .... APR. 26

"Vivid story of marital unhappiness in melodrama."—M. P. News.

REBELLIOUS BRIDE, THE (FOX) PEGGY HYLAND (MAR. 23) .... MAR. 29

"Star gives best performance in fairly amusing picture."—M. P. News.

REGULAR FELLOW, A (TRIANGLE) TAYLOR HOLMES (APR. 13).......... APR. 19

"Clean and delightful comedy; thrills toward the end."—M. P. News.

RESCUING ANGEL, THE (PARAMOUNT) SHIRLEY MASON (APR. 6.) .... APR. 26

"Light and airy; should capture any audience."—M. P. News.

Exhibitor Comment—"Average business."

RESTLESS SOULS (TRIANGLE) ALMA RUBENS (FEB. 2)..FEB. 1
(Six Parts)

"Skilful handling makes delicate subject very good picture."—M.P.News.

Exhibitor Comment—"Good picture, average business. "Picture good. Star not well enough known. No drawing power. Average business."

Consensus—"Good picture, average puller."

ROARING ROAD, THE (PARAMOUNT) WALLACE REID (APR. 27) .... APR. 26

"Fast and exciting picture with hair-raising climax."—M. P. News.

ROMANCE AND ARABELLA (SELECT) CONSTANCE TALMADGE (FEB. 3) .... FEB. 15

"Good star saves weak story; romance is keynote."—M. P. News.

Exhibitor Comment—"She has a great following here and the picture is fine in every respect." "Story and situations weak, but the artistry of Talmadge saves the day. She is a warm favorite here, so our patron don't pick flaws too easily. It will please all the young folks anyway. Extra big to big business."

Consensus—"Fine picture, good puller."

ROUGH NECK, THE (WORLD) LOVE (FEB. 3).......... FEB. 1

"Latest Montagu Love picture shows excellent team work."—M.P.News.

Exhibitor Comment—"Extra big business." "A fine picture with Montagu Love doing some of the best work of his career. Seemed to please. Average business."

Consensus—"Fine picture, good puller."

SANDY BURKE OF THE U-BAR-U (GOLDWYN) LOUIS BENNISON (FEB. 23) .... FEB. 15

"Western subject full of human appeal and action."—M. P. News.

Exhibitor Comment—"They are liking Bennison here. Average business." "Very good. They like this star here, Both of his pictures gave satisfaction and got business." "Pleased, good business."

Consensus—"Fine picture, good puller."

PICTURE BRAND STAR RELEASED PLAN BOOK

SATAN, JUNIOR (METRO) VIOLA DANA (MAR. 3)........ MAR. 15

"Star is excellent in new role."—M. P. News.

Exhibitor Comment—"Good picture to good business." "All good; no exception. Big to extra big business."

Consensus—"Excellent picture, big puller."

SAWDUST DOLL, THE (PATHE) BABY MARY OSBORNE (APR. 20).......... APR. 5

"One of best Marie Osborne pictures; heart appeal."—M. P. News.

SCARLET SHADOW, THE (UNIVERSAL SPECIAL) MAE MURRAY (MAR. 3) .... (Six Parts) .... MAR. 15

"Fans will no doubt like this one; comedy is entertaining."—M.P.News.

Exhibitor Comment—"Not as good as recent Mae Murray productions. Average business."

SEALED ENVELOPE, THE (BLUEBIRD) FRITZI BRUNETTE (FEB. 17) .... MAR. 8

"Will compare favorably with many successful specials."—M. P. News

Exhibitor Comment—"Average business."

SHADOWS OF SUSPICION (SCREEN CLASSICS) HAROLD LOCKWOOD (FEB. 23) .... MAR. 1

"Lockwood picture starts well but slumps at finish."—M. P. News.

Exhibitor Comment—"Fine business. Patrons well satisfied."

SHERIFF'S SON, THE (PARAMOUNT) CHARLES RAY (MAR. 30) .... APR. 12

"Best picture of type in which Ray appears."—M. P. News.

SILENT STRENGTH (VITAGRAPH) HARRY T. MOREY (FEB. 17) .... FEB. 15

"Dual role subject that looks good. Should please all."—M. P. News.

SILK LINED BURGLAR, THE (UNIVERSAL) PRISCILLA DEAN (MAR. 31).......... (Six Parts).......... APR. 5

"Entertaining version of 'Boston Blackie' story."—M. P. News.

SILVER GIRL, THE (PATHE) FRANK KEENAN (APR. 6)..MAR. 22

"Frank Keenan in a dominating characterization."—M. P. News.

SIS HOPKINS (GOLDWYN) MABEL NORMAND (FEB. 16).MAR. 15

"Characterization is good; picture above the average."—M. P. News.

Exhibitor Comment—"Just the kind of pictures they want. Went over big here." "Extra big business five days and big business two days." "Best thing Mabel has done with Goldwyn. Seemed to please but personally I do not care for it. Average first day to big second day and extra big business third day." "Did not go so big here. Good picture." "Very poor picture and only drew fair." "Not a good picture. After your patrons have had a look at 'Mickey' Normand will have to go some to please our patrons. She is either going back or Goldwyn cannot get stories for her. Not the Mabel of Keystone days. Big to average business." "Big business three days."

Consensus—"Satisfactory picture, big puller."

SMILES (FOX) JANE AND KATHERINE LEE (FEB. 23)...MAR. 8

"Lee children in one that sets a record for them."—M. P. News.

Exhibitor Comment—"The public will have to read half this picture. Jumped from average to extra big business." "Pleased immensely to extra big business." "Their best kid picture. Big business."

Consensus—"Excellent picture, big puller."

SPEEDY MEADE (GOLDWYN) LOUIS BENNISON (MAR. 23).......... APR. 19

"Story of pleasing sort; player's personality helps."—M. P. News.

Exhibitor Comment—"Star not known here but coming fast. Splendid new type of Western picture. Opened average business first day and last day to big business."

SPOTLIGHT SADIE (GOLDWYN) MAE MARSH ...... (APR. 6)

Exhibitor Comment—"Very good picture. Average business."

SUE OF THE SOUTH (BLUEBIRD) EDITH ROBERTS (FEB. 3) .... FEB. 22

"Don't say any more about this than you have to."—M. P. News.

Exhibitor Comment—"Big business." "One of the reasons why Leammle is cutting out B. B."

Consensus—"Ordinary picture, average puller."

TASTE OF LIFE, A (BLUEBIRD) EDITH ROBERTS (MAR. 2) .... MAR 15

"One that will stand boosting; story handled carefully."—M. P. News.

TEST OF HONOR, THE (PARAMOUNT) JOHN BARRYMORE (APR. 6).......... APR. 19

"John Barrymore—enough said, even in dramatic role."—M. P. News.

THAT'S GOOD (METRO) HALE HAMILTON (MAR. 24)...... APR. 5

"This comedy drama a trifle slow, but mildly amusing."—M. P. News.

Exhibitor Comment—"Just fair. Average business."

THOU SHALT NOT (FOX) EVELYN NESBIT (MAR. 23).... APR. 5
(Six Parts)

"Should satisfy fans who patronize this type."—M. P. News.

Exhibitor Comment—"The best picture Nesbit has made. Good business puller."

THREE GREEN EYES (WORLD) CARLYLE BLACKWELL (APR. 28) .... APR. 26

"All-star cast in best World release in six months."—M. P. News.

THREE MEN AND A GIRL (PARAMOUNT) MARGUERITE CLARK (MAR. 16)..........

Exhibitor Comment—"Very cute for ladies. Average business three days."

THUNDERBOLTS OF FATE (EDWARD WARREN-HODKINSON) HOUSE PETERS (APR. 6).......... APR. 19

"Strong melodrama with political setting."—M. P. News.

TODD OF THE TIMES (PATHE) KEENAN (FEB. 9)........ FEB. 1

"Star's work is good and story has been treated well."—M. P. News.

Exhibitor Comment—"Good actor, but has no drawing power here. Plays are too slow."

TOTON (TRIANGLE) OLIVE THOMAS (MAR. 30).......... MAR. 29

"Looks like star's best bet on Triangle program."—M. P. News.

Index and Reports—Concluded and “Flashbacks”

PICTURE BRAND STAR RELEASED PLAN BOOK

TRICK OF FATE, A (EXHIBITORS-MUTUAL) BARRISCALE (FEB. 24) ....MAR. 1
“Bessie Barriscale is doing best work of her career.”—M. P. News.
Exhibitor Comment—“Very pleasing story. Above the average program picture.” “A little better than average program picture. Everybody pleased. Fair business two days.” “Star’s work very good. Big business.”
Consensus—“Fine picture, good puller.”

TURN IN THE ROAD, THE (ROBERTSON-COLE) SPECIAL CAST (MAR. 24) ....MAR. 29
“This one should make patrons happy; will cause talk’.—M. P. News.
Exhibitor Comment—“Exceptionally good. Well produced. Patrons well pleased. Opened average business and following three days showed big business.”

TWILIGHT (DE LUXE) DORIS KENYON (FEB. 23)......MAR. 8
(Six Parts)
“Delightful picture of youth; construction is good.”—M. P. News.

TWO BRIDES, THE (PARAMOUNT) LINA CAVALIERI (FEB. 9) ....MAR. 15
“An artistic production that also has the punch.”—M. P. News.
Exhibitor Comment—“Poor star, too old, poor business.” “Nice to look at, but certainly no punch to it. Poor business.” “Nothing but posing. Poor business.”
Consensus—“Fair picture, ordinary puller.”

UNKNOWN LOVE, THE (PATHE) DOLORES CASSINELLI (APR. 27)........APR. 19
(Six Parts)
“War and Love twined in Perret’s production.”—M. P. News.

UNKNOWN QUANTITY, THE (VITAGRAPH) CORINNE GRIFFITH (APR. 14) ....APR. 12
“Exceedingly pleasant O. Henry story with Corinne Griffith.”—M. P. News.

UNPARDONABLE SIN, THE (GARSON-NEILAN) BLANCHE SWEET .... (APR. 6)
Exhibitor Comment—“A splendid picture. Miss Sweet at her best. Perfectly directed, good photography, action intense, and a picture that every ‘Honest to God’ American should see. Extra big business seven days.”

UNVEILING HAND, THE (WORLD) KITTY GORDON (MAR. 17) ....MAR. 8
“A melodrama that often oversteps bounds.”—M. P. News.

USURPER, THE (VITAGRAPH) EARLE WILLIAMS (APR. 28) .... APR. 26
“Earle Williams in adaptation of Nat Goodwin’s play.”—M. P. News.

WAY OF THE STRONG, THE (METRO) ANNA Q. NILSSON (MAR. 17) ....MAR. 29
“Eternal triangle picture that ranks well up to Metro average.”—M. P News.
Exhibitor Comment—“Great snow and storm scenes. Big business.” “From poor to average business.”
Consensus—“Good picture, good puller.”

WHAT AM I BID? (UNIVERSAL) MAE MURRAY (APR. 14)..APR. 5
(Six Parts)
“Holds interest all the way; discriminating fans may find fault.”—M. P. News.

WHAT EVERY WOMAN WANTS (ROBERTSON-COLE) GRACE DARMOND (FEB. 10)........MAR. 8
“Looks good enough for treatment as a special production.”—M.P.News
Exhibitor Comment—“A fair picture that failed to draw even average business.” “No-one raved about this one but did average business two days.” “Good picture, good business and exceptionally good production.”
Consensus—“Average picture, average puller.”

WHEN A GIRL LOVES (JEWEL) MILDRED HARRIS (APR. 7) ....MAR. 29
(Six Parts)
“Immense both from the box-office and the screen.”—M. P. News.

WHEN MEN DESIRE (FOX) THEDA BARA (MAR. 9)......MAR. 22
“Theda Bara makes miraculous escape from Germany.”—M. P. News.

WHEN MY SHIP COMES IN (INDEPENDENT SALES) JANE GREY (APR. 7)........APR. 5
“A melodrama of the stage with Jane Grey featured.’—M. P. News.

WHERE THE WEST BEGINS (AMERICAN) WILLIAM RUSSELL (MAR. 2) ....MAR. 1
“Another good picture to William Russell list.”—M. P. News.
Exhibitor Comment—“Very good picture. Big business two days.”

WHITEWASHED WALLS (EXHIBITORS MUTUAL) WILLIAM DESMOND (APR. 14) ....APR. 12
“Of the light, pleasant variety; should please all.”—M. P. News.

WICKED DARLING, THE (UNIVERSAL) PRISCILLA DEAN (FEB. 24) ....(Six Parts)........FEB. 22
“Strong picture that keeps interest alive all through.”—M. P. News
Exhibitor Comment—“Dandy story. Universal Special’s usual fine photography. Cast is headed by that ‘little devil of the screen.’ We claim the honor of having ‘discovered’ Priscilla from an exhibitor’s standpoint. Fine attendance for two days.” “Good program feature. Priscilla Dean grows more popular with each picture here. Big business.”
Consensus—“Excellent production, big puller.”

WINNING GIRL, THE (PARAMOUNT) SHIRLEY MASON (FEB. 23) ....MAR. 22
“Shirley Mason’s latest is a nice little picture.”—M. P. News.
Exhibitor Comment—“A good little picture to average business.”

WISHING RING MAN, THE (VITAGRAPH) BESSIE LOVE (MAR. 10) ....MAR. 8
“It’s naturalness puts it over; star is good.”—M. P. News.

PICTURE BRAND STAR RELEASED PLAN BOOK

WOMAN ON THE INDEX, THE (GOLDWYN) PAULINE FREDERICK (FEB. 23)........APR. 5
“Genuine Goldwyn success; filled with real suspense.”—M. P. News.
Exhibitor Comment—“Very interesting picture. Pleased to big business two days.” “An excellent production opened average first day and jumped to big business second day.” “An excellent program feature. Extra good business against big opposition.” “Great. Pauline Frederick has made a hit with her first Goldwyn production. Extra big business four days.” “The type of picture that Pauline is best in but story did not come up to expectations. Well staged, acted and directed, but the story is not there. Business good but the star drew it all.”
Consensus—“Good picture, good puller.”

WORLD TO LIVE IN, THE (SELECT) ALICE BRADY (FEB. 17) ....MAR. 8
“Presents star in a new role, some situations exaggerated.”—M.P.News.

YANKEE PRINCESS, A (VITAGRAPH) BESSIE LOVE (APR. 21)........APR. 19
“Bessie Love in Irish play of simple charm.”—M. P. News.

“FLASHBACKS” ON EARLIER RELEASES

“Who Cares” (Select)—“Better than average. Constance as a star is winning more followers than any competitor, and in all cases they are consistent admirers. This picture called for heavier work and she carried it off with conviction. Story, photography, direction and sets all up to Select standard.”

“Cannibals of the South Seas” (Exhibitors’ Mutual)—“A very interesting and instructive picture to average business.”

“The One Woman” (Select)—“A fine picture. Will please most audiences. Big to average business.”

“Heart of Wetona” (Select)—“Inconsistent in a few places, but otherwise very good. Big business.”

“A Romance of Happy Valley” (Artcraft)—“Average business four days.”

“Why I Would Not Marry” (Fox)—“Personally I did not care for this. Overrated as a special. Program price would be plenty.”

“Heart of Humanity” (Jewel)—“A great production and well liked, but production all through as far as drawing card here. Average business.”

“The Wildcat of Paris” (Universal)—“Bad weather kept attendance down. Just fair picture liked by some, nothing big.“

“Tongues of Flame” (Bluebird)—“Poor business.”

“Creaking Stairs” (Universal)—“Fine picture. Average business.”

“) Treat ’em Rough” (Fox)—“Big business.”

“Sauce for the Goose” (Select)—“This picture gave satisfaction and star is getting better.”

“Talk of the Town” (Universal)—“Average business to no advance in prices. The exhibitor’s hopes built up on this picture by publicity falls down completely upon showing.”

“The Border Legion” (Goldwyn)—“Why this one? Patrons walked out on it. Blanche Bates awful and story does not appeal to high-class audience. This one hurt.”

“The Better Half” (Select)—“Just another ‘movie.’ Brady very good but it’s a mechanical plot.”

“Raffles” (State Rights)—“One week to good business.”

“Mickey” (State Rights)—“Ten days to big business. Pulled this picture off on account of not being given protection. This would have stood up for five or six weeks, but when the smaller neighborhood houses started to advertise in all sections of the city four or five weeks before they were to run it I decided to take it off.”

“A Society Sensation” (Universal)—“Fair program feature to average business.”

“A Perfect Lady” (Goldwyn)—“Splendid film to average business.”

“Call of the Soul” (Fox)—“Average program picture to average business.”

“The Conqueror” (Fox)—“Excellent film to big business.”

“Romance of Happy Valley” (Artcraft)—“Average business.”

**If It Has Been Released During
the Past Ninety Days You’ll
Find All About It In
These Box Office
Reports**

New Theatres Building Throughout Country

ALABAMA

Albany—B. L. Malone announces that he will erect a motion picture theatre here on the Seamon property on lower Second avenue.

Dothan—D. W. Powell is converting a Main street building into a modern motion picture theatre.

ARIZONA

Chandler—Will Menhennett of Mesa will erect a motion picture theatre on the site of the present Airdome with a seating capacity of 700.

CALIFORNIA

Ontario—Dr. McClellend will erect a modern motion picture theatre on Euclid avenue with a 1,000 seating capacity for J. V. Spaugh of the Euclid theatre.

ILLINOIS

Chicago—The Brighton Theatre Company announces that plans have been completed for the erection of a two thousand seat theatre at a cost of $200,000 on the corner of Archer and Sacramento avenues.

Decatur—P. W. Gebbart states that he will build a motion picture theatre on the corner of Water and Packard streets.

Newman—The Illinois theatre has taken a ten-year lease on the Redman building and will convert it into a modern motion picture theatre, according to announcement.

INDIANA

Akron—Karl Gast has purchased the railroad station and will erect a motion picture theatre here to seat 300.

Indianapolis—Central Amusement Company is erecting a large modern theatre at 127 and 129 Illinois street with two thousand seating capacity.

Petersburg—William Mitchell has started to erect a new theatre here which will have a balcony and seat 600 persons.

IOWA

Davenport—S. E. Greenebaum and A. H. Blank will erect a six-story building to cost in the neighborhood of $300,000, containing a modern motion picture theatre to seat 1,500 persons.

Des Moines—A. H. Blank announces that the new Des Moines theatre is nearly completed and will be ready for the formal opening June 1.

MAINE

Rumford—The Union Theatre Company is erecting a theatre to seat 1,200 and promises that it will be large and absolutely modern in every respect.

MARYLAND

Annapolis—Robert L. Werntz will erect a modern motion picture theatre at a cost of $60,000 on the Colonial site.

Baltimore—The Edmondson Amusement Company will consolidate the Bridge and Edmondson theatres which now adjoin and a seating capacity of 1,400 will be provided.

MASSACHUSETTS

Springfield—Plans have been announced for a new theatre on High street, south of Cabot.

NEW YORK

Albany—Work has been started on the new Strand theatre to be erected at a cost of $300,000 on Monroe, Chapel and South Pearl streets with a seating capacity of 2,500. It is being built by Henry Kramrath for Max Spiegal of New York City.

Groton—George Cummings will erect a modern theatre here to seat 1,200 in a fine new business block being built on Main street.

New York City—A new theatre being erected at Fordham road and Valentine avenue will have a seating capacity of 2,200 on the orchestra floor and 1,200 in a roof balcony. It will be ready October 1 and has been leased by Grobe and Noble, owners of the Manhattan, U. S., and the Bronx Strand.

Schenectady—Albert Vam Voast will erect and lease to John J. Walker a modern motion picture theatre running through from Barret street to Clinton.

Rochester—George Eastman will erect a combined motion picture theatre and auditorium on Gibbs street and Main street east.

NEW JERSEY

Gloucester—Lewis Pizer has completed the new Strand theatre with a seating capacity of 550.

OHIO

Pershingtown—Joseph Greenberg has erected a small theatre for a motion picture theatre and plans to open it by May 10.

PENNSYLVANIA

Philadelphia—A 1,250 seat motion picture theatre will be erected at 1524 South street at a cost of $40,000.

TENNESSEE

Kingsport—W. H. Harmon announces the erection of a $50,000 motion picture theatre and opera house on Broad street.

TEXAS

El Paso—A new $75,000 motion picture theatre is announced for South El Paso street by Syd and Ed Blumenthal. It will be completed in five months and will seat 1,000.

VERMONT

Randolph—Mary Carr is erecting a new motion picture theatre for Kate Brock.

WASHINGTON

Tacoma—The World theatre has been completed at 1312 Broadway and seats 300.

Yakima—The old church has been torn down and work started on the new Liberty theatre being erected by Frederick Mercy.

Tacoma—S. H. McKowan is building a theatre at 3807 South Yakima avenue which will cover two city lots and seat four hundred persons.

Wapato—A $16,000 theatre is being erected here according to William Verran who made the announcement in Yakima.

WEST VIRGINIA

Martin's Ferry—James Velos of Wheeling will erect a $75,000 theatre here on South Fourth street with a 1,500 seating capacity.

WISCONSIN

Milwaukee—Mendel Rice and Joseph Schwartz will erect a $60,000 theatre on Fifth and Lincoln avenues, work to start in May.

Miss Grace La Rue is the young lady in the foreground, being introduced by the smiling gentleman in the center, who is none other than Hale Hamilton, erstwhile star of "Get Rich Quick Wallingford" and now starring in Metro screen dramas. Miss La Rue is playing opposite Mr. Hamilton as the leading woman in his latest comedy success, "That's Good."

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM COMPANY, INC.

(See Pathe Exchanges)

ARTCRAFT PICTURES

(See Famous Players-Lasky Exchanges)

BEAR STATE FILM COMPANY

(At State Right Exchanges)

The Vigilantes ....

BURLINGHAM TRAVEL PICTURES

(See General Film Exchanges Through Sherry Service)

CHRISTIE FILM COMPANY COMEDIES

(At State Right Exchange)

May 12—A Rustic Romeo..........1
May 5—Too Many Wives..........1
Apr. 28—Sea Sirens 1
Apr..21—Stop-Look-Listen 1
Apr. 14—Lost—A Bridegroom 1
Apr. 7—Apartment 23 1
Mar. 31—Marrying Molly 1
Mar. 24—Brides for Two 1
Mar. 17—Oh, What a Night 1
Mar. 10—Hard Luck 1
Mar. 3—Bobby Comes Marching Home..........1
Feb. 24—Welcome Home 1

COSMOFOTOFILM COMPANY

(At State Right Exchanges)

The Hypocrites 6

EDUCATIONAL FILM CORP. OF AMERICA

(Through State Right and Educational Exchanges)

Photoplay Magazine Screen Supplement Released Once Every Month Showing Leading Stars at work and play 1
Mar. 24—The Passing of the Crow..........1
Mar. 17—The Eagle and the Fawn..........1
Mar. 3—The Washington Air Patrol..........1
Feb. 24—What Is a Mexican?..........1
Feb. 17—A Day with Carranza..........1

BLACK AND WHITE COMEDIES (International)

May 5—Rubbing It In..........1
Apr. 28—Knocking the H— Out of Heinie..........1
Apr. 21—A Sweet Pickle..........1
Apr. 14—Twinkle, Twinkle..........1
Apr. 7—It Beats the Dutch..........1
Mar. 31—Where Are the Papers?..........1
Mar. 24—Snappy Cheese..........1

BRUCE SCENICS

18—Scenic Succotash 1
17—The Lonesome Pup..........1
16—Frozen Thrills 1
15—Men Met in the Mountains..........1
14—Nature—Hot and Cold..........1
13—Horizon Hunters 1
12—Sundown 1
11—The Pale Pack Train..........1
10—The Tides of Yesterday..........1
9—Before Breakfast 1

EXHIBITORS MUTUAL EXCHANGES

May —The Mint of Hell (William Desmond)..........5
May —Josselyn's Wife (Bessie Barriscale)..........5
Apr. —Modern Husbands (Henry B. Walthall)..........5
Apr. —The Love Call (Billie Rhodes)..........5
Apr. —The Courageous Coward (Sessue Hayakawa)..........5
Apr. —Diane of the Green Van (Alma Rubens)..........5
Mar. —Hearts Asleep (Bessie Barriscale)..........5
Mar. —The Turn in the Road (Special Cast)..........5
Mar. —A Heart in Pawn (Sessue Hayakawa)..........5
Mar. —The Lamb and the Lion (Billie Rhodes)..........5
Feb. —Long Lane's Turning (Henry B. Walthall)..........5
Feb. —A Trick of Fate (Bessie Barriscale)..........5

STRAND COMEDIES

Mar. 23—The Way of a Maid..........1
Mar. 16—His Wife's Birthday..........1
Mar. 9—The Door Between 1
Mar. 2—The Wig-Wag System (Elinor Field)..........1
Feb. 23—Their Baby (Elinor Field)..........1
Feb. 16—Almost a Hero (Elinor Field)..........1
Feb. 9—Merely Marrying Mary (Elinor Field)..........1
Feb. 2—How to be Happy Though Married (Elinor Field)..........1

ROTHACKER OUTDOORS

Apr. 6—A Palestine Pilgrimage..........1
Mar. 30—Glimpsing the Gondolas..........1
Mar. 23—'Mid Sahara's Sands..........1
Mar. 16—In Pyramid Land..........1
Mar. 9—An Eyeful of Egypt..........1
Mar. 2—Columbia Highway 1
Feb. 23—A Peek at Paradise..........1
Feb. 16—Out Wyoming Way..........1
Feb. 9—A Bit of God's Country..........1
Feb. 2—Doing the Dells..........1

FAMOUS PLAYERS—LASKY EXCHANGES

ARTCRAFT

Apr. 27—For Better—For Worse (De Mille's)..........5
Apr. 20—The Money Corral (William S. Hart)..........5
Apr. 20—Eyes of the Soul (Elsie Ferguson)..........5
Apr. 6—Captain Kidd, Jr. (Mary Pickford)..........5
Mar. 23—The Girl Who Stayed at Home (D. W. Griffith's)..........5
Mar. 16—The Poppy Girl's Husband (William S. Hart)..........5
Mar. 9—The Marriage Price (Elsie Ferguson)..........5
Mar. 9—Johnny Get Your Gun (Fred Stone)..........5

PARAMOUNT

Apr. 27—Rustling a Bride (Lila Lee)..........
Apr. 27—The Law of Men (Enid Bennett)..........5
Apr. 20—Greased Lightning (Charles Ray)..........5
Apr. 20—The Home Breakers (Dorothy Dalton)..........5
Apr. 13—The Roaring Road (Wallace Reid)..........5
Apr. 13—Something to Do (Bryant Washburn)..........5
Apr. 13—Let's Elope (Marguerite Clark)..........5
Apr. 6—The Rescuing Angel (Shirley Mason).......... 5
Apr. 6—The Test of Honor (John Barrymore)..........5
Mar. 30—Peppy Polly (Dorothy Gish)..........5
Mar. 30—Little Comrade (Vivian Martin)..........5
Mar. 30—The Sheriff's Son (Charles Ray)..........5
Mar. 23—Pettigrew's Girl (Ethel Clayton)..........5
Mar. 23—Partners Three (Enid Bennett)..........5
Mar. 16—Extravagance (Dorothy Dalton)..........5
Mar. 16—Three Men and a Girl (Marguerite Clark)..........5
Mar. 9—The Poor Boob (Bryant Washburn)..........5
Mar. 2—Alias Mike Moran (Wallace Reid)..........5
Mar. 2—Puppy Love (Lila Lee)..........5
Mar. 2—Good Gracious Annabelle (Billie Burke)..........5

PARAMOUNT-ARTCRAFT SPECIALS

Feb. 16—The False Faces (Henry B. Walthall)..........5

SUCCESS SERIES (Re-Issues)

Apr. 27—Chimmie Fadden (Victore Moore)..........5
Apr. 20—Gretna Green (Marguerite Clark)..........5
Apr. 13—The Dictator (John Barrymore)..........5
Apr. 6—Hulda from Holland (Mary Pickford)..........5
Mar. 30—Sold (Pauline Frederick) 5
Mar. 23—Rose of the Rancho (Special Cast)..........5
Mar. 16—Rags (Mary Pickford)..........5
Mar. 9—Freckles (Jack Pickford) 5
Mar. 2—Temptation (Geraldine Farrar) 5

TWO REEL COMEDIES

Apr. 27—The Little Widow (Sennett's)..........2
Apr. 20—An Amateur Liar (Mr. and Mrs. Sidney Drew)..........2
Apr. 13—The Foolish Age (Sennett's)..........2
Apr. 6—The Last Bottle (Montgomery Flagg Film)..........2
Mar. 30—Beresford of the Barboons (Montgomery Flagg Film)..........2
Mar. 23—Reilly's Wash Day (Sennett's)..........2
Mar. 16—Once a Mason (Mr. and Mrs. Sidney Drew)..........2
Mar. 9—The Village Smithy (Sennett's)..........2
Mar. 2—Love (Roscoe "Fatty" Arbuckle)..........2
Feb. 16—The Pullman Porter (Roscoe "Fatty" Arbuckle)..........2
Jan. 5—Camping Out (Roscoe "Fatty" Arbuckle)..........2

SINGLE REELS

Apr. 27—Filipino School Days (Burton Holmes)..........1
Apr. 27—How the Telephone Talks (Bray Pictograph)..........1
Apr. 20—Some British Bits Well Done (Burton Holmes)..........1
Apr. 20—Fun in Feet (Bray Pictograph)..........1
Apr. 13—Land of the Mompies (Burton Holmes)..........1
Apr. 13—Coal Mining (Bray Pictograph)..........1
Apr. 6—Seeing Sights in London (Burton Holmes)..........1
Apr. 6—Tin Can Toys (Bray Pictograph)..........1
Mar. 30—Zamboanga (Burton Holmes)..........1
Mar. 30—Comets (Bray Pictograph)..........1
Mar. 23—Glorious Versailles (Burton Holmes)..........1
Mar. 23—Indoor Gold (Bray Pictograph)..........1
Mar. 16—Gay Parie in Wartime (Burton Holmes)..........1
Mar. 16—Most Popular Girl in World (Bray Pictograph)..........1
Mar. 9—Making Sombreros in Manila (Burton Holmes)..........1
Mar. 9—Birth of a Tornado (Bray Pictograph)..........1
Mar. 2—Cabaret of Old Japan (Burton Holmes)..........1
Mar. 2—Hatching an Eagle a Day (Bray Pictograph)..........1

FILM CLEARING HOUSE EXCHANGES

INDEPENDENT SALES CORPORATION

Mar. —The Littlest Scout (Blackton Production)..........5
Dec. —Wanted for Murder (Elaine Hammerstein)..........6
Dec. —A Romance in the Air (Bert Hall-Edith Day)..........6

TEN-TWENTY-THIRTY SERIES

Apr. —When a Woman Strikes (Ben Wilson-Rosemary Theby)..........5
Apr. —When My Ship Comes In (aJne Grey)..........5
Mar. —Suspense (Mollie King)..........5
Dec. —Her Mistake (Julius Steger Production)..........6
Dec. —Life's Greatest Problem (Blackton Production)..........6
Dec. —A Woman's Experience (Bacon-Backer Production)..........6

FIRST NATIONAL EXCHANGES

Mar. 10—A Midnight Romance (Anita Stewart)..........5
Feb. 3—Our Teddy (Roosevelt Pictures)..........5
Jan. 5—Virtuous Wives (Anita Stewart)..........5
The Romance of Tarzan (Elmo Lincoln)..........
Shoulder Arms (Charlie Chaplin)..........3
Italy's Flaming Front (Italian Official War Pictures)..........
Pershing's Crusaders (Official Government Feature)..........
My Four Years in Germany (Ambassador Gerard's)..........

Advance Information on All Film Releases

(Continued from preceding page)

FOX FILM EXCHANGES

STANDARD PICTURES

June 15—A Woman There Was (Theda Bara)	5
June 1—Wolves of the Night (William Farnum)	5
May 15—A Fallen Idol (Evelyn Nesbit)	5
May 4—The Siren's Song (Theda Bara)	5
Apr. 20—The Jungle Trail (William Farnum)	5
Mar. 23—Thou Shalt Not (Evelyn Nesbit)	5
Mar. 9—When Men Desire (Theda Bara)	5

VICTORY PICTURES

May 25—The Divorce Trap (Gladys Brockwell)	5
May 11—The Coming of the Law (Tom Mix)	5
Apr. 27—Help! Help! Police! (George Walsh)	5
Apr. 13—Pitfalls of a Big City (Gladys Brockwell)	5
Mar. 30—Fighting for Gold (Tom Mix)	5
Mch. 16—Never Say Quit (George Walsh)	5
Mch. 2—The Forbidden Room (Gladys Brockwell)	5

EXCEL PICTURES

May 18—Words and Music (Albert Ray)	5
May 4—Miss Adventure (Peggy Hyland)	5
Apr. 20—The Love that Dares (Madlaine Traverse)	5
Apr. 6—Married in Haste (Albert Ray)	5
Mar. 23—The Rebellious Bride (Peggy Hyland)	5
Mar. 9—Gambling in Souls (Madlaine Traverse)	5

PRODUCTIONS EXTRAORDINARY

Salome (Theda Bara)	8
Cleopatra (Theda Bara)	8
Les Miserables (William Farnum)	8

THE GREAT NINE

Feb. 23—Hoodman Blind (William Farnum)	5
Feb. 16—The Darling of Paris (Theda Bara)	5
Feb. 9—The Soul of Broadway (Valeska Suratt)	5
Feb. 2—Infidelity (Dr. Rameau's)	5

SUNSHINE AND TOM MIX COMEDIES

June 15—Virtuous Husbands	2
May 25—The Merry Jailbirds	2
May 11—A Soft Tenderfoot (Tom Mix)	2
Apr. 20—The House of Terrible Scandals	2
Apr. 6—Tom and Jerry Mix	2
Mch. 23—Money Talks	2
Mch. 9—Six-Cylinder Love (Tom Mix)	2

MUTT AND JEFF CARTOONS

Apr. 13—Subbing for Tom Mix	½
Apr. 6—Mutt the Mutt Trainor	½
Mar. 30—A Cow's Husband	½
Mar. 23—Out and in Again	½
Mar. 16—William Hohenzollern, Sausage Maker	½
Mar. 9—Wild Waves and Angry Woman	½
Mar. 2—Firemen, Save My Child	½

FROHMAN AMUSEMENT CORPORATION

(At State Right Exchanges)

Once to Every Man (Jack Sherrill)	
My Own United States (Special Cast)	Through Metro
God's Man (H. B. Warner)	9

GARSON-NEILAN PRODUCTIONS

(Producing for Open Market)

The Unpardonable Sin (Blanche Sweet)	9
The Hushed Hour (Blanche Sweet)	

GAUMONT COMPANY

(At State Right Exchanges)

Tuesdays—Gaumont News	1
Fridays—Gaumont Graphic	1
The Real Roosevelt	2
Satan on Earth	2
The Hand of Vengeance (Serial of ten two-reel episodes)	2

GENERAL FILM EXCHANGES

KLEINE SYSTEM, GEORGE

Triple Trouble (Charley Chaplin)	
Behind the Lines in Italy	
Conquered Hearts	

SHERRY SERVICE, WILLIAM L.

Mar. 9—Marriage for Convenience (Catherine Calvert)	6
Mar. 2—Love and the Law (Edgar Lewis Production)	6
Feb. 23—Twilight (Doris Kenyon)	6
Feb. 16—Calibre 38 (Edgar Lewis Production)	6
Feb. 2—The Son of a Gun (G. M. Anderson)	5
Jan. 5—Wild Honey (Doris Kenyon)	6

BURLINGHAM TRAVEL PICTURES (Sherry Service)

The Gornergrat Railway	1
Lovely Lucerne	1
The Riviera of Lake Leman	1
Scrambles in the High Alps	1
Allied War Heroes Arrive in Switzerland	1
The Pilatus Railway	1
Unknown Switzerland (The Lotschenthal)	1
Facing Death on the Blumlisalp	1

GOLDWYN EXCHANGES

STAR SERIES

June 1—The Fear Woman (Pauline Frederick-	5
May 25—When Doctors Disagree (Mabel Normand)	5
May 18—The Crimson Gardenia (Rex Beach's)	6
May 11—Leave It to Suson (Madge Kennedy)	5
May 4—One of the Finest (Tom Moore)	5
Apr. 27—The Stronger Vow (Geraldine Farrar)	6
Apr. 20—The Pest (Mabel Normand)	5
Apr. 13—One Week of Life (Pauline Frederick)	5
Apr. 6—Spotlight Sadie (Mae Marsh)	5
Mar. 30—Daughter of Mine (Madge Kennedy)	5

BENNISON SERIES

Apr. 20—The Road Called Straight (Louis Bennison)	5
Mar. 23—Speedy Meade (Louis Bennison)	5
Feb. 23—Sandy Burke of the U-Bar-U (Louis Bennison)	5

SPECIALS

The Eternal Magdalene	6
The Border Legion (Blanche Bates-Hobart Bosworth)	6
For the Freedom of the World	7
The Manx-Man	7
Social Ambition	7
Honor's Cross	7
Blue Blood	6
Rex Beach's Heart of the Sunset	6
For the Freedom of the East (Betzwood)	6

CAPITOL COMEDIES

May 18—Circumstantial Evidence ("Smiling Bill" Parsons)	2
May 4—The Sea Wolf ("Smiling Bill" Parsons)	2
Apr. 20—Wanted—A Baby ("Smiling Bill" Parsons)	2
Apr. 6—The Midnight Alarm ("Smiling Bill" Parsons)	2

FORD EDUCATIONAL WEEKLY

May 18—A Wild Goose Chase	1
May 11—Can the Poor Fish	1
May 4—Going Up	1
Apr. 27—A Visit to New Orleans	1
Apr. 20—Good Roads	1
Apr. 13—Northern Sports Under Southern Skies	1
Apr. 6—Cut It Out	1

HILLER AND WILK, INC.

(Pictures Handled in the Open Market)'

The Silent Mystery (Francis Ford Serial)	
Woman	
The Wrath of the Gods	
The Battle of Gettysburg	
Raffles, the Amateur Cracksman	

HART, FAIRBANKS, KEENAN, TALMADGE RE-ISSUES

Fifty Fifty (Norma Talmadge)	
The Social Secretary (Norma Talmadge)	
The Devil's Needle (Norma Talmadge)	
Going Straight (Norma Talmadge)	
Children in the House (Norma Talmadge)	
The Drab (Frank Keenan)	
Bride of Hate (Frank Keenan)	
The Sins Ye Do (Frank Keenan)	
Jim Grimsby's Boy (Frank Keenan)	
The Thoroughbred (Frank Keenan)	
The Americano (Douglas Fairbanks)	
The Matrimaniac (Douglas Fairbanks)	
American Aristocracy (Douglas Fairbanks)	
Manhattan Madness (Douglas Fairbanks)	
The Half Breed (Douglas Fairbanks)	
Flirting with Fate (Douglas Fairbanks)	
Reggie Mixes In (Douglas Fairbanks)	
The Good Bad Man (Douglas Fairbanks)	
Wolfe Lowry (William S. Hart)	
The Desert Man (William S. Hart)	
The Square Deal Man (William S. Hart)	
The Gunfighter (William S. Hart)	
Truthful Tulliver (William S. Hart)	
The Devil's Double (William S. Hart)	
The Return of Draw Egan (William S. Hart)	
The Dawnmaker (William S. Hart)	
Captive God (William S. Hart)	
The Patriot (William S. Hart)	

HODKINSON CORPORATION, W. W.

(See Pathe Exchanges)

INDEPENDENT SALES CORPORATION

(See Film Clearing House Exchanges)

IVAN FEATURE PRODUCTIONS

(At State Right Exchanges)

Life or Honor (Leah Baird-James Morrison)	7
Human Clay (Mollie King)	5

JEWEL PRODUCTIONS, INC.

(See Universal Exchanges)

KLEINE SYSTEM, GEORGE

(See General Film Exchanges)

KREMER FILM FEATURES, VICTOR

(Released on States Rights Basis)

Denny From Ireland (Shorty Hamilton)	5
The Snail (Shorty Hamilton)	5
The Ranger (Shorty Hamilton)	5
The Pen Vultur (Shorty Hamilton)	5

Advance Information on All Film Releases

(Continued from preceding page)

METRO EXCHANGES

May 12—Castles in the Air (May Allison)	5
May 5—The Amateur Adventuress (Emmy Wehlen)	5
Apr. 28—After His Own Heart (Hale Hamilton)	5
Apr. 21—False Evidence (Viola Dana)	5
Apr. 14—Blackie's Redemption (Bert Lytell)	5
Apr. 7—The Island of Intrigue (May Allison)	5
Mar. 31—The Parisian Tigress (Viola Dana)	5
Mar. 24—That's Good (Hale Hamilton)	5
Mar. 17—The Way of the Strong (Anna Q. Nilsson)	5
Mar. 10—Blind Man's Eyes (Bert Lytell)	5
Mar. 3—Satan Junior (Viola Dana)	5
Feb. 24—Peggy Does Her Darndest (May Allison)	5
Feb. 17—Johnny on the Spot (Hale Hamilton)	5
Feb. 10—As the Sun Went Down (Edith Storey)	5
Feb. 3—Faith (Bert Lytell)	5

NAZIMOVA PRODUCTIONS

The Red Lantern (Nazimova)	7
Out of the Fog (Nazimova)	7
Eye for Eye (Nazimova)	7
Toys of Fate (Nazimova)	7
Revelation (Nazimova)	7

SCREEN CLASSICS, INC., SPECIALS

A Man of Honor (Harold Lockwood)	5
Shadow's of Suspicion (Harold Lockwood)	5
The Great Romance (Harold Lockwood)	6
Why Germany Must Pay (Special Cast)	6
The Great Victory (Special Cast)	6
Pals First (Harold Lockwood)	6

NAZIMOVA PRODUCTIONS

(See Metro Exchanges)

OUTING-CHESTER PICTURES

(At State Right Exchanges)

7—Up in the Air After Alligators	1
6—A Wasmanipae Week-End	1
5—Guided and Miss Guided	1
4—Maid, Mermaids and More Maids	1
3—Ballahooing on the Anarika	1
2—Teddy Birds	1
1—From Scales to Antlers	1

PARAMOUNT PICTURES

(See Famous Players-Lasky Exchange)

PATHE EXCHANGES

SPECIAL FEATURES

Apr. 27—The Unknown Love (Dolores Cassinelli-E. K. Lincoln)	6
Mar. 2—Common Clay (Fannie Ward)	7

EXTRA SELECTED STAR PHOTOPLAYS

May 4—The Cry of the Weak (Fannie Ward-Frank Elliott)	5
Apr. 6—The Silver Girl (Frank Keenan)	5
Mar. 9—Carolyn of the Corners (Bessie Love)	5

PROGRAM FEATURES

May 18—Caleb Piper's Girl (Helene Chadwick)	5
Apr. 20—The Sawdust Doll (Baby Marie Osborne)	5
Mar. 23—Go Get 'Em Garringer (Helene Chadwick)	5

AMERICAN FILM COMPANY, INC.

Mar. 16—Put Up Your Hands (Margarita Fisher)	5
Mar. 2—Where the West Begins (William Russell)	5
Feb. 16—Molly of the Follies (Margarita Fisher)	5
Feb. 2—The Amazing Imposter (Mary Miles Minter)	5

HODKINSON, W. W., CORPORATION

—As a Man Thinks (Leah Baird)	5
Apr. 6—Thunderbolts of Fate (House Peters-Anna Lehr)	5
Mar. 24—The End of the Game (J. Warren Kerrigan)	5
Mar. 10—The Forfeit (House Peters)	5
Feb. 24—The Love Hunger (Lillian Walker)	5
Feb. 10.—Come Again Smith (J. Warren Kerrigan)	5

MADE IN AMERICA (Series) Hodkinson

(Eight One-Reel Episodes)

Apr. 7—Eighth, Forward—Always Forward	1
Mar. 31—Seventh, Overseas to Victory	1
Mar. 24—Sixth, The Hated K. P.	1
Mar. 17—Fifth, Building the Soldier	1
Mar. 10—Fourth, Victory Army in the Making	1
Mar. 3—Third, The Rookie	1
Feb. 24—Second, Nine Million Answer	1
Feb. 16—First, The Call to Arms	1

ROLIN COMEDIES

May 18—Before Breakfast (Lloyd, Pollard, Daniels)	1
May 11—Si, Senor (Lloyd-Pollard-Daniels)	1
May 4—Young Mr. Jazz (Lloyd-Pollard-Daniels)	1
Apr. 27—Ring up the Curtain (Lloyd-Daniels-Polard)	1
Apr. 20—Crack Your Heels (Lloyd-Pollard-Daniels)	1
Apr. 13—Just Dropped In (Harold Lloyd)	1
Apr. 6—A Sammy in Siberia (Harold Lloyd)	1
Mar. 30—Next Aisle Over (Harold Lloyd)	1
Mar. 23—The Dutiful Dub (Harold Lloyd)	1
Mar. 16—Look Out Below (Harold Lloyd)	1
Mar. 9—I'm On My Way (Harold Lloyd)	1
Mar. 2—Hoot Mon (Stan Laurel)	1

TWO-REEL SPECIALS

May 11—His Vampy Ways (Walter Hall Comedy)	2
Jan. 19—Corinne, Come Here (Gloria Joy)	2
Jan. 5—I Want to Be a Lady (Gloria Joy)	2

THE TIGER'S TRAIL (Serial)

(Starring Ruth Roland and George Larkin; Astra)

May 18—Fifth, The Tiger Trap	2
May 11—Fourth, Danger Signals	2
May 4—Third, The Human Chain	2
Apr. 27—Second, The Glowing Eyes	2
Apr. 20—First, The Tiger Worshippers	3

THE LIGHTNING RAIDER (Serial)

(Fifteen Two-Reel Episodes Astra Serial Starring Pearl White, Warner Oland, Henry Gsell)

Apr. 13—Fifteenth, Wu Fang Atones	2
Apr. 6—Fourteenth, Cleared of Guilt	2
Mar. 30—Thirteenth, the White Roses	2
Mar. 23—Twelfth, Hurled Into Space	2
Mar. 16—Eleventh, The Bars of Death	2
Mar. 9—Tenth, The Baited Trap	2
Mar. 2—Ninth, Falsely Accused	2
Feb. 23—Eighth, The Cave of Dread	2
Feb. 16—Seventh, Meshes of Evil	2
Feb. 9—Sixth, The Mystic Box	2
Feb. 2—Fifth, The Brass Key	2
Jan. 26—Fourth, Through Doors of Steel	2
Jan. 19—Third, Underworld Terrors	2
Jan. 12—Second, The Counterplot	2
Jan. 5—First, The Ebony Block	3

THE TERROR OF THE RANGE (Serial)

(Seven Two-Reel Episodes Starring George Larkin and Bessie Compson; Produced by Diando)

Mch. 16—Seventh, Run to Earth	2
Mch. 9—Sixth, Tangled Tales	2
Mch. 2—Fifth, A Threat from the Past	2
Feb. 23—Fourth, The Midnight Raid	2
Feb. 16—Third, The Chasm of Fear	2
Feb. 9—Second, The Hidden Chart	2
Feb. 2—First, Prowlers of the Night	2

NEWS REELS

Sundays—Topics of the Day	
Wednesdays—Pathe News	1
Saturdays—Pathe News	1

PERRET PRODUCTIONS, LEONCE

(Producing for the Open Market)

—A Soul Adrift (Dolores Cassinelli)	
—Stars of Glory (E. K. Lincoln-Dolores Cassinelli)	

RAPF PRODUCTIONS, HARRY

(At State Right Exchanges)

—Wanted for Murder (Elaine Hammerstein) Ind. Sales Corp	6
—Sins of the Children	

RAVER PRODUCTIONS, HARRY

(At State Right Exchanges)

—The Liberator (Maciste Serial)	

SELECT EXCHANGES

Apr. —Red Head (Alice Brady)	5
Apr. —The Veiled Adventure (Constance Talmadge)	5
Apr. —Marrying Mary (Marion Davies)	5
Mar. —The Probation Wife (Norma Talmadge)	6
Mar. —Marie, Ltd. (Alice Brady)	5
Mar. —Experimental Marriage (Constance Talmadge)	5
Feb. —The World to Live In (Alice Brady)	5
Feb. —Children of Banishment (Mitchell Lewis)	5

SPECIALS

The Hidden Truth (Anna Case)	5
Ruling Passions (Julia Dean-Edwin Arden)	5
The Midnight Patrol (Ince Production)	5
The Cavell Case (Julia Arthur)	5
The One Woman (Special Cast)	6

SELZNICK PICTURES CORPORATION

(No Distribution Plans Announced Yet)

—Upstairs and Down (Olive Thomas)	5

S-L PICTURES

(No Distribution Plans Announced Yet)

Virtuous Man (E. K. Lincoln) Ralph Ince Attraction	

SHERRY SERVICE, WILLIAM L.

(See General Film Exchanges Outside New York State)

SOUTHERN FEATURE FILM COMPANY

(At State Rights Exchanges)

Beyond the Law (Emmett Dalton)	6

STATE RIGHT EXCHANGES

DOLL VAN FILM CORPORATION (CHICAGO)

(In Illinois, Indiana and Southern Wisconsin)

The Mad Lover	
Public Defender	
Carmen of the Klondike	
The Grain of Dust	
Hearts of the World	
The Crucible of Life	
Nine-tenths of the Law	
The Belgian	
The Zeppelin's Last Raid	
Those Who Pay	
Just a Woman	

Advance Information on All Film Releases

(Continued from preceding page)

DOO LEE FILM COMPANY, INC. (NEW YORK STATE)

May 1—The Window Opposite (Leah Baird)	7
Apr. 15—His Daughter Pays (Gertrude McCoy)	6
The Woman Who Dared	7
The Libertine	6
Babbling Tongues	7
Married in Name Only	6
Her Bargain	6
A Man's Law	5
Human Clay	5
One Law for Both	8
Sins of Ambition	7
A Slacker's Heart	7
Cleopatra	5
The Lonesome Trail	5
Mothers of Liberty	6
Jester Comedies (Twede Dan), one a week	2
The Silent Mystery (Serial in Fifteen Two-Reel Episodes (Francis Ford Mae Gaston and Rosemary Theby	
Two-Reel Western Dramas (Ann Little-Jack Richardson),one a week	
June 8—The Winning Loser	2
June 1—The Recognition	2
May 25—The Law of Hate	2
May 18—The Range Rider	2
May 11—The Fatal Return	2
May 4—A Canyon Romance	2
Apr. 27—Western Honor	2
Apr. 20—Prodigal Love	2
Apr. 13—Luxury's Lure	2

TRIANGLE EXCHANGES

May 25—Mayor of Filbert (Belle Bennett-Special)	8
May 18—The Water Lily (Alice Mann)	5
May 11—Taxi (Taylor Holmes Special)	5
May 4—A Place in the Sun (Margaret Blanche and English Cast)	5
Apr. 27—The Follies Girl (Olive Thomas Special)	5
Apr. 20—Devil M'Care (Crane Wilbur)	5
Apr. 13—A Regular Fellow (Taylor Holmes Special)	5
Apr. 6—Democracy (Jack Conway-Marguerite Marsh)	5
Mar. 30—Toton (Olive Thomas-Special)	5
Mar. 23—The Little Rowdy (Hazel Daly)	5
Mar. 16—It's a Bear (Taylor Holmes-Special)	5

UNITED PICTURE THEATRES

(See World Film Exchanges)

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

The Delicious Little Devil (Mae Murray)	6
Bare Fists (Harry Carey)	6
The Exquisite Thief (Priscilla Dean)	6
Fire Flingers (Rupert Julian)	6
What Am I Bid (Mae Murray)	6
The Amazing Wife (Mary Mac Laren)	6
A Silk Lined Burglar (Priscilla Dean)	6
A Fight for Love (Harry Carey)	6
The Light of Victory (Monroe Salisbury)	5
The Scarlet Shadow (Mae Murray)	6
The Wicked Darling (Priscilla Dean)	6
Creaking Stairs (Mary MacClaren)	6

JEWEL PRODUCTIONS, INC.

Feb. 10—The Heart of Humanity (Dorothy Phillips)	9

I-KO COMEDIES

May 14—In Bad All Around (Eva Novak-Hughie Mack)	2
May 7—Good Night Turk (Charlie of the Orient)	2
Apr. 30—Sambo's Wedding Day	2
Apr. 16—Let Fido Do It	2
Apr. 9—A Movie Riot (Charlie of the Orient)	2
Apr. 2—A Skate at Sea (Dorety-Novak-Reynolds)	2
Mar. 26—Gymbelles and Boneheads (L-Ko Cast)	2
Mar. 19—Hearts in Hock (Peggy Prevost)	2

CENTURY COMEDIES

Apr. 23—Looney Lions and Monkey Business (Animal Comedy)	2
Mar. 12—Society Stuff (Alice Howell)	2

NESTOR COMEDIES

Apr. 14—Green Eyed Johnny (Jack Dillon)	1
Apr. 7—Charlie Treats 'em Rough (Pat Sullivan Cartoon)	1
Mar. 31—Lizzie's Waterloo (Special Cast)	1
Mar. 24—A Beach Nut (Wallace Beery)	1
Mar. 17—Home Run Bill (Billy Mason)	1

LYONS-MORAN STAR COMEDIES

May 12—The Bullshiviks	1
May 5—Fun in a Flat	1
Apr. 28—The Expert Eloper	1
Apr. 21—Scared Stiff	1
Apr. 14—Skidding Thrones	1
Apr. 7—State Room Secrets	1
Mar. 31—The Wife Breakers	1
Mar. 24—The Smell of the Yukon	1
Mar. 17—Lay Off	1

EDDIE POLO SERIES

May 12—A Prisoner For Life	2

WESTERN AND RAILROAD DRAMAS..

May 17—Lone Larry (Benedict Sedgwick)	2
May 10—Gun Law (Pete Morrison)	2
May 3—The Raid (Neal Hart)	2
Apr. 26—The Rustlers (Pete Morrison)	2
Apr. 19—The Honor of Men (Neal Hart)	2
Apr. 12—By Indian Post (Pete Morrison)	2
Apr. 5—Bill Brennan's Claim (Neal Hart)	2
Mar. 29—His Buddy (Pete Morrison)	2
Mar. 22—The Gun Runners (Neal Hart)	2
Mar. 15—The Black Horse Bandit (Helen Gibson—Pete Morrison)	2

THE LURE OF THE CIRCUS (Serial)

(Eighteen Two-Reel Episodes Starring Eddie Polo.)

Mar. 17—Eighteenth, The Last Trick	2
Mar. 10—Seventeenth, a Race with Time	2
Mar. 3—Sixteenth, The Knockout	2

THE RED GLOVE (Serial)

(Eighteen Two-Reel Episodes Starring Marie Walcamp)

May 12—Ninth, A Leap for Life	2
May 5—Eighth, Facing Death	2
Apr. 28—Seventh, A Desperate Chance	2
Apr. 21—Sixth, The Flames of Death	2
Apr. 14—Fifth, At the Mercy of the Monster	2
Apr. 7—Fourth, The Passing of Gentleman Yeoff	2
Mar. 31—Third, The Vulture's Vengeance	2
Mar. 24—Second, The Claws of the Vulture	2
Mch. 17—First, The Pool of Mystery	2

NEWS AND MAGAZINE REELS

Mondays —Hearst News (International)	1
Wednesdays—International News	1
Fridays —Current Events (International)	1
Fridays —New Screen Magazine (Universal)	1

VITAGRAPH EXCHANGES

May 26—Thin Ice (Corinne Griffith)	5
May 12—Beating the Odds (Harry Morey)	5
May 5—A Stitch in Time (Gladys Leslie)	5
Apr. 28—The Usurper (Earle Williams)	5
Apr. 21—A Yankee Princess (Bessie Love)	5
Apr. 14—The Unknown Quantity (Corinne Griffith)	5
Apr. 7—The Cambric Mask (Alice Joyce)	5
Mch. 31—Fighting Destiny (Harry T. Morey)	5
Mch. 24—Miss Dulcie from Dixie (Gladys Leslie)	5
Mch. 17—A Gentleman of Quality (Earle Williams)	5
Mch. 10—The Wishing Ring Man (Bessie Love)	5

VITAGRAPH SPECIALS

May 19—The Third Degree (Alice Joyce)	6
Apr. 28—Two Women (Anita Stewart)	5
Mch. 10—From Headquarters (Special—Anita Stewart)	5
Feb. 24—The Lion and the Mouse (Special-Alice Joyce)	6
Jan. 5—The Common Cause (Rawlinson-Breamer)	7

BIG V SPECIAL COMEDIES

Apr. 21—Mules and Mortgages (James Aubrey)	2
Apr. 7—Girlies and Grubbers (Montgomery and Rock)	2
Mar. 24—Jazz and Jailbirds (James Aubrey)	2

LARRY SEMON COMEDIES

May 12—Passing the Buck	2
Apr. 14—Well I'll Be ——	2

THE MAN OF MIGHT (Serial)

(Fifteen Two-Reel Episodes Starring William Duncan)

—Fifteenth, The Rescue	2
—Fourteenth, The Living Catapult	2
—Thirteenth, The Flood of Despair	2
—Twelfth, The Volcano's Prey	2
—Eleventh, The Ship of Dread	2
—Tenth, Double Crossed	2
—Ninth, The Crashing Horror	2
—Eighth, The One Chance	2
—Seventh, Into the Trap	2
—Sixth, The Height of Torment	2
—Fifth, The Human Shield	2
—Fourth, The Gripping Hand	2
—Third, The Creeping Death	2
—Second, The Leap Through Space	2
—First, The Riven Flag	2

THE IRON TEST (Serial)

(Fifteen Two-Reel Episodes Featuring Antonio Moreno and Carol Holloway)

Jan. 27—Fifteenth, Riding with Death	2

WARREN, EDWARD, PRODUCTIONS, INC.

(At State Right Exchanges)

Weavers of Life	
Souls Redeemed	

WESTERN IMPORT COMPANY

(At State Right Exchanges)

Mickey (Mabel Normand)	

WORLD FILM EXCHANGES

Apr. 28—Three Green Eyes (All Star Cast)	5
Apr. 21—The Quickening Flame (Montagu Love-June Elvidge)	5
Apr. 14—The Scar (Kitty Gordon-Irving Cummings)	5
Apr. 7—The Little Intruder (Louise Huff-Johnny Hines)	5
Mch. 31—The Love Defender (June Elvidge)	5
Mch. 24—Hit or Miss (Carlyle Blackwell and Evelyn Greeley)	5
Mch. 17—The Hand Invisible (Montagu Love)	5

SPECIALS

Mar. 16—The Better 'Ole	7
Feb. 10—What Shall We Do With Him?	5
Jan. 6—Under Four Flags (Official Government Picture)	5

UNITED PICTURE THEATRES

Mar. 30—Her Code of Honor (Florence Reed)	5
Feb. 23—A Man in the Open (Dustin Farnum)	6
Jan. 26—Adele (Kitty Gordon)	6
Jan. 5—The Light of Western Stars (Dustin Farnum)	6

NEW REELS

Tuesdays—Kinograms	1
Saturdays—Kinograms	1

THE WILLIAMS PRINTING COMPANY, NEW YORK

Simplex

"The Price of Peace"

THIS CHEER COMPELLING SOUL STIRRING HEART GRIPPING FIVE REELER TAKEN IN THE SMOKE OF BATTLE BY THE U. S. PHOTOGRAPHIC CORPS SHOWING THE ACTIVITIES OF OUR OWN DOUGH BOYS IN THE IMPORTANT ENGAGEMENTS OF THE WORLD WAR * * * HAS BEEN CHOSEN BY THE FIFTH LIBERTY LOAN COMMITTEE AS ONE MEDIUM OF APPEAL TO THE PEOPLE OF OUR LAND * * *

SO IN EVERY CITY AND TOWN * * WHEREVER MEN AND WOMEN GATHER * * THIS CELLULOID RECORD OF AMERICAN BRAVERY WILL CARRY ITS MESSAGE AND ITS APPEAL FOR THE FINAL LOAN.

AND * * THAT THESE PICTURES TAKEN UNDER SUCH HAZARDOUS CONDITIONS MAY BE SEEN AT THEIR BEST IN SPITE OF THE CONSTANT SETTING UP AND TAKING DOWN WHICH SO QUICKLY RACKS AND DESTROYS THE AVERAGE ROAD SHOW EQUIPMENT, THE EXAMPLE OF THE PRODUCING MASTERS OF THE INDUSTRY HAS BEEN FOLLOWED * * * SIMPLEX HAS BEEN CHOSEN TO PERFORM THIS IMPORTANT DUTY * * THUS FAR TWENTY OF THESE STURDY PROJECTORS BEING ORDERED FOR THIS SPLENDID PURPOSE. ALL OF THEM NEW, UP-TO-DATE AND HIGHLY EFFICIENT

SO * * AS ALWAYS * * WHEN SERVICE RATHER THAN PRICE IS THE CONSIDERATION THERE IS BUT ONE CONCLUSION—

"SIMPLEX"

THE PRECISION MACHINE CO. INC.
317 East 34th: St— New York

We have printed, developed and colored the greatest screen attractions of the year, and we have more in work right now for the First National Exhibitors' Circuit.

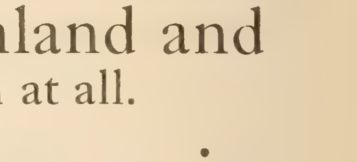
We have rendered a personal service which has won approval and praise from all First National members.

First National Exhibitors are the aristocrats of Screenland and just ordinary work won't go with them at all.

If you want the best in screen quality and service you will place your "print" contract with

Rothacker
FILM MFG. CO. CHICAGO, U.S.A.
TRADE MARK REG.

There are reasons-
Come and see them.



MAY 10, 1919

Motion Picture News

Reg. U. S. Patent Office

DOMINATES THE FIELD

Two Exhibitors

JOHNSON and TAYLOR are competitors. Both show Paramount and Artcraft Pictures. Each tries hard to establish his house as the best in town.

JOHNSON advertises—

"I show the best pictures"

TAYLOR advertises—

"I show Paramount and Artcraft Pictures, the kind you see advertised in The Saturday Evening Post"

And JOHNSON wonders why TAYLOR'S theatre is generally accepted as the better place to go.

TRADE MARK Paramount Pictures

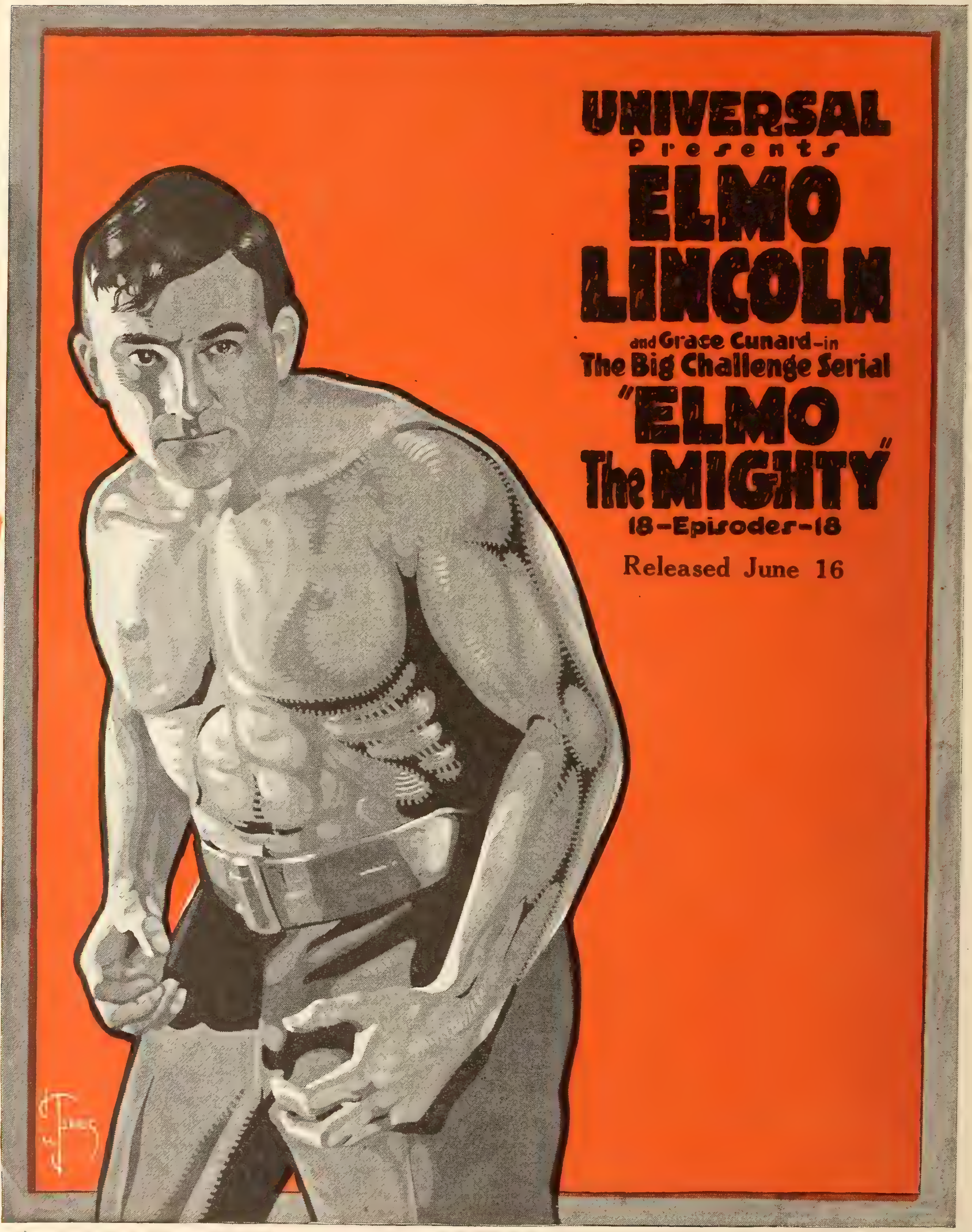
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

VOL. XIX-NO. 19 *Entered as Second Class Matter, October 13, 1913 at the Post Office at New York, N. Y., under the act of March 3rd, 1879* PRICE 15 CENTS

Published Weekly—$3.00 a year

Chicago — 729 Seventh Avenue, New York — Los Angeles

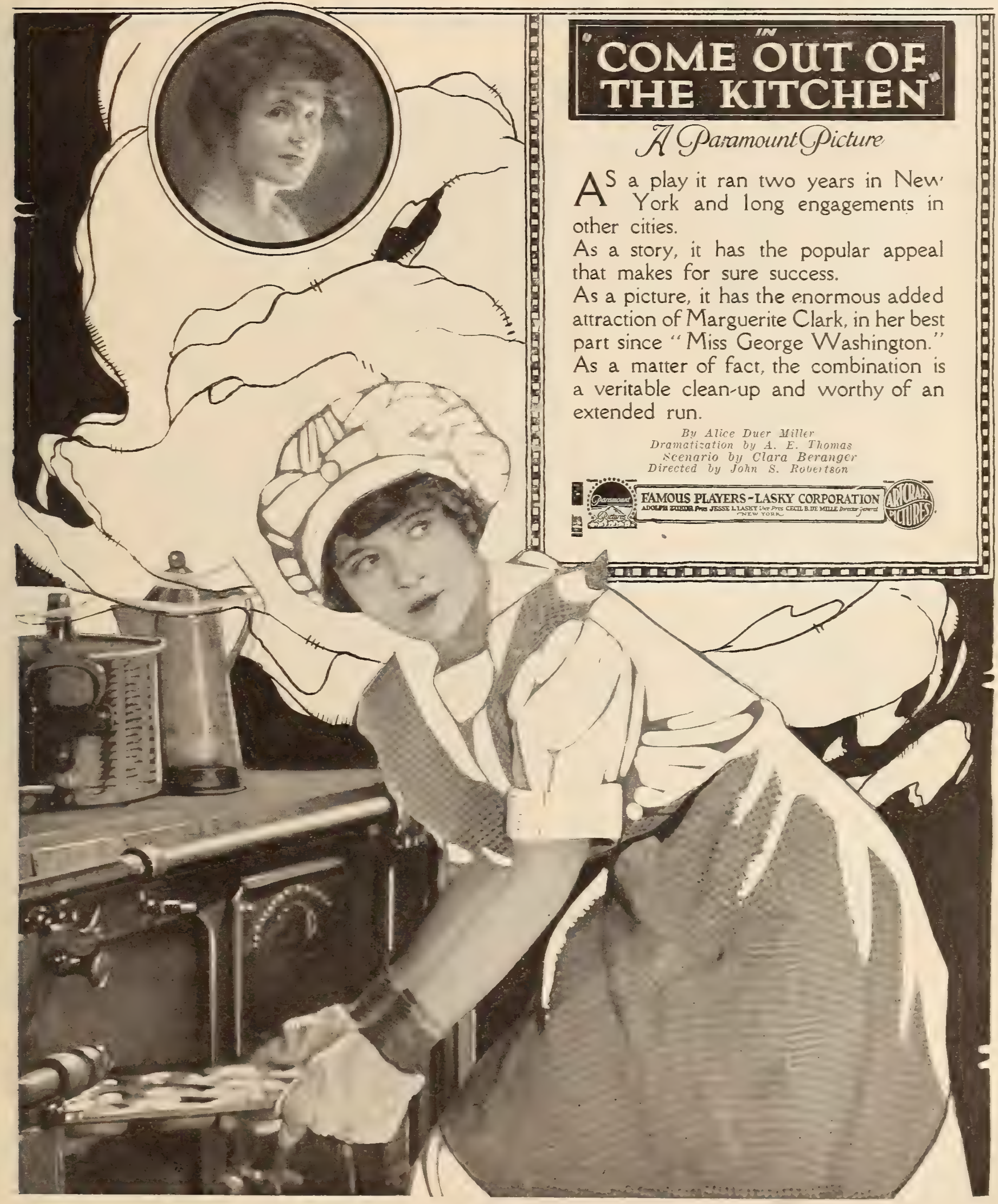


UNIVERSAL
Presents
ELMO LINCOLN
and Grace Cunard—in
The Big Challenge Serial
"ELMO The MIGHTY"
18—Episodes—18

Released June 16

Adolph Zukor presents

Marguerite CLARK



IN

"COME OUT OF THE KITCHEN"

A Paramount Picture

As a play it ran two years in New York and long engagements in other cities.

As a story, it has the popular appeal that makes for sure success.

As a picture, it has the enormous added attraction of Marguerite Clark, in her best part since "Miss George Washington."

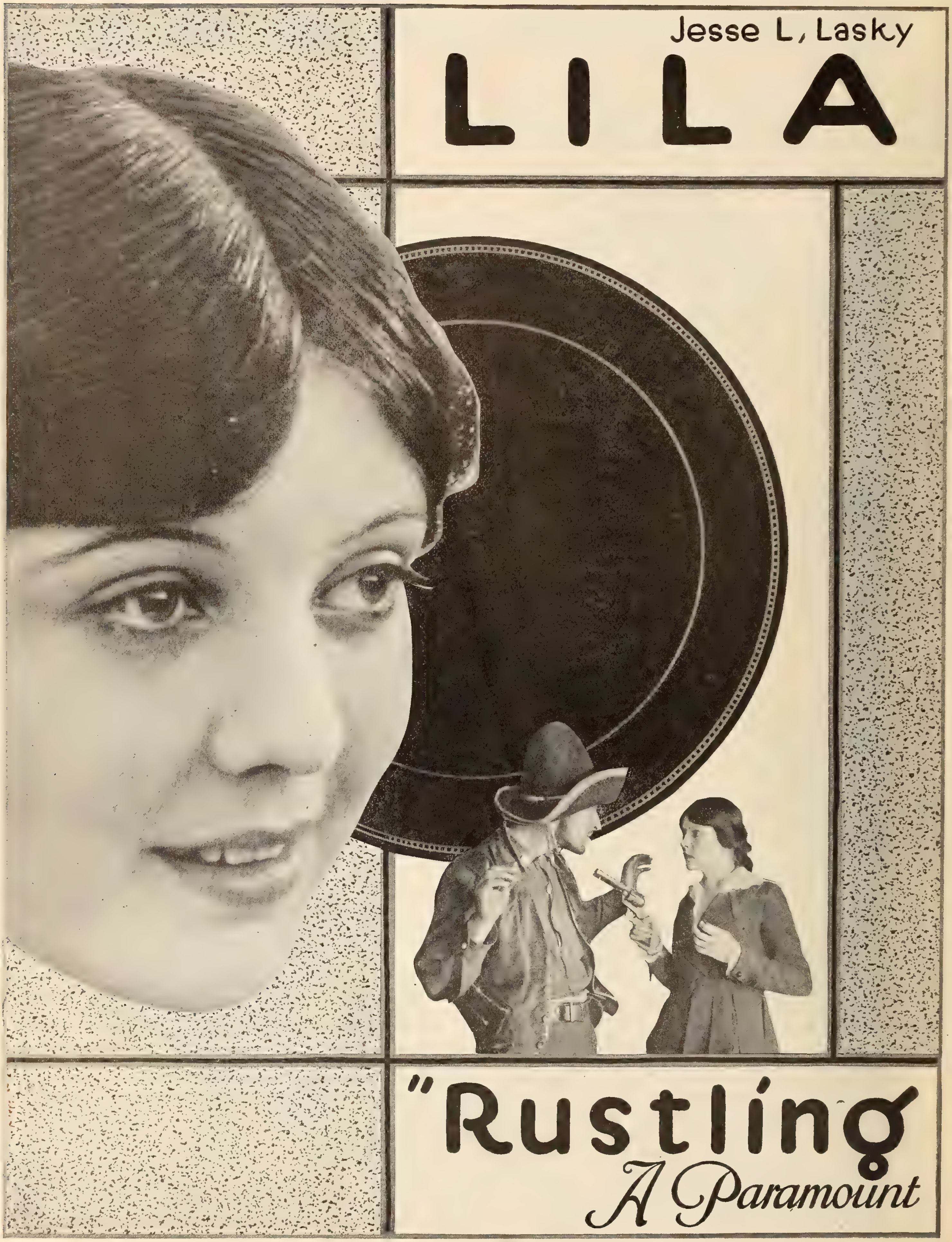
As a matter of fact, the combination is a veritable clean-up and worthy of an extended run.

By Alice Duer Miller
Dramatization by A. E. Thomas
Scenario by Clara Beranger
Directed by John S. Robertson

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B. DE MILLE *Director General*
NEW YORK

Artcraft Pictures


Jesse L, Lasky
LILA
"Rustling
A Paramount

presents

LEE in

OUT of a school book he found her. "Emily, the prettiest girl in school," someone had written in the geography that came in a box of books to the boys of the Alamo ranch. Half in jest he wrote to her and put in a picture of his handsome pal. Deadly in earnest she responded, for her gray haired guardian had asked her to be his wife.

So she came to the western land to marry her cowboy letter-writer and the mix-up in the photograph almost cost her her life.

Lila Lee in a real western with Monte Blue as the hero make a picture story with a laugh for every thrill.

The sort of a story that everyone likes. It spells Romance with a capital R.

The advertising accessories, pictured on the next pages give a chance for unusually attractive exploitation.

Folks'll like "Rustling a Bride". It's worth your playing up strong.

Story and scenario by Edith Kennedy
Directed by Irvin Willat

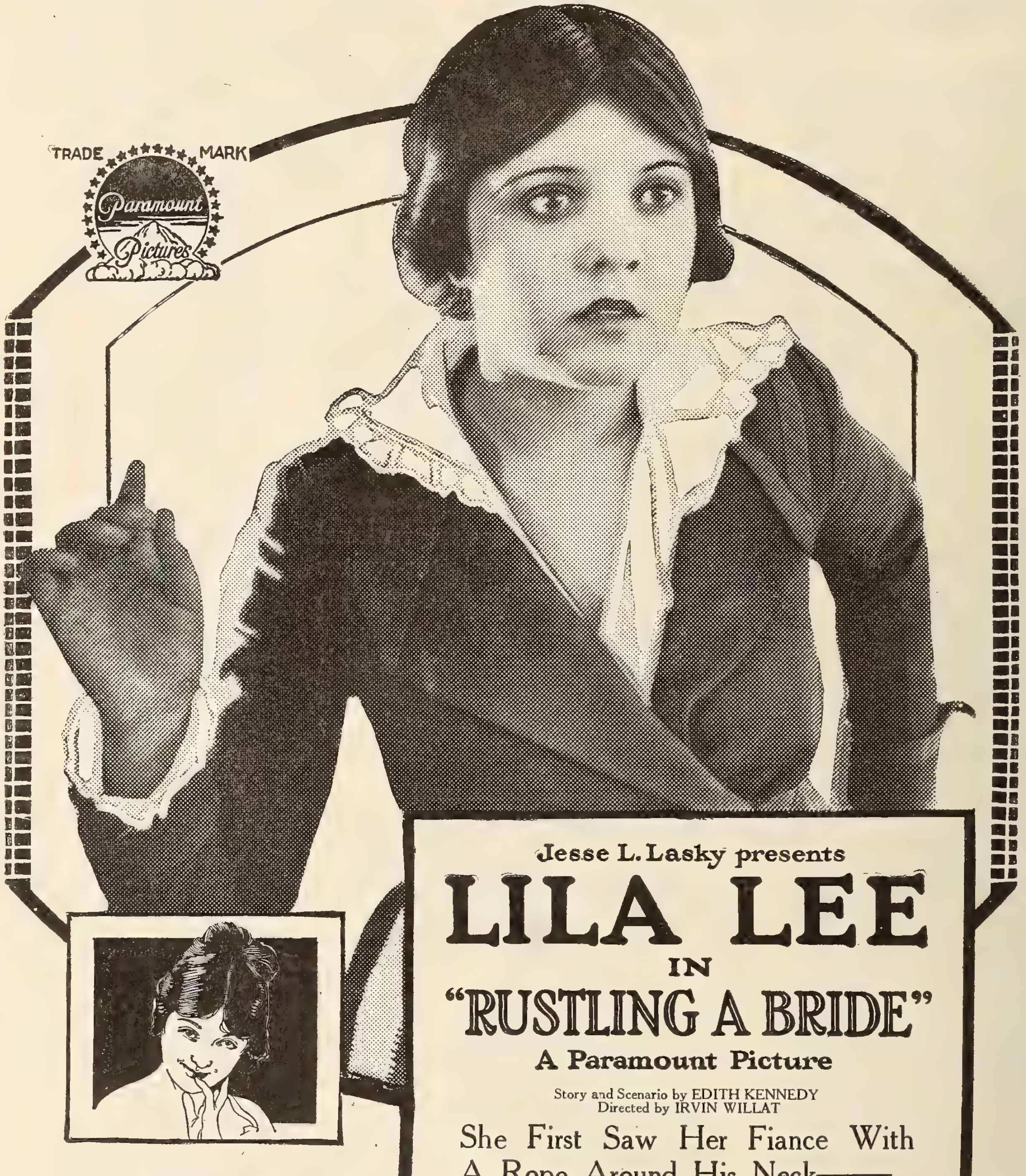
Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES

A Bride"

Picture

ADS THAT MAKE FOLKS SAY "WE MUST SEE LILA LEE"

Pictured below is the three-column advertisement on "Rustling a Bride." Use it as it stands and it'll pull money to your box-office.



Jesse L. Lasky presents

LILA LEE

IN

"RUSTLING A BRIDE"

A Paramount Picture

Story and Scenario by EDITH KENNEDY
Directed by IRVIN WILLAT

She First Saw Her Fiance With A Rope Around His Neck——

A congenial crowd was about to send him on a little party where there would be flowers—flowers that he wouldn't smell.

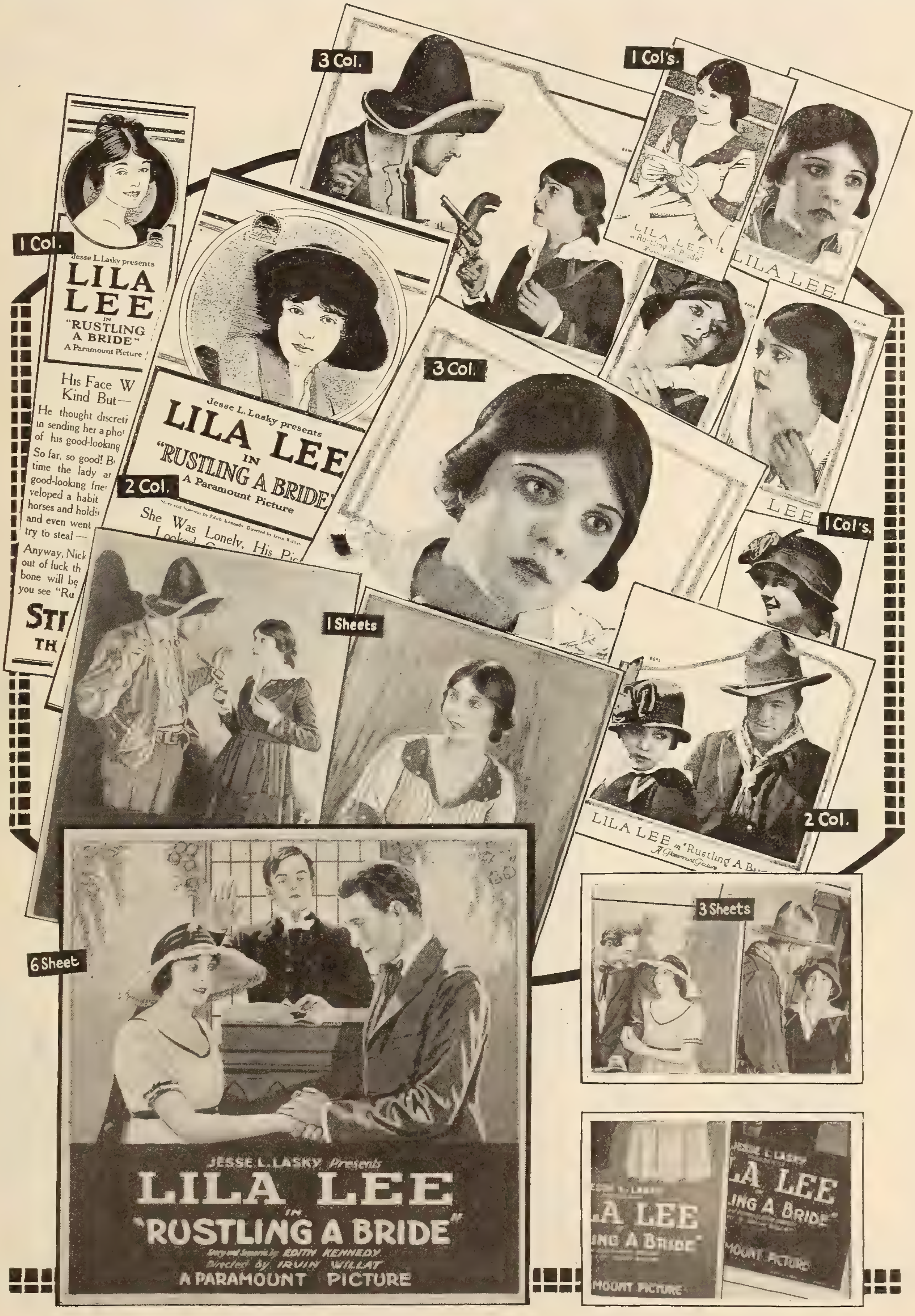
Had she taken him at his real face value she'd have let him swing.

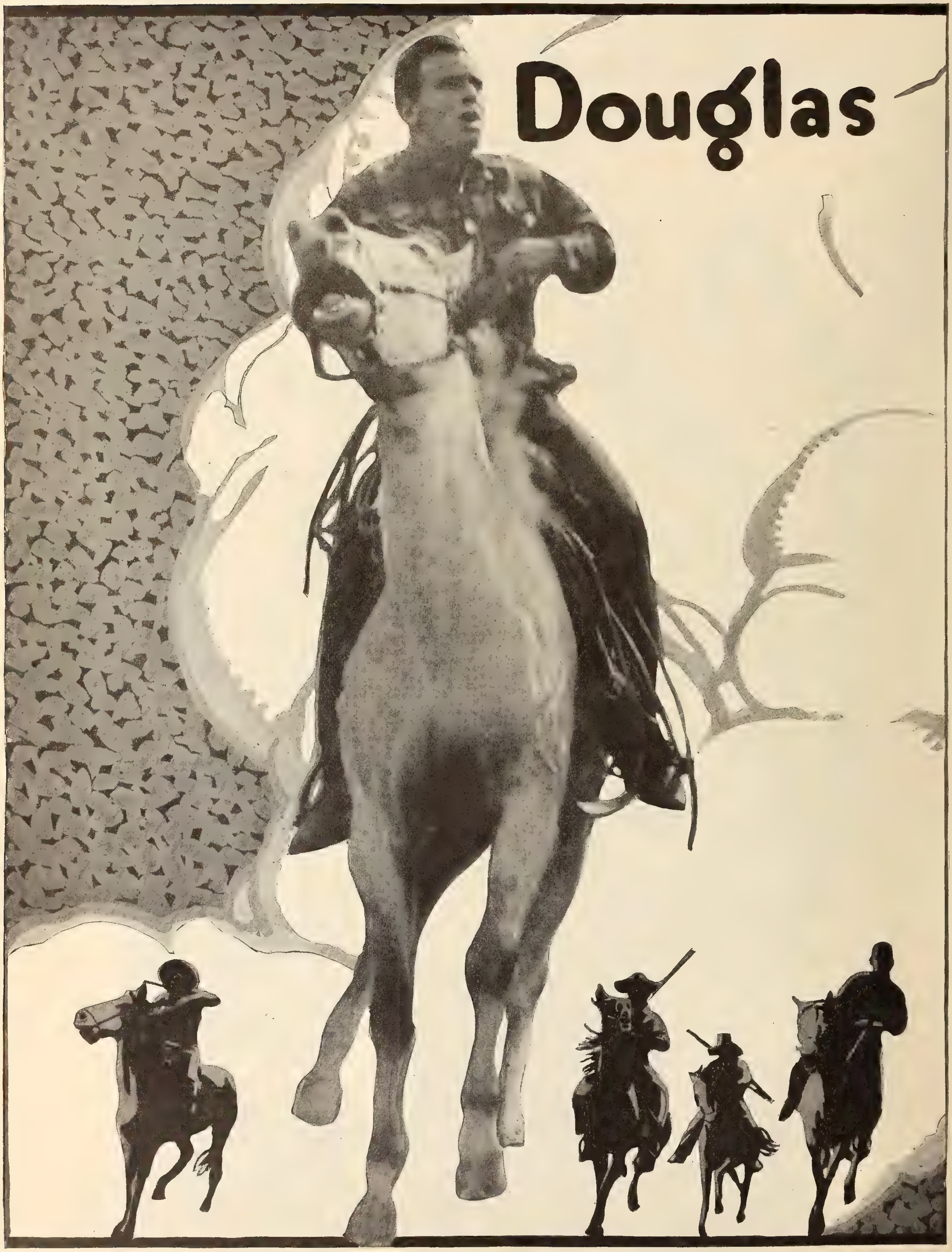
But she took him at the value of the picture he sent her and she stepped in just in time.

Would you have done it if you had been Emily? After you had been fooled as she was? We wonder! Come to see and answer, "Would you?"

Use pictures of the star. She's young and pretty and appealing. Here are posters that carry that personality and change it into cash for you.

Be sure to let them know it's a real story with thrills worth seeing. You can get that idea over with the aid of the advertising accessories pictured here.


3 Col.
1 Col's.
1 Col.
Jesse L. Lasky presents
LILA LEE
IN
"RUSTLING A BRIDE"
A Paramount Picture
His Face W
Kind But—
He thought discreti
in sending her a phot
of his good-looking
So far, so good! B
time the lady ar
good-looking frie
veloped a habit
horses and holdi
and even went
try to steal—
Anyway, Nick
out of luck th
bone will be
you see "Ru
STI
TH
Jesse L. Lasky presents
LILA LEE
IN
"RUSTLING A BRIDE"
A Paramount Picture
She Was Lonely. His Pic
Looked G
2 Col.
3 Col.
LILA LEE in "Rustling A Bride"
LILA LEE
LEE
1 Col's.
1 Sheets
LILA LEE in "Rustling A Bride" A Paramount Picture
2 Col.
6 Sheet
JESSE L. LASKY Presents
LILA LEE
IN
"RUSTLING A BRIDE"
Story and Scenario by EDITH KENNEDY
Directed by IRVIN WILLAT
A PARAMOUNT PICTURE
3 Sheets
JESSE L. LASKY
LA LEE
ING A BRIDE
MOUNT PICTURE
LA LEE
ING A BRIDE
MOUNT PICTURE


Douglas

FAIRBANKS

in "The Knickerbocker Buckaroo"

An ARTCRAFT Picture

Directed by ALBERT PARKER.

Sing It!

(To the tune "Everybody's Doing It")

Knickerbocker Buckaroo
Buckaroo—Buckaroo!
Here's-a-picture-made-for-you
Revenue will accrue.
Thrills, stunts, love, girls—seven reel fun;
Best thing Douglas Fairbanks has done.
Don't wait, book quick, double your run!
Everybody's booking it now!

He's Here!

THEY'VE been waiting for him with the box-office cash in their hands.

They'll see him and roar and applaud and tell all the other folks to see him, too.

Be sure to arrange for a longer run.

Seven reels of unalloyed joy; a stupendous production costing $264,000; six solid months in the making; Douglas Fairbanks at his very topmost best; Marjorie Daw as the beauty he's after.

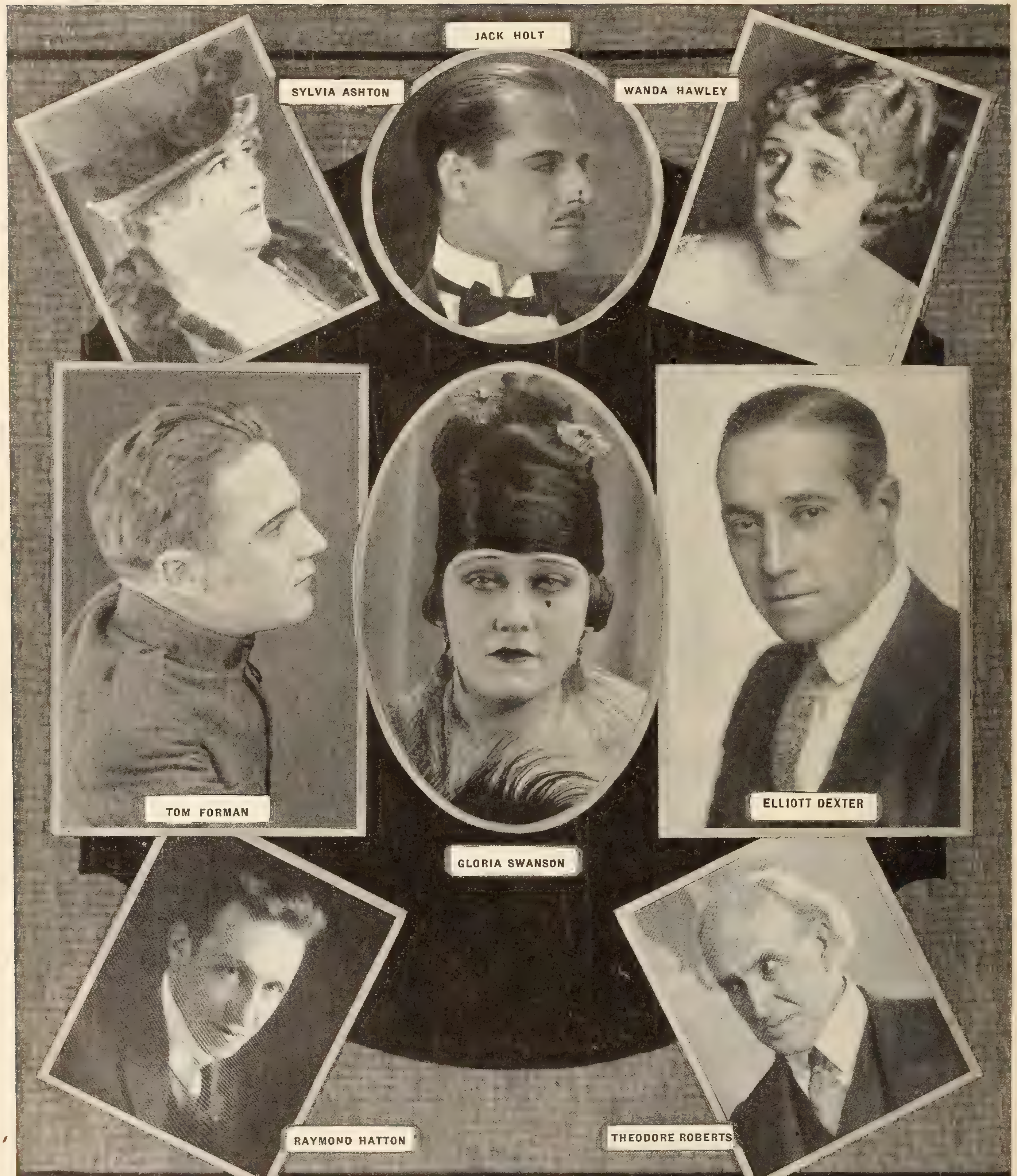
You can't beat it for a big cash-in proposition.

Let 'em all see it!

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES


JACK HOLT
SYLVIA ASHTON
WANDA HAWLEY
TOM FORMAN
ELLIOTT DEXTER
GLORIA SWANSON
RAYMOND HATTON
THEODORE ROBERTS

CECIL B. DE MILLE

Jesse L. Lasky presents

CECIL B. DeMILLE'S

PRODUCTION

"For Better, For Worse"

An ARTCRAFT Picture

"MR. DE MILLE now has the most notable stock company that the dramatic world has seen since Augustin Daly. It is the most adroit and the most constructive advance in motion pictures in two years."—*Julian Johnson in Photoplay.*

Elliott Dexter, Gloria Swanson, Theodore Roberts, Wanda Hawley, Raymond Hatton, Tom Forman, Jack Holt, Sylvia Ashton—these are the members of that "most notable" stock company who appear in "For Better, For Worse."

With such players, with a production that throbs with human and heart interest, with all the wealth of detail and splendor of luxury that go with the name of DeMille, and with this great director at his greatest and best—

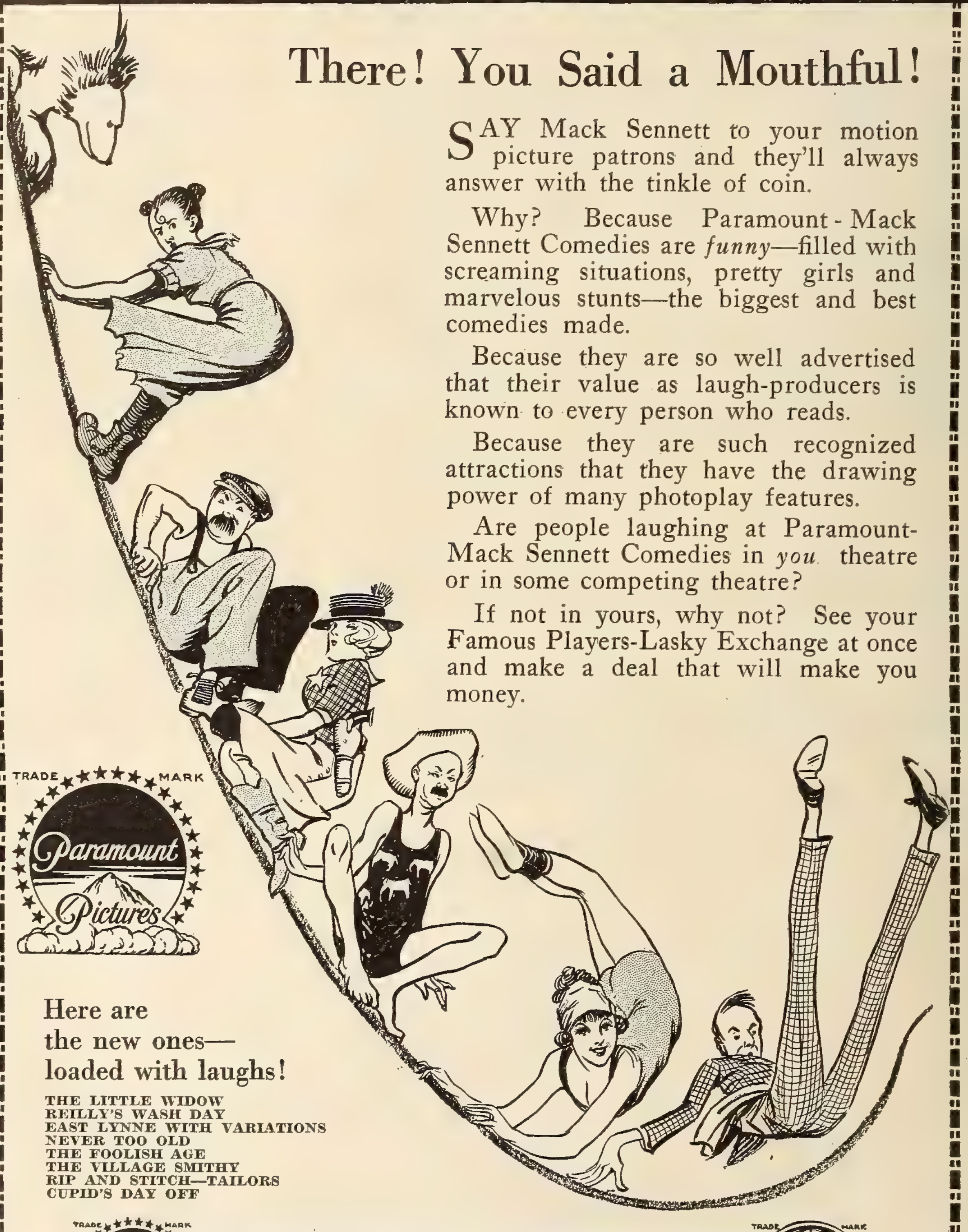
Don't fail to arrange for a long run.

By Edgar Selwyn
Scenario by Jeanie Macpherson

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

Paramount-Mack Sennett Comedies

There! You Said a Mouthful!



SAY Mack Sennett to your motion picture patrons and they'll always answer with the tinkle of coin.

Why? Because Paramount-Mack Sennett Comedies are *funny*—filled with screaming situations, pretty girls and marvelous stunts—the biggest and best comedies made.

Because they are so well advertised that their value as laugh-producers is known to every person who reads.

Because they are such recognized attractions that they have the drawing power of many photoplay features.

Are people laughing at Paramount-Mack Sennett Comedies in *you* theatre or in some competing theatre?

If not in yours, why not? See your Famous Players-Lasky Exchange at once and make a deal that will make you money.

TRADE MARK Paramount Pictures

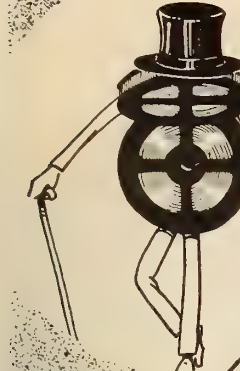
Here are the new ones—loaded with laughs!

THE LITTLE WIDOW
REILLY'S WASH DAY
EAST LYNNE WITH VARIATIONS
NEVER TOO OLD
THE FOOLISH AGE
THE VILLAGE SMITHY
RIP AND STITCH—TAILORS
CUPID'S DAY OFF

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES



ONCE YOU RUN ONE YOU'LL RUN THEM ALL

HURRY OVER
WE KNOW
THE—
ANSWER

INDIANAPOLIS-211 WIMMER BLDG.
MINNEAPOLIS-421 LOEB ARCADE
PHILADELPHIA-1314 VINE ST.
CLEVELAND-407 SLOAN BLDG.
KANSAS CITY- GLOYD BLDG.
OKLAHOMA CITY-114 So. HUDSON
MILWAUKEE-415 TOY BLDG.
DES MOINES-702 MULBERRY ST.
ST. LOUIS-3431 OLIVE ST
DETROIT-63 E. ELIZABETH ST.
CHICAGO-220 So. STATE ST.

TWO-PART FEATURES OF EVERY DESCRIPTION

WESTERNS - DRAMAS - COMEDIES - RAILROADS - EVERYTHING
EVERYTHING YOU NEED TO PLEASE YOUR PATRONS
WITH PEP - PUNCH - DIVERSION - SOMETHING DIFFERENT - UNUSUAL

CAPITAL FILM CO inc.

Cancel Your Dead Stars Now and Take "The Pick of the Pictures" for the Summer.

You have been operating your theatre over the winter and spring loaded up with the *programs* and *star series* that you bought last year.

By now—to your sorrow—you know your dead stars. You know where you bought stars that did not "catch on" with your audiences. You know where you bought *advertising campaigns*, mistaking them for box-office values.

Thousands of you have cancellation clause contracts: Therefore, why be continually blarneyed into hanging on to valueless pictures and personalities on the edge of the busiest summer the industry has ever had?

Why not start in now and over the summer play "*the pick of the pictures*"; big, powerful special productions combining author, producer, director values with the added value of all-star casts? Why see your box-office die merely because some of the stuff you have bought is dying?

The independent market is full of big productions with strong story and name values. We do not mean merely the productions released through W. W. Hodkinson Corporation. There are many other good independently-sold pictures besides our own.

All that we mean is:

Clean out your deadwood; cancel out whatever bad buys you made last fall. Give yourself some open time from now till September to take into your theatre *productions that will deliver patronage.*

Remember: W. W. Hodkinson Corporation sells each picture singly on its individual merit and value.

HODKINSON

isn't holding back any big productions for next winter release.

will provide big winter pictures by the time winter comes.

is ready to guarantee you a big *summer* patronage

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE Exchange, Incorporated

HARRY M. CRANDALL'S

Entire Chain of
WASHINGTON, D.C.
Theatres Books the

HARRY RAVER
presentation of

AUGUSTUS THOMAS'
Famous Stage Success

As A Man Thinks

Starring
LEAH BAIRD
The Picture Girl Beautiful

Directed by GEORGE IRVING

What Wid's Says About This Picture:

"There is no danger of your going too strong in boosting 'As A Man Thinks,' for it will back up about anything you say. It does justice to the powerful original play and offers a theme for discussion which is apt to start folks talking after they have seen the picture.... I would figure on running this for extra time, thereby profiting by word of mouth advertising which the picture is sure to receive."

And the *New York Telegraph* says: "'As A Man Thinks' has all the earmarks of an A1 box-office success." And the *Exhibitors' Trade Review* predicts: "'As A Man Thinks' will undoubtedly go over big and attract considerable extra money into the box-office of every theatre that shows it."

W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

Stewart Edward White's

power for the exhibitor is a ready-made audience of the millions of people who know and love his novels. His themes, his heroes and his heroines are born to be screened into throbbing, vital drama.

A producer of great imagination and tremendous capacity has just completed the first Stewart Edward White novel ever made into a motion picture—"The Westerners."

This picture has made an all-star presentation of this romantic, colorful

Drama of the Black Hills

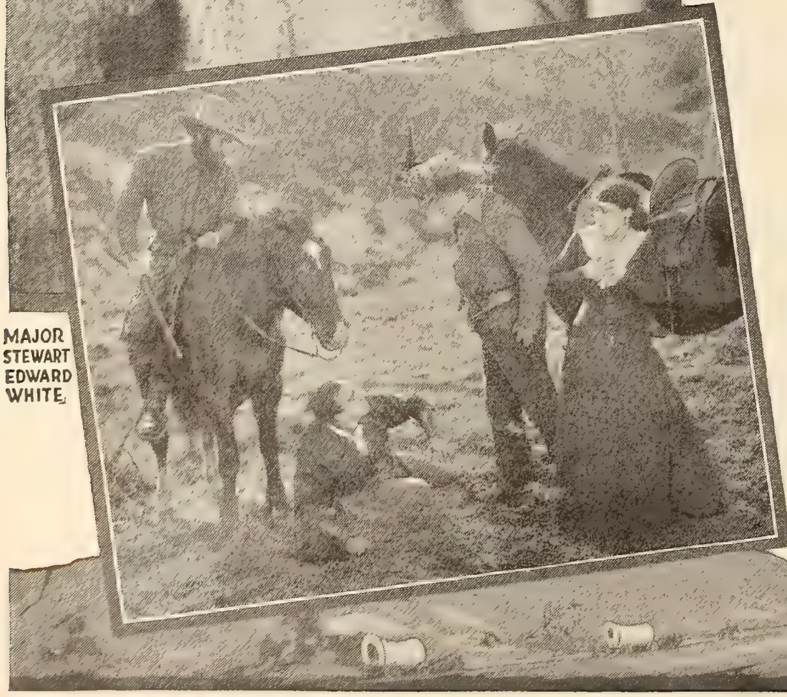
—all-star in its cast, with even the lesser roles filled by players featured or co-starred by other companies; all-star in the factors of author, producer and director working together in every stage of production and announced with assurance and satisfaction as the first

Benjamin B. Hampton Production of Great Authors, Inc.

marking a new and heretofore unapproached type of motion picture. Great Authors, Inc., will control and present the famous novels of Stewart Edward White, Winston Churchill, Emerson Hough and others of equal world-wide popularity. The formation of Great Authors is the most significant and promising production development in the industry in the last six years.

Hodkinson representatives have been instructed to accept no bookings, regardless of prices offered on this production, until they receive their prints and can show "The Westerners" to exhibitors.

MAJOR STEWART EDWARD WHITE



THE WESTERNERS

Magnificently directed by
Edward Sloman

Here are the *proofs* of an all-star cast, together with the names of pictures that made millions of *fan friends* for this great line-up:

ROY STEWART
star of
"The Silent Rider"
"The Fly God"
"The Red-Haired Cupid"
"The Boss of the Lazy Y"

ROBERT McKIM
co-star of
Rex Beach's "The Brand"
"Fuss and Feathers"
"The Marriage Ring"
"The Vamp"

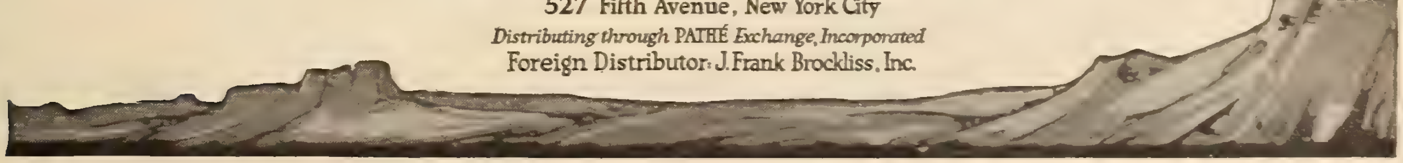
MILDRED MANNING
star of
"Mary Jane's Pa"
"Princess of Park Row"
"Next Door to Nancy"
"The Green Door"

GRAHAM PETTIE
featured in
"The Pretender"
"Beyond the Shadows"
"Closin' In"
"The Claws of the Hun"

WILFRED LUCAS
co-star of
"What Every Woman Wants"
"Sins of Ambition"
"The Co-Respondent"
"The Judgment House"

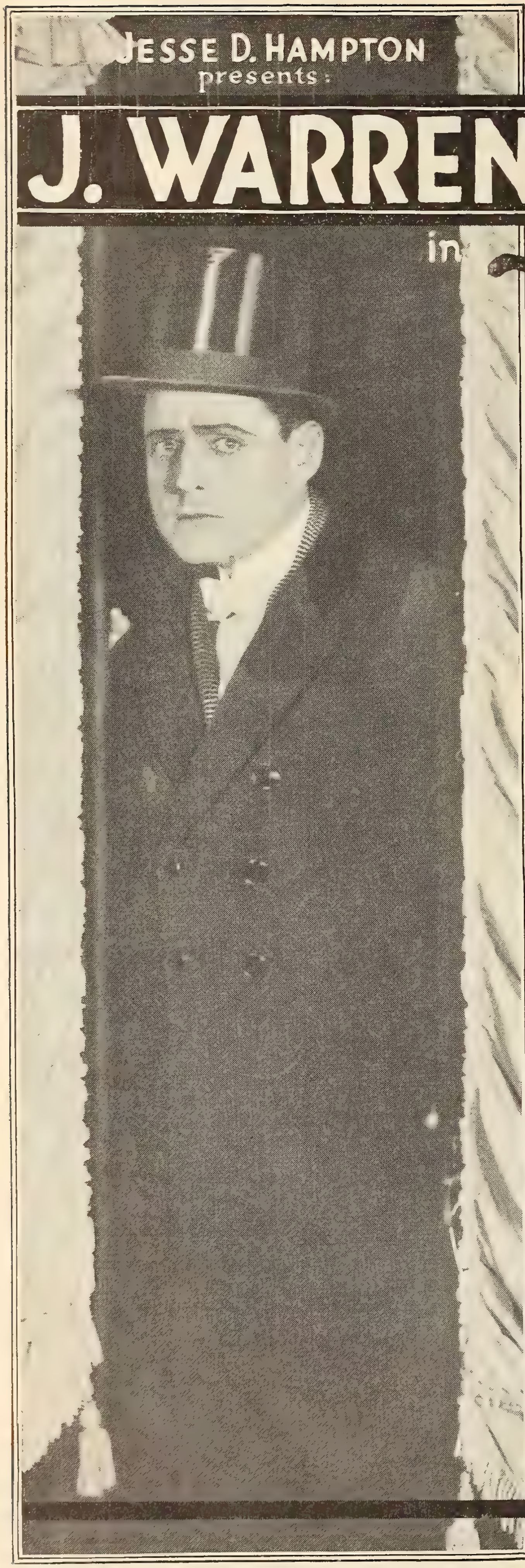
MARY JANE IRVING
featured in
Rex Beach's "The Brand"
"The Temple of Dusk"
"The Heart of Rachel"
"The White Lie"

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated
Foreign Distributor: J. Frank Brockliss, Inc.



JESSE D. HAMPTON
presents:

J. WARREN KERRIGAN



in

The Best Man

By GRACE L. H. LUTZ
Directed by THOMAS HEFFRON

Rushing on a life or death mission to recover a stolen Government code.

Coming face to face immediately with a beautiful girl who fears and despises him.

Marrying within an hour this unhappy beauty he has never seen or known before in his life.

Pursued to the altar by conspirators; tracked into the bridal chamber of his new wife's home; hunted relentlessly by criminals on a train on his honeymoon night; kidnapped in a taxi by a daring band at Pittsburg.

Five fast, stirring, breath-taking reels of romance and action before Celia Hathaway can really know the man she has married.

—That's a J. Warren Kerrigan story worth talking about, bragging about and advertising big to let the whole city or town know you have it.

"A first class adventure drama, superior to customary program attractions; a picture that will bang over with the right exploitation," is what *Wid's* says about it.

Just released.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

BEATRIZ MICHELENA

in

Just Squaw

Photoplay by
EARLE SNELL

Supervised and Directed by
GEORGE E. MIDDLETON

In its vivid story of the great outdoor "Just Squaw" established a type of picture that is refreshing and unusual. It is beautiful in its scenic settings and rich in strong and gripping situations. It will be heralded as an exceptional offering.

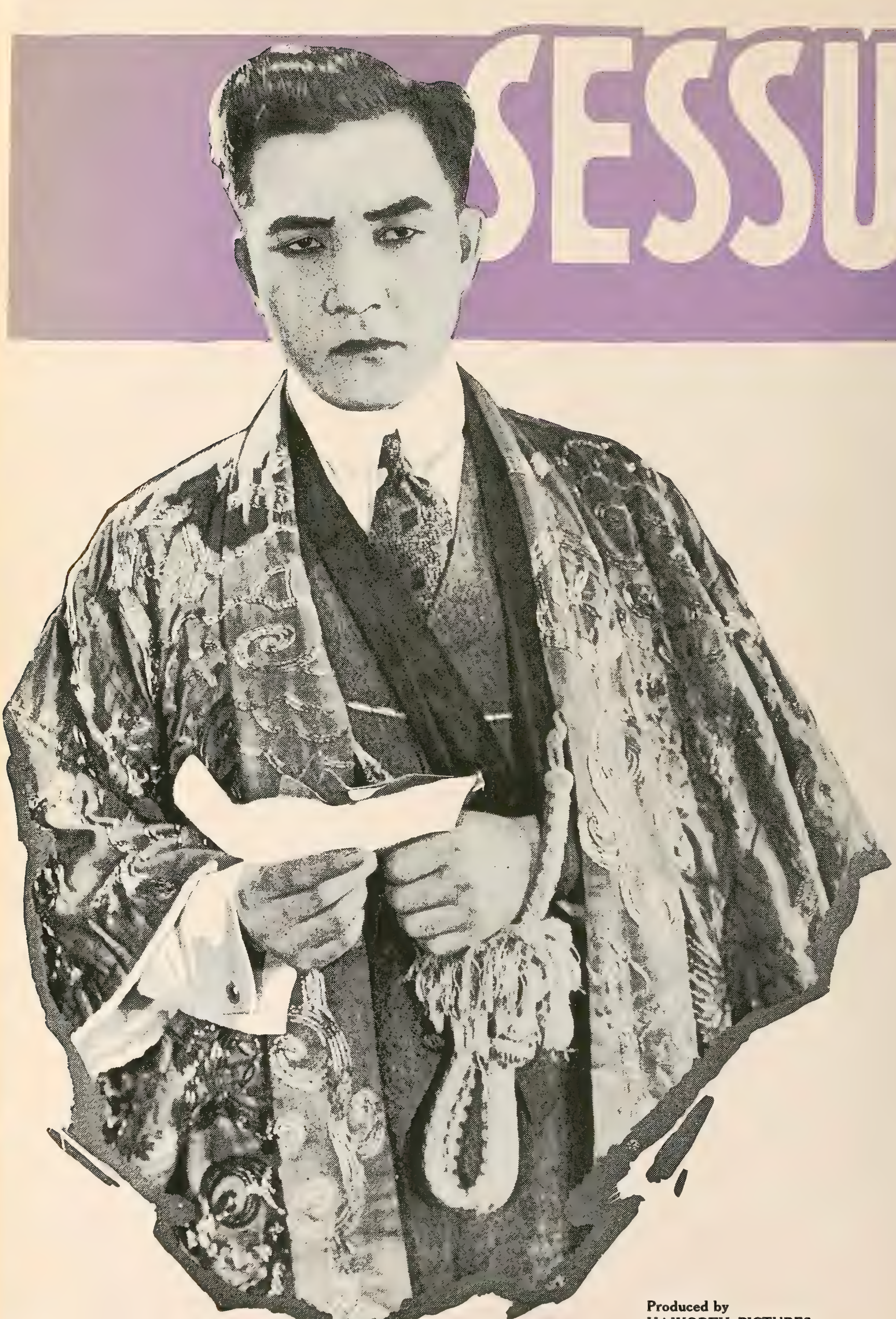
Miss Michelena's work is so big and so real in this production that "Just Squaw" is certain to be remembered as the best picture of her highly successful career.

Released through

Exhibitors Mutual

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
Bankers and Exporters for the Producer

SESSUE



Produced by
HAWORTH PICTURES CORPORATION

HAYAKAWA

in

His Debt

Bigger than "A Heart In Pawn" and "The Courageous Coward" which have been acknowledged Hayakawa's most pretentious offerings to the screen.

"His Debt" will be his supreme achievement artistically, dramatically and from the box-office stand-point.

The picture radiates Hayakawa's inimitable powers, his wonderful acting and his true interpretation of a character, compelling in its translation.

Released through

Exhibitors Mutual

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
Bankers and Exporters for the Producer

JESSE D. HAMPTON Presents

WILLIAM DESMOND

It has that big, vital, money making feature-audience appeal.

A story of a mad hunt in the cold, white snow covered regions where men stake their very souls for gold that is flat and soft and black like coins from the mints of hell.

Desmond as Dan Burke interprets the strongest and finest role of his career.

The MINTS OF HELL

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
Bankers and Exporters for the Producer

Released through

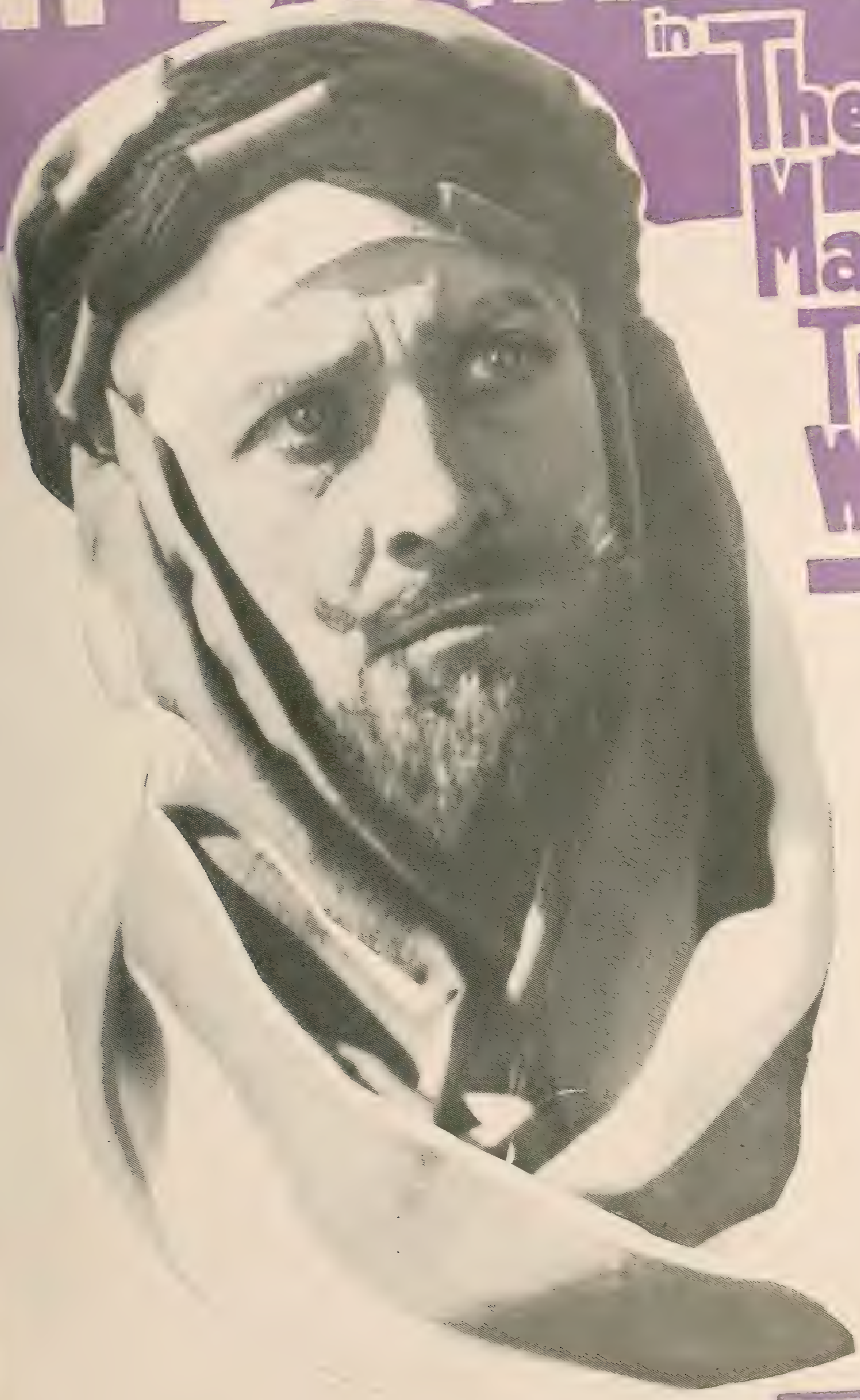
Exhibitors Mutual

JESSE D. HAMPTON Presents

H. B. WARNER

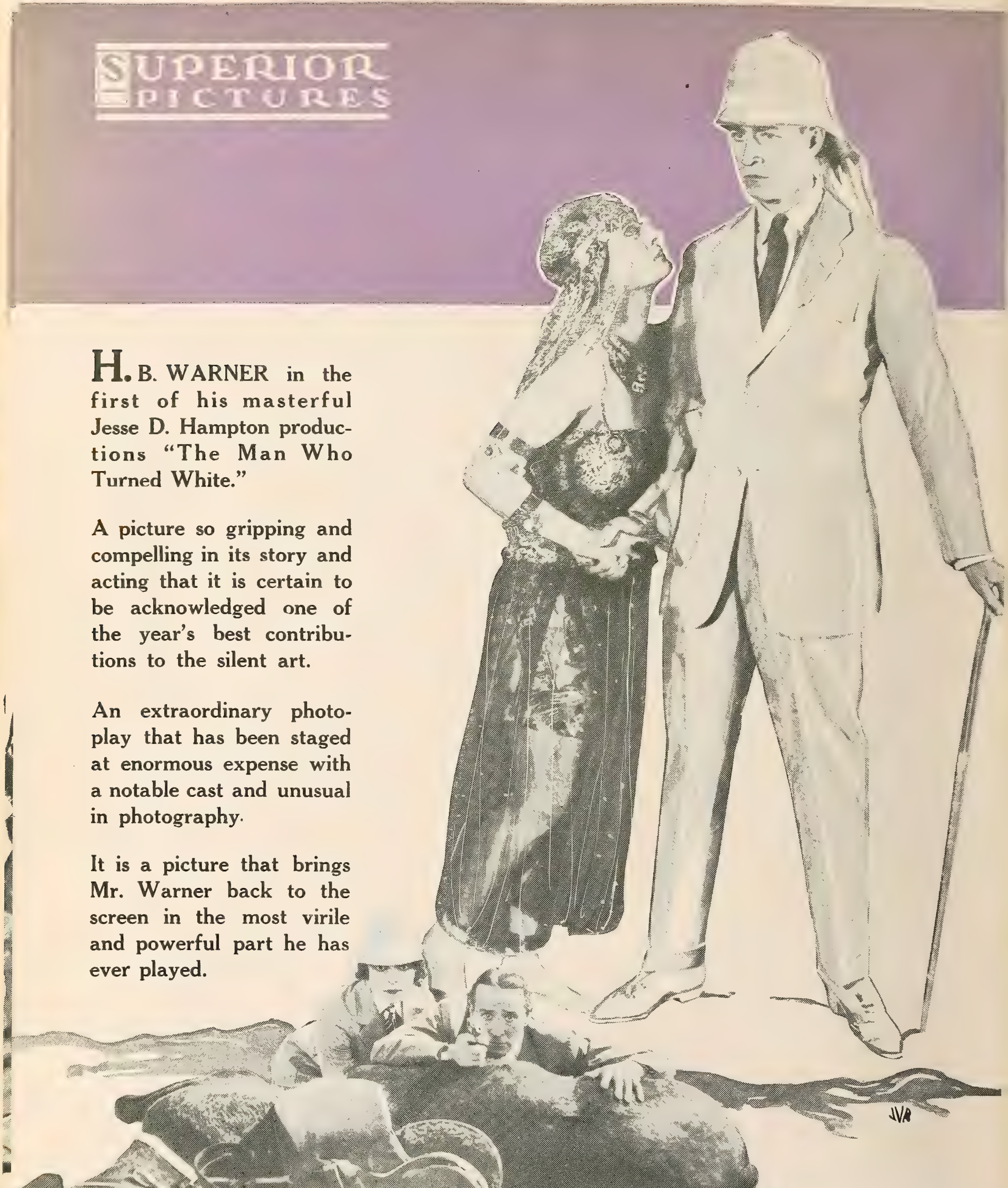
in

The Man Who Turned White



SUPERIOR PICTURES

SUPERIOR PICTURES



H. B. WARNER in the first of his masterful Jesse D. Hampton productions "The Man Who Turned White."

A picture so gripping and compelling in its story and acting that it is certain to be acknowledged one of the year's best contributions to the silent art.

An extraordinary photoplay that has been staged at enormous expense with a notable cast and unusual in photography.

It is a picture that brings Mr. Warner back to the screen in the most virile and powerful part he has ever played.

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
Bankers and Exporters for the Producer

Exhibitors Mutual

n a Vitagraph Contract for HARRY T. MOREY Pictures

Why Morey Features Are Favorites

You will find the answer in

HARRY T. MOREY'S

Powerful New Picture

"BEATING THE ODDS"

From the popular novel

"THE MONEY MAKER"

By Irving R. Allen
Directed by Paul Scardon

Harry Morey set a rapid pace for himself in "Silent Strength" and "Fighting Destiny"---and then he positively *exceeds* it in this one.

After seeing it, you'll realize it's worth a longer-than-usual run. You can keep the crowds coming, and keep them satisfied with this unusual production.

VITAGRAPH

ALBERT E. SMITH. President

n a Vitagraph Contract for HARRY T. MOREY Pictures

ALBERT E. SMITH
announces

ALICE JOYCE

in

"THE THIRD DEGREE"

A Startling, Dramatic Masterpiece That Will Crowd Your Theatre and Cram Your Box-Office Drawer.

"THE THIRD DEGREE"

was CHARLES KLEIN'S Greatest Dramatic Success

It played season after season through the entire United States and Canada, following its memorable Broadway run.

"THE THIRD DEGREE" reaped a harvest of dollars for every theatre manager who played it. Its fame has spread from Broadway to the tiniest towns. Your audiences need only your announcement to flock to see it. Just tell them when.

Edited by
Mr & Mrs. George Randolph Chester,

the play has been made into a smashing screen story---a story with a gulp and a throb --- power and punch

"THE THIRD DEGREE" is one of *the* pictures of the year.

Directed by TOM TERRISS

VITAGRAPH

ALLOW US TO PRESENT

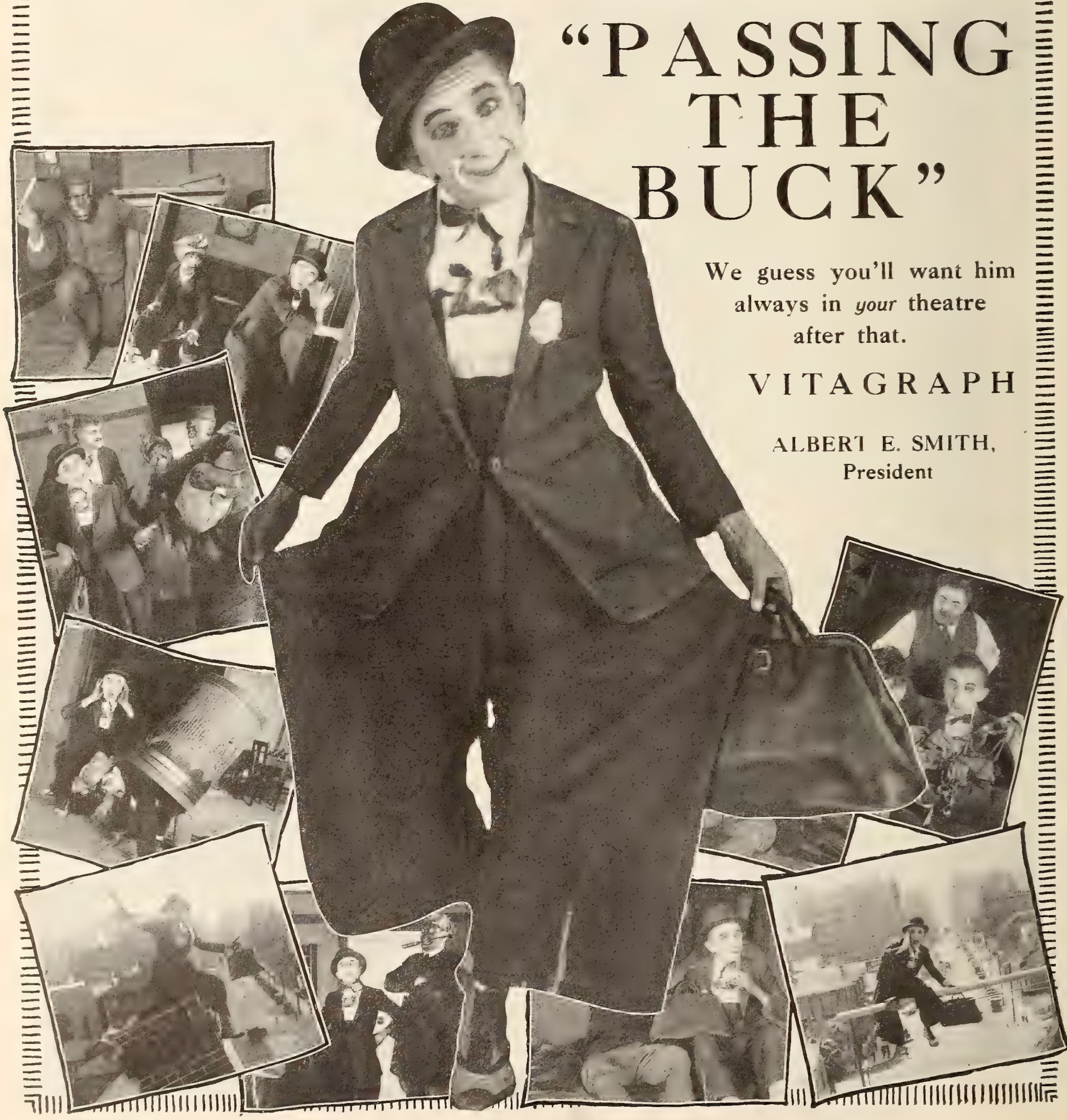
A Comedian That Your Patrons Know.

They've Seen and Laughed at

LARRY SEMON COMEDIES

Either in *YOUR* Theatre or Some Other Theatre—Maybe a Competitor's

Show him to your audiences in



"PASSING THE BUCK"

We guess you'll want him
always in *your* theatre
after that.

VITAGRAPH

ALBERT E. SMITH,
President

W. ARTHUR NORTHAM

on behalf of a group of leading British Film Producers
requests the pleasure of your attendance
at a series of

Special Exhibitions of British Films

to be held at

LOEW'S NEW YORK ROOF THEATRE

Broadway at 45th Street
on
Tuesday, Wednesday, Thursday and Friday
May 6th, 7th, 8th and 9th, at 11 a.m. sharp each day

Symphony Orchestra Under the Direction of Ernest Luz

Synchronized Musical Setting by S. M. Berg and Ernest Luz

Enquiries for the American rights of all pictures other than those specified to be made to W. Arthur Northam, Knickerbocker Hotel, New York City.

Admits
Tuesday
May 6th
at 10.45 a.m.

"THE KIDDIES IN THE RUINS"
(3 reels)
A Film Play from Pulbot's famous French Cartoons
(By Welsh, Pearson & Co., the producers of "The Better 'Ole")
and
"GOD AND THE MAN"
(6 reels)
from Robert Buchanan's book
(By the Ideal Film Company)

Enquiries for the rights of "God and the Man" to be made to the Cosmofotofilm Company, Candler Building, 220 West 42nd Street, New York City.

Admits
Wednesday
May 7th
at 10.45 a.m.

"NEARER, MY GOD, TO THEE"
(5 reels)
(By the Hepworth Manufacturing Co.)
and
"UNCLE REMOS—BRER RABBIT"
a Cartoon by
Anson Dyer
(Split reel)

Enquiries for the rights of "Nearer, My God, to Thee," to be made to Reginald Warde, 729 Seventh Avenue, New York City.

Admits
Thursday
May 8th
at 10.45 a.m.

"GOD BLESS OUR RED, WHITE AND BLUE"
(6 reels)
(Samuelson Film presented by Jury's Imperial Pictures, Ltd.)
and
"CHEERIO CHUMS—WELL, I BE BLOWED"
a Cartoon by
Dudley Buxton
(Split reel)

Admits
Friday
May 9th
at 10.45 a.m.

"A SOUL'S CRUCIFIXION"
(5 reels)
from Newman Flower's book
"Crucifixion"
(By Broadwest Films)
and
"CHEERIO CHUMS—HOT STUFF"
a Cartoon by
Dudley Buxton
(Split reel)

Come early, as there are but two small elevators. A Trade Card will admit

Harry A. Sherman

announces

an arrangement with the

First National Exhibitors Circuit

By which that prominent distributing organization will hereafter circulate the famous Lehrman Comedies. We are confident that exhibitors will be as gratified by the significant affiliation as are both principals.

Lehrman Comedies

Studio: Culver City, Calif.

A PLEDGE

Grateful to the exhibitors of the world for their splendid support and inspiring encouragement in my past efforts, I hereby pledge all my energy, will and power to the creation of such a high standard of film comedies as will create their future interest in my activities. I would like to have it believed that the consummation of these artistic results means far more to me than mere monetary returns.

HENRY LEHRMAN

VIRTUO

STARRING E. K. LINCOLN

The State

A FEW
THE BIG
WHICH
VIRTUO

THE CLEAN-UP BOX

Territories

NEW JERSEY
First National Exhibitors Circuit
of New Jersey
A. M. Fabian, Gen. Mgr.
729 Seventh Avenue, New York City

OHIO, WEST PENNSYLVANIA
AND WEST VIRGINIA
Co-Partner Attractions
H. C. Simeral, General Manager
Box 125, East Liberty, Pittsburg, Pa.

For Open

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ARTHUR H. SAWYER

1476 Broadway

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PICTURES

Foreign Rights
J. FRANK

US MEN

DIRECTED BY RALPH INCE

Right Sensation

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MOMENTS
MAKE

US MEN

OFFICE ATTRACTION

Already Sold

CANADA
Big Four Limited
Winnipeg, Calgary, Vancouver

ILLINOIS, INDIANA
AND MICHIGAN
Arthur S. Hyman Attractions
Arthur S. Hyman, General Manager
Film Building, Detroit, Mich.

Territory

now to

HERBERT LUBIN

PHONE—BRYANT 3271

PICTURES

Sold to
BROCKLISS, Inc.

Triangle
Special Presentation
Released May 11th

TAYLOR HOLMES IN "TAXI"

3,500,000 people who have just read George Agnew Chamberlain's story, "Taxi," in the Cosmopolitan, will be in line at the various theatres of photoplay, when the Exhibitors show this picture. Some box-office attraction!

Your patrons know that the name of Taylor Holmes in connection with any picture signifies a comedy of refinement that appeals to all ages of picture enthusiasts.

"Taxi" means an unusual opportunity of collecting profits. But furthermore it means attracting to your house the *kind* of an audience that will be *permanent,* an audience that will continue to give *your* house the high standing it enjoys.

Lawrence Windom directed this photoplay. The supporting cast includes the grotesque Maude Eburne, Lillian Hall, Irene Tams and Fred Tiden.

"Taxi" is a comedy that runs with a snap and a dash—an hour's joy-ride with Taylor Holmes as the chauffeur. Book it now and grasp your share of the profits.

Triangle Distributing Corporation

1457 Broadway **New York**

GO
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THE BIRTH - OF A - RACE

Capacity Houses — Everywhere

THE BIRTH - OF A - RACE

THE BIRTH OF A RACE

BOOK NOW

Choice
Territory
Available

All Star
Cast

Music by
Joseph Carl
Breil

Finest Line
of
Pictorial
Lithography
Ever

Given a
Picture
Production

Write for
Booklet
and Full
Information

Highest Achievement of The Photoplay Spectacle

3 Months in Chicago

Blackstone Theatre

Chicago's Most Exclusive Playhouse

$2.00 Top

"BIGGEST FILM RECORD IN MANY MOONS"

(Chicago American)

BY THE SHEER MAGNITUDE OF ITS NUMEROUS SCENES, BY THE ENTHRALLING AND ABSORBING INTEREST OF ITS STORY, AND BY ITS WONDERFUL MUSICAL ACCOMPANIMENT "THE BIRTH OF A RACE" HAS PROVEN A PHOTO SPECTACLE THAT WILL LIVE FOR YEARS. ITS APPEAL IS TO ALL CLASSES. IT EULOGIZES THE WORKING MAN, IT GIVES DUE CREDIT TO ALL RACES AND CREEDS. THE PRODUCTION HAS BEEN TOWN TALK EVERYWHERE WITH PRESS COMMENTS PUNCTUATED BY ALL THE COMMENDATORY ADJECTIVES IN THE ENGLISH LANGUAGE.

THE BIRTH - OF A - RACE

Renco Film Co.

National
Life Bld'g
No. 20 S. LaSalle St.
Chicago

THE BIRTH - OF A - RACE

American Film Company Inc., *Presents*

Margarita Fisher

in

"CHARGE IT TO ME"

By L. V. JEFFERSON

Directed by ROY W. NEILL

Here's a picture that every lady, whether she has a charge account or not, will want to see. If she **has** one she will doubly enjoy it. If she **hasn't** one it will please her just the same. Men will chuckle over the funny incidents as much as the ladies. You can spread yourself on the advertising, book it for a week and feel confident of its satisfying your patrons. "Charge It To Me" has action—pep—speed. It is another Margarita Fisher success.

Fisher subjects now obtainable at your nearest Pathé Exchange

"Money Isn't Everything"
"Fair Enough"
"Molly of the Follies"
"The Mantle of Charity"
"Put Up Your Hands"

Produced by
American Film Company, Inc.
Samuel S. Hutchinson, *President*

AMERICAN FLYING "A" PICTURES
MADE BY AMERICAN FILM CO. INC.

Distributed by
PATHÉ

Florence Reed in the S.R.O. Superpicture

Her Code of Honor

Directed by John M. Stahl.

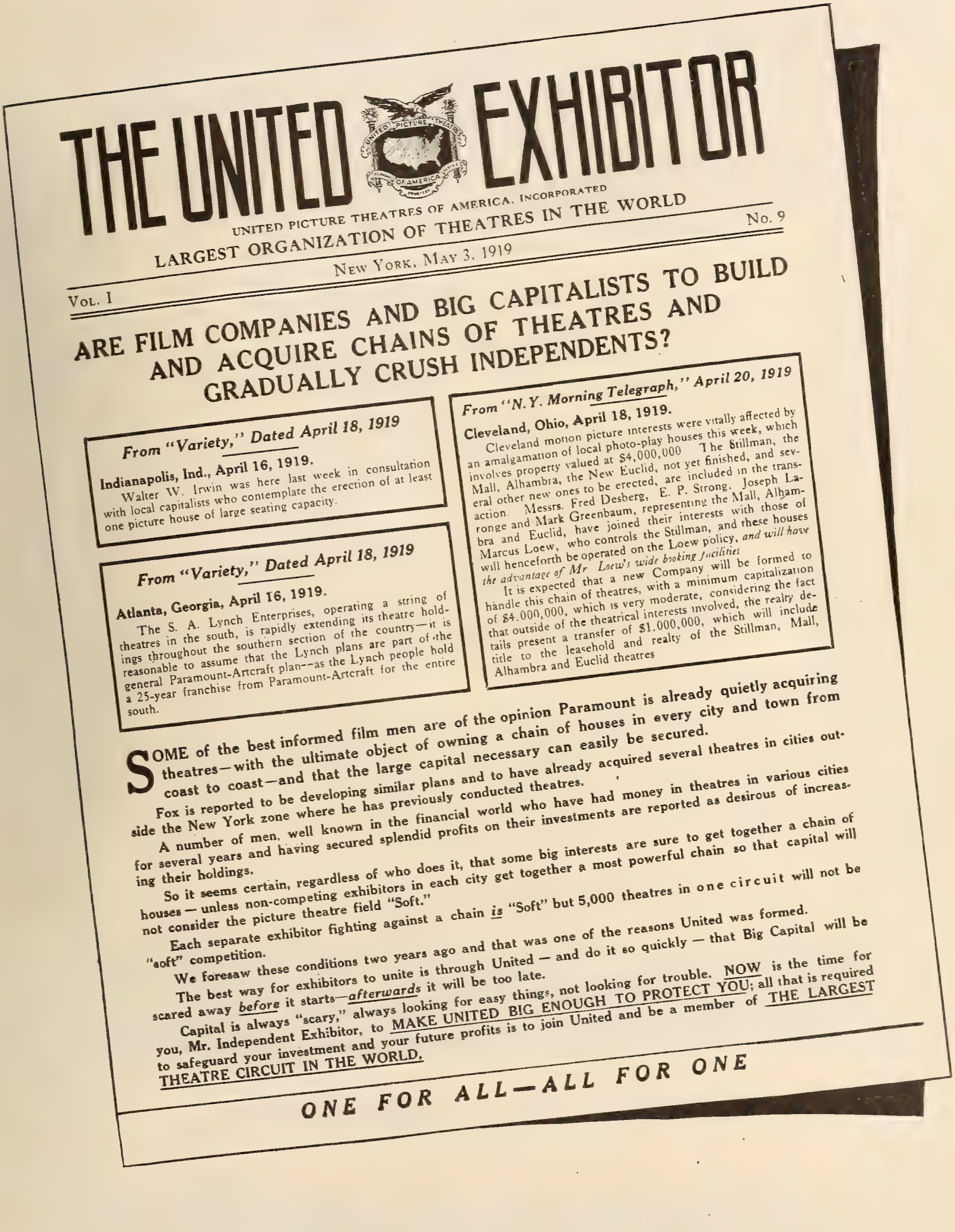
Produced by Tribune Productions In

'Will make money for exhibitors, for it has a special feminine appeal.'

Morning Telegraph

2435 *United Theatres*

United Picture Theatres
of America
inc.
J.A.Berst pres.
1600 Broadway, New York



THE UNITED EXHIBITOR

UNITED PICTURE THEATRES OF AMERICA, INCORPORATED

LARGEST ORGANIZATION OF THEATRES IN THE WORLD

Vol. I — New York, May 3, 1919 — No. 9

ARE FILM COMPANIES AND BIG CAPITALISTS TO BUILD AND ACQUIRE CHAINS OF THEATRES AND GRADUALLY CRUSH INDEPENDENTS?

From "Variety," Dated April 18, 1919

Indianapolis, Ind., April 16, 1919.

Walter W. Irwin was here last week in consultation with local capitalists who contemplate the erection of at least one picture house of large seating capacity.

From "Variety," Dated April 18, 1919

Atlanta, Georgia, April 16, 1919.

The S. A. Lynch Enterprises, operating a string of theatres in the south, is rapidly extending its theatre holdings throughout the southern section of the country—it is reasonable to assume that the Lynch plans are part of the general Paramount-Artcraft plan--as the Lynch people hold a 25-year franchise from Paramount-Artcraft for the entire south.

From "N.Y. Morning Telegraph," April 20, 1919

Cleveland, Ohio, April 18, 1919.

Cleveland motion picture interests were vitally affected by an amalgamation of local photo-play houses this week, which involves property valued at $4,000,000 The Stillman, the Mall, Alhambra, the New Euclid, not yet finished, and several other new ones to be erected, are included in the transaction. Messrs. Fred Desberg, E. P. Strong, Joseph Laronge and Mark Greenbaum, representing the Mall, Alhambra and Euclid, have joined their interests with those of Marcus Loew, who controls the Stillman, and these houses will henceforth be operated on the Loew policy, *and will have the advantage of Mr Loew's wide booking facilities*

It is expected that a new Company will be formed to handle this chain of theatres, with a minimum capitalization of $4.000,000, which is very moderate, considering the fact that outside of the theatrical interests involved, the realty details present a transfer of $1.000,000, which will include title to the leasehold and realty of the Stillman, Mall, Alhambra and Euclid theatres

SOME of the best informed film men are of the opinion Paramount is already quietly acquiring theatres—with the ultimate object of owning a chain of houses in every city and town from coast to coast—and that the large capital necessary can easily be secured.

Fox is reported to be developing similar plans and to have already acquired several theatres in cities outside the New York zone where he has previously conducted theatres.

A number of men, well known in the financial world who have had money in theatres in various cities for several years and having secured splendid profits on their investments are reported as desirous of increasing their holdings.

So it seems certain, regardless of who does it, that some big interests are sure to get together a chain of houses — unless non-competing exhibitors in each city get together a most powerful chain so that capital will not consider the picture theatre field "Soft."

Each separate exhibitor fighting against a chain *is* "Soft" but 5,000 theatres in one circuit will not be "soft" competition.

We foresaw these conditions two years ago and that was one of the reasons United was formed.

The best way for exhibitors to unite is through United — and do it so quickly — that Big Capital will be scared away *before* it starts—*afterwards* it will be too late.

Capital is always "scary," always looking for easy things, not looking for trouble. NOW is the time for you, Mr. Independent Exhibitor, to MAKE UNITED BIG ENOUGH TO PROTECT YOU; all that is required to safeguard your investment and your future profits is to join United and be a member of THE LARGEST THEATRE CIRCUIT IN THE WORLD.

ONE FOR ALL—ALL FOR ONE

EXTRA! **EXTRA!**

WANTED FOR MURDER
THE BIG FIVE TO TRY THE EX-KAISER

Here Is Your Opportunity To
Clean Up With

HARRY RAPF'S

Big Box-Office Bonanza

WANTED FOR MURDER

WITH

ELAINE HAMMERSTEIN

Link up the World's greatest Publicity Campaign—Thousands of columns of front page news in the Dailies—with this sensational screen success.

If You Haven't Played It—
Now Is the Time!

If You Have Played It—
Repeat Immediately!

Arrange Your Dates Today

Booked by
INDEPENDENT SALES CORPORATION

Distributed through
FILM CLEARING HOUSE, Inc.

FRANK G. HALL, *President*

ROTHAPFEL UNIT PROGRAMME

TRADE SHOWING

OF THE FIRST

Rothapfel Unit Programme

at the

RIALTO THEATRE

Seventh Avenue and Forty Second Street
New York City

FRIDAY, MAY THE NINTH, NINETEEN HUNDRED AND NINETEEN

At ten o'clock in the morning.

Booked by
INDEPENDENT SALES CORP.

Distributed thru
FILM CLEARING HOUSE, INC.

FRANK G. HALL, PRESIDENT

Opening June the Second for One Week In Each of the Following Theatres:

BALTIMORE, MD.
McHENRY
PARKWAY
WIZARD

BIRMINGHAM, ALA.
STRAND

CHATTANOOGA, TENN.
ALCAZAR

CHICAGO, ILL.
WOODLAWN
RIVERA

CLEVELAND, O.
STILLMAN

COLUMBUS, O.
MAJESTIC

DAYTON, O.
DAYTON

DENVER, COLO.
AMERICAN

DES MOINES, IA.
DES MOINES

DETROIT, MICH.
MADISON & ADAMS

ERIE, PA.
COLUMBIA

FT. WAYNE, IND.
JEFFERSON

HOBOKEN, N. J.
U. S. THEATRE

KANSAS CITY, MO.
NEWMAN

KNOXVILLE, TENN.
STRAND

MILWAUKEE, WIS.
ALHAMBRA

MINNEAPOLIS, MINN.
[illegible]

MONTGOMERY, ALA.
STRAND

NEWARK, N. J.
NEWARK

NEW YORK
THE LOEW CIRCUIT

NORFOLK, VA.
WELLS

OMAHA, NEB.
RIALTO

PITTSBURGH, PA.
OLYMPIC

PROVIDENCE, R. I.
STRAND

RICHMOND, VA.
BIJOU

SALT LAKE CITY, UTAH
AMERICAN

SAN ANTONIO, TEX.
EMPIRE

SPOKANE, WASH.
CLEMMER THEATRES

ST. PAUL, MINN.
RUBIN & FINKELSTEIN

TACOMA, WASH.
RIALTO

TOLEDO, O.
ALHAMBRA

WARREN, O.
HIPPODROME

WASHINGTON, D. C.
CRANDALL'S THEATRES

WILMINGTON, DEL.
VICTORIA

YOUNGSTOWN, O.
LIBERTY

EXHIBITORS OF AMERICA

NOW that I have seen the first Rothapfel Unit Programme, I feel that I cannot impress upon you too strongly the advisability of arranging to run it in your theatre at the earliest possible moment. I looked at it as an exhibitor and can assure you with perfect confidence that, from the opening title to the last flash on the screen, it surpasses any complete picture entertainment I have ever seen.

Every first class theatre in the country should run this decided innovation and from the bookings now scheduled it is safe to predict that the great majority of houses will play it to tremendous business within a very short time after its release.

The one, two, three and four day runs are being contracted for rapidly in every section of the country.

Yours very truly,

FRANK G. HALL

Important Announcement to Exhibitors Everywhere

The Parex Film Corporation, 729 Seventh Avenue, N.Y.

Furnishing

THE WILLIAM L. SHERRY SERVICE

Announces That:

On And After May 1, 1919, Sherry Service Feature Attractions Will Be Sold In All United States Territory By Sherry Salesmen, Under The Personal Direction Of William L. Sherry, And Will Be Distributed Solely Through The Film Clearing House, Inc.

Get in Touch Right Now with the Nearest Film Clearing House Exchange for the Following Great Productions Booked Exclusively by the Sherry Service

"TWILIGHT"
De Luxe Pictures Production
In Six Parts—Starring
DORIS KENYON (New Release)

"LOVE AND THE LAW"
EDGAR LEWIS PRODUCTION
A Great Love Drama
In Six Parts (New Release)

"SON OF A GUN"
Golden West Producing Company
In Five Parts—Starring
G. M. ANDERSON (BRONCHO BILLY)
(New Release)

"MARRIAGE"
Frank A. Keeney Production
In Five Parts—Starring
CATHERINE CALVERT
With David Powell and Thomas Holden

"THE INN OF THE BLUE MOON"
De Luxe Pictures Production
In Six Parts—Starring
DORIS KENYON

"A ROMANCE OF THE UNDERWORLD"
Frank A. Keeney Production
In Five Parts—Starring
CATHERINE CALVERT

"MARRIAGE FOR CONVENIENCE"
Frank A. Keeney Production
In Five Parts—Starring
CATHERINE CALVERT
(New Release)

"CALIBRE 38"
EDGAR LEWIS PRODUCTION
With Mitchell Lewis and
Hedda Nova—Six Parts
(New Release)

"WILD HONEY"
De Luxe Pictures Production
In Six Parts—Starring
DORIS KENYON
Written by Vingie E. Roe

"THE STREET OF SEVEN STARS"
De Luxe Pictures Production
In Six Parts—Starring
DORIS KENYON
By Mary Roberts Rinehart

"OUT OF THE NIGHT"
Frank A. Keeney Production
In Six Parts—Starring
CATHERINE CALVERT

"RED BLOOD AND YELLOW"
Golden West Producing Co.
G. M. ANDERSON

(THE BURLINGHAM TRAVEL PICTURES)

BOOK THEM ALL THROUGH

WILLIAM L. SHERRY SERVICE AT ALL FILM CLEARING HOUSE EXCHANGES

Why Does "Maciste?"

Most everybody entitled to the appellation, SHOWMAN, knows what happens when "The Big Fellow" hangs his shingle up outside a theatre—big or little. They watch the crowds come, expectant, and see them go, amazed and satisfied, after a performance. But How Many Have Analyzed "MACISTE" to Find Out Why His Tremendous Popularity? Ask the theatre-goer Why, and the answer will be: "*He's Wonderful!*" The man who deals in pictures as a commodity swears "It's Advertising!" But the secret of "MACISTE'S" Phenomenal Drawing Power is best summed up in the words of the famous Critic of the New York World, Mr. Karl Kitchen, who says, "PERSONALITY, POWER—PLUS."

THE LIBERATOR

is the most sensible, sensational and satisfying Serial ever dedicated to the screen. It cost a cool HALF MILLION and shows up like twice the amount. "MACISTE" is the Title-hero and there are TWELVE EPISODES.

FIND YOUR NEAREST EXCHANGE BELOW

And Don't Be Ashamed to Pay a Regular Price for a Sure Fire Drawing Card

NEW YORK
Modern Photoplays
729 Seventh Ave.

CLEVELAND
Standard Film Exchange
Sloan Bldg.

INDIANAPOLIS
Bee Hive Exchange
109 W. Maryland St.

KNOXVILLE
Special Features
609 Market St.

CHICAGO
Bee Hive Exchange
207 So. Wabash Ave.

CINCINNATI
Standard Film Exchange

DETROIT
Standard Film Exchange

BOSTON
Eastern Featuring Film Co.
57 Church St.

PITTSBURG
Quality Pictures
414 Ferry St.

CHARLOTTE, N. C.
Eltabrau Film Co.
Piedmont Theatre

REMAINING TERRITORY SELLING

Write for Descriptive Booklet

PHILADELPHIA
20th Century Film Co.
1337 Vine St.

MILWAUKEE
Bee Hive Exchange
174 Second St.

BALTIMORE
Variety Pictures Corp.
412 E. Bates St.

MONTREAL
Harry Pulos
Midway Theatre

HARRY RAVER, Inc.

1400 BROADWAY NEW YORK

"It Is 12-Cylindered And All of Them Hit"

Chicago has seen "The Eternal Magdalene" and such is its verdict, expressed through the columns of that powerful and fearless newspaper, the Chicago Herald and Examiner. Upon the opening of its unprecedented booking of four weeks at a "Loop" theatre, the critic of that paper wrote:

"They take chances, those actors in 'The Eternal Magdalene.' They delve deep into the hushed subjects of life, they carry out with reality a daring theme. Goldwyn took a chance on casting them so, for Robert H. McLaughlin's play, which was a sensation on the stage, is a radical treatment of the oldest of evils.

"Regarding the moral and lesson, you are advised by Judges Cook, Fisher and Jarecki of the Municipal Court and Harry E. Miller, city prosecutor, that they are good, instructive and powerful. From me, however, you are asking only one thing—'How is it as a picture?'

"*It is twelve-cylindered and all of them hit.*"

The official endorsements to which the Herald's critic refers are ample evidence of the tremendous local interest aroused whenever a showing of "The Eternal Magdalene" is announced. The exhibitor who books this picture will find immediate local support in endorsements similar to these from Chicago:

Prosecuting Attorney Harry B. Miller:—"The Eternal Magdalene" is a gripping picture.

Wells M. Cook, Associate Justice of the Municipal Court: I earnestly direct every father and mother to this brilliant motion picture.

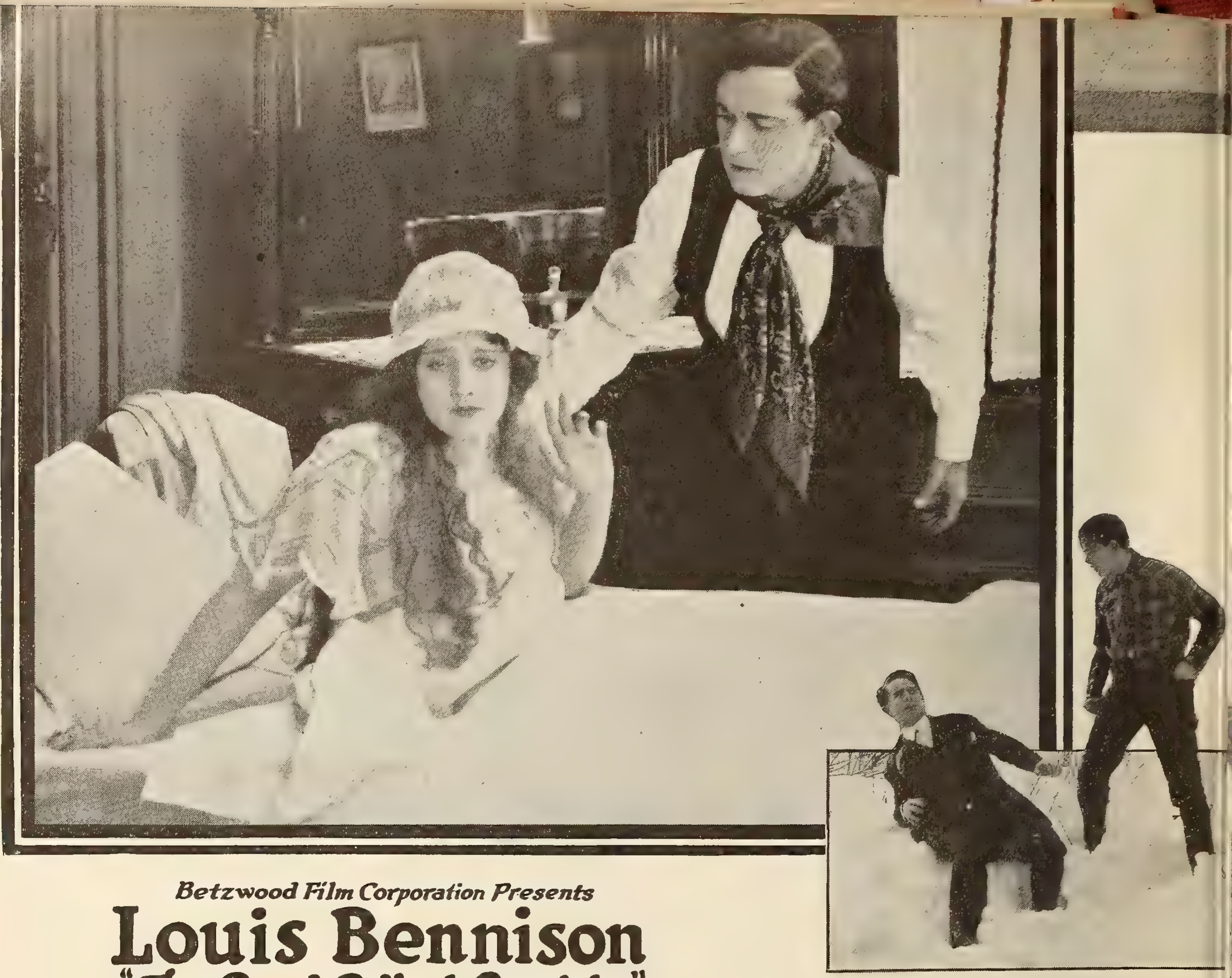
Justice Edmund K. Jarecki:—It is entertainment of a high and intense order and a moral stimulant at the same time.

Dr. Anna Dwyer of the Morals Commission and Morals Court:—Gazing as I do into the torn, soiled pages of the human soul it was with a thrill of satisfaction that I saw "The Eternal Magdalene." It is pulsing, human and dramatic, artistic and exalted, but straight to the point and descriptive of common feelings and emotions throughout.

ARS GRATIA ARTIS

The ETERNAL MAGDALENE

Goldwyn



Betzwood Film Corporation Presents

Louis Bennison
in "The Road Called Straight"

Written by Wilson Bayley — Directed by Ira M. Lowry

Analyze This Picture For Yourself

Don't take anybody else's word for it. See Louis Bennison in "The Road Called Straight" and make up your own mind on its merits.

On the basis of what you *actually see*, you will agree that—

Bennison is just as lovable, breezy and big-hearted in this picture as in his other plays.

Bennison shows an added power and drive that carry him beyond his previous best work.

There is *punch* in this story of the cattle king who didn't know the meaning of a marriage of convenience.

It is built to keep interest racing along from thrill to laugh and back to thrill again.

It is—in the last analysis—"real audience stuff."

See Bennison in "The Road Called Straight" and you will endorse every one of those statements.

If you find you can't, well, Goldwyn still says:

"Do your own thinking."

Goldwyn
Distributing Corporation

CAPITOL COMEDIES

are made for laughs
—— and get 'em.

"Smiling Bill" Parsons

Goldwyn
Distributing Corporation

1,150,000 People

Once a month over a million Americans demonstrate their abiding interest in two great factors in American life.

Once a month a million Americans lay down their good money on the newsstands for copies of the two leading magazines built upon America's faith in industry and love of travel.

They are the 500,000 buyers of Popular Mechanics and the 650,000 subscribers to the National Geographic Magazine. Back of them stand four to five million readers and a dozen other publications of these types.

They demonstrate spectacularly the big insistent demand of America for intimate knowledge of the two phases of life reflected in the celluloid pages of

FORD EDUCATIONAL WEEKLY

But when the Ford Educational Weekly tells the story of steel, it tells it as printer's ink can never do. When it takes its "readers" to New Orleans or up Mt. Hood, *it takes them there.*

That is why the millions of Americans who buy and read magazines like Popular Mechanics and the National Geographic, are even more eager followers of the Ford Educational Weekly. That is why thousands of exhibitors are enlarging and strengthening their patronage by making this great screen publication a regular feature of their programs.

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Motion Picture
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"The Hidden Truth"

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Scenario by S. M. Weller

Directed by JULIUS STEGER

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picture history for

OLIVE THOMAS

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Because——

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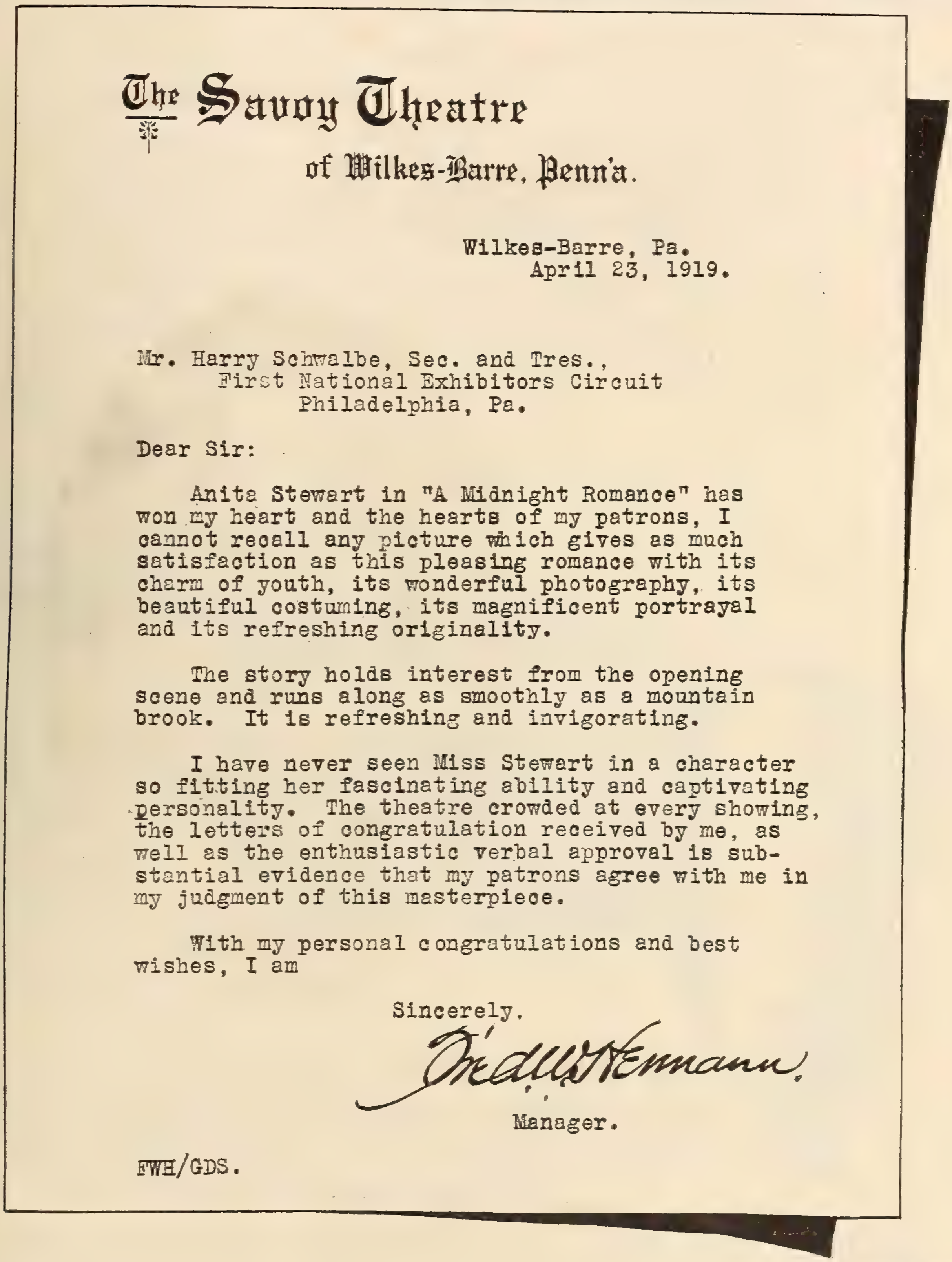
Selznick quality makes permanent patrons.

Get in touch with your nearest
Select Pictures Corporation Branch.

SELZNICK PICTURES
CORPORATION
729 Seventh Avenue · New York

No wonder this exhibitor is strong for

Anita Stewart in "A Midnight Romance"



The Savoy Theatre
of Wilkes-Barre, Penn'a.

Wilkes-Barre, Pa.
April 23, 1919.

Mr. Harry Schwalbe, Sec. and Tres.,
First National Exhibitors Circuit
Philadelphia, Pa.

Dear Sir:

Anita Stewart in "A Midnight Romance" has won my heart and the hearts of my patrons, I cannot recall any picture which gives as much satisfaction as this pleasing romance with its charm of youth, its wonderful photography, its beautiful costuming, its magnificent portrayal and its refreshing originality.

The story holds interest from the opening scene and runs along as smoothly as a mountain brook. It is refreshing and invigorating.

I have never seen Miss Stewart in a character so fitting her fascinating ability and captivating personality. The theatre crowded at every showing, the letters of congratulation received by me, as well as the enthusiastic verbal approval is substantial evidence that my patrons agree with me in my judgment of this masterpiece.

With my personal congratulations and best wishes, I am

Sincerely,

Fred W. Hermann

Manager.

FWH/GDS.

Anita Stewart's next:

"MARY REGAN"

Leroy Scott's Sensational Novel
of Big Pleasure in New York

Directed by Lois Weber

FIRST NATIONAL EXHIBITORS CIRCUIT

A First National
Attraction

You can't book "Daddy Long Legs" just at present — but

that letter is worth reading because it contains a lot of information about the picture.

Mary Pickford is the Star of "Daddy Long Legs"

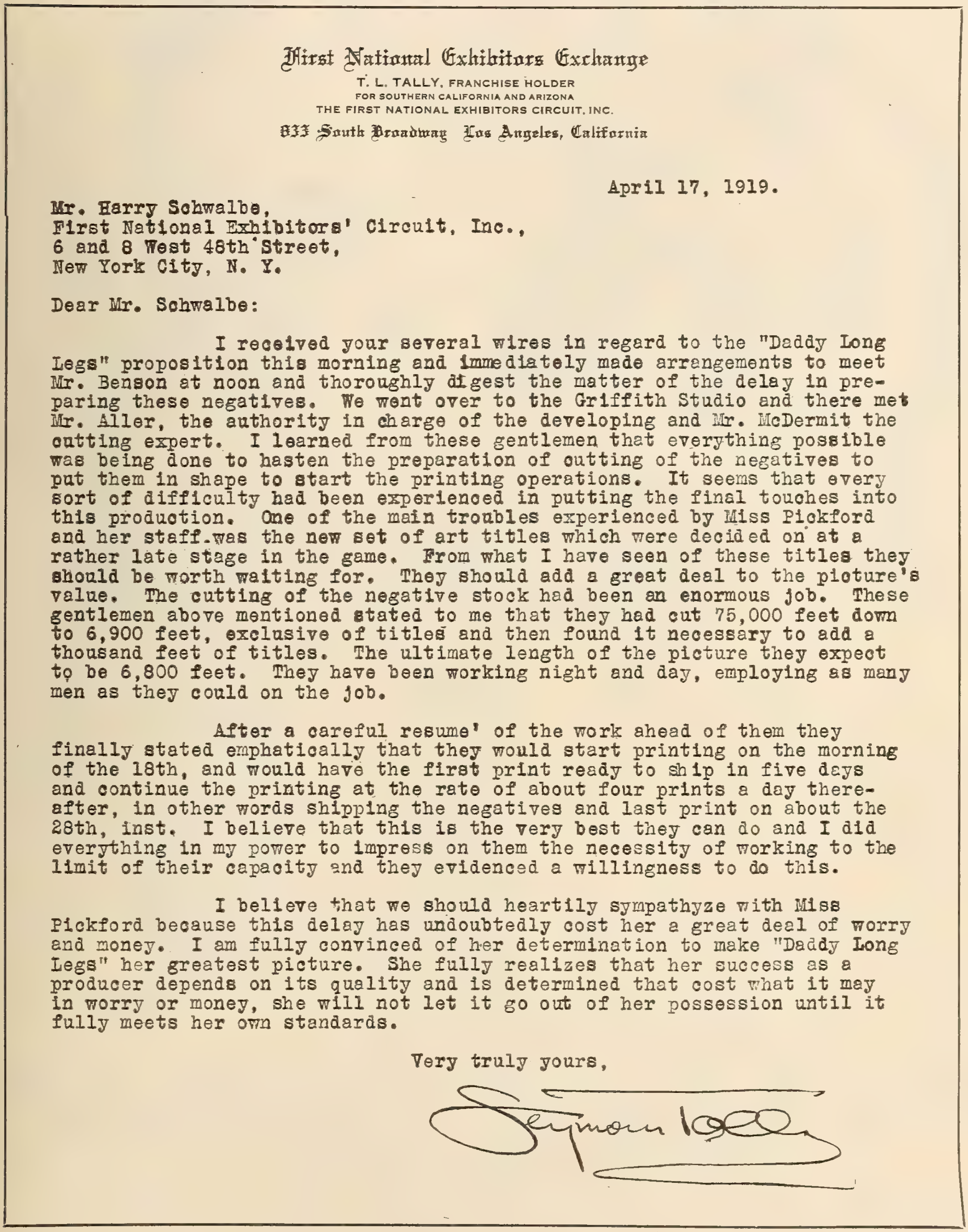
Marshall Neilan directed "Daddy Long Legs"

Charles Rosher photographed "Daddy Long Legs"

FIRST NATIONAL EXHIBITORS CIRCUIT

A First National
Attraction

You can read it in precisely 1 minute and 42 seconds



First National Exhibitors Exchange
T. L. TALLY, FRANCHISE HOLDER
FOR SOUTHERN CALIFORNIA AND ARIZONA
THE FIRST NATIONAL EXHIBITORS CIRCUIT, INC.
833 South Broadway Los Angeles, California

April 17, 1919.

Mr. Harry Schwalbe,
First National Exhibitors' Circuit, Inc.,
6 and 8 West 48th Street,
New York City, N. Y.

Dear Mr. Schwalbe:

I received your several wires in regard to the "Daddy Long Legs" proposition this morning and immediately made arrangements to meet Mr. Benson at noon and thoroughly digest the matter of the delay in preparing these negatives. We went over to the Griffith Studio and there met Mr. Aller, the authority in charge of the developing and Mr. McDermit the cutting expert. I learned from these gentlemen that everything possible was being done to hasten the preparation of cutting of the negatives to put them in shape to start the printing operations. It seems that every sort of difficulty had been experienced in putting the final touches into this production. One of the main troubles experienced by Miss Pickford and her staff was the new set of art titles which were decided on at a rather late stage in the game. From what I have seen of these titles they should be worth waiting for. They should add a great deal to the picture's value. The cutting of the negative stock had been an enormous job. These gentlemen above mentioned stated to me that they had cut 75,000 feet down to 6,900 feet, exclusive of titles and then found it necessary to add a thousand feet of titles. The ultimate length of the picture they expect to be 6,800 feet. They have been working night and day, employing as many men as they could on the job.

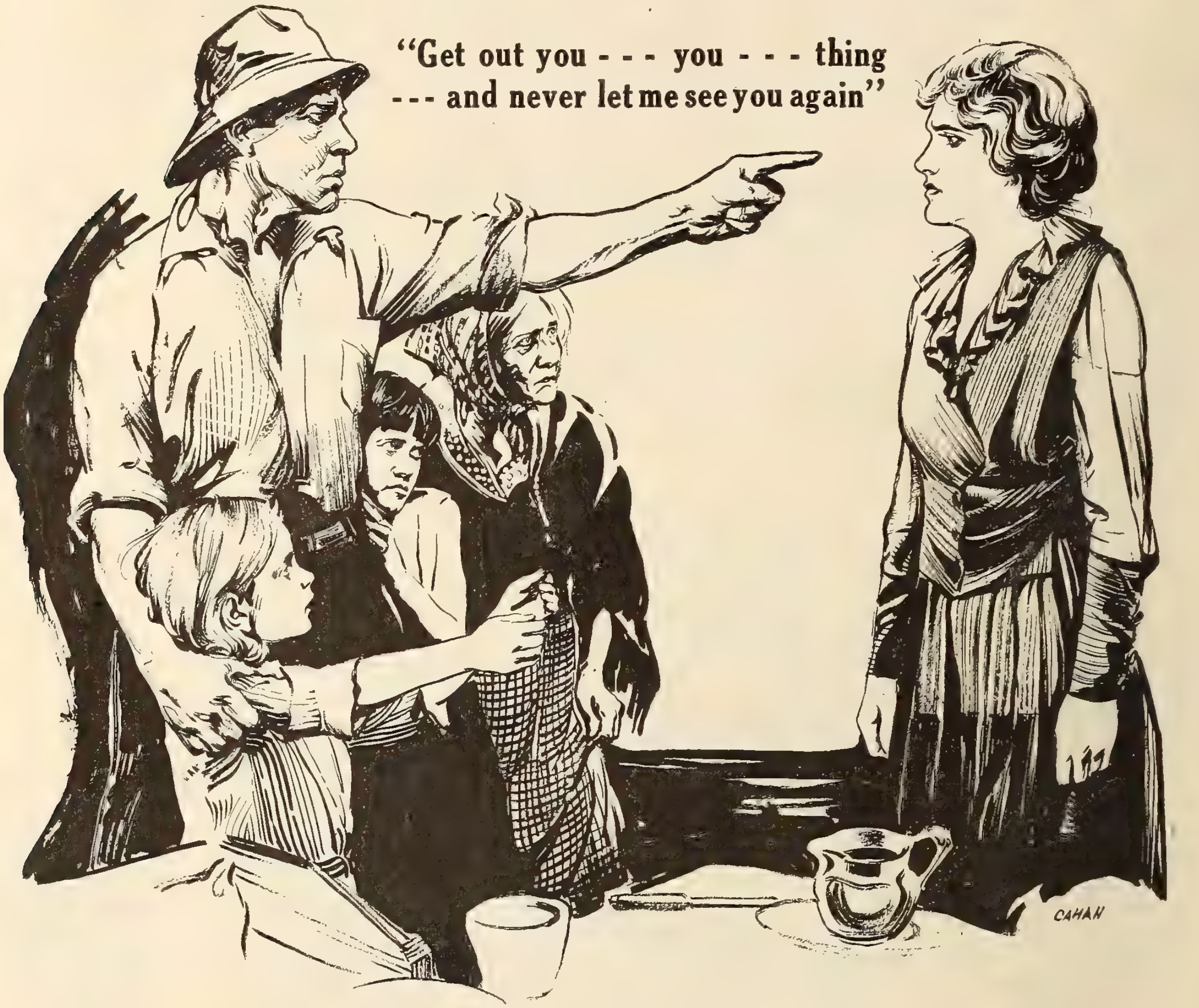
After a careful resume' of the work ahead of them they finally stated emphatically that they would start printing on the morning of the 18th, and would have the first print ready to ship in five days and continue the printing at the rate of about four prints a day thereafter, in other words shipping the negatives and last print on about the 28th, inst. I believe that this is the very best they can do and I did everything in my power to impress on them the necessity of working to the limit of their capacity and they evidenced a willingness to do this.

I believe that we should heartily sympathyze with Miss Pickford because this delay has undoubtedly cost her a great deal of worry and money. I am fully convinced of her determination to make "Daddy Long Legs" her greatest picture. She fully realizes that her success as a producer depends on its quality and is determined that cost what it may in worry or money, she will not let it go out of her possession until it fully meets her own standards.

Very truly yours,

Seymour Tally

The Buffalo Motion Picture Corp'n Presents:


"Get out you - - - you - - - thing
- - - and never let me see you again"
CAHAN

This was Mary Aldron's reward for the sacrifice she had made that they might not be driven from their homes. And when she had escaped from the evil clutches of the brute who had placed such a heavy price on her innocence, she found herself an outcast—a thing apart. It was her awakening to the age-old truth of the selfishness of man's love.

STELLA TALBOT

In a story of the strong-willed, sturdy but narrow fisher-folk
of the rock-bound Maine coast,

"The Price of Innocence"

A Drama of Seared Souls

A play of thrills and heart throbs that will remind you of its two great predecessors, "Way Down East" and "Shore Acres."

Book through First National Exhibitors Circuit Exchanges.

HAM AND BUD

TO THE FRONT

WELL BUD WE'RE COMING BACK AGAIN
I KNEW WE WOULD. ALL GOOD THINGS COME BACK

AND
THEY SAY THEY CAN'T
COME BACK

THEY ARE COMING
BACK STRONGER
THAN EVER

BRAND NEW—
A LAUGH EVERY MINUTE

HAM & BUD
SINGLE REEL
COMEDIES

CLEAN!! WHOLESOME!!!
THE BEST EVER!!!!

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PHONE 3623 BRYANT

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"In The Wild West" is a worthy initial production of this series of which there will be two a month.

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"Custer's Last Fight!"

In Three Reels

THE GREATEST INDIAN
SPECTACLE EVER PRODUCED

Directed by Thos. H. Ince

NOTE: Advertising matter on this feature, includes two styles of ones, threes and sixes — press sheets, lobby photos, publicity stories and cuts—

Wm. S. Hart!

in

TWO SPECIAL TWO REEL REISSUES

"JIM CAMERON'S WIFE"

and

"HIS HOUR OF MANHOOD"

"Roscoe Arbuckle!"

in

A NEW SERIES OF TWELVE REISSUES

Address all inquiries to

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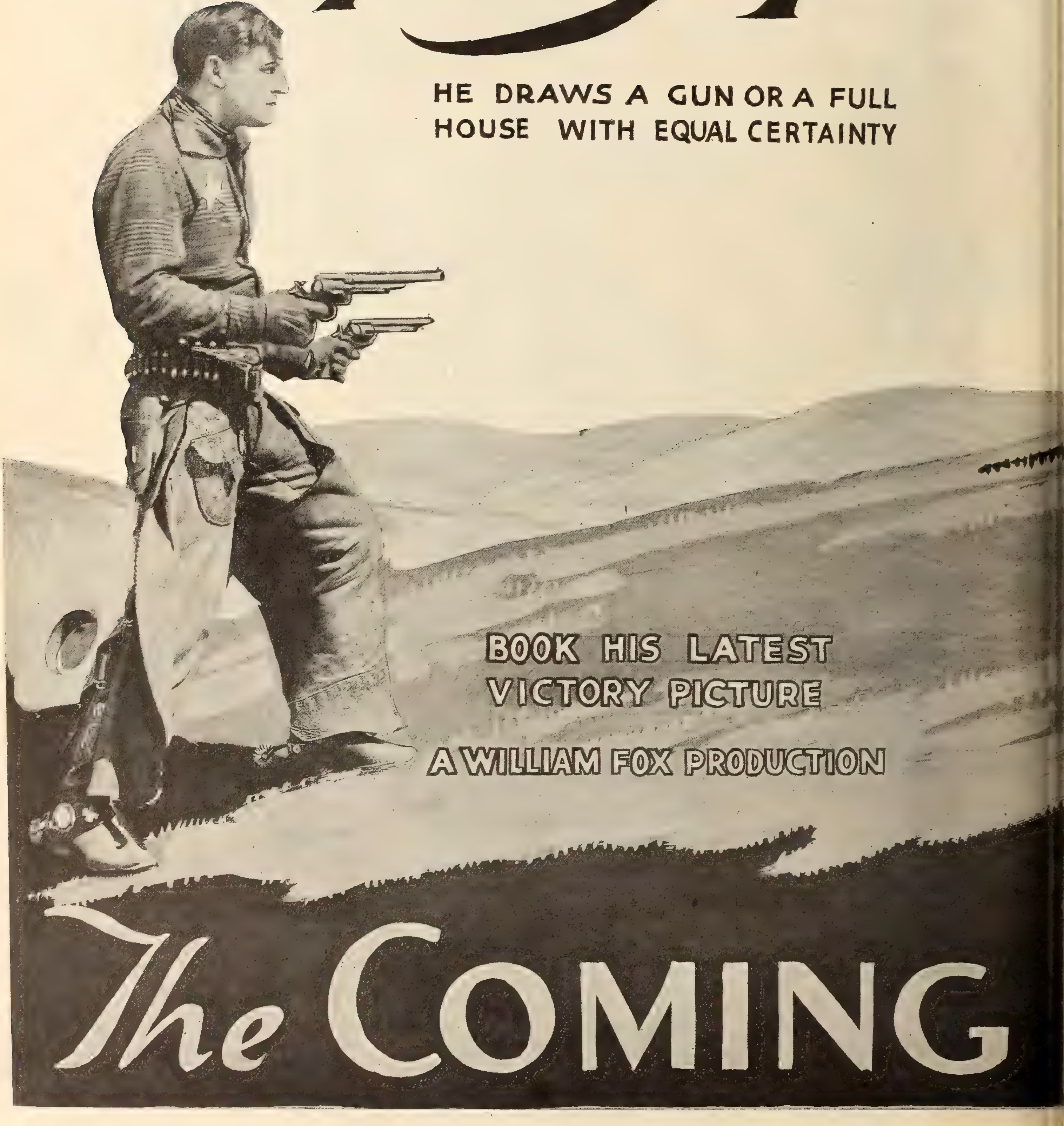
71 WEST 23rd STREET NEW YORK

HE'LL HOLD ANY CROWD

TOM MIX

HE DRAWS A GUN OR A FULL
HOUSE WITH EQUAL CERTAINTY

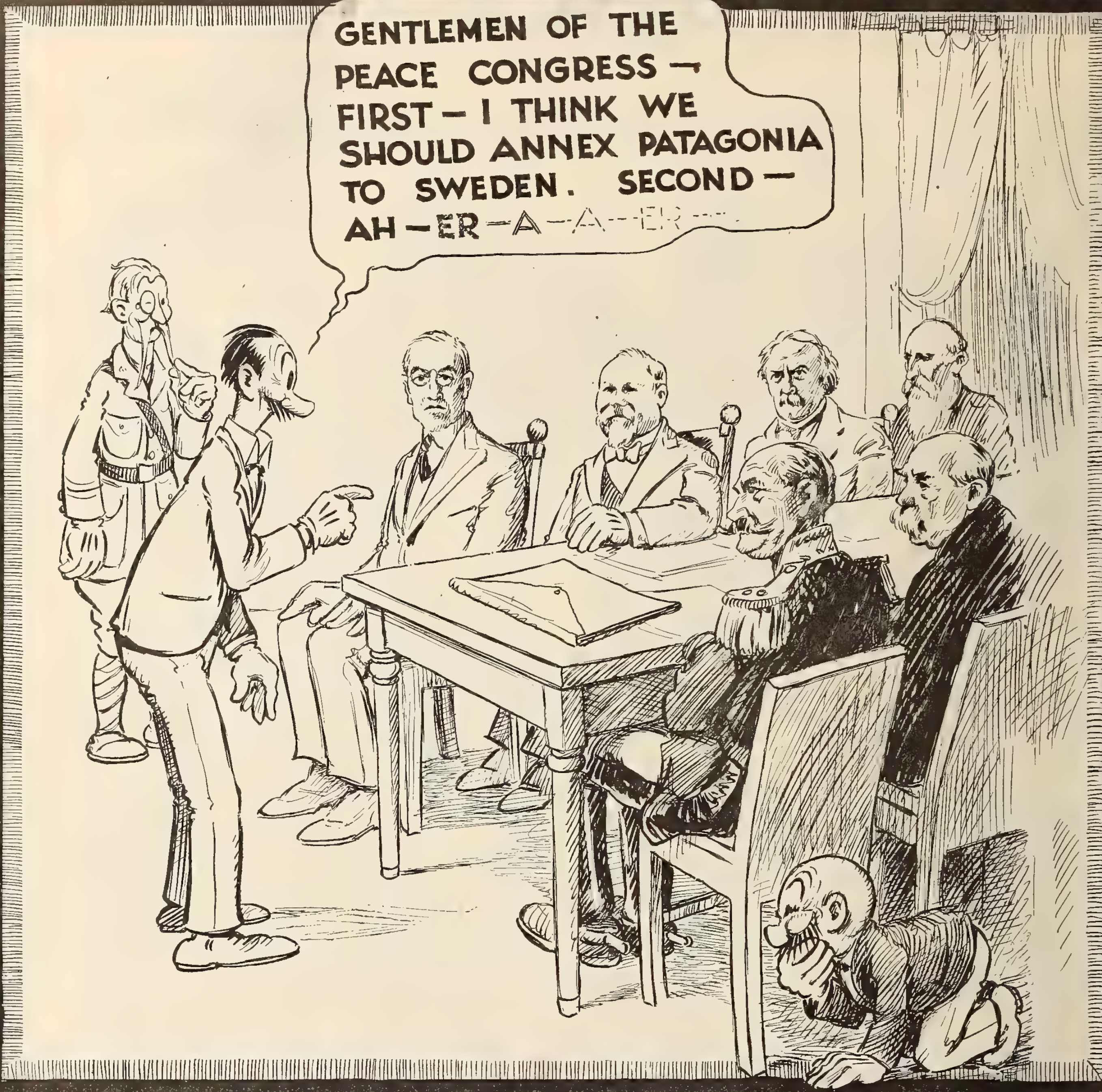


BOOK HIS LATEST
VICTORY PICTURE

A WILLIAM FOX PRODUCTION

The COMING

ANYWHERE !
FOX
FILM CORPORATION
OF THE LAW


GENTLEMEN OF THE PEACE CONGRESS — FIRST — I THINK WE SHOULD ANNEX PATAGONIA TO SWEDEN. SECOND — AH — ER — A — A — ER —

DO SOME ANNEXING YOURSELF-PROFITS

CAPTAIN BUD FISHER'S

MUTT AND JEFF

ANIMATED CARTOONS

WILL HELP YOU GET THE CROWD

CURRENT RELEASE
"SIR SIDNEY"

FOX
FILM CORPORATION

EXCEL PICTURES
SCORE AGAIN!

YOU'LL CLEAN UP
SURE WITH

PEGGY HYLAND

IN HER LATEST
WILLIAM FOX PRODUCTION

MISS ADVENTURE

FOX
FILM CORPORATION

WORLD-PICTURES

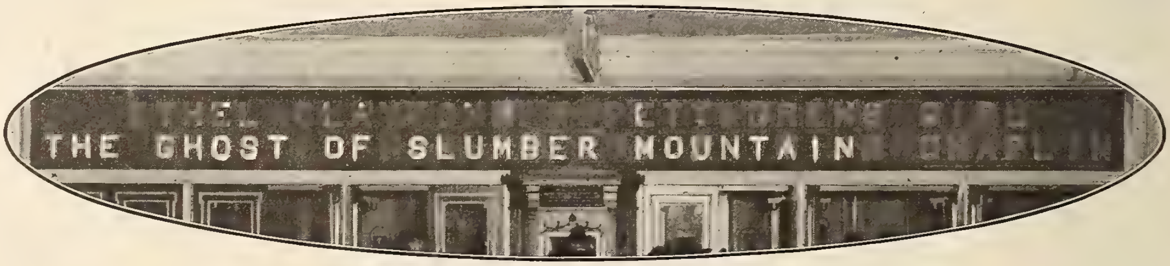
What the Trade Press Says

"A special is not a matter of length. The best and most comprehensive definition of a 'special,' we believe, is this: The picture which lends itself to special exploitation."—*Motion Picture News.*

"A feature is the most prominent offering on a program AND IT MAY NOT BE MORE THAN A SINGLE REEL. This has been the writer's contention for a number of years and point was given this argument by the success of 'The Ghost of Slumber Mountain' at the Rivoli where it ran away from a dramatic story in five reels, though it was within the thousand foot length."—*Moving Picture World.*

"The remarkable interest shown in one reel subjects during the last three months clearly indicates that the motion picture theatre is going to demand a greater number of these short subjects. They are coming back and coming fast."—*Exhibitor's Trade Review.*

"Many exhibitors miss the chance of getting new patrons by advertising single reel films which may attract more favorable notice than a five-part feature."—*Wid's Daily.*



The Rivoli, N. Y., proved the trade papers' contentions.

Bill "THE GHOST OF SLUMBER MOUNTAIN" as a one reel super-special—the greatest triumph of the motion picture.

WORLD-PICTURES

Another World Success

WORLD PICTURES
present
VIOLET PALMER
GARRETH HUGHES
and
PAUL EVERTON
in

"GINGER"

PRESS COMMENT:

"Splendid entertainment. The type of picture the 'fan' dotes on."—*Sunday Telegraph.*

"Skilful direction, good photography and clever acting. An attraction of real interest."—*Exhibitor's Trade Review.*

"More like 'Ginger' and there'll be less kicks."—*Motion Picture News.*

"Gets a real hold upon the interest."—*Moving Picture World.*

"SHE CAME OUT OF THE VAST UNKNOWN REGIONS OF THE
THE POWER AND THE BRAWN OF THOSE COMPELLED
WILL ---AND YET SHE POSSESSED ALL THE

WEST WITH THE SPIRIT OF THE DESERT AND THE PLAINS, TO DEFEND THEIR OWN BY FORCE OF MIGHT AND GRACES AND CHARMS OF A WOMAN"

THE FROHMAN AMUSEMENT CORPORATION PRESENTS
The most compelling, original and captivating character of the screen

Texas Guinan

IN TWENTY-SIX TWO REEL DRAMATIC FEATURE PRODUCTIONS typifying the rights, glories and hazards of the women of the Great West.

To be released one every two weeks commencing May 10th, on the State Right basis.
Each story written by a separate author of prominence especially for Miss Guinan, and directed by Cliff Smith.
The first four productions are, "THE SHE WOLF," "SOUTH OF SANTA FE," "MALAMUTE MEG" and "SOME GAL."
The supporting cast includes Jack Richardson, George Chesboro, Josie Sedgwick, and the greatest Chinese dramatic actor in America, Ah Wing.

These productions are made and exploited as special feature attractions. They are entertainments unto themselves and establish a new high water mark in Photo-Dramatic Creation.
Contracts are now awarded in the order of receipt of acceptances.

SOME TERRITORIES HAVE ALREADY BEEN CONTRACTED FOR

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FROHMAN AMUSEMENT CORPORATION
William L. Sherrill, Pres. 310 TIMES BUILDING *New York City*

If you were a girl, young, talented and beautiful and you had lost faith in life, and then if opportunity placed in your path a tremendous temptation, you might yield –

But if in yielding you found in your terrible mistake the one great thing in life, you would have the plot of the

Metro
All Star Series
Production

See and appreciate brilliant Emmy Wehlen in Thomas Edgelow's story, adapted by arrangement with Young's Magazine, and produced in the splendid manner that makes Metro productions the best of all·

Released by

Metro presents

EMMY WEHLEN

in

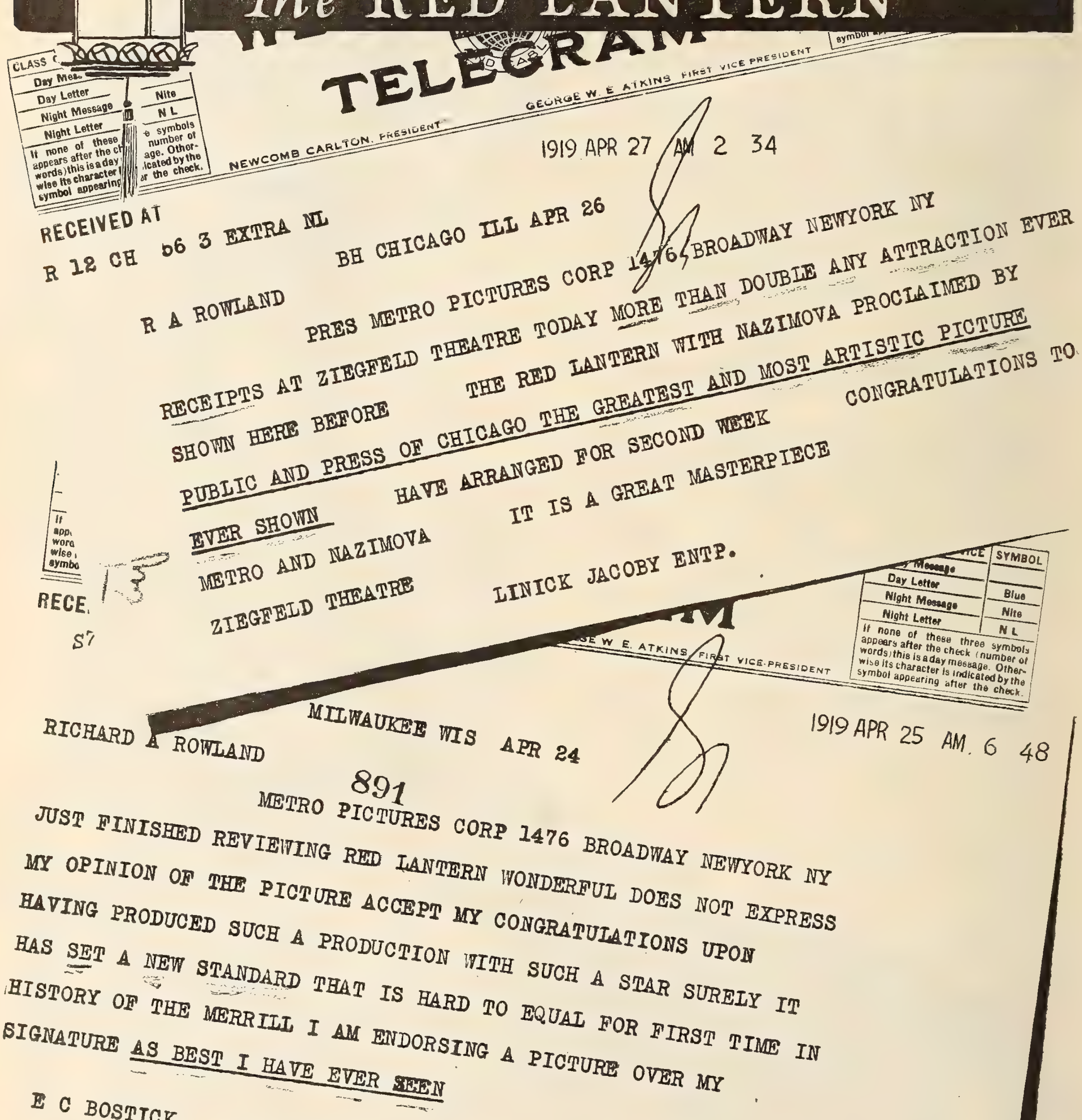
The Amateur Adventuress

Adapted by June Mathis
and Luther Reed and
directed in 5 Acts by
Henry Otto.

METRO *May 5th*

Maxwell Karger, Director General.

First from the Exhibitors on NAZIMOVA in The RED LANTERN



TELEGRAM

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GEORGE W. E. ATKINS FIRST VICE PRESIDENT

Day Mes	
Day Letter	
Night Message	Nite
Night Letter	N L

1919 APR 27 AM 2 34

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R 12 CH 56 3 EXTRA NL BH CHICAGO ILL APR 26

R A ROWLAND

PRES METRO PICTURES CORP 1476 BROADWAY NEWYORK NY

RECEIPTS AT ZIEGFELD THEATRE TODAY MORE THAN DOUBLE ANY ATTRACTION EVER SHOWN HERE BEFORE THE RED LANTERN WITH NAZIMOVA PROCLAIMED BY PUBLIC AND PRESS OF CHICAGO THE GREATEST AND MOST ARTISTIC PICTURE EVER SHOWN HAVE ARRANGED FOR SECOND WEEK CONGRATULATIONS TO METRO AND NAZIMOVA IT IS A GREAT MASTERPIECE

ZIEGFELD THEATRE LINICK JACOBY ENTP.

GEORGE W. E. ATKINS FIRST VICE-PRESIDENT

	SYMBOL
Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

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1919 APR 25 AM. 6 48

RICHARD A ROWLAND MILWAUKEE WIS APR 24

891

METRO PICTURES CORP 1476 BROADWAY NEWYORK NY

JUST FINISHED REVIEWING RED LANTERN WONDERFUL DOES NOT EXPRESS MY OPINION OF THE PICTURE ACCEPT MY CONGRATULATIONS UPON HAVING PRODUCED SUCH A PRODUCTION WITH SUCH A STAR SURELY IT HAS SET A NEW STANDARD THAT IS HARD TO EQUAL FOR FIRST TIME IN HISTORY OF THE MERRILL I AM ENDORSING A PICTURE OVER MY SIGNATURE AS BEST I HAVE EVER SEEN

E C BOSTICK MANAGER MERRILL THEATRE.

METRO PICTURES CORPORATION

First of the Reviews on NAZIMOVA in The RED LANTERN

From the Motion Picture News

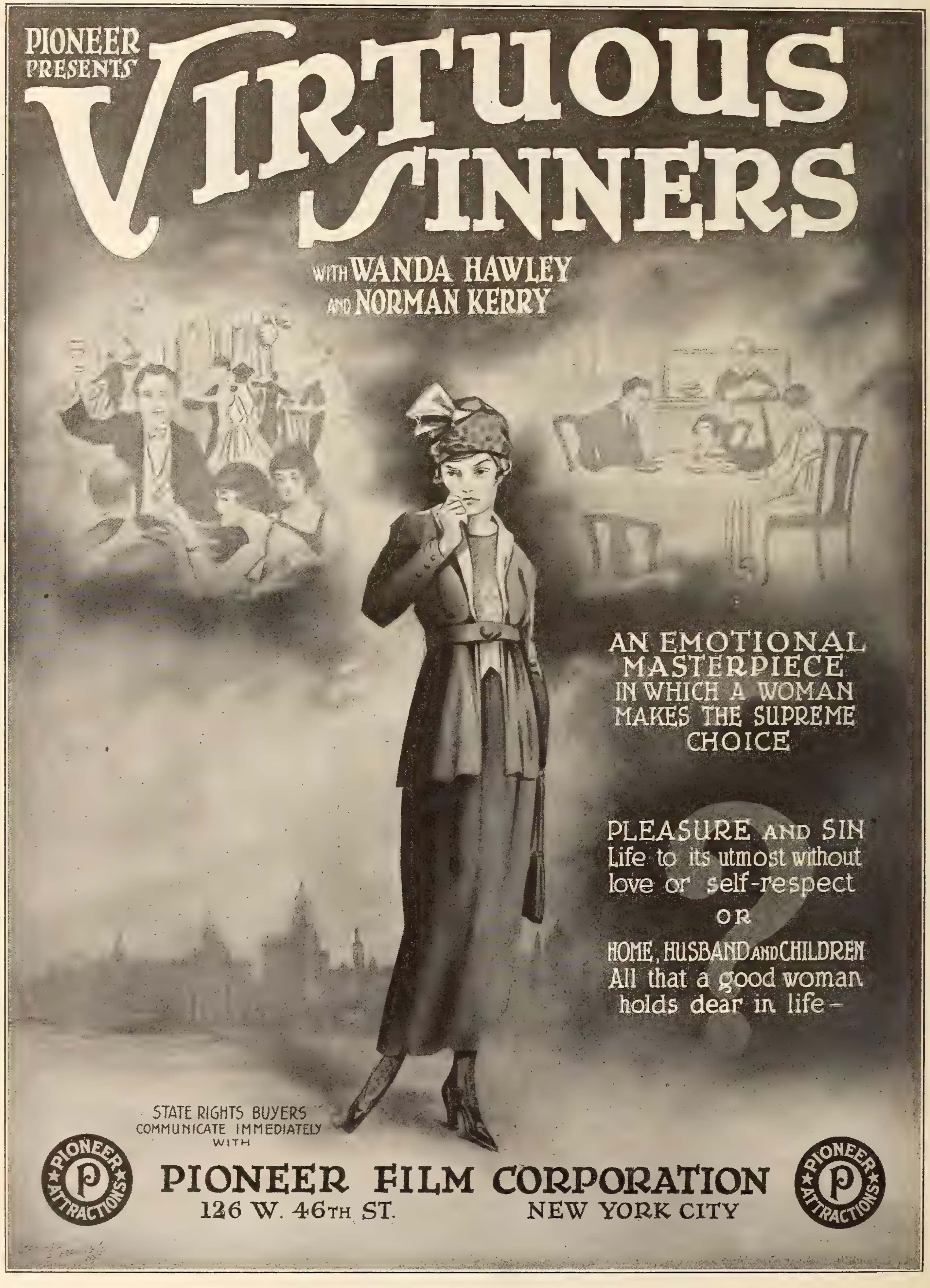
"IN "*The Red Lantern*" Metro has turned out a photoplay which will challenge attention with any production ever presented."

"IT is a superior achievement – realized not only in the scope and magnitude of its lavish scenes, all of them conceived with painstaking care and accuracy, but in the graphic and logical development of its story and characterization."

"NAZIMOVA, undertaking a dual role in which the characters are entirely different, displays the highest form of histrionism. Her performance is superb in its vividness, poignancy and sympathy."

"WOULD not have scored so effectively were it not for the appreciation of Metro in selecting appropriate material. Theirs will be the distinction hereafter of *having produced The Red Lantern*".

METRO PICTURES CORPORATION



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OR

HOME, HUSBAND AND CHILDREN
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"THE MASKED RIDER"

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DIRECTED BY AUBREY M. KENNEDY

FEATURING:-

THE MASKED RIDER

HARRY C. MYERS
RUTH STONEHOUSE
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AN EXCITING WESTERN SERIAL WITH A PUNCH IN EVERY REEL — THE SERIAL THAT IS GOING TO BE BOOKED SOLID EVERYWHERE AND PLAY TO CAPACITY BUSINESS IN EVERY TOWN

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412 Ferry St., Pittsburg, Pa.

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W. J. LYTLE,
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And Another Series Starring

DOLORES CASSINELLI

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Incorporated
1457 Broadway New York, N. Y.

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Motion Picture News

Vol. 19 No. 19. May 10, 1919

The Week in the Film World at a Glance

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Wm. A. Johnston, *Pres. and Editor.*
Robert E. Welsh, *Managing Editor*
Henry F. Sewall, *Vice-Pres.*
E. Kendall Gillett, *Sec. and Treas.*
Fred. J. Beecroft, *Adv. Manager.*

Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Representative, W. M. Hight, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 618 Wright and Callander Building (Hill at Fourth St.); 'Phone Pico 780. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book. Western Union registered cable address is "Picknews," New York.

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"Educational" Single-Reel Features

Current Releases:

"An Essay of the Hills"

Robert C. Bruce Scenic

An artistic impression of Nature—rest and motion. Wonderful photography and beautiful coloring—one of Bruce's best subjects.

"The Eagle and the Fawn"

An unusual combination of scenery, story and interesting characters. An Indian love story, enacted by Crow Indians on their Wyoming reservation.

"A Day with Carranza"

A personal interview, in pictures, with the President of Mexico. Photographed by George D. Wright, for his series on "Mexico Today."

"The Restless Three"

Robert C. Bruce Scenic

Bruce, the Great Dane, and the funny little Whoozitt—"three sets of nervous feet"—in the beauty spots of the Rockies and the Far West.

BOSTON, MASS.
Federal Feature Film Corporation,
48 Piedmont Street,

CLEVELAND, OHIO.
The Argus Motion Picture Co.
823 Prospect Avenue,

PHILADELPHIA, PA.
Electric Theatre Supply Co.,
S. E. Cor. 13th & Vine Streets,

CHICAGO, ILL.
Bee-Hive Exchange,
207 So. Wabash Avenue,

NEW ORLEANS, LA.
First National Exhibitors' Exchange,
712 Poydras Street,

PITTSBURGH, PA.
First National Exhibitors' Exchange,
300 Westinghouse Building,

SAN FRANCISCO, CAL.
Consolidated Film Corporation,
90 Golden Gate Avenue,

DETROIT, MICH.
Standard Film Service Co.,
602 Jos. Mack Building,

SEATTLE, WASH.
N. W. Consolidated Film Co.,
2020 Third Avenue,

ST. LOUIS, MO.
Standard Film Corporation,
3317 Olive Street,

INDIANAPOLIS, IND.
Bee-Hive Exchange,
109 West Maryland Street,

MINNEAPOLIS, MINN.
Standard Film Corporation,
406 Film Exchange Building,

KANSAS CITY, MO.
Standard Film Corporation,
Boley Building,

MILWAUKEE, WIS.
Bee-Hive Exchange,
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BALTIMORE, MD.
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VARIETY and QUALITY in Short Subjects
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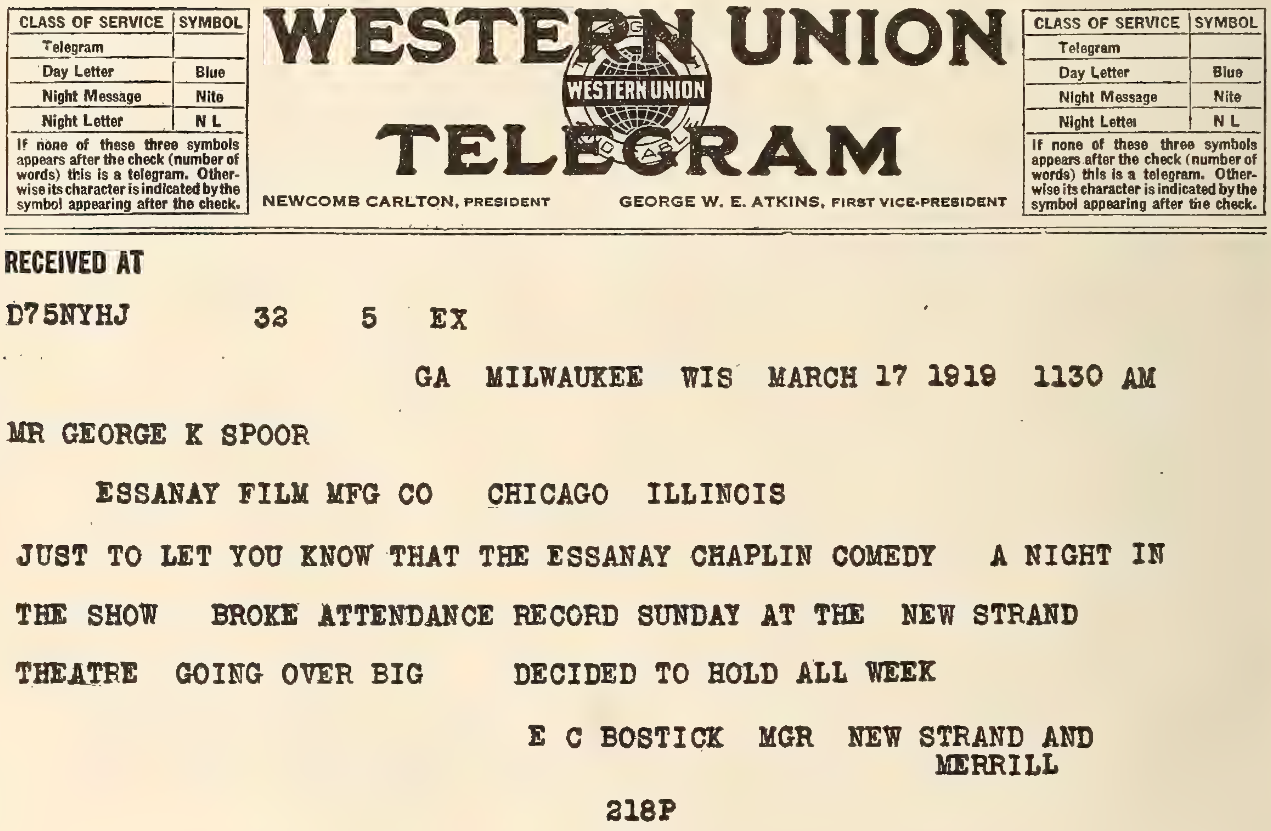
EDUCATIONAL FILMS CORPORATION

OF AMERICA

729 7th AVENUE NEW YORK, N.Y.

ESSANAY-CHAPLIN REVIVALS SMASH ATTENDANCE RECORDS

The four great Essanay-Chaplin comedies, **"A Night in the Show," "The Bank," "Police"** and **"Shanghaied"** are now breaking all attendance records in all the big show houses of the country. Here is just one sample out of many:



CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

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MR GEORGE K SPOOR

ESSANAY FILM MFG CO CHICAGO ILLINOIS

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E C BOSTICK MGR NEW STRAND AND MERRILL

218P

These four pictures and also the Essanay-Chaplin, "Triple Trouble" are now booking through the **World Film Corporation.** Ask for these at any **World** Branch office.

Trademark
Reg. U. S. Pat. 1907

Essanay

GEORGE K. SPOOR, PRESIDENT

George Kleine System
Distributors

Trademark
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"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 19, No. 19 May 10, 1919

The Test of an Industry

TWO years ago, at the Chicago Convention, William A. Brady in an address on censorship said to the exhibitors present: "Censor yourselves!"

The recent action by the National Association, by far the most important undertaken by that body, evidently means a very laudable and ambitious and comprehensive effort to put this sensible command into effect.

At a meeting called by Mr. Brady a large number of prominent producers and distributors, representing practically all of the leading concerns, agreed to bind themselves to submit all their pictures to the association upon its request, and to accept its rulings; to stamp all their pictures with the seal of the association; to refuse service to any exhibitor showing pictures disapproved by the association; to take legal steps against such exhibitors, and to co-operate with the proper authorities in this respect.

This sweeping plan, if fully executed, obviously makes legalized censorship unnecessary; but the National Association goes further and announces its intention to endeavor to secure an amendment to the constitution which will prohibit censorship; and furthermore to have amended the penal code so that motion pictures as well as still pictures and literature may be excluded, for cause, from the mails and other carriers.

The plan is admirably worked out and comprehensive. Fully executed it means the perfect regulation of its pictures by the industry itself. No one within the industry will protest such a plan; all will subscribe heartily to its purpose.

The test will come, of course, so far as the industry is concerned, with the operation of that body within the association, which will be given supreme power to pass upon pictures. It is not as yet stated whether the personnel of Board will come from within or outside of the industry. A great deal, a very great deal, depends upon the character and conduct of the board. It is the core of whole plan.

The things are self-evident, however. One is the unreserved confidence of the producers and distributors in Mr. Brady's leadership in this most important movement; and the other is their willingness, after much serious thought and discussion definitely to bind themselves to such stringent regulations as the plan proposes.

It is a most salutory sign. It means that the whole industry wants and commits itself to clean pictures. Today, as we well know, the very great majority of pictures are clean. The standard is so well sustained that a very dark shadow is cast by the industry itself upon the bad picture. It is a very bad picture. And the industry, at last, is determined to put its own heavy foot upon it and crush it out of sight.

* * *

The Answer to Higher Prices

INCREASED admission prices are reported to us from all parts of the country.

The movement which began with the larger cities has extended to the smaller cities. Some theatres are charging from thirty-five up to as high as seventy-five cents; others have raised to thirty-three. Many theatres which charged seventeen have gone to twenty-two cents; some have jumped from fifteen to twenty-five. Most of these theatres, if not all, have been accustomed, of course, to charge advanced prices for special pictures.

These advances have been viewed with alarm and condemnation by the pessimists. This type of mind always does decry an advance of any kind. It is the same mind that argues against longer runs. Yet longer runs are on the rise, and so inevitably are higher admission prices.

Two main situations favor higher admission. One is that the public is used to paying more for everything; picture theatre admissions have been slower to advance than any other class of prices despite the increased cost of the show, equipment and wages.

The other factor is that pictures are much better and obviously worth higher admissions. And there is no reason today why the exhibitor who is on the alert cannot pick a good show right along.

Of course there is no chance in the matter for the exhibitor who lets his house run itself; just as there is no chance for an exhibitor to introduce longer runs who doesn't select and advertise his pictures. The public wants its money's worth at all times. That is the simple answer, at all times, to the admission price question.

* * *

A Privilege and a Responsibility

THE recent statement of Governor Smith of New York in announcing his approval of the Sunday motion picture bill, is worthy of record:

"After a thorough consideration of the matter I am of the firm opinion that those members of a community who oppose all recreation on Sunday, or at least recreation permitted by this amendatory bill, have no right, in law or in morals, whereby constitute a minority of a community, to impose their views upon the majority, who disagree with them, and to prohibit the latter from exercising rights and privileges to which they deem themselves to be entitled, the exercise of which will in no wise interfere with the orderly and proper observance of the day of rest by those desiring to refrain from attending amusements."

The governor then pointed out that the local authorities could be depended upon to reflect the majority opinion.

And equally, this editorial excerpt from the Brooklyn Eagle is worthy of record and also the earnest attention of exhibitors and distributors, not alone in New York State but everywhere:

"Our hope is that the motion picture magnates will realize that a new responsibility is put upon them. Films of dignity, of character, of educational value are available. If tawdry eccentricities were cut out on Sundays, if the drama offered on that day were classical or artistic, or

(Continued on next page)

(*Continued from preceding page*)

both, opposition would gradually disappear. But if the reverse is the magnates' policy, they may as well be warned that Sunday restrictions will come back. For this State is not ruled by its city population, and Albany is not always or often responsive to the East Side element of Manhattan."

* * *

A Lesson In Evolution

THE two sales conventions recently held in New York indicate a decided and very gratifying advance within the industry.

It is only a few years ago that such conventions would have been considered unnecessary—even laughed at. At that time a general manager of exchanges in New York sent orders out to his field lieutenants—and that's all there was to it. There was no interchange of ideas.

At these present-day conventions the situation was completely reversed. Branch managers were called here for the specific purpose of conferring closely with the head office; not only that, but they were made to understand that the New York headquarters intended to rely heavily upon their business judgment and responsibility.

Modern merchandizing methods figured largely in the conferences; advertising to the public, service to the exhibitors, co-operative selling, were the important themes. The trade paper was given prominent recognition as an important link in the selling plan, which is another concrete evidence of advancement. Only a few years ago the producer said: " We don't have to advertise. The exhibitor takes what we give him."

The business has evoluted, in other words, from a booking era into a selling era, which, also, means that we have grown out of the closed and into the open booking era.

Open booking was inevitable; and open booking is bound to be permanent. This is true simply because open booking is the normal, healthy operation of the law of supply and demand, a law which is fundamental in any business. Open booking means the application to this trade of the modern merchandizing methods which rule in all modern enterprises.

* * *

Open at Both Ends

THE franchise holders of the First National Exhibitors' circuit, recently gathered in New York, were as outstanding a group of men, in business resources, experience and ability, as have ever been joined together in any picture business enterprise. Their aggregate invested capital makes a figure of consequence in this industry.

New York had visible evidence, for the first time, of the considerable power, the fast-growing power, of the picture theatre.

This power is bound to wield a very strong and shaping influence in the future of the whole industry, and we believe it will be wielded with intelligence by this group of men, or by any other group of theatre owners or booking circuits which may also arise. This power will not be used to close or control in any way the producing end of the business; that would be as disastrous in the long run and not such a very long run, as for a single or a few producing interests to control the picture theatres.

An open market both ways from the distributor, an arrangement permitting full individuality in the production and exhibition of pictures is the salvation of the motion picture. Too much control of pictures will stifle their appeal, and that will turn the public away, will, in fact, stifle, just so much, the public interest in motion pictures.

Old Ways For New

WE have often emphasized what, in our opinion, is the primary function of trade paper advertising, namely, to merchandize pictures *for* the distributor *through* the exhibitor *to* the public.

And we reiterate our belief in concentration in advertising because so much information must be given on each worthwhile feature release—that is to say, the exhibitor wants and needs so much information—that duplication of this sort of advertising is both extravagant and wholly unnecessary.

In this issue the Famous Players-Lasky Corporation gives an apt illustration of just this sort of advertising. Three pages are given over to a picture. The first page is an announcement to the exhibitor; but it is so worded that it is also an announcement to the public; the exhibitor can duplicate it, with a single and minor change in his newspaper advertising. The two following pages are filled with illustrations of the accessory aids furnished along with the picture, mats or electrotypes of which are available at the exchange.

The exhibitor welcomes this sort of advertising. It is an announcement but more than an announcement. It is not merely an effort by the producer to sell to the exhibitor —as if he felt that here his effort and responsibility ceased: *but it is an effort to help the exhibitor sell to the public*, the producer realizing, as he should, that his real customer is also the public and that he and the exhibitor should work shoulder to shoulder in selling the picture for all it is worth.

In other words, the exhibitor will realize that the advertising space is purchased for *him* and not merely for the producer. It is a co-operative selling effort—which, as we have contended before, should be carried right on through newspapers to the public.

And we look to see the day when trade papers will be used in just this way—and primarily so.

The old way was simply to announce—and boost in any extravagant way. The new way is to inform, to give the facts, *all* the facts, the *selling* facts—to the exhibitor for *him* to give to his public.

* * *

A Few Questions

AND still the reports of big new theatres come in. Evidently the year is destined to go down in history as the million-dollar-theatre era.

And the question keeps popping up: are we overbuilding? Will there be too many seats to fill?

We believe not.

These new seats will replace others in smaller houses—in the large centres, of course.

But much more important is the consideration: These large new theatres, these veritable palaces of amusement, are bound to attract a brand new and very large class of patrons. They will practically compel this new attendance, and compel it regularly. Provided, of course, the entertainment given is sufficiently attractive. But it will be; it must be. These many theatres will inspire and make possible the most expensive of attractions.

What will the attractions be? Pictures alone; or pictures and what?

W. A. Johnston

Dealing in Personalities

Who said "Open Market?"—independent productions? Look at the attractions at the three regular Broadway photoplay houses next week and the producers they represent. Maurice Tourneur, independent producer, heads the list with "The White Heather" at the Rialto. Albert Capellani, now producing independently, is represented with "The Red Lantern" at the Rivoli. And Louis Mayer presents Anita Stewart to Strand audiences.

And—still speaking of the "Open Market"—do you enjoy a free for all scrap? Turn to Page 3014. We've got them all talking "Open Market" and scrambling for the honors. There's some rip-snorting reading matter on that page.

What are the odds that a year or two from now some one will be fighting for the title of "Pioneer of the Program System?"

You never can tell in this film game.

Samuel Goldwyn arrives in New York next Monday. And we have been tipped that when he gets here some big news will break. After he spills the news and has them all talking Samuel will board a liner for Europe. There we may look for more important Goldwyn happenings—if we are to judge by the announcement this week that a new corporation had been formed to distribute Goldwyn product in every corner of the earth. You'll find the story in the producers' news.

The Goldwyn offices are now settled at the new location—469 Fifth avenue.

That's quite an idea C. Arthur Northram is pulling in inviting the industry to a showing of his British productions next week at the New York Roof.

J. E. Flynn, Detroit, chief for Goldwyn, was in New York last week to tell the home office a few things about conditions in Michigan.

William A. Brady sails this week on the Aquitania.

Harry Sherman left for Los Angeles on Tuesday after putting the finishing touches to the Henry Lehrman-First National deal. A little birdie whispered to us that Harry would have left Saturday but for the Ritchie-Leonard scrap. Harry never could miss a good fight—even if it was necessary to promote the bout himself.

Sol Lesser takes up the cudgels this week in the distribution discussion started by William A. Johnston's recent editorials. And he talks some real hard sense, backed by an experience that no one can touch. Sol finds room for both the "Open Market" and program, and points out the necessity of each. Another contributor to the discussion is William M. Seabury, with some ambitious ideas on cooperative booking. The articles are on page 3016.

From Los Angeles we hear that Priscilla Dean is very ill with double pneumonia.

Which reminds us that our recent Los Angeles flash that Constance Talmadge would sign with First National was confirmed this week. Looking the list over we are ready to say that First National need have no worry about product.

A. S. Kirkpatrick, assistant general manager of Exhibitors' Mutual, has resigned to go into producing activities.

The modestly christened "Big Five"—Blaisdell, Dannenburg, Mason, Jim Beecroft and Yours Truly—entertained the sure-enough "Big Four" at luncheon last week. Oscar Price, chief of the United Artists' Distributing Corporation, was guest.

Had the pleasure of meeting George F. Stabel, general manager of the Palisade Film Laboratories, last week. Old-timer, Hector Strychma—, is associated with the laboratories.

Oh, boy, but the National Association has undertaken some job in its new censorship plans. We are with the members heart and soul for having the nerve to even attempt such an ambitious schedule. But we are watching with bated breath for the first conflict. Either the Association will have to be especially strict and invite internal trouble, or take a lenient course and be of no avail in squelching the reformers. It's a job for courage and broad vision.

We still hear the boys saying good words about that corking insert on "The Red Lantern," which appeared exclusively in Motion Picture News last week. And we saw some of the telegrams of congratulations sent to Arthur James by theatre and exchange managers.

Our personal opinion: It was a triumph of artistic taste and advertising effectiveness.

While on the subject, let us add that considerable class is being shown by some other inserts that are appearing exclusively in Motion Picture News, notably the Universal series on their specials and the recent Pathe exclusives.

Either Our Sleuth has fallen down on the job or else Leo Wharton has returned to San Antonio, Texas, to resume the making of pictures. Take your choice.

Which reminds us that we have met Mabel Condon several times, and have yet to chronicle the fact on this page of piffle. Mabel is in town from the Coast renewing acquaintances and incidentally disposing of a picture.

Carl Byoir and Charles Hart, formerly of the Committee on Public Information, have formed a partnership for foreign sales and advertising service. They open for business with offices in London, Paris, Rome, Geneva, Buenos Ayres, Stockholm, Mexico City and Shanghai.

If our artist had not fallen down on us we expected to give you action sketches this week of two "Regular Fellers"—C. L. Yearsley and Earl Hudson. But now you'll have to wait a few weeks. Still we can say right here, that too much praise cannot be given those boys for their handling of the First National Conventions last week. I'll say that they have the trade paper boys with them.

From Bill Furlong, of San Antonio, Texas, we get a line asking a correction of the statement recently published by a contemporary that the Wharton Brothers and Maclyn Arbuckle had located in Houston. Let the right place be said in a loud tone: SAN ANTONIO.

E. V. Richards, of New Orleans, and R. W. Wilby, of Alabama, were among the exhibitors visiting the office last week. Be'er Wilby heads the Strand Theatres Corporation, which operates in Montgomery, Selma, and Birmingham. Mr. Richards left for New Orleans Wednesday after a week and a half in New York divided between the First National Conventions and other business.

Speaking of exhibitors we met one "regular feller" showman at the First National gathering last week in the person of A. C. Barbian, of the Waldorf, Akron, Ohio.

And the same goes twice for C. R. Beachman, of the First National Atlanta office. Do I hear shouts of "Aye" from Walt Hill and Harry Palmer? Do I? Well, boys!

There's a real big bit of news this week from Pennsylvania. Pittsburgh exhibitors have secured the introduction in the State Legislature of a bill calling on all distributors to place security in the hands of the State Censor Board equal to the amount of advance deposits held. It didn't sound so important when Arizona tried this idea out, but can you imagine what it would mean in Pennsylvania? The story is on page 3009.

Theatre Men Claim Five Points

Sydney S. Cohen Presents Desires of Exhibitors Before the Film Exchange Men of New York

"WE want a standard equitable booking contract to be used by all distributing companies," declared Sydney S. Cohen, president of the New York State exhibitors, at a meeting of the F. I. L. M. Club of New York City.

This was the first of five points urged by the prominent exhibitors assembled at the Hotel Astor Wednesday night, April 30, as guests of the exchange men in a combined open meeting called at the request of the exhibitor officials.

While discussion waxed fast and furious on several of the points advanced, and ofttimes strayed away from the main points under discussion, it was conceded by many to have been intelligent and constructive. I. E. Chadwick, an official of the F. I. L. M. Club, presided at the meeting and there were about one hundred representative exhibitors and exchange men present.

Mr. Cohen pointed out the absolute necessity of a standard contract so that every exhibitor would know what he was signing and thus do away with the so-called "jokers" which he stated were the cause of so much friction. He stated that the standard contract prevented flagrant abuses and that it was used universally and very effectively in England and Ireland.

Others who took a leading part in all the debate ensuing were Messrs. Manheimer, Berman, Brand, Brecher, Picker, Asher, O'Reilly and Eckman. Mr. Cohen was commended heartily on the successful fight he won on the Sunday opening legislation, and he in turn warmly praised the efforts of Messrs. Berman, O'Reilly, and all the up-state exhibitors, several of whose names he mentioned with glowing terms.

The second point urged by the exhibitors was equal representation on the Grievance Committee with the exchange men. It was generally conceded that the current and past rulings of the Grievance Committee had seemed just and impartial, but the moral effect of joint representation was emphasized strongly.

While the first point on the standard contract suggested would have to be taken up by the parent companies, the second point of joint representation will be threshed out by the F. I. L. M. Club at a future meeting in executive session.

The third point requested was the actual acceptance or rejection of a booking contract by an exchange within seven days of the exhibitor's application. Mr. Cohen stated that when an exchange contracted with an exhibitor to supply him with a certain feature, the verification was often held up by the exchange or home office for several weeks and ofttimes was rejected just a few days before the scheduled play date.

Point number four urged that the exchanges employ more bookkeepers so that the exhibitor would get his bill before play-date instead of after.

The point that invoked the most discussion was the last one—Number Five.

This was a request that a committee from the exhibitors act jointly with a committee from the exchanges augmented by the efforts of able attorneys on both sides to find a credit system or involve ways and means of evading the advance deposits at present in vogue.

The meeting lasted four hours and was considered generally as but a forerunner of many more to come. Charles Hoy, of the Hoy Agency, was secretary. His reporting system is used by the F. I. L. M. Club of New York City and he announced that the New England Film Managers' Association of Boston, covering six states, had just contracted for his agency's service.

Booking combinations of exhibitors in certain sections, and the alleged practices of some exchanges in forcing one exhibitor to bid against a competitor until the price of rental was sky-high, formed a pro and con which occasioned much debate.

Kirkpatrick Leaves Mutual to Produce

A. S. Kirkpatrick, for the last year assistant general manager and director of sales of the Mutual Film Corporation and Exhibitors' Mutual Distributing Corporation, has resigned effective May 3 to return to the producing field, it has been announced.

Mr. Kirkpatrick leaves New York on May 7 for Los Angeles, Cal.

In his new connection Mr. Kirkpatrick re-enters production after five years in distribution. His first experience in the motion picture industry was in producing, and it was his original intention to be a producer. He was, for a brief period, a salesman for Metro on the Pacific Coast. He entered the service of the Mutual Film Corporation as a salesman at the Portland Exchange and was shortly appointed branch manager there.

Broadway Orchestra

Signor Ronualdo De Martin, formerly of the Boston Symphony Orchestra, has been engaged by B. S. Moss to conduct the New American Symphony Orchestra of forty pieces at the Broadway theatre, which opened May 2 under the direction of Mr. Moss, with "The Unpardonable Sin," the multi-reeler, as the chief pictorial attraction.

Mygatt Leaves Hodkinson

Gerald Mygatt, director of publicity for the W. W. Hodkinson Corporation, has resigned from this organization to take the circulation managership of *The Outlook*. Mr. Mygatt has had considerable experience in the publication field, having been assistant promotion manager for *Collier's*, and promotion manager for *Leslie's Weekly* and *Good Housekeeping Magazine*.

Interviewing Louis Bennison

By Peter Milne

LOUIS BENNISON, the star of the Beztwood Pictures, whose productions are released through Goldwyn, paid a short visit to New York last week just to take a few deep breaths before beginning his next picture. He was accompanied by Ira M. Lowry, his director and production manager. But Mr. Bennison and Mr. Lowry declared themselves on a hunt for good stories and practical continuities. "Anything that will fit Mr. Bennison's personality will suit," declared Mr. Lowry, "the story can be comedy, comedy-drama, melodrama as long as it gives him the proper part—it must fit his personality."

Such an easy-going, likeable personality as that possessed by Mr. Bennison ought to offer a fund of material for authors. Those who have seen his pictures feel this star as one to be reckoned with and his work and the popularity he has already taken to himself substantiate this feeling. Mr. Bennison isn't the kind of man to be interviewed. Most of the time a representative of Motion Picture News was with him he told of little anecdotes of the West—the West in which he was raised.

"I'd like to see the real West of today put on the screen," he said, "it's so different from the West that is pictured in the melodramas. All its unique characters, its spirit, are neglected in the mad rush for the saloon and dance hall scenes." And probably because Mr. Bennison would like to see the real West on the screen it will shortly be there in one of his own pictures.

Mr. Bennison's early life, spent on the western plains, has endowed him with a knowledge of locations that even the most ambitious and well travelled assistant director would envy. And for the next Betzwood picture the company will probably board a transcontinental limited and drop off somewhere in Colorado or Wyoming, to return with unusual and magnificent backgrounds for the production's western action.

Mr. Bennison's present plans are to produce six pictures during the year for Betzwood, all of which will be released by Goldwyn. The headquarters of the company will remain in Philadelphia where a wide variety of scenery is obtainable.

Preparing for Kansas State Convention

The outlook is already bright for a successful convention of the exhibitors of Kansas this year. Hutchison, Kansas, is the place and May 19 and 20 the dates. It is the intention to perfect a one hundred per cent exhibitor organization and to thresh out plans for coming activities inside the industry and in legislative matters.

The Hutchison Chamber of Commerce and Rotary Club are cooperating, while local merchants will finance a trip for the girl who wins the popularity contest. Exchanges supplying the territory are also helping.

Seek the "Ripper" Bill in Pennsylvania

Bill Introduced in Legislature Calls on Distributors to Secure Licenses and Deposit Bonds Equal to Exhibitors' Advance Payments—Backed by Small Exhibitors

HARRISBURG, PA. (*Special to* MOTION PICTURE NEWS).—Backed by organized exhibitors in Western Pennsylvania a bill has been introduced in the House of Representatives here that is in many ways similar to the legislation recently passed in Arizona and only forestalled through the failure of the Governor to affix his signature.

Under the provisions of the bill all distributing organizations operating in Pennsylvania must secure a license from the State Board of Censors, which body also has the power to revoke the licenses, and all distributors must deposit with the Censors bonds equal to the amount of advance payments made by exhibitors to them.

The chances of the Pennsylvania bill's passage are increased by the fact that it does not contain many of the more arbitrary provisions that were contained in the proposed Arizona statute.

It Started in Pittsburgh

The idea of the proposed legislation originated in Pittsburgh and followed the appearance in the State Capitol of a committee of "The American Exhibitors' Association of Pennsylvania," composed of Fred J. Herrington, former president of the Motion Picture Exhibitors' League of America, Henry Poke, J. W. Shearer and Chris Vollmer. All of these men operate theatres in Pittsburgh.

The committee requested Representative Stoffel to introduce the measure which was promptly referred to the Committee of Ways and Means of the House. It is claimed that the measure will receive strong support from at least a large part of the Pittsburgh delegation in the House. Those seeking the passage of the bill express every confidence that it will be favorably reported out of committee at an early date.

The campaign, according to exhibitor declarations to a representative of MOTION PICTURE NEWS, will be strictly a "small exhibitor" fight, as the backers do not expect that support of the large theatre owners in the state who, they claim, are allied with the distributors affected.

Following is an outline of the statements that are being made by the promoters of the proposed legislation to the representatives whose votes are being sought:

"The film exchanges now doing business in the state are in the habit of requiring the exhibitors to make advance deposits for films, especially in the case where any exhibitor contracts for a series of pictures of the same star or subject. These deposits vary from 100 per cent. of the rental price on each one of the subjects down to 25 per cent. of the individual rental. The distributor holds this deposit until the final subject of the series has been shown, although in some cases this may be a year or more before the final subject of the series is shown. Meantime the rental of each subject of the series must be paid for at the time it is released, and often the exchange arbitrarily demands payment from a week to two weeks in advance of the release of the subject."

In talking to the legislators, the exhibitors also declare, "Under the system of requiring long-time deposits on film contracts, exhibitors often lose money when the exchanges, as sometimes occur, fail to live up to their end of a contract to deliver a series of films. For instance, when only a part of a series of films, for some reason or another, is delivered to the exhibitor under contract, the distributor often is tardy in returning the amount of the deposit to the exhibitor. It is said that in cases where theatres have gone out of business, monies they have paid on contracts in advance to distributors have in some cases never been paid back to the exhibitors."

NEVER AGAIN!

Can't Afford to Miss Another Copy

JUST read the following letter—it's worth your time:

Motion Picture News.

Gentlemen:

After several years of trying you have finally induced us to subscribe for the "News." We now wish to say we are very sorry that we have missed or passed up this good newsy "News." We have missed much but will not let it happen again, so when our present subscription expires call our attention to same so we will not miss another issue. Wishing you the best of success.

Very truly yours,
W. I. SNYDER,
Prop., The Aurora,
Pennsburg, Pa.

Dominates the Field

Text of the Bill

The Soffel bill provides that after January 1, 1920, all distributors engaging in business in Pennsylvania shall procure an annual license from the State Board of Censors, upon the payment of an annual fee of $50 and "a deposit of money or securities as required by this act," such license to continue for a period of one year from date of issuance.

The Board of Censors shall revoke the certificate of approval of any film exhibited under a lease from a distributor who has failed to comply with the provisions of the act and shall also revoke the license of such distributor.

It is set forth further that "every distributor desiring to do business in this Commonwealth shall keep on deposit with the Pennsylvania State Board of Censors an amount of money or securities equal to the amount of deposits held by such distributor and paid by exhibitors as a license or as part payments on contracts of leasing or as a pledge or security for damages or for any other purpose provided for in any contract between the distributor and exhibitor.

"All such deposits made by distributors . . . shall be for the benefit and protection of their exhibitors in this Commonwealth in the case of the insolvency of the distributor and for the faithful performance of all contracts made by the distributor with exhibitor and for the return of such deposits to the exhibitor in any case when the exhibitor may be entitled thereto. All such deposits shall be delivered forthwith by the Pennsylvania State Board of Censors to the State Treasurer for safe keeping."

It is provided further that such deposits made by distributors shall be in United State bonds, or State bonds, or other approved municipal securities or in bonds or mortgages on unencumbered real estate worth fifty per cent. more than the amount loaned thereon. No one bond shall be for less than $1,000, and all such securities must be approved by the Board of Censors.

Call on Exhibitors' Aid

Following the introduction of the bill by Representative Soffel, the committee of exhibitors issued the following call to the theatre owners of Pennsylvania:

> **To the Exhibitors of Pennsylvania. Get into action. There is a bill now pending before the Legislature that is of vital importance to you. It is up to you to see your members of the House and Senate, and ask them to support House Bill No. 1393.**
>
> **The passage of this bill will take the STING out of the DEPOSIT SYSTEM, and will give you security for the money you have on deposit. It will also do away with the old cry that the producers and distributors are using our deposit money to promote their own business, and we, the members of the American Exhibitors' Association, are inclined to think that the passage of this bill will ultimately end the deposit system in this country**
>
> **FRED J. HERRINGTON, Secy.,**
> **A. E. A. of Pa.**
> **Idle Hour Theatre.**
> **Diamond St., Pittsburgh, Pa.**

Southern Managers After Sub-renters

Exhibitors who have been "bad accounts" in the past, those who have refused to cooperate on shipping instructions, and those who have been guilty of "bicycling" or sub-renting subjects were the chief topic of discussion at the last meeting of the Atlantic Film Exchange Managers' Association.

Plans were adopted which it is believed will effectually do away with the sub-renting evil in Florida, Georgia, South Carolina, Tennessee and Alabama.

Personal Representatives of Stars Tour East

Douglas Fairbanks and Mary Pickford are personally represented by Walter S. Rand and Louis W. Thompson, respectively.

Messrs. Rand and Thompson are now touring the principal eastern cities and visiting the leading exhibitors. New York and vicinity has already been covered and Boston, Hartford, New Haven and Springfield exhibitors have also been seen by the personal representatives of the two stars.

The "personal contact" between the exhibitors and the stars is declared to be the motive of the visitors and they declare that the exhibitors have already given them a wealth of valuable data upon which the stars can base their forthcoming productions.

Both Mr. Rand and Mr. Thompson left for a short visit to Philadelphia, Baltimore and Washington where they will interview the most prominent theatre owners. This is in line with the plan adopted by Messrs. Price and Abrams of the "Big Four."

Sails for Poland to Make Paderewski Films

Richard Ordynski, one of the directors of the Metropolitan Opera House has sailed for Europe to supervise under his personal management the making of films in Poland, featuring Premier Ignace Jan Paderewski. The production is being made by a new company, organized and financed by Polish capital, including the representative Polish business men of the east. It is called the Tatra Production Corporation with offices at 150 Nassau Street. Among the directors are: Henry Sieminski, A. V. Piskorski and M. Mierzwinski.

Previous to the sailing of Mr. Ordynski, Messrs. F. O. Johnson, president of the new corporation, and Joseph Seiden, formerly with the Universal Film Company, who is directing the picture under Mr. Ordynski's supervision, left on the Megantic. They will reach Paris several days in advance and will make all arrangements to leave for Warsaw immediately for the making of the scenes.

Goldwyn Presents Trophy to Sailors

Samuel Goldwyn, president of the Goldwyn Pictures Corporation, presented a 12-inch silver trophy to the third gun crew of the U. S. S. Nevada, the victors in the gun-mounting contest held on Victory Way. The winners of the contest loaded and fired their shell in the remarkable time of 8 2-5 seconds.

Weil Gets Promotion

Jack Weil, formerly exchange manager of the World Film Corporation in St. Louis, has been promoted to district manager of the Pacific coast for the World and his headquarters will be located at Seattle, Wash. Weil received many congratulations from St. Louis exhibitors before his departure to his new post.

Pennsylvania Exhibitors Must be Truant Officers

Harrisburg, Pa. (Special to Motion Picture News).—Proprietors of motion picture theatres in Pennsylvania will be fined or sent to prison hereafter if children between eight and sixteen years old "play hookey" from school and spend the time of their truancy at picture theatres, if a bill introduced in the Pennsylvania Senate on April 22, by Senator S. S. Leiby, of Perry county, is enacted into law.

The bill puts all the responsibility in such cases up to the theatre man. It provides that no motion picture theatre proprietor shall during the term of compulsory attendance of public schools as fixed by the school directors in any school district and during the hours such schools are in session, admit or permit entrance to his theatre of any child between the ages mentioned.

The provisions of the act do not apply, however, to any child presenting a permit signed by the teacher which allows the child to be absent from school during school hours and permits admittance to a motion picture theatre. Such permit shall be retained by the theatre man for six months. A copy of the act must be posted at the entrance of every theatre.

The penalties for violation of the proposed act are a fine of ten dollars for the first offense and twenty-five dollars for the second and every subsequent offense, and in default of payment of such fine or costs the offender shall be committed to jail one day for each dollar of the fine and costs imposed. The bill was referred to the Judiciary General Committee for action.

To Be Branch Manager of Independent Sales

W. J. Hagerty, formerly with Triangle as branch manager of its Philadelphia exchange for three years and at one time special representative for the Lynch chain of theatres through the South, has been appointed branch manager of Independent Sales Corporation's Pittsburgh Exchange, succeeding Norman S. Carroll. Lynn S. Card, general sales manager, Independent Sales, announces that the nineteen established exchanges of Independent are now actively engaged in boosting the Rothapfel Unit Program, scheduled for release in May, in addition to handling Frank G. Hall's Independent releases through the Film Clearing House.

Shows British-Made Productions

W. Arthur Northam has announced that on May 6, 7 and 8 he has arranged to give an exhibition of various British productions at Loew's New York Roof theatre, on Broadway, New York. The showings are scheduled for 10:45 on each morning of the three days.

Mr. Northam announces that the pictures, both story and cartoon, will cover a wide range of subjects, and have been made by different firms.

Invitations have been issued to the showings.

Samuel Goldwyn Plans Trip Abroad

"Samuel Goldwyn, president of the Goldwyn Pictures Corporation, now on his way to New York after two months spent at the Goldwyn studios at Culver City, California, promises to give out an important announcement on his arrival," said a statement this week.

Preliminary information suggests that the Goldwyn plans for the next season will be revolutionary not only so far as Goldwyn is concerned, but also from the standpoint of the entire art of the motion picture and the business structure on which it has been reared.

Details of the new plans, which appear to comprehend wide and sweeping changes in the whole conduct of picture making, are known at the Goldwyn offices in New York, but the final disclosure of them awaits Mr. Goldwyn's arrival. He is expected in New York on Monday, May 5.

It is known, however, that as a part of the changed Goldwyn policy, Mr. Goldwyn, chief executive of the picture making and distributing corporations, will shortly undertake a trip to Europe, where he will remain for an extended stay.

Capt. Al Kaufman Returns from Foreign Service

Capt. Al. Kaufman, formerly manager of Eastern studios of the Famous Players-Lasky Corporation, returned Wednesday from France, having served seven months as officer in charge of all motion picture work in the Photographic Division of the Signal Corps, A. E. F. He sailed from Liverpool on the Olympic, landing at Halifax on Monday and finishing the journey to New York by rail.

Captain Kaufman's chief work was the compiling of a historical photographic record of America's participation in the war, and took him to England, France, Luxembourg, Belgium, Alsace and Germany.

Captain Kaufman spoke enthusiastically regarding the picture outlook abroad, and declared that the demand for films would require the building of many new theaters. He will soon rejoin the staff of the Famous Players-Lasky Company in an advisory capacity.

N. A. M. P. I. to Cooperate on Methodist Centenary

The N. A. M. P. I. has appointed a committee to cooperate with Dr. Christian F. Reisner, Executive Secretary of the Methodist Minute Men, in supplying a motion picture program for the forthcoming Missionary Anniversary, to be held at Columbus, Ohio, June 20 to July 13.

It is believed that the convention offers an unusual opportunity of demonstrating to clergymen and lay church workers the value of the motion picture. The National Association committee includes William A. Brady, Adolph Zukor, P. A. Powers, Albert E. Smith, Ricord Gradwell and Walter W. Irwin.

South Needs Dose of 'Pep' Says Wells

In Exclusive Interview Granted MOTION PICTURE NEWS North Carolina Theatre Man Declares Industry Is Losing Four Million a Year Through Blindness of Exhibitors to Their Opportunities—Suggests Campaign

EXHIBITORS in five Southern States are losing an annual revenue of from four million to five million dollars, and exchanges are being deprived of at least a million dollars a year in rentals, because of the inertia and indifference of theatre owners toward possibilities for industrial development, according to Percy Wells, owner and active director of five theatres in Wilmington, N. C., and an officer in the recently organized Southeastern Theatre Managers' Association.

Mr. Wells made this statement to MOTION PICTURE NEWS while he was in New York last week to cooperate with Willard C. Patterson of the Criterion Theatre, Atlanta, and other officers of the new exhibitor organization in bringing to the attention of the executives of various distributing concerns the objections of the Southeastern exhibitors to the trade rules adopted by Atlanta exchanges.

Theory has no part in the opinions of Mr. Wells. His success in Wilmington is proof positive that his statements have the merit of being facts, in so far as they concern undeveloped revenue in North Carolina, South Carolina, Georgia, Florida and Alabama.

"*Four Million a Year*"

That theatres in these states are losing a certain gross income of at least four million dollars a year, a part of which would constitute rentals and added financial encouragement to producers and stars to make bigger and better productions, Mr. Wells declares is due to the following causes:

The exhibitors are not good mixers.

They lack initiative and the ambition to progress.

They take no interest in local activities beyond the confines of their own box offices.

They do not make any particular effort to interest the public in motion pictures.

They do not attempt to popularize themselves, their theatres or the industry.

They make no pretense of seeking local prestige by any means.

"And as a consequence," declared Mr. Wells, "they are classed as showmen—nothing else. It has long been a tradition in the South that a showman was the promoter of a 'hootch' show or a short change artist operating behind gaudy carnival banners with the protests of his victims drowned in the roar of a brass band.

"Because of the personal dispositions of exhibitors, as I have just enumerated them, the motion picture business in many cities and towns in the South still ranks in public estimation with the dreaded lure of the old-time carnival and wagon show.

"There are exceptions. There are exhibitors who operate their theatres according to progressive business principles. They have made themselves and their houses integral parts of the local communities. They are respected by the public. They have gained a prominent position in local business life. They sell screen entertainment just as any retail merchant sells his wares. They are always alert for opportunities to increase their patronage. They use dignified methods, and they have won the respect and admiration of their communities by a brand of ambitious conduct that has placed the motion picture high in public esteem.

Percy W. Wells, of Wilmington, N. C.

"You can get their names from the account books of any exchange in Atlanta. You will find them among the early-run accounts for the best of the better class of attractions that have been released in the last year. They do not patronize junk productions. The fact that a five-reel feature can be rented for $10 a day does not interest them. They want attractions at $100, or for rentals in proportion, according to population, because they possess the energy, the courage, the vision and the ability to make them profitable factors in their success.

"It is absolutely a fact that the average exhibitor in the South is not a good mixer. He sums up his business as a matter of so many seats, a machine that will still 'grind 'em through,' a couple of one-sheet frames, a small reader ad in the local papers and patrons who, in his befogged estimation, will not pay more than ten cents to see a re-staging of the original battle of Chateau-Thierry.

"Again, as an average, he is a narrow, cynical individual, absolutely impervious to ordinary forms of argument and conviction that his business has hidden possibilities worth thousands of dollars to him if they are dug out of the dark and developed. He is passive in his attitude toward his theatre and all things pertaining to it. The matter of rental price is of far more importance to him than the degree of quality he can purchase at a given figure.

"Local civic happenings hold no interest or opportunities for him. That his screen can be made the medium for molding public opinion in favor of worthy local propaganda is unbelievable. And—even though he did relent and permit it, he wouldn't get a bit of thanks or appreciation. No, sir!

"Still as an average exhibitor, he makes no effort to popularize himself or his theatre. The same old lobby arrangement of a couple of posters, a reader ad, and 'grind 'em through,' day after day. I'll venture the statement that there are scores of exhibitors in the South who have never used a unique lobby display, and who would dynamite the community into panic if a theatre ad ran over six lines maximum in a newspaper.

"There are many communities in the South where motion pictures are still the cheap, tawdry sensational type of five years ago. There are localities in which theatre patrons firmly believe that scratches, oil spots, confusing jumps in continuity due to breaks and hasty patching, and subtitles so shortened by wear and cutting that they cannot be read through are the natural, normal thing.

"North Carolina, as an example of development possibilities, is not producing more than twenty-five per cent of the revenue that is there, if only it is sought in practical, progressive ways. In the five states as a unit motion picture patronage is not more than forty per cent developed. The reasons for this condition are those I have just cited in characterizing the average exhibitor."

Negro Possibilities Undeveloped

The negro element was declared by Mr. Wells to be a source of profitable attention which is being almost wholly ignored in many communities. To prove his claim that negro patronage is worth while and at prices that are charged white patrons, he gave the following figures of admission charges and seating capacities for his theatres in Wilmington:

Royal Theatre, eight hundred seats; balcony devoted to negroes has three hundred seats. Prices, main floor and balcony, twenty and thirty cents.

Bijou Theatre, eight hundred seats; balcony devoted to negroes has two hundred seats. Prices, ten cents regularly, twenty on special feature days.

Victoria Theatre, eleven hundred seats; balcony with three hundred seats for negroes only. Prices, main floor and balcony, twenty-five, thirty-five and fifty cents.

Academy Theatre, legitimate house, eleven hundred seats, with a balcony seating four hundred and twenty-five.

The Grand Theatre, fifth of the Wells houses, has five hundred seats, with admission prices of fifteen and twenty cents, but caters exclusively to white patrons because there is no balcony arrangement to permit segregation.

"The negroes are just as interested as white people in good screen entertainment," continued Mr. Wells. "They are finding the screen a marvelous educational

(*Continued on page* 3012)

Exhibitors Gather in Toronto for Convention

Many Canadian exhibitors gathered at Toronto, Ontario, on Monday and Tuesday, May 5 and 6, for the annual convention of the Motion Picture Exhibitors' Protective Association of Ontario, and for the first general meeting of the stockholders of the Canadian Exhibitors' Exchange, Limited, which is being promoted by the Ontario association. The first day's program consisted of consideration of general business by the association members, and on the second day more definite attention was paid to the new co-operative exchange proposition. The shareholders elected their permanent directors for the new company on Tuesday. The convention was held in the Sons of England Hall, Richmond and Berti streets, Toronto, with theatre men in attendance from all parts of Ontario and Quebec. The out-of-town visitors were treated to a number of entertainments which had been arranged by a special committee consisting of the following Toronto exhibitors: Messrs. J. C. Brady, Alexander Feighen, William Stugess, Ferguson, Redway, Welsman and Cardie, along with Secretary Thomas Scott, of the association.

In preparation for the convention, the Ontario association held a special meeting on Tuesday, April 22, at the association headquarters, 143 Yonge street, some thirty members being in attendance.

A letter was received from the Toronto Operators' local, in which it was pointed out that the organized projection operators had decided to do business with churches on the same basis as moving picture theatres. The Toronto local will supply union operators for moving picture shows in churches whenever asked to do so—which has been quite often recently. The exhibitors had protested against the of union operators in the churches on the ground that the churches were competing with the shows. The association had asked the Toronto local to refrain from supplying the needs of the churches for the special shows. The meeting decided to take the matter to Mr. Otto Elliott, chief theatre inspector for the Province of Ontario.

The meeting also received a letter from Messrs. Jule and J. J. Allen, the Canadian exchange managers, respecting the complaint by exhibitors that the rates for lithographs, heralds and other accessories were too high. After a thorough discussion, it was decided to appoint a committee to confer with the exchange managers on this subject.

They Read About Pictures

The doughboy is in the grip of the motion picture. It has him. That is the decision of the American Library Association. The boys in France and Germany want to know more about the screen, according to the latest dispatches from overseas. Two hundred copies of Homer Croy's book, "How Motion Pictures Are Made," have been ordered and are now being read by the boys in France. It is one of the most called for books in the library. Mr. Croy is now in France.

ADVERTISE!

Exhibitor Bryant Has the Right Idea

SOME valuable advice from a small town exhibitor:

"First of all take a good trade paper. Look over the reports and reviews of late film productions and buy the best you can find. ADVERTISE—ADVERTISE—but do not advertise a picture that is not worth it. Do not disappoint your patrons; when you tell them you are going to have a good show you must have it. Take your patrons into your confidence. Make each one a booster for you.

"My town here is a very small place, only 422 population, and have only been having one show each week (Saturday). I contracted with First National for some of their big pictures for two days, Friday and Saturday, billed the country like a circus and stood them up for two days to a capacity house. Am showing "Romance of Tarzan" this week, two days; following week, "The Better 'Ole." Have shown "Mickey" and cleaned up for two days.

"P. S. Nothing is too good for my patrons."

(Signed) W. G. BRYANT,
Prop. & Mgr.,
Pleasureville theatre,
Pleasureville, Ky.

Providence Ball Graced by Selznick Stars

The Providence Moving Picture Ball, held at the Armory last Thursday evening proved a gala success. The attendance packed the Armory to the doors and the affair received considerable space in the Rhode Island newspapers.

Governor Beekman, of Rhode Island, and other city and state officials were in attendance. Olive Thomas and Eugene O'Brien, Selznick picture stars, accompanied by Mrs. Lewis J. Selznick, Myron Selznick, David Selznick, Charles R. Rogers, director of sales, and Morris Salter of the Select Boston exchange, journeyed from New York to attend the affair.

New York Court Can Handle C. K. Y. Suit

Under the terms of a decision rendered by Justice Donnelly, of the New York Supreme Court, in the suit between the C. K. Y. Corporation and Clara Kimball Young the jurisdiction of the New York courts in the suit was upheld. Miss Young has been in California all summer and it had been claimed that service of papers must be made in that state. With the Justice Donnelly decision the way is now clear for a decision on the application of the C. K. Y. Corporation for an injunction restraining Clara Kimball Young from making arrangements for production elsewhere.

South Needs Dose of "Pep" Says Wells

(*Continued from page* 3011)

factor. Invariably the higher priced balcony seats for negroes at the Royal, the Victoria and the Academy are the first to be filled, matinee or night.

"Southern theatre operators should provide segregated seating arrangements for negro patrons. They are a considerable part of the population of the average Southern town. They need entertainment. White patrons do not object to them, providing the proper divisions are made. Why should exhibitors permit hundreds of thousands of dollars a year in admissions to go into really vicious diversions when an investment of a few thousand dollars, at the most, will give the necessary seating accommodations to bring that money into the film industry?

The Salesmen Handicapped

"The average Southern exhibitor can be awakened to the vast hidden resources that surround him, but it is going to require an impartial, unbiased propaganda to do it. A film salesman can do a certain amount of missionary work, but his motives are always open to question. The comparatively few really progressive exhibitors are too intently occupied with their own affairs to have the time to contribute any personal attention to a campaign that will open he minds of he indolent, indifferent type. But there should be some form of effort put forth to encourage these fellows to sit up and take a new grip on their respective enterprises, and put the force of ambition, enthusiasm, and progress behind their propositions.

"It does not seem fair to let month after month roll by with its penalty of millions of dollars kept from the business by lack of a prompting agency that will arouse the Southern exhibitors to a true appreciation of the fact that a theatre owner or operator is a potential business man in any community, with market possibilities that are not more than forty per cent developed."

Mulligan Succeeds Pico at Vicksburg

B. A. Mulligan is now manager of the Saenger Amusement Company's theatre at Vicksburg, Miss. He succeeded L. P. Pico who resigned after affiliation with the Saenger interests for several years.

Mr. Mulligan took charge at Vicksburg April 1 and has had charge of Saenger theatres at Pensacola, New Orleans and Houston. He is well known in motion picture circles throughout the South and is said to have been in the business for a dozen years.

Theatre Changes Hands

The Royal Alexandra theatre, at Lachine, Quebec, has passed into the hands of Mr I. Rosenblum, who is the proprietor of another moving picture theatre in Lachine. The Royal Alexandra has been operated by Messrs. Jule and J. J. Allen for a year or more.

National Association to Censor Films

Members Representing Ninety-five Per Cent of Producers Bind Themselves to Submit Films—Will Refuse Service to Exhibitors Booking Forbidden Subjects

A CAMPAIGN of vigorous, aggressive action against undesirable motion pictures is the latest declaration of the National Association of the Motion Picture Industry. The first moves in the campaign are the decision of the members to submit all pictures to the Association on request and to abide by its rulings; and, secondly, to refuse film service to exhibitors who show pictures distributed in violation of the Association's mandates.

Representatives of ninety-five per cent of the producers of motion pictures are declared to have been present at the Hotel Claridge meeting, which decided on the constructive censorship move. The statements issued following the meeting say nothing as to the future status of the National Board of Review, nor do the members of the Association who will act as censors or the methods that will be followed.

Will Seek Legislation

The resolutions adopted also pledge the National Association to a strenuous campaign to procure legislation and constitutional amendment that will give the right of "free speech" to the screen and prevent legalized censorship.

The new plans of the association are concisely summed up in the resolutions adopted at the meeting. They are as follows:

FIRST: That all members of the National Association of the Motion Picture Industry shall submit to it every picture produced and distributed by them upon its request at any time prior to or after the public exhibition thereof, and shall accept any and all rulings made by said National Association in respect thereto.

SECOND: That all producers and distributors shall attach at the beginning of the first reel of every picture produced and distributed by them such mark or stamp as shall be authorized and issued by said National Association and shall remove the same upon order thereof.

THIRD: That all members of the National Association of the Motion Picture Industry shall forthwith advise all of their exhibitors that on and after the first day of June, 1919, they shall refuse to furnish any of their product for exhibition in any theatre in which there shall be exhibited after the receipt of such notice any motion picture disapproved by the said National Association of the Motion Picture Industry, or from which eliminations have been ordered or changes in titles or sub-titles have been ordered by it, but not made; and that the purport of this Third Paragraph be incorporated in and made a part of all contracts between distributors and exhibitors hereafter entered into.

FOURTH: That the National Association of the Motion Picture Industry take all steps that may be permitted by law to prohibit the exhibitions of such pictures as are by it disapproved or from which eliminations or changes in titles or sub-titles have been ordered by it, but not made.

FIFTH: That the National Association of the Motion Picture Industry shall adopt rules, regulations and orders with respect to the foregoing and provide for their proper enforcement.

SIXTH: That the National Association of the Motion Picture Industry condemns the exhibition of all pictures which are obscene, immoral, salacious, or tend to corrupt or debase morals or that are exhibited contrary to its rules, regulations or orders.

SEVENTH: That the National Association of the Motion Picture Industry shall assist and cooperate with the proper authorities in any legal proceedings, whether criminal or otherwise, that may be undertaken to prohibit the exhibition of such pictures and in the prosecution of those exhibiting the same.

EIGHTH: That the National Association of the Motion Picture Industry reaffirms its unalterable opposition to any form of legalized censorship of motion pictures prior to their exhibition.

NINTH: That the National Association of the Motion Picture Industry shall endeavor to cause to be adopted an amendment to the Constitution of the United States prohibiting the enforcement of any law abridging the freedom of expression through the medium of the motion picture to the same effect as is provided in Article 1 of the ten original amendments to the Constitution of the United States that were declared in force December 15, 1791, prohibiting the enactment of any law abridging the freedom of speech or of the press.

TENTH: That the National Association of the Motion Picture Industry urge the passage of a law by the next Congress of the United States, amending that section of the Penal Law of the United States which now prohibits the transmission by mail or otherwise of indecent pictures or literature so as to clearly include the prohibition of a like transmission of obscene or indecent motion pictures.

All of the leading companies were represented at the dinner by the following:

William A. Brady
Arthur S. Friend
John C. Flinn
Walter L. Greene
J. Robert Rubin
Percy L. Waters
Herman Robbins
Ronald Reader
N. J. Baumer
J. Stuart Blackton
Charles C. Pettijohn
E. J. Ludvigh
A. Alperstein
Arthur Ryan
Louis J. Selznick
Joseph M. Schenck
Jesse L. Lasky
Adolph Zukor
Walter W. Irwin
Richard A. Rowland
P. A. Powers
D. MacDonald
Gabriel L. Hess
Paul H. Cromelin
William Wright
J. E. Brulatour
E. W. Hammons
Emil L. Shauer
John R. Pembleton
Al Kaufman
Lewis Innerarity
Frederick H. Elliott

Government Film Started It

Regarding the meeting, William A. Brady declared "The action taken by the producers and distributors of the National Association of the Motion Picture Industry, representative of more than ninety-five per cent. of the recognized makers of screen product, is directly impelled by the fact that throughout the United States there are being released at present for public exhibition certain films and health propaganda motion pictures which were made for the exclusive exhibition to soldier audiences in cantonments and billets, both here and abroad. These films treat of the social evil and properly distributed among the men of the army and navy aided materially the medical corps of the army and navy in their work.

"It has come to our attention, however, that these pictures, made exclusively for army distribution, and others patterned along the same lines, in some manner have become released for public exhibition before mixed audiences of men, women and children. Unjustly, the entire motion picture industry is being made to suffer by the righteous indignation of the public against these exhibitions. That the public has not been fully acquainted with the facts which led to the dissemination of such pictorial information only complicates and makes more dangerous the menace to the recognized producers in the industry.

"The motion picture industry denies emphatically the right of legislators, of local commissions, of self-constituted reviewers to censor the motion picture beyond the regulations embodied in the law of every State of the Union prohibiting the dissemination of unclean and indecent literature and pictures. Self-willed, sincere, but narrow-minded persons are seeking to fasten upon a medium of expression as great as the spoken word or the press a diabolical censorship which is un-American of late, the force of arguments of these individuals has been strengthened by the reference to the social evil pictures referred to.

"In so far as discouraging the exhibition of these pictures is concerned every self-respecting motion picture producer in the United States agrees with these proponents of legalized censorship. But we do not agree—in fact we will not tolerate—the methods of legalized control because we feel we have in our hands far greater responsibility and far greater ability to combat the evils that are against us than have any other agencies."

A meeting of the representatives of the National Board of Review and the National Association of the Motion Picture Industry was held April 30 at the Hotel Knickerbocker, to discuss what steps should be taken to bring about closer cooperation between the Motion Picture Producing Companies and the National Board of Review.

The following joint committee for further conference was appointed: P. A. Powers of the Universal Film Co., Arthur Friend of the Famous Players-Lasky Co., J. Stewart Blackton of the Blackton Productions Incorporated, Paul Cromlin of the Inter-Ocean Film Co., and Gabriel Hess of the Goldwyn Pictures Corporation to represent the Motion Picture Producing Companies.

OPEN AIR HOUSE

Tampa, Fla., Gets First Neighborhood Theatre

C. E. DILLON, a vaudeville actor, decided after playing a date in Tampa, that he would locate there. He secured a lot in the heart of the Hyde Park district and erected an Airdrome. He opened Saturday, April 26.

Mr. Dillon had some opposition from residents in the district, but seems to have arrived at some kind of an agreement with them.

A "contest," with a prize of a $25 watch and season's pass to the one who could suggest the mos appropriate name for the new house, has closed, and the name selected is "Bellair."

Tampa has twelve theatres showing motion pictures, but all are located on the principal business streets, so this gives Tampa her first "neighborhood" house.

Who Started This Open Market,

BOYS, the " Open Market " is here—and with us in full strength. One of the reasons we know it is in full bloom is that already a strenuous struggle is on for the title of " Pioneer."

A few weeks ago, Fred Warren signalized his debut with the W. W. Hodkinson Corporation by running an advertisement, headed " Dynamite," the effect of which was to throw the entire Hodkinson product, past, present and future, on the " Open Market." The following week J. D. Williams came to bat in the discussion on distribution started by William A. Johnston's editorials, and incidentally took occasion to tell of First National's pioneering efforts on the " Open Market." Last week Carl Laemmle took up the cudgels and related the history of Universal's special attractions, long ago placed on the market on their individual merits.

This week Fred Warren comes back with hot shot aimed at the J. D. Williams letter, while Pathe recounts some history and matters of record concerning the placing of their productions on the " Open Market." Who's next?

IT'S WORTH MORE!

Declares Exhibitor in Speaking of the News

HE has read it four years—and wouldn't miss it.

Read what Exhibitor Blaine has to say:

" I have been a subscriber to your paper for four years and certainly will keep on, as long as I am in the show business.

" It's worth one hundred times more to any showman than what we are getting Motion Picture News for.

" It's the Associated Press of the Motion Picture Industry. Thanking you for your cooperation to us exhibitors."

(Signed) CHAS. BLAINE,
Manager,
Yale theatre,
Henryetta, Okla.

The Gloves Are Off

The letter submitted by Fred Warren goes to the subject with a roaring bang. Here it is in full:

Dear Mr. Johnston:

This letter is written to *The News* to keep Mr. J. D. Williams, general manager of the First National Exhibitors' Circuit, from getting off the main line and on to a sidetrack. Or, in less technical language, to keep him from barking away out of the back window at night and peppering the old man's lingerie that he mistakes for an intruder.

In *The News* of April 19 Mr. W. W. Hodkinson made a detailed and sympathetic analysis of the principle of co-operative booking by exhibitor circuits. He applied the acid to bring to light the elements that will menace and tear down any co-operative booking organization that follows in the footsteps of those purely commercial producers of motion pictures who have to grind out product linked together like sausages to feed a distributing machine which the producers own and must sustain with a given number of releases to meet its overhead charges of maintenance.

In the week's previous issue of *The News* I had sponsored a Hodkinson announcement headed " Dynamite," and the explosive that lay hidden in some very simple elements of the English language was that the W. W. Hodkinson organization had declared for wide-open booking; had begun to sell each of its past, present and future pictures singly on the basis of individual merit.

J. D. Williams has the power and ability to reason " on a straight line; " to shoot directly at a target, and hit the spot at which he is aiming. But in *The News* of April 26, in his retort to W. W. Hodkinson, Mr. Williams makes an oblique reply. Before pulling the trigger he closed his eyes, and merely scratched his original target. The remainder of his shot went wild and spattered over my Hodkinson announcement labeled " Dynamite."

It was a matter of first concern to Mr. Williams, apparently, that some other organization might take away from First National the credit for being the initial organization to sell pictures one at a time on a basis of individual merit. Thereupon he says

" From its inception First National has had no other policy than that of open booking. We have not made a release by any other method. . . . Mr. Hodkinson has it within his power to do a good deal to foster the open market, but why enshadow his plans in an announcement of them that steals the thunder of someone else? I wonder what has been the thoughts of exhibitors who read the obvious inference in that adv.—exhibitors who, for more than a year, have been booking First National releases on an open market, independent basis."

The answer to this from Mr. Williams is to set down on paper the actual releasing calendar of the First National Exhibitors' Circuit. During its 23 months of operation First National has had a total of but 21 pictures, inclusive of Mr. Chaplin's few and very excellent comedies. The First National releases in entirety, listed opposite their days of release, are:

" On Trial."
" Alimony."
" The Life Mask " (Petrova).
" The Light Within " (Petrova).
" Daughter of Destiny " (Petrova).
" The Fall of the Romanoffs " (Nance O'Neil).
" Empty Pockets " (Lytell).
" Passing of the Third Floor Back " (Forbes Robertson).
" Tempered Steel " (Petrova).
" Tarzan of the Apes."
" My Four Years in Germany " (Gerard).
" The Sign, Invisible " (Edgar Lewis).
" A Dog's Life " (Chaplin).
" Pershing's Crusaders " (U. S. Official).
" Italy's Flaming Front " (Italian Official).
" The Panther Woman " (Petrova).
" Shoulder Arms " (Chaplin).
" Virtuous Wives " (Anita Stewart).
" Our Teddy " (Colonel Roosevelt).
" A Midnight Romance " (Anita Stewart).

With the exception of five, Petrova productions, three of them in consecutive release separated by intervals; two Anita Stewart productions since December, 1918, whose owner-producer would not permit them to be sold collectively; and two Chaplins, released months apart, what could First National have sold in series? Or, except to its own franchise-holders, what could First National have sold to outside exhibitors in general under programs? It could not have sold Chaplin in program or star series—definitely and certainly not program—for Mr. Chaplin knows his values too well to see them delivered in one package.

Of course, First National has been committed to the principle of selling pictures singly. I don't debate that; nobody does. But what *could* First National have done *but sell singly?* Even now, what can it do but sell singly, until some of the new product for which it has contracted is delivered or approximately ready for delivery? It is attaining the point where it will have a volume of product, and it doubtless will continue to sell all of its output individually. Not until it attains the volume of product, has it any moral rights to crow over pioneering into the open booking market.

Any and all states rights men who have started out in some regional exchange with a single release, or with three or four in the course of a year, have been " committed from the first to open booking." What else could they be? First National has been in the same position. Its irregularity in having releases ready for marketing in the past prevents it from arrogating to itself the credit for pioneering.

What can be said for the Hodkinson espousal of wide-open booking can be said quickly and to the point:

We have not announced that we are the first company to adopt the open booking policy. We *have* said, and continue to say, that we are the first company in the industry offering, or that has ever offered, a sustained volume of productions on the wide-open booking basis. We have thirty-six multi-reel productions released in the year prior to April 20, 1919. It is of lesser consequence that we throw those open to open booking. But we have in excess of thirty multi-reel productions to be released at regular intervals in the twelve months beginning April 20, 1919.

It is an impregnable fact that W. W. Hodkinson has *led* in this policy, with a sufficient volume of product to make his leadership valid, and that others who are now espousing and in the next few weeks will espouse open booking will be *following* Hodkinson.

That is the point I wish to make: To establish precedence. Many so-called leaders of the motion picture industry have been *following Hodkinson for twelve years.*

Cordially,
F. B. WARREN, Vice-President,
W. W. Hodkinson Corporation.

Anyway?

Hot Shot from Fred Warren—Statement from Pathe—Who's Next?

PAUL BRUNET, vice-president of Pathe, goes goes back to matters of record in his statement of the booking policy of his company. Advertisements appearing in MOTION PICTURE NEWS are the evidence he presents. The statement follows:

With the strong possibility that open booking will be practically universal in the industry with this coming fall, it is interesting to note that one of the large companies, Pathe, announced an open booking policy in a series of advertisements in the MOTION PICTURE NEWS in March and April of 1918. To Pathe, therefore, goes the credit for the foresight that enabled it to put into practice, so many months ago, a policy which, now events have proven, is based on sound logic and business common sense.

Paul Brunet, vice-president and general manager of Pathe Exchange, last March made a careful investigation of conditions throughout the trade and by letter and telegrams communicated with representative exhibitors in all parts of the country. Among the men who replied to Mr. Brunet's questioner at length, were S. Barrett McCormack, William Sievers, Harold Franklin, Turner and Dahnken, E. Mandelbaum, Ernest Boehringer, Thomas Saxe, Nathan Gordon, Howard S. Clemmer, Ralph Ruffner, Thomas Soriero, and many others.

The demand for open booking as expressed by the opinion of the majority of those questioned, was so apparent that Pathe puts its productions upon the Open Booking Plan on April 15, 1918.

Mr. Brunet summed up the reasons for this radical move in a statement issued at that time as follows: "All exhibitors who have contracts for Pathe plays will on April 15 and thereafter, be allowed to select Pathe plays in accordance with the policy referred to above, beginning with the next feature they are to run, while exhibitors whose contracts with Pathe plays do not go into effect until April 15, will be permitted to select their pictures from the beginning. On the other hand, all exhibitors will be sure of a Pathe feature every two weeks if they want it, thus eliminating the uncertainty of the so-called 'wild cat' plan of booking. The natural result of this liberal policy should be an increase in quality of productions, and the playing of each picture by exhibitors on a basis of merit means that the best pictures will earn the money they deserve without being handicapped by the weaker ones; while the latter will be placed upon the market at a price commensurate with their value."

The Pathe Open Booking System has now been running for over a year. The best evidence of its success is the fact that Mr. Brunet plans to continue it. At the time that it was inaugurated, it was fully appreciated it meant that the weaker pictures would suffer by being thrown into direct competition with the best pictures put out through the same organization, but it was thought, and events have justified the belief, that the strong pictures would do a business sufficiently above the normal to more than make up for the difference. It is interesting to note that during the last twelve months Pathe has done with "Common Clay" and other pictures of the class, a much larger business than was ever possible under the old program system. It is evident, then, that with cold business figures as the basis for comparison, the tendency most inevitably would be to eliminate weaker pictures entirely and thus to advance the quality of every picture released, and this is what has happened with Pathe. The good pictures have not been compelled to bear the burden of putting over an inferior product. The exhibitor has been pleased with this system because he has been enabled to take as many or as few pictures as he wanted, and to pay what the picture was worth. He has not been buying "a pig in a poke;" he has been able to select his pictures for himself, and thus, in turn, has given his audiences, in many instances, better shows.

When Mr. Brunet was seen at his office and questioned regarding this Open Booking Plan, of which he was a true pioneer, he said, in part, as follows: "We are offering to the exhibitors to-day, pictures singly or in blocks, as few or as many as they want. We have many customers who prefer the program system, and we cater to their wishes and needs by furnishing to them a complete program. Conditions in various parts of the country vary so that it is obvious a booking system which would be very desirable in one town would be undesirable in another, and our Selective Service Plan is sufficiently broad and elastic to enable us to adequately supply the needs of any exhibitor anywhere." We are doing business with many exhibitors to-day on features whom we found it impossible to interest in the days when we adhered to the program plan of booking. Such exhibitors are now playing our features of the class of "Common Clay," paying us good prices for them, and doing splendidly with them. The Open Booking Plan, then, has been of direct and decided help to our Feature Department. Personally, I am strongly of the belief that it is the only fair way of doing business—to sell a man just what he wants and no more than he wants, and to allow him the privilege of selection and rejection. That the system has had a very excellent effect upon the quality of the Pathe releases is very apparent to us. When we changed our booking policy, we felt that exhibitors who were being compelled to sign long-term contracts—were being made to "hold the bag." We knew that it would only be a question of time before conditions would have to change, and we determined to anticipate that time. We made many friends by so doing, and we lost none of our old ones. It has interested me greatly to learn that competing organizations have at last either come around to our way of thinking, or at least given ample evidence that they are considering doing so.

"The Pathe policy of to-day may be summed up in a few words; have something to interest every exhibitor, give to him what he wants and that at prices which he can afford to pay. We can think of no fairer policy."

Rothapfel Shows First Program

First Unit Program to Be Given Premiere Showing at 10 O'clock Morning of May 9

SAMUEL L. ROTHAPFEL'S first Unit Programme is slated to be given its premiere showing to the trade and press Friday morning, May 9, at 10:00 o'clock, at the Rialto Theatre, according to an announcement made by Frank G. Hall, vice-president, Rothapfel Picture Corporation, whose interests, Independent Sales Corporation and Film Clearing House, Inc., are handling the distribution of the Rothapfel Unit. With the premiere of Mr. Rothapfel's production, members of the trade and press will witness the debut of the most distinctive and novel programme of pantomimic performance ever presented in any theatre at any time or place for its presentation gives to the screen the first unified conception of completeness in a motion picture theatre's programme, created by the same hand, emanating from and produced under the supervision of the same creator—Samuel L. Rothapfel, exhibitor, producer, musical director and the first to put into actual practice and to create a complete programme of motion pictures with musical accompaniment.

In presenting the Rothapfel Programme for the first time to any audience, Mr. Hall and Harry P. Diggs, exploitation manager for the Hall interests, have considered, not only the Metropolitan trade and press but arrangements have been made whereby a representative of every important newspaper and motion picture periodical in the United States will be present so that the press of the entire country can give its own opinion of Mr. Rothapfel's first efforts in the production field. Special night letters were sent, this week, to the exhibitors throughout the country, inviting them to be present at the showing and it is expected that the representation of exhibitors of the country will show a big percentage. The invited guests, including the press and exihibitors who have booked week stands on the Programme will remain in New York as Mr. Rothapfel's and Mr. Hall's guests and everything will be done to place the wel-

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Sol Lesser and Wm. Seabury Speak Up

Independent Distributor Takes Hand in Discussion on "Open Market Versus Program," and Finds Place in Sun for Both—Seabury Advances Cooperative Plan

AS we promised you last week—Sol Lesser has come to bat with one of the most interesting contributions yet to the discussion on film distribution started by William A. Johnston's recent editorials. The Pacific Coast film man—whose activities really stretch all over the country at times—takes up the question from the viewpoint formed by his own experience, and presents a cool analysis of "Open Market" and program necessities.

William M. Seabury, recently associated with the Film Clearing House, advances an ambitious plan for cooperative booking and distribution. Though the scheme may seem to border on the Utopian, Mr. Seabury puts the force of good argument behind it.

CINEMA CLUB

Semi-Annual Novelty Dance Big Success

SATURDAY evening, April 26, was a happy occasion for camera men and their host of friends when the semi-annual dance and Novelty Ball of the Cinema Camera Club was held at the Estee Motion Picture studio in New York City.

The aggressive entertainment committee in charge was composed of Lyman Broening, George Coudert, A. L. Ansbacher, J. Cronjager, Lewis Dunmyre, Harry Keepers, Arthur Quinn, Burton Steene and Lawrence Williams. Messrs. Spitz and Luck gave generous cooperation.

Harry Cherkoff's orchestra furnished music for a varied dancing program of twenty-four numbers and cameras registered many scenes which will be shown later.

My Dear Mr. Johnston:

I am very thankful for the opportunity you have extended for an expression of my views on the open market situation; not so much because self-expression is attractive to me in itself, as for the reason that I believe the question involved is at the present moment of vital interest to the entire motion picture industry and one requiring first, illumination, then analysis, and finally the acceptance of a conclusion that will represent a standard of opinion to the whole trade.

For the "open market," like the gods of old, are made to represent many things, but singularly, rarely reflects the open market itself. I believe the very name was adopted to throw sand in the eyes of the exhibitor; a figure of speech, ay mere verbal camouflage, a phrased substitution for the real open market demanded so long and so unanimously by all forward-looking exhibitors. But the genuine open market will come during the next few months; indeed, its presence, materializing in the new trend toward fewer and better productions now heralded on all sides, and in the freedom from distributor-dictation, is already crossing the threshold of the exchange door.

I confidently feel that I can speak with some authority on what the immediate future will bring forth, because in this industry, as in every other, the causes of one year develop their effects in the next, and the forces that have taken root during the past twelve months indicate a vigorous growth in the period before us of the open market plan of operation. Every exhibiting condition, every box-office phase of the past year has revealed an intensely motivating demand on the part of large and small exhibitors for free and open selection of product. I am familiar with this process of exhibiting thought, and this fruition of exhibiting desire and demand, for, unlike the distributors who sit behind imposing desks in New York City and judge national conditions theoretically, or at best, from maps hanging on their walls, I have made it a consistent policy to mingle constantly with exhibitors, to journey over large territories and to familiarize myself by direct contact and assiduous study with exhibitors' problems and grievances; and frankly, ninety per cent. of those grievances have been directed against the present systems of booking, which vary only in the degree of their inadequacy to the requirements of the times, and which yet are consistent only in their general ineffectiveness and inflexibility.

"Can't Do Everything"

Unquestionably, the majority of evils that beset the present distributing systems arise from a common cause—the practice which developed a few years ago resulting in producing-distributing combinations. Very few organizations of strength and scope are today free from this undermining influence; and even those which are free are vitally affected by the methods of the others. As has innumerably been reiterated, an organization cannot do its full justice to the trade unless it concentrates upon one particular branch of the business; and the humorous part of the sad situation is the fact that even those companies which are directly responsible for this deplorable condition, which, in fact, initiated it, have frequently made that statement. It is in the knowledge and recognition of the principle that complete success and genuine service to the trade could only be accomplished by a strict adherence to one definite sphere of effort that I have stood distinctly alone as a distributor, and am neither an exhibitor nor a producer.

My plan of open-market distribution is similar to that of a real-estate agent who sells property; in other words, the middle man. When I buy a picture I do not have to sell it to my own theatres, because I do not operate any theatres.

If the trade would only stop deceiving itself, and admit, what it must already realize, that a person cannot buy and sell to himself and do justice to both sides. It is only natural to favor that end which represents the greatest personal profit! Therefore, the open booking attempted by exhibitor-controlled bodies is an ineffectual arrangement at best, and at worst a base deceit, because there can be no successful competition on the part of opposing exhibitors, and the producer cannot resultantly secure all the revenue he is justly entitled to.

Open booking cannot be handled adequately or successfully by a program exchange for the reason that when an exchange so constituted is assigned to distribute a "special," the efforts of the entire sales organization are concentrated upon that production and devoted almost wholly toward making a showing upon it, which distracts them from their regular and systematic efforts of promoting the program—and the program suffers; suffers not only currently, not only during the sale of the special, but for a long time thereafter, because the machinery has been radically changed in the interim, and it requires a reverse adjustment to accommodate the accustomed business of the organization. Not only does the exchange lose in efficiency during this period of transition from one definite policy to another, but the exhibitor loses in proportion through lost or impaired service. Another dilemma which results from this shifting of gears, so to speak (for after all an exchange is only a machine), is the embarrassment caused for both distributor and exhibitor in the very question of the special so handled. The exchange must favor the exhibitor who uses its program or the exhibitor will cancel it. Now, then, how can this be termed the successful open-market solution?

Open booking can only be undertaken and successfully prosecuted on the plan that I have established, with, I may be pardoned in adding, satisfaction to the exhibitor and gratification to myself. I exploit only that kind of productions which can be individually distributed and exhibited. "Mickey" will gross $60,000 in California. Griffith's "Hearts of the World" receipts in the eleven Western States will approach $350,000 in net rentals. Should either of these pictures have been exploited under the only other plan now in existence in the industry—i. e., through the program exchange, these totals must necessarily have been lower for the reasons enumerated herein.

Room for Both

Exhibitors with their hundreds of thousands of dollars invested in buildings and equipment, cannot blind themselves to the fact that the program feature is the basis upon which their structure has stood. They must have a program. How else could they determine weeks in advance that they would have enough product to keep their theatres going? This conclusion, of course, is predicated upon the theory of one-week maximum runs, and two-day average runs throughout the country.

The established program systems occupy in this connection a definite position with a secure foothold for the future. The World Film Company, to my mind, has settled its position for the future definitely by public announcements that it is the intention of the company to continue upon the program policy. I predict that other distributing organizations handling program quality of pictures, even though they attempt what they call an open-market condition, will resign themselves to the only practical way of handling program serv-

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ice—that of a definite number of pictures per year on definite dates of release, this established system permitting the exhibitor the assurance of a definite supply, and at the same time leaving opportunity of shelving, to accommodate the open-market picture, which, in every sense, must be big in its advertising possibilities and box-office values.

The special feature, or big or unique production, for which advanced admission prices can logically be charged, or even when only regular prices can logically be charged, will gross much more if individually exploited, and it is this type of production, with individual publicity or sales effort behind it, that is now most eagerly sought by exhibitors, for three reasons: first, the profit from the run; second, the prestige received by the theatre which reflects itself in greater profits during a longer period of time; and, third, should the competitor of the exhibitor in question secure the special, it effects the exhibitor who is using the regular program to such an extent that he shows no profit during the competitive run, but, on the contrary, is apt to show a loss on account of decreased attendance.

So the "special" is a trade necessity, and the "special" or fully open market exchange is equally a trade requirement, because it is designed and maintained to give the service to the exhibitor which most conforms with the policy of distinctiveness and individualiy which prompted the production of the special in the first instance.

Very truly yours,
SOL L. LESSER.

* * *

My Dear Mr. Johnston:

I succumb to the temptation presented by your invitation to contribute to the interesting discussion which you have started with reference to exhibitor co-operation.

I have given the subject a great deal of thought for a long time, and I take pleasure in being the first, so far as I know, to suggest and advocate the adoption of Rochdale co-operation by the picture theatre owners of the country, and indeed of the world.

Few words are, perhaps, so abused as the word "co-operation."

To-day in many different fields of activity, enterprises, which in reality are established and maintained only for individual gain and profit, are masquerading under the name of co-operation.

As I use the term I mean the system of co-operation established by the old weavers of Rochdale, England, in 1843.

The movement started by these old weavers was described by Harry W. Laidler in an article on the British Co-operative movement as follows:

"Two pence a week this little band resolved to put aside for the venture. Two pence gradually grew to $140, and with that a dilapidated old store in a back street known as Toad Lane, Rochdale, was hired. The Rochdale pioneers, as they were called, bought a few packages of flour, butter, sugar and oatmeal with which to supply the store, and finally got up sufficient courage to fling open the doors amid the jeers of surrounding storekeepers and the cat-calls of street urchins. Monday and Saturday nights the store was kept open. Its first week's sale amounted to the munificent sum of $10. One member acted as salesman, one as cashier, another as secretary, and the fourth as treasurer.

"Tenderly the members coaxed along their small establishment. Many a conference was held over its probable demise. It did not die, however. To the surprise and wrath of merchants and the joy of the few faithful, it actually grew.

Theatres Now Building Listed on page 3108

"In 1914, seventy years after, if the original pioneers had been still alive, they would have found that their dream had grown in England and Scotland into no less than 1,400 retail stores with many branches; into two enormous wholesale societies which supplied the retail 'co-ops' with almost every conceivable article of common use, and which was, in turn, supplied from over a half hundred factories owned by them. They would have found annual sales for the factories, wholesale and retail stores of no less than $650,000,000, and a membership of over three millions (in 1917 over four millions) comprising, with the families of the members, between one-fourth and one-fifth of the population of Great Britain.

"They would have discovered that the little capital of $140 had grown into one of over $300,000,000; that the four employees had increased to nearly 150,000; and that the surplus divided at the end of the year to the employees who purchased their supplies from the 'co-ops' had jumped from a few paltry dollars to more than seventy-one millions."

I feel that any movement which from practically nothing has achieved such extraordinary results and assumed such huge proportions must be and is based upon principles which are thoroughly sound.

The cardinal principles which control consumers' co-operation are extremely few and simple. One of the principles is that invested capital shall receive only legal interest as a return upon the money invested. Another is that every shareholder has but one vote, whether he owns one or a hundred shares. Another is that the goods consumed by the members are purchased at wholesale as cheaply as possible and resold to the members at the ordinary market price. The difference between the cost and the selling price, less actual cost of operation, is distributed to the members, not as a profit, but as a saving, and not in proportion to the capital invested, but in proportion to the goods consumed by each member.

Permit me to point out that these principles are not socialistic in character.

Mr. Seabury then narrates his experiences following the organization of the Film Clearing House, in attempting to show producers the value of co-operative physical handling of their films. Deciding that the solution must be sought still further, he declares:

I am convinced that consumers' (exhibitors) co-operation is the only remedy.

There should be organized in each of twenty localities or film centers an exhibitors' co-operative corporation. Each local should be incorporated under a co-operative law based on Rochdale principles, such as exists in the State of New York.

The purpose of the local organization should be to create a national co-operative corporation to be owned in part by each local and to which delegates or representatives would be sent periodically.

The locals should be the ones to create and to own and operate the national organization, instead of allowing a national organization to own twenty branches throughout the country.

Each local ought to have as large a membership as possible.

Each member should, with the consent of the producer, assign to his local his existing contracts for product, and thereafter he his local organization, which, in turn, would deal through the national corporation. would only contract for pictures through

The local would acquire physical facilities to handle the film for its members within a specified radius which would correspond to the territory now supplied by one of the branch offices of the national distributing system.

When a new contract was made with a producer by the national corporation, the national would say in substance to the producer:

"We can offer you a contract to supply so many hundreds of our members with your pictures during the current year, but you must deliver them only through exchanges which our locals own or control.

"Our members do not propose to pay the cost of allowing you and many other concerns to maintain a useless sales force or a useless exchange system at our expense.

"If you wish to waste your money, you have the right to do so, but you may not waste ours. Therefore, make the contract proposed, or decline it, as you prefer."

At first the producer would talk of oppression and coercion—of the destruction of his business, of illegality and a variety of other things, and then he would see the light.

He would see that the co-operative plan meant a giant consumer, an immense customer who wanted to buy his product and who really required nothing unreasonable of him.

He would see that in serving this customer he would not only save the cost of physical distribution, but of salesmanship as well.

And what would happen to his sales force and to his chain of exchanges and to his investment in these extravagant luxuries?

As soon as the co-operative enterprise was large enough to give the producer a really large contract, the producer could afford to reduce his sales force to supply those exhibitors who were not in the co-operative movement, and as these grew less and less in number it would become increasingly painful to maintain his exchanges and less advantageous to keep money invested in such an extravagant enterprise, and then he would enter a clearing house with a large number of his brother producers, and probably agree that he should have done so many years before.

I make no reference to any particular clearing house. If a group of producers with sufficient volume of product to justify the maintenance of one distributing organization should prefer to distribute under one roof, they could exercise that preference with profit to themselves.

As the co-operative movement grew, each local would acquire its own physical facilities. One set of exchanges would thus be established throughout the country, and any producer could use the exchanges. The exhibitors would be delighted to reduce the cost of service to their members by extending their distribution facilities to all producers who wished to pay the cost of the service, plus a reasonable profit, to serve those who were not members of the co-operative enterprise.

And as the movement grew in number of members and in strength, producing plants would doubtless be acquired or bought, and the history of consumers' co-operation—a history resplendent with many examples of efficiency, economy and immense power and influence—would be repeated in the picture industry.

And the interesting part of this prescrip-

(*Continued on page* 3018)

Industry Again Leads in Loan Drive

Motion Picture Interests Unitedly and Most Effectively Aid in Government's Victory Note Campaign from Coast to Coast in Usual Energetic Style

ADDED zest, calculated to inspire even the most penurious to come to the aid of their country, has been effectively injected by every diversified interest in the motion picture industry throughout the United States.

Not a stone has been left unturned and not an angle has been overlooked by the exhibitors, artists, producers and distributors in their whole souled efforts to show the Government and its people that none of the patriotism shown during the first four campaigns has grown cold or lukewarm.

Los Angeles glowingly describes the innovations introduced by the film folks of the West Coast. New York motion picture interests advanced the loan in great leaps and bounds.

From every section of the country comes reports so voluminous that a series of books the size of the Encyclopædia Brittanica would not be large enough to chronicle all the valiant and successful efforts put forth by the motion picture interests to demonstrate that first, last and all the time, it is an effective, active, working unit in furthering Government propaganda.

Los Angeles "Pep"

With all the "pep," enthusiasm and optimism that chracterized the cmpaigns of the motion picture industry of the west coast in previous Liberty Loan drives, the people of the industry set to work on the Victory Loan, to gain a quota set by the Southern California Liberty Loan Committee of $1,250,000 to be purchased by film people, and $1,750,000 to be sold by them.

Besides the various strenuous campaigns being carried on under the supervision of D. W. Griffith in all of the studios where complete organizations have been effected, the film people are taking part in numerous meetings, and thereby very substantially aiding the State Loan Committee in placing in the minds of the people of Souhern California the very urgent need of oversubscribing the $33,000,000 quota allotted Los Angeles. The quota of the Industrial Division is $20,000,000, of which amount the film industry is to sell sixteen per cent., or approximately ten per cent. of the entire quota of Los Angeles.

The enthusiastic manner in which the film people started in to sell and subscribe, is best illustrated by the work of the William S. Hart and National Film Corporation studios. Before the beginning of the drive, General Manager Isadore Bernstein, of the National, learned the quota of that studio had been fixed at $25,000.

A noon meeting was held at the studio where a letter from D. W. Griffith was read, and in twenty minutes $34,000 had been subscribed, the list being headed by $25,000 taken by William Parsons, president of the National. The opening Monday morning of the drive, William S. Hart held a meeting at his studio, and every member purchased bonds, the total amount being $36,000, of which amount Mr. Hart took $30,000.

New York "Ginger"

Escorted by the band of the 152nd Depot Brigade of Camp Upton, Theda Bara went to the booth of the Stage Women's War Relief, in Victory Way, Park avenue, New York, and sold $100,000 worth of bonds in less than an hour.

This was the record sale at the booth since the opening of the loan campaign, and was especially notable because Friday was the coldest April day in years, and the Fox star had to compete with a cutting wind and a flurry of snow.

On May 25 the New York newspapers announced that the Famous Players-Lasky organization would take motion pictures of all bond buyers in front of the Aeolian Building in the window of which, the company has been staging "stunts" to swell the sale of Victory notes since the opening day of the drive. By noon thousands of fans gathered on Forty-second street to break into motion pictures and have a free "test" made.

The idea of taking pictures of bond buyers proved a most tempting bait to motion picture fans who came from Brooklyn, New Jersey, Long Island, and other outlying points to appear in motion pictures. Over $50,000 worth of bonds were sold.

Three of the biggest dreadnoughts of the great fleet that kept Germany bottled up in Kiel harbor have the services of three Goldwyn stars to swell their receipts in the effort the navy is making to fill the peace chest for the Government.

Madge Kennedy is helping the Oklahoma, Mabel Normand is putting all her effort into work for the Delaware, and Geraldine Farrar, just ending her season at the Metropolitan Opera House, has given her name and effort to the Wyoming.

Universal Assists

Mae Murray is the star of the Universal Fifth Liberty Loan picture, "The Taming of Kaiser Bill." The picture is being distributed by the Universal Exchanges for use during the drive.

Dorothy Phillips dropped the role of Universal's leading actress, and entered the ranks of the workers for Uncle Sam in the Fifth Victory Loan.

Exhibitors of Buffalo have jumped into the Victory Loan campaign "with both feet," and have not only turned over their screens and stages to the loan workers, but have erected a theatrical booth in the downtown section where visiting stars sell bonds. Harold B. Franklin superintended the erection of the Victory Memorial at Lafayette square, which was dedicated with impressive ceremonies.

Among the local exhibitors who are members of various committees are Earl L. Crabb, Ira M. Mosher, J. H. Michael, Harold B. Franklin and E. O. Wineberg. C. A. Taylor, R. C. Fox, Frank S. Hopkins, H. Webster and Edward Hayes are prominent workers among the exchange men. Mr. Fox is chairman of the Film Distribution Committee.

The local committee is relying on the theatre men of Buffalo to raise a goodly share of the city's quota, which is over $45,000,000. The quota of the theatre men will be raised, of course, and oversubscribed as it has been in all former loans. Mr. Franklin is planning to devote some of his famous stage settings at Shea's Hippodrome to boosting the Victory Loan.

Rothapfel Shows First Program

(*Continued from page* 3015)

come sign in as large and meaning electrics as is possible through the medium of true hospitality.

The Rothapfel Unit Programme will be given in its entirety—from overture to curtain— with the full Rialto orchestra giving the musical accompaniment as conceived and arranged by Mr. Rothapfel. Announcement will not be made of the subject matter of the picture programme but it is said that Mr. Rothapfel has ready for projection some of the most novel and unique subjects ever screened, each with a special musical accompaniment, interpreting the sentiments and speaking for the action. The feature number of the programme is said to be one of the finest examples of dramatic expose, giving Mr. Rothapfel's own individual ideas as to special effects and dramatic interpretation by an all-star cast of the screen's best artists.

More Speak Up

(*Continued from page* 3017)

tion is that the only way to profit by it is to become a co-operator. For in the last analysis the exhibitor will reap all the profit between and including the two extremes of production and exhibition.

I see nothing to occasion alarm to the producer in the plan proposed.

After all, as I have said, the public is the ultimate consumer, and it is a wise producer who caters to that audience first, last and all the time.

I think it is clear that, however, many people may now assert that there is nothing new in Rochdale co-operation in its application to motion pictures, the fact remains that there is not—although in my judgment there ought to be—such a movement in active operation to-day.

I think the discussion which has been begun in your paper will prove of value to the industry, and I am glad of the opportunity to participate in it.

Yours sincerely,

W. M. SEABURY.

Exhibitor Service Bureau

Advertise—But the Hundred Per Cent Way

IF there has been needed any advice that everyone with anything to sell should advertise here it is—direct from the government. The newspapers have just been carrying the advice signed by Secretary William B. Wilson of the Department of Labor. And here are a couple of sentences from that advice:

"If you are not advertising, then advertise, because it saves money for you and it reduces the price to the consumer.

"Advertising prevents profiteering. It insures honest profits and makes them permanent."

There is nothing particularly new about the government advertising. Everyone knows that advertising won the war, that the Liberty Loans would not have been possible and that all the great fund raising movements would have failed without the use of the newspapers of the country. But it is new for one of the government departments to come out and advise the business interests of the country to advertise, and, as the statement adds:

"Start your campaign right now."

AND this applies just as much to motion pictures as to the cake of soap or piece of cheese. You have the opportunity now to start your campaign, to make new patrons for your theatre and to bring those who now come to your house now and then regularly.

The after-the-war feeling certainly applies more strongly to the general feeling toward motion pictures than anything else. The photoplay houses have the satisfaction not only of knowing that they have done their big share in helping to win the war, but they also have the satisfaction of knowing that everyone also knows it.

Further than that their role of continuing to stand for the best of Americanism, order and sanity in government is recognized. So long as the motion picture theatre exists there can be no Bolsheviki movement in this country. So long as films continue to be run every movement that deserves encouragement can be carried through with the united efforts of the press and the screen.

And in carrying out the propaganda during the war the motion picture has made new friends for itself because thousands of people in this country and thousands of the boys who went to Europe became familiar with the product of the screen for the first time in their lives. One authority has estimated that in the past two years not less than ten million new friends have been made for the photoplay.

MOST theatre managers know that they should advertise. A greater percentage of them are doing so but too large a share of them merely think that they are advertising. They are simply occupying a certain amount of space and are not putting over any sales argument. *They are simply listing their pictures for sale instead of selling them.* They announce the great special feature today just about the same way that they did the two-reeler four years ago.

It is the exception rather than the rule where the manager can afford to hire an advertising man for his theatre. In most cases the manager himself is without experience in that sort of work and so he relies merely on the tender mercies of the printer.

We have just started here the finest school of advertising that could be imagined, tuition in which you could not buy, but is free. You are having here as instructors, or rather as lecturers the best advertisers in the whole nation. They are not attempting to sit up and tell you what you should do, but they are telling you what they are doing and WHY. And the big thing about it is that they are winning success by the policies that they are following.

Ideas of some of them will be found in conflict. You will see one successful manager advocating this policy and another the opposite one, but these articles will show you why they have found the plan they use the best one.

And from this wonderful forum of exhibitor though you are going to get the cream of all the ideas. Any text book, any mere set of rules that attempts to give you hard and fast rules for your advertising is bunk. Conditions change, necessities differ and opportunities vary too greatly to follow any set line.

WE want to endorse the government's advice to you to advertise. We have been advocating that with all our energy ever since this department has been started.

But we want you to advertise in ways that will bring results. Ninety per cent of the managers can increase the efficiency of the space that they are now using.

In a great share of the communities the theatre managers, by united action, can gain greater cooperation from the newspapers and more attention to the photoplay, and a consequent increase in the public interest.

We are devoting many pages in each issue to advertising problems. We are anxious to give you the benefit of every help in our power. Our criticism of your advertising comes to you either in these pages or in a personal letter.

We are ready to help you plan new campaigns, to aid you in setting your policies before the public, to starting movements for new interest in your house.

We say advertise—persistently and intelligently. And if we can help in any way to make the advertising better worth while—

JUST WRITE.

Lobby of Theatre De Luxe where midnight dance was held

Midnight Matinee and Dance in the Lobby

Unique Stunt With "A Midnight Romance"

A MIDNIGHT matinee, preceded by a dance in the theatre lobby, converted into a miniature replica of the grand ball room of the Hotel Alexandria of Los Angeles, was the means employed by A. J. Moeller, manager of the Theatre DeLuxe, one of Detroit's prettiest neighborhood houses, to create atmosphere for "A Midnight Romance," second of the special attractions starring Anita Stewart to be distributed by First National.

The grand ball room of the Hotel Alexandria was the setting used by Lois Weber in directing several of the big scenes in the production. The action of the story that was photographed in this setting also takes place at midnight. This combination of facts impressed Mr. Moeller with the possibility of their adaptation to an advertising scheme.

The second Anita Stewart special began a three days' run at the Theatre DeLuxe on April 22. The grand ball and midnight matinee were announced for Wednesday, April 23. Mr. Moeller gave serious study to this point and finally decided that this arrangement would give him publicity for the opening day, in anticipation of the event, its realization on the second day, and the aftermath of word of mouth advertising would keep interest at high pitch for the third and concluding day of the run.

With a set of lobby display stills as his guide Mr. Moeller converted the theatre lobby into a replica of the hotel ball room. A concert stand was arranged, and it was announced that dance music would be provided by the theatre orchestra, directed by Earl Frazer Newberry.

The stunt appealed to Detroit so strongly as a novelty that the Detroit *Journal* published a front page news story heralding the dance and the midnight matinee. In his advertising for the event Mr. Moeller explained that 'matinee' was a derivative of the word 'matin,' meaning early morning.

So thoroughly did patrons enter into the spirit of the unique overture provided for the production that long before the hour set for the foyer dance the neighborhood of Kercheval and Parkview, where the DeLuxe is located, was swarming with parked automobiles while in front of the theatre, in the lobby and rest rooms women in elaborate evening gowns added color and life to the scene. Present as well were scores of shop girls, stenographers, and office clerks, in trim shirtwaists or suits, each with an escort.

A. J. Moeller, manager Theatre De Luxe, Detroit

Harry Scott, Detroit manager of the First National Exchange, with his partner, was the first on the lobby dance floor as the orchestra started a waltz promptly at 11 o'clock. Several hundred patrons of the evening performances remained to attend the dance. As a result the lobby was entirely inadequate to accommodate the throngs.

Mr. Moeller obtained a result quite unexpected in addition to the valuable publicity the plan gave to "A Midnight Romance." With his house staff he mingled with the dancers, listening to their remarks on the stunt and about the theatre as a place of amusement.

"That hour of dancing," he said, "was productive of more really good suggestions than I could have obtained in a year by dotting the house with suggestion boxes. It gave me the opportunity for a close-up study of what my patrons want on the screen. This little experiment succeeded far beyond my expectations.

"I saw scores of faces among the dancers that were absolutely strange to me. And I know pretty well every regular or occasional patron of the theatre. The midnight matinee and dance novelty attracted many men and women who never before had been inside the DeLuxe. I made it a point to have just a word of greeting for every one of them whom I could reach before the matinee started at twelve o'clock. It was my chance to make them feel at home and to inject the personal element into the assembly.

"There was a tribute to the production, the star and the real interest of the throngs who jammed the lobby during the hour of dancing that not more than a dozen couples left the theatre when the doors were opened at ten minutes of twelve and the patrons were asked to purchase their admission tickets and find their seats."

Detroit newspapermen gave the DeLuxe and Moeller another story the next day.

Dallas Newspaper Issues Easter Motion Picture Section

Only a few weeks ago we commented on the improvement that had been made by the Dallas *Times-Herald* in the handling of photoplay matter in its Sunday issue. Now it has shown another piece of enterprise by devoting a section to motion pictures on Easter Sunday.

Across the first page of the section is the slogan: "This is amusement week—enjoy yourselves, everybody." Then there is an editorial calling attention to the fact that Dallas gets all of the very best pictures and that no real screen favorite misses a visit to the city. All of the theatres increase their advertising for this issue and several of the exchanges use quarter pages telling where their pictures are shown. There is a total of eight pages of news and advertising matter.

Keeping Publicity An Honest Profession

By C. M. Pincus

Publicity Representative, California Theatre, San Francisco

PUBLICITY is an honest profession. It is worth practicing to the best of your ability and worth being proud of, for it is the means of making success, for things and persons possessed with necesary qualification. Unusual talent or superior merchandise avails nothing if it is unknown, or not known about in the right way. Publicity constitutes the heavier percentage in the winning factors of success.

Newspaper stories, clever ad copy and billboard advertising attract a wide percentage of public attention, but it takes exploitation or "stunt" stuff to really awake the motion picture public and to get them talking about your attraction, or a coming one.

Some of our publicity stunts have recently appeared in the MOTION PICTURE NEWS, and these, like others, that will appear from time to time, give the exhibitor and publicity representative excellent ideas on handling same.

The publicity campaigns on "Mickey" and "Little Women," of which you have already read of in the NEWS have netted my firm a lot of money.

These stunts are practically nothing more than progressive advertising and helps to put your theatre first in the town's "Who's Who."

We have whipped into shape music and book stores, and we utilize department store windows practically every week.

It is the work of the publicity representative to visit the managers of the various firms and convince them of the results of the cooperation. If you are successful in his or her trying our same, that particular store is yours for life.

Excellent publicity can be had by cooperating with the United States Marine Corps. The recent article in the MOTION PICTURE NEWS tells how we cooperated with them on "Mickey." You will find the Corps wide awake and willing to get together with you.

On starting a campaign be thoroughly familiar with your subject, its positive, as well as its negative aspects.

C. M. Pincus

Plan and build cumulatively. Set a goal and work toward it.

Never be a press agent in name or reality. Be a publicity representative—a P. R.

If you can't wear a smile when entering a busy newspaper office, KEEP AWAY.

Publicity representatives never boast, or tell of the stories you have "planted" with this or that paper. Put them over and let the evidence be called to your attention by the firm you collect salary from. This shows that attention is given your efforts.

Always mark your stories "Duplicate Release" or "Exclusive." Give the newspapers fair turn on "specials." In San Francisco an "exclusive" story gets the position. On feature articles keep in mind, of course, the adaptability of the feature to the paper.

Put yourself in the dramatic editor's place and look at your stories and lay-out stuff from his point of view. Don't handle them as "dramatic editors," but find out their various wants and cater to them singularly.

Don't expect a newspaper to do anything but run your story. Remember, there are three hundred and sixty-five days in a year.

Always remember that the dramatic editor is accommodating you—vitally—earning your salary. They don't have to use your stories. They can get plenty. Besides, there is always a bunch of "news" and paid "mats" around in the art editor's room that needs dusting off. Whenever you can do a newspaper a good turn—no matter if it is a mile away from your forty-second relation to your job—do it, and be glad of the chance. Invite the editorial staff, and local "bunch" to your theatre as often as possible. And when you see them entering do everything you can to make them feel at home. They will take care of you when you want a good story "put over."

Don't try to camouflage an editor. Probabilities are very strong that he knew press tricks long before you were ever thought of. Let your appearance in the editorial room be accompanied with a smile

If you arrange for a personal appearance of some well-known star, and after you have secured the promise of the managing editor that he will send a photographer and reporter to interview, co-operate with them. Help the photographer, arrange the time for the interview, keep the interview undisturbed, and by all means, KEEP OUT YOURSELF.

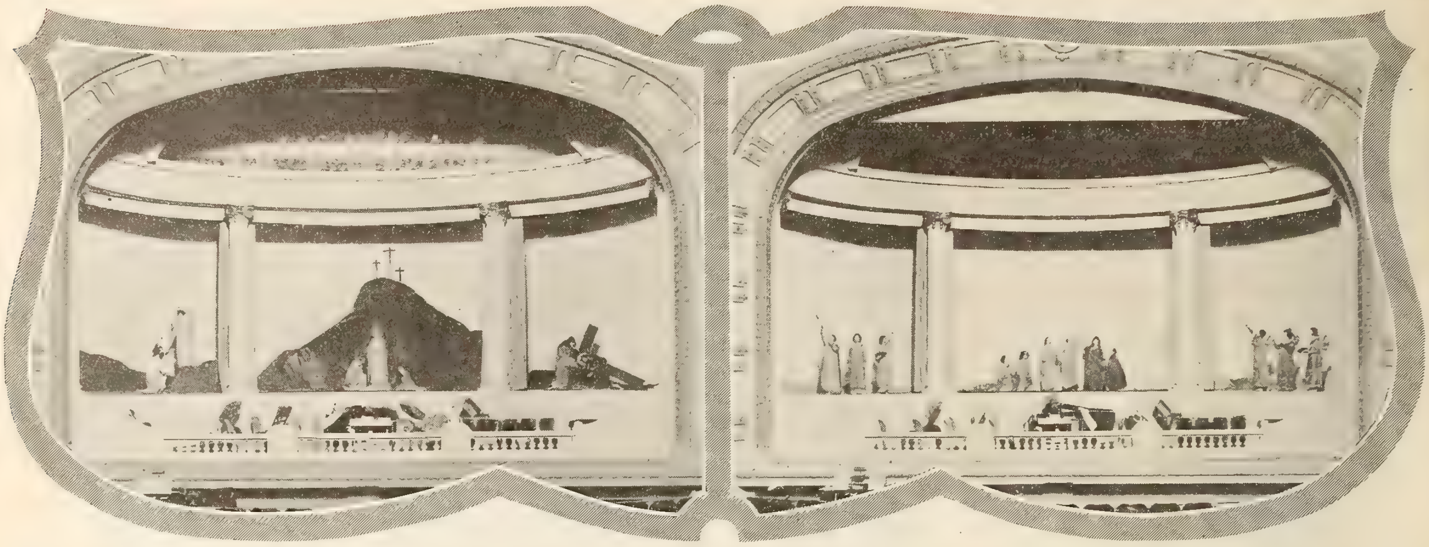
Keep two press books—one for your manager, and one for yourself. Clip your stuff daily. If it is top column stuff clip with the name of the paper and date attached. If it isn't, paste them together and neatly make the page and location of the article in the paper. The value of newspaper clippings is in the identification. Do your work neatly. A large loose-leaf "invoice" book is practical and convenient.

Toronto Theatre Uses Sketch in Midst of Picture

Regent theatre, Toronto, set a new mark for that section of the continent with the showing of "The Eternal Magdalene" by breaking into the picture with a dramatic setting. There were two characters in this sketch, as suggested by the Goldwyn offices, and these led up to the climax with spoken words. The whole stage was draped in black and the two characters were seen under spotlight, which made them stand out weirdlly.

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Thomas D. Soriero, Park theatre, Boston, and Strand theatres, Lowell
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Jack Kuhn, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Grossman, Standard theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis.
Theo. L. Hays, New Garrick theatre, St. Paul.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Chas. G. Branham, Majestic theatre, Detroit.
Leo A. Landau, Butterfly theatre, Milwaukee.
C. Edgar Momand, Garden theatre, Flint, Mich.
Charles C. Perry, Strand Theatre, Minneapolis.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta, Ga.
R. B. Wilby, Strand Theatre, Montgomery, Ala.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.
C. A. Lick, New theatre, Fort Smith, Ark.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
Herbert J. Thacher, Strand theatre, Salina, Kan.
H. M. Thomas, Strand theatre, Omaha.
Ralph Ruffner, Rialto theatre, Butte.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Spokane.
E. J. Myrick, Liberty theatre, Portland, Ore.
A. S. Kolstad, Liberty theatre, Hood River, Ore.
H. L. Percy, Rialto theatre, Medford, Ore.
P. E. Noble, Publicity Manager, Liberty and Columbia theatres, Seattle.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.



Two scenes in the elaborate Easter pageant staged by W. C. Lamoreaux at the Chateau theatre, Chicago. The view at the left was the first disclosed to the audiences.

Lamoreaux Scores Big Hit With Great Easter Settings at the Chateau Theatre in Chicago

NOVELTY—Decided—is the motto of W. C. Lamoreaux, managing director of Ascher's Chateau theatre, Chicago. Patrons attending the performances Good Friday, Saturday and Easter Sunday beheld a novelty of wonderful startling and beautiful nature.

Words cannot describe, even the camera could not catch the beauty of it because the coloring of the lights do not register. Mr. Lamoreaux gathered in his theatre fifteen of Chicago's foremost artists to portray for his audience two radiant tableaux done in triptych style. The costumes worn were designed by Mrs. Lou Wall Moore, the well-known authoress, sculptor and dancer.

The first tableaux on Friday and Saturday was the portrayal of the Divine Tragedy. The threee classic inner stages were used. On the center of the subject was Calvary—the stage to the right Gethsemane—to the left, Christus and Saint Veronica.

Following is a description of the tableaux, the way the audience view them.

Slowly the great folds of the curtain parted, faintly disclosing the subjects dimly lighted, far away a voice was singing. To the left the tableaux of the Christus robed in white, and bathed in a subdued radiance above him an angel, misty and blue, her great irridescent wings lifted high, offering the cup of suffering. All three of the tableaux were at the foot of the mountain, the blackness of which stood out against an intense blue Oriental sky. The lighting of the stage seemed miraculous, the silver band of light about the head of Christus and the dim clouds enveloping him were masterpieces of lighting. Now the singing has ceased and stillness reigns. On the right stage a great black cross and the Christus robed in Tyrian red fallen beneath the weight of the cross, his halo of beaten gold gleams like mad fire in the glare of the setting sun. Above him, standing in pity and compassion, robed in a mantle of emerald green embroidered in red, purple and silver, stood Veronica. Now the low pulsation of drums and the great center stage is revealed. The "Three Marys," Mary the Mother in great silent sorrow stands with face lifted, her figure touched by a strange blue light, the soft silver halo glowed dimly against the dark hills at her right; Mary Magdalene lies prostrate, the other Mary kneeling at the left. Slowly the sun sinks and the three far crosses are outlined against the blood-red sky. And lo! the ninth hour—a strange mist envelopes the scene—the light and sky grows ghastly dim and with the aproaching storm a great crash of drums. The curtains close silently. Finis.

Easter with its golden sunshine was reflected by the glorious grouping of the Easter tableaux. Mrs. Moore, who played Mary the Mother, has turned to Fra Angelica for her inspiration. The two sides of the stage held Fra Angelica angels—bearing flowers and blowing the Resurrection trumpets. The gorgeous colorings of the great Italian master Fra Angelica were skillfully copied. The groupings at the right contained three angels, one gowned in red, heavily embroidered in gold, one in emerald green embroidered in silver, and one in deep purple embroidered in copper.

To the left the group was gowned one in pure Cobalt blue, embroidered in pale gold, one in dull yellow embroidered in silver, one in violet and one in deep blue-green embroidered in gold. The curtain of the center stage parted to the triumphant strains of Easter music. Again the three Marys, radiant and happy, a great shaft of white light sang down through the morning blue. The figures of Saint John the Beloved and the other apostles melt in the foreground. Beautiful blues, radiant green and magentas made a glorious mass of wonderful coloring. Suddenly a trumpet sang and the great curtains glided slowly together.

One of the novelties used Victory Week at the Chateau theatre was the taking of Victory Loan posters and bringing them to life. The first one, which has become familiar to all, the title of which is "The Honor Roll" showed the American Flag as a background and draped over a gold star beneath which was written the honor roll. A girl draped in yellow stood holding a wreath above the gold star the same as shown in the poster.

The next poster used was the one showing a working man in overalls and work-shirt putting his hand into his pocket. The title of this poster is "Sure We'll Finish the Job."

The third and last poster was taken from the one entitled "For Home and Country." The subject showed a returned warrior with his wife by his side and his child in his arms. It is needless to say that the bringing these posters to life was very effective and brought forth a great deal of applause.

"I have found that the public appreciate surprises and I always endeavor to have something new—something different with which to amuse them," said Mr. Lamoreaux.

Noble Gets Himself Made Victory Loan "Ace" by M'Adoo

Paul Emerson Noble, known to the film fraternity as "No-Bull" Noble, has been annexing much publicity for himself at Portland during the past week. First he engineered a kidnapping party with William G. McAdoo spirited from a train at Oregon City, and then, after much manipulation, he succeeded in having himself named the official Portland air representative with the Victory Loan Flying Circus. So now he's "Ace" Noble.

When Noble heard that McAdoo, former Secretary of the Treasury and railroad boss, and now counsel for filmdom's "Big Four," was coming to Portland, he wired him at Grant's Pass, inviting the former official to be his guest on a motor trip from Oregon City to Portland. So while Chamber of Commerce officials and politicians were waiting for McAdoo at the Union Depot, Noble, C. S. Jensen, Mayor Baker, and a couple of others were breaking speed laws ovr the 16-mil highway separating Portland and Oregon City.

Advertising Leaders and the Way They Look at Film Exploitation

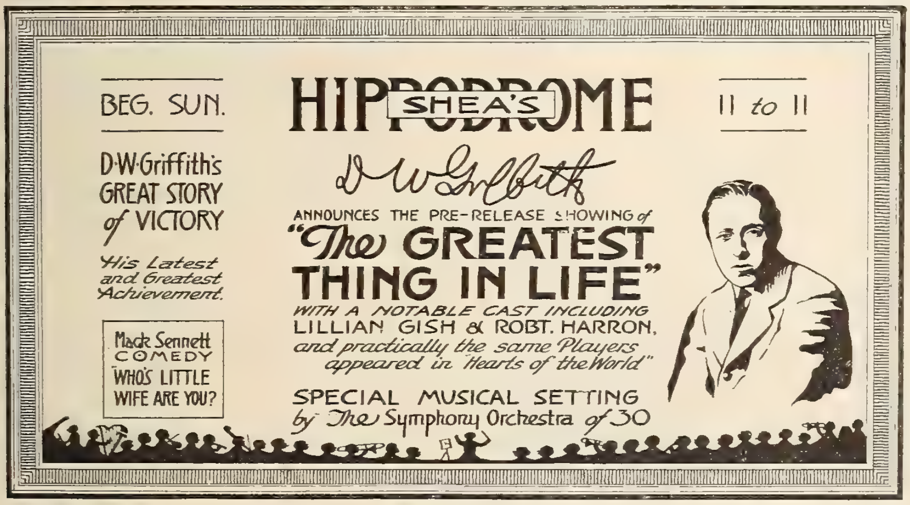
Trade-Marking Your Theatre

By Harold B. Franklin

Managing Director, Shea's Hippodrome, Buffalo

ADVERTISING is printed salesmanship and we therefore take our advertising rather seriously. Advertising costs money, but is justified through the fact that it makes money. Sheas' Hippodrome advertising may not serve as a model for other cities or towns because of the high local newspaper rates. The rates in cities like New York, Chicago, Philadelphia, Buffalo and some other cities are so high that space must be conserved.

Our advertising is divided into three classes. First, publicity-material that finds its way into the news columns of the press and which is placed by our press representative. Second—newspaper display. Third—miscellaneous advertising which includes lobby displays, mailing lists, novelties and outdoor publicity of every description.


BEG. SUN.
HIPPODROME
SHEA'S
11 to 11
D.W. Griffith's
GREAT STORY
of VICTORY
His Latest and Greatest Achievement.
Mack Sennett
COMEDY
"WHO'S LITTLE WIFE ARE YOU?"
D W Griffith
ANNOUNCES THE PRE-RELEASE SHOWING of
"The GREATEST THING IN LIFE"
WITH A NOTABLE CAST INCLUDING
LILLIAN GISH & ROBT. HARRON,
and practically the same Players appeared in "Hearts of the World"
SPECIAL MUSICAL SETTING
by The Symphony Orchestra of 30

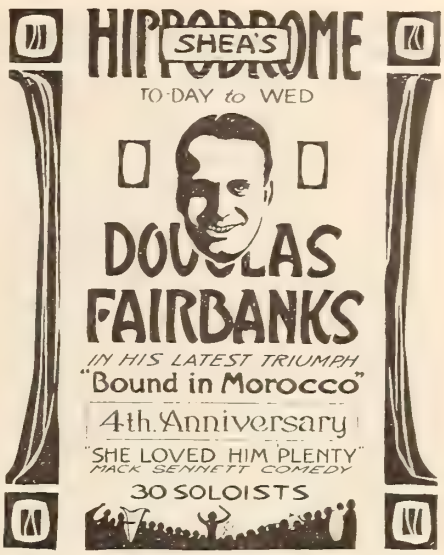
This 3¾ inch display is distinctive and dignified

Our principal aim in preparing an ad. is to build up prestige for Shea's Hippodrome and to instill confidence. We like to make our patrons feel that our theatre is the standard by which they can measure quality. While we put tremendous energy into our publicity, we do not misrepresent or endeavor to attract an audience through exaggerated claims. In fact we make it a rule to give our patrons more than we advertise.

The keystones of our ads. is our trademark—the name Sheas' Hippodrome *and the silhouette orchestra used at the bottom of every ad. It is not necessary to mention a word of our orchestra because it is pictured. A trademark is indispensable. It increases in value with repetition.*

A Shea Hippodrome ad. is built so as to attract the eye and hold the interest of the reader. No advertisement is worth while unless it gets attention. We therefore have concluded that the display—the form of the ad.—is the most important factor in getting the ad. read. A special drawing is made of each ad. and through contrast fights down every other ad. on the page.

There are two ways of attracting attention through display. One is to prepare the ads. attractively and the other to take large space. Frequently by the use of smaller space we are able to predominate through the use of illustrations that attract, Ben Day effects or the liberal use of white space. The advantages of a specially drawn ad. are many. The compositor cannot make any mistakes. Because it is hand drawn it will invariably attract attention. The character of the picture can often be suggested in the design. Because the reproduction of half tone cuts is rather uncertain in most newspapers, we depend almost entirely on pen and ink illustrations. They have a dash and vim and always reproduce well. For soft effects we use Ben Day. Often our illustrations serve to attract attention and also suggest the appeal in the picture advertised. When an ad. leaves our office we feel with a certain degree of confidence that it will be read.


HIPPODROME
SHEA'S
TO-DAY to WED
DOUGLAS FAIRBANKS
IN HIS LATEST TRIUMPH
"Bound in Morocco"
4th Anniversary
"SHE LOVED HIM PLENTY"
MACK SENNETT COMEDY
30 SOLOISTS

Only three inches single, but the eye can't miss it

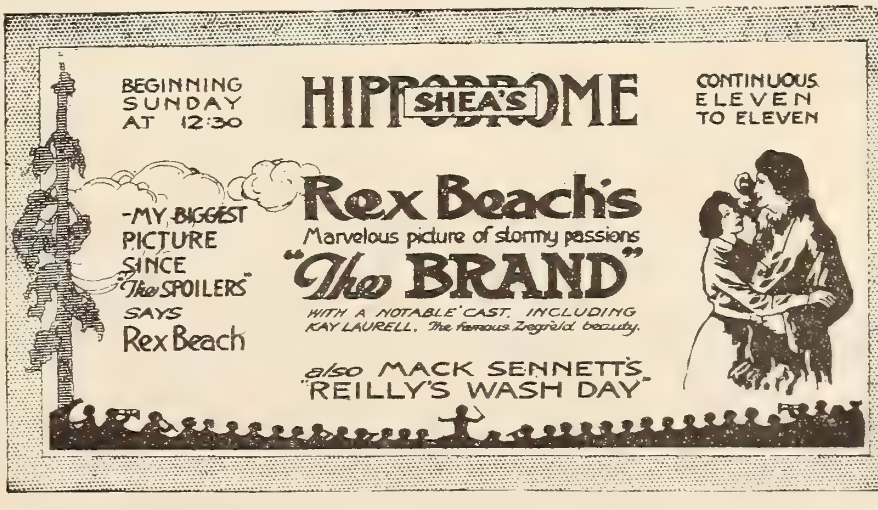
In screening our pictures the important selling points are jotted down and we then work out our plan of exploitation. Shea Hippodrome copy suggests an air of dignity and sincerity. Adjectives are taboo at all times. Our main purpose is to advertise Shea's Hippodrome. We do this on the theory that an attraction comes and goes while our theatre is here tomorrow. Therefore in each ad. we strive to build for the future.

We never overcrowd an ad., depending rather upon the quality of the feature for the big punch. We never boost anything but the current attractions, preferring not to confuse the reader with coming pictures. We want the patron to concentrate all his attention on the attracions we are playing.

We do not believe in jamming our ads. with superfluous reading matter, feeling that white space is more eloquent than a jumble of words. Unless we are absolutely certain as to the bigness of an attraction we do not "rave" to our public.

During the past few months the exhibitors' aids furnished by some of the producers have shown a decided improvement, which proves conclusively that there is a trend in the right direction. However,

(Continued on page 3032)

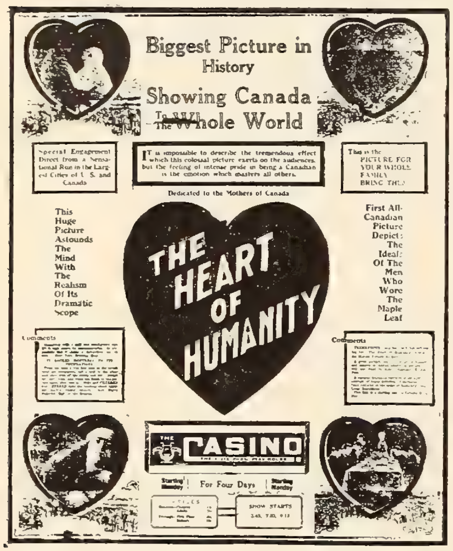

BEGINNING SUNDAY AT 12:30
HIPPODROME
SHEA'S
CONTINUOUS ELEVEN TO ELEVEN
-MY BIGGEST PICTURE SINCE "The SPOILERS" SAYS Rex Beach
Rex Beach's
Marvelous picture of stormy passions
"The BRAND"
WITH A NOTABLE CAST, INCLUDING KAY LAURELL, The famous Ziegfeld beauty.
also MACK SENNETT'S "REILLY'S WASH DAY"

Mr. Franklin believes in giving his message in the fewest possible words

Your Idea and Ours

BARRING the fact that the half tones did not print well and that the colors did not "register" exactly on this copy here is a fine example of what a page advertisement should be. It is the work of Manager R. J. Macadam, of the Casino theatre, Halifax, N. S.

It is a full page that was carried the Saturday afternoon before the Monday opening—there being no Sunday papers—and the heart in the center and the borders of the other four hearts are in red. It is impossible to pass this by and then the reading matter is so carefully prepared and so well arranged that it is sure to be digested by every one.



Biggest Picture in History

Showing Canada To The Whole World

Special Engagement Direct from a Sensational Run in the Largest Cities of U. S. and Canada

It is impossible to describe the tremendous effect which this colossal picture exerts on the audiences, but the feeling of intense pride in being a Canadian is the emotion which masters all others.

This is the PICTURE FOR YOUR WHOLE FAMILY. BRING THEM

Dedicated to the Mothers of Canada

This Huge Picture Astounds The Mind With The Realism Of Its Dramatic Scope

THE HEART OF HUMANITY

First All-Canadian Picture Depicts The Ideals Of The Men Who Wore The Maple Leaf

Comments

Comments

THE CASINO

Starting Monday | For Four Days | Starting Monday

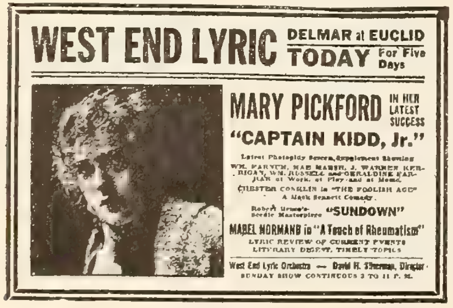
SHOW STARTS

Naturally the theatre did the right thing in getting the Canadian appeal with the display line, "Biggest Picture in History Showing Canada to the Whole World." Then underneath this line in a Ben Day box is this sentence:

> It is impossible to describe the tremendous effect which this picture exerts on the audiences, but the feeling of intense pride in being a Canadian is the emotion which masters all others.

Then to the left of the central heart is the statement that this is the "First all-Canadian picture which depicts the ideals of the men who wore the maple leaf." The two lower boxes contain comments of New York and Canadian newspapers.

THERE were two other theatres in St. Louis showing "Captain Kidd, Jr.," for the first run at the same time, as the West End Lyric and therefore that theatre did just the right thing in bringing out the remainder of the program and featuring the short subjects. In other words the display gave some argument why the public should go to the West End Lyric to see Mary Pickford rather than to one of the other houses.



WEST END LYRIC DELMAR at EUCLID

TODAY For Five Days

MARY PICKFORD IN HER LATEST SUCCESS

"CAPTAIN KIDD, Jr."

Latest Photoplay Screen Supplement Showing WM. FARNUM, MAE MARSH, J. WARREN KERRIGAN, WM. RUSSELL and GERALDINE FARRAR at Work, at Play and at Home.

CHESTER CONKLIN in "THE FOOLISH AGE" A Mack Sennett Comedy

Robert Bruce's Scenic Masterpiece "SUNDOWN"

MABEL NORMAND in "A Touch of Rheumatism"

LYRIC REVIEW OF CURRENT EVENTS

LITERARY DIGEST, TIMELY TOPICS

West End Lyric Orchestra — David H. Silverman, Director

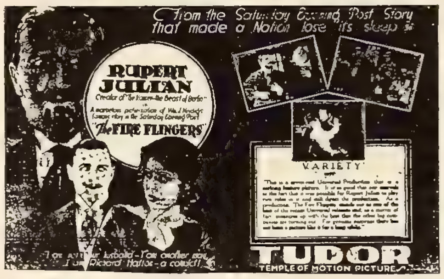
SUNDAY SHOW CONTINUOUS 2 TO 11 P. M.

Te cut of Miss Pickford stood out and attracted attention to the display which was four and one-half inches across three columns and then there was merely the title of the picture and the statement that it is her latest success. Then the advertisement recites the names of the stars who can be seen in the Photoplay Magazine Supplement, lists the new Mack Sennett comedy and features a Robert Bruce scenic and a Mabel Normand reissue.

Ordinarily we should say that the exhibitor should have used more space for all of this material, but rates are so high in St. Louis that it is well nigh impossible and we think that the West End Lyric did mighty well. Especially commendable is the way that it showed the people what a wonderful bill it was giving without going into the bargain sale idea.

Time spent worrying over yesterday's troubles could hatch a lot of good ideas for tomorrow.

THIS eight inch, six column display of the Tudor theatre, Atlanta, Ga., was taken directly from the double page advertisement which appeared exclusively in the MOTION PICTURE NEWS. The only change has been to substitute the name of the theatre for that of Universal in the lower right hand corner.



From the Saturday Evening Post Story that made a Nation lose its sleep

RUPERT JULIAN

Creator of "The Kaiser—the Beast of Berlin" in

A marvelous picturization of Ward Needle's famous story in the Saturday Evening Post

"The FIRE FLINGERS"

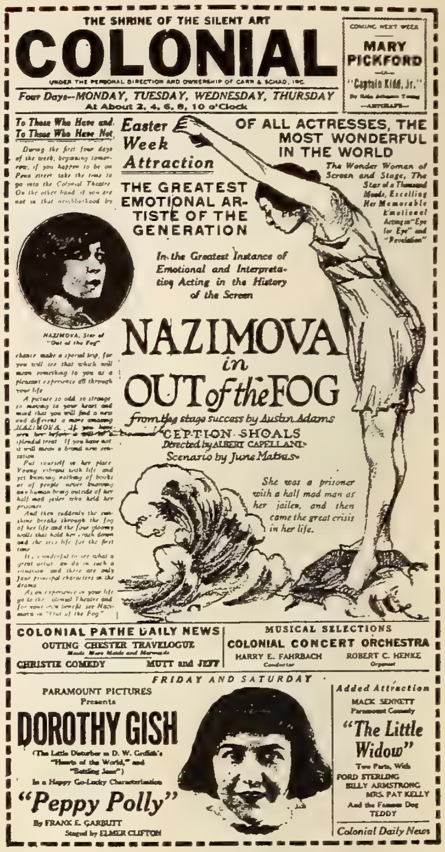
VARIETY

TUDOR

TEMPLE OF MOTION PICTURES

When this department was first started we called attention to the many displays appearing in these pages as advertising which can be utilized by the exhibitor by making a few changes. In our opinion the great majority of the producer advertising should be matter that he can pass along to the exhibitor and thus give him the benefit of the work of the best artists at practically no cost. Here the Tudor has been able to get a good effect though the printing might have been a little better.

Just one hint. In case of the smaller cuts like the ones here, better effects can always be secured in the newspapers by taking out the background. The reduction is so great that the background doesn't mean anything and that white space would result in the figures standing out much better.



THE SHRINE OF THE SILENT ART

COLONIAL

UNDER THE PERSONAL DIRECTION AND OWNERSHIP OF CARR & SCHAD, INC.

Four Days—MONDAY, TUESDAY, WEDNESDAY, THURSDAY

At About 2, 4, 6, 8, 10 o'Clock

COMING NEXT WEEK

MARY PICKFORD in "Captain Kidd, Jr."

—ARTCRAFT—

To Those Who Have and To Those Who Have Not

During the first four days of the week, beginning tomorrow, if you happen to be on Penn street take the time to go into the Colonial Theatre. On the other hand if you are not in that neighborhood by chance make a special trip, for you will see that which will mean something to you as a pleasant experience all through your life.

A picture so odd, so strange, so moving to your heart and mind that you will find a new and different, a more amazing NAZIMOVA. If you have seen her before it will be a splendid treat. If you have not it will mean a brand new sensation.

Put yourself in her place. Young, vibrant with life, and yet knowing nothing of books or of people, never knowing any human being outside of her half mad jailer who held her prisoner.

And then suddenly the sunshine breaks through the fog of her life and the four gloomy walls that hold her crash down and she sees life for the first time.

It's wonderful to see what a great artist can do in such a situation, and there are only four principal characters in the drama.

As an experience in your life go to the Colonial Theatre and for your own benefit see Nazimova in "Out of the Fog."

NAZIMOVA, Star of "Out of the Fog"

Easter Week Attraction

OF ALL ACTRESSES, THE MOST WONDERFUL IN THE WORLD

The Wonder Woman of Screen and Stage, The Star of a Thousand Moods, Excelling Her Memorable Emotional Acting in "Eye for Eye" and "Revelation"

THE GREATEST EMOTIONAL ARTISTE OF THE GENERATION

In the Greatest Instance of Emotional and Interpretation Acting in the History of the Screen

NAZIMOVA in OUT of the FOG

from the stage success by Austin Adams "CEPTION SHOALS"

Directed by ALBERT CAPELLANI

Scenario by June Mathis

She was a prisoner with a half mad man as her jailer, and then came the great crisis in her life.

COLONIAL PATHE DAILY NEWS

OUTING CHESTER TRAVELOGUE

CHRISTIE COMEDY — MUTT and JEFF

MUSICAL SELECTIONS

COLONIAL CONCERT ORCHESTRA

HARRY E. FAHRBACH, Conductor — ROBERT C. HENKE, Organist

FRIDAY AND SATURDAY

PARAMOUNT PICTURES Presents

DOROTHY GISH

(The Little Disturber in D. W. Griffith's "Hearts of the World," and "Battling Jane")

In a Happy Go-Lucky Characterization

"Peppy Polly"

By FRANK E. GARBUTT

Staged by ELMER CLIFTON

Added Attraction

MACK SENNETT Paramount Comedy

"The Little Widow"

Two Parts, With FORD STERLING, BILLY ARMSTRONG, MRS. PAT KELLY And the Famous Dog TEDDY

Colonial Daily News

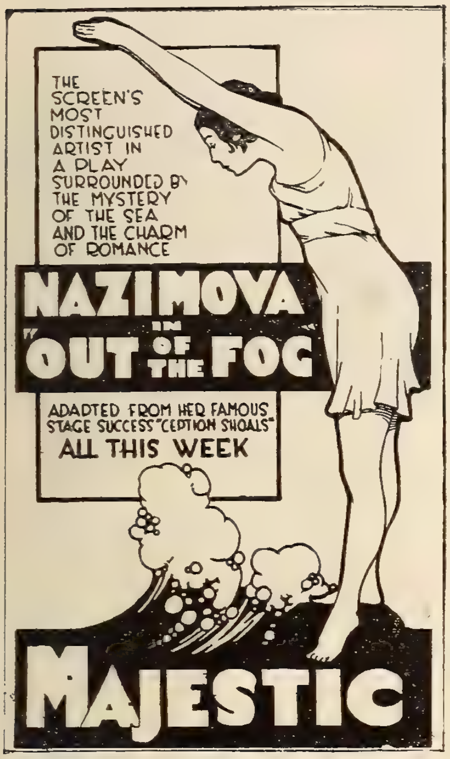
WITH first glance at this sixteen inch, four column display of the Colonial theatre, Reading, Pa., we were tempted to condemn it utterly as being far too crowded, but when one gets to studying it there comes a quick change in opinion. Unquestionably it does get the eye and that is largely the result of the attractive figure of Nazimova and after that one is willing to read the rest of the matter.

However, there is a repetition that is unnecessary and savors too much of the circus style. For instance the writer calls her "Of all actresses, the most wonderful in the world," which is well enough, but apparently he fears that this is not convincing enough and then comes back with "The greatest emotional artiste of her generation"—a weaker line. Then there is a third talk about her to the extreme right with: "The wonder woman of the screen and stage, the star of a thousand moods, excelling her memorable emotional acting in 'Eye for Eye' and 'Revelation.' In our opinion two of these should have been omitted.

There is another selling argument in the smaller italic print at the side, but we don't like to see it starting with "If you happen to be down on Penn street, take the time to go into the Colonial, etc." What you want to do is to make your advertising so compelling that they will come down to your street with the sole purpose of coming to your theatre. The rest of the matter is good stuff and the designer deserves a lot of credit for the results that we are sure he achieved in the way of patronage.

In the same mail comes a display on the same picture from the Majestic theatre, Columbus, O., that is the real thing in contrasts. Here there is a maximum of white space and the fewest possible words.

What Live Wires are Doing



THE SCREEN'S MOST DISTINGUISHED ARTIST IN A PLAY SURROUNDED BY THE MYSTERY OF THE SEA AND THE CHARM OF ROMANCE

NAZIMOVA IN "OUT OF THE FOG"

ADAPTED FROM HER FAMOUS STAGE SUCCESS "CEPTION SHOALS"

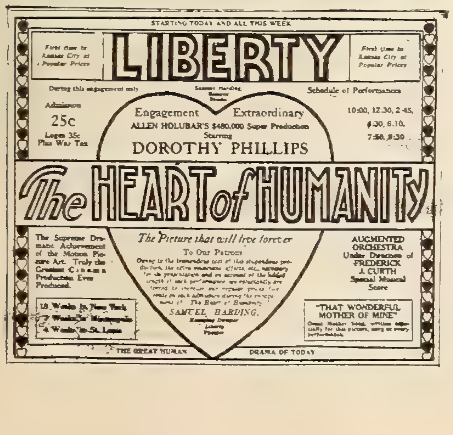
ALL THIS WEEK

MAJESTIC

However, there is one thing lost here. The figure of Nazimova has been redrawn by a local artist with the result that much of the charm of the original, as used by the Colonial, is lost. This figure should have been cut out of the original press sheet or one of the advertisements in the Motion Picture News and so have preserved the charming effect. The figure, as it is now, looks more like that of an ordinary bathing girl than of the attractive Nazimova.

There are some hats that are always on the RACK.

ORIGINAL showing of "The Heart of Humanity" in Kansas City was at one of the legitimate houses, but that did not keep Sam Harding, manager of the Liberty from using large space—for Kansas City—when he offered the picture. This one occupied seven and one-half inches across four columns and stands out among all the other advertising that fills the page on which it appears. This is largely the result of the outline effect that has been used.



STARTING TODAY AND ALL THIS WEEK

First time in Kansas City at Popular Prices

LIBERTY

First time in Kansas City at Popular Prices

During this engagement only

Samuel Harding Presents

Schedule of Performances

Admission 25c Loges 35c Plus War Tax

Engagement Extraordinary

ALLEN HOLUBAR'S $480,000 Super Production

Starring

DOROTHY PHILLIPS

10:00, 12:30, 2:45, 4:30, 6:10, 7:50, 9:30

The HEART of HUMANITY

The Supreme Dramatic Achievement of the Motion Picture Art. Truly the Greatest Cinema Production Ever Produced.

The Picture that will live forever

To Our Patrons

Owing to the tremendous cost of this stupendous production, the extra mechanical effects, etc., necessary for its presentation and on account of the added length of each performance we reluctantly are forced to increase our regular prices five cents on each admission during the engagement of "The Heart of Humanity."

SAMUEL HARDING,
Managing Director
Liberty
Theatre

AUGMENTED ORCHESTRA Under Direction of FREDERICK J. CURTH Special Musical Score

13 Weeks in New York
7 Weeks in Minneapolis
4 Weeks in St. Louis

"THAT WONDERFUL MOTHER OF MINE"

Great Mother Song, written especially for this picture, sung at every performance.

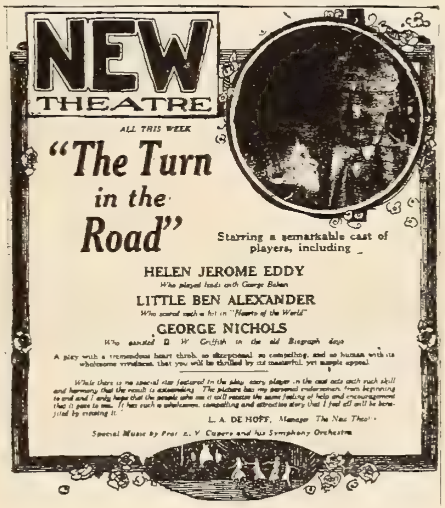
THE GREAT HUMAN DRAMA OF TODAY

Essential details of the production were probably already known to the greater part of the people of Kansas City and therefore this dignified style of display was all the more in keeping with the offering. The main thing to bring out was the title and then to take advantage of the people who had failed to see the picture at its original showing or those who wanted to come again. That title and the heart occupied the greater portion of the space and it was a safe bet that the other matter in the smaller type would be read.

"If wishes were horses"—but don't forget the saddle.

IF it had been able to get good printing of the halftone and had used it in sufficiently large size, the New theatre, Baltimore, would have had a good ad here. As it results, we believe that the theatre went only about half far enough either in the use of the halftone or in the selling argument.

The names of three of the players are well brought out, and then the management puts its own guarantee behind the picture. This is always good stuff when it is not used too often and when the picture is "there," but there are a lot of people who want to know more about a production than the fact that the manager himself likes it.



NEW THEATRE

ALL THIS WEEK

"The Turn in the Road"

Starring a remarkable cast of players, including

HELEN JEROME EDDY
Who played leads with George Beban

LITTLE BEN ALEXANDER
Who scored such a hit in "Hearts of the World"

GEORGE NICHOLS
Who assisted D. W. Griffith in the old Biograph days

A play with a tremendous heart throb, so exceptional, so compelling, and so human with its wholesome vividness that you will be thrilled by its masterful, yet simple appeal.

"While there is no special star featured in the play, every player in the cast acts with such skill and harmony that the result is astounding. The picture has my personal endorsement from beginning to end and I only hope that the people who see it will receive the same feeling of help and encouragement that it gave to me. It has such a wholesome, compelling and attractive story that I feel all will be benefited by seeing it."

L. A. DE HOFF, Manager The New Theatre

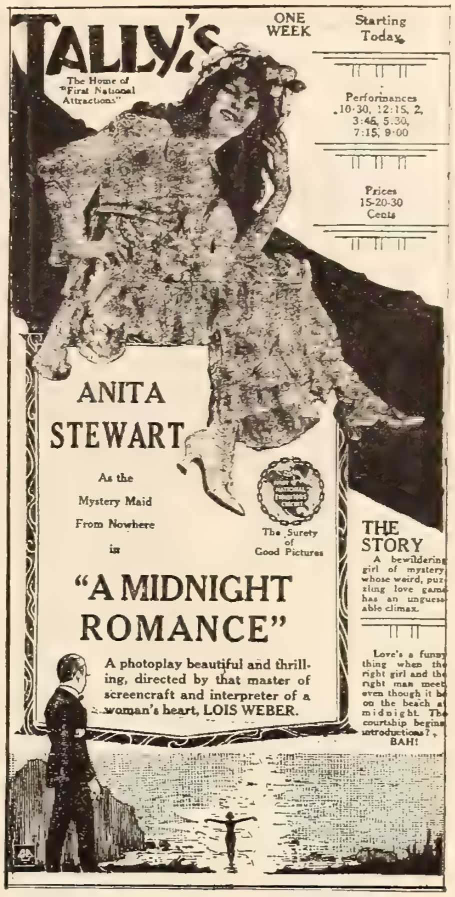
Special Music by Prof. E. V. Capers and his Symphony Orchestra

First the theatre refers to the fact that this is:

> A play with a tremendous heart throb, so exceptional, so compelling and so human with its wholesome vividness that you'll be thrilled by its masterful, but simple appeal.

Why not give a little better idea of what that appeal is—and especially the happiness angle. Then comes the guarantee signed by Manager L. A. De Hoff:

> While there is no special star featured in the play, every player in the cast acts with such skill and harmony that the result is astounding. The picture has my personal endorsement from beginning. to end and I only hope that the people who see it will receive the same feeling of help and encouragement that it gave to me. It is such a wholesome, compelling, and attractive story that I feel all will be benefited by seeing it.



TALLY'S

The Home of "First National Attractions"

ONE WEEK

Starting Today

Performances 10:30, 12:15, 2, 3:45, 5:30, 7:15, 9:00

Prices 15-20-30 Cents

ANITA STEWART

As the Mystery Maid From Nowhere in

"A MIDNIGHT ROMANCE"

The Surety of Good Pictures

A photoplay beautiful and thrilling, directed by that master of screencraft and interpreter of a woman's heart, LOIS WEBER.

THE STORY

A bewildering girl of mystery, whose weird, puzzling love game has an unguessable climax.

Love's a funny thing when the right girl and the right man meet, even though it be on the beach at midnight. The courtship begins—introductions?—BAH!

WITH such an attractive cut of a beautiful star dominating it, this thirteen-inch three-column display of Tally's, Los Angeles, hasn't the chance of escaping the eye of anyone. It is one of the best illustrations of all the things that we have had to say in these columns about going to the cuts and taking sufficient space to make them stand out. With such a good start it is too bad that a very crude drawing should be used at the bottom.

Under her name Miss Stewart is referred to as "The mystery maid from nowhere," and then the selling argument proceeds to carry out the same idea:

> A bewildering girl of mystery, whose weird, puzzling love game has an unguessable climax.
> Love's a funny thing when the right girl and the right man meet, even though it be on the beach at midnight. The courtship begins—introductions?—Bah!

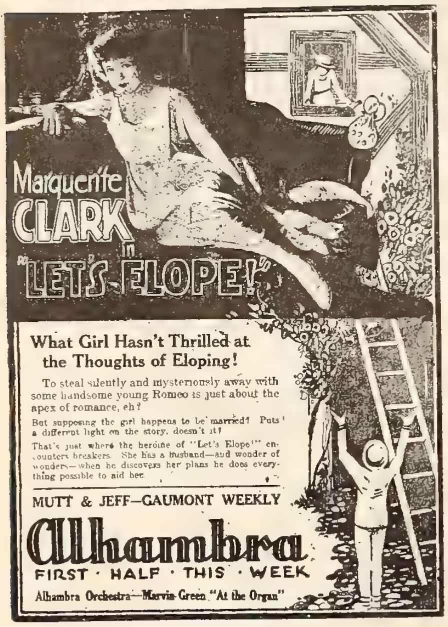
The only other selling argument given is on "the photoplay beautiful" and the fact that it was directed by Lois Weber.

If your business has flat tires try pumping in a little of the air of cheerfulness. It'll make your house run a lot easier.

ALHAMBRA theatre, Indianapolis, has been doing some mighty good advertising of late, which we have been illustrating for your benefit and here is another one that gets over all of the charm of Marguerite Clark and the especial appeal of the picture. But this is another case of where good printing is essential for in the average newspaper this wouldn't be much more than a smear.

There is a good line with the exclamation "What girl hasn't thrilled at the thoughts (why plural?) of eloping!"

Scoring Hits and Errors


Marguerite CLARK in "LET'S ELOPE!"

What Girl Hasn't Thrilled at the Thoughts of Eloping!

To steal silently and mysteriously away with some handsome young Romeo is just about the apex of romance, eh?

But supposing the girl happens to be married? Puts a different light on the story, doesn't it?

That's just where the heroine of "Let's Elope!" encounters breakers. She has a husband—and wonder of wonders—when he discovers her plans he does everything possible to aid her.

MUTT & JEFF—GAUMONT WEEKLY

Alhambra

FIRST · HALF · THIS · WEEK

Alhambra Orchestra—Marvin Green "At the Organ"

And then the selling talk goes still further with this:

> To steal silently and mysteriously away with some handsome young Romeo is just about the apex of romance, eh?
>
> But supposing the girl happens to be married? Puts a different light on the story, doesn't it?
>
> That's just where the heroine of "Let's Elope" encounters breakers. She has a husband—wonder of wonders—when he discovers her plans he does everything possible to aid her.

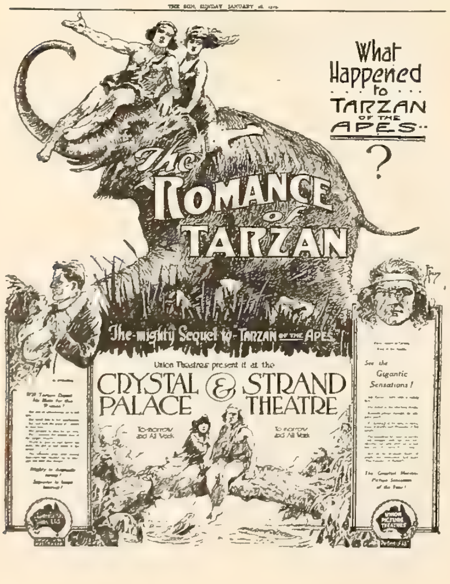
This matter should have been indented a couple of ems more on either side and it would have then afforded enough white space to set it off. Don't be afraid to use the white. There's often more punch in space than in a million words.

Let's make May mean CAN.

IT has remained for Australia to come along with probably the best newspaper advertisement that we have seen in "The Romance of Tarzan." This is a page display of the Crystal Palace and Strand theatres, Sydney.

We like very much the immense figure of the elephant with Tarzan and the girl seated on him and then in the upper right hand corner the question: "What Happened to Tarzan of the Apes?" Of course that is a question that all who saw the first picture have been asking themselves since they heard that the sequel was coming along and it was the big thing with which to put over the punch.

Other scenes from the picture are brought in without conflict with the main illustration. The names of the theatres ebrate the lower illustration and the two smaller ones stand out because of the parallel lines, in fact making the two sketches really a part of the box.


What Happened to TARZAN OF THE APES ?
The ROMANCE of TARZAN
The mighty Sequel to TARZAN OF THE APES
See the Gigantic Sensations!
UNION PICTURE THEATRES

Union Theatres present it at the

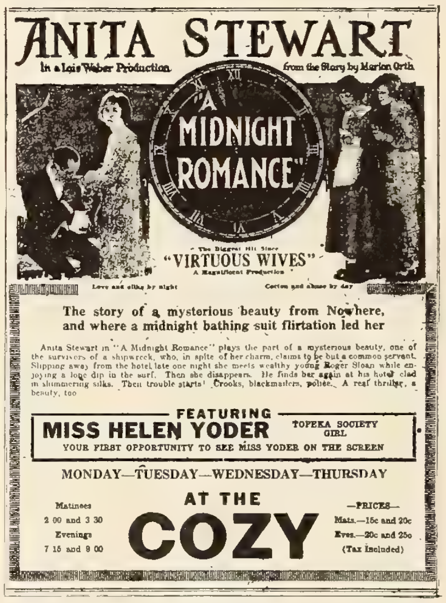
CRYSTAL PALACE & STRAND THEATRE

To-morrow and All Week

To-morrow and All Week

Bee time nearly here. Let's have some buzzing in our bonnets.

FOR a long time we have been recommending to exhibitors that they take advantage of the appearance of former residents of their cities in photoplays and the Cozy theatre, Topeka, Kan., furnishes a fine example of doing that.


ANITA STEWART

In a Lois Weber Production — from the Story by Marion Orth

"A MIDNIGHT ROMANCE"

The Biggest Hit Since "VIRTUOUS WIVES" A Magnificent Production

Love and silks by night — Cotton and abuse by day

The story of a mysterious beauty from Nowhere, and where a midnight bathing suit flirtation led her

Anita Stewart in "A Midnight Romance" plays the part of a mysterious beauty, one of the survivors of a shipwreck, who, in spite of her charm, claims to be but a common servant. Slipping away from the hotel late one night she meets wealthy young Roger Sloan while enjoying a lone dip in the surf. Then she disappears. He finds her again at his hotel clad in shimmering silks. Then trouble starts! Crooks, blackmailers, police. A real thriller, a beauty, too

FEATURING

MISS HELEN YODER TOPEKA SOCIETY GIRL

YOUR FIRST OPPORTUNITY TO SEE MISS YODER ON THE SCREEN

MONDAY—TUESDAY—WEDNESDAY—THURSDAY

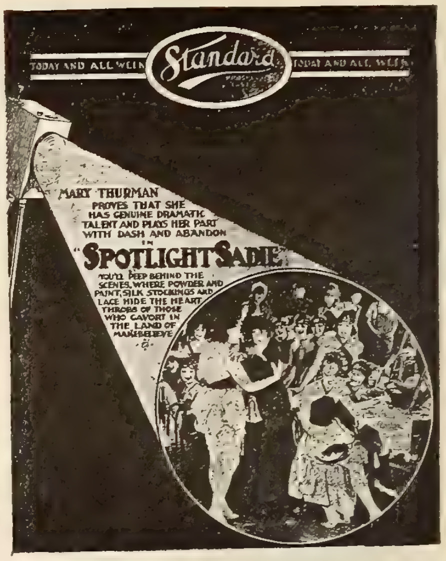
AT THE **COZY**

Matinees 2 00 and 3 30
Evenings 7 15 and 9 00

—PRICES—
Mats.—15c and 20c
Eves.—20c and 25c
(Tax Included)

Miss Helen Yoder had the role of the hero's sister in "A Midnight Romance" and while it was hardly a part to justify the word "Featuring" it was important enough to get a lot of people to the theatre who otherwise might not have come.

If you will recall the experiences of Successful Exhibitor whose diary was printed here you will remember that he "adopted" a player who was born in an adjoining county and featured her every appearance at his theatre until she was soon one of his biggest drawing cards. The local appeal is a strong one and one that should be used on every occasion. Don't let the fact that "everybody knows" such and such a player was born in your city stop you—keep on telling them.


TODAY AND ALL WEEK **Standard** TODAY AND ALL WEEK

MARY THURMAN PROVES THAT SHE HAS GENUINE DRAMATIC TALENT AND PLAYS HER PART WITH DASH AND ABANDON IN "SPOTLIGHT SADIE"

YOU'LL PEEP BEHIND THE SCENES, WHERE POWDER AND PAINT, SILK STOCKINGS AND LACE HIDE THE HEART THROBS OF THOSE WHO CAVORT IN THE LAND OF MAKEBELIEVE

THIS is what we call a "Jeems Dandy." As a matter of fact the reason why we do not reproduce more specimens of the advertising of the Standard theatre, Cleveland, O., is that we have to keep repeating the same things—about how good they are.

Mrs. Joseph Grossman, wife of the proprietor, who designs the advertising, has the happy faculty of getting right at the selling point of a picture, illustrating that and then using the fewest possible words. The space used is generally a quarter of a page and the scene pictures generally form the big pulling point. This one is no exception. Here there has been a spotlight used, its rays training on the scene which shows Mae Marsh, the star, and a bunch of chorus girls.

Now the unusual thing about this display is that the name of the star is not mentioned. We must admit that we don't quite get that, and the theatre must have had some very good reason. Merely the name of the character is used in the selling talk, which reads:

> Mary Thurman proves that she has genuine dramatic talent and plays her part with dash and abandon in "Spotlight Sadie." You'll peep behind the scenes, where powder, paint, silk stockings and lace hide the heart throbs of those who cavort in the land of make-believe.

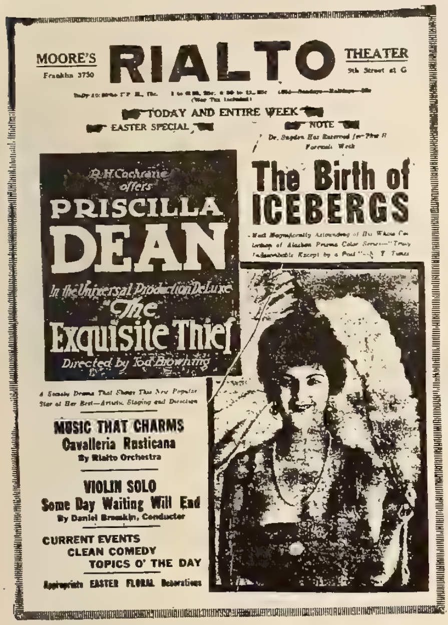
Of course, the black background is essential to bring out the spotlight effect here, and if you should ever use this, follow the example of the Standard and employ a little edge of white between the halftone and the background.

Ideas are eggs that need only the hen of Energy to hatch them.

THIS would have been a much better display if the newspaper had afforded better printing. Here the appeal was put on a beautiful picture of a fascinating looking woman, but there is such a smear of ink and so much background that it does not stand out as it should. However, twelve inches across four columns have been used and this stands out above all the other advertisements of Washington, D. C., theatres.

As the display stands there hardly is enough contrast in the typing because the heavy black lettering has been used throughout. Of course, one of the things

From 100 Per Cent to Zero



MOORE'S **RIALTO** THEATER
Franklin 3750
9th Street at G

TODAY AND ENTIRE WEEK
EASTER SPECIAL
NOTE
Dr. Sugden Has Returned for This Farewell Week

R. H. Cochrane offers
PRISCILLA DEAN
In the Universal Production DeLuxe
"The Exquisite Thief"
Directed by Tod Browning

A Society Drama That Shows This New Popular Star at Her Best—Artistic Staging and Direction

The Birth of ICEBERGS
Most Magnificently Astounding of His Whole Collection of Alaskan Prisma Color Scenes—"Truly Indescribable Except by a Poet"—N. Y. Times

MUSIC THAT CHARMS
Cavalleria Rusticana
By Rialto Orchestra

VIOLIN SOLO
Some Day Waiting Will End
By Daniel Breeskin, Conductor

CURRENT EVENTS
CLEAN COMEDY
TOPICS O' THE DAY

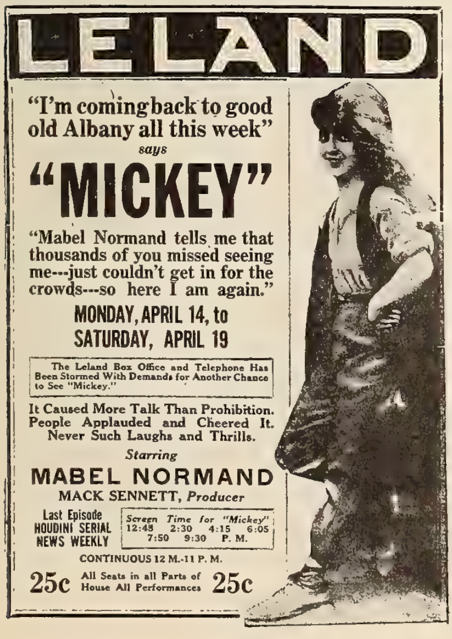
Appropriate EASTER FLORAL Decorations

that the designer of this display wanted to feature was "The Birth of Icebergs," and he therefore put this in the mortise at the upper right. So he attracted attention to them all right, but when he came down to the musical numbers and the other short subjects he should, at least, have used a lighter type. The general effect that he has now is black and white, white and black, and that gets rather tiresome.

But even with this true, it must be admitted that the advertisement, after all, accomplishes the purpose for which it was written—one reads every word of it. But it could have been more attractive.

Advertising makes the bank roll grow stronger.

AFTER all the harsh things that we have had to say about Albany, N. Y. advertising, it is rather surprising to find us saying here that this is a hundred per cent. display. It is a three column, nine inch and stands out strikingly because of the large figure of Mabel Normand that is used at the right.



LELAND
"I'm coming back to good old Albany all this week"
says
"MICKEY"
"Mabel Normand tells me that thousands of you missed seeing me---just couldn't get in for the crowds---so here I am again."
MONDAY, APRIL 14, to SATURDAY, APRIL 19

The Leland Box Office and Telephone Has Been Stormed With Demands for Another Chance to See "Mickey."

It Caused More Talk Than Prohibition. People Applauded and Cheered It. Never Such Laughs and Thrills.

Starring
MABEL NORMAND
MACK SENNETT, *Producer*

Last Episode
HOUDINI SERIAL
NEWS WEEKLY

Screen Time for "Mickey"
12:45 2:30 4:15 6:05
7:50 9:30 P. M.

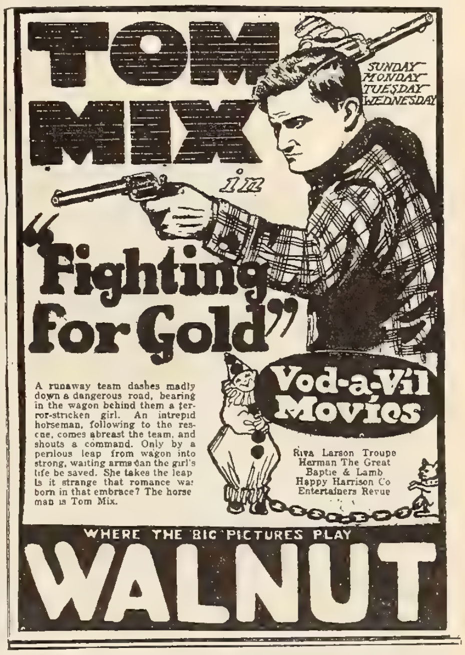
CONTINUOUS 12 M.-11 P. M.
25c All Seats in all Parts of House All Performances 25c

Naturally it must be taken into consideration that the picture had already been shown in Albany and therefore the appeal had to be a little different, so to feature the title and then start the selling argument off with "I'm coming back to good old Albany all this week" gets just the right angle. There is also another good sentence toward the bottom, "It caused more talk than prohibition."

There are some that may question that the name of the star is used in too small type, but we do not think so in a case like this. In the first place the thing that was being sold was the success that "Mickey" has scored in Albany and the picture of Miss Normand as she appears in the film was really all of her that was needed, except as informative to some who may not have known that she was the player.

Old axiom says that anyone can sell a man who wants it.

HERE is another proof of our oft-repeated statement that Tom Mix lends himself remarkably well to display work.



TOM MIX
SUNDAY
MONDAY
TUESDAY
WEDNESDAY
in
"Fighting for Gold"

A runaway team dashes madly down a dangerous road, bearing in the wagon behind them a terror-stricken girl. An intrepid horseman, following to the rescue, comes abreast the team, and shouts a command. Only by a perilous leap from wagon into strong, waiting arms can the girl's life be saved. She takes the leap Is it strange that romance was born in that embrace? The horse man is Tom Mix.

Vod-a-Vil Movies

Riva Larson Troupe
Herman The Great
Baptie & Lamb
Happy Harrison Co
Entertainers Revue

WHERE THE BIG PICTURES PLAY
WALNUT

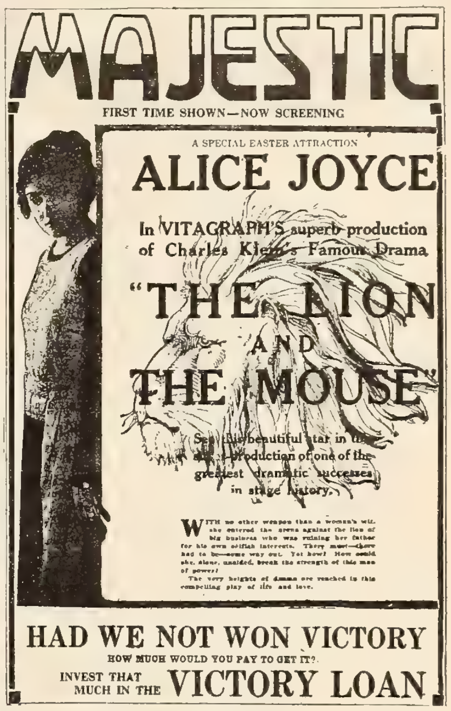
Of course, the action picture is easier to advertise to grab the eye and this three column nine inch display of the Walnut, Louisville, Ky., surely suggests that with the figure of Mix and then the two guns in play. Only the name of the star and the title of the picture are featured and then the selling argument is in smaller type. This is what it says:

> A runaway team dashes madly down a dangerous road, bearing in the wagon behind them a terror-stricken girl. An intrepid horseman, following to the rescue, comes abreast of the team and shouts a command. Only by a perilous leap from the wagon into strong, waiting arms can the girl's life be saved. She takes the leap. Is it strange that romance was born in that embrace? The horseman is Tom Mix.

Just one little error and one frequently made. The story is told in the present tense all the way through except when it says that "romance was born." Just a little thing that most readers won't notice, but it is well enough to have everything exactly right.

Remember people are BUYING pictures these days, not merely killing time.

HERE is a case where the name of the picture is even greater than that of the star and the Majestic theatre, Spokane, Wash., selected just the right way in advertising it. "The Lion and the Mouse" scored such a wonderful success as a stage production, with various companies touring the country that this should have been played up stronger than anything else.



MAJESTIC
FIRST TIME SHOWN—NOW SCREENING
A SPECIAL EASTER ATTRACTION
ALICE JOYCE
In VITAGRAPH'S superb production of Charles Klein's Famous Drama
"THE LION AND THE MOUSE"
See this beautiful star in the screen production of one of the greatest dramatic successes in stage history.

WITH no other weapon than a woman's wit, she entered the arena against the lion of big business who was ruining her father for his own selfish interests. There must—there had to be—some way out. Yet how? How could she, alone, unaided, break the strength of this man of power?

The very heights of drama are reached in this compelling play of life and love.

HAD WE NOT WON VICTORY
HOW MUCH WOULD YOU PAY TO GET IT?
INVEST THAT MUCH IN THE VICTORY LOAN

This is largely a ready prepared advertisement. The outline of the lion behind the name of the picture serves to get attention to it while there is just enough of the figure of the star to appeal to the admirers of Alice Joyce. But you will note that the whole burden of the selling argument has been placed on the fact that this is the picture version of a great play. Most of the matter can be read as reproduced, but the smaller type says:

> With no other weapon than a woman's wit, she entered the arena against the lion of big business who was ruining her father for his own selfish interests. There must—there had to be—some way out. Yet how? How could she, alone, unaided, break the strength of this man of power?
>
> The very heights of drama are reached in this compelling play of light and love.

By-the-waq, we have been mentioning the matter of leaving plenty of white space on either side of your small type selling arguments. Note how effective it is in this instance.

Thunder may not have anything to do with the power of lightning, but it sure is a mighty good press agent.

Four of the Victory Loan posters as they were brought to life on the stage of Grauman's theatre, Los Angeles. This was one of the many novelties shown recently

Grauman Uses Novelty in Troop Welcome and in Advertising the New Victory Loan

JUST to show that the West Coast is alive and on the job there come to us in the same mail three big ideas that Sid Grauman has just put over with Grauman's theatre, Los Angeles.

When the Los Angeles One Hundred and Sixth regiment came marching home from the wars Mr. Grauman saw to it that his theatre gave them a little individual touch of welcome and so he arranged a display that got attention from the newspapers and that was cheered by the crowds.

On the Marquee over the sidewalk he placed figures representing President Wilson and Gen. Pershing and had them saluting the marching boys. At the extreme left there was a soldier and at the right a sailor, the whole display having the background of a huge American flag.

Another interesting stunt was used in connection with the Victory Loan posters which were literally brought to life on the stage of the theatre. It is a strange coincidence that at the same time this idea was being put into execution in Los Angeles the same thing was being done at Ascher's Chateau theatre, Chicago, where Manager W. C. Lamoreaux was successful in staging the same idea.

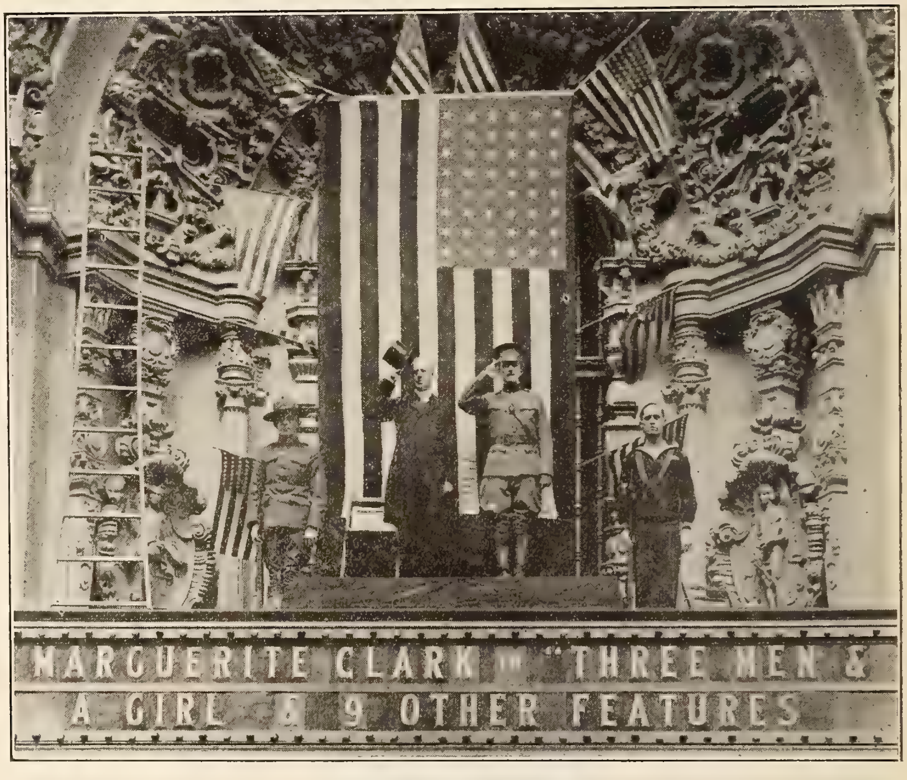
The plan followed in both cases was to throw the poster on the screen and then as these gradually dimmed out the lights came up on the living figure. Both at Los Angeles and in Chicago the scheme was a great success and is reported to have been instrumental in inducing large numbers of people to subscribe for Victory bonds. It is simply another example of what motion picture theatres can do to aid the government or in any public and patriotic movement where it is needed.

But to get back to Grauman's theatre: Ever since the opening of the house music has been one of the big features with the splendid orchestra and the best soloists that are obtainable. These with special stage settings keep the people of the city talking and win newspaper space, but it remained for the bill featuring "The Girl Who Stayed at Home" to bring out a novelty which probably has not been tried in any other house. This came during the rendering of "In the Sweet Old Way" by C. Sharpe Minor on the big organ. During the second verse of the ballad a human voice was heard which seemed to come from the organ and the audience marvelled at the wondrous results that were obtained. As a matter of fact it was a human voice, for the soloist was placed in the organ loft, carefully concealed. The method of arranging the stunt was not given away and out in Los Angeles they are still debating whether it was a real singer or merely the fine work of the organ.

Theatre Links Native Uprising with Cannibal Film

How well it pays to read your newspapers and be on the alert to link a new event up with your theatre has again been shown by Lubin theatre, Cincinnati. That house was showing "Cannibals of the South Seas" when the manager came across a news dispatch of the natives of Malekula, where Mr. and Mrs. Martin Johnson were captured by the cannibals.

Immediately there appeared advertisements of the Lubin calling attention to these natives in the picture.



Grauman's had doubles of President Wilson and Gen. Pershing welcoming the returning Los Angeles soldiers

How New York Stages the Show

THERE'S every variety on the bills at the three big New York theatres this week from cartoon comedy to tense Spanish drama. As a matter of fact we were impressed with the ideas that all of the bills were concerned more with pictures than the other elements, though the music at all the houses is unusually good.

At the Rialto, Cecil B. DeMille's production of "For Better, For Worse" has its first New York showing. It is a gripping drama with a happy ending and there is comedy element put in the bill with two cartoon comedies, Happy Hooligan and Mutt and Jeff. Length of the feature has made it necessary to eliminate the usual scenic and there is but a single vocal number for that reason.

Strand has Geraldine Farrar in "The Stronger Vow," a drama which has as its basis one of the old Spanish feuds and then carries the action to the crime world of Paris. The comedy element of the bill is carried by the latest Mack Sennett, "The Little Widow." There is another of the series of "Cameraring Through Africa" that affords still more laughs and a bit of scenic is incorporated in the Topical.

Charles Ray is the star at the Rivoli in practically a straight comedy, "Greased Lightning," which is mostly a laugh until the adventure with the crooks at the end. "The House of Terrible Scandals" is the Sunshine comedy and there is an interesting and vividly colored Prizma pacture in "Hawaii." Adolf Bohn has again staged one of his artistic danse fantasies with "At the Brook."

Rivoli Theatre

COMEDY dominates the bill at the Rivoli this week, even though the brilliant overture is expressive of the melancholy spirit of the Slavic folksongs, "Slavonic Rhapsody." This results from the fact that the feature is almost straight comedy and there are a bunch of laughs in the scenic, while there is good humor all through the bill, with the music especially pleasing.

Those wonderful stage hangings at the Rivoli seem to reflect new colors and effects with almost each view. The overture is played with the lights in gold, and here the decorative curtains have the run spreading into purple and the window effects, showing green trees through them, and brings out a most artistic blending of colors.. At the start of this number the brasses are particularly strong with trumpet effects, then playing off into the strings. There is a smashing finish to it with all the instruments and the organ doing their utmost.

"Hawaii," a Prizma picture, is particularly striking because of the marked colors that are shown both in the Hawaiian scenery and in the garb of the natives, who especially incline toward a brilliant red. The waters are a deep blue and there are at the start some beautiful shots of the coast. Then we see the cocoanut groves, and there is a laugh with the natives climbing the trees. Then come some shots of the growing sugar cane. With that we travel with the camera in front of a locomotive through some interesting scenery until we get some views of coffee raising and curing. There is a big laugh with the Hawaiian kids sliding down the falls and then more with the native dancers going through their performances. A Hawaiian selection is used with the screening, and then "Admiraion" is played twice through and as we see the sugar being loaded on the ship "Myona" is used twice, the change coming next with making of Poi, and here we have "Mele Hula" played to the finish.

Adolph Bohm, of the Metropolitan Opera House, has arranged the next dance number, "At the Brook," and here he has the co-operation of one of John Wenger's beautiful and fanciful settings. After a few bars on the organ and a touch of the harp, the curtains part revealing fanciful rock with the tiny stream of the brook starting on its way to the sea. One girl, dressed in red is seated on a large rock toward the left playing a flute with two other girls, in white, at the right start to dance and are presently joined by a third who comes on the stage from the left. After a little while the girl with the flute, who actually renders the music that is played, comes slowly from her pedestal and the three others dance around her, at the end sinking to the floor in the posture of worship.

Rivoli Pictorial opens with Gaumont views of the final review of "Boston's own" at Camp Devens, Mass., and then from the same source come pictures of Belgian heroes from twelve different commands here to help the Victory Loan. These heroes get a great hand, but the dogs which drag their machine guns get even more, and there are some appealing closeups of the animals. The second part of "High School Cadets" is played twice for these two pictures, with the trumpet calls counterpointing.

Gaumont shows pictures of the flight of the first radio ambulance in Paris to the music of "One Fleeting Hour," and then we have Kinogram pictures of training race horses at Macon, Ga. There are some interesting shots of the horses and the various pets around the training camp. "Molly on the Shore" is the music. Gaumont pictures the fourth annual motor cycle hill climb at Los Angeles, and here there are more laughs with the various spills, while the music is "Send Him Away With a Smile.' Pathe follows with pictures of the sports of the sailor boys at sea with "Isms" played. Then come Gaumont views of citizens of Arkansas presenting silver service to the battleship which bears the state's name. "Diplomat March" is started here and played through to the end.

Now if any one has any doubt how New York audiences stand in the controversy between President Wilson and the Italians over the question of Fiume, they have only to attend one of the three big theatres this week—for practically the same picture is shown at all three. Kinograms prepares the way by showing Secretary Daniels in Paris, and then come the Pathe pictures with the final punch. First, we have a cartoon showing Fiume and the surrounding territory. Then there are pictures of Orlando and Sonnino and there are a few scattered handclaps, growing to tremendous applause with the sight of King Albert and Queen Marie, of Roumania, and to riotous enthusiasm for President Wilson.

With the lights all in red and the orchestra bathed in red, before the curtained setting with a single hanging light in the center, Emanuel List, basso profundo, then sings "Benvenuto Cellini."

There is a numbered selection used at the screening of the feature, Charles Ray in "Greased Lightning" that starts everyone off in a good humor. In fact, about two-thirds of the people in our immediate vicinity were humming. As Ray starts in to demonstrate his potato peeling machine "Step Lively" is used with all the effects given, including the blow-up at the end. Then "Steve" is used, and with the introduction of the villian "Poppyland" is played. With the appearance of Alice Flint, "Contemplation," the theme is used for the first time. As Ray starts on his mad rush to fix the girl's stove, "Step With Pep" and then with the title that tells us he is trying to make the job as long as possible the theme is used again.

At the point where the title tells us of the sudden interest in automobiles, the organ takes up the music and continues to play the picture until the opening of the Founder's Day festivities, and as we see the band come marching down the street, "Long Boy" is played, changing to "Hop Along" as Ray drives his car to the starting march. There is a clever effect for the race announcement, the orchestra remaining tacit while the man is seen speaking and then turning into "Big White Top," which is played twice and followed through with "A High Stepper." Numbered selections are used for the remainder of the picture, except for the love scene at the end, when, of course, the theme is played.

"In the Clock Store" is then played by the orchestra. This is a descriptive fantasie which has been used at the Rivoli before, and which is always received with great applause, reproducing the various sounds in a clock store where there are

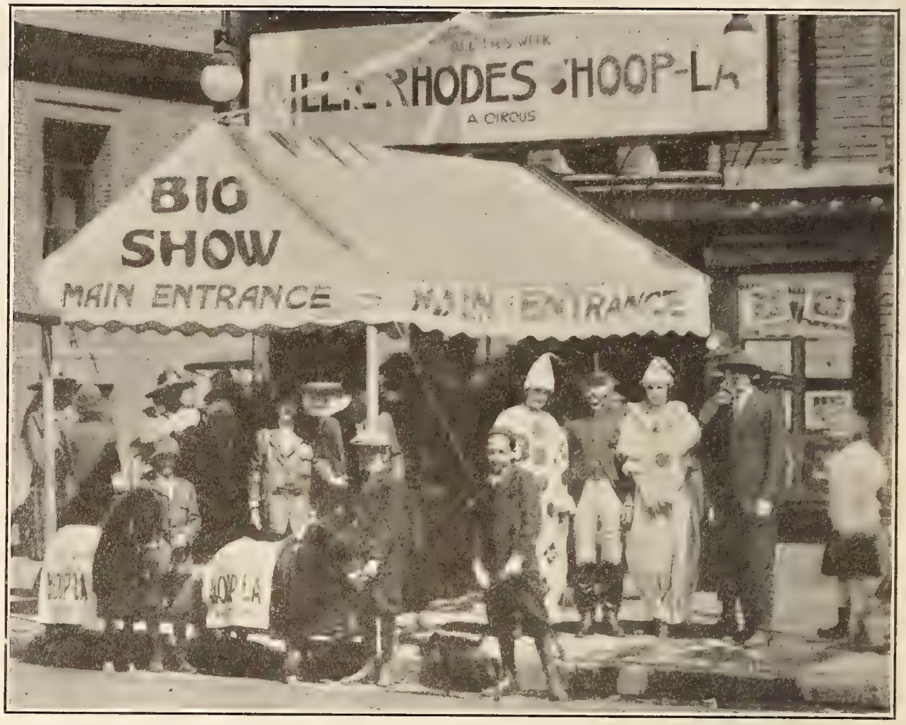
Tips From First Showings Here

clocks of all descriptions and vintages running and striking.

"The House of Terrible Scandals" is the Sunshine comedy that closes the bill. "Minnie Shimmee for Me" is played at the screening, and then as we see the rooster crowing we have that effect, then returning to the original tune. With the title, "The latest thing out" "I Won't Go Home Till Morning" is used, and then when Saturday rolls around with the calls on the bathroom we get "Sinbad" played twice, followed through with "All Full of Ginger," also played twice, and then "Jazzing the Blues Away."

Then when we have the scenes on the fire escape "Buster" is played until the seesawing starts, and then two choruses of "See Saw" are played, followed through with "You Bet." During this we have all sorts of effects with burlesqued cries of, "Save Me" from the musicians. With the title, "Beautiful Awakening" the chorus of "This is the Life" is used, and with "Everything is set" we have "Everybody's Crazy About the Doggone Blues." With the title, "I hear you calling me," the song of that name is played with the trombone only and with glissando effect. Then with the scene of the man applauding we get "Dixiana, Rise," and after that numbered selections to the end.

Leken's "Rhapsody" is the organ solo.



Rivoli theatre, Philadelphia, used a circus front during the showing of Billie Rhodes "Hoop-La" and even dressed the girl ushers as clowns while billy-goats were used to advertise the picture through the streets. Note doorman as ringmaster

Strand Theatre

WITH the Spanish atmosphere of the feature the Strand orchestra this week is given a chance to play the highest class of music through the picture and does it well. In fact, the only time that we have ever known an audience to break into applause for the music during the showing of a feature occurred Sunday evening at the end of one of the selections.

It is undoubtedly a fact that the music adds a hundred per cent to the enjoyment of a feature like this, Geraldine Farrar in "The Stronger Vow." Here we have an exceedingly tense story with crime really the basis of it and the music serves to lift it out of the gloom. Then the rest of the program at the Strand has been arranged by Managing Director Plunkett to provide plenty of laughs. Certainly every one leaves the theatre in a high good humor after the comedy.

Selections from "Tosca" form the overture and these are played with the lights in gold and the Joan of Arc setting shown. Strange how things run in cycles—for the overtures at the three houses this week are all built around tragic themes or melodies. But what the audiences want is the real melody and certainly that is present in full measure in all three of the numbers.

Strand Topical opens with International pictures of the class fight between the freshmen and sophomores at Northwestern university and we have some tall action here to the music of "College Yell." Then Pathe shows us American ships going out of Boston to sweep up some 100,000 mines which are scattered about the Atlantic coast. We have the methods of the work shown and see them being blown up. From the same source come pictures of the U-117, one of the finest of the German submarines, which has been brought here to aid in boosting the Victory Loan. "Before the Mast" is played for both of these pictures. Then come Pathe pictures of tanks attempting to climb Pike's Peak for the Victory Loan and here the slogan "Pike's Peak or bust" comes true, for the tank "busts." "Baton Rumpus" is played.

There is a touch of nature sandwiched in here with Pathe color pictures of "Garden Spots of France," "Aubade Printaniere" being the music. Topics of the Day with their unusual number of laughs follow. One of the first of them says: "If bread ever gets back to a nickel a loaf a picnic party can enjoy something more substantial than a picture of a ham sandwich." Another one says: "The conference would be more peaceful if Japan would stop kicking China under the table." "Bring Back the Days" and "It Gets Them All" are the two selections used during the screening of these clever newspaper paragraphs.

We get back to the news again with Pathe pictures of "Welcome to the Seventy-seventh Division." First we have a distant shot of the immense liner and then close-ups of the deck. After that the camera is set right at the gang plank and the men march down immediately in front of it, so close that one may recognize their friends. "When the Boys Come Home" is the appropriate accompaniment. Pathe also gives us pictures of the parade at Camp Devens and General Edwards decorating thirty-five heroes with the Croix de Guerre. "Chicago Post March" is used.

Now comes the final punch along the lines we have described at the Rivoli, except that these pictures are from International. First we have the map showing the location of Fiume and then we have a number of scenes in the city itself. Next there are flashed on the screen pictures of Orlando and Sonnino. When we were present there was a handclap or two that were quickly drowned by hisses and a moment later when President Wilson's picture came on the screen there were wild yells in all parts of the audience. "World in Arms" was played up to the time the President is shown and then the orchestra swings into "Hail to the Chief."

Malcom McEachern then sings "Shipmates O' Mine" and "Young Tom O' Devon" and the feature follows. But just before the title starts the curtains part showing a Spanish hacienda. There is just a glimpse of that and as the screen curtain comes down the picture is started. "Moriama" is played at the screening and until the title. "From rapier and lance" when we have "Toreador et Andalouse" followed by No. 1 of the "La feria" suite and then No. 3 of the same. When Senora Cordova is introduced there is a change to "La Farandole" and at the scene where the girl is talking to her mother "Carnaval" is played. Then with the arrival of the cousin telling of the son's murder, "Du Barry" is used until the scene in Paris when we get "Royaune des Papillons." At

Music Hints For Entire Programs

that point the organ takes over the accompanient for eighteen minutes.

With the title "Why did you leave us so suddenly?" we have "Lamento" and then as we are shown the wronged girl and her mother in the roof of the tenement "Le Jongleur" is used. With the scene of the kidnapping we have "La Nave Rossa" and then as the command for the "Comrades of the Knife" to drink there is a change to an extract from "Othello," played with the brasses muted. The title, "The bait," brings a change to "Borghilde's Dream," and then as Dlores takes the knife "Donne Curiose" which continues until the police arrive when we have a furioso and then with the shot a dramatic pause and finally at the title "Again the Easter Carnival," "Fete de Seville" to the end.

Miss Cora Tracey then sings "A Spirit Flower" and "Oh, Promise Me" and then comes the second chapter of the Outing-Chester picture, "Cameraring Through Africa." The clever titles really turn this into comedy and there are roars of laughter all over the house. First we have some of the marriage customs of the Africans shown, then the king of the tribe and some of their strange music. Then we go into the jungles again and see strange animals including dog-faced babboons by the scores, scores of crocodiles, hippos in bathing, and then some shots of a rhino, and finally the great kundi which we are told is the rarest animal in Africa—of the deer family, but with immense horns that stand straight up. The organ carries the music for these pictures.

"The Little Widow," the latest of the Mack Sennett comedies, is the one that sends 'em away laughing. Here the wonderful dog Teddy is responsible for a lot of the comedy all the way through and really some of the feats that he does astound one. Teddy's antics caused a veritable buzz of exclamations all over the house from time to time.

"Circus Parade" is used at screening, for the first scenes show a home arranged circus going on with Teddy the chief performer, juggling a waste basket and then jumping through paper rings with the kiddie on his back. When this is over the orchestra swings into "High Stepper" and then the organ takes the music over until the title "Winning the Widow" when we have "Sensation" played with "Mourning Blues" and "At the Jazz Ball" following through. At the title "The beginning of a perfect day" we get "Matrimonial Ball" and then at the end with the appearance of the husband in the soldier's uniform, "You're the One."

Dubois' "Grand Procession March" is the final organ solo.

Poli's Bijou theatre, New Haven, Conn., was able to get a splendid Japanese atmosphere in the lobby for the showing of Sessue Hayakawa in "The Courageous Coward"

Rialto Theatre

DR. HUGO RIESENFELD has never arranged more pleasing music for a feature than the score which is being played at the Rialto this week with "For Better, For Worse." It is a picture that is susceptible to splendid music and the selections that were used helped to bring now and then a tear to the eyes of everyone.

As a matter of fact one would not want a greater variety of music than one finds through the bill starting with "Phaedre."

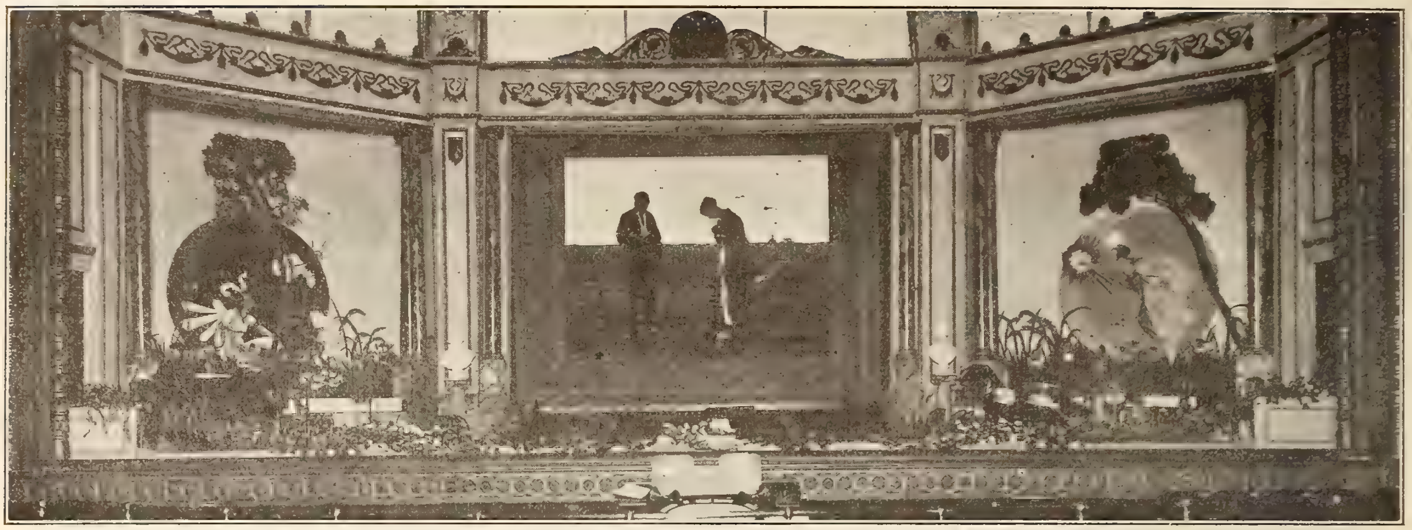
Rialto Magazine opens with Gaumont pictures of the review of 50,000 men at Camp Devens, including a fine shot of the assembled colors and for this "Yankee Tars" is played. Then come the International pictures of the Northwestern class contest to the tune of "College Life" at the start and then with the title "Let's Go" turning into "He's Just Like You." First touch of comedy is put into the bills with a new series of "Topplitsk Says." There are plenty of hearty laughs, especially at this one: "Appendicitis is just an old time stomach ache until a new style doctor finds you got money." "Rip Van Winkle Slept With One Eye Open" is played during these.

Then come the Pathe pictures of mine sweeping to the music of "Anchor and Star March" and then International shows us the Eleventh Engineers, the first Americans to fight, returning to New York from France. There are some intimate shots of the men and these are shown to "When the Boys Come Home." Then there is the International Fiume picture already described with "Universal Freedom" played.

Again the element of fun comes in as strong as it possibly could with Happy Hooligan in "Knocking the H out of Heine." He starts out telling the kids that "This reminds me of Hill No. 605½" and then we see him in an observation tower with the shells whizzing all about and here of course the orchestra gets busy with its imitations. "Keep Your Head Down Fritizi Boy" is the music at the start and this changes to a hurry until the title "Not" when we get "Crow Hollow" until the donkey starts to run and then "The Vixen" is played changing to "American Fantasy" as the medal is pinned on Holligan. Here the Magazine ends, an unusual arrangement, but one that is appreciated as a change.

We have a few bars of "Comin' Through the Rye" and then the Rialto Male Quartette sings "Sally King," an original composition, half conversational, without accompaniment. This is rendered with the lights in gold, but they go down for the second of the double number, "Sand Man." With this second selection the curtains slowly part revealing a window with blue light shining through and red on the singers—the night effect.

Now we have the feature, Cecil B. De-Mille's production "For Better, For Worse," a story that plays strong on the emotions, but leaves one happy at the end. "Miniature Suite No. 11" is used at the screening and then with the title "The dainty hand of Sylvia" Grunfeld's "Romance," the theme is played. Then comes Burton on the scene and "Sunbeams" is used and at the title "The best laid plans of mice and men" we have a shift to "Camelia." When the young doctor is told of the cry of the children "In the Twilight" is used and then with the scene where the soldiers are marching the snare drum is imitated. With the title "Then



Full Eastern stage setting used at Shea's Hippodrome, Buffalo. The middle panel reproduced the celebrated painting, "The Angelus," and the side settings were inveiled as the orchestra played Romberg's "Toy Symphony"

New York's Way

comes the hardest thing" "Mignonette" is played and as he tells Sylvia that he is not going to war "Chant Elegique" is played.

Then with the title "Once to every woman" we have "Over There" played once through with "For Three" following. With the vision of Harold, the Dane "Parsifal" is used and then for Richard the Lion Hearted "The Spirit" and with the untrained boys of the revolution "Men of War." Then as the girl picks up the gun the orchestra turns into "Battle Hymn of the Republic" with "Premier Amour," played with the snare drum effect for the marching men following hrough. Where Buron goes o Dr. Meade to say that he is to marry Sylvia "Chant Elegique" is again used and then with the marriage scene, at the title "For Better, For Worse" "Remembrance" is played.

"Love's Melody" is used for the parting scene and then with the title "With Dick in France" "Silent Sorrows" is played. Then we have a couple of numbered selections until Sylvia is finding that she cannot find any of the great surgeons when we have "Pierrot" played very softly. "Romance" comes in with the title, "It has just leaked out." Another numbered selection follows and then with the bell of the belfry there is a tympany rumble and organ, the organ carrying the music. Then the orchestra returns with the title "One of Life's Conundrums" and uses the "Chant Eligique" followed with the theme when the girl declares that "Both of you have forgotten" and continuing to the end.

Then with the lights in pinkish gold the orchestra plays Straus' tuneful "Waltz Dream" and we have the final comedy—another cartoon, this time Mutt and Jeff in "The Cave Man's Bride."

Here again the orchestra gets right in with its imitations and there are plenty of them. The selections rendered are: "March Africaine," "Flying Rag," "Chicken Reel," played without the introduction, "On the Beach at Waikakee" and "Kangaroo Hop."

Vitagraph Send Plan Book Month Ahead of Release

Vitagraph has issued a seventy-page plan book on its latest serial, "Perils of Thunder Mountain," and so that exhibitors will be fully qualified to exploit it, this book will be mailed a full month in advance of the release of the initial episode. With the Vitagraph national billboard campaign covering all of the cities and the exhibitors fully prepared to co-operate, there is no reason why every manager should not have his patrons expecting the first chapter.

The book opens with a general talk about serials, and then tells the exhibitor the secret that is not revealed until the final episode, so that he will be able to get the punch out of it. Attention is called to the fact that this is a "Snow Serial," and that as it will be released during the hot weather period that feature should be brought out. Five pages of advance advertising and publicity matter, including stories of the stars, Antonio Moreno and Carol Holloway, are provided together with a variety of halftones and sketch cuts of them for use in the news columns. They are the most attractive cuts that we have seen in a long time.

Special paper and lobby displays are provided on each episode, and the story is given by episodes so that the exhibitor may have it published.

Royal Display Given Easter by Myrick in Columbia

Thousands of dollars and much of the time of E. J. Myrick and a corps of assistants for two months were devoted to the preparing of the Liberty theatre for its Easter opening. It is truly the "theatre beautiful" of Portland.

The velour drapes are in amethyst, trimmed in silver. The house has been recarpeted throughout. The walls are finished in old ivory, with silver lamp fixtures and royal purple shades. The rest room has been entirely refurnished in silver and soft-toned French gray, with imported French linen cretonne. Real Easter lillies and purple iris formed the color scheme for the flower fixtures.

Franklin Trade Marks His Theatre in All His Newspaper Advertisements

(Continued from page 3023)

there are some companies that jam their press sheets full of uninteresting stories about the stars, synopses, biographies, etc., and entirely overlook the real facts about the big features of the picture. Newspapers today have no room for anything but facts and it behooves exhibitors to get them into their press notices and the manufacturer to get them to the exhibitor. The Complete Plan Book in the MOTION PICTURE NEWS is a step in the right direction. Here exhibitors may find the facts which they fail to discover in the press sheets issued by some of the manufacturers.

In conclusion we aim to build an advertisement that the make-up man cannot bury. Most of the time we have succeeded in getting a display that generally "hunts up" the readers which is preferable to having the reader "hunt up" the ad.

Reward Idea Suggested for Slumber Mountain Film

For the first time, we believe, a special press and exploitation book has been issued on a single reel subject. This comes from World Film to give exhibitors suggestions on the exploitation of "The Ghost of Slumber Mountain," the picture reproducing prehistoric features which was given its pre-release showing at the Rivoli.

There is a full set of publicity stories telling about the making of the picture and then the advertising is so arranged that they may be included in the exhibitor's advertising of the whole bill. They occupy a space only about two inches deep and most of them are built on the idea of offering a reward to any patron who has ever seen such a picture before. The designer has realized that the dramatic feature will be the chief thing advertised, but the plan suggested will also bring the short subject into prominence.

Live News from the Producers

Randolph Shows "The Unpardonable Sin"

The Randolph theatre in Chicago, is rapidly earning the right to be called "The House of Hits." Following right on the heels of the remarkable success, which attended the showing of Johnsons' "Cannibal" pictures, comes the even greater success in capacity houses all day long, it is said, witnessing "The Unpardonable Sin."

It will be remembered that one of the best sellers which appeared during the period of the great war, was the book of this title that Major Rupert Hughes wrote from his own observations and experiences at the front in France. This book was used by producer Harry Garson as the basis for the picture, and all of the striking incidents which bear the mark of authenticities are pictured on the screen. A splendid cast headed by Blanche Sweet was engaged and the old director of Mary Pickford, Marshall Neilan, had charge of the directing.

The almost unbelievable figures of the large business, it is said, that "The Unpardonable Sin" has been doing elsewhere throughout the country, stands an excellent chance of being far excelled before the engagement of this picture comes to an end at the Randolph theatre.

"Twelve Cylindered Hit," Says Critic

"The Eternal Magdalene," according to box office reports, is steadily climbing on the success scale. The Goldwyn producers are elated over the returns, it is said, that result in all the cities where the play is being shown.

A critic of the Chicago Herald-Examiner says of the picture:

"It minces no scenes in attacking the Pharisees of today, the holier-than-thou citizens who campaign religiously against the fallen women of their communities.

"Regarding the moral and lesson, you are advised by Judges Cook, Fisher and Jarecki of the Municipal Court and Harry B. Miller, city prosecutor, that they are good, instructive, powerful. From me, however, you are asking only one thing, 'How is it as a picture?'

"It is twelve-cylindered and all of them hit."

Lovely Supports Williams

Miss Louise Lovely will be seen as Earle Williams' leading lady in his newest Vitagraph release, "The Usurper."

It was originally produced on the stage by the late Nat Goodwin and has been handled it is said with the skill that is always apparent in the features produced by director James Young.

First National Signs Talmadge

Six Big Attractions to be Made Within Year with National's Option for Additional Six

CLIMAXING four days of action more swift and thrilling to those involved than the biggest suspense situations ever screened, and in which several of the shrewdest minds in the industry were pitted in a bewildering series of plots and counterplots, First National Exhibitors' Circuit last Saturday night placed its corporate seal beneath the signature of Constance Talmadge on a contract for the distribution of six big attractions to be produced by her within a year. The agreement contains an option in favor of First Natonal for an additional six productions.

The series in which Miss Talmadge is to be starred is to be written and directed by John Emerson and Anita Loos. This combination of talent is characterized by First National officials as "an effort to further increase standards of screen entertainment by obtaining, in the writing and direction of special attractions, ability equal to that of the star."

It was known to exhibitor members of First National, when they assembled in New York on Monday, April 21, that negotiations with Miss Talmadge had been pending for quite a long time.

When the executive session of members began on Wednesday morning, J. D. Williams, manager of the Circuit, was asked to report on the situation regarding the contract.

"There has been a hitch in it," he explained. "Another big distributing company has made an offer equal to ours, and its representatives are using every argument they can conceive to succeed."

After unceasing effort on the part of First National officials, Miss Talmadge was finally signed.

"The combination of Miss Talmadge, John Emerson and Anita Loos is one of the forces that make for bigger and more successful productions," declared Mr. Williams. "First National's chief purpose is to encourage better work by stars and producers. Our exhibitor members know thoroughly the value of greater quality, and they are ready to go more than half way to obtain it. It is the salvation of their businesses as theatre operators."

Miss Talmadge's productions under her contract with First National will be made in eastern studios. Work on the first of the six will be started immediately. It is said that this will be an adaptation of a famous stage play. It is expected to be completed and ready for release early in August, according to present plans.

"Stage Women's" Tenth Picture All Stars

THE entire all-star cast for the tenth Stage Women's War Relief picture, "The Littlest Reason," has just been announced with Galli Curci in the leading role. The other members of the cast in the two-reel drama are: Holbrook Blinn, Jeanne Eagels, Helen MacKellar, Ethel Intropodi, Luis Alberni, Victor Sutherland, John Morris, and Jessie Ralph.

The Stage Women's War Relief pictures are being made at the Estee studios and will be released through the Universal Exchanges. With the exception of Galli Curci, the entire cast of "The Littlest Reason" are now playing in current plays in New York. The remaining two pictures of the series of twelve will be produced shortly but no announcement regarding their cast has been made.

Mme. Galli Curci is cast as "the woman" in this two reel drama and the scenes of the pictures are laid in Greenwich Village. A young artist rich in money but lacking in great talent is looking for a modern Madonna and child. Giving a super party such as is given only in the village he announces his engagement to a beautiful girl after which a theatre party follows.

He first meets "the woman" as the party comes out of the theatre. He later learns that she is the woman with the child that will enable him to paint his masterpiece. But complications set in and the young artist is accused of betraying his financée. Later the womans husband is apprehended as a thief. The young artist explains his predicament and the masterpiece which he has painted, wins a first prize.

Hampton Praises Latest Kerrigan Feature

J. D. Hampton declared that if J. Warren Kerrigan's latest production, "The Best Man," had been built to order for him it could not have proved a better fit for the star of Jesse D. Hampton's productions.

The novel is by Grace L. H. Lutz and it was scenariorized by Arthur F. Statter.

Miss Lois Wilson as the heroine has a role of intense dramatic action. Alfred Whitman, Clyde Benson, R. D. McLean, Bert Appling, Ed Tilton, Frances Raymond, Mary Land, and Fred Montague complete the supporting cast. "The Best Man" is being released by the W. W. Hodkinson Corporation.

Advertising Aids Urged By Fox

Current Number of William Fox Exhibitors' Bulletin Contains Forty Pages on Exploitation

WHAT is declared to be one of the outstanding developments in the film industry in its later phases is the great increase in service which the producer is giving the exhibitor. In the early days of the business many producers thought their duty ended with the making of indifferent pictures and the sale of these to exhibitors

As men of greater vision entered the business, it is pointed out, they developed the idea that the producer's duty consisted not alone in making good pictures, but in helping the exhibitor to market them to the public

A striking example of this policy is given in the current issue of the William Fox Exhibitors' Bulletin This number of the Bulletin contains a symposium of the views of four editors of trade papers on the general subject "How to Advertise the Picture" The articles were written especially for the Exhibitors' Bulletin, as a part of its aid to exhibitors

The articles were written from the standpoint of service to the exhibitor and contain an abundance of sound advice on principles and methods of exhibitor exploitation of motion pictures. While varied in their treatment of the subject the editors unite in advocacy of live advertising and publicity on the part of exhibitors

Pointing out that up-to-date exhibitors appreciate the importance of good advertising, William A. Johnston says:

"These exhibitors don't need preaching. They want—and appreciate—help and encouragement. And let me say that the trend of thought in the inner councils is to give them more and more aid. The Fox Exhibitors' Bulletin is one such evidence."

William Fox Presents William Farnum in "Wolves of the Night," Directed by J. Gordon Edwards

One of the features of especial interest is an important announcement regarding the activities of William Fox in Europe. This announcement gives details regarding the plans of Mr. Fox to produce pictures on the battlefields of France, as well as information concerning new stars of world wide fame with whom Mr. Fox is negotiating.

The Bulletin, which has forty pages, has a cover printed on buff paper, showing Mr. Fox, Winfield R. Sheehan and Abraham Carlos about to sail from New York on the Aquitania

Pronounces "Crimson Gardenia" Big Success

AN advance showing of Rex Beach's latest picture, "The Crimson Gardenia" at the Goldwyn projection room has convinced Goldwyn executives that this picture will be one of the screen sensations of the spring showing. The picture is scheduled for release May 18.

Unheralded, except as a good picture with strong plot interest, the first showing of the picture at the Goldwyn offices amazed its audience, it is said, by the power of its narrative, the artfulness with which suspense has been sustained to the very last moment, and the beauty and novelty of the settings. Superlatives seem to be customary in picture announcements yet there is no superlative too strong to describe the strength of "The Crimson Gardenia" as a fascinating narrative. In the midst of so many screen releases that depend upon merely exotic atmosphere for their interest, the new Rex Beach picture has almost every great quality that theorists of the screen demand, and in abundance, it is stated. Hugo Ballin's amazing realism in his projection of New Orleans, old Creole houses and all, done of Culver City, is one of the unique successes of art direction.

The production possesses every requirement for great picturization, skillful and subtle interweaving of themes, the finished acting of Owen Moore and Hedda Nova, a steady accumulation of interest to an explosive point, and an ending that in the quality of delicate humor surpasses anything in recent screen history, it is said.

Advance prophesies are always taken with a grain of salt, yet there is no doubt in the judgment of Goldwyn chiefs that the next three months will set "The Crimson Gardenia" in a high place as one of the distinguished pictures of 1919.

Selden Joins Sales Staff of United Pictures

In accordance with J. A. Berst's policy of engaging as far as possible returned service men for suitable vacancies, United Picture Theatres, announces the appointment of Edwin D. Selden as Special Sales Representative.

Mr. Selden was, for two years, personal representative to Louis J. Selznick of the World Film Corporation. He has just returned from abroad, where he served in the Engineering Corps.

Pathe Announces Release of "Great Gamble"

Announcement was made this week by Pathe Exchange, that "The Great Gamble," produced by Western Photoplays, is to be released on August 3, as the serial to follow the current Pathe serial, "The Tiger's Trail," in which Ruth Roland is starred.

The co-stars of "The Great Gamble" are Anne Luther, who heretofore has appeared almost exclusively in feature productions, and Charles Hutchison, the "stunt" man of pictures, whose work in a previous Pathe serial, "Wolves of Kultur," won for him a high place in screendom. The author and director of the production is Joseph A. Golden, director general of Western Photoplays.

Miss Luther is said to be one of the youngest stars in motion pictures.

As an all-round athlete and dare-devil, Mr. Hutchison, it is said, has no equal on the screen.

Prominent in the cast are Richard Neil, who plays the "heavy," William Cavanaugh the well-known character man, Warren Cook, and Billy Moran.

Reports Many Bookings on "The Third Degree"

Vitagraph announces that its big production, "The Third Degree," in which Alice Joyce is starred, has been booked by Rowland and Clark Enterprises to open the new Cameraphone theatre on Fifth avenue, Pittsburgh.

Tom Terriss directed "The Third Degree," and Miss Joyce's supporting company includes Gladden James, Anders Randolf (Mrs. De Wolf), Hedda Hopper, L. Rogers Lyton, Herbert Evans, George Backus, J. P. Wade and L. O. McGuire.

A national billboard campaign is being launched by Vitagraph in behalf of "The Third Degree," and the beautiful 24-sheet is expected to be conspicuous on the boards of the best stands clear across the continent.

Brunette Is Injured

Mitchell Lewis' weight, combined with his almost superhuman strength, and a pair of weak hinges on the door of a studio backwoods cabin, were the cause of an accident last week which resulted in a temporary postponement of work on Mr. Lewis' forthcoming Select Picture, "The Gulf Between."

The accident, which involved pretty Fritzi Brunette, Mr. Lewis' leading woman, occurred during the filming of a studio scene.

The business in the scene calls for Mr. Lewis to rush up to a cabin door and fling his entire weight against it. In doing this the hinges snapped and the door fell in pinning Miss Brunette to the floor.

Engages Conway Tearle

Conway Tearle has been engaged as leading man for Florence Reed's third United Picture Theatres, Inc., screen feature to be directed by Frank H. Crane.

Robertson-Cole Announces New Brand

Beginning with First Week in June will Distribute "Superior Pictures"—"Man Who Turned White" to be First of Series—All to be Specials

ROBERTSON-COLE this week announced that beginning with the first of June the organization will inaugurate a new brand which will cover all its biggest productions. This series of attractions will be called "Superior Pictures." As is the case of other Robertson-Cole pictures, the Superior brand will be released through Exhibitors Mutual.

"The Man Who Turned White," starring H. B. Warner and made by Jesse D. Hampton, has been announced as the first Superior Picture released. The announcement from the publicity offices describe this production as "a big pulsating photodrama of the ever interesting, mysterious sands which lie down behind the Mediterranean."

Other pictures, which have not yet been announced, are to follow in due time.

Praise It Highly

The Robertson-Cole announcement said: "Superior Pictures will be 'specials' in every sense of this much abused term, and must possess an extraordinary box office value before going under this classification.

"Robertson-Cole is taking its keen judgment on inaugurating the series with 'The Man Who Turned White.' This Warner picture is hailed as one of the most finished products ever sent out of the West, a broad statement but one upon which Robertson-Cole confidently rely.

"After a most exhaustive study of the motion picture situation Robertson-Cole have come to a decision regarding the real merit of 'Special' productions, and with the inauguration of Superior Pictures these views will be put into practice. Any photoplay which is released as a Superior Picture will have to be a 'special' in every respect. And no production will come under the classification of Superior until it has passed the test of rigid perfection Robertson-Cole has arranged for these offerings.

"Superior Pictures will be built around vital topics, prominent players, the best supporting casts and produced by high-class directors. When necessary, vast amounts of money will be spent in obtaining the most elaborate plays, but always the finest production will be given.

"In their study of the field, the Robertson-Cole officials have found that spectacles do not always attain the 'special' class in the eyes of the public. It is the public which must be eventually satisfied, and it is the box office as well as the artistic merit which will be considered by Robertson-Cole in the selection of Superior Pictures.

Tested First

"'The Man Who Turned White' was tentatively selected several weeks ago as the first Superior Picture, but announcement of that fact was withheld until the film had been found up to the Superior standard. Knowing just what Hampton was doing with Warner, the Robertson-Cole officials were supremely confident that 'The Man Who Turned White' would come up to their highest expectations. The same policy in the selection of the first Warner picture will be pursued in the naming of the succeeding Superior Pictures. Robertson-Cole have the final say in the choosing of these productions, and they must meet their standard.

Elinor Field Is One of the Main Points of Interest in "Don't Worry," Released Through Exhibitors Mutual

"No Superior Picture will be announced until it has been definitely selected as such. Robertson-Cole will take no chance on a single failure.

"'The Man Who Turned White' was screened last week, and in every respect it was hailed as a 'knockout.' It is one of the biggest and best pictures Robertson-Cole has ever handled for American distribution. Everyone who saw it was enthusiastic about the production.

"Money was spent lavishly, though carefully, on 'The Man Who Turned White,' and the expenditure shows in the finesse of the attraction. An entire Arabian village was built just for this picture, elaborate interiors were erected in the Hampton studios, and the entire country was scoured for the finest type of Arabian horses, which stand out in this offering like the fiery steeds of the chariot rings of old.

Good Supporting Cast

"The supporting cast contains all prominent players, with the beautiful Barbara Castleton as leading woman.

"The most minute detail was attended to in the filming of 'The Man Who Turned White,' and will not be overlooked in any Superior Picture. The smallest feature received the same studious attention as the most prominent episode. Costumes were modeled after the most approved Arabian fashions, houses built to conform in every respect to the abodes of an Arabian village.

"'The Man Who Turned White,' which will introduce Warner, a Robertson-Cole star, is unquestionably the strongest vehicle ever accorded him for screen production, and is regarded by the star himself as one of the finest characterizations he has ever been called upon to make. It is written by F. McGrew Willis, and adapted for screening by George Elwood Jenks, and is a thrilling and colorful story of the desert in which Warner plays the part of an officer of the foreign legion and then the leader of a marauding band of Arab brigands, a scourge to the caravans that start from Mzab.

"As Ali Zaman, the terror of the desert, Warner has an opportunity to again prove that he is one of the most finished actors in America. So true to the type is he in this role that few of his host of admirers will recognize in this fiery, hard riding desert chieftain the fastidiously dressed H. B. Warner of so many Broadway successes.

Story of Desert

"Because he is wise in the crafts of war, the desert brigands adopt the cashiered officer (as Warner proves to be), and follow his command like sheep. He himself does everything to cultivate a hatred for all men, and especially those of his own race. He flatters himself that he has put aside the moral laws of his people and adopted those of the desert Arab, but it is easier to deceive one'e self than the world, and deep down in his heart he was not half as hard and pitiless as he thought. Then comes the crisis when the Arabs capture a beautiful American girl, which results in changing the entire course of Zaman's career.

"There is real body to this story. The self-sacrifice of Captain Rand, also played by Warner, in giving up his career to cover the malefactions of an officer who once saved his life in battle, is a stirring point about the plot.

"Desert pictures are few and far between, and always have a wide appeal. There isn't a single movie fan who isn't interested in the mystery of the silent sands, and that is why Jesse D. Hampton selected 'The Man Who Turned White' to inaugurate the Warner series.

"All the atmosphere of the desert has been faithfully conveyed to the screen by Hampton. Many thousands of dollars were spent in the erection of an entire Arabian village, Mzab in the story. The opening resembled a scene such as one would expect living in the atmosphere of the Arabian Nights.

"Elaborate preparations are now under way for the introduction of 'The Man Who Turned White.' Robertson-Cole have opened an extensive advertising campaign which will continue over a preliminary stretch of six weeks, leading up to release date. This is followed by a nation-wide campaign.

"Red Glove" Episode Described

Universal Company Explains How Many Thrills are Injected Into Serial During the Eleventh Chapter

THE eleventh episode of the current serial, "The Red Glove" is cited as a fitting example of the modern serial chapter and a Universal official describes the running story by taking it up where "Billie" (Marie Walcamp) is closely followed by the "Vulture" in a car, and as she approaches the ferry, she is unable to stop her car which falls into the bay.

In the opening of the eleventh episode she is rescued from the water by ferrymen but realizes that she has lost the Red Glove. The Vulture realizes this also and the two dive for the glove but unnoticed to both, a seagull has snatched up the Red Glove and carried it away.

A fight ensues but the Vulture is afraid to carry on the fight in the public place and escapes.

Meanwhile Billie's absence has caused considerable consternation at the Halstead home. While Mrs. Halstead is accusing her of wrongs, Billie appears and asks to be given fair treatment, telling the family that she cannot explain her actions. Starr Wiley, the villain, overhears her say that a man is in the case and realizes that he is the one referred to.

Billie then tries to phone Tia Juana but gets no answer. Becoming alarmed, she leaves for the cabin alone.

Here she is trapped into the chimney by Wiley and young Vernon who is indebted to Wiley. After Wiley has fired the chimney, Billie succeeds in climbing out but falls to the ground unconscious. Wiley attacks her but Vernon turns upon him and Wiley returns to the Halstead home.

A maid in Wiley's employ obtains the whereabouts of Tia Juana and tells Wiley.

Dan realizes that Billie is evidently trapped and goes to the cabin where it is discovered that both have been fooled into thinking that they have talked to each other over the phone. They rush to the home of Dan's sister where Tia Juana and Jose are hiding. True to their prediction Wiley and the Vulture are there and a fight for life is made by Tia Juana and Jose.

The entrance to the house is chained and a human bridge to Tia Juana's room is formed by Dan, Vernon, and Billie. During the struggle which follows Tia Juana and Jose manage to slip away but Billie is swung into the air four stories from the ground.

First National Managers Vote For Chesters

AT the meeting of First National Managers in the Hotel Astor last week an informal vote was taken as to the sentiment regarding Outing-Chester pictures, which are being handled largely by First National exchanges, and every manager who has them put in an enthusiastic ballot in their favor.

Individual reports from various managers were glowing. Floyd Brown, manager of H. Lieber Company Exchange, Indianapolis, stated that in addition to the contracts now operating, he has a great number which will begin as soon as other contracts have run out, and that his territory is building up rapidly. Lieut. Jim P. Anderson, general manager of the First National Exhibitors' Circuit of Virginia, who handles the pictures in nearly all the Southern states, started two months ago with his territory's full complement of prints, and three weeks ago ordered another.

Louis Bache, manager of the Electric Theatre Supply Company, Philadelphia, is one of the most enthusiastic boosters for the travel pictures. In regard to the two startling releases, "Cameraing Through Africa," Mr. Bache writes:

"Cameraing Through Africa," Parts 1 and 2, is the best that has ever been done along the animal line. I thought so much of them that I screened them personally for Mr. Schwalbe and several others and they claimed that they are better and have more action than the pictures Rainey had."

Big Advertising Campaign for "Virtuous Men"

IN order it is said to accommodate the unusual demand by state rights purchasers for twenty-four sheets to exploit "Virtuous Men," S-L Pictures has prepared a special lithograph for this purpose. Worthy Butts, President of Butts Lithograph Co., has been commissioned to design an original and distinctive twenty-four sheet stand for the Ralph Ince Film Attraction starring E. K. Lincoln. Due to the decision of Arthur S. Hyman, purchaser of "Virtuous Men" for Illinois, Indiana and Michigan, H. C. Simeral, buyer of Western Pa., West Virginia and Ohio and other state right men to present "Virtuous Men" as a road show attraction, this twenty-four sheet will be distinctly theatrical in its makeup and coloring.

The illustration has been drawn by R. G. Morgan, creator of posters for the present Victory Loan. It presents E. K. Lincoln, Grace Darling, Clara Joel, Robert W. Cummings and William B. Mack in one of the dramatic moments of "Virtuous Men." The lithograph will be executed in eight colors by the new Iff-set process of lithography which Mr. Butts now controls. An effective color scheme will bring out the title "Virtuous Men" so as to be discernable from a great distance, while the figures in the illustration have been enlarged several degrees above life size.

This special twenty-four sheet stand will be available to state rights purchasers, in addition to a series of distinctive posters for "Virtuous Men" executed by Clarence F. Underwood, Gustav Michelson, R. C. Luders and other well known artists, embracing several styles of one, six and twenty four-sheet posters.

Latest Brentwood Special Claims Strong Story

"Either through design or great good fortune, the main title of the Brentwood second picture, fits in quite strikingly," said an official of Brentwood Films.

"This producing corporation offered 'The Turn in the Road,' with its strongly dramatic story of very real characters and the cheering uplift of its wholesome, practical lesson of love, when the world was nursing its war wounds and the tastes of the public were felt to have changed from the sensational and unreal to the sound, the real and the true. Now it offers 'Better Times,' as though a sequel to those who benefited through the lesson which the first successful picture pointed and as indicating what opens up just beyond 'The Turn in the Road.' 'Better Times,' also under the direction of King W. Vidor, is another wholesome, heart-warming and close-knit story of people whom we all know and has a generous admixture of unstrained 'homey' comedy and a well-threaded theme of the power of that smile-under-difficulties which comes from a heart full of sunshine, determination and grit."

Thomas Announces Cast for Second Picture

Augustus Thomas announces the complete cast for his second play, now in the first stages of production by Harry Raver for Four Star pictures, distributed by the W. W. Hodkinson Corporation. Leah Baird, the star of "As a Man Thinks," the first of the Thomas series, plays the role of a young school teacher. Edward T. Langford is playing his first part since his recent role of captain in the 27th Division, U. S. A. Before Mr. Langford went to France, he played leads with Alice Brady, Gail Kane, Ethel Clayton, and others.

The remainder of the cast includes William H. Gibson. J. Kingsbury, Harry Bartlett, Vera Amazar and Becky Bruce. George Irving is directing the new picture, the title of which is as yet unannounced.

Blackton Buys Rights to Porter's "Dawn"

J. Stuart Blackton has recorded another "scoop" of current interest to the motion picture industry, it is said, in his purchase of the world motion picture rights to "Dawn," the newest "best seller" from the pen of Eleanor H. Porter, author of "Pollyanna" and a score of other famous novels.

"Dawn" is one of the biggest successes in current literature, and is among the new books in greatest demand at the public libraries, it is said.

Edward Burns In It

Edward Burns, who played juvenile leads with Elsie Ferguson in three of her recent Artcraft pictures, "The Lie," "The Danger Mark," and "Under the Greenwood Tree," will have an important role in Bryant Washburn's new Paramount picture, "A Very Good Young Man," which is now in process of production under the direction of Donald Crisp.

Have you secured your contract on

Eddie Polo

in the Famous

"CYCLONE SMITH STORIES"

Hundreds of houses have already secured their contracts for this great big new series of EIGHT special Eddie Polo two-reel Western pictures—the famous "CYCLONE SMITH STORIES" in which Polo does some of his best work. EIGHT two-reel winners that will make your program the fastest and best you've ever had. And they might accidentally take the glory from your big feature besides.

With Polo's nation-wide reputation in the sensational box office serial winner—"THE LURE OF THE CIRCUS" you simply tack right on to his tremendous popularity and keep right on getting the money. These 8 pictures will be SPECIAL. Special in story, settings, production, direction and exhibition. Many houses will play them as big as their features. GET YOUR CONTRACT IN TODAY.

Book Thru Any Universal Exchange

Select Releases Three For May

Norma Talmadge and Mitchell Lewis Each Offer One and the Third is "Break the News to Mother"

THE current month's attractions offered by Select Pictures Corporation include a special, "Break the News to Mother," Norma Talmadge in "The New Moon," and Mitchell Lewis in "Jacques of the Silver North," which was previously announced under the working title of "The Gulf Between."

"Break the News to Mother" is described as a stirring drama of love, intrigue and romance based on the famous song of the same name by Charles K. Harris. It is the story of a mother's love which fails to dim, even when her son is banished from his home.

In the cast are Pearl Shepard, Gertrude Berkley, Raymond Bloomer, Alice Gerard, Forrest Robinson, William Baily, Louis Stern, Joseph Smiley and Chester Barnett. The photography is by Andre Barlatier.

Norma Talmadge's Select attraction for May is "The New Moon," a Russian story by H. H. Van Loan which was adapted and directed by Chester Withey. In "The New Moon" Miss Talmadge is seen as a young Russian Princess who falls under the new order for the nationalization of women in Russia.

In addition to Miss Talmadge and her leading man, Pedro de Cordoba, the cast includes Charles Gerard, Stuart Holmes, Marc McDermott, Ethel Kaye, Harry Sothern and Marguerite Clayton.

Norma Talmadge, Select Star

"Jacques of the Silver North" is the title of Mitchell Lewis' Select Picture for May. This is the attraction which was previously announced under the working title of "The Gulf Between." The story and scenario are by Herbert North Bradbury and Frank Howard Clark. It was directed by Norval MacGregor, and is heralded as a production of intrinsic worth.

Fannie Ward Considers the Latest Her Best

"THE Cry of the Weak," starring Fannie Ward, the eighth of Pathe's Extra Selected Star Photoplays, released on May 8, has earned unanimous praise from reviewers who witnessed a special showing. The picture fuly justifies Miss Ward's declaration, before she recently sailed for Europe, that in this story, by Ouida Bergere, "I have done the best work of my entire career, both on the screen and the spoken stage." She considers it even better than "Common Clay," the success records of which are still steadily increasing. The production is made by Astra Film Corporation.

Ouida Bergere has emphasized in an entertaining manner the thory that a great number of the crimes which are committed today are based on vengeance against the harshness of society, and that many criminals if given the proper opportunity may be reclaimed.

From start to finish the story is a vivid page of real life, showing how a girl brought up in slum surroundings rose superior to her environment, and how her weak-minded brother remained in the underworld until reclaimed to a better life by a devoted sister's love.

In Miss Ward's support were selected types who exactly fit the characters—Frank Elliott as "District Attorney Dexter," Walt Whitman as "Judge Creighton," Paul Willis as "Budd," and many other capable screen artists.

George Fitzmaurice has achieved fame as one of America's best directors. "The Cry of the Weak" is one of the finest examples of his art. From the standpoint of direction it is practically perfect, it is said. Much of the action takes place at night, and the night scenes are especially good, giving just that amount of weird and un canny effect to convey the correct "atmosphere" indicated.

Reports Heavy Bookings on Nesbit Feature

Following the unanimous endorsement given "Thou Shalt Not," Evelyn Nesbit's latest William Fox picture, by the reviewers in the trade press, exhibitors throughout the country are showing their appreciation of this picture by giving it extended engagements. It is declared by everyone who has seen it to be the best picture Evelyn Nesbit ever made.

P. F. Shea, manager of theatres in Bridgeport, Conn.; Holyoke, Mass., and Worcester, Mass., has booked "Thou Shalt Not" for a week at each of his houses.

Oil Studies for Titles

D. Anthony Tauszky, the portrait artist engaged by Maxwell Karger to paint interpretative titles for Metro productions, has completed a set of twenty-one oil studies for "False Evidence," the drama of the California redwoods which Viola Dana has just finished.

Simplex Notes

Canadian Distributor in New York

Mr. George F. Perkins of the Perkins Electric Company with offices in Montreal, Toronto and Winnipeg, Canada, was a visitor at the Simplex factory this week. The Perkins Electric Company are Canadian distributors for the Simplex Projectors and reports from that section indicate a heavy Simplex business.

Mr. Perkins had just completed a very busy week at Atlantic City where he played an important part at the Electrical Convention, also taking part in the three days' convention at the Society of Projection Engineers at Philadelphia.

It may be of interest to note that Mr. Perkins reports the proposed erection of several large theatres in his territory, in which theatres the Simplex will be part of the projection room equipment.

A Feature at R. I. Movie Ball

At the big movie ball held at the State Armory, Providence, last Thursday, which was declared by prominent men to be the largest civic ball ever held in the state, the Precision Machine Company included in their display the $1,400 nickel-plated prize-winning Simplex Projector, which has been exhibited in all parts of the country.

In place of the regular outside shutter, a revolving fan is substituted on this machine which when in operation produces air current sufficient to keep in motion a complete set of silk Allied flags, which are mounted in front of the machine upon which the lamp rays are directed, producing a very novel effect.

Among those prominent at the Simplex display were W. C. Francke of the Precision Machine Company, Messrs. Harry Asher and Cecil Wood of the Boston Motion Picture Supply Company, southern New England distributors for the Simplex and Mr. David Davison and his manager, Mr. George Butler, of the David Davidson studios, Providence, distributors for Simplex.

Pictures as Aid to Insane

A very interesting matter has come to light through the installation of a Simplex Projector at the State Hospital for the Criminal Insane at Dannemora, N. Y.

Dr. Ross, superintendent of the institution in question declared to C. C. Charles, Simplex distributor at Albany, that the use of motion pictures has proven one of the best mediums for controlling unruly inmates, all of whom are very much interested in the weekly exhibition of movies.

In the event of misbehavior on the part of any of the patients, who many times are victims of fits of passion, the privilege of viewing the pictures is taken from them with the result that the morale of the institution has greatly improved since the introduction of the motion picture exhibitions through the use of the Simplex.

Sherry Decides To Send Out Salesmen

Film Clearing House Is to Look After Physical Distribution of Pictures Released Through Sherry Service—Forces Are Completely Reorganized

WM. L. SHERRY, head of the Sherry Service, has decided to again cover the United States with his own salesmen. In addition, he has formed an alliance with the Film Clearing House, Inc., which will handle the physical distribution of all pictures released through the Sherry Service, including the De Luxe Pictures, Inc., productions starring Doris Kenyon, Frank S. Keeney, productions starring Catherine Calvert, and the Edgar Lewis and Gilbert A. Anderson features.

Before the ink was dry on the contract signed by Mr. Sherry and Frank C. Hall, president of the Film Clearing House, Inc., Mr. Sherry had dispatched half a dozen members of the N. Y. office to every part of the U. S., with instructions to engage the best salesmen and managers in every principal city.

Doris Kenyon, De Luxe star, through Sherry Service

Personal Attention

From this date the completely reorganized Sherry sales force will cover all territory under the personal direction of Mr. Sherry, who intends to devote close attention to the needs of the exhibitor and who invites personal correspondence with regard to the same.

"Under the new plan," said Mr. Sherry, in discussing the reorganization, I hope to get away from the atmosphere of remoteness that prevents close co-operation between the head office of the picture play organization and the exhibitor—an atmosphere that hampers both and may easily be dispelled if a little more attention is paid to the human elements involved.

"To insure closer intimacy with exhibitors I am urging them to keep in personal touch with me by letter. If there is reason for criticism of any department of my organization I want to find it out and the best source of information I know of is the exhibitor whose interest that organization is designed to serve.

I propose to reply in person to all such communications and in this way to establish an understanding based on community of interest, which will benefit all concerned.

"If my salesmen do not call on the exhibitor I want to know that. It is difficut to remedy conditions that are not known to exist but easy enough when the condition is once brought to my attention. My policy is to cultivate intimacy with the other fellow's point of view and correspondents will find me in a receptive as well as a communicative mood."

Include Twelve Features

"The productions released exclusively by the Sherry Service include twelve features, five of them new releases which have not until now been offered for booking. These latter include the De Luxe Pictures production "Twilight," starring Doris Kenyon. The play was written by Louis Joseph Vance and Vingie E. Roe, and originally appeared in Metropolitan Magazine. It has received the highest enconiums of the advance reviewers.

"Next comes the new Frank A. Keeney production, "Marriage For Convenience," by E. Lloyd Sheldon, featuring Catherine Calvert. The Keeney play has been hailed by critics as one of the best of the season and certainly Miss Calvert's finest effort.

"'Love And The Law,' an Edgar Lewis production of the highest merit thoroughly sustains the reputation made by the producer of 'The Barrier,' 'The Bar Sinister' and 'The Great Divide.' The author of the story is William Hamilton Osborne who first published it in the Saturday Evening Post under the title 'The Troop Train.'

"'Calibre 38,' another Lewis product is a splendid dashing romantic adventure story, featuring Mitchell Lewis and Hedda Nova, with a wonderful cast.

"Another new one is the five-part western drama, 'The Son-Of-A-Gun,' from the studios of the Golden West Producing Company, featuring G. M. Anderson, famous the world over as 'Broncho Billy.'

Standard Successes

"Standard successes included in the program are 'Wild Honey,' a De Luxe picture in six parts starring Doris Kenyon, being booked in great success and acclaimed by critics everywhere; 'Marriage,' a Frank Keeney release featuring Catherine Calvert and David Powell and Thomas Holden included in the cast; 'Inn of the Blue Moon,' by Louis Joseph Vance, starring Doris Kenyon; 'Street of Seven Stars,' another Doris Kenyon success based on a story of Mary Roberts Rinehart; 'Out of the Night,' in which Catherine Calvert has made one of her most sensational hits; 'Romance of the Underworld,' another Keeney-Calvert triumph and 'Red Blood and Yellow,' a Golden West Producing Company winner, also featuring Gilbert Anderson.

"Further releases by all the above producers will be announced by Mr. Sherry shortly. Miss Kenyon has a new picture in work and a new Calvert feature is among the early future. Gilbert Anderson is also at work on a new five-part drama that will feature him in a novel role."

Griffith Opens Exchange in Honolulu

The Universal Film Manufacturing Company has opened an exchange at 148. S. Beretania street, Honolulu, T. H., under the management of Beverly Griffith, formerly business manager and producer of comedy films at the Universal's western studios.

Griffith joined the colors at the outbreak of the war, rose to the rank of Sergeant-Major in the Air Service, Puget Sound district, and was recommended for commission just before the signing of the armistice. He was released from service January 11. As soon as Carl Laemmle, president of the Universal, heard he was on his way south, he wired him instructions to proceed to Honolulu to open the exchange there.

The mail address of the new distributing office is Post Office Box 1414, Honolulu, T. H.

Oswald Stoll is Knighted in England

Oswald Stoll is one of the most important amusement men in England, managing director of the Coliseum Syndicate and distributor of Goldwyn pictures in the entire United Kingdom, has just been knighted for his work during the war which aided greatly in keeping up the morale of the British army. Mr. Stoll—now Sir Oswald—contributed liberally to all the war charities, and did his most important work through the arranging of amusements for the soldiers. In addition to Stoll, Harry Lauder was the other stage celebrity to be knighted.

Realistic Thrill in "Virtuous Men"

"Virtuous Men," a Ralph Ince film attraction, now being state-righted by S-L Pictures, has been hailed by buyers as the greatest "punch" picture ever offered, it is said. Due to its spectacular effects, tremendous mob scenes and innumerable thrills the production starring E. K. Lincoln fulfills, according to territorial purchasers, a long felt want for this type of picture. In addition to the many thrilling scenes, the picture contains a most realistic moment in which John P. Wade and William B. Mack figure.

United Augments Its Huge List

Reports Gaining 48 New Members in Past Week in Successful Drive for Membership

H. S. GALLUP, general manager of the Delft theatres, holding United Franchises for theatres in Marquette, Escanaba and Munising, Mich., has been elected to the Advisory Board of United Picture theatres.

Charles Gilmore, of the Orpheum theatre, Oswego, N. Y., has become a two share member of United during the past week and Homer Howard, United's Buffalo representative, has also associated himself with United for two shares.

Continuing its successful drive for membership, United reports 48 new members for the past week, as follows:

Cortland Theatre Co., Buffalo, N. Y.; Syracuse Strand Theatre Co., Syracuse, N. Y.; M. D. Motta, New York City; Hofman & Burton, Detroit, Mich.; S. Korons Bros., St. Louis, Mo.; J. F. Reich Bros. & Son, Myersdale, Pa.; M. A. Law, Savanna, Ill.; G. Strasser, Buffalo, N. Y.; D. C. Scott, Anaconda, Mont.; J. W. Allender, Inc., Spokane, Wash.; H. H. Julian, Conway, Ark.; Wm. Yoost, New York City; Geo. J. Warren, Red Cloud, Nebr.; L. W. Heal, Superior, Neb.; L. Rosenthal, Passaic, N. J.; S. B. Sturtevant, Fruita, Calif.; D. J. Askin, Jersey City, N. J.; F. J. Miller, Augusta, Ga.; J. P. Cox, Cape May, N. J.; J. A. Riegel, Ft. Wayne, Ind.; Tony Nellison, Ft. Wayne, Ind.; M. Switow, Jeffersonville, Ind.; Hill Top Amusement Co., Louisville, Ky.; W. L. Saunders, Louisville, Ky.; Ft. Wayne, Gaiety Theatre Co., Bluffton, Ind.; J. J. Ryan, Anderson, Ind.; John M. Cooney, Pittsfield, Mass.; E. A. Erickson, Benson, Minn.; Hay & Nicholas, Fairmount, Minn.; W. J. Paulman, Jamestown, N. D.; Star Theatre Co., Negaunee, Mich.; John D. Cuddihy, Calumet, Mich.; D. Leveque, Lake Linden, Michigan; Halverson & Vinje, Hillsboro, N. D.; Gilmore Amusement Co., Oswego, N. Y.; Marks & Goodman, Chicago, Ill.; A. Obresh, Whiting, Ind.; E. L. Harris, Peoria, Ill.; Applebaum & Kahn, Chicago, Ill.; J. Bobend, Chicago, Ill.; J. E. Irving, Chicago, Ill.; C. Washicheck, Milwaukee, Wis.; Tory Amusement Co., Cleveland, Ohio; J. H. Fisher, Versailles, Ky.; John B. Stout, Danville, Ky.; Frank Bittikofer, Bradford, Ohio; Chancellor Bros. Arcanum, Ohio.

Edward A. Selden has been engaged as special representative for United Picture Theatres of America.

Mr. Selden again takes up work in the film world after what he terms "A successful engagement in France."

Dustin Farnum, in "The Harvest of Shame,"
United Picture

Miller Starts on First Special Production

CHARLES MILLER, whose productions will be released and distributed by Frank G. Hall, president of Independent Sales Corporation and vice-president and a director of the Miller Company, commenced work Wednesday on the first of the six special productions to be made during the year, at the Bacon-Backer studio. Mr. Miller has not announced the title, but says that the story deals with modern society with the action laid in New York.

Among the popular screen artists cast for parts in the first Miller production are, Herbert Rawlinson who has the lead in Frank G. Hall's late release, "A House Divided"; Florence Billings who has been seen in several Vitagraph productions; Stuart Holmes, the screen's popular villain and co-starred with Ellen Cassidy in Frank Hall's special release, recently acquired from the Warners, "The Other Man's Wife"; Charles Stevenson, Vinden Friedly, Herbert Webster, Maud Hill, Regina Quinn, formerly of the Winter Garden, and Basil Webb.

The production which Mr. Miller starts this week will mark his first venture as an independent producer. During the past few years he has been associated with some of the industries best producers, having directed a series of productions for Select, with Norma Talmadge as star. Previous to taking up the work of a director, Mr. Miller was on the stage, and was one of the Middle West's most popular stock actors. He has been associated with the theatrical profession and industry for many years.

Mr. Miller announces that he expects to have his first independent production ready for release through Independent Sales Corporation and Film Clearing House in about six weeks. The title to his first picture will be announced later.

To Have Important Roles with Bert Lytell

Augustus Phillips and Joseph Kilgour both well-known actors with many difficult character and heavy creations to their credit, have been engaged by Metro for important parts in Bert Lytell's newest starring vehicle, "The Lion's Den," written by Frederick Orin Bartlett, author of Lytell's recent screen triumph, "The Spender."

Goldberg Keeps Pace with Film Development

Joseph Goldberg, proprietor of the Majestic and the Lillian theatres in Clarksville, Tenn., says he owes his success to keeping pace with picture development. It was eight years ago that Mr. Goldberg withdrew his active interests from the furniture business in Clarksville to become an exhibitor.

He thought he saw a bigger future in pictures. Now he is the recognized "picture king" in that part of Tennessee.

Mr. Goldberg had never felt that his patrons wanted a steady diet of the market's biggest features until last winter when he obtained from the Big Feature Rights Corporation, of Louisville, which handles First National attractions, twenty-five features which he played consecutively.

Mr. Goldberg is going to remodel his Majestic theatre, so that it will hold more people. He intends spending several thousands of dollars on it, so that it will be the equal of the best theatre in any town of the size of Clarksville in the country.

"The Unknown Dancer" Is Second Capellani

"The Unknown Dancer" is announced as the production on which Creighton Hale and June Caprice are now at work at the Capellani Studio, Fort Lee. The picture is adapted from the French play, "Le Danseur Inconnu," by Tristan Bernard.

George Archainbaud is directing it under the personal supervision of Albert Capellani.

This production will follow "Oh, Boy" as the second of the series of super-features co-starring Hale and Caprice to be produced by the Albert Capellani Productions, Inc., for release through Pathe Exchange, Inc.

First National Gets Lehrman Comedies

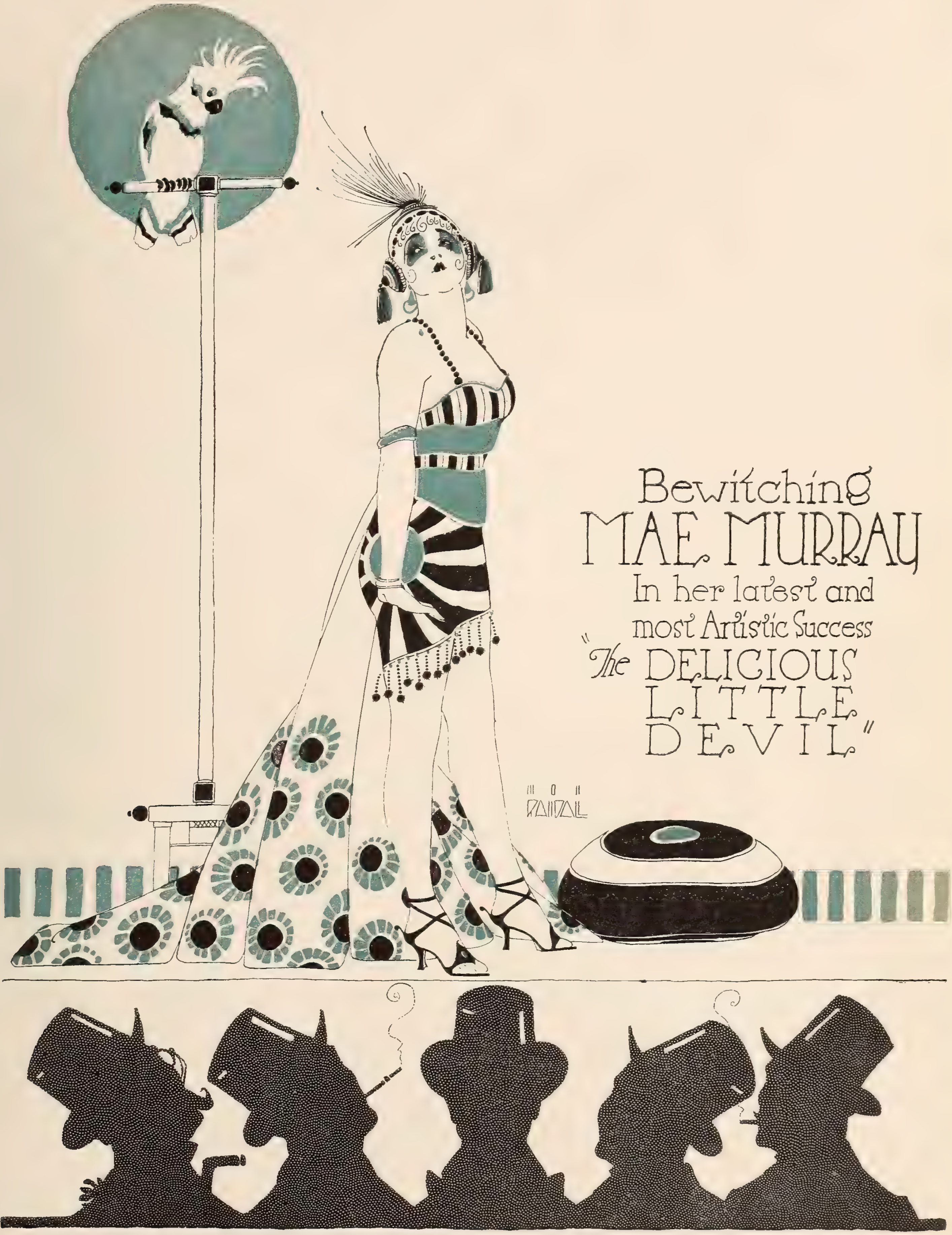
It was announced this week that Harry A. Sherman has closed a deal with First National Exhibitors' Circuit whereby the Lehrman Comedies will be distributed by First National. The series of two-reel comedies, according to the announcement, involves a money consideration of over $1,000,000.

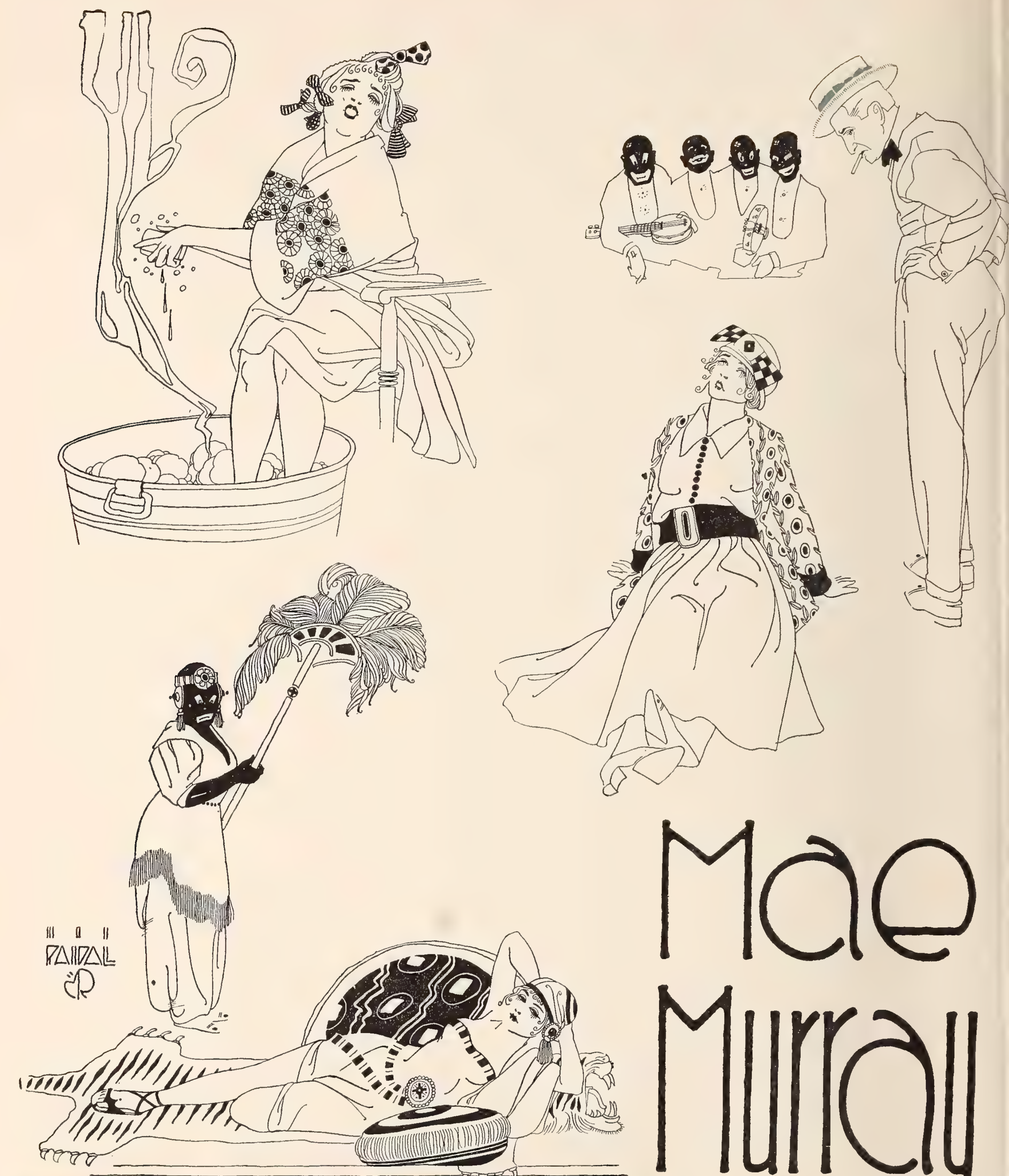
The announcement makes it known that the comedies under this contract are to be released every six weeks under the name of Lehrman Comedies. They are to be produced at the new Lehrman studios at Culver City, Cal

Style Expert for Films

S. Zalud, creator of thousands of America's latest styles of hats, capes, gowns and dresses, has succumbed to the lure of the motion picture.

The young New York designer whose costumes have been the talk of the continent since America entered the world war, has been engaged by the *Universal Screen Magazine* to show how the many designs which have come from his studio are conceived.


Bewitching
MAE MURRAY
In her latest and
most Artistic Success
"The DELICIOUS
LITTLE
DEVIL"
RANDALL



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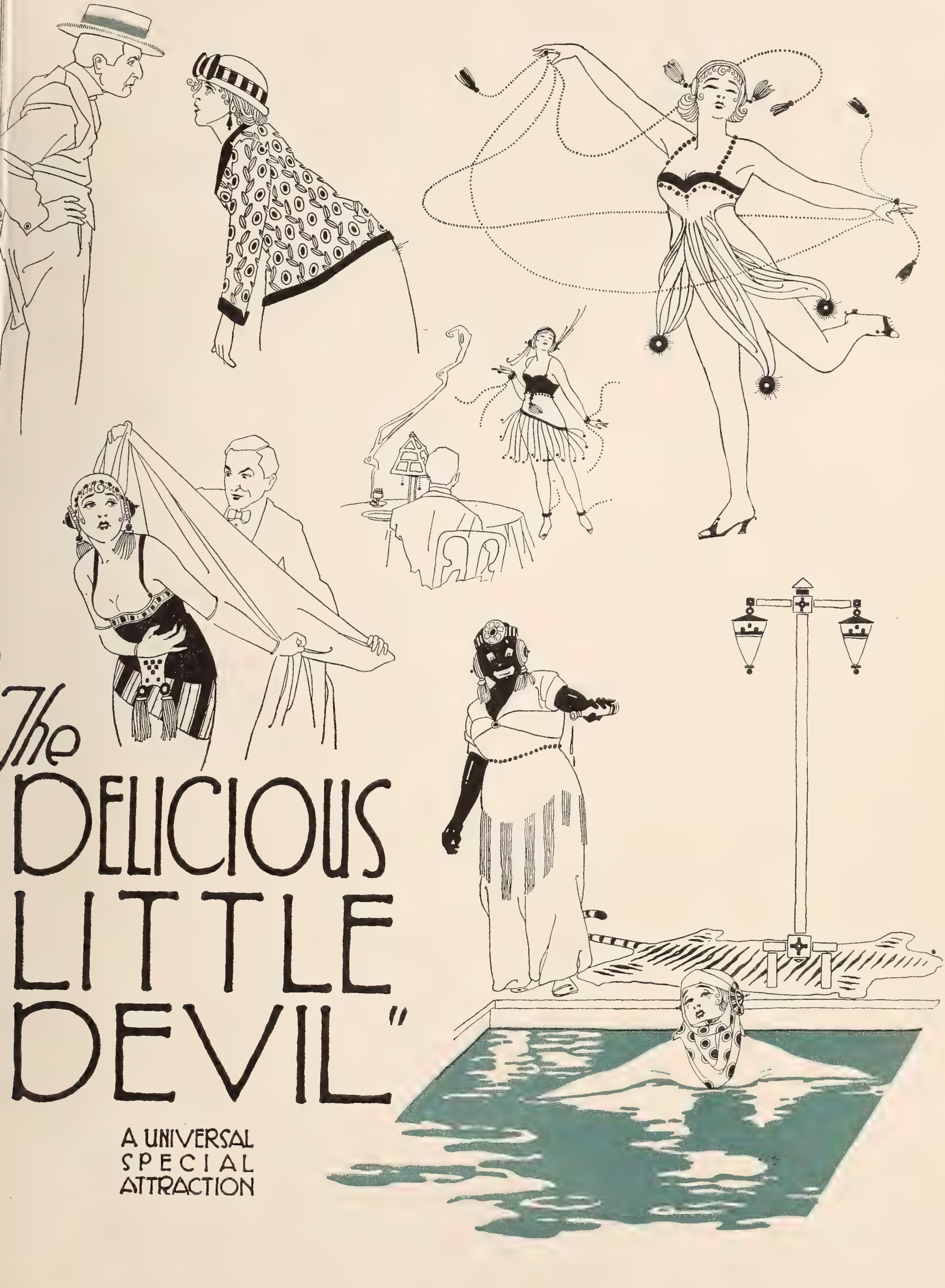
in -


"The DELICIOUS LITTLE DEVIL"
A UNIVERSAL SPECIAL ATTRACTION

PRISCILLA DEAN

in *The* Wildcat *of* Paris
The Wicked Darling
A Silk-Lined Burglar
The Exquisite Thief

HARRY CAREY

in Roped
A Fight *for* Love
Bare Fists

MONROE SALISBURY

in *The* Light of Victory

UNIVERSAL SPECIAL ATTRACTIONS

MARY MACLAREN

in "*The* Amazing Wife"

The Reason Why

A GOOD many Exhibitors have wondered how it happens that a Universal Special Attraction is always complete in everything that goes to make up an artistic picture. The answer is—the money we save by not employing Grand Opera stars we put into the production. That is why the Settings of a Universal Special Attraction are by far the handsomest to be found on the screen today. That is why the Photography is the clearest—why the Lighting is the most effective—why the Timing of the picture leaves nothing to be desired. Check up these several points in your next Universal Special Attraction—make comparison with any other group of pictures on the market. You'll see the truth of the foregoing and you'll agree with us that ours is the sensible way to make pictures attractive to your audiences.

Special Service Section on

Harry Carey in "Bare Fists"

THESE Special Service Sections are written with the purpose of suggesting to exhibitors how to get the most out of pictures that they have booked. They are prepared after studying the pictures and the best way of exploiting them. Won't you let us know any use that you made here and the original ideas that you have used in putting over this picture of any others?

IF Harry Carey in "Bare Fists" is one of your attractions make up your mind right now there will be a greater effort to sell this particular offering than you generally exert. This is a western picture and the point that you want to use is the novelty of the plot. Sameness of stories has resulted in weakening the appeal of many of the westerns and here you have a chance to take advantage of that fact.

Of course, you are going to play the name of the star mighty strong to take advantage of the fullest of Carey's following. His figure should dominate all your advertising and you will find that you have a chance to get away from the usual "gun" appeal here by using pictures of him fighting with his fists. Then go ahead with the selling arguments, making them crisp and telling just part of the story without spoiling the suspense of your patrons while they are watching the picture.

The mother element ought to enter into your sales talk, because this part will appeal particularly to the women who otherwise might avoid a western on the idea that it is too much "all shooting." For the same reason the romance with the little Spanish girl and the part the little brother plays should be developed in the longer sales matter.

THIS is the story: Harry's father is marshal of a border town of the old west frequently visited by outlaws and has promised his wife to resign the post that is always causing trouble. Just as he is about to do so a bunch of outlaws come to shoot up the place and Harry and his father go to their duty, "for the last time," as they tell the wife and mother. It is the last time for the father, for he is killed by the outlaws who escape.

The deeply religious mother, shocked by the tragedy, induces her son to promise never to carry a gun again, and finally he yields to her entreaty and then with her and his young brother they move to another part of the state—Kansas—where he becomes a ranchman, grazing his cattle on the open ranges. For the first time in his life he has deliberately run away from trouble.

Soon cattle begin to disappear from his already slender herd and finally he comes on Boone Travis, another rancher, and his Mexican aide, Lopez, branding one of his cows. But he is helpless because they cover him with their guns and instead of being able to drive them away he has to endure their taunts. To make matters worse Harry has fallen in love with Conchita, a beautiful Spanish girl, who returns his affections, but whose mother insists that she shall marry Travis.

THIS incident, however, is too strong for Harry and he goes for his pistol telling his mother: "All bets are off. I'm resuming business at the old stand." But she comes on him as he is about to leave the house and again forces him to yield and to stand by his pledge. Further insult is added when Conchita's mother tells him that he is not welcome—at the suggestion of Travis. But Travis, in turn, gets his when the girl refuses him and tells him that she loves Harry.

It is then that Travis determines to put the man who won't shoot out of the way, and takes advantage of Harry's next visit to the dance hall-saloon. Here there is a little incident at the door when Harry bluffs the Mexican Lopez away by using his hand in his shirt as if he were holding a gun. Travis has arranged for one of his men to lure Harry to one of the private rooms under the pretence of buying cattle and there a fight between the two starts. Harry uses only his bare fists, but then a shot is heard and Harry's opponent falls dead.

Testimony of Travis and the story of the Mexican together with the fact that a derringer such as a man might well conceal in his shirt are found behind the body convict Harry before the frontier court and he is sentenced to die.

AS a final favor the sheriff agrees to go with Harry to tell his mother good-bye, with the fiction that he is going away on a trip. But while they are on that mission Harry's little brother, Bud, comes upon Travis and the Mexican branding more of Harry's cattle and confronts them. In revenge the Mexican brands the child on the breast.

Returning to the jail they come upon the

At right, Harry yields to his mother and surrenders his gun; in center, he is now helpless to stop the cattle thieves, and at left scene where in custody of the sheriff he goes to tell his mother good-by

At the left, though he has fought the fight with his bare fists, he is accused and later convicted of shooting the man; at right, Ruby, the dance hall girl, confesses that Travis was the guilty party; in center, the beautiful Senorita that Harry wins, with the happy ending

lad, who tells his story. That is too much and suddenly Harry knocks the sheriff from his saddle, seizes his rifle and is off while Bud holds the sheriff at bay. Then following Travis and the Mexican to the saloon there is a tense bit of action with the two men laying in wait for him. But Harry still has the strategy and the quick finger and he gets both of them and then returns to jail to give himself up.

Again behind the bars and resigned to death, Ruby, a dance hall girl, who has learned that Travis had planned to desert her to marry Conchita, comes to the jail and confesses that she saw Travis shoot his own man during the fight with Harry. Then freedom, and wedding bells and happiness.

AS we have suggested there should be a share of the exploitation built around mother love, but be sure to make it clear that in the end Harry triumphed over his enemies, for even for the sake of a mother a whole lot consider it un-American to let a band of crooks defy and taunt one, especially in these days since our boys have gone to the other side and have come back the heroes of heroes.

Attention can be gained for your displays right off the bat by using one of the scenes which shows Harry surrendering his gun to his mother. Then should follow the explanatory selling talk:

"He yielded to the entreaties of his mother—just made a widow by an outlaw's shot—and surrendered his gun, promising never to soot again. He went out with his bare fists to maintain his rights.

"But he saw thieves branding his cattle and was helpless because they had him 'covered.' He had to listen to the taunts of the chief of their band, who sought the beautiful Spanish girl who loved Harry. He saw himself ordered away from her home by her mother.

"Then, though he was unarmed, they convicted him of shooting another man. He was to die—then he saw something and all bets were off. Harry broke his pledge in a way that you'll all applaud. Just how you should see for yourself."

THEN here's another one that recalls the type of pictures in which Carey has usually been seen:

"When you see Harry Carey in a picture you expect to see hard riding and straight shooting.

"Here you see him surrendering his gun to his mother and promising not to shoot again. It was all because of the great love of the son.

"He saw his cattle stolen, listened to the insults of the thieves, even yielded when he was 'framed' and convicted of a murder of which he was innocent.

"Hard to believe that's Harry Carey, you say. Yes, and as you sit in your seat and grip the arms of the chair you'll wonder why the old Harry doesn't come to life and start something.

"And just about that time he does—when he sees the sear of the brand on his little brother's breast—and then more things happen in a few minutes than you ever saw happen on the screen.

"Shoot straight? He gets two of them at once, and you'll thrill anew as you see him do it."

Or this one:

"Can you imagine a man out in the days of the old west who didn't carry a gun. Well, Cheyenne Harry was one, for he had yielded to the entreaties of his aged, widowed mother and promised that he would never shoot again.

"He had only his bare fists and he knew how to use them, yet he was helpless when others had the bead drawn on him. Should he have stuck to the pledge to his mother when the thieves taunted him? He did.

"Should he have surrendered under their threats when he saw them stealing the cattle from his herd? He did. Should he have stood by helpless when their leader was seeking to make him a coward before the girl he loved? He did.

"Should he still have refused to shoot when he was 'framed' and sentenced to die for a crime of which he was innocent, when one touch of the old gun would have given him liberty? And yet he did.

"But there did come a time when the pledge was forgotten and the justice of the plains done. What made Harry shoot them? It's unfair to tell—it'll spoil a real picture for you."

THERE can be another striking cut made for advertising purposes by using the one that we have illustrated showing Harry with the rifle in his hand. It pictures him at the moment when he was administering justice to the cattle thieves.

You can get added heart touch by using this full length figure at the upper left and then dropping in one of the pictures that shows Harry, his kid brother and mother together at the lower right. This will leave you room in the middle for the fuller selling talks that we have suggested. They are a little long, but we believe in really showing how different this picture really is.

But here are a few shorter ones:

"Men thought him a coward because he would not shoot. It was his promise to his aged mother and he endured their taunts and their robberies—was even about to give his own life when something happened that broke all pledges and spelled more action than you ever saw before in a few feet of film."

"He would fight any man in the world with has bare fists. He knew no fear, but those were the days when men fought with guns and when they 'covered' him he was helpless. It was his pledge to his aged mother and he kept it until you'll almost despise him, but when you see the big moment come and see Harry act in the real Carey fashion you'll get the biggest thrill of your history."

"His mother made him seem a coward. She won from him the pledge never to shoot again. Men sneered at him, robbed him, even had him on the brink of the gallows, yet he never swerved. He endured everything himself, but when another was wronged then he forgot every pledge and you'll agree that he got about the speediest justice you could desire for your hero—and the girl he loved."

"They called him a coward because he had promised his mother never to shoot. But the moment came when he had to knock the sheriff down, steal his own gun and administer justice of the west. You'll find the real Cheyenne Harry breaking out in the end after the most amazing western story you have ever witnessed."

"They were two to one and laying in wait for him, but Cheyenne Harry is the quickest and straightest shooter of them all. You can guess what happened, but WHY makes a startling, absorbing story."

SCAL
DEL
ERVO
25¢
QUILA
15¢
CERV
ORIZ
VIN
IMPORT

At left, Harry and his father just before the latter is killed by bandits; center, where Harry is waiting for his enemies in the dance hall-saloon, and at right, his quick shooting brings him his revenge

Harry Carey Lobby Display Will Get Attention

LAST week we printed a couple of pictures showing how Manager Walter Armstrong, of the Strand theatre, Portland, Ore., got a most effective display by merely using cut-outs of the one and three sheets for the lobby display. There were a large number of these employed and hung from the ceiling of the lobby, so that one looking in could not miss the smash.

We have made one of the cut-outs from the one-sheet that gives a real punch showing the star with his fists ready for action. These should be mounted on heavy cardboard and the use of a score or so of them will do the work. For the display nearer the sidewalk there is a figure of Carey ready for a fight on one of the three-sheets, and this can be similarly mounted. There can be a much larger head of Carey wearing his big hat taken from the 24-sheets, and these will help vary the display

We would advise against anything of the gun sort in the display, for this is contradictory to the title. And always remember that a misleading lobby display is far, far worse than none at all.

F yours was one of the cities in which Harry Carey made his personal appearance on his recent trip through the country you will take advantage of that fact by referring to it in your advertising something like this:

"It wasn't until you saw Harry Carey on the stage of the Empire theatre in person that you realized what a human sort of a hero he was after all. You've seen him at hard riding and straight shooting, and in 'Bare Fists' you'll see him in just such a role—until something happens that would make any man forget any promise and seek the justice of the West——"

Whether they were played at your theatre or some other one, you want to call attention to the success that this actor scored in "A Fight for Love," "Roped," "Three Mounted Men," "Hell Bent" and others. Then add that this is a story that was specially written for him by Bernard McConville and shows him in a wide range of characterization and a variety of action.

This cut-out made from one of the one-sheets is effective for the lobby

If you use the circular letter plan be sure to tell the people that this is a picture that appeals to the entire family.

You should put special emphasis on the matinee business here, because if you get the children in they are very likely to go back home with a selling argument all of their own that will convince their parents that here is a western picture with something more to it than a lot of rough riding and promiscuous shooting.

THERE can be a stronger appeal made to the emotions here by having a male singer as the prelude rendering "Mother Machree." This is one of the most popular of songs with strong heart interest, and then it should be carried into the screening as a secondary theme—for the scenes with the mother. According to the score arranged by James C. Bradford, who has been the musical director of the Broadway, this was first introduced with the title, "With his broken-hearted mother," in the scene at home after the father has been killed. It is brought back again when Harry goes after his gun and then a third time as Harry, condemned to die, tells his mother a white lie in saying farewell.

"Will You Remember" is suggested as the theme, first being played with the title, "I thought," and the only other time at the end of the picture starting with the title, "Another home-coming." There are several humorous scenes, including one where Harry is seen at the side of the creek scrubbing his very bare kid brother. "That Moaning Trombone" will add just a little of the jazz effect here and increase the laughs. Naturally a big part of the music has to be played to action with allegro effects.

We would balance this bill strongly with comedy of the more virile sort, slap-stick preferably. Most of the scenes are out of doors and there is the air of the old west to all of them, so you really do not need a scenic.

WE believe that in case of a star who is so identified with one line of roles that it is better to put all of the selling argument on him, featuring his name and then showing why everyone should want to see him in this particular picture, but some managers like to mention the names of the other players. In this case you have a strong supporting cast:

Betty Schade is the leading woman, and strange to say, she has the part of a Spanish girl. Here you have a chance for a little freak story that will attract attention especially of the women. It is good matter for your house program and should be printed far enough in advance of the showing to cause talk:

"You probably know that Betty Schade, Harry Carey's leading woman in 'Bare Fists,' is a dizzy blonde with green eyes. But in this picture you see her as a dark-haired, black-eyed Spanish character. How can you explain it? After you've seen the picture we mere men would like for you to tell us how it is done."

Anna May Walthall has another prominent part. She is an Alabama girl and a sister of the famous Henry B. She has been in a number of big productions recently and her presence will help southern managers.

Joe Harris, one of the prize villains; Vester Pegg, a well-known character actor, and Mollie McConnell are also in the cast.

"Unpardonable Sin" to Schwerin

Five Southern States Acquired by Prominent Independent Operator on Harry Garson's Big Production

CHARLES F. SCHWERIN, one of the most prominent and successful operators in the independent field, announces that he has purchased from Harry I. Garson, the rights to the Virginia, Georgia, Florida, Alabama, North and South Carolina territory on "The Unpardonable Sin," the screen version of Major Rupert Hughes' novel of the same title, produced by Mr. Garson under the direction of Marshall Neillan and starring Blanche Sweet.

Mr. Schwerin closed the deal for the Southern territory the first of the week, paying the highest figure, it is said, ever recorded for a single production playing this territory.

Immediately after closing the deal, Mr. Schwerin planned a publicity and advertising campaign which will place "The Unpardonable Sin" before the Southerners, in every newspaper and local trade paper in that section.

Mr. Schwerin is said to be known to every exchange man and exhibitor from New York to the Coast. In the eight years that he has been connected with the industry, starting with the General Film Company and later acting as special representative for the Fox Film Corporation and as branch manager for World Film in Pittsburgh, he has covered every important centre in the United States and has handled some of the screen's biggest and most successful independent attractions.

He was Selznick's representative in Pittsburgh and general manager of the First National exchange there, the franchise controlled by Rowland and Clark. In recent years, Mr. Schwerin opened offices in Cleveland, doing business as the Success Film Productions.

Recently he toured the Eastern territory as special representative for Frank G. Hall in the interest of the Rothapfel Unit Programme and in placing the Rothapfel Programme in every city visited, including the largest through the East and Middle West, established a record of one-hundred percent bookings. Mr. Schwerin is generally conceded to be one of the industry's most efficient and capable operators in the independent field and in his new venture he has the best wishes from his many friends.

Friday, May 2, marks the opening of "The Unpardonable Sin" at the Broadway theatre, New York City, for an indefinite engagement.

This day also marks the opening of the Broadway under new management, the well known theatrical firm of B. S. Moss, having leased the theatre for a long term of years.

Robert Warwick Signs Long-Term Contract

ROBERT WARWICK has been signed to a long-term contract with the Famous Players-Lasky Corporation to appear as a star in Paramount and Artcraft pictures. And as if this were not enough honor to be bestowed upon an actor-soldier, or soldier-actor, the same day which brought this announcement to New York from the West Coast brought also a telegram to the home office from Los Angeles conveying the news of the erstwhile Captain's promotion to a Majority in the Reserve of the United States Army. The promotion dates from April 8 and is for five years, and is given in recognition of Major Warwick's distinguished service as a member of the General Staff of the A. E. F.

The engagement of Major Warwick as a permanent star of the Paramount and Artcraft players was the direct outcome, it is stated, of his splendid work in the leading role of "Secret Service," the big Famous Players-Lasky special production just completed at the Lasky studio by Director Hugh Ford. So perfect, in the estimation of Jesse L. Lasky, Cecil B. DeMille and other Famous Players-Lasky officials, was Major Warwick's portrayal of the hero of the William Gillette story that the signing of the star for a term of years was inevitable, and the contract was immediately closed by Mr. Lasky. "Secret Service," it is said, will prove one of the big achievement of the screen for the year, according to all who saw it.

Major Warwick will be starred next in a screen version of "Told in the Hills," the novel by Marah Ellis Ryan which, at the time of its publication a good many years ago, was one of the most sensational fiction successes written. In fact, it is still one of the most widely read of American novels. Will M. Ritchey has written the scenario and Hugh Ford will direct, with Ann Little assigned to the leading feminine role in the picture.

Record Bookings for the Stewart Productions

VITAGRAPH this week declares that the bookings recorded for its first Anita Stewart production, "From Headquarters," which was released on March 10, were only a forerunner of what it will achieve with the entire series of Anita Stewart productions as they come along. "Two Women," which is scheduled for release on the 28th of April has exceeded even the write-up on "From Headquarters," says a Vitagraph statement.

First runs have been contracted for all over the United States and Canada. It will be recalled that with the release of "From Headquarters," all of the big Metropolitan circuits in the East, including Fox, Moss and Poli, and the big chain of theatres in the middle West and far West played the picture. This week Vitagraph reports that the Strand Theatre in Montreal has booked the Anita Stewart productions for first run to be followed in that city by the Midway. In Quebec, the Victoria Theatre has booked first run.

Keeney's Theatre in Brooklyn and in Newburgh, New York, have secured the Stewart pictures. The Colonial Theatre in Atlantic City, the Savoy in Wilmington, Delaware, and the T. & D. Berkeley Theatre in Berkeley, California, are prominent in the bookings secured this week.

"The write-up on the Stewart productions," says Vitagraph, "is practically a 100 per cent booking of possibilities the country over."

World Announces Release of Macdon Comedies

World Pictures announce that they will distribute a number of two-reel comedies made by the Macdon Pictures Corporation. Two of these comedies, "Pardon Me" and "Neptune's Step-Daughter," have been finished and work is now progressing on the third. The star is Gertrude Selby, who began her picture career as a featured player and later as a star in the L Ko comedies. Miss Selby was afterward starred by the Universal in five-reel dramas. Following which she was featured by Mack Sennet, under whose direction she appeared in a number of his productions. She was then engaged by William Fox and originated the Sunshine Girl as the star of the Sunshine Comedies.

Supporting Miss Selby are Bobby Connelly, Patsy De Forest and Lew Marks, all of whom are well known. Frank P. Donovan will direct.

The Thanhouser studio at New Rochelle has been secured under a long lease by the Macdon Picture Corporation.

Famous Players Sign Irving Cummings

Irving Cummings, one of the better known leading men, has been placed under contract by Famous Players-Lasky Corporation to appear in pictures made on the Pacific coast, starting July 1st.

Mr. Cummings has completed work in "Secret Service," doing a heavy role, under the direction of Hugh Ford. Prior to that, he appeared in Ethel Clayton's picture, "Men, Women and Money," for Paramount. Among the screen stars Mr. Cummings has supported may be mentioned Clara Kimball Young, Nazimova, Florence Reed, Pauline Frederick, Hazel Dawn, and Ethel Barrymore. He also played an important part in Maurice Tourneur's production, "The Whip."

Winter Hall to Support Dorothy Phillips

Winter Hall, who has been seen in a number of de Mille productions, who supported Mary Pickford in "Captain Kidd, Jr." and who was most recently seen opposite Helen Jerome Eddy in "The Turn in the Road" has been engaged by Universal to support Dorothy Phillips in her next Universal super-drama now being produced at the West Coast studios by Allen J. Holubar. Maxine Elliott Hicks, well known to Broadway theatregoers because of her many appearances on the stage in juvenile roles, has also been given a prominent part in Miss Phillips' production. Other members of the Phillips cast are William Stowell, Robert C. Anderson, Stanhope Wheatcroft, Thurston Hall and Margaret Mann.

Big Start in New York for Select Picture

With bookings in twenty-six New York houses, including twenty-five Loew theatres and the Mount Morris, Select Pictures' special superproduction, "Bolshevism on Trial," has been given a big start on what promises to be a triumphant tour of first-run theaters in every town and city in the country.

Dates on the feature at the Loew houses commenced last week and run into the second week in May.

The theaters and length of run at the Loew houses include the New Rochelle, three days; Hoboken, three days; Metropolitan, three days; De Kalb, three days; Fulton, three days; Palace, three days; Delancey, three days; Lincoln Square, four days; Greeley Square, four days; Victoria, four days; Boulevard, four days; National, four days; Circle, two days; West End, two days; Burland, two days; Eighty-sixth Street, two days; 116th Street, two days; Forty-second Street, two days, and the Bijou, one day.

Williams Feature Breaks Saturday Record

William Brandt, president of the Brooklyn, N. Y., Exhibitors' League, who also runs the Carlton theatre in Brooklyn, reports that Earle Williams' picture, "A Gentleman of Quality," broke every Saturday record when it played his theatre this month.

"A Gentleman of Quality" was directed by James Young and was made at Vitagraph's Hollywood studio. It is a picturization of the sensational novel of the same name by Frederic Van Rensselaer Dey.

Ralph Ince Makes One for Vitagraph

The release of Gladys Leslie's next picture, "A Stitch in Time," marks the return of Ralph Ince to the staff of Vitagraph directors, by special arrangement for this one picture.

"A Stitch in Time," which was a Broadway stage attraction early this season, featuring Irene Fenwick, has been done into a photoplay in typical Ince style.

Supporting Miss Leslie is a cast which includes Eugene Strong, Julia Swayne Gordon, Agnes Ayres, Earl Schenk, Charles Walton, Cecil Chichester and Charles Stevenson.

Tate Assists Cruze in New Reid Picture

Cullen B. Tate, who has returned from France, after over a year's service in the Camouflage Corps, will be assistant director to James Cruze in the production of Wallace Reid's new picture, "You're Fired," on which work was begun last week at the Lasky Hollywood studio.

Mr. Tate was employed at the studio for several years before he enlisted.

"Virtuous Men" Reports Sales

Lincoln's Feature is Biggest Box Office Attraction Acquired Since "Hearts of the World" Says Exhibitor

Ralph Ince, director of "Virtuous Men," Conversing with William Black, Photographer. The Picture Is a S-L Feature

A RECORD breaking series of sales was announced this week in connection with "Virtuous Men." The S-L Picture made under the personal supervision of Ralph Ince and which stars E. K. Lincoln, was acquired by Arthur S. Hyman for the states of Illinois, Michigan and Indiana. Mr. Hyman, General Manager of Hyman Film Attractions of Detroit, Michigan, is one of the largest territorial distributors in the United States. Upon the consummation of the sale Mr. Hyman had the following to say:

"Virtuous Men" is the biggest box office attraction I have acquired since I bought "Hearts of the World." I have been waiting for many months for a production of this quality and size to offer to my exhibitor as a profitable successor to the D. W. Griffith's masterpiece. "Virtuous Men," from the standpoint of magnificence, punch and spectacular effects is the greatest picture I have viewed in months. I feel sure it will be one of the biggest money makers I have ever handled.

Mr. Hyman plans a most extensive exploitation campaign in behalf of the S-L feature. He has already evolved an eight page advertisement announcing the acquisition of the film in a leading Detroit film magazine.

Following the consummation of this sale, Sawyer and Lubin disposed of Western Pennsylvania, West Virginia and Ohio to H. C. Simeral, General Manager of Co-Partner Attractions, of Pittsburgh, Pa. Mr. Simeral believes the picture will be hailed as a box office winner by the various exhibitors in his territory. He will present it personally in many of the large cities as a special theatrical attraction. The unprecedented number of ten prints has been ordered by Mr. Hyman for Illinois, Indiana and Michigan in order to take care of the extensive bookings which he expects will be placed for the production. Bids for "Virtuous Men" are being received from every section of the United States. It is expected that the production will break all records in the matter of quick disposition of territory, it being the general opinion among buyers that the picture is one of the biggest features offered on a territorial basis in many years.

Exploitation Campaigns For Raver Pictures

W. W. HODKINSON CORPORATION announces that the first Harry Raver-Augustus Thomas-Four Star Picture, "As a Man Thinks," starring Leah Baird and directed by George Irving begins its career by being booked in the principal first-run theatres of the country, preceded by exhibitor-conducted campaigns of exploitation seldom equalled in recent months.

In Denver a campaign of two weeks of advertising and publicity served to introduce "As a Man Thinks" to Colorado audiences. In Cleveland a powerful well-devised campaign designed to challenge the interest of the city has been carried on for two weeks, it is said, and similar campaigns are being waged, backed by liberal newspaper advertising, in Cincinnati and Columbus, in San Francisco and Los Angeles, and with a campaign now beginning in New York, Boston, Providence, Philadelphia, Chicago and Pittsburgh.

Exhibitor Talbot in Denver, began what is generally known as a "teaser" campaign in which he makes use of clever rhymes, using these as paid advertisements in the four local newspapers and duplicating them on mailing cards for his house lists. These include:

This is the Wife—

In Olden Times, if a Girl made a Mistake before Marriage, and did Not Confess to Her Husband, She Was Stoned to Death.

Society and Religion still Deny Woman the Liberty Enjoyed by Man.

Augustus Thomas Tells Why in "As a Man Thinks."

This is the Man—

True, He could Bask in the Sunshine Of a Siren's Smile and Sin Away His Idle Hours. But, when Ringed About by the Serpent-fire of Suspicion About His Loyal and Trusting Wife, Reason Flees and He Disowns His Own Child.

"As a Man Thinks" (So Shall He Be).

Cassinelli to Capellani

By special arrangement entered into between Dolores Cassinelli and Albert Capellani, he will personally direct and supervise the productions in which Miss Cassinelli will be starred.

These productions will be given the brand name of "Cameo Picture produced by the Albert Capellani Productions, Inc." and distributed by Pathe.

To Build Studio on Long Island

Famous Players-Lasky Plans Huge Plant to Cost Two Million—Complete in Every Detail and Most Modern Yet Built

IT has been announced that Famous Players-Lasky will in the near future break ground for its new studio and laboratory in Long Island City, which will occupy respectively the entire square block bounded by Sixth and Seventh and Pierce and Graham Avenues, and the block front on the north side of Pierce avenue from Fifth to Sixth avenues. The structure will cover all told over 140,000 square feet of ground area.

Owing to the fact that the detail plans and specifications of the laboratory are further advanced, that building will probably be started first. The group of structures as planned will contain every known facility for the making of high-class motion picture productions.

The square blosck will be covered with the latest type of glass-enclosed studio as well as open air stages. The sudio building will be strictly fireproof, of reinforced concrete construction, and will contain dressing room facilities equipped with shower baths, toilets, and all of the latest inventions and conveniences for the artists. Elaborate suites will be provided for the directors and their assistants, and each director will be furnished with indivdual projecting rooms equipped with the most modern type of facilities for properly inspecting productions.

Large scene docks equipped with modern machinery will be installed to handle all scenes and sets mechanically. A light and airy scenario department, casting department, modeling departments, wardrobe rooms, etc., will be installed.

Among the notable features will be a completely equipped modern theatre for the demonstration and showin gof films to executives and artists, a complete and up-to-date restaurant for the exclusive use of artists and employes, a refrigerating plant, a sanitary barber shop, hair dressing parlors, libraries, reading ooms, locker rooms, turkish baths, green rooms, club rooms, gymnasium ,etc.

The studio building will be equipped with the most modern sprinkler system and elevators will be provided for the quick and easy handling of all scenes and properties. The roof of the studio will be so constructed as to provide floods of natural daylight so as to make it possible to take scenes practically from sunrise to sunset without artificial light. Modern ventilating an dair cooling systems will be installed. In fact, every improved invention known to modern science will be employed to make the studio building the most up-to-date institution of its kind in the world.

On the block front adjoining ,there will be erected a three-story building to be devoted exclusively to laboratory purposes. This building will also be fireproof and modern in every respect, and still contain every known contrivances for the proper developing of films.

The entire designing, planning and construction of these buildings will be in charge of the Fleischmann Construction Company, of New York, who have specialized for a great many years in moving picture studios and laboratories ,and who have erected most of the big modern theatres throughout the United States and Canada. The group of buildings and open stages will cost, as estimated, about two million dollars.

Capellani Concentrates on Studio Activity

BECAUSE of the increasing activities of Albert Capellani Productions, Inc., Albert Capellani, president of that concern, has shifted the actual business responsibilities accruing to his duties, as president, to Harry Cahane, treasurer of the company, who, inconjunction with Adolphe Osso, will have active charge of the business end.

Although Mr. Capellani will continue as the president and will be known as such, his duties will be more in the nature and capacity of director-general.

As his reason for this move, Mr. Capellani explained that he found it absolutely necessary to devote all of his time, attention and energy to the studio in order to produce a standard of quality consistent with his past achievements.

"The business end of most picture-producing," explained Mr. Capellani, "affects the studio only in so far as the exhibitor's box-office is concerned, and at that, this angle, aside from the skillful mechanical treatment in the filming of a story or play shall be borne in mind in selecting the subject to be filmed.

"In choosing a story it is highly important that it should possess a tangible box-office value—a successful play, a widely read book or magazine story.

"In order to give the exhibitors such an advantage, few will disagree with me when I overstep the bounds of modesty slightly by saying that our selection of 'Oh, Boy' as the first of the Creighton Hale-June Caprice series, insures the exhibitor booking the film version of a profitable engagement.

"As a stage piece, 'Oh, Boy' has been and still is being presented throughout the entire country by seven companies on tour, and has played to capacity audiences wherever shown, so great has been its appeal."

Announces Innovation

Universal Exchange announces that it is running a new publicity and service department in connection with its sales department. Sam Zierler, sales manager of the company, organized the innovation, which is now being run by Fred E. Baer. Mr. Baer, who has seen service in France, is a former newspaper man, having worked on the staff of St. Louis, Philadelphia and New York papers.

Noah Beery, in "The Red Lantern," Nazimova Production

Ray and Fair Begin Work on Third Picture

"Be a Little Sport" is the title of the third picture to be made for William Fox by Albert Ray and Elinor Fair. The picture is now in work at Hollywood, under the direction of Scott Dunlap, who staged the second Ray-Fair picture, "Words and Music By——," scheduled for early release under the Excel Pictures group.

The story of "Be a Little Sport" was written by Hale Merriman and the scenario is the work of Joseph A. Roach. This picture, it is understood, offers the same type of clean, sprightly romance that distinguishes "Words and Music By——," and "Married In Haste," the first two Ray-Fair pictures.

In the cast supporting Ray and Miss Fair are Lule Warranton, George Hernandez, Leota Lorraine and Eugene Palette.

Announces Production of Short Features

The Capital Film Company announces that it is going into the production end of the game, and that two-reel dramas and comedies will be the result.

S. L. Barnhard, general manager, states that through their twelve branch offices contracts continue to come in such abundance it has become absolutely essential that they make their own productions.

"We are determined to give the exhibitor good pictures," said Mr. Barnhard, "so we feel justified in making them ourselves. We are firmly convinced that the day of the short feature is at hand. Our policy has been and will continue to be 'give the public what it wants.' That means good pictures with popular players. Our representative, Mr. C. Eddy Eckels, is in New York now completing arrangements preparatory to making our own production."

Davies Starts One

Marion Davies will start a new picture under the direction of Robert Leonard this week. It is understood that C. F. Zittel has leased the Biograph studio for several weeks.

Foremost Stars in Illustrated Songs

A novelty attraction that is said to be pleasing thousands of picture theatre goers is that of the New Idea Illustrated Song slide. Wherever introduced, this new feature has won the hearts of the movie patrons with its pleasing melody accompaniment and its sentimental appeal.

Arrangements have been recently consummated whereby the Standard Slide Corporation of New York have secured rights to illustrate the popular song hits of the day with scenes posed by famous screen stars, and the releases issued to date include Fatty Arbuckle, Anita Stewart, Madame Nazimova, Mrs. Charlie Chaplin, Norma Talmadge, Mabel Normand and others.

Another pleasing feature of this novelty is the introduction of the song on the slides; each scene containing the lines of the song which it illustrates. This enables the audience to join in the singing, or to follow the words of the song as rendered by the vocalists.

The new slide is now being featured, it is said, in Marcus Loew and Fox houses.

Exhibitors Request Dates on Talmadge Feature

Branch managers in nearly every Select Exchange in the country have received numerous requests for advance play dates on Constance Talmadge's current attraction, "The Veiled Adventure," in which she is presented by Lewis J. Selznick. Already first-run showings have been announced for Chicago, Boston and Louisville theaters, including a week at Sig Faller's Bijou Dream in Chicago.

The feature is said to be one of the most entertaining pictures Miss Talmadge has ever made. The members of the cast are Harrison Ford, Stanhope Wheatcroft, Vera Doria, Rosita Marstini, T. D. Crittenden, Eddie Sutherland, Margaret Loomis and Vera Sisson.

Vitagraph Issues Book to Exploit Feature

Vitagraph is issuing this week its campaign and plan book for the new Antonio Moreno-Carol Holloway serial, "Perils of Thunder Mountain." The campaign book contains sixty-four pages, plus a two-color four-page insert and covers in colors. It is said to be the most comprehensive plan book ever released by the company, and contains poster reproductions of the first four episodes of the serial, press matter and a novelization of each of the fifteen episodes and no end of suggestions and advertising aids for the exhibitor.

Hurst Story for Screen

Carl Laemmle, president of the Universal Film Mfg. Co., announces the purchase of a story from Fannie Hurst, the well-known short story writer.

This story, "The Petal on the Current," is the first the authoress has sold for motion picture production and it will be produced shortly at Universal City.

Organizes "Great Authors, Inc."

New Organization Will Produce and Market as "Benjamin B. Hampton Productions" for the Screen

Mildred Manning, in "The Westerners," Produced by Great Authors Pictures, Inc.

CHARLES A. WEEKS, treasurer and associate of Benamjin B. Hampton, announces that the organization of Great Authors, Inc., is one of the most significant developments of recent years in the motion picture industry.

Great Authors, Inc., will produce and market as "Benjamin B. Hampton Productions" the most famous novels of Stewart Edward White, Winston Churchill and Emerson Hough, in addition to the best known novels of popular personalities in American literary life.

All productions of Great Authors, Inc., will be distributed through the W. W. Hodkinson Corporation, which handles its physical releasing through the thirty Pathe Exchange offices in the United States with Hodkinson managers and assistants in full and complete charge of selling in each office.

Benjamin B. Hampton, though previously identified with such successes as the Rex Beach productions, "The Barrier" and "The Auction Block," has never permitted the use of his name in the sponsorship for motion pictures.

He has been at work in California for months as president of both of Great Authors and the Zane Grey Pictures, Inc., and now comes out openly to contribute his business prestige to the productions made by the powerful organization he has assembled.

Stewart Edward White's "The Westerners" is the first of the big productions ready for release and the negative of this production has been shipped East from California for June distribution.

This most successful novel has been given a cast with Roy Stewart, Mildred Manning, Robert McKim, Wilfred Lucas, Graham Pettie, Mary Jane Irving and Frankie O'Neil and has been made under the direction of Edward Sloman.

Robertson-Cole Active in New Spring Drive

THE spring production drive of the Robertson-Cole Company's various units is on, and is far ahead of the Exhibitors Mutual release schedule.

The Haworth Pictures Corporation, B. B. Features, Jesse D. Hampton Productions and other units are working at top speed, taking advantage of the wonderful weather for motion picture production which is now prevailing in California.

"His Debt," in which Sessue Hayakawa is expected to further enhance his reputation as one of the premier actors appearing before the camera, has been completed in the Brunton studios by the Haworth Pictures Corporation. William Worthington, who directed other Hayakawa features, also produced "His Debt," which was written for the screen by L. V. Jefferson and scenarioized by Francis Guiban.

William Desmond has completed "The Mists of Hell," a throbbing story of the Yukon, and is now filming "Bare-Fisted Gallagher," a romance of the West. "Bare-Fisted Gallagher" was written especially for Desmond by William Parker.

"Modern Husbands," with its love pirate and its story of everyday life, has been completed with Henry B. Walthall in the leading part. Lee Royal wrote the original story of "Modern Husbands."

"Josselyn's Wife" also has been completed, with Bessie Barriscale playing the leading role, and it has been acclaimed the finest work the favorite star has done since joining Robertson-Cole.

Miss Barriscale is now working on "Broken Threads, which was written by M. B. Havey and put into screen form by Fred Myton. Mr. Hickman, who directed "Josselyn's Wife," is also directing this production.

The cast includes Rosemary Theby, Nigel Barrie, Henry Kolker, Thomas Holding, Ben Alexander, and Mary Jane Irving.

"Josselyn's Wife" is the next Barriscale release following "Hearts Asleep."

"Beating the Odds" Next Morey Release

Harry T. Morey's next release, which is called "Beating the Odds" was adapted from the popular novel by Irving R. Allen called "The Money Maker."

"Beating the Odds" was directed by Paul Scardon and supporting Mr. Morey is a splendid cast including Betty Blythe, Jean Paige, Eulalie Jensen, George Majeroini, Charles Stevenson, Robert Gaillard, Robert Mowbray and Frank Norcross.

Jans Buys Some Comedies

H. F. Jans, of Jans Productions, Inc., announced this week that he has bought the negatives for the entire series of "Ham and Bud" comedies released by Kalem originally. He plans to reissue them under original titles.

The Jans organization announces that practically the entire state rights territory on Tom Mix reissues has been disposed of.

Goldwyn Lines Central Europe

New Corporation Formed for European Distribution as Soon as Peace Treaty Is Signed

THE Goldwyn Pictures Cororation announces that with the signing of the treaty of peace at Paris, Goldwyn pictures will be sold in all the countries of Europe that have been cut off from distribution by the war. Goldwn distribution will established in Czecho-Slovakia, Jugo-Slavia, Germany, Austria, Poland, Bulgaria and Rumania, and all the lesser countries of the Balkans. Arrangements for distribution with a newly found American company have been completed ,and so soon as the treaty is signed the new venture will be initiated. Further details will be made public at that time.

The step is viewed as a significant one in the motion picture industry. It means the extension of American methods in pictures, American ideals and Americanism in general to those whose need has been clearly shown by the war. Goldwyn executives have been guided by this ideal, and not by the promised extension of their business, when it was decided to undertake the responsibility of extensive European distribution.

With the opening of Goldwyn distribution in the new countries, Goldwyn will have established its system in every important trade center and country in the world.

Samuel Goldwyn has issued a statement with reference to the new step about to be taken.

Pauline Frederick, the Goldwyn star

"The picture industry is too important a contribution to the life of the world to be viewed merely as a busines, and it has been one of the first principles of Goldwyn to assume that it would be a good business only if it served the world as a great institution of civilization. Europe enters on a new phase of history with the signing of the peace treaty and it is appropriate that the motion picture should play a great part in the regeneration of nations and the reconstitution of their forms of living.

"I think that the producers of motion pictures have for a long time taken too humble a place in the larger affairs of the world. Newspaper publishers and editors everywhere assume their importance in the general scheme of civilization, and rightly, and yet the motion picture touches humanity in a thousand places where the newspaper reaches it in a hundred. The world of tomorrow, the tomorrow on which the sun is just beginning to rise, will demand more and more of the screen, more intelligence as well as greater beauty.

"What we are doing in definitely assuming the burden of a widespread European distribution is with that in mind.."

Metro Announccs Expansion Of New Studio

ACCIDENTAL production will be a thing of the past, according to Richard A. Rowland, president of Metro Pictures Corporation. Production of motion pictures in the future will be a thing premeditated; a thing with a definite purpose, he says, and the exhibitor as well as the producer will profit by the new era dawning in the industry.

Since his arrival in New York from California, where he went to see a projection of Nazimova's new super-feature, "The Red Lantern," and consult with other Metro officials on special plans of exploitation and distribution of this spectacular production, Mr. Rowland has been very busy laying out final plans for the enlargement of the new Hollywood studio in accordance with notes he made on his visit.

"The scenario department," said Rowland, "will be the first thing to receive attention. It must be given more room to meet the requirements of the plans which we have laid out for our new production policy.

"As soon as the quarters of this department have been altered according to the sketches sent to Maxwell Karger, director-general of Metro, there will be several new additions to the already efficient force.

"Pleasant surroundings and plenty of light," continued Mr. Rowland, "are essential to the reader or writer for the screen as well as in any other artistic endeavor, and it is Metro's intention to tear down one of the small new structures on their lot and erect in its stead a three-story concrete building providing spacious individual offices for each of the scenario staff."

"Common Cause" Big Run

Vitagraph reports that J. Stuart Blackton's big production, "The Common Cause," has been booked for an indefinite run at the Palace theatre, Los Angeles, to open the first week in May.

A big advertising campaign is being put back of "The Common Cause" by the Palace theatre management, and a long run is being provided for.

Excel Pictures Emphasize High Standard

Declaring that "The Love That Dares," featuring Madliane Traverse and "Miss Adventure" starring Peggy Hyland, are the best pictures in which these stars have appeared, officials of the Fox Film Corporation are pointing to these as pictures which give peculiar emphasis to the high standard of excellence which prevails in the Wiliam Fox Excel Pictures group.

"The Love that Dares," the Fox Exhibitors Service Bupreau states, shows Madliane Traverse at her best—in a strong emotional role which gives scope to her wide range of artistic ability.

The Exhibitors Service Bureau also asserts that "Miss Adventure," totally unlike "The Love That Dares," furnished a striking example of the diversity of entertainment furnished by the Excel Picture program.

De Mille's Latest Claims Human Interest

In "For Better, For Worse," Cecil B. DeMille's latest Artcraft Special production which was released April 27, it is said that all the characters are real human beings, grappling with human situations, and the sympathy of the audience goes out to every one of them, in spite of their mistakes and rash actions, Edgar Selwyn, author of many Broadway successes, wrote the story, and the scenario was written by Jeanie Macpherson.

The cast includes, among others, Elliott Derter, Gloria Swanson, Wanda Hawley, Sylvia Ashton, Tom Foreman, Theodore Roberts, Jack Holt and Raymond Hatton.

Features Mardi Gras in Next Production

Rex Beach's newest novel to be picturized is "The Crimson Gardenia." It is described as a romance of the Mardi Gras and the entire action transpires in New Orleans, known to be the only city in America retaining a flavor of the old world. In the novel many quaint customs and landmarks are described with peculiar charm by the author.

Old courtyards, mellow with tradition, and open air cafes; tiny, overhanging balconies, secret stairways and the dozen and one earmarks of the French quarter in the old city are beautifully pictured in the production, it is said.

"Lion's Den" Completed

George D. Baker not only directs Metro stars but also writes the continuities. He has just finished directing Bert Lytell in "The Lion's Den."

This production was adapted by Mr. Baker from Frederick Orin Bartlett's story in the Saturday Evening Post. Alice Lake, who supported Bert Lytell in "Blackie's Redemption," heads the cast of "The Lion's Den," which also includes Joseph Kilgour, Edward Connelly, Augustus Phillips, Howard Crampton and Seymour Ross.

"There is so much good
in the worst of us"—
The judge believed that
there is good in everyone;
the District Attorney that
every criminal is bad.
Which was right?

FANNIE WARD

in the vivid extra-selected feature

THE CRY OF THE WEAK

Produced by Astra Directed by Geo. Fitzmaurice
Written by Ouida Bergere

EXTRA SELECTED
FANNIE WARD
PHOTOPLAY

PATHÉ
DISTRIBUTORS

Pathé announces
that beginning with
Sunday, May 4th, the famous

TOPICS OF THE DAY

selected from the press of the world by

The Literary Digest

(Title Reg. U.S. Pat. Off.)

will be released
weekly through the
Pathé exchanges.

The Literary Digest
FUNK & WAGNALLS COMPANY

These, the brightest of
sayings of the brightest
writers in the world, have
a strong hold upon public
favor, presented as they are in

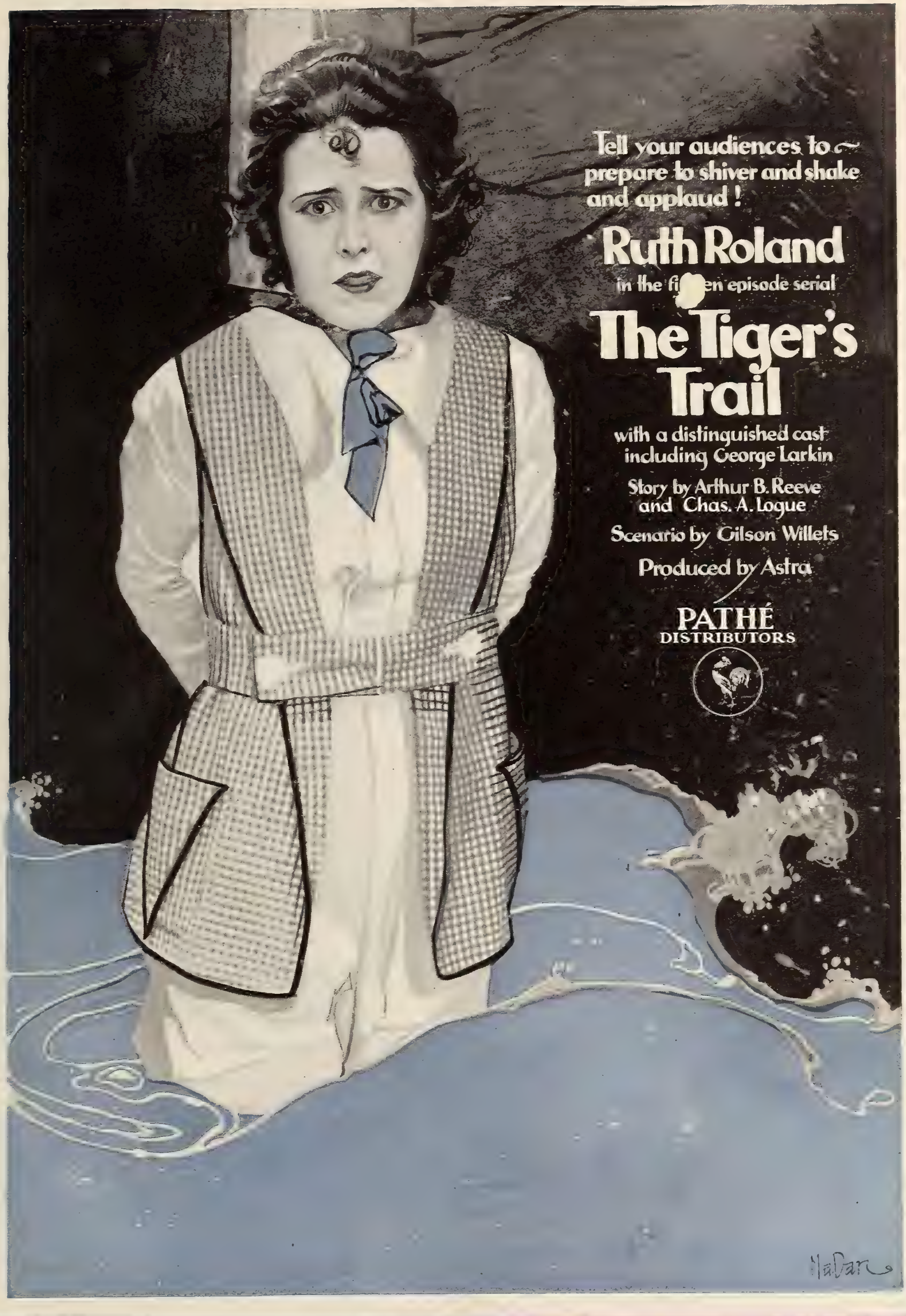
Punchy, Pithy Paragraphs

Topics of The Day enjoys the distinction of being shown in the houses of the Big Time; Grauman's in Los Angeles; California Theatre in both Los Angeles and San Francisco; Strand and Broadway in New York; Shea's in Buffalo; Riviera in Chicago; Stanley Circuit in Philadelphia; Circle in Indianapolis, Liberty in Seattle; the Jensen and Von Herberg Circuit and many others.

Now Booking

Produced by
Timely Films Inc.

PATHÉ
DISTRIBUTORS



Tell your audiences to ~
prepare to shiver and shake
and applaud !

Ruth Roland

in the fifteen episode serial

The Tiger's Trail

with a distinguished cast
including George Larkin

Story by Arthur B. Reeve
and Chas. A. Logue

Scenario by Gilson Willets

Produced by Astra

PATHÉ
DISTRIBUTORS

The New York circuits, including the best known, know a big business getter when they see it–

The William Fox Circuit of seven theatres (including the famous Academy of Music), the Consolidated Circuit of eight houses, the David Picker Circuit of four theatres, the Maier & Schneider Circuit of eight theatres and the George Cohen of three, have all booked

Ruth Roland

in the fifteen episode serial

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With a distinguished cast including George Larkin

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PATHÉ
DISTRIBUTORS

"Bolshevism on Trial," Praised by Governor

Declaring that Select's super-attraction, "Bolshevism on Trial," is a very timely production, and that he hopes it will be successful, Calvin Coolidge, Governor of Massachusetts, this week placed his stamp of approval on the picture.

In a letter to Charles R. Rogers, New England manager for Select, Governor Coolidge said:

> "I think the idea of the film, 'Bolshevism on Trial,' is very timely. We surely need to educate our people along the lines that your picture depicts. I hope it will be very successful.
>
> "Very truly yours,
> "CALVIN COOLIDGE,
> "Governor."

New England Manager Rogers is doing big work for "Bolshevism on Trial" in his territory, and some of the biggest bookings in the country are expected to come from the five states over which he has jurisdiction. He has already launched a special campaign in behalf of the big attraction.

First to Deliver Films by Aeroplane

The first occasion on which goods have been delivered by air in Great Britain took place on April 8, when the Harma Company, one of Britain's foremost film producing concerns sent their national feature, "The Power of Right" from London to Newcastle.

This film, it will be remembered, is one of the two Harma subjects in which His Royal Highness the Prince of Wales plays a part.

The machine was piloted by Capt. A. M. West, of the Royal Air Force, who was accompanied by Lieut. A. Clayton.

The Air Ministry of Great Britain has loaned this Bristol fighter plane to the Harma Company for a couple of months, and it will be used to carry the films from town to town during the trade shows.

Faralla Now Comptroller of Select

Dario L. Faralla, deputy comptroller of Select Pictures Corporation, has been appointed comptroller of the new Selznick Pictures Corporation.

Mr. Faralla is a young man who has earned his advancement through hard work and perseverance. He is a graduate of the Royal Technical Institute in Rome and holds the degree of European C. P. A. After coming to America he was made head accountant and manager of the Tocci Bank, a position which he held for five years. Later he was with the Pathe exchanges as auditor, and from that office he went to the Unity Sales as head auditor.

In the future Mr. Faralla's duties will be confined entirely to the finances and accounts of Selznick Pictures.

Gets Howard Turrill

Jesse L. Lasky announces the addition to the Famous Players-Lasky organization of Howard Turrill, for several years connected with the Exhibitors-Mutual in charge of various activities. Mr. Turrill will be associated with Whitman Bennett, production manager.

Big Productions During Summer

Robertson-Cole Announces That Some of Its Biggest Productions Will Help Exhibitors in Dull Months

IT is declared that in pursuance of its policy to further in every way the interests of the exhibitor, Robertson-Cole has decided to issue some of its biggest productions during the summer months, when the showman handicapped by the weather, finds the sledding hard and unremunerative.

Instead of holding off until the fall, when most big offerings are issued, Robertson-Cole will begin the release of the Beatriz Michelena features through Exhibitors' Mutual, during the month of May. This decision was reached last week, when it was definitely decided to introduce the Michelena series with "Just Squaw" and to begin releasing at once.

In addition to the Michelena series, Robertson-Cole promise exhibitors a series of unusual photoplay productions featuring one of the handsomest and best known women on the stage or screen. The first of this popular favorite's offerings will be made during the summer, and from past performances exhibitors are said to be in store for some mighty good photoplays.

"Just Squaw" is the first of a series of three pictures more than a year in the making, in which Miss Michelena had the leading role. The others are "The Spitfire" and "The Deadline," each of which measures up to the high standard set by "Just Squaw." George Middleton, well known for his previous screen works, directed the three Michelena features.

Within the next fortnight, Robertson-Cole expects to be in a position to announce the name of a new star, the plans they have made for her, and the name of her initial release which is now nearing completion. This player is said to be known from Coast to Coast and has earned a reputation of being one of the most talented women stars appearing before the camera.

"Topics of the Day" Receives Strong Praise

THE first release by Pathe Exchange of "Topics of the Day," will be made on May 4 and continue weekly. To the established success of this popular feature, from the first run houses of New York to the Pacific Coast there is being added new appreciation in the shape of widely spread bookings, it is said. New testimony only confirms the endorsement of Sid Grauman, of the Million Dollar Theatre, Los Angeles, who says:

"'Topics of the Day' is a feature that my audience look for as a part of my program every week. They were a winner from the start.

"It is an excellent feature to stir up any audience, and they talk about 'Topics of the Day' as they leave the theatre."

The late Harold Edel, managing director of the Strand Theatre, gave this testimony: "It affords me great pleasure to be able to inform the trade the wonderful success which 'Topics of the Day' are meeting with at the Strand Theatre. I can most enthusiastically endorse same and would advocate that exhibitors make some arrangement whereby they could incorporate a 'Topics of the Day' in their review."

A. J. Moeller, managing director of the Theatre De Luxe, Detroit, offered this testimony:

"We would not have gone to the subject direct from you, at the price we paid, if we did not feel it was worthy of every consideration."

The New York *Morning Telegraph* says: "'Topics of the Day,' is one of the most delightful fillers for a program that we know."

The New York *Evening Mail* characterizes it as "the always interesting 'Topics of the Day.'" MOTION PICTURE NEWS and *Variety* have also commented highly on the series.

Some of the coming selections from the humor, satire and philosophy of Europe will have an intimate and timely interest.

Select Dedicates May 15 as Edith Cavell Day

THE body of Edith Cavell, the British Red Cross nurse, who was executed by the Germans in 1915 in Brussels, will be removed to England from Belgium on May 15, and taken to Westminster Abbey, where ceremonies will be held. In commemoration of this event General Sales Manager J. S. Woody, of Select Pictures Corporation, is arranging special showings of Select's big special, "The Cavell Case," in all the theatres of the country where the attraction has not been shown. In many instances, it is believed, that exhibitors who have already shown the big special will rerun it in honorable memory of the martyred nurse whose life provides the plot of the picture.

An Associated Press dispatch from London, dated April 17, states that the body of Nurse Cavell will be taken to Dover on a warship, and will be transported on a gun carriage with military escort to Victoria Station. From Victoria the body will be taken to Westminster Abbey. Interment will be in Norwich, the home of the Cavell family, and the birthplace of the nurse.

Select's big special, "The Cavell Case," in which Julia Arthur portrays the life and death career of Miss Cavell, was released in the fall of 1918. It has been shown in every section in the United States, and at the present time is playing in the Canadian provinces in connection with a personal tour by Miss Arthur.

General Sales Manager Woody's plans for Cavell Day in the United States on May 15, include, in connection with the showing of the picture, special musical programs and the co-operation of local chapters of the American Red Cross. Special sales bulletins announcing the ceremonies over Nurse Cavell's body at Westminster Abbey have gone forth to Select branch managers.

Metro Acquires Popular Stories

With a Grist of New Stories the Five Metro Stars Will Be Unusually Active this Spring

RICHARD A. ROWLAND, president of Metro, stated that all the departments of the Metro studios in Hollywood are running on high gear these days.

Many new vehicles have been purchased for the use of Viola Dana, May Allison, Emmy Wehlen, Bert Lytell and Hale Hamilton, from writers whose novels and short stories are said to be recognized for their originality of theme and situations.

All of these stars are at present engaged in completing productions under the old program release policy, and, after a brief rest, each will, in turn, step into a new robe now being tailored for them by the dramatists of the Metro scenario department.

Hale Hamilton smiled his way through the adaptation of Ben Ames Williams' four-part novel, "After His Own Heart," and commenced work on the new Robert F. Hill tale of love and adventure, mostly adventure, called "Full o' Pep."

A circus story has been purchased from William Dudley Pelley for the forceful young Bert Lytell. "One-Thing-at-a-Time o' Day" is the title of Mr. Pelley's story as it appears in the *Saturday Evening Post*, which, called to the attention of Maxwell Karger, at once appealed to the director-general as a suitable vehicle.

Two San Francisco women, Anne and Alice Duffy, are the dual authors of the next vehicle for the versatile little Viola Dana. "Pliant Patricia" is the name of it, and it is being converted to the screen by June Mathis from the three-act stage play as originally written by these playwrights.

May Allison's new story is called "Free" and is from the pen of that most entertaining writer, Will Irwin, who published his original manuscript in the *Saturday Evening Post.*

The second of the series of romantic comedy-dramas produced under Emmy Wehlen's new contract with Metro will be a story of society life from a semi-satirical angle, called "Family Trees."

Lois Wilson in Role With Dustin Farnum

J. A. BERST, president of United Picture Theaters, has selected Lois Wilson as the leading lady for Dustin Farnum in his latest feature, "The Harvest of Shame." This melodrama of the East and West, written by Tom J. Geraghty, is now in course of production at the Brunton studios and is being directed by Thomas N. Heffron.

Lois Wilson, who enacts the role of "Mary Tompkins, a stenographer," came to Los Angeles from Birmingham, Ala., three years ago and entered pictures. Her first opportunity came when she played opposite J. Warren Kerrigan and she continued as his leading woman while he was with Universal. She joined Mr. Kerrigan again as his leading woman when the Pallta Company was formed, appearing in "A Man's Man" and "The Turn of a Card."

Since then Miss Wilson has supported Henry Walthall and Frank Keenan.

"I enjoy my work and am enthusiastic over it and would like some day to have a part on the stage," said Miss Wilson. "I live with my mother, father and two sisters. I like to read, ride, dance, sing, in fact I am just human and have no hobbies unless it is being out of doors. I am glad to have the opportunity to appear with Mr. Farnum and think 'The Harvest of Shame' is going to be a great production."

Another prominent casting for Mr. Farnum's support is that of Betty Bouton, who will enact the role of Avia Dale. Miss Bouton has appeared in the support of a number of movie stars, including Marguerite Clarke and Mary Pickford. She plays in the latest United feature the part of the only daughter of Oliver Dale, owner of the Independent mines. The young daughter believes that wealth and position are all that count, but is brought to another realization of the drama. It is described as a wonderful story.

NextNormaTalmadgeSelect nearsCompletion

NORMA TALMADGE'S forthcoming Select Picture, "The New Moon," is nearing completion, and with the cutting and titling, which is expected to be finished during the ensuing week, the production will be ready for distribution as a May attraction. "The New Moon" is a Russian story. It was written by H. H. Van Loan, and directed by Chester Withey, who also wrote the scenario.

The story "The New Moon" concerns the Russian insurrection and the Nationalization of women. Miss Talmadge has the part of a Russian princess. The picture opens amid a scene of much festivity in the Princess' palace, which is suddenly transformed into a chaos of disorder. A bomb is thrown, killing and injuring many of the guests, including the Princess' mother. It is announced that the Bolshevists have surrounded the Palace, and that the women are ordered to register at the National bureau.

The Princess escapes, leaving her fiance, Prince Michail Koloyar behind. This role is played by Pedro de Cordova, Miss Talmadge's leading man. Later the Prince joins the Bolshevist movement, hoping by this method that he may learn the hiding place of the Princess.

It is declared to be one of the most gripping and thrilling stories in which Miss Talmadge has ever appeared and the Select officials are enthusiastic about it.

Miss Talmadge is surrounded by a cast, including, in addition to Pedro de Cordova, Charles Gerard, who has the role of Theo. Kameneff; Stewart Holmes, who plays Orel Kosloff; Marc McDermott, as Vasili Lazoff; Ethel Kaye, as Masha, and Marguerite Clayton and Harry Sothern in other parts.

Meyer Announces June 8 as Pearson Release

Louis Meyer, president of Virginia Pearson Photoplays, announces that "The Bishop's Emeralds," their first photo-drama, will be released on June 8, through Pathe.

The completed film, cut and titled, was shown last week to a specially invited gathering including several European representatives and American technical experts.

Miss Pearson's popularity in motion pictures, following a stage career of fine achievement, will, it is confidently predicted, be largely increased by this splendid emotional creation from the novel of the same name by Captain Houghton Townley. Jack Beresford translated the story, John O'Brien doing the directing.

The cast supporting Miss Pearson includes Sheldon Lewis, Robert Broderick, Lucy Fox, Frank Kingsley, Walter Newman and Marcia Harris.

William Russell, May 18, in "Some Liar"

William Russell Productions list as their forthcoming release a picturization of James Oliver Curwood's tale, "Some Liar," a humorous story of the West. Stephen Fox put it into scenario form and Henry King directed the picture. Publication is set for May 18.

There is an abundance of the fast riding, shooting, fighting and comedy situations, it is said in this picture, that fans like to see in comedies of this character. Hayward Mack is prominent in the cast, and John Gough has a double role, enacting a village half-wit and the octogenarian bridegroom aforesaid.

"The Fear Woman" Is Frederick's Latest

Pauline Frederick's third Goldwyn production, "The Fear Woman," by Izola Forrester, author of Geraldine Farrar's newest Goldwyn picture, "The Stronger Vow," is a powerful drama laid in a modern, present-day environment. Not only is the famous star provided with a splendid story, up-to-the-minute in its every detail, and which gives her the opportunity to dominate one absorbing situation after another, but she is enabled to appear in a succession of ultra-fashionable costumes more gorgeous than she has ever worn on the stage or screen, it is said.

L-Ko Features Roberts in Two Reelers

Edith Roberts, who has been featured in Bluebird productions recently and who has for the past few weeks been seen in several stage plays on the Pacific Coast, has joined the L-Ko Komedy Co. forces and will be featured in forthcoming two reel comedy productions. Miss Roberts' first screen work was in comedy. She was seen in support of Eddie Lyons and Lee Moran for a time and then took up feature work. Among her screen features were "The Love Swindle," "Beans," "Sue of the South," and "A Taste of Life."

Special Service Section on

Nazimova in "The Red Lantern"

EXHIBITORS who have booked "The Red Lantern," the latest and by far the most lavish of the Nazimova productions, should make up their minds to give it the closest study and put the "class" in their exploitation that will increase the length of their runs and bring the biggest returns.

For the exhibitor to get the full benefit this picture should be advertised heavily and startlingly, and far enough in advance to have your patrons talking about it for days before the first showing. You should launch the picture with a big splash and then keep up the advertising all during the run in sufficient volume to take advantage of the large amount of word of mouth advertising that this production is sure to create.

You will probably increase your admission price for this showing and if your exploitation is on the right plane that will be an asset to you because it will impress upon the public that this is an offering far out of the ordinary and one that has an appeal away beyond the ordinary motion picture. *You should offer this as a production that challenges comparison with any offering of the legitimate stage and invite all of those who have frowned upon the photoplay to come and see something the equal of which they have not seen in the spoken drama.*

Your entire campaign should be planned with the idea of getting every person in your territory into your theatre during the engagement. And the way to do that is to use newspaper space in keeping with the bigness of the picture and to reflect in your advertising the artistic and unusual character of the production. And the way to do that is not by relying merely on adjectives, but by entering into the spirit of the offering and reflecting that in every portion of your exploitation. As a matter of fact, here is a case of that being easy for you if you will only follow sound showmanship.

IT is difficult to convince some exhibitors who see a chance to do big business on the strength of the drawing power of the star and the strength of the production why they should go out and spend additional money. But it is the really big picture that stands up under the claims that you make for it that enables you to increase prices without the loss of business, to gain new patrons for your house and to extend the runs. If you have a chance to center all the interest of your community on your theatre for a certain length of time, you have certainly accomplished a great deal, especially when you have done that at a profit. *In short, we believe that exploitation should take all of these things into consideration and that you should act on the principle that you are not merely advertising this single production, but that you are building for the future.*

With that in mind we would build the first announcement of the showing of "The Red Lantern" around the fact that your theatre was the lucky one to get this special production and without saying so in just those words you can leave the impression on the general public that your house is the one that is picked for the showing of the biggest pictures. When you have done that and couple with the announcement your personal guarantee of the offering you have linked the production and theatre as strongly together as possible.

SO far as we have been able to gather from the numerous specimens of Nazimova advertisements used by managers for former productions and which have been printed with comment under the heading of "Your Idea and Ours" it has been found necessary to only use one of the drawings or halftones of the star that show her wonderful physical charm and her magnetic appeal and then to refer to her as "The star of a thousand moods," "The screen's greatest emotional star," and the like and then give the name of the offering and a few words about it.

That same plan will attract a lot of attention to this offering, but for those who want to get longer runs, higher admissions and more people than ever before we would recommend that there be a more lavish presentation so as to bring out, not in mere adjectives, but by actual illustrations the great scale on which the production has been made and the versatility which Nazimova shows in interpreting the dual roles. *In short we would advertise this not as an offering in competition with other screen productions, but as "in a class all of its own."*

HERE, too, provided you are willing to advertise very liberally you have an opportunity to test the readiness of your newspapers to co-operate with you. If you can show the newspapermen this picture in advance, so much the better, but if you cannot go to them and tell them the simple truth, show them the stills from

Are these the same woman? This is a good idea for an advertisement. At right and left we saw Nazimova as Mahlee, the Eurasian girl, and in the center as Blanche, the acknowledged daughter of the Englishman

Here is Nazimova, showing the greatest of her heart in portraying the pagan side of Mahlee's nature. In the center she is shown making the sacrifice for her grandmother, and at the right, the dangers she risks in her attempt to save the English mission

the picture, the class of cut matter that the newspaper can secure and then outline your advertising plans. You can say to them there is going to be nothing freakish, nothing of the teaser style about your advertising, but that you are going to base your whole appeal on the worth of the offering and the art of the star.

Now, if you have planned to run this picture for any length of time, or if you want to make the test of whether you can run it longer than usual the newspaper can get for you a half-page seven-column mat containing a number of scenes and showing Nazimova in her two roles that will do splendidly for the top portion of a full-page advertisement. Then should follow the announcement that you are going to show the picture, and if you are going to show it for a longer time than usual this fact should be commented upon.

We would recommend the use of this full page advertisement in the Sunday papers one week before the showing of the picture. That's going some, but remember that we are talking to those who are really anxious to get one hundred per cent results.

THIS first advertisement should be written, so that it will appear to every one that this is really an event in the history of your theatre. We would say in so many words that we are making this announcement so far in advance because we do not want our patrons to make any engagements that will prevent their seeing this offering. And this should appear as separate and apart from any other advertising that you are doing on the current offering. That emphasizes the "event" idea, and also prevents your selling this picture as against your "now" bills.

In order to get the full benefit of this we would advise sending out in advance of the full-page's appearance, a letter to your complete mailing list calling attention to the fact that this display will appear in certain newspapers and asking your patrons to read it carefully. This letter should be brief, and there is no occasion to go into the merits of the offering. Let the advertisement itself do that.

Unquestionably your newspaper will agree to co-operate, and will use one of the strips showing Nazimova both as the white girl and as the Eurasian, and picturing some of her many moods. We would ask the newspaper to build a special story around that point.

LET'S INSPIRE

Then Tell us for the Benefit of Others What You Do

LETTERS that we have received from several exhibitors have told us that they are going to do unusual things in the presentation of "The Red Lantern." We want to be able to record every one of these accounts in these pages.

The suggestions that are made here are largely general. Exhibitors will take their own angles in the display, and we are sure that some mighty good ideas will be worked out. It is a picture that is going to make showmen think a lot.

And after you have done that, let us record your work for those who will show the picture later.

Your paper should be posted at the same time, and we would advise that instead of merely covering your city with your usual stands that you go into the country and plant this paper along the main highways and in the smaller towns that will not get a chance to see this offering until later.

You will note that instead of suggesting any teaser campaign that we are urging you to put your cards on the table, so that every time "Red Lantern" or Nazimova is mentioned during that week the public will know that reference is made to the production that is coming to your house.

EVEN should you have to drop out of the newspapers on this picture on Monday, Tuesday and Wednesday we would recommend this centering on the Sunday before display, and merely using at the bottom of the regular advertisement the announcement that the picture is coming. Of course, it would be better to use a display each day, and in every case these should be illustrated with some striking picture of the star as she appears in the film.

In these pages we have illustrated a large number of scenes from the picture. By themselves they show the unusual character of the offering, and we would make a prominent lobby display of these a week before the opening. Do not try to put up any special lobby setting, reserve that for the time of showing, but let the pictures speak largely for themselves.

You will find that after the page advertisement you have used on Sunday there will be great interest in these, and that they will accentuate the word of mouth advertising. If you have spoken only in more or less general terms about the production and have not undertaken to tell more than the bare outlines of the story, you will find that curiosity is working for you.

AS a matter of fact we would never, in any of the advertising or exploitation, relate this story in detail. Talk about its beauty and its fascination, the contrasting characters that the star portrays, the mystery of the Orient and all those things, but never attempt to outline the plot itself.

If you have put this campaign over as we have suggested you have every one knowing that you have this picture and all of them wondering what it is about. And then after the first day's showing you are going to have those who have not yet seen the picture asking their friends whether they have witnessed it, and what it is all about. Word of mouth advertising is cumulative—if the mystery element is there. But if you have told the story in advance you have lost that element.

The fact that this is a dramatization of the novel by Edith Wherry doesn't effect that in the slightest, except to increase the interest of those who have read the book. It will not interfere with your people talking about the picture, because you have made it their one big topic of conversation.

As we have said, we would prefer to advertise this picture every day for the week preceding, but certainly not later than Friday your specific campaign should start. On another page we are discussing the sort of appeal that you should make in it.

At the left the arrival of the Goddess of the Red Lantern, one of the most magnificent of the scene, and at the right an evidence that West is West as Hadee finds out—to her misery

Wonder of Picture Should Be Stressed to Limit

NAZIMOVA is more than the star of "The Red Lantern," for there is scarcely a scene in which she does not appear and in so many costumes ranging from the simple ones of the Chinese girl to the robes of the goddess, and so many moods does she portray, such a changing nature that she never tires.

Exhibitors should understand the story before they start their exploitation. We are introduced to Mahlee marketing in the streets of Pekin and then we see her going to the cobbler to have her sandal fixed, showing her feet are not bound like those of the real Chinese girls. For she is an Eurasian—half white and half Chinese, her avaricious grandmother having sold her daughter to a rich Englishman for "much gold." Mother had died at the girl's birth and then the Englishman had gone away, leaving money to care for the child, but with the orders that her feet should never be bound. *And so she is taunted in the street as "devil feet."*

With Oriental fatalism we see the grandmother reclining in her coffin, for she has heard the owl hoot and two more calls will take her to the gods. With vivid tenseness we have the death scene, the old woman telling Mahlee the story of her birth and then taking from a trunk a sword and begging the girl to cut her feet because the gods refuse the old woman entrance unless she does. In the terror of her paganism the girl yields and draws the sword across one, but with a scream of pain she falls over in a faint and her grandmother falls dead across her body.

ANDREW TEMPLETON, whose father and mother conduct the English mission, hears her scream and goes to her rescue, carrying her in his arms to the mission. Here we see Sam Wang, a Eurasion doctor, who pretends to be converted, but who is really an enemy of the whites though living on the bounty of the mission.

Years pass and Sam Wang has been to America to complete his education, at the expense of the Mission, and Mahlee has now become a Christian and is a teacher of the little children who have been won from paganism. In the meantime Andrew has become much interested in the girl.

$250,000

That Is a Lot of Money and Your Patrons Know It

HERE is a picture that its producers say cost $250,000 to make. And there is a good line for your advertising in this:

"A picture that cost $250,000 to produce——

"And every dollar of it shows on the screen."

Most people are not concerned with mere cost arguments. Ever since P. T. Barnum started out with his circus idea they have been amused and disabused with adjectives. They don't fool anyone.

But you have a chance here to show the people why this picture cost this amount if you will use lavishly in your advertising the scene pictures and keep right before the attention the immensity of the offering.

They don't care how much the picture cost, but they do want to know that the lavishness is with the production. You needn't be afraid of the costume bogey here, for it won't come in if you get the proper spirit.

Sam Wang's return is timed just at the moment when Dr. Templeton receives the news of the Boxer uprising in the North where the son is visiting. Then we see a little Chink telling Mahlee: "My fadder says no use learn Melican. All Chinese dox in Melica is washee." Mahlee tells the child that this is not true, but Wang, who has been covetous of the girl since his first sight of her, and who has overheard the conversation breaks in with "Pray tell us, wise teacher, what they do?"

Then the next day we see Andrew staggering into the mission, terribly wounded in his escape from the Boxers. The girl becomes his nurse as the boy's parents begin to note with the greatest alarm the friendship between them. Mahlee is unquestionably madly in love with him and there is every indication that it is returned. We have one scene where Mahlee is reading to him and she comes across the lines "East is East and West is West and Ne'er the twain shall meet." He denies that it is true.

WANG is determined to win the girl and when she goes into the chancel to play for Andrew, still in the courtyard, we have the scene in which Wang tells her that she will never be anything to the white people, declaring "*We are Eurasians—neither fish nor fowl.*" He tells her that they merely tolerated him in America. Finally he confesses to her that he is a Boxer, that he hates all foreigners and wants China for China alone.

But he fails to shake her until there arrive Sir Philip Sackville and his daughter Blanche (also played by Nazimova). Soon Mahlee becomes to suspect that Andrew loves Blanche and then one day when the son starts to kiss Mahlee's hand and turns away—because it is brown—she realizes. And this is further emphasized when Mrs. Templeton tells the girl that it is impossible that she should ever marry Andrew. Then she declares that the Christian God has mocked her and yields to Wang's pleas to join him—but only for the cause.

Wang has not been successful in inducing the people of Pekin to join the Boxer and so with Mahlee's aid he resorts to magic. It is on the Feast of the Red Lantern, the Chinese New Year, that he stages the scheme, Mahlee, now the goddess, entering the street on a wonderful float capped by a huge lantern with a great

Left and right are contrasting pictures of Nazimova as the Chinese girl and as the English woman listening to the love of Andrew Templeton. In the center is evidence of her conversion to Christianity in her effort to really look like the Madonna

retinue and garbed in gold and silk after Wang has theatrically summoned her. There before the people she declares: "I am the goddess of the Red Lantern. I have come from Celestial space to bless the Boxer cause."

IT is in her hour of pagan triumph that the nurse of her mother now at the mission reveals to her that she is the daughter of Sir Philip Sackville and that she is a half sister of Blanche. Then unwilling to see her own blood suffer, she steals from the palace in disguise and races to warn the mission. But here she confronts Sackville who refuses to recognize her though he admits the truth. Again she returns to Wang, but the Allies come and the Boxer rebellion is over. Wang is killed depending the false goddess just after handing her a vial of poison which she takes after sending a note of forgiveness to Sackville. He and his daughter reach the scene to hear Mahlee mutter "East is East and West is West" just as she dies.

Now of course you will use the most striking pictures of Nazimova in the largest possible size either in half tone form or in line drawings. There is one of her in her robes as the goddess standing with arms stretched above her head that is particularly fascinating. But be sure to make cuts dominate your advertising.

There are some good general lines that you should use prominently such as:

" The star of a thousand moods in a drama of a thousand delights."

" Exotic beauty and fascination of supreme art."

" Matchless Nazimova in the most astonishing of double roles."

" The world's most amazing actress in a production that astounds with its lavishness, mighty in its art and that fascinates with the sublimity of its power."

" A wonder drama set in the mystery of the East."

" The actress that none can equal in a production that no words can describe—where adjectives are mere mockery and where eyes and soul must see."

We would refer to the fact that this is a $250,000 production and that it was directed by Albert Capellani.

AFTER using one of these or similar lines giving the general idea of the picture we would introduce a little longer selling talk in smaller type, referring to some incident or some particular phase of the picture.

With any striking picture of the star as the Eurasian girl, try this one:

" They taunted her and called her 'Devil feet.' Her grandmother had sold her to a rich Englishman—and she was an Eurasian —half white, half yellow—neither fish nor fowl.

" But in the midst of the taunt the soothsayer said to her: 'Do not grieve, for some day you will be a great lady—but then— the Darkness.' So when she became a child of the English mission and the preacher's son admired her—she thought she saw the way.

" But then came a white girl—her half sister, but she didn't know it—and won that love away. 'East is East and West is West,' they told her, and she knew it was true. Then she turned back to her Chinese—became the Goddess of the Red Lantern and then——"

Or this one built directly on the love element:

" Mahlee was an Eurasian—her father was white, her mother yellow. Yet when she came to the Mission she became Christian and she believed that the son of the minister loved her. She refused to listen to a fellow Eurasian who declared his love and told her that they were 'neither fish nor fowl'—that she could never wed the white youth.

" She read that 'East is East and West is West, and ne'er the twain shall meet,' but she did not believe until a moment came when the youth started to kiss her hand and then drew back with a shudder—with the realization that it was YELLOW. Then came a white girl—she didn't know it was her half sister—and she saw her in the youth's arms. It was too much; she turned back to the Yellow race and what happened then, how she became the Goddess of the Red Lantern and the results are too amazing to tell."

THERE can be a splendid advertisement built around the pictures of Nazimova as the white girl and as Mahlee, with the question: " Can this be the same woman? " Then below this add:

" Even the amazing Nazimova astounds with the cleverness with which she portrays the Eurasian and the white girl. They were half sisters—though they did not know each other until it was too late—and as remote as the two poles.

" Mahlee hated the yellow blood in her and loved a white man, until she saw that her stain barred her and that the man loved another. Then her love turned to the Oriental hate—and the most amazing things that ever happened in a photoplay occurred."

We would suggest using this advertisement during the run of the picture for the ones preceding the opening and right at the start should be along the general lines of the production. And, by the way, you want to keep up your advertising during the entire run of this picture and it will pay to use new illustrations and new text matter day by day.

Here are a few shorter ones:

" White blood in Mahlee taught her to live and love, but the yellow forbade her, barred her from the only thing that she wanted—drove her back into paganism—and the mystery of the night."

" White blood and yellow fought in the veins of Mahlee, the Eurasian girl, but the yellow folk taunted her and the white forbade her as one of them—yet this Goddess of the Lantern stirred a nation to war in a conflict of races."

" Nazimova portrays the conflict of races within the body of one girl so vividly that she wins your heart to the little Eurasian whether she be at the pagan god's feet or worshipping in the love of the missionary's son. An amazing portrayal of white love and Oriental hate."

Three of the striking scenes showing Nazimova as " The Goddess of the Red Lantern. At right she seeks to bar Wang, and at left he vainly tries to force his attentions on her.

FOR the showing of this picture you should give your theatre a distinct Chinese atmosphere, but one of the richest sort. Grandeur stands out as one of the striking things in this production, and if you will carry that out you will attract a far greater attention.

Red lanterns should be used as the dominant decoration in your lobby, and there should be huge ones hung out in the front of the house to attract attention. If you are able to get imitations of cherry trees we would suggest lining the sides of the lobby with these. Then across the lobby use bamboo work to support the lanterns.

If you use girl ushers it will be most effective to dress them in Chinese robes, and if you use boys give them the proper costume. These ushers can carry small Chinese lanterns so long as the showing of the picture is not in progress, but should be discontinued then because they may interfere with the audience enjoying the production.

If you have a mezzanine floor or sufficient space anywhere it would be a good advertisement to serve tea to the ladies at the matinee. If this is done at stated hours either before or after the picture you can use a portion of your orchestra in rendering Chinese selections during the " pouring."

OTHER decorations of the lobby, in addition to the big assortment of scene pictures that we have already suggested using, can be made of cut-outs from the paper. There is one of the three sheets that shows Nazimova as Mahlee shaking hands with herself as the white girl, and this will form one striking decoration.

There can be another attractive one with the cut-outs from two different one-sheets. One of these shows Mahlee looking straight forward and down, and there is another which shows her as the white girl in the arms of the man both of them love. By cutting this latter out and placing it forward of the other figure you can have a splendid effect of Mahlee watching the couple.

Cover the lobby floor, if possible with rich looking rugs. The ticket booth might be converted into a Chinese pagoda, and the cashier dressed as a Chinese girl with the ticket taker as a Chinese warrior.

PHOTOGRAPHY

We Would Certainly Call Attention to It

IN one of the selling talks we have already suggested reference to the amazing splendor of this production. Don't forget that the general public knows quality in productions these days and wants the best.

Therefore we would suggest that you put especial emphasis on the photography in this one. You can safely tell your public that they have never seen any picture that was more wonderful from that point of view. Tell them of the realism and the striking effects.

It required months to build the sets for this picture. Any one who knows anything about motion pictures can see there is nothing of the fake about the backgrounds. You can make a hit by inviting architects and builders to look over the screen presentation and then give their opinions to the papers, and you can be sure of the results.

If sufficiently protected from the wind and so arranged as to cause no danger from fire joss sticks burning in the lobby will attract attention.

In the theatre itself there should be incense, just heavy enough to give the fragrance.

THERE should a Chinese flavor about your program, but be very sure of one thing, and that is not to get in any comedy ridiculing the average Chinaman such as we have in this country. That will have the effect of cheapening the bill. There should be comedy on the bill, but it ought to be of the proper type .

" Madame Butterfly " is the proper selection for your overture. This is a brilliant number with joy and grief both interpreted, and fits perfectly into the spirit of the feature. If you use stage sets the curtains should part during the latter part of this showing a Chinese scene with blooming cherry trees at either side of the stage.

You can probably add a novelty here by introducing one of the female songs from " Madame Butterfly " in the course of the overture, but this should not be done unless you have a good singer properly costumed.

There should be another Chinese setting and song used just before the feature, and this can be of the lighter sort such as " Three Little Maids from School," or any similar selection from any of the older comic operas based on Chinese stories.

YOU should be able to get all sorts of co-operation from merchants with this.

If your bookseller has copies of the book by Edith Wherry, or will get them the combination is apparent.

Then any of the merchants handling Chinese goods of the higher class will certainly give you a portion of their displays. Tea stores will be glad to co-operate.

There has been a special song written called " The Red Lantern," and you should get in touch with your music stores in sufficient time to insure that they have a display, and have their window displays on it. During the week before the showing of the picture have your orchestra play this selection and advertise it on your program together with the places where it can be bought.

Try to get all of the merchants use red lanterns in their windows at night. In short, try to have the shopping district of your city or that in the neighborhood of the theatre a consecutive display on " The Red Lantern."

Then this appeal can be carried into the residence districts by using facsimiles of a red lantern arranged as a door hanger. These should be placed on all the door knobs of the city early in the morning without ringing the bell, so that they will be seen when the first member of the family comes out for the morning paper.

Editorializes "Ghost Of Slumber Mountain"

AFTER having seen a private exhibition of Major Dawley's wonderful one reel picture, "The Ghost of Slumber Mountain," which is being distributed by World Pictures, shown to the authorities of Purdue University, the editor of the Lafayette, Indiana, *Morning Journal,* contributed an editorial taking for his subject, "Moving Pictures Should Play Part in Education."

"The idea of libraries of educational motion pictures is gaining much support. The government is already doing a good deal in this line. Many people feel it should do much more. Thomas A. Edison, in a recent magazine article, says the government should have great libraries of educational films to be used in school work. He would have these available so they could be had in any school anywhere. He thinks there are a great many slow-minded children who could get ideas in this way that they could never obtain through books.

"The time will come when all public libraries will carry a department of educational moving pictures. Picture machines and films will be produced at moderate prices and will become common in schools and churches. History, geography, social science, community spirit, the Bible, and many other subjects will be taught in this way.

"Moving pictures are destined to be one of the world's greatest educational forces. They convey ideas more vividly than any other method. They arouse emotion and enthusiasm. They form deep impressions that profoundly influence people.

"These pictures performed a tremendous service during the war. They helped people who do not read much to understand the reason for the war, and to see America's peril. They secured a splendid support for the war efforts.

"In the same way moving pictures can be used to help on all community causes. Boards of trade can use them to arouse interest in business enterprises. Village improvement societies can employ them to show what other communities are doing in beautification. The power of this form of instruction should be realized, and a great system built up for supplying educational pictures for public and school use all over the country."

Henry Reiss Goes Out After New Business

"DON'T sit back and wait for the regulars to come to your surbuban house. Go out and get new business."

This is the business slogan of Henry Reiss, manager of the West Broadway and Ideal theatres of Louisville, Ky., two good suburban houses with a wide territory to draw from.

These houses have enough "regulars" to insure them sufficient patronage with little effort but Reiss believes that the suburban house that does not make an effort to get additional business is letting golden opportunities slip by. It is not only missing patronage that will add to present profits but it is also overlooking that important duty of a successful manager, the building up of a clientele so large that it will carry the house successfully through any dull seasons or periods of depressions that may come at any time.

When Reiss gets a special feature he lets all the people know about it in what is strictly his territory and he also lets them know about it in territory that is beyond his ordinary limits. For the Tarzan pictures and "Virtuous Wives" he personally circularized his field and he went far beyond the regular boundaries. He did a fine extra business as the result of his foresight and efforts.

Mr. Reiss believes also in two day runs for suburban houses on big features. He ran "Shoulder Arms" two days and had such fine business that he added another day. And "Shoulder Arms" had run 25 days before in Louisville.

"Give the suburban house patrons the best to be had," says Mr. Reiss.

"Charge increased rates. They will pay it cheerfully. Create new patronage and enlarge your circle of 'regulars.'"

There are four suburban houses within a mile of Mr. Reiss' West Broadway and Ideal theatres, but he is going steadily ahead. He is a real showman and a mighty good judge of box-office values. His brother Martin Reiss, is associated with him in the management of the two houses.

Stern Adds Recruits to L-Ko Comedy Forces

THE spirit of California summer is being put into comedy production at Universal City these days. At the L-Ko studios President Julius Stern has added over a score of athletic beauties to the roster and a number of new comedians and comediennes have also been signed to appear in forthcoming productions. Edith Roberts, former Bluebird star, is the most recent addition to the L-Ko staff, but among the new recruits now at work at the studios are Jean Temple, Iva Roberts, Margaret Draycup, Betty Jamisson, Pearl Hutchinson and Gertrude Laneson. In addition to working on two two-reel animal comedies the L-Ko Kompany is also preparing two parlor comedies for release early in June.

At the Lyons-Moran studios Eddie and Lee continue to turn out their one-reel laughfests at the regular rate of one a week. Ben Wilson and Neva Gerber have just completed the fourth of a series of special one-reelers and W. S. Campbell is preparing for his third special two-reel animal comedy. Neal Burns and Josephine Hill under the direction of Al Santell have completed "Father Was Wise," and another Santell-Burns-Hill comedy recently completed is entitled "Rings and Things." Edgar Allen, who is seen as Jose in "The Red Glove," will begin work on his first Universal comedy within a short time.

Names Farnum's Latest "A Man's Fight"

Dustin Farnum's next United screen feature now in course of production at the Brunton studios, Los Angeles, and thus far known under the working title of "The Harvest of Shame," has been definitely named "A Man's Fight," President J. A. Berst of United announces.

Of this Tom Geraghty story, Mr. Berst says: "It has everything which goes to the making of a great motion picture drama. The opening is exciting, the play unfolds with swiftly rising interest, punctuated by well sustained suspense, to a thrilling climax. Its scenes are beautiful and unusually striking in their novelty."

A strong cast supports Mr. Farnum. It includes Lois Wilson, as leading woman; Dorothy Wallace, Betty Bouton, Aggie Gerring, Miles McCarthy, J. Barney Sherry, Wedgewood Nowell, Harry Van Meter, Dick La Reno and Bert Appling.

Raises Admission Prices on Ince Feature

"The Eleventh Commandment," Ralph Ince's special production released by Exhibitors Mutual, did a big business at 25-cent admission in New Castle, Ind., according to a letter from Guy D. Hammill, manager of the Royal theatre, New Castle.

"The Eleventh Commandment" stars Lucille Lee Stewart, in private life Mrs. Ralph Ince and a sister of Anita Stewart.

The picture was made from an original story by Mr. Ince for the Advance Motion Picture Corporation.

It deals with the unwritten eleventh commandment: "Thou shalt marry none but the man thou lovest," with Miss Stewart portraying the role of Dora Chester, a girl who broke the commandment.

Greeley Resumes Work at Fort Lee Studio

Evelyn Greeley, recently promoted to a stardom in her own right by World Pictures, after having been co-starred with Carlyle Blackwell, Montagu Love and other well known picture stars, has recovered from an attack of influenza that interfered with the production of "Relations." Miss Greeley has started work at the studio at Fort Lee on a new picture that bears the title of "Phil for Short." The story was written by Clara Beranger and Forrest Halsey and will be directed by Oscar Apfel.

Theda Bara's "Salome" Scores in London

While the Theda Bara super-production "Salome" continues to pile up records in this country, copies of British newspapers and film trade journals just received in New York, show that the picture is adding Great Britain to its conquests. Not only has "Salome," the Exhibitors Service Bureau of the Fox Film Corporation states, won the unanimous praise of the daily and trade press reviewers, but it also is proving a sensational box office attraction.

POSTERS!

When you see a particularly fine Poster—look for the Ritchey Trade-mark—It's always there!

Practically all the great poster artists are in the Ritchey organization.

They are the artists who executed the most striking posters for all the greatest stars in the film world, such as Mary Pickford ~ Douglas Fairbanks ~ Charles Chaplin Olive Thomas ~ Anita Stewart Sessue Hayakawa, etc, etc.

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New Allison Comedy to Be Released May 12

METRO releases "Castles in the Air," with May Allison in the stellar role, on May 12. No better exponent of bright, snappy comedy than Miss Allison is said to be found in the photoplay field today.

"Castles in the Air" is a tale of the theatre and its folk; the ups and downs of the professionals and the managerial staff of the theatre; the adventurous life and love of Fortuna Donnelly, a beautiful, poor, but proud daughter of the tenements, who reaps the reward of happiness and love by her kindness toward her fellow-creatures.

"Castles in the Air" is the screen title given the original short story by Kate Jordan, which appeared in the *Saturday Evening Post* under the name of "Orchestra D-2."

Fortuna Donnelly (played by Miss Allison) finds a job at the Halycon theatre as an usherette, where the manager, Eddie, falls deeply in love with her. The Hon. Owen Ponuncefote of Heathcourt Manor, England, happens along about this time and also becomes in love with her. She returns his love, but he has a past.

Owen visits the theatre often. When the Englishman invites her to dine with him at his newly rented mansion, she goes, regardless of the wishes of Eddie, who knows Owen's history.

At his home Fortuna discovers that Owen is married but has not seen his wife for several years. He tells her that she is lonely and that she is desirable, but the girl's innocent appeal to the man prevents him from exercising the influence he knows he has gained over her, and instead he calls a taxi and sends her home, with her dream of romance crumbled.

She realizes her mistake, and Eddie's straightforward manliness stands out in her memory predominant. The story comes to a satisfactory and happy ending.

Prominent in the cast are Ben Wilson, Walter I. Percival, Clarence Burton, Irene Rich, "Mother" Anderson, Viola Dana, and Ruth Maurice.

Announces Release For "Oh, You Women"

MAY 4 was announced as the release date of the John Emerson-Anita Loos Paramount picture, "Oh, You Women," which is heralded as one of the cleverest satires yet put forth on the screen. The picture has been heavily advertised, it is said, and the Press Book issued in connection with it is something totally different from all others issued by Paramount.

"Oh, You Women" helped to start the Victory Loan Drive off in New York. In the lower window of Aeolian Hall, Director John Emerson, assisted by Anita Loos, put Ernest Truex and Louise Huff, co-stars in the pictures, through several of the scenes, while a motion picture camera shot the scenes.

The Aeolian Company announced the feature in its advertisements, with the result that a large crowd blocked traffic along Forty-Second Street, and Bryant Park was filled with people. After several scenes were taken, the police appealed to Mr. Emerson to stop as they were unable to handle the crowd. The news was printed in the New York dailies, giving the picture a lot of publicity.

The scenes taken were just enough to give an idea of the coming picture.

What will happen when the boys come home is the question of the house in every community where the doughboys have come back to find their old jobs taken by girls. Mr. Emerson and Miss Loos have taken cold facts and made merry with them without perverting the basic truth. In every community we have heard of the farmerette, the girl who became motorman or conductor, the postwomen—and now what's going to hapen that the boys have come home? Mr. Emerson and Miss Loos foresaw it all, and made it into a picture that has a comedy appeal of exceptional value.

Art Department Adds New Structure

Despite the fact that Thomas H. Ince's new studios at Culver City, Cal., seemed to be entirely adequate to all needs, it has been found necessary to provide a separate building to house the Art Department, while still another will be required for the wardrobe. The latter is temporarily housed in one of the three large projection rooms in the administration building. This department is under the supervision of Roy Purden.

Irvin J. Martin heads the art department. In the new structure there will be a room for the photographic work, separate apartments for the artists, and another for mechanical subtitle work.

The new studios are becoming a favorite beauty spot which always takes the eye of the itinerant visitor to Southern California. Back of this stately entrance, however, is the busiest scene imaginable.

Goldwyn Company Moves in Fifth Avenue

The main offices of the Goldwyn Pictures Corporation and the Goldwyn Distributing Corporation were moved on Saturday, April 26, from 16 East 42nd Street to the eighth floor of the Winfield Building at 469 Fifth Avenue.

No greater commentary on the growth of the Goldwyn organization can be made than the fact that within the two and one-half years of its existence it has been necessary to more than double the floor space required for the transaction of its business. Whereas at 16 East 42nd Street only five thousand square feet were occupied by this concern, at the new quarters something more than ten thousand will be used.

The Winfield Building will only be used for the main offices. The Foreign and Exchange offices will continue to be located at 509 Fifth Avenue, and the warehouse at 14th Street will remain in the same place.

Tearle Supports Reed in Third United

As leading man in support of Florence Reed in the third superpicture of her United series, Director Frank Crane, in consultation with J. A. Berst, president of United and J. M. Shear Company, who are producing the picture, has engaged Conway Tearle, the well-known leading support of various stars.

Mr. Tearle's screen career includes prominent work with Famous Players, Selznick, Paramount and the World, with important roles instanced in "The Common Law," "The Foolish Virgin," "Heart of the Hills," "The Fall of the Romanoffs," "The Judgment House," "Stella Maris," "Virtuous Wives," etc.

Announce Release Date of Houdini Serial

World Pictures announce that May 1 is the release date for the distribution of the Houdini serial, "The Master Mystery" in the following states: California, Oregon, Washington, North and South Dakota, Nebraska, Kansas, Missouri, Idaha, Arizona, Montana, Nevada, Minnesota and part of Iowa. Thousands of sheets of paper will be posted exploiting this super feature and in addition, an intensive newspaper campaign is being conducted. The fact that Houdini has appeared in each of these states both as a vaudeville headliner and as a star of his own company gives a local interest to the serial that ought to make it a successful box office attraction.

Wounded Soldiers

Wounded soldiers brought home on the return trip of the U. S. Hospital Ship Mercy, which sailed from Hoboken for Brest, had their pain lightened by seeing William Fox photoplays. The pictures were thrown on the screen stretched across the ceiling of the ship's big hospital ward, so that the men in cots did not even have to raise themselves on their elbows to see the pictures.

Through the courtesy of the Fox Film Corporation, five plays were loaned to Major H. P. Moorehead and Paymaster Walter Wilson, who had charge of the entertainment of the wounded men on their trip home.

Barbara Castleton to Support Warner

When Jesse D. Hampton engaged H. B. Warner, star of "Sleeping Partners" to star in productions released by Robertson-Cole through Exhibitors' Mutual, he considered a long time before he decided upon a leading woman for his new player.

Finally, he was enabled to obtain Barbara Castleton in New York. The young actress had appeared as a star in a number of Eastern Film productions, but she never had worked in the West. It was with some difficulty she could be persuaded that California was the land for the best film productions, and eventually she affixed her name to a contract with Hampton.

The Independent Field

Jacob Weinberg, Secretary and Treasurer of Exclusive Features

Announces New Series of Twelve Two Reelers

In view of the fact that the past re-issues released by Exclusive Features have been so successful, Joseph M. Goldstein, President, and Jacob Weinberg, Treasurer, of this organization, announce that they expect soon to have ready for market a series of twelve 2-reel animal comedy dramas in which Kathlyn Williams will be starred.

Goldstein and Weinberg are very enthusiastic about these new pictures, are confident they will be the biggest hit ever put out by them and a money maker for the state right buyers.

An extensive advertising campaign on these short features will be conducted, it is said.

Reports Record Bookings for Houdini Serial

Carey Wilson, manager of the Effano Film Exchange, controlling the distributing rights to the Houdini serial, "The Master Mystery" in New York state, reports the signing last week of seven more Houdini contracts for theatres in Syracuse, N. Y.

This makes a total of thirteen theatres running this B. A. Rolfe production in a town of 155,000. Mr. Wilson adds that this total will be swelled by two or possibly three more bookings, which will be secured as soon as dates can be arranged.

Not only in this number of bookings unprecedented in Syracuse, but it is doubtful if there is another town in the country of this population where so many bookings have been secured, it is said.

Releases Shorty-Hamilton

The Elk Photoplays will shortly announce the release of a series of Shorty-Hamilton pictures in New York and New Jersey.

Walthall in Six for Pioneer

M. H. Hoffman Announces That He Has Secured the Star for Series of Special Productions

HENRY B. WALTHALL is to appear in a series of special productions especially chosen for him, dramas that will bring out the best that is in him and a series that promises to be a kind that will make screen history, it is said.

The Pioneer Film Corporation, through its General Manager M. H. Hoffman, has just completed a deal with "Smiling Billy" Parsons, whereby Mr. Walthall will appear in about six special productions to be made and produced by the Pioneer Co.

The signing of Henry B. Walthall for Pioneer Pictures was effected during Mr. Parsons' recent business trip to the East. He controls the services of the noted actor, so it was necessary for the Pioneer Company to make their arrangements with the President of the National Film Corporation. This is not the first time that Mr. Parsons and the Pioneer have gotten together on a deal for it was the latter company that purchased the rights to the National's big feature, starring Walthall, "The Boomerang."

Mr. Hoffman is emphatic in his statement that only the best stories obtainable will be bought for the Walthall series. Already a number of manuscripts have been read but great care is being taken to chose only those that will present Walthall in roles that will keep him on the screen the greater part of the time, give him every opportunity to display his talents and offer him, it is said, in the greatest pictures he has ever done.

The entire production of each picture will be under the supervision of The Pioneer Film Corporation. When Hoffman took over the management of this company, he made the announcement that henceforth, as in the past, the concern would place on the State Rights market only the best in the way of photodramas.

Supporting casts will be selected carefully, types and ability being given more consideration than names. A director who has many noteworthy successes to his credit will handle the details of production.

Within a short time The Pioneer Co. will announce the name and nature of this picture. In the meantime they are fast selling territory on "The Boomerang," it is said.

Gerald Bacon To Produce For Frank Hall

GERALD F. BACON, prominent producer for both stage and screen and conceded to be one of our best authorities on plays and players, has signed with Frank G. Hall, president of Independent Sales Corporation, to produce a series of special features for release by Independent Sales through the Film Clearing House. Mr. Bacon will start work on the first of the series within the next two weeks. Mr. Bacon announces that he has practically completed negotiations with the star of one of Broadway's most successful plays of the current season, to portray the featured role in the first of the series of Bacon productions.

For his first screen play, Mr. Bacon has the rights to Max Marcin's "Substitute Prisoner." It will be produced and released under the title "At Sunrise."

For the work of adapting Mr. Marcin's play for screen purposes, Mr. Bacon has Basil Dickey, formerly scenario editor of International Film Corporation. Oliver D. Bailey, director of stage and screen productions will direct the Bacon productions his work to be under the direct supervision of Mr. Bacon. Following release of the first Bacon production, to be completed by the first of June Mr. Hall will have given to the public the second feature, produced under his own corporate guidance and supervision and with this new producing interest, he will have under his direct supervision and guidance seven distinct picture interests, including the Rothapfel Picture Corporation and its product, Rothapfel Unit Programme. The Hall interests now cover the field, comprising every branch of the industry pertaining to the production and distribution of pictures. It is stated that no other concern in the motion picture business can boast of a wider scope, a more thorough development along service lines or a more popular list of releases than those attributed to the interests headed by Frank G. Hall.

Consolidated Film Buys Henry Comedies

Consolidated Film Corporation, with main offices in San Francisco, a branch in Los Angeles and Seattle, have just purchased the new Gale Henry Comedies for their territory in California, and will release same the early part of May. This, in addition to the Bulls Eye Comedies, gives the Consolidated a two reel comedy release each week.

They are now negotiating for additional one and two reel comedies, which will be announced later.

Engages Mollie King

It was announced this week that American Cinema Corporation has arranged with Mollie King's representatives to present Miss King in a series of six pictures, beginning at once.

Miss King is now appearing in "Good Morning, Judge," a musical comedy in New York, and will continue with her role in the production while making the picture.

John Stahl is to direct Miss King. He formerly directed Florence Reed.

Henley Signs With Frank Hall

Is Third Producer Signed by Hall Within Three Weeks. Will Produce Series of Specials

HOBART HENLEY has formed the Hobart Henley Productions, and has been signed by Frank G. Hall, president of Independent Sales Corporation, to produce a series of special features for release through the distributing organizations of which Mr. Hall is promoter and chief executive. The signing of Mr. Henley for a series of productions, marks the third producing organization to be brought into being within the past three weeks, by the interest which Frank G. Hall represents, the other two being, the Charles Miller Productions, Inc., and the Gerald Bacon Company.

Hobart Henley will produce and star in four specials for Independent Sales Corp.

It is Mr. Hall's main objective to have associated with him only those producers and directors of motion pictures who have demonstrated by their work in production field that they are capable of giving to the screen the best in photodramatic plays. In signing Mr. Henley, Mr. Hall has taken into consideration his work with some of the leading stars of the screen, including Pauline Frederick and Mae Marsh whom Mr. Henley directed in some of their biggest successes. With Mae Marsh starred, Mr. Henley directed "The Glorious Adventure," "All Women," "Money Mad" and "The Face in the Dark." With Pauline Frederick, he directed "One Week of Life." "The Peace of Roaring River" and more recently, "The Woman on the Index," conceded by the press and the trade to be the best work of the Goldwyn star. Mr. Henley is the director who has given the task of first presenting Will Rogers in pictures and his "Laughing Bill Hyde," an adaptation from Rex Beach's work, reflected his ability in directorial lines. He directed Frank McIntyre in Goldwyn's production of "Too Fat to Fight," another Rex Beach story pronounced a masterpiece in the art of direction.

Mr. Henley is probably better known to the motion picture public because of his creation of the "Parentage" one of the most successful independent attractions of the past three years.

The first production to be made by the Hobart Henley Productions will be commenced in about three weeks. Mr. Henley will have offices at 130 West 46th street and will probably use the Bacon-Backer studio.

Pioneer Purchases "Sins Of The Children"

IT is now definitely announced that "Sins of the Children," Harry Rapf's production of Cosmo Hamilton's successful novel, has been purchased by the Pioneer Film Corporation.

This is said to be the biggest production Rapf has ever undertaken and has as its stars, Alma Hanlon and Stuart Holmes. Its advent on the screen will be of wide interest to the public for the novel from which it was adapted has been one of the year's best sellers.

This is the second big deal put through by Pioneer within the past two weeks and is in line with the plans of Pioneer to make their concern the biggest sole State Rights organization in the country.

The purchase of "Sins of the Children" coming so soon after the purchase of the World's rights to "The Boomerang" was a topic that brought forth much comment along Broadway and from the Exchangemen who attended the First National pow wow in New York.

In anticipation of the big increase in business which will result from the contract just made with the First National Film Corporation of America for six productions starring Henry B. Walthall, the Pioneer home office is now in the process of being greatly enlarged. Mr. M. H. Hoffman, Pioneer's General Manager, contemplates adding to his working force.

In addition to the National contract, there are several deals of the first importance now under way, which, when they become operative, will be a long step toward making the Pioneer company a bigger and more powerful factor in the industry than it is today.

Arrow Film Removes to Candler Building

The Arrow Film Corporation has removed its general offices from the Times Building to the Candler Building, 220 West 42nd street. The new offices are but a short block from the old ones, and but a block from Broadway. The increased activity in the state right business and the steadily increasing business of the Arrow's has made this move necessary.

A feature of the new offices is the projection room, which is included in the large suite that W. E. Shallenberger, president of Arrow, and his staff has secured. There is much more office space in the new suite than the Arrow occupied in the Times Building, and because of the accessibility of the new location it is expected that the Arrow offices will be popular with out-of-town buyers who visit New York.

The staff of the Arrow Film Corporation has been materially augmented recently by the addition of several members.

Kohn Claims Record for Educational Bookings

Marion H. Kohn, of the Consolidated Film Corporation, of San Francisco, has established a record for the booking of short subjects that will be hard to duplicate. In a letter to Vice-President E. W. Hammons, of the Educational Films Corporation of America, he outlines his success in placing the "Educational" releases in the representative theatres on the Pacific Coast.

In downtown San Francisco, Mr. Kohn has booked five full-week first-run showings out of the seven high-class theatres of the district.

In Los Angeles, practically the same condition exists. In Seattle, the Coliseum and the Clemmer Theatres show the "Educational" subjects. Besides these larger cities, the Consolidated organization is placing the single-reels regularly in Berkeley, Oakland, Sacramento, Stockton, Vallejo and other California cities.

Security Pictures Sell in West and South

The series of six Security Pictures which Nathan Hirsh of the Aywon Film Corporation has placed on the States Rights market are fast being contracted for.

The Pennsylvania Film Service of Pittsburg, has bought the rights for Pennsylvania and West Virginia. Minnesota, North and South Dakota, Wisconsin, Kansas, Nebraska and Iowa have been sold to Phil Goldstone of the Sterling Film Company of Omaha, Neb., while Alabama, Georgia, Florida, North and South Carolina and Tennessee, were contracted for by the Savini Film Company of Atlanta Georgia.

The Southwestern Film Corporation purchased the Oklahoma Texas and Arkansas rights.

Says Loew Theatres Like Billie West

The popular success of Billy West comedies in the Loew Circuit in New York City will, according to Bulls Eye Film Corporation, be fully maintained in the newest of these comedies to be announced, "Her First False Hare," and "Coppers and Scents."

Work on the former has been practically completed, and sets have been finished for the commencement of work on the latter production, in the Hollywood studios of Bulls Eye, where Nat H. Spitzer is studio manager.

Gale Henry Comedies in Loew Theatres

The showing of Gale Henry's latest Bulls Eye release, "Her Honor, The Scrub Lady," at Loew's New York Theatre and Roof, on Tuesday, April 22, met with instant success, it is said.

The elongated Miss Henry is declared to have kept her audiences in constant laughter by her antics, and exceeded her best previous efforts by all odds.

Tyrad Advertises Feature on Big Scale

"Your Wife and Mine," Tyrad Pictures' state right feature, has one of the most complete lines of advertising accessories ever put out for a state right production, according to Matthias Radin, president of Tyrad Pictures, Inc.

"In lithographs," said Mr. Radin, "we have one 24-sheet, two kinds of 6-sheet, three kinds of 3-sheet, and four kinds of 1-sheet. The posters were designed by two of the best known artists in that line and are in four colors. We have also a window card with a punch in it. For lobby display we have a set of twenty 8 x 10 gelatines depicting the big moments in the picture. Then we have a set of twenty 6 x 8 squeeges for newspaper use, a complete press sheet showing sample ads and stories for newspaper use, and an assortment of cuts ranging from thumbnail size to three column size. We have gotten up an attractive banner, one 3 x 10 in size in four colors. Then we have a number of give-away novelties calculated to attract the public to the theatre.

Sells More Territory for Beban Feature

Seven additional districts were disposed of to state rights concerns by Hiram Abrams during the past week, for George Beban's production, "Hearts of Men," the first he has made under his own direction.

The rights disposed of during this week were: Arthur S. Hyman, for Michigan; Tom Moore, for Maryland, Delaware, District of Columbia and Virginia; Roland and Clark, for western Pennsylvania and West Virginia. Other territory that has been disposed of by Mr. Abrams comprises Boston Photoplay Company, for Massachusetts, Maine, New Hampshire, Vermont, Rhode Island and Connecticut; New Jersey Rolfe Film Company, for New Jersey; Frank Beverstock, for Ohio and Kentucky; The Greater Stars Productions, Inc., for Illinois and Indiana; the Pioneer Film Corporation, M. H. Hoffman, for New York; The Middle West Distributing Company, for Wisconsin; the All Star Features, Sol Lesser, for California, Arizona and Nevada.

Tourneur Brings Two to Screen

It became known this week through an announcement that two Maurice Tourneur productions, "My Lady's Garter" and "The White Heather," will be ready for the screen about the same time, which is given as within the near future. The pictures are said to be very unlike.

In the cast of "My Lady's Garter" are Sylvia Breamer, H. E. Herbert, Wyndham Standing and Paul Clerget. The production was made in the East before Director Tourneur departed for California with his staff.

"My Lady's Garter" was written by Jacques Futrelle, who lost his life in the Titanic disaster.

Reports Big Advance on Jester Comedies

It is announced by Territorial Sales Corporation that two big contracts on Jester Comedies were consummated last week. Before the sale of franchises on this series of eighteen selected two-reel comedies was opened, applications for considerable territory were received, and the offers for Ohio, Michigan, Kentucky, Western Pennsylvania and West Virginia were so attractive that these sections were disposed of at a high figure, it is said.

The Standard Film Service, of Cleveland, has obtained the rights to the eighteen Jester comedies for Ohio, Michigan and Kentucky.

Western Pennsylvania and West Virginia were purchased by the Standard Film Exchange of Pittsburgh.

Harry Charnas, of the Standard Film Service, recently saw three Jesters, "In the Wild West," "Peace and Riot" and "The Tenderfoot." He made a deal which gives him control of the entire Jester output.

Albert A. Weiland, of the Standard Film Exchange, after seeing one Jester comedy, "Peace and Riot," declared this offering was one of the most ludicrous he had ever seen.

Reports state that the demand for Jester funmakers has surprised even the confident Territorial Sales officials. Before the corporation began its advertising campaign on behalf of the films, there was a considerable number of applicants for franchises in the Territorial Sales Corporation. Following the publication of the initial advertisement, however, a virtual avalanche of inquiries were received, it is declared, at the Territorial Sales headquarters in 1600 Broadway.

Six of the series of eighteen Jesters are now ready for distribution. These are, "The Tenderfoot," "In the Wild West," "Peace and Riot," "A Mexican-Mix-Up," "The Wisest Fool" and "Gee Whiz." Every one of these comedies is up to the standard of those, it is said, which Marcus Loew and other prominent showmen found suitable for exhibition in the best houses on their circuits.

Weeks Predicts a New Form of Production

C. A. WEEKS, treasurer of Zane Grey Pictures, Inc., and of Great Authors Pictures, Inc., returned to New York last week from a visit to Los Angeles, where he conferred with Benjamin B. Hampton, president of the two companies, and personal supervisor of producing activities. While on the Coast Mr. Weeks viewed "Desert Gold," the first of the Zane Grey features, and "The Westerners," Stewart Edward White's great story, which has been selected to inaugurate the Great Authors productions. Both are to be distributed through the W. W. Hodkinson Corporation.

"In these works," Mr. Week's says, "Mr. Hampton has brought to fruition a plan he has entertained ever since he first became associated with the motion picture industry; and that is to present the stories of popular authors in pictures with all of the elements that give them their appeal in book form. There are to be 'starless' pictures, insofar as featuring any particular individual is concerned, but the entire cast of each will be made up of players who enjoy star honors and popularity. Real stories, interpreted by real players and presented in real productions about sum up our policy."

Both Mr. Grey and Mr. White, personally, have been in constant and intimate association with every detail of the making of their books. They were "on the job" from the very beginning of the preparation of the continuity, thus assuring that the spirit of their stories was retained in full and as they have conceived it. They have been with the companies during the producing of the pictures, in the studio, and on locations. After personally selecting the locations they personally wrote all of the titles and they have supervised the cutting of the pictures. The result is a faithful and accurate translation of their original stories to the screen.

Zion Films to Make New Jewish Production

In line with the policy of the Zion Films, Inc., to produce only the biggest and best novels and dramas of Jewish historical life that lend themselves dramatically to motion pictures comes the announcement that the company plans to do a story from the pen of David Pinski, one of the most renowned Yiddish writers in America. Work on this feature will commence about May 10.

A name for the picture, it is said, has been selected. The story is called "The Rebirth of a People," and is described as a history-cycle of the Jewish race, depicting the important events in the life of the people from the days of Moses to the present day.

As worked out by Mr. Pinski, the scenario is said to be by far the most elaborate ever attempted for the screen. There is no deviation from history in the story. In fact, some of the sources for the tale were obtained only after a careful persual of the Talmud. And backing these historical documents there is interwoven a plot that will keep the interest until the very end.

"The Rebirth of a People" will require a large cast of principals and extras to the number of more than 5,000, it is declared. From present indications it appears that the majority of the scenes will be taken in Palestine, where a greater part of the story is laid it is stated. Plans are now being completed for a trip to Jerusalem, it is said.

A prominent part in the picture will be taken by the Red Mogen David, the Palestinian Red Cross, and the members of the British Expeditionary Forces under General Allenby in the "Promised Land," it is stated.

A private showing of "Khavah," the initial Sholom Aleichem story produced by Zion Films, was arranged for this week.

William Fox Widely Interviewed In Europe

SINCE his arrival in Europe, whither he went to extend the distributing and producing activities of the Fox Film Corporation, William Fox has been besieged by interviewers. Copies of *The Daily Mirror* of London which have just arrived in this country contain a column article under Mr. Fox's name, in which the American producer makes a sharp attack on commercialism in the production of pictures.

The article as printed in *The Daily Mirror* was very lengthy and comprehensive. The high spots were as follows:

" What a tragedy it would be if the great writers, artists and sculptors of the world lived their lives as a commercial proposition! The beauties of the world would never come to light. Happily there is no danger of such a disaster, for the master impulse to create, regardless of all considerations, must always dominate the true artist.

" That, in my view, is true of the film. There is a mistaken idea, I find, existing throughout the world that the creation of motion pictures is a ready means of achieving great wealth. That is not my experience. The reason is probably that I do not regard it as a business, but an art. I feel that it is impossible to bring the making of motion pictures down to the standard of commercialism.

" Only those who actually love art should have anything to do with the making of moton pictures; and I hope that, now the war is over, there will arise in England many men and women prepared to devote their wealth to advancing this art regardless of profits. Those who seek profits can find them more readily elsewhere

" England, as a consequence of her heroic struggle in the cause of liberty and civilization, is sadly behind in this modern art of the cinema as compared with the states."

" The Hushed Hour " Opens in Detroit

Harry Garson announces that he will open at the Broadway-Strand Theatre in Detroit with " The Hushed Hour," starring Blanche Sweet, on May 18. This is the same theatre which housed the national premiere of " The Unpardonable Sin."

Mr. Garson has not decided as to whether he will state right this feature, or sell the negative outright.

" The Hushed Hour " boasts of the following cast in support of Blanche Sweet: Wilfred Lucas, Milton Sills, Mary Anderson, Rosemary Theby, Harry Northrup, Gloria Hope, Wyndham Standing, Ben Alexander, Winter Hall, Lydia Knott, and Edward M. Kimball, L. T. Steers.

Sidney Golden Directs Gold Coin Features

The Nelson Producing Company, of Detroit, Mich., announces that it is making arrangements to release a series of pictures which have been directed by Sidney Golden, the first release being the " Mysterious Mr. Brown." This picture is said to be a portrayal of the underworld and the society world of the present day.

Sidney Golden will be remembered as one of the directors of the Universal staff, having produced a number of pictures for that company some years ago. He is one of the early pioneers in the picture industry, having specialized in the making of underworld pictures. Mr. Golden is a product of New York's lower East Side and counts his early experiences and observations gathered in later years, of this locality a great help in the producing of underworld pictures. He is now director-general of the Gold Coin Film Company whose first production " The Links of Destiny " will soon be ready for release.

Pioneer Sells "Boomerang"

The Pioneer Film Corporation announces the sale of the Iowa and Nebraska territory on " The Boomerang " to S. Aronowitz of Des Moines, Iowa. Mr. Aronowitz has been in New York during the past few days and saw " The Boomerang " screened at the Pioneer projection room.

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In and Out of West Coast Studios

By J. C. Jessen

Fox Studio Doings

Edmund Lawrence, who for nearly a year has been producing at the eastern studios of the William Fox Corporation, has arrived in Los Angeles to take over the direction of one of the Fox stars at their western plant. Who will be featured in his first production, or what the nature of it will be, has not yet been decided. Pursuant to the new policy adopted by the company, however, it is expected that he will alternate with some one of the other producers.

Under the direction of E. J. Le Saint, Gladys Brockwell has just completed a five-reel production entitled "Gypsy." After a two days' rest she began work in the production of a screen version of the novel, "Sadie," under the direction of Frank Beal.

Madlaine Travers has just finished her work in a detective story produced under the working title of "The High Flame," by Harry Millards. The supporting cast includes William Travers, Clyde Fillmore, Claire Du Brey, John Cossar, Genevieve Blinn, Cornelia Callahan and Henry J. Hebert. Frank Good was the cameraman.

Scotty Dunlop has completed his first Fox production, "Words and Music by—," in which Albert Ray and Elinor Fair are starred. Edwin Booth Tilton, George Hernandez and Eugene Paulette comprised the supporting cast. Roy Klaffki did the camera work.

Universal Newsettes

Under the direction of J. P. McGowan, the Marie Walcamp company has completed their latest serial production, "The Red Glove." After a few days' rest McGowan will start work on the production of another Eddie Polo serial. Helen Holmes, who will be remembered for her work in a number of railroad serials, has been engaged by the Universal to play an important part in the new serial.

James O'Shea, who played in "The Rummy" and "Jim Bludso" for Fine Arts before entering the army, has returned to the Universal studio, where he is supporting Neal Burns and Josephine Hill in comedies produced under the direction of Al Santell.

Waldemar Young, of the Universal scenario staff, is at work on the preparation of the film version of "The Spitfire of Seville," by J. F. Boland, which is to be used as Priscilla Dean's next screen vehicle.

Production on the James J. Corbett serial, "The Midnight Man," has been temporarily held up owing to the illness of Director James W. Horne. Work will be resumed as soon as Horne has returned from the hospital where he was ordered for a minor operation.

Mary MacLaren, in the Universal Special, "The Unpainted Woman"

William Pigott, head of the continuity department at the Universal Plant, has completed a two-reel western melodrama with George Holt to produce with Pete Morrison in the stellar role.

George Hively of the Universal scenario staff is at work on the preparation of the working script for the screen version of Jackson Gregory's story, "A Man of Peace," which Jack Ford is to produce with Harry Carey in the title-role.

Vitagraph News Bits

The William Duncan Company has completed the last episode of the Vitagraph serial, "The Man of Might." The company will rest for a week and then start the production of another serial of similar length written by Albert E. Smith and Cyrus Townsend Brady. The title and nature of this production have not yet been announced.

Earle Williams, under the direction of James Young, has started work on the production of "The Hornet's Nest," a film adaptation of the story of that name by Mrs. Wilson Woodrow. Vola Vale appears in the leading feminine role opposite Williams in this picture with a supporting cast including Brinsley Shaw, Ogden Crane, Kathleen Kirkham and Edward McWade.

Under the direction of R. N. Bradbury and W. J. Bauman, the Antonio Moreno Company has reached the eighth episode of their forthcoming serial, "Perils of Thunder Mountain." Carol Halloway appears in the leading feminine role.

The Bessie Love company, which under the direction of David Smith, has been in the lumber country in the mountains back of Fresno, Cal., making exterior scenes in the production of their latest film, "The Little Boss," has returned to the Los Angeles studio, where they are at work making the remaining interior scenes for the production.

About Metro Players

Viola Dana, under the direction of Henry Otto, this week began the production of "Pliant Patricia," a five-reel comedy farce, adapted by June Mathis from the original play by Anne and Alice Duffy of San Francisco. The company has been on Santa Catalina Island making exteriors for the past several days. Irving Cummings appears in support of Miss Dana in this production.

The entire indoor studio at the Metro plant was this week occupied by a set designed from photographs of a New York place of amusement, for making scenes of "The Midnight Revue," which are to be used in the latest May Allison production, "His Father's Wife," now being staged under the direction of Charles Swickard.

Under the direction of John Ince, Bert Lytell is busy on the production of "One-Thing-at-a-Time O'Day," a screen version of the William Dudley Pelley circus story of that name which apeared in the *Saturday Evening Post* some months ago. Eileen Percy appears in the role of Prairie Flower Marie. Fred Warren and Webster Cullison, both old-tie men of the "big top," have been detailed to the Lytell company to insure the correctness of the circus detail. Joseph Kilgour, William F. Carrol, Stanton Beck and Bull Montana complete the cast.

Betty Peterson, who came to Los Angeles last fall with Maude Fealy in "The Little Teacher," has been engaged by the Metro company to play the ingenue role in support of Emmy Wehlen in "Family Trees." The production is being staged under the direction of Herbert Blache.

Here and There

Fatty Arbuckle is rapidly nearing the completion of his latest two-reel Paramount-Arbuckle comedy, "A Desert Hero." The production is being made in the hills near Glendale, Cal., where one of the biggest sets ever used in the making of a western picture has been erected to serve as saloon and dance hall. "A Desert Hero" is a travesty on the exaggerated type of wild and woolly western productions. The cast of principals includes Al St. John as bad man, Mollie Malone as the persecuted heroine, with Arbuckle in the role of invincible hero.

Word has been received at the Arbuckle studios announcing the speedy return of Buster Keaton to the company. Keaton, who left the Coast to go overseas with the Yanks, has returned to New York, where he will remain until he is mustered out, following which he will return to the Coast to take up his work with Arbuckle.

The Francis Ford company is at work on the third installment of their new serial, "The Mystery of the 13."

Wallace MacDonald, who has been working in the sequoia forests back of Fresno, Cal., with the Bessie Love company, this week returned to the Los Angeles studios with a case of redwood poisoning so severe that he was unable to appear before the camera for two days.

The Art-O-Graf Film Company of Denver, Colo., is making preparations for the production of another six-reel feature, entitled "Wolves of Wall Street," a melodramatic tale of the struggle between a gang of Bolshevist financial wolves of Wall street and a 100 per cent American. "Me Smith," a story by Caroline Lockhart, is scheduled to follow "Wolves of Wall Street." The Art-O-Graf's first production, "Miss Arizona," is being handled as a states rights proposition by the Arrow Film Corporation of New York.

Brunton Notes

After several weeks spent on the desert near Palm Springs, Cal., where they went to make exterior scenes in the production of Zane Grey's novel, "Desert Gold," the Zane Grey company has returned to their Los Angeles studio and made the final scenes for the production. The picture was made under the direction of T. Hayes Hunter with a cast including E. K. Lincoln, Edward Coxen, Eileen Percy, Margery Wilson, Walter Long, Russell Simpson and W. Lawson Butt. It is being cut and titled here, following which it will go east for release.

Mary Pickford is still at work on the production of a film version of Julia Lippman's story, "Burke's Amy," the title of which has been changed to "The Hoodlum" for picture purposes. A 200-foot tenement set was this week completed at the studio for use in this production. The picture is being made under the direction of S. A. Franklin with Kenneth Harlan in the leading male role opposite Miss Pickford.

Jack Pickford is at work on a new story which was written and is being produced by Jack Dillon with Gloria Hope in the leading feminine role. No title has thus far been given the production.

Under the direction of William Worthington, the Hayakawa company is making a Hindu production the working title of which is "Only a Nigger."

Jack Cunningham, scenario writer for the Frank Keenan company at the Brunton studios, this week left Los Angeles with his wife for a three weeks' tour of the northern part of the state. The trip is being made to allow Mr. Cunningham to recover from a nervous breakdown, the result of returning to work too soon after a double attack of the influenza.

Orral Humphrey, who recently completed his work in the Universal's James J. Corbett serial, "The Midnight Man," is retiring permanently from the screen to live on his ranch in Happy Valley, near San Francisco. Before entering the picture field, Humphrey was a Broadway actor and later a Morosco leading man in Oakland.

A book entitled "Pinto Ben and Other Stories," by William S. Hart and his sister Mary, this week made its appearance on the newsstands. The book contains a narrative, written in verse by Hart, telling the dramatic story of the death of his cow pony, Pinto Ben. A prose story, "The Savage," also by Hart, and "The Last of His Blood," by Mary Hart, complete the book's contents. All of it is good reading, but film fans will probably be especially interested in the foreword, which treats of the actor's early life among the Indians of Dakota, where he was raised. The book was published by the Britton Publishing Company of New York and retails at one dollar.

Darrel Foss has returned to the Metro studios from an extended fishing trip. He has been gone since the completion of "The Brat."

Hollywood Hookum

MAY 10, 1919 NEWS MORE NEWS

Rather Loanish.

F. McG. Willis is teaching school in our midst.

A lot of lamps were seen going over Cahuenga Pass this week.

Harry P. Northrup has had 217 screen assignments. Count 'em yourself.

Frank Lloyd has returned from Catalina Island and reports all the fish caught.

Earle Williams is going to lecture on Shakespeare before the Hollywood Woman's Club.

Now that Al Ray has just been married, his first Fox release comes out, "Married in Haste."

Roger McKinnon, late of the Anzacs, is a member of the supporting cast for Madge Kennedy.

Al Santell tried to put over a dialogue between an actor and a trained toad, and claims success.

Jimmy O'Shea has laid down his gun, and is now to carry a lot of make-up in Universal comedies.

Harry Leonhardt, Comedy King. How does it sound along with Poppy Comedies and Mack Swain?

Prepare to weep. Oral Humphrey, the heavy, is planning a retirement. Goodbye, Oral, take care of yourself.

Kathleen Kirkham spent a week in Santa Barbara one day last week watching society golfers and polo players.

Wally MacDonald insists he's not Irish, but Canadian, and nobody has argued with him since —whatever that means.

Bill Hart having held up everything on land, is now about to attack a Mississippi River boat on the Sacramento River.

We hear of a cat owned by Fred Starr that eats sauerkraut and boiled cabbage. But why should a leading man have a cat?

Metro has a circus play in progress with Bert Lytell, and the property man sings "Tenting Tonight" continuously in his sleep.

We haven't heard any report of Dorothy Dalton's homing pigeon arriving from New York. Therefore, suggest a little national paging.

Suspense note: Prince Troubetskoy, the sculptor, visited U City, and all the stars are wondering if he was looking for a model.

C. Chaplin, a film actor, had his picture took last week. It looks just like his other ones, so there's no use to publish it.

Tom Ince has had fifteen varieties of trees planted in his southern colonial studio lawn, and we rise to inquire, why fifteen?

Monroe Salisbury and Prissy Dean went to Bakersfield in their surrey last week to lead the grand march in a couple of celluloid balls.

Guy Price, who writes pieces for the newspapers, has been offered a situation as actor. Guy is letting his whiskers grow to conceal his blushes.

We now learn of a composite of James, Jennings and Nick Carter in the person of Ed Jones. But what we started to ask was "who did he bandit?"

Walter MacNamara, on being splashed with mud at the Goldwyn lot the other day, decided we could not all be British or Irish peers all the time.

Old Man Woodhouse is still talking about that gymnasium Mr. Ray is alleged to be using, which makes us hope latter will pick former for sparring partner.

Bill Beaudine needed an automobile of 1898 vintage, and after securing one he named it "cootie"—because it was so hard to find. Bill wasn't in the army.

Margaret, if our name was Del La Mott, we'd change it, give it reducing exercises, or something. We say this advice after a lengthy conversation with a film editor.

Al Holubar has induced a hermit to come out of hiding and play a part in "The Right to Happiness." We don't know of anyone more entitled to it than the hermit.

Charley Chaplin is a hard-hearted guy. He sent us a picture of a cake he got from Australia, all dolled up in tissue paper and tin, and we're still hungry.

Al. Smith out to the Vitagraph is gathering together quite an assortment of comedy beauties. Mack, you'd better look well to your fig lea . .—er—your laurels.

HOOKUM is in receipt of some news jottings from Willie Wing labeled "Not Duplicated." Will has the right idea. The ones we read COULDN'T be duplicated.

San Francisco Bay is said to have overflowed its banks when Walter Hiers fell in for a Pauline Fredericks play scene. Everything became normal in a few minutes.

Frank E. Woods is building a house on a ranch near Hollywood. and going to raise a lot of chickens, pigs and radishes 'n onions—maybe some wine grapes, too.

Jesse Hampton, by way of variety, has given Bill Desmond a story of California hills, therefore, no disguises of the well-known Santa Monica mountains will be necessary.

Lloyd Ingraham secured the appointment of a deputy sheriffship so he could keep the company from playing roulette, poker, dice and card games on a western ball room set.

Reg. Parker has inaugurated a "let 'em sleep" movement among his players, inasmuch as he keeps 'em at it on 24-48-72-78-hour shifts. Aside from that they love their director.

Elinor Fried wrote a comedy scenario in twenty minutes by a clock, or watch, or anything you want to time her by. If you don't believe it, wait a bit and Universal will show it.

Vic. Schertzinger took his fiddle to the studio the other day and gave his star, Mabel Normand, a treat by playing all those pieces of music by the Italian composers and some that he writ himself.

And now Priscilla Dean is to be seen in Wally Young's "The Spitfire of Seville." Any other town than Seville, Wally. Why Seville? Ham Beal's publicity staff advise us that the "Spitfire" is a real Castillian, which reminds us of the Missourian we heard of from Hoboken.

When his stage carpenter got his finger mashed, Francis Ford said he had good news. Meaning, the carpenter's head might have been mashed, and therefore we say he's an optimist even if he is making "The Mystery of Thirteen." HOOKUM suggests that the carpenter hereafter hold the hammer in both hands.

Last Sunday was Easter all over Hollywood, and several of our set blossomed forth in a new hat and things. R. Willis overlooked the date again as usual, which is hard luck, as he will now have to wait a year for another National Hat-buying Day. Dick never did wear a hat that we remember of—sometimes he carries one in his hand.

Bill Duncan set out to find a Victory Loan meeting of the motion picture industry, and was ushered into a ball room filled with evening clothes and decolette gowns, and Bill stuck around for many minutes before he discovered his mistake. He thought the film industry had just kept on changing during his past serial making engagement, and he thought he was in the right place.

BEST DRESSED CONTEST

The weekly vote at Hampton's studio was taken as to who was the best dressed star with this result: Harry B. Warner, 39; Bill Desmond, 33; Jack Kerrigan maintained his one from last week's vote. (Jack hasn't bought that new collar yet). Somebody made a mistake and voted twice for Billy Foster, but he's disqualified, being only a cameraman.

SERIAL POEM
(By Dick Willis)

Two guns, closeups, chaps,
Modest hero part,
Shooting, fights, mishaps;
Bill Hart.
(The End. No casualties reported)

Equipment Service

BUY ADVERTISED EQUIPMENT

When you buy goods buy advertised goods.

It is easy to say "Just as good as," but they are not.

Remember a manufacturer who advertises has a reputation to keep up.

His goods must be the "BEST POSSIBLE."

"Just as good as"

means there must be something "phoney" somewhere—

Something which evidently will not stand Advertising direct to the purchaser.

Projection
Music

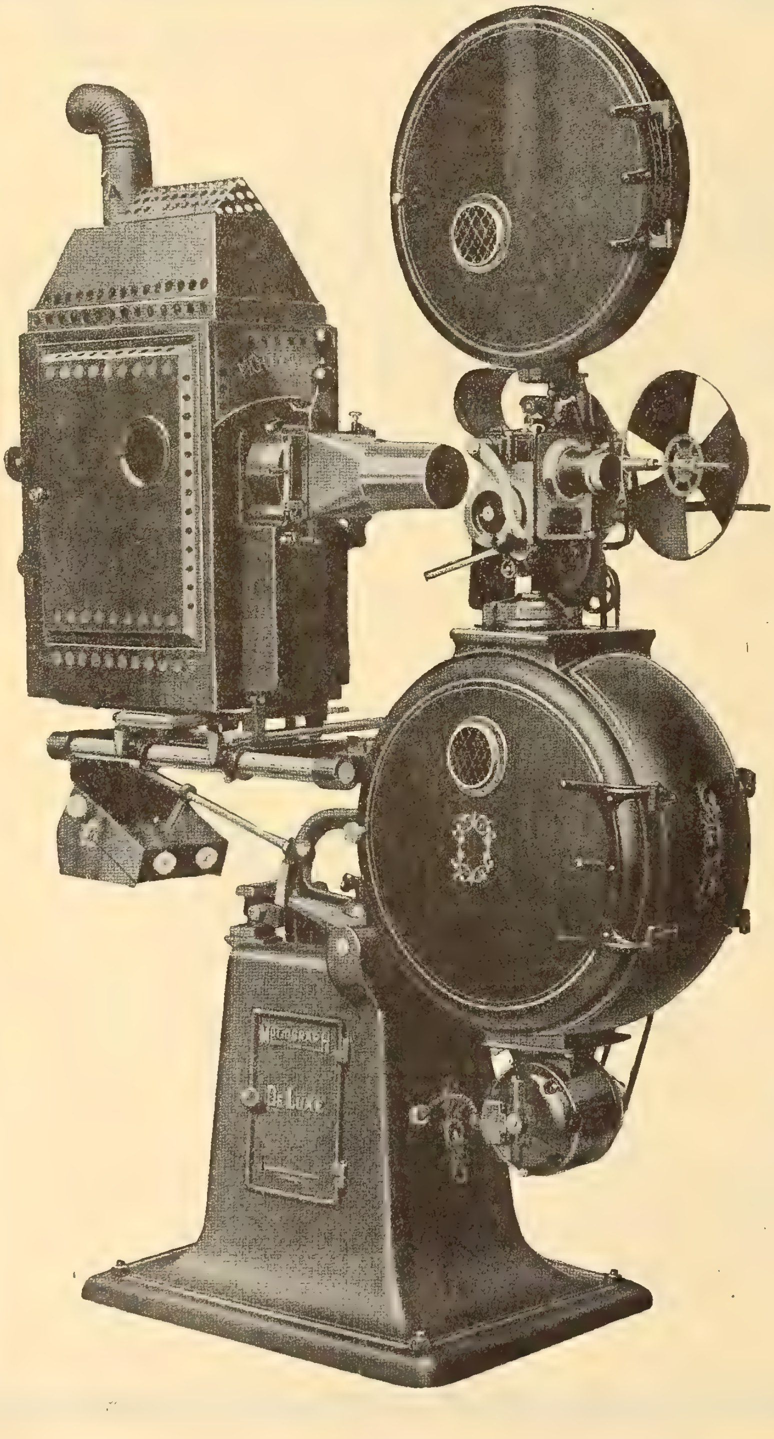
Laboratory

Studio
Theatre

ONLY TWO KINDS OF PROJECTORS

MOTIOGRAPH DE LUXE

AND THE OTHERS



The MOTIOGRAPH DE LUXE, the only Projector in which die castings are not used, puts it in a class by itself.

Its perfect projection and long life, which is insured by the quality of material used, and proven by the many users, who speak of its perfect projection and wearing qualities, makes it well worth your consideration.

If you don't know about it write for literature, and get acquainted with this high class projector.

The Enterprise Optical Mfg. Company

564 W. Randolph Street

Chicago, Ill.

Equipment Service

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. L. BRAGDON............................*Technical Editor*

Safety First

ONE of the principal subjects discussed at the recent meeting of the Society of Motion Picture Engineers was that of Fire Protection.

It was stated that the two chief places where fires were apt to occur in professional work were—

1. The Theatre
2. The Exchange

Theatre fires are 90% absolute carelessness and are due to criminal neglect—cigarettes, unprotected radiators, unprotected electric light bulbs, improperly regulated machines or those which have been tampered with, electric regulating devices improperly housed and other causes which should never be allowed to exist, if the laws on the statute books or even common sense were followed.

Exchange fires are also due to carelessness for here we find mainly incompetents in charge of joining and inspecting rooms who are not as used to handling films as are the projectionists. The danger here is more real than in any other branch of the industry, due to this handling and lack of knowledge combined with the great quantity of material continually on hand.

The letter quoted below brings out both dangers, for it shows an example of the actual carelessness which may occur in the projection room, and also shows the danger which may result from film in bad condition which is so often sent out from the exchange to the theatre.

Gentlemen:

Being an operator and interested in the " Projection Department," I can't help sending in some of my views on the troubles of a small theatre projectionist.

In the first place I think it is the condition of the films sent out by the exchanges to the small exhibitors that makes life a nightmare to the small theatre projectionist.

When I first started out as an assistant in a projection room, I worked with one of those men who do not care into what shape the operating room gets. This particular room was a fright. There were clippings from film, pieces of trailers, paper, rags, tools, slides, dirt and cigarette stubs all over the floor. One day I was helping inspect the films (each reel had to have about a half hour's work on it) with this brainless operator, when I was suddenly treated to the liveliest fire fight I have ever seen. This operator had an electric light bulb in a cigar box under a glass, over which he inspected the films. The bulb naturally got hot and the heat set some film clippings afire. He pulled out the bulb, bringing the burning film out on the floor and into the rest of the film cuttings and other inflammable material. From then on there was something doing! With our eyes full of smoke and so weakened from the fumes we could hardly stand up, we finally were able to stamp the fire out.

Soon after this I was given charge of the projection room, and from past experience I soon had that room looking ship-shape.

Speaking of the films the exchanges send out to the small exhibitors, I think I have received my share in ruined stuff. Some times there would be no advertising, or perhaps advertising with a different picture, or even advertising belonging to a picture that I had shown three weeks before.

And at other times you wouldn't get your films until a half hour before opening time. Then you would have to look through them or trust to luck that they would go through all right.

I have run many a film that was ready for the junk pile long before Charlie Chaplin first got his funny feet into the lime light.

On some of the films I have had to hold the framing lever all through the reel, and every once in a while there would be a cracking sound and the film would break and run up into the shutter, knocking it out of time. Then while the perspiration ran off my face, meanwhile losing all respect for religion, the audience would censure me with the wrong kind of applause that nearly raised the roof

So here's hoping the exchanges take pity on the small exhibitors, or what is more satisfactory to me, that I graduate to those exhibitors that do get the service.

Yours sincerely,
L. F. C.,
Kansas.

The distribution of film which is ready for the junk pile before it is sent out is criminal. It should either be doctored and new lengths spliced in so that it is worth showing, or it should never go out.

The house which is willing to rent this class of film should be forced out of the business. If enough rental can not be paid to get film which is in passable shape, then the authorities should close the house, as it is impossible that the audience is sufficiently protected to allow it to remain open.

The small town men, as well as those in the cities, should get film in good physical shape. The projection room should be absolutely neat and in good condition. It should be remembered that in return for public patronage public safety should be guaranteed.

E. K. GILLETT.

Equipment Operating Projection Questions Answered

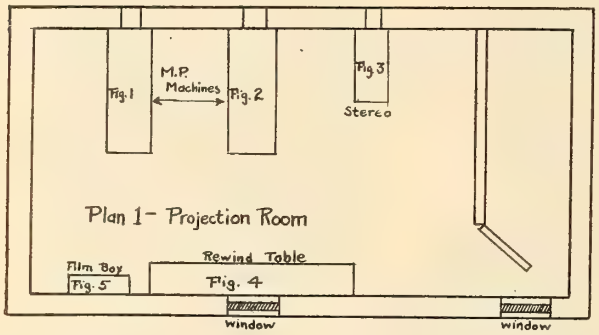
Design, Location and Equipment of the Modern Projection Room

By D. C. Burkholder

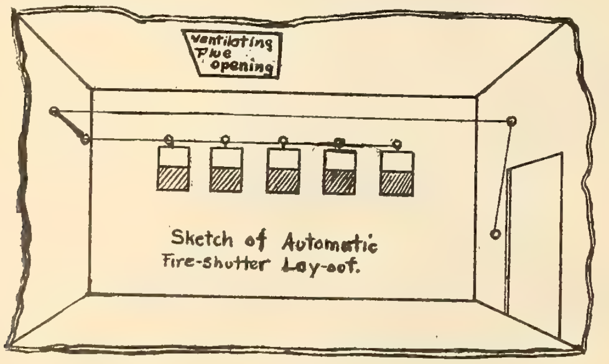
Awarded Second Prize, Class 1

PLAN No. 1 shows a large and roomy operating room equipped with two picture machines and one stereo. Ample room must be allowed so that the projectionist may walk around all sides of his machines. The exit should be on the crank side of machines and on same level as booth floor. Figures No. 1 and No. 2 are motion picture machines; fig. No. 3 the stereopticon; fig. 4 the rewind, and fig. 5 the film box.

The booth should be free of all unnecessary apparatus, strictly fireproof, well ventilated and of ample size. The environment of the operator has a great deal to do with the quality of the show. At the present time many places are getting along with a "rathole" for a booth and for some reason or other the inspectors allow it. If it were possible the government should set a standard for booths and their apparatus. With the arrangement standardized it would make it much simpler for projectionists when they change from one location to another.



The vent flue should be right above the head of the machine and as close to it as possible, so that in case of fire the draft would carry the fumes out. The walls and floor should be cement (preferably), with rubber mats for the projectionists to stand on to avoid any electrical shocks if the floor happened to become wet. Asbestos and sheet iron are also used, but they are not the best, for they wear through in time. Cement floors are more solid, hence less vibration of machines.

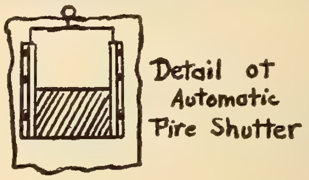


PLAN 2

All generators or converting apparatus and machinery should be in another room and rheostats should be placed off the floor. All wires should be run in conduit up as far as machine leads.

Green paint is most pleasing for walls, but any dark color will do. The idea is to eliminate all reflection.

A fireproof box to contain film reels should be made with spring hinges as in fig. 5, and placed close to rewind.



All openings should be equipped with automatic fire shutters made of heavy sheet iron to prevent escape of fumes into the theatre proper. A rough sketch, Plan 2, shows how these openings can be closed automatically by joining all drops to one main line which is held together by some combustible material such as film stock. The main line should be over heads of machines.

Most theatres have their operating booth in front of house, but the regulations of some cities require the booth in the rear. Where booth is in the front the lobby can be arranged underneath it or if the booth is on the main floor a grand display of machines may be made by enclosing the rear of the booth in plate glass.

Avoid all wooden benches; hang tools on walls; have suitable boxes for carbons and extra machine parts.

Above all things, don't be afraid to spend money on and in the booth when it is being constructed. The very best equipment will be the cheapest in the end.

SAN DIEGO, CAL., March 6, 1919.

Motion Picture News:

Why haven't some of the motion picture machine companies adapted the band gears for their machine? Think of the big saving in material, also cost to consumer. For example, take the four largest gears on a Powers 6, 6A or 6B—namely, the crank shaft drive gear, the large idler gear, large feed sprocket gear, driving gear for idler. We will say that the four cost $8.00. If they were band gears, in renewing them all that would be needed would be the bands, and they could be made sixty per cent cheaper, if one cent. The result would be, that the manager would come through for a new set of bands or gears before they became friction wheels.

Now, that we have revolving spindles in the upper magazine, the damage to film caused by jerking is greatly reduced, but if we had sprockets with 32 teeth instead of 16, we would reduce the damage to almost nothing, for example, with the upper sprocket the present sprocket is not a big enough cylinder and the film only laps five teeth; with the other it will lap 11 teeth, with the take up it will lap 15 teeth, against 7 on the present sprocket, also it will make it almost impossible to loose your loop. It will also relieve the cracking noise of the film caused by the pull of the take up. Although the take up be set to just barely take up two reels, there is a great deal of damage done to sprocket holes, this would all be done away with.

Try it out for yourself and make sure, then give us a report.

Respectfully,
(Signed) J. R. CHENEY,
Casino Theatre, San Diego, Cal.
N. M. L. 92.

P. S.—I do not mean to change the intermittent sprocket. Just the upper and lower.

Reply: Questions such as are brought up here can best be answered by those firms now engaged in manufacturing projection machines. We, therefore, submitted Mr. Cheney's letter to sev-

(*Continued on page* 3078)

THE BOYLAN EVEN-TENSION REEL

Forever ends all tension take-up troubles

Increases the life of the lower sprocket over 400 per cent

Testimonials

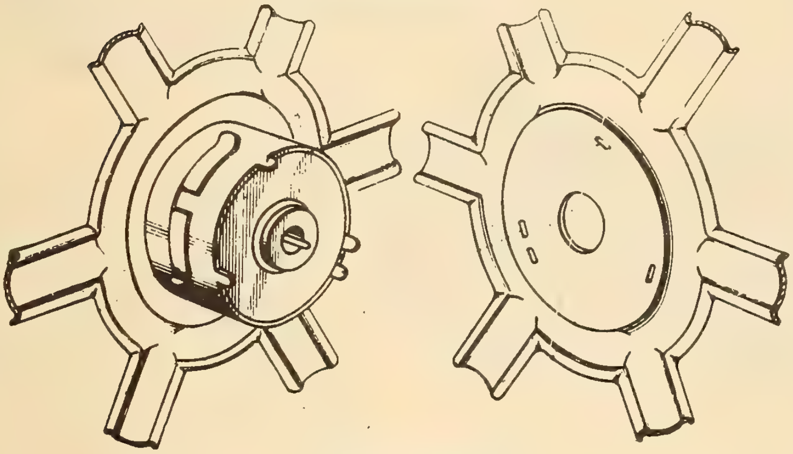
"They are entirely satisfactory in taking care of the tension, operating with practically an even and easy tension throughout the run, yet firmly winding the reel."

JOHN GRIFFITHS,
Ansonia, Conn.

"The lower sprockets on our machines have been used in connection with the Boylan Even Tension Reel for *eighteen months* and are still in good condition. They are indispensable to us and we could not be without them."

IRIS THEATER,
F. H. YOUNG, *Manager*,
Salisbury, N. C.

Patented April 23, 1918



It's all in the "Hub"
Otherwise it's a Standard Reel

"It has our unqualified endorsement. It works perfectly."

F. H. RICHARDSON, *Editor*,
Projection Department, Moving Picture World.

"You are certainly entitled to credit for your ingenious device, especially in view of the fact that your reel offsets the pull on the film which is common to the ordinary type. This feature, coupled together with the elimination of trouble which every operator must go through with the ordinary take-up, and also the *reduction of fire risk* by preventing the film from pulling apart, gives your reel a great many good points."

WALTER G. PREDDY,
San Francisco, Cal.

"I have used the reel several days and it meets every requirement at the take-up. I O. K. the reel and believe it to be a valuable asset to high-class equipment."

CLAUDE E. LINSTRUTH,
Carthage, N. Y.

Does away with the necessity for a take-up friction in the projector itself

The take-up friction of the projector is set tight so that it cannot slip at all and the tension on the film is entirely taken care of automatically by the reel.

It requires no attention whatever on the part of the operator.

The tension is ample yet at no time can there possibly be any excessive pull on the film.

It has no springs or weights or complicated mechanism and can be used on any machine using the standard reels, without making any change whatever.

It has been tested out under all kinds of conditions for more than eighteen months.

It will save the operator all his present worries from variation in take-up tension, losing the lower loop, etc., and will save the moving picture industry many thousands of dollars annually through the elimination of the various kinds of damage done to the films through excessive tension.

INTRODUCTORY PRICES
BOYLAN EVEN-TENSION REEL

14-inch	$3.50 each
10 "	1.50 each

Ask your nearest dealer

AUTOMATIC REEL COMPANY
203 EVANS BUILDING
WASHINGTON, D. C.

(Continued from page 3076)

eral of the principal machine makers and their replies were substantially the same.

In the first place, strange as it may seem, the matter of cost is not the vital one in the manufacture of projection machines. When quality is compared with cost there is probably not a device being made in this country for which so much high class, carefully inspected workmanship can be purchased for, relatively, so little money as in the case of these machines. The argument of cost, then, is not one that would be the cause of a manufacturer changing the fundamentals of his machine.

By band gears, Mr. Cheney probably refers to friction drive by means of flexible bands. If this was his idea it can hardly be called practical since in a motion picture machine the movement of the varous parts are exactly synchronized. A slippage of only a fraction of an inch would throw the entire apparatus out of adjustment. The main driving members of a projection machine must be positive in their actions above all else, and it is in this respect that the "band gear" theory fails.

As for the matter of replacement cost, supposing an exhibitor did find it necessary to renew the four gears mentioned in Mr. Cheney's letter, at least once a year. Would, say, $8.00 be an exorbitant price to pay for a machine that had been coining money for the owner or twelve hours a day for three hundred days?

Now coming to the second part of the letter in which reference is made to the wear on perforations, we believe it is generally conceded that the greatest percentage of damage is caused by imperfect adjustment of the various units over which and through which the film runs on its travel from the upper to the lower magazine. Under present conditions of operation with careless adjustments and even more careless inspection, sprocket holes last about as long as the film itself. Perhaps later when film stock is produced that does not grow brittle, crack and tear after varying lengths of service it will be worth while for machine manufacturers to scrap their valuable dies, jigs and working drawings, and alter the whole construction of their product to comply with changed conditions.

We are not arguing that the damage done to sprocket holes can be calmly ignored for we all know better. But what is to be gained by marking larger sprockets to save sprocket holes if the film stock itself disintegrates due to oil and temperature variations?

The coming decade will see a great change in the quality of film stock. Research engineers are constantly experimenting with the end in view of perfecting a film that will withstand the vicissitudes which every film placed on the market must meet.

Machine manufacturers as well are not far behind in their improvements. It will be found that as operating conditions improve, projection machines will be devised to carry out their super-important functions to a still higher degree of perfection.

Can't Locate Grinding Sound

FROM Dubuque, Iowa, comes this trouble:

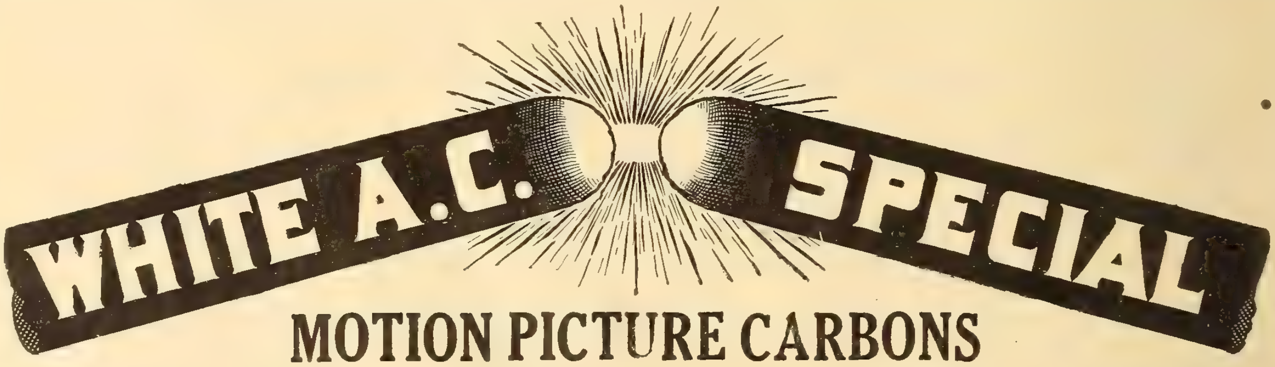
I am having a little trouble with one of my Simplex machines. My projection is not troubled, but the machine does not sound just right.

The trouble seems to be in the drive gear of the shutter shaft and the intermittent movement. If I take out my intermittent the grinding noise disappears. I have a new intermittent movement which I carry as a "spare," and when I put that in in place of the regular movement the noise is there just the same.

Now, I can remove the grinding by putting a small washer on the set screw, but it makes the machine pull too heavily. The machine on which the trouble occurs is a 1912 model, and has just come back from the factory.

Reply: It is very probable that the grinding noise in your machine head was put there some time after the head left the factory after being repaired and placed in shape. The inspection at the Simplex works is so thorough that I do not believe a noise of the kind you describe would ever get by their inspection department. Rough handling in transit, or even while unpacking might spring a shaft sufficient to cause a pair of gears to mesh too closely and produce a grinding sound.

Even though you can remedy the trouble by using washers, it is poor practise to do so as the machine you have operates best just as it comes from its makers, and we would suggest, therefore, that you return the head again and have the gears looked over carefully.



MOTION PICTURE CARBONS

For Alternating Current Projection

Alternating current is no longer a bug-bear to projectionists. White A. C. Special Carbons used in place of the old style carbons enable the wide awake projectionist to practically duplicate the results obtained with the direct current arc.

The alternating current arc using these carbons gives a strong white light—the kind that makes the picture on the screen seem real. No noise due to a roaring arc and no flicker on the screen.

White A. C. Special Carbons make alternating projection a pleasure rather than a task.

COLUMBIA-SILVERTIP
The Standard Direct Current Combination
GIVES THE BEST WHITE LIGHT POSSIBLE FOR MOTION PICTURE PROJECTION.

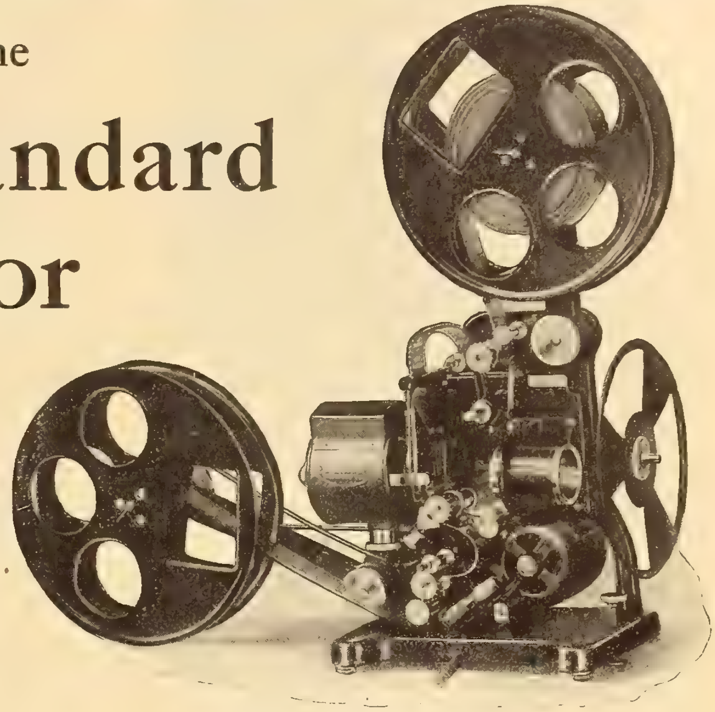
WRITE FOR CIRCULARS.

NATIONAL CARBON COMPANY, INC., Cleveland, Ohio

Announcing the

Peerless Standard Projector

Ideal for Editing and Examining Film in Theatres, Studios and Laboratories



With Plain Reel Arms

The PEERLESS STANDARD PROJECTOR has the wonderful 5 to 1 eccentric star intermittant movement and a balanced shutter of three equal 45 degree blades that passes 62½% of the light from the objective and gives an absolutely flickerless picture at less than normal speed.

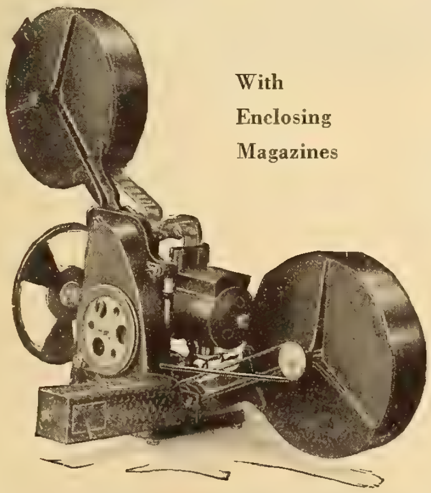
Particularly adapted to film inspection and editing, as it can be operated at any speed or stopped for cutting and patching.

Using a 28 WATT lamp, even negative can be safely projected, thus saving time and expense of unnecessary print.

Takes one-thousand feet standard reels, operates from any light socket. Uses 2¾ amperes with motor drive, or less with crank. Projects pictures up to 10 feet wide at any distance up to 75 feet.

With plain reel arms folded and current wiring attached, outside dimensions are 13 inches long, 8 inches wide and 13 inches high. Weight with motor 23 pounds.

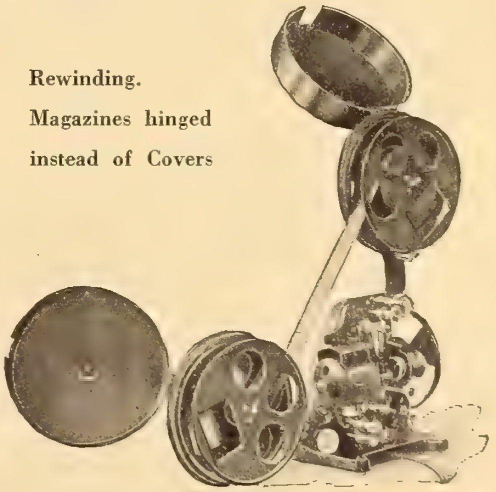
Call or send for Literature



With
Enclosing
Magazines

**Peerless
Projector
Company
32 West 43rd St.
New York City**

Rewinding.
Magazines hinged
instead of Covers



AN ANNOUNCEMENT

Our activities for the past year have been nearly 100 per cent. devoted to war production of vital importance to the government, compelling us to discontinue regular manufacture in practically all of our lines.

The cessation of hostilities has now enabled us to begin the readjustment to a peace production basis. While this adjustment must be gradual, we are pressing it with all possible speed in order to satisfy the requirements of our normal trade at an early date.

We appreciate the patience and understanding with which our patrons have reacted to the situation and trust they may continue to exercise such consideration until our manufacturing facilities are once more on a pre-war footing.

Bausch & Lomb Optical Co.
569 ST. PAUL STREET ROCHESTER, N.Y.
New York Washington Chicago San Francisco

Leading American Makers of Microscopes, Projection Apparatus (Balopticons), Photographic Lenses, Ophthalmic Lenses and Instruments, Range Finders and Gun Sights for Army and Navy, Searchlight Reflectors, Binoculars and Other High-Grade Optical Products

EASTMAN FILM

first made motion pictures practical—to-day it plays its full part in making the best pictures possible.

Identifiable by the words "Eastman" and "Kodak" in the film margin

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

Motion Pictures in Cabarets

BERNAYS JOHNSON of the Projection Department of the Westinghouse Lamp Works, who is in Chicago demonstrating the new Simplex Incandescent Lamphouse with the new Westinghouse 900-watt motion picture lamp, has started something new for cabarets. At the Terrace Gardens of the Morrison Hotel, where one of the most pretentious ice skating exhibitions in this country is staged, he has installed a Simplex machine using the new lamp.

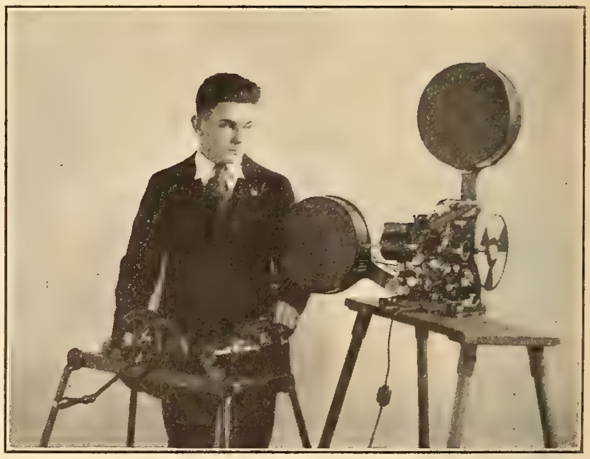
The machine is placed in a dressing room, behind the scenes, and projects the picture upon a silk curtain.

On account of the limited space available for the machine and the fire hazard, the authorities of the city of Chicago were much opposed to its use. Under no circumstances would they permit an arc installation. This opposition was overcome with the use of the incandescent lamp equipment. How much the fire hazard is reduced is shown by the fact that the arc lamp ignites a film in approximately two seconds, while it takes 10 seconds for the incandescent lamps to ignite the same film. The white light projected by the Simplex equipment using the plano-convex condenser system makes it possible to successfully show color films and consequently they are now a regular part of the program.

For the opening, a colored scenic is shown; during the intermission between the first and second acts a weekly review of current events; and at the close a popular comedy. This arrangement takes the place of two regular cabaret acts, thereby not only effecting a saving but actually paying for itself in a very short time. This feature has met with so much enthusiasm that the management has definitely decided to make it a permanent feature of the regular program.

Peerless Standard Projector and Generator Go to the Cannibal Isles

WHEN Mr. and Mrs. Martin Johnson departed a few days ago for a return trip to the Land of the Cannibals, they took with them a Peerless Standard Projector and a Hand Generator. With this outfit the Johnsons intend to amuse the savages with films in the making of which the man-eaters themselves participated.



The hand driven generator which is illustrated is similar to the one brought out some time ago except that the present outfit with its smaller driving wheels is more compact and easily transported. With two husky savages turning the cranks, Mr. Johnson will be able to generate sufficient current for a 10-foot picture.

Not All the Class Is Found in the Large Cities

THERE is more than a grain of truth in what Projectionist Clay Powers, of Dunsmuir, Cal., says describing some of the difficulties a "small town" projectionist must put up with. He says:

"As a subscriber to your valuable paper, I read the Projection Department with great interest, and have noticed on several occasions where the 'Small Town Operator' gets the credit for knowing nothing at all about the game. Now let me say that you will find just as good projectionists in some of the small towns as in the larger cities. Some of those who have everything to work with in the larger theatres think they are the only ones who know projection. They blame all of the breaks, poor patches, grease and punch holes, onto the 'small town operator,' when, as a matter of fact it is well known that the small towns cannot afford to pay for first run pictures, and when we do get them they are already full of patches, punch holes and sprocket holes half broken out. Who does this? The 'small town operator' does not, because the film is that way when he receives it.

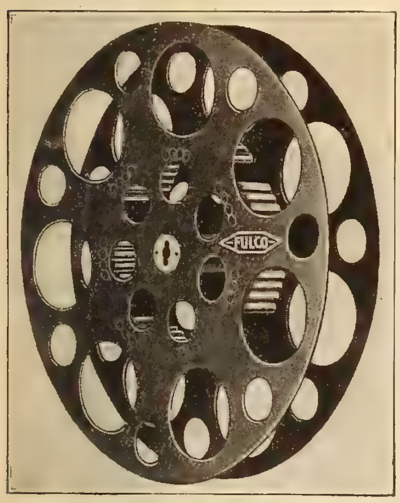
"I am a projectionist in a small town, using two machines and have a small generator set to produce direct current. There is no motion picture repair shop within 300 miles, so if anything goes wrong it is up to me to fix it.

"I like to read the Projection Department, but it makes my blood boil to read what some of those fellows will write about the 'small town operators,' especially when speaking of money. I take pleasure in stating that I am not working for $12.00 a week either. As one projectionist put it in the April 19 issue, 'I am getting a salary.'"

The New Fulco 5" Hub Reel

THIS reel is along entirely different lines from the reels already in use and has been designed especially for the projectionist, as it is not expected that it will be used for shipping and storing film. It is the result of much study and many experiments to overcome troubles with the present-day reels in the proper projection of pictures.

The side disks of the Fulco reel are a special cold-rolled and polished steel. The center piece or hub-core is made of solid machine steel with a double key-way broached in, which has proved its value over the usual stamped and formed sheet metal cores. The 28 spindle rivets provide the reel with 21 places on which to fasten the film. The reel is finished in satin white nickel which reflects the light through the peep holes of the magazine, making it easy to see the amount of film on the reel at all times.



The Society of Motion Picture Engineers has given its stamp of approval to the 5-inch hub reel for projection, as with its use there is a more even tension on the take-up and the reels in both the upper and lower magazines do not revolve so fast as when using reels having 1½ or 2 inch hubs.

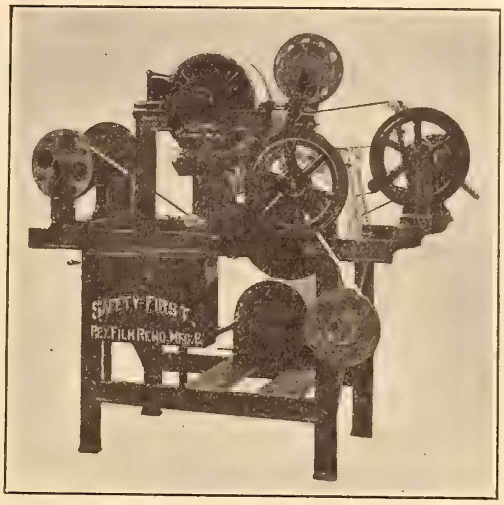
Where Projectionist and Operator Part

THE projectionist who desn't read at least one trade paper is an operator. He is also the man who does not, will not, and can not join the local organization in his territory. And because he does not read, mix with projectionists and use his brain, there is no way of reaching him to correct his faults except through his manager. A combination then, which would be unbeatable, would be a manager and an operator neither of whom read trade papers to improve the conduct of their separate business. Happily to say, there are few such combinations in existence, for the house couldn't last long under their direction and projection.

Mr. M. Smith, of New York City, says along these lines:

"As a projectionist interested in the improvement of Projection, I wish to say a few words regarding the abuses of film by operators punching holes in the end of films. This fault can never be remedied by appealing to the operator through trade papers, because there are some operators who never look at trade papers or any other papers that would help them better themselves. This applies to managers also.

"In your issue of April 12 I noticed a letter from a projectionist stating that he had taken out all misframes and punch-holes with the result that the exchanges send him the worst prints.



THE REX FILM RENOVATOR

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now ready and far superior in quality and screen results to any carbons thus far produced.

SWAAB'S MOTORS

for Power 6A and 6B are pleasing their users—not a single one has fallen down or been returned. They are sold for $37.50 and $40.00 respectively and are complete absolutely. Dealers do not recommend our Motor Equipments because they cannot make anything on them. We have priced them so that the Exhibitor gets the best price regardless of the Dealer. We are exclusive distributors of the *SIMPLEX* Machine. We repair all makes of machines and sell all supplies. Your old machines taken in trade for *SIMPLEX*.

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I learned that stunt about five years ago. The exchanges are anxious to correct this waste of money, so let them employ a few inspectors to run down the men with the punches. In this way they can soon stamp out the bad practice.

"There are several other causes for complaints by projectionists against the exchanges, and if the exchange managers are anxious to correct them—then I am open for a job and can furnish several other men who will prove that it's not the projectionists, but the exchanges themselves that are principally to blame."

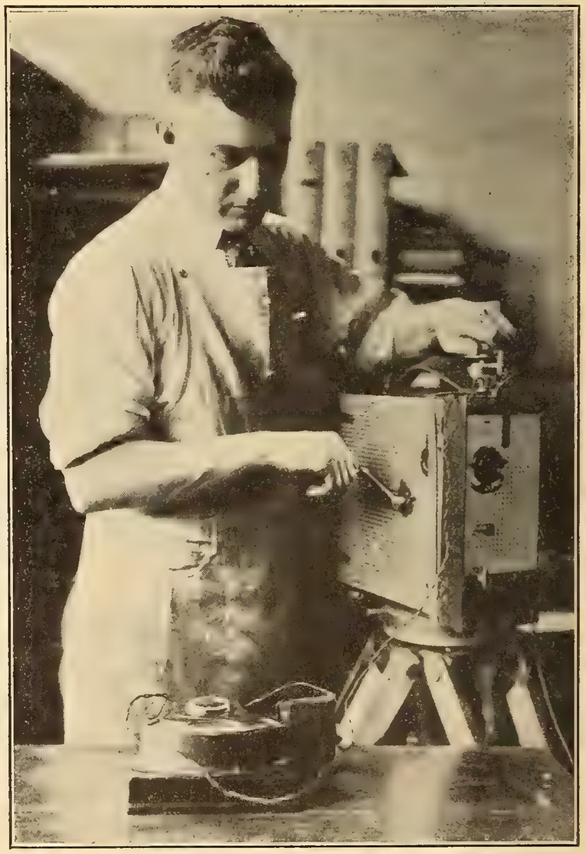
Mercury Seismometer Measures Vibration of Universal Moving Picture Cameras

THIS instrument consists of an iron cup containing a quantity of mercury and an adjustable electrical contact, in close proximity to the surface of the mercury, so that the least agitation of the surface completes the circuit at the contact and gives a visible indication in a sensitive galvanometer connected in the circuit.

By means of a micrometer adjustment, calibrated to thousandths of an inch, the distance between the contact and the surface of the mercury may be varied a measured amount.

In operation, the mercury container with its associated contact is mounted on the camera or other device, the vibration of which is to be measured, and the contact is adjusted so as to just clear the surface of the mercury. The camera is then operated at the normal speed, thereby agitating the surface of the mercury and completing the circuit to the galvanometer. While the camera is still in operation the contact is gradually raised a measured distance until the circuit is completely interrupted. The reading of the micrometer adjustment is then a measure of the comparative vibration of the instrument under test.

The actual vibration of the instrument is but a small fraction of the indicated vibration of the mercury surface, the extreme sensitiveness of which magnifies the vibration to be tested.



Sending in your ideas and schemes to the NEWS is like mailing a circular letter to all the projectionists in the country. Every man has at least one thought which the other man hasn't—so, all together, with a letter to the Projection Department.

Cue Sheets Latest Hits — Music — Musical Equipment

Nothing Is Worse Than Too Much of the Best

THE popular song craze has reached the limit. There is no question about that. It has reached a stage of fermentation. In its marathon with standard music, it has overpowered the best musicians in the country. It is becoming a menace to dignified musical atmosphere, and the biggest irony of this indisputable fact is not the quality of our popular songs of today but the quantity. "Too much of the best is the worst."

I have witnessed performances where popular songs have accompanied the emotional Nazimova through her most dramatic phases of her screen life. I have heard musicians play "You Made Me What I Am Today" during scenes portraying the wrecked lives of once well-to-do women or men. I have heard popular songs accompanying the most dramatic situations when the words of the choruses of such songs were only in the slightest way related to the action or story of the picture. I admit popular songs are a necessity just as well as standard music, but not songs lasting the life of the one day fly. It is the popular song of everlasting quality such as "Silver Threads Among the Gold," "Break the News to Mother," "Over There" and scores of others that can take the place of the spoken word in the silent drama. It is the song that reveals an American narrative such as "Marching Through Georgia," "Old Kentucky Home," "Rally 'Round the Flag," etc., that is of indisputable value to the photoplay, but nevertheless, it takes a great deal of discretion and good judgment on the part of the musician to appropriately employ even such songs.

The comedy, the light character picture portrayed by such actresses as June Caprice, Madge Kennedy, etc., is the only battlefield for the one-day popular hit, and even then "Too much of the best can turn out to be the worst," and furthermore, gentle reader, bear it in mind, that every time you are playing the one-day popular song hit you are taking a chance of being called "old-fashioned," unless such song is absolutely and irrevocably suggested by the action of the picture, and you can only determine such fact if the lyrics of the song are known to you.

More than once I have heard popular songs accompanying pictures where the lyrics have revealed a story as far away from the subject of the picture as the North Pole from the South Pole. I admit most of the audience probably do not even notice such things, but at least the minority do, and I am sure we must all agree at least on this point, that in such a case the joke is every time on the musician, until repeated too often—after that it's circumstantial evidence against the musician's ability.

Who is responsible for this unsatisfactory state of affairs? It is not the musician. It cannot be the music publishers, but it is the unsophisticated theatre manager or "man behind the cash." Good music costs good money and the popular hits are less expensive and in most instances distributed free of charge. It is indeed discouraging to be forced to admit that the musical destinies of about 90 per cent of our American motion picture houses are guided entirely by the spirit of the holy nickel, and not by artistic inspirations which in time are bound not only to fully recompense any expense, but also warrant to fully establish the status of the motion picture theatre as an institution of dignity, refinement and art.

It is a pity that most managers are expecting an immediate and direct result of anything they attempt to accomplish, especially something that requires a cash outlay. Mr. Manager, money invested in music cannot create an immediate cash result. It cannot create something that you can touch with your fingers, but it indirectly contributes material for a concrete foundation of your theatre and erects in time an institute of everlasting drawing power, at the same time establishing an incessant flow of prosperity in the form of good old cash to you and invaluable pleasure to the paying public.

Review of Latest Musical Compositions

1—"How Are You Going to Wet Your Whistle?" Fox-trot. Some question! Don't worry—console yourself by playing this anti-Prohibition hit! By Percy Wenrich. (Leo Feist, 249 W. 40th St., N. Y.)

2—"Salvation Lassie of Mine." The Doughboy's tribute to the Doughgirl—the Lass of the Doughnuts—it's a big ballad hit. Waltz, by Caddigan & Stor. (Leo Feist.)

3—"Butterfly Dance." A brilliant composition written in the composer's usual dainty style. Mr. Miles needs no introduction to leaders, who will remember him as the composer of the famous "Sparklets." (Sam Fox, Cleveland, Ohio.)

4—"Carnations." This number, by composer of "Basket of Roses." It is characterized by a catchy and pleasing melody, and always makes an instantaneous appeal. (Sam Fox.)

5—"And That Ain't All." Fox-trot. This is the star song, sung by such stars as Jack Norworth, Wellington Cross, Janet Adair and Duncan sisters. (Al Piantadosi & Co., 234 W. 46th St., N. Y.)

6—"Under the Red Cross March," by T. H. Rollinson. A very brilliant composition. The trio has a rousing theme for brass, embellished by a brilliant obligato for the wood section. (Oliver Ditson Co., Boston, Mass.)

7—"Romance D'Amour." A sequel to the famous "Serenade D'Amour," by Franz Von Blon, consisting of two exceptionally melodious movements. (Belwin, Inc., 701 Seventh Ave., New York.)

8—"Canterbury Bells," from the Boutonniere Suite by Gerard Tonning. Miss Marguerite Clark, Mary Pickford and Gladys Leslie are always difficult to musically interpret upon the screen, because they need charming and pleasing music, but of a light order. Such is the value of "Canterbury Bells," delightfully appropriate for garden scenes or love or character theme for pictures in which the three above-mentioned stars are frequently offered. (Belwin, Inc.)

9—"When I Met You," by Paul Amstrong and F. Henri Klickman. Remarkable melody ballad, starting like a winner. (McKinley Music Co., 147 W. 45th St., New York.)

10—"Impassioned Dream," by J. Rosas. The Spanish waltz king. Arranged by Ellis Brooks, complete with introduction and code. (Belwin, Inc.)

11—"Melodie," by S. Rachmaninoff. Concert favorite. Modern orchestra arrangement by Chas. J. Roberts. Originality and dramatic impulse are prominently evident in this number by one of the representatives of living Russian composers. Suitable for either the theatre or concert stage and equally effective for small or large instrumental combinations. (Carl Fischer, Cooper Sq., New York.)

12—"Domino Rose" (Valse Intermezzo), by Carl Bohm. A modern and up-to-date "invitation to the dance," in which the true spirit and swing of the Valse has been caught with irresistible strains. A beautiful introduction, admirably contrasted themes and the finest of arrangements, all combine to make this one of the most desirable concert novelties of the season. (Carl Fischer.)

The Music Cue Sheets
Will Help You Put the
Picture Over

Thomas G. Carroll Is Manager of the New Euclid Theatre in Cleveland, and Max Faetkenheuer Is Musical Director of the Large Orchestra

French Composer Dedicates March to Pearl White

A STIRRING military march entitled "Pretty Girls of the U. S. A.," has been dedicated to Pearl White, the famous Pathe serial star, by the composer, Guillaume Dauvers, well-known French musician and magazine writer, whose works are published under the name Valentin Garry.

While new to this company, Mr. Dauvers' composition is already known to American doughboys who served in France. Although published only last December, "Pretty Girls of the U. S. A." is said to have a wide popularity in France, particularly in motion picture houses where Miss White's pictures are being shown.

Following is a personal letter to Miss White from M. Dauvers:

"Mademoiselle.—Being a great admirer of your talent and editor of several French trade papers in which I have often had the pleasure of writing about you, I have taken the liberty of publishing in *La Cinematographie Francaise,* No. 8, December 28, 1918, a musical composition entitled 'Pretty Girls of the U. S. A.,' the dedication of which kindly accept.

"It is the modest tribute of an artist old enough to be your father to the charming girl you are. I hope you will receive same as a token of my sincere admiration.

"Very truly yours, GUILLAUME DAUVERS,
"9 Rue Donizetti, Paris."

An autograph copy of the march accompanied the letter to Miss White.

Song Publishers Write Number Around "Oh, You Women"

A POPULAR song entitled "Oh, You Women," has been inspired by the title and theme of the John Emerson-Anita Loos special production of the same name to be released in the near future by the Famous Players-Lasky Corporation.

The striking cover of the "Oh, You Women" press book first attracted the attention of Mr. Al Piantadosi, and upon seeing the Paramount film he expressed great enthusiasm over the song possibilities of both the title and theme. Bud Greene and S. Stept, two popular composers, prepared the words and music for the song, which Mr. Piantadosi will exploit in a big way. For the cover of the song, the trade-mark color plates of Ernest Truex and Louis Huff, used in all the advertising for the film, will be reproduced in two colors. The advertising and publicity campaigns for the song will be prepared in close co-operation with the drive on the film by Famous Players-Lasky, so that both the song and the film will mutually benefit.

"We intend to give 'Oh, You Women' one of the greatest publicity campaigns ever accorded a popular song," said Mr. Piantadosi, president of Al Piantadosi & Co., Inc., publishers. "In this number we feel we have one of the most striking hits of the season.

"In exploiting the song we will work in co-operation with the publicity department of the Famous Players-Lasky Corporation, so that both exhibitors and music dealers will be able to get the greatest returns. Advertising in many channels will be employed, and I will start on a tour of the country within the next two weeks to consult with our branch managers everywhere as well as big buyers, for what I think will prove the biggest drive ever given a song.

"The song will be sung as an advance announcement in theatres running the Paramount Picture. Singers will be supplied to exhibitors free of charge, as well as slides. Local music dealers will also be given a large variety of advertising matter to tie up with the campaign of the exhibitors."

"GETTING MARY MARRIED"

(Marion Davies-Select)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes to a reel (1,000 ft.)

1—Theme (1 minute and 40 seconds), T: "Mary's stepfather."
2—"A La Mode" (French one step), by Rosey (1 minute and 55 seconds), until—T: "With one last feeble effort."
3—"Blushing Rose" (Moderato Serenade), by Johnson (2 minutes and 55 seconds), until—T: "While John Bussard."
4—"Dramatic Narrative," by Pement (1 minute and 45 seconds), until—T: "I don't want the money."
5—"Love Song" (Dramatic), by Flegier (4 minutes and 20 seconds), until—T: "The Bussards of Boston."
6—"Romance D'Amour" (Moderato), by Schoenfeld (1 minute and 45 seconds), until—T: "So poor little Mary."
7—"Visions" (Intermezzo Characteristic), by Buse (2 minutes and 20 seconds), until—T: "So this is Boston."
8—Continue pp (35 seconds), until—T: James Winthrop, Jr.
9—"Ye Boston Tea Party" (Characteristic), by Pryor (3 minutes and 15 seconds), until—T: At four o'clock.
10—"Impish Elves" (Winsome Intermezzo), by Borch (1 minute and 55 seconds), until—T: "Is there another Miss Bussard."
11—Theme (3 minutes and 45 seconds), until—T: Jimmy Winthrop discusses.
12—"Constance" (Moderato Romance), by Golden (3 minutes and 40 seconds), until—T: "At last Jimmy."
13—Scherzetto (from Symphonette Suite), by Berge (4 minutes and 10 seconds), until—T: At the Plaza.
14—Theme (2 minutes and 40 seconds), until—T: In the weeks that followed.
15—"May Dreams" (Moderato Romance), by Borch (3 minutes and 5 seconds), until—T: "It finally became necessary."
16—Piano Solo improvise to action (1 minute and 20 seconds), until—T: Jimmy Winthrop's buying.
17—Characteristic Barcarolle, by Conterno (2 minutes and 55 seconds), until—T: While the Bussards are waiting.
18—Theme (2 minutes and 25 seconds), until—T: "But when Little Ledge."
19—"Flirty Flirts" (Allegretto), by Levy (2 minutes and 5 seconds), until—T: "I can relieve you."
20—Theme (1 minute and 50 seconds), until—T: "Have you the ring."
21—Organ Solo to action (wedding ceremony), until—T: (55 seconds), until * * * * * END.

Herman Heller, Musical Director of California Theatre, San Francisco, and Eddie Horton, Solo Organist

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It can be built to fit any theatre, large or small.

Before we can give a price we must know how big your theatre is, where the organ will be put, and how large an organ you need. We are always glad to send an expert to talk with you.

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We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

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Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name... . ...

Theatre... ....

City...

State................ .. . .

LATEST MUSIC CUES

"RED HEAD"

(Alice Brady—Select)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Golden Youth" (Valse Moderato), by Rosey

1—"Weird Oriental Dance," by Levy (2 minutes and 25 seconds), until—T: "Go easy Daze and Matt."

2—"Tacet" (45 seconds), until—S: Orchestra commences to play second number.

3—"Mysterious Nights" (Valse Dramatique), by Berg (2 minutes and 35 seconds), until—T: "I pronounce you man and wife."

4—Theme (1 minute and 40 seconds), until—T: "In the forenoon."

5—"Dramatic Narrative," by Pement (2 minutes and 55 seconds), until—T: "That's clean money."

6—"Andante Doloroso," by Borch (1 minute and 45 seconds), until —T: "T. Parker Thurlow, banker."

7—"Cavatine" (Dramatic), by Bohm (3 minutes and 35 seconds), until—T: "Some events of the day."

8—"Song D'Enfant" (Moderato), by Gabriel-Marie (5 minutes and 20 seconds), until—T: "It was several days before."

9—Theme (2 minutes and 10 seconds), until—T: "For a few days, Matt."

10—"Blushing Rose" (Andante), by Johnson (4 minutes and 45 seconds), until—T: "The consequences was that, Matt."

11—"Flirty Flirts" (Melodious Intermezzo), by Levy (2 minutes and 55 seconds, until—T: "There was no drink."

12—"Dramatic Recitative," by Levy (2 minutes and 40 seconds), until —T: "The third morning."

13—Theme (2 minutes), until—T: "But for Matt's fifty cents."

14—"Rose Leave" (Andantino), by Ashleigh (3 minutes and 55 seconds). until—T: "I'll give you twenty a week."

15—"Melody" (Moderato), by Huerter (2 minutes and 35 seconds), until—T: "And now followed."

16—Theme (2 minutes and 30 seconds), until—T: "Mr. and Mrs. Mellowes arrived."

17—"Capricious Annette" (Moderato Caprice), by Borch (1 minute and 40 seconds), until—T: "And late that night."

18—Continue pp. (1 minute and 5 seconds), until—T: "But despite Matt's stated resolution."

19—"Old Timers" (Waltz on old-time New York songs), by Werner (1 minute and 25 seconds), until—T: "A few days later."

20—"Valse Moderne," by Rosey (3 minutes and 5 seconds), until—T: "Thurlow, I want you to explain."

21—"Babillage (Allegretto Intermezzo), by Castillo (5 minutes and 5 seconds), until—S: "Matt in his office."

22—Theme (3 minutes and 30 seconds), until—T: "It was late that night."

23—"Birds and Butterflies" (Intermezzo Grazioso), by Vely (3 minutes and 5 seconds)—until * * * * * END.

"TAXI"

(Taylor Holmes—Triangle)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 feet)

Theme: "Birds and Butterflies" (Intermezzo Grazioso), by Vely

1—Theme (4 minutes and 20 seconds), until—T: "Thatcher Tremont, who has both."

2—"Sidewalks of New York" (Old New York Song Hit), (55 seconds), until—T: "Vivian Vivierre, who."

3—"Impish Elves" (Winsome Intermezzo), by Borch (2 minutes and 50 seconds), until—T: "I'll find some food."

4—"Capricious Annette" (Moderato Caprice), by Borch (4 minutes and 50 seconds), until—T: "Good-by legacy."

5—Theme (3 minutes and 55 seconds), until—T: "Nerve and plenty of it."

6—"Three Graces" (Allegretto), by Herman (2 minutes and 30 seconds), until—T: "Mrs. Millyuns and her daughter."

7—Continue to action (1 minute and 45 seconds), until—T: "For from his beaten paths."

8—"Gavotte and Musette" (Allegro), by Raff (4 minutes and 15 seconds), until—T: "Now I'll hear some real."

9—"Babillage" (Allegretto Intermezzo), by Castillo (2 minutes and 5 seconds), until—T: "Tam comes into her own."

10—"Valse Divine" (Valse Lento), by Rosey (2 minutes and 55 seconds), until—T: "When a man hunts a deer."

11—"Eccentric Comedy Character," by Roberts, (1 minute and 40 seconds), until—T: "Mr. Beamer calls."

12—Theme (2 minutes and 35 seconds), until—T: Mr. Randolph wants you."

13—"Fairy Phantoms" (Allegretto), by Friedman (4 minutes and 5 seconds), until—T: "With your holding and."

14—"Sweet Jasmine" (Allegretto), by Bendix (3 minutes and 15 seconds, until—T: "The following night."

15—"Scherzetto" (From Symphonette Suite), by Berge (1 minute and 30 seconds), until—T: "The following day."

16—Continue to action (1 minute and 5 seconds), until—T: "The completion of the plan."

17—Sinister Theme, by Vely (3 minutes and 45 seconds), until—T: "Bobby's driving an ajax taxi."

18—"Clematis" (Moderato Poco Agitato), (From Boutonniere Suite), by Tonning (2 minutes and 55 seconds), until—T: "Send all the boys out."

19—Intermezzo (Allegretto), by Pierne (2 minutes and 45 seconds), until—T: "Thanks, gentlemen."

20—Theme (2 minutes and 30 seconds)—until * * * * * END.

"THE PEST"

(Mabel Normand—Goldwyn)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 feet)

Love Theme: "May Dreams" (Moderato Romance), by Gaston Borch

Pest Theme: "Eccentric Theme," by Roberts

1—"Hunkatin" (Half-Tone One-Step), by Levy (1 minute and 45 seconds), until—S: View of farm.

2—Intermezzo (Allegretto), by Puerner (2 minutes and 35 seconds), until—T: "Blanche, daughter of the owner."

3—"Gavotte and Musette" (Allegro), by Raff (5 minutes and 30 seconds), until—T: "A tear for lost plumage."

4—"Chicken Reel," by Claus (1 minute and 45 seconds), until—T: "The home of the owner."

5—Pest Theme (1 minute and 45 seconds), until—T: "Delighted at the chance."

6—"Humoreske" (Characteristic), by Kretschque (3 minutes and 20 seconds), until—T: "Little Flip Fogg interests me."

7—"Impish Elves" (Winsome Intermezzo), by Borch (2 minutes), until—T: "Preparations."

8—"Comedy Allegro," by Berg (1 minute and 15 seconds), until—T: "Blanche's party to her friends."

9—"Valse Moderne" (Valse Lente), by Rosey (2 minutes and 45 seconds), until—T: "Gene's clerical work."

10—Sinister Theme, by Vely (45 seconds), until—T: "All dressed up."

11—Pest Theme (4 minutes and 20 seconds), until—T: "Here I am, Miss Blanche."

12—"A La Mode" (French One Step), by Rosey (2 minutes and 50 seconds), until—T: "I am going to dance."

13—"The Booster" (Comic Trombone Sneeze), by Lake (2 minutes), until—T: "They asked me here."

14—Love Theme (3 minutes and 45 seconds), until—T: "Between Harland and the"

15—"Dramatic Tension," by Levy (2 minutes and 30 seconds), until—T: "A problem that sets."

16—Continue pp. (1 minute and 15 seconds), until—T: "The following day."

17—"Pizzicato Mysterioso," by Minot (1 minute and 20 seconds), until—T: "Late afternoon."

18—Love Theme (1 minute and 5 seconds), until—T: "After night had."

19—"Misterioso No. 29," by Andino (2 minutes and 30 seconds), until—S: Flip rushing through window.

20—"Comedy Hurry," by O'Hare (1 minute and 45 seconds), until—T: "After the search."

21—"Gallop No. 7," by Minot (1 minute and 45 seconds), until—T: The success of Harland's plotting."

22—"Dramatic Recitative," by Levy (2 minutes and 25 seconds), until—T: "Dawn."

23—"Half Reel Hurry," by Levy (3 minutes and 35 seconds), until—T: "Life is run by the eternal."

24—"Ein Maerchen (Dramatic Fantasia), by Bach (4 minutes and 45 seconds), until—T: "What's the matter with."

25—Love Theme (2 minutes and 15 seconds)—until * * * * * END.

"THE FOLLIES GIRL"

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Camelia" (from Boutonniere Suite, Allegretto Cantabile), by Tonning

1—"Lento Allegro" (From Symphonette Suite), by Berge (4 minutes and 30 seconds), until—T: "Is there any hope?"

2—"Blushing Rose" (Moderato Serenade), by Johnson (2 minutes and 55 seconds), until—T: "And so within twenty-four hours."

3—Theme (3 minutes and 35 seconds), until—T: "The nurse says to come now."

4—"May Dreams" (Moderato Romance), by Borch (3 minutes and 50 seconds), until—T: "Mr. Woodruff says."

5—"Capricious Annette" (Moderato Caprice), by Borch (1 minute and 20 seconds), until—T: Doll takes to her new part.

6—Continue pp (1 minute and 5 seconds), until—T: After Doll had been.

7—"Melody" (Moderato), by Kretschmer (2 minutes and 25 seconds), until—T: "There's only one way."

8—Theme (1 minute and 30 seconds), until—S: Dolly dancing.

9—"Hunkatin" (Half-Tone One-Step), by Levy (55 seconds), until—T: Nina suggests Frederick suits.

10—"Dramatic Recitative," by Levy (4 minutes and 25 seconds), until—T: A pretty situation.

11—Continue pp (40 seconds), until—T: Following a month.

12—"Birds and Butterflies" (Intemezzo Capricioso), by Vely (2 minutes and 45 seconds), until—T: "I am going to send for Ned."

13—"Clematis" (Moderato Poco Agitato) (From Boutonniere Suite), by Tonning (2 minutes and 35 seconds), until—T: Next day Nina is curious.

14—Theme (3 minutes and 50 seconds), until—T: Awaiting Ned's arrival.

15—"Romance" (Moderato), by Frommel (3 minutes and 45 seconds), until—T: "If we can just get."

16—"Sleeping Rose" (Valse Lento), by Borch (2 minutes and 35 seconds), until—T: Nina's first move.

17—"Valse Moderne" (Valse Lento), by Rosey (4 minutes and 30 seconds), until—T: Ned took Nina's house.

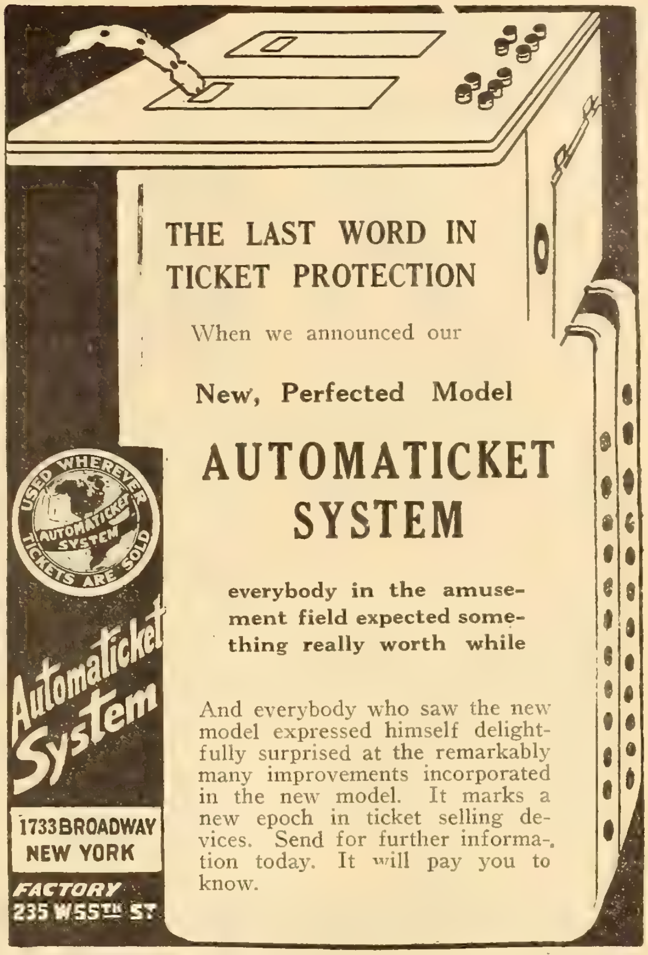
18—"Impish Elves" (Winsome Intermezzo), by Borch (2 minutes and 15 seconds), until—T: "No wonder Nina worried."

19—Theme (2 minutes and 10 seconds), until—T: "I'm going over to Ned's house."

20—"Sinister Theme," by Vely (3 minutes and 40 seconds), until—T: "What proof have you?"

21—Dramatic Tension, by Levy (2 minutes and 30 seconds), until—T: "This is a nice state."

22—Theme ff (2 minutes and 40 seconds), until— END.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"LET'S ELOPE"

(Paramount Production)

Arranged by M. Winkler

1—* "Golden Youth" (3/4 Valse Lente), by Rosey (3 minutes and 20 seconds), until—D: At Screening.
2—" Babillage (Allegretto), by Castillo (45 seconds), until—T: Nora Gail, a young widow.
3—Continue to action (Allegretto) (2 minutes and 5 seconds), until—T: Seeking entertainment.
4—Intermezzo (Allegro Moderato), by Puerner (1 minute), until—T: "But before Eloise."
5—"May Dreams" (Andante Moderato), by Borch (2 minutes and 45 seconds), until—T: "Meanwhile Darell."
6—Intermezzo (Moderato), by Huerter (2 minutes and 30 seconds), until—T: "Hilary won't you please."
7—* "Golden Youth" (3/4 Valse Lente), by Rosey (3 minutes and 10 seconds), until—T: "Announce me."
8—"Dramatic Recitative" (Dramatic), by Levy (2 minutes and 15 seconds), until—T: "Drive me home."
9—"Sweet Jasmine" (Allegretto), by Bendix (4 minutes and 5 seconds), until—T: "You take it entirely."
10—* "Golden Youth" (3/4 Valse Lente), by Rosey (3 minutes and 30 seconds), until—T: "I have changed my mind."
11—"Love Song" (Moderato), by Lee (1 minute and 30 seconds), until—T: "I was only trying."
12—"Impish Elves" (Allegretto), by Borch (2 minutes and 35 seconds), until—T: "So Hilary opens up."
13—"Camelia" (Moderato), by Tonning (4 minutes and 25 seconds), until—T: "Arrived at last."
14—* "Golden Youth" (3/4 Valse Lente), by Rosey (1 minute and 40 seconds), until—T: "This is impossible."
15—"Humoresque" (Allegretto), by Kretschmer (2 minutes and 45 seconds), until—T: "What is she doing here."
16—"Comedy Allegro" (Allegro), by Berg (2 minutes and 5 seconds), until—T: "They don't answer."
17—"Birds and Butterflies" (Melodious Allegretto), by Levy (50 seconds), until—T: "Long Distance."
18—"Pizzicato Misterioso" (Pizzicato), by Minot (3 minutes and 15 seconds), until—T: "Near the witching hour."
19—"Dolorosa" (Andante Moderato), by Tobani (2 minutes and 35 seconds), until—T: "Dawn."
20—* "Golden Youth" (3/4 Valse Lente), by Rosey (2 minutes and 40 seconds), until—T: "I've got to get away."
21—Continue ff (3/4 Valse Lente) (35 seconds), until—T: "Good bye soul mate."

* Repeated selections.

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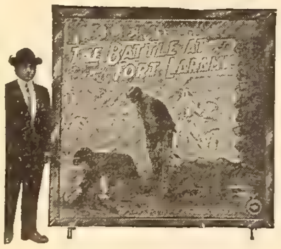

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"The Unpainted Woman"

(Universal—Directed by Tod Browning)

SMALL town life is depicted reasonably true in this picture which features Mary Maclaren. For about three reels the story carries a strong vein of humor and in the concluding chapters the action has switched to melodrama with all trace of comedy eliminated. Good characterization marked the picture throughout its length with the people of the tale acting and talking (thanks to the title editor) like genuine human beings.

It is a simple story that is presented here, relating the misery that comes to the central character, a servant girl, after she is married. Before the ceremony the story carried its humorous points, for village life is played up with plenty of color in plot and characterization. The young man in the case took to liquor after the wedding and met his death in a drunken brawl, thus leaving his wife in difficult straits. She bought a farm and a tramp came along and helped her work it. And eventually the nuptial knot was tied again.

The picture contains some effective thrills which with its human characters suffice to make it entirely entertaining. One of its points of interest is found in a burning barn and the scene sends out a bit of suspense.

The chief weakness lies in the switch of the story from a rich comedy sketch into a commonplace melodrama. In other ways the picture is entirely praiseworthy. Its best point as mentioned above is the characterization. Mary Maclaren is an appealing figure as the heroine. David Butler as her drunken husband is splendid as a "boob" in the earlier reels. He and Willard Louis, who played the livery-stable heavy, are thoroughly grounded in the art of comedy expression. The others fitted.—Length, 6 reels. —*Laurence Reid.*

"The Boomerang"

(Pioneer—Seven Reels)

"THE BOOMERANG" is a seven reel production starring Henry B. Walthall and based on the ever-popular theme of Capital and Labor. The development of the story possesses a timely interest, although it must be said that when the principals of each side come together in the end no great solution has been offered to smooth over the differences of the classes and the masses of the nation. However the producers of "The Boomerang" make no boast that it will accomplish this.

The least that can be said of the picture is that it presents an interesting story and a mighty interesting hero in George Gray, the role taken by the star. Mr. Walthall is always an interesting actor. He registers his points with such ease and always with the proper emphasis that he becomes the center of admiration. The role of Gray he plays easily, confidently, realistically. Melbourne McDowell, Nina Byron, Helen Jerome Eddy, Lloyd Whitlock, Nigel de Brullier and Jack MacDonald all render assisting performances adequate in every degree.

"The Boomerang" offers a variety of action and traverses considerable ground before it plays its trump card, that the actions of the greedy capitalist will cause his own downfall if he doesn't watch out. The scenes of the toilers' section of the city are full of atmosphere. But it is Mr. Walthall's performance that leaves the lasting impression.—*Peter Milne.*

TO WHOM IT MAY CONCERN:

Referring to the announced intention of Mr. Oliver Morosco to give or authorize the giving of motion picture performances of the play.

"PEG O' MY HEART"

of which the undersigned is the author, attention is called to the following provision contained in the contract with Mr. Morosco, dated the 19th day of January, 1912, to wit:

> **"No alterations, eliminations or additions shall be made in the play without the approval of the author."**

The undersigned will not consent to any alterations, eliminations or additions in his play, if used for purposes of motion pictures, and will not consent to the introduction of additional characters or incidents or scenes, should the play be used for motion pictures.

On a violation of the above provision, application will be made for an injunction.

The undersigned has also instructed his counsel to file, without delay, an application in the Supreme Court of the United States, for a writ of certiorari, to review the judgment of the Circuit Court of Appeals, recently rendered in his suit against Mr. Morosco, the court not being unanimous on the question of the right of Mr. Morosco to make a picture of the play.

J. HARTLEY MANNERS

"SOMETHING TO DO"—PARAMOUNT

Entertaining Comedy-Drama, Starring Bryant Washburn

MAXIMILIAN FOSTER has hit upon a quaint idea for his story, "Something to Do," which Paramount has given to Bryant Washburn for his latest screen expression. At least it seems quaint and original dressed up as a photoplay. To expose a large and growing class of American society which is popularly called "nouveau riche" and show how one of its representatives catered to disguised nobility in the search for social recognition seems like a mine that has never been explored by the busy scenarists. A keen bit of satire has the author concocted, and his plot built around it makes excellent Washburn material—the kind of material that has breezed him through a winner in most of his pieces.

To get at the meat of the matter, the star is represented as a wealthy idler who is proud to belong to the "I Won't Works." When he learns that his valet is posing as a nobleman for a social climber, the idea strikes him that he can masquerade in such a disguise. So he finds something to do after all.

The fun starts at a certain reception and is eventually subordinated for lively melodramatic action. Between the contrast of elements the story is given a splendid balance. Of course the girl casts a romantic spell over the gay clubman and he emerges in the end with plenty of ambition. The humorous note is well emphasized in the masquerading servants, all of whom are the hero's faithful retainers.

A human story full of sparkle and spice and good red meat to boot. And splendidly interpreted by the star and his players. Mr. Washburn is thoroughly at home in his part, and Charles Gerrard stands out conspicuously as the valet. Indeed his playing is one of the bright spots of the picture. Adele Farrington as the "sassiety" queen is genuinely funny. Donald Crisp has given the piece a fine production. It should find a welcome place on any exhibitor's program. Length, 5 reels.—Released April 13.—*Laurence Reid.*

THE CAST

Jack Merrill (a clubman)	Bryant Washburn
Janet Renwick (a social secretary)	Ann Little
Mr. Renwick (her father)	Robert Brower
Thompson (Jack's valet)	Chas. Gerrard
Mrs. Parkin	Adele Farrington
Frank Blight	Chas. Ogle
Jose	James Mason

By Maximilian Foster.
Scenario by Will M. Ritchey.
Directed by Donald Crisp.

CATCH LINES

He was a wealthy young idler who had so much money that he didn't know what to do. Then one day he found himself masquerading as an English nobleman and his idle days were left behind him. See "Something to Do," Bryant Washburn's newest picture, and discover how he lived up to the title.

A Maximilian Foster story capitally done on the screen. Adventure, romance and drama are found in every one of its interesting scenes.

His valet posed as a titled Englishman for a social climber! Ah, that was "something to do" for him! What took place at the reception gave the "nobleman" an opportunity to forget his days of idleness. You will have an adventurous screen hour when you look in on Bryant Washburn's latest photoplay.

PROGRAM READER

Bryant Washburn in "Something to Do" will be one of the attractions shortly to be seen at this theatre. This is considered by many as the best picture in which the star has appeared. It tells the story of a wealthy idler who refuses to find something to do until his doctor advises him that continual idleness will cost him his health. The young man's valet occupies his evenings in assuming a nobleman's estate for the benefit of a newly rich social aspirant. The latter believes that "blue blood" is only found in the nobility, and a social bureau supplies the demand in servants who masquerade as ladies and gentlemen of title. So the idle millionaire becoms a nobleman for an evening and meets all of his faithful retainers, as well as a pretty girl whose father has been placed in an asylum by her step-mother (the hostess) so that the latter can come into the family fortune.

How the idler is inspired to mend his ways through the girl's influence, how he exposes the nefarious scheme of the hostess and shows up her social ambitions, how he aids in effecting the inmate's release and proving himself a man of character, form a series of interesting events that are delightfully told on the screen. We feel sure you will be satisfied with this human comedy drama. Mr. Washburn contributes a pleasing performance and invests his work with his customary breeziness. Excellent support is given him by Charles Gerrard, Adele Farrington and Ann Little. The story is by Maximilian Foster. Donald Crisp is the director.

THE STORY

Jack Merrill is a young millionaire suffering from ennui, brought about by lack of occupation. With time hanging heavy on his hands, he is considerably put to it to find anything to do except patronize his club and speed around in his motor. And such tasks are not conducive to a good state of health. So Jack, feeling sort of run down, consults his doctor who, diagnosing his case as one of ennui and knowing that a job would be the best description, wakes him up to a realization of things. The young idler, considerably impressed by the doctor's insults, finds an opportunity to do something in rescuing a certain girl from the clutches of his valet. The latter is engaged to appear as a titled Englishman at receptions given in his honor by a social climber, Mrs. Parkin.

Jack, taken up with the scheme, believes that what his valet can do he is also well equipped to do the same thing, and so it happens that he appears at one of the receptions as "The Earl of Dunraven." There he discovers that his hostess is the aunt of Janet Renwick and that she is perpetrating an outrageous swindle against the girl's father so as to come into the family fortune. The unscrupulous aunt has had Renwick incarcerated in an insane asylum, bribing the keeper to hold him there. But the unfortunate man escapes and turns up at the reception. Jack, seizing his opportunity to rectify matters, imprisons Mrs. Parkins and the prison guards who have followed in pursuit, chops the safe out of the wall to obtain the receipt of the bribe, and exposes the group of menials who have masqueraded as men of birth and breeding. When Renwick informs his daughter that there is nothing wrong about Jack she consents to look favorably upon him.

PROGRAM READER

"The Best Man," the Hampton-Hodkinson picture with J. Warren Kerrigan in the stellar role, which will come to the ——— theatre shortly, is a tale of a U. S. Secret Service agent who is commissioned by his chief to hunt down a band of international thieves who practice the art of stealing valuable Government papers. He is advised to let nothing hinder him in the execution of his plan, though his duty may cause his death. Well, Cyril Gordon (Mr. Kerrigan) recovers the important package all right, but he didn't reckon that it would lead him straight into the jaws of matrimony. There he stood as big as life ready to protect her and everything, and though he didn't know the charming bride and she mistook him for an old suitor, still the deception had to be carried out. Think of it!—he was assuming the identity of the very man he was ordered to capture. Of course, such a state of affairs led up to all sorts of complications, and how everything turned out for the best is attractively set down in the five reels of "The Best Man." The picture is punctuated with a plethora of thrills and unique comedy situations. Mr. Kerrigan appears at his best in the stellar role. Lois Wilson plays opposite him and gives a good account of herself, while others are Alfred Whitman, who occasionally appears as a star himself; R. D. MacLean, Bert Appling, Clyde Benson and Mary Land. The picture was produced by Jesse D. Hampton.

PRESS NOTICE

Bryant Washburn, the breezy Paramount comedian, will be seen at the ——— theatre on ——— of ——— week in his latest rollicking piece, "Something to Do." This is a story by Maximilian Foster and relates the adventures of a wealthy young idler, whose idea of work is something to be avoided. Jack Merrill, as he is called, simply refuses to occupy his time beyond lounging in his club until his doctor advises him that he had better get busy at something or else the undertaker will pay him a call. The warning has its results, for straightway Jack assumes the disguise of a nobleman—a profession that his valet has been following in order to hoodwink the guests at certain receptions given by a garrulous social climber, whose opinion of society is measured by the number of noblemen on her calling list.

So at the reception as "The Earl of Dunraven," Jack meets his waiter, his valet, his barber, and a whole group of servants as well as a charming girl, whose father has been incarcerated in an insane asylum by his second wife (the hostess). And the fun starts and builds up a deal of dramatic highlights before the hostess is brought down to earth and the unfortunate husband released. To tell all the exciting and humorous incidents would be giving away the story and it is too delicious for that.

(Continued on page 3092)

Nothing Seems to Be Very Safe About Bryant Washburn Who Seems to Be Doing Something in "Something to Do"

"FOR BETTER, FOR WORSE"—ARTCRAFT

DeMille Scores with a Tremendous Heart Theme

DROPPING the elegant satirical thrusts of "Don't Change Your Husband" and "Old Wives for New," Cecil B. DeMille goes straight to the heart in "For Better, For Worse," his latest opus. And no Cupid's dart ever found its mark with greater accuracy than does DeMille in this instance. It seems a shame to label much of the action here as "heart stuff," even though it is known by such a commonplace term in the production art. But certain it is that the times are almost innumerable when the skill of the director fairly makes the heart cry out.

To begin with, the story, supplied by Edgar Selwyn and developed by Jeanie Macpherson, has a human appeal that is deep and penetrating. Here is the man who stayed at home, fighting the battles of humanity against the forces of disease and pestilence that little children might live, this man branded a coward by the woman he loves because he does not don a uniform! This situation, delicate in the extreme, has been handled with the utmost skill by DeMille, and with Elliott Dexter's fine characterization it sounds to the depths of the heart.

Suspensive drama comes when the girl marries her other suitor, a soldier, more out of pique than of love. Then comes her realization that she has done the doctor a great wrong, her reawakened love for him and the fairly resounding crash of the climax when her husband returns from the dead on the night she plans announcing her engagement. It is somewhat surprising, however, that DeMille permitted these critical scenes to run their present length. Certainly he knows the value of timing in a crisis of the fundamental force contained in this, and a repetitious continuity here becomes a little uninteresting. But it is the major portion of the picture that counts and its excellence is so marked that it is an injustice to show bad feeling over such a mistake.

Gloria Swanson, Tom Forman, Wanda Hawley and Raymond Hatton take the other principal roles and handle them with fine taste. The production is lavish and well up to the DeMille standard as regards detail. It is a delight to watch this detail—his play doctors are practical, his chauffeurs as as if they were in the picture, not apart from it; everything is realistic.—Length, 6 reels.—*Peter Milne.*

THE CAST

Dr. Edward Meade, a specialist	Elliott Dexter
Richard Burton, an architect	Tom Forman
Sylvia Norcross	Gloria Swanson
Sylvia's Aunt	Sylvia Ashton
Bud	Raymond Hatton
Hospital Head	Theodore Roberts
Betty Hoyt	Wanda Hawley
Doctor	Winter Hall
Crusader	Jack Holt
Colonial Soldier	Fred Huntley

By Edgar Selwyn.
Scenario by Jeanie Macpherson.
Produced by Cecil B. De Mille.

PRESS NOTICE

Cecil De Mille, whose two recent pictures, "Don't Change Your Husband" and "Old Wives for New," established him as even a more powerful factor in the producing art than he was considered before, comes to the front again with another Artcraft special release in "For Better, For Worse," which will be shown at the ——— theatre on ——— of ——— week. In "For Better, For Worse," the producer forsakes the fine satirical thrusts of his previous pictures and develops a heart interest with infinite skill. Edgar Selwyn, the well known playwright and producer, is author of the story, while Jeanie Macpherson developed the continuity. Truly the talent combined in the picture's preparation insures success.

"For Better, For Worse," tells the story of a doctor who stayed at home during the stressing days of the war and who was branded as a coward by the woman he loved. She came from a family of true patriots, but patriots who couldn't see an able-bodied man wear civilian clothes in war time. The doctor had thought it all out, and had come to the conclusion that he was needed at St. Agnes' Hospital, where there were hundreds of crippled children needing his care and skill. And so he saw the girl of his heart marry her soldier suitor and saw her turn from him—calling him coward.

How this drama is developed is best told by Mr. De Mille through the medium of the screen. It is full of appeal and comes to a resounding climax. Elliott Dexter, Gloria Swanson, Tom Forman, Wanda Hawley, Raymond Hatton, Theodore Roberts and Sylvia Ashton enact the principal roles.

THE STORY

Because Dr. Edward Meade fails to don the uniform and continues his fight for crippled and diseased children at home, Sylvia Norcross, of a family of wealthy super-patriots, calls him a coward and refuses to see him. And to Meade's further chagrin she accepts the proposal of Richard Burton just before he sails to France. But as time goes on Sylvia comes to realize that Dr. Meade is something of a hero on his own account. For instance, she discovers that he is the only physician who can remedy a young girl who was knocked down and severely injured by her machine. She begins to see that it was courage and not cowardice that kept him at home.

In France Burton is horribly mutilated about the face. By his buddy he sends a mesage to his wife that he is dead. Then, thrown more into the company of Meade again through their mutual happiness in helping the children, Sylvia grows to love him once more. It is a pretty romance and they set the night on which to announce their engagement. Then Burton reappears his face patched up some, an artificial hand —and completely upsets Sylvia. But Meade urges her to keep by her promise, to comfort and bring happiness to the man who bravely went forth to die—and she decides to. But as night draws in she finds it impossible to go through with it. She confesses her feelings to Burton—who fails to put a noble interpretation on them.

But stopping at the house that night is Betty Hoyt, a girl who has loved Burton since childhood. And it is she who explains the whole situation to him and free Sylvia from all shadow of suspicion. And Burton is not one to refuse to understand. The war brought him a clearer insight. And so the happiness of four people results from Betty's little talk to him.

PROGRAM READER

Because Dr. Meade didn't don a uniform he was called a coward and a slacker. He had thought that he was most needed at St. Agnes' Hospital, where hundreds of crippled little children lay. But Sylvia had thought oppositely. And she married a soldier suitor and tried to forget Dr. Meade. But she couldn't do it. At length his heroism, his sacrifice, burst on her duofold strong. She realized one day that he was a hero in every sense of the word—more than that, she realized she loved him and that for her husband she held only pride! Such was her predicament. How was she to extricate herself from its tangle? This is told in Cecil B. De Mille's "'For Better, For Worse," which comes to this theatre shortly. Without doubt it is one of the most appealing moving pictures of the year, fully worthy to rank with those two recent successes of the same producer's "Don't Change Your Husband" and "Old Wives for New." In it a fine cast including Elliott Dexter, Gloria Swanson, Tom Forman, Wanda Hawley, Raymond Hatton, Sylvia Ashton and Theodore Roberts appear. "For Better, For Worse," was written by Edgar Selwyn, the popular playwright and producer.

SUGGESTIONS

By all means play this picture as a special attraction. You have so many sure fire points to play up that it will become a special in spite of dramatic sensation of the season.
the fact that you might ignore it as such. Think of the advertising value in the name of the producer, Cecil B. De Mille, who gave to the screen "Don't Change Your Husband" and "Old Wives for New." Think of the advertising value of the title, "For Better, For Worse," a phrase that everyone knows. The author, Edgar Selwyn, a famous playwright and theatrical producer. The scenarist, Jeanie Macpherson, who by her work on other De Mille pictures has gained a lasting fame. The cast, including a long list of favorites. Look them over. There may be one or two you haven't heard of but no more. And all these points are just production points. You have enough advertising material there to last the run of the picture and you haven't even touched on the story!

The story you can play up as a tremendous heart theme. You can go the limit on this. And you have a different appeal in the hero that is branded a coward because he doesn't go to the trenches. Don't get it into your head that he's a spy. He's a doctor and nothing more. Of course, presenting such a character as a hero presents a delicate situation, but rest assured that this has been well handled by the producer. Go the limit on this character. Play him up and get all the appeal possible into your advertisements. Mention Elliott Dexter's performance to make your point even clearer.

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Cecil B. De Mille, producer

"HELP! HELP! POLICE!"—FOX

Rollicking Story with George Walsh Cutting Up Capers

GEORGE WALSH'S position on the screen is unique in the sense that he is seldom in need of a story. If one happens to be found in the course of things—well it can be utilized like "Help! Help! Police!" for example. For the most part all the star needs is an imaginative director who can think up enough stunts to keep him busy. George Walsh must have action and it must be expressed in the most emphatic way. And that is just what his latest picture contains—a rousing element of action.

Its little thread of story is visible however, and is sort of restful to follow after you have tired yourself out in jumping, and running, and fighting, and climbing, and smiling with the indefatigable George Walsh. You can't resist him. He simply takes you with him on his tireless journey. But when it is finished you are satisfied even though you are a trifle tired.

This time Director Dillon has taken him to Palm Beach, and the Florida resort permits him plenty of latitude as well as gives the picture an enchanting background. The story is everything its title indicates. George is caught by the long arm of the law and before the girl is led to believe in him, he is charged with abduction, theft, arson, assault with intent to kill, resisting an officer, exceeding the speed limit, perjury, and every other imaginable crime.

The action crackles from the introductory flash and the story has enough sustaining value to keep it from resembling a series of stunts. The star and the director have thought up sufficient thrills between them that will be hard to duplicate in the future. Among the players who are on the go every minute so as not to fall behind Mr. Walsh, are Eric Mayne, Henry Hallam, Alan Edwards, Alice Mann and Evelyn Brent.—Length, 5 reels.—*Laurence Reid.*

THE CAST

George Welston	George Walsh
Edward P. Welston	Eric Mayne
Judson Pendleton	Henry Hallam
Mrs. Pendleton	Marie Burke
Eve Pendleton	Alice Mann
Arthur Trask	Alan Edwards
Marian Trevor	Evelyn Brent
The Judge	Joseph Burke

By Raymond Schrock.
Directed by Edward Dillon.

SUGGESTIONS

Suggesting advertising for a George Walsh picture is rather a superfluous job. It need hardly be said that to incorporate speed, thrills and comedy in your advertising is the proper course to pursue. If you bring out these elements you should have no trouble in bringing the people in. Walsh is popular and a valuable star for any house, as his popularity seems to be increasing with each picture. Play him up and play his stunts and comedy up and don't forget the speed and pep. You'll be presenting your goods attractively and correctly if you follow this course.

PRESS NOTICE

George Walsh, as athletic as ever, appears in his latest Fox picture entitled, "Help! Help! Police!" at the ———— theatre on ———— of ———— week. Delightful exterior scenes taken in Florida's garden spot, Palm Beach, form a colorful background to the athletics put over by the star and the comedy of the story. The plot concerns rivals in business whose children are more or less in love. Of course the father of the girl looks with disfavor on the young man's suit, but in typical Walsh fashion he persists and persists and persists, persists so hard that he lands in jail several times, is accused of being a crook, a villain and all sorts of an abductor, but finally proves his virtue, the villain's villainy, patches up the quarrel of the old gentleman and wins the hand and heart of the girl he loves.

Quite a lot for one picture, all told. But every George Walsh picture contains a lot and "Help! Help! Police!" is no exception to the rule. It was written by Raymond Schrock, who also furnished the idea for the immediately previous Walsh picture and produced under the direction of Edward Dillon, than whom there is no better director in putting on this sort of a picture. He had extensive training under the old Fine Arts company, putting on many of its most successful comedies, and his other Walsh pictures have added further to his reputation as a comedy director.

Alice Mann, a very pretty ingenue, is seen in support of the star, while others who appear are Eric Mayne, Henry Hallam, Marie Burke, Alan Edwards and Evelyn Brent.

THE STORY

Among others who are summering at Palm Beach are the families of Edward P. Welston and Judson Pendleton. The heads of the respective houses are rivals in the rubber business and so antagonistic toward each other that they don't look with favor upon the friendship of their children, George and Eve. The young man spends his father's money so lavishly that it causes him no end of trouble and he pays such homage at the court of Eve that Father Pendleton is considerably put out about it. The latter favors Arthur Trask, a sharper who poses as a banker.

George runs afoul of the police for exceeding the speed limit, but that violation of the law is nothing compared to the crimes that are charged against him when Trask begins to unload his sharp schemes. This polished Raffles not only has the inside track to Eve's heart, but has discovered the way to various parlor suites where jewels are carelessly kept. One night George spies a man burglarizing Eve's room and when he investigates the hotel people pounce upon him and cause his arrest, since the real thief has escaped, and our hero looks guilty.

Before the evening is over, George rescues a girl who has been one of Trask's victims and in taking her to the hospital is arrested for speeding as well as abduction and every other crime imaginable. His father has to go his bond for $600,000—the sum he had intended using in beating Pendleton on a rubber deal. But the gay spender is never tried, for he hunts down the crooks and brings them in at the crucial moment he is to stand trial. Pendleton, happy to recover his own $600,000 that has been stolen, gladly gives up his daughter to George, and the business rivals, now the greatest of friends, invest the sum on a fifty-fifty basis.

PROGRAM READER

Make way for the picture of comedy and stunts and thrills. The picture that will set you laughing and keep you gasping. The picture that includes the unimaginable in the way of athletics. Can you guess who the star is? It oughtn't to be a hard job, as only one star fits this sort of picture—and he is George Walsh, the Fox favorite. George's latest picture, "Help! Help! Police!" which is coming to this theatre shortly will take your breath away with its thrills and comedy—any breath you have left after its five reels are run you're welcome to keep. The plot includes romance, mistakes, stunts and sensations—everything that a Walsh picture ought to include. It was developed by Raymond Schrock and produced under the direction of Edward Dillon, Fox's premier comedy director. And Alice Mann, one of the prettiest ingenues, is in it. Little more could be said in the way of fine praise.

CATCH LINES

A thief had bound and robbed a girl and then set fire to her room in the hotel! And after George Walsh had rescued her from death she caused his arrest on an abduction charge! Think of it! Did he get out of his predicament? See "Help! Help! Police!" We promise you a lively hour.

You will be amazed at the stunts that George Walsh accomplishes in his newest picture. Nothing is too difficult for him. But we advise you to grip the arms of your chair if you want to stay in it, for the picture is full of excitement.

The athletic star, George Walsh, in a bright and breezy picture produced by Edward Dillon.

"SOMETHING TO DO"

(Continued from page 3090)

Suffice it to say that Mr. Washburn extracts a rich amount of comedy from the tale, and makes it, in company with his players, a thoroughly human and engrossing photoplay. The absurdities are reasonable enough to be accepted as everyday happenings. Everyone knows that there is a certain class of American society that basks under a false light. Mr. Foster has exposed it with keen satire and a bit of drama. Charles Gerrard, who plays the valet, is thoroughly in character and gives a performance rich in sympathy and shame. Yes, he is shamed to be caught by his master and looks it capitally. Ann Little is the girl and Adele Farrington the social climber. Hers is a rare impersonation. The picture was produced under the direction of Donald Crisp.

SUGGESTIONS

If you've had good returns from the previous Washburn pictures there is no reason why you shouldn't find the present one a pleasant investment, as it is a worthy successor to the previous hits he has had even back to the Skinner series. Feature the star and play up that he is one of the best light comedians on the screen, that given any kind of a story that carries a comedy value or two and he will come through a winner. His breeziness, his keen sense of humor, are valuable assets in exploiting his name. So go the limit in bringing him forward.

George Walsh in a Scene from "Help! Help! Police!"

"THE RED LANTERN"—NAZIMOVA PRODUCTION

Nazimova Superb in Impressive and Spectacular Play of the Far East

IN "The Red Lantern," Metro has turned out a photoplay which will challenge attention with any special production ever presented. The ability to reproduce a picture of China, to catch a breath of its exotic atmosphere, to invest its barbaric splendor, and to translate its mystic soul, so faithfully, spells a triumph of film art. It is a superior achievement—realized not only in the scope and magnitude of its lavish scenes, all of them conceived with painstaking care and accuracy, but in the graphic and logical development of its story and characterization.

To Nazimova, the star, and Capellani, the director, belong the credit for the success of the picture. The former, undertaking a dual role in which the characters are entirely different, displays the highest form of histrionism. Her performance is superb in its vividness, poignancy, and sympathy.

Indeed, the star illuminates the character of the Eurasian (the Occidental impersonation doesn't figure largely) whose youthful love and pride direct her judgment to an inexorable tragic climax, with such depth of feeling and capacity for varied changes of mood that she aroused enthusiasm of the highest order. Her personality not only coincided with the character she portrayed—but she knew the type of the Eurasian, the girl whose mixed blood carried out the ancient poetic philosophy of the play—"East is East and West is West and never the twain shall meet."

It presents a revelation of the soul, does "The Red Lantern," and naturally a tragic note is sounded. Mr. Capellani has directed with intelligence and artistic feeling. He has brought out the theme so truthfully and the atmosphere so vividly that the picture appeals to the imagination.

However, one must not lose sight of the fact that Nazimova and Capellani would not have scored so effectively were it not for the appreciation of Metro in selecting appropriate material. Theirs will be a distinction hereafter of having produced "The Red Lantern."—*Laurence Reid.*

THE CAST

Mahlee Blanche Sackville	Nazimova
Mme. Ling	Mrs. McWade
Huang-Ma	Virginia Ross
Sir P. Sackville	Frank Currier
Rev. Alex. Templeton	Winter Hall
Mrs. Templeton	Amy Van Ness
Andrew Templeton	Darrell Foss
Sam Wang	Noah Beery
Chung	Harry Mann
Sing	Yukio Ao Yamo
Jung-Lu	Edward J. Connelly

By Edith Wherry.
Scenario by June Mathis and Albert Capellani.
Directed by Albert Capellani.
Photographed by Eugene Gaudio.

PRESS NOTICE

Nazimova's spectacular and impressive picture of the Far East, "The Red Lantern," which comes to the ———— theatre on ———— of ———— week, is undoubtedly the crowning achievement of her screen career. It has been announced that the production cost in the neighborhood of $250,000. This is believable if one considers the lavishness of the scenes and settings and the seemingly painstaking care with which they have been incorporated. Being a story of an Eurasian girl whose mixed blood caused her untold tragedy, only an appropriate background could be used to set it off to advantage. Therefore, a bit of China is reproduced, particularly that portion of it known as the Forbidden City, and within its walls is enacted the life drama of this strange exotic creature, this inscrutable daughter of destiny. She ought to find expression for her starved soul in the companionship of an Occidental, and back came the tragic barrier to haunt her that East and West don't mix.

She endeavored to be true to both races from which she came. The conflict of soul tortured her and drove her to the depths of despair. And so she lived her life. The cherry blossoms bloom as of yore; Pekin goes on in its mysterious way and the feast of the Red Lantern sends out its quaint aroma as it did thousands of years ago.

No actress has perhaps caught the Oriental spark as Nazimova has here. The vitality and magnetism of her performance is admirably emphasized, and she delineates the character surely, easily and vividly. The picture is an adaptation of Edith Wherry's novel of the same name and was directed by Albert Capellani.

THE STORY

In Pekin many years ago lived Mahlee, an Eurasian. Her mother had been sold by her grandmother to an English nobleman, Sir Philip Sackville, for much Chinese gold and the result of the union was this daughter of the East and West. When her grandmother died, Mahlee was taken to the Christian Mission, where she grew into womanhood with all faith in Buddhism destroyed. As the curious mixture of blood asserted itself, she became a prey to conflicting emotions. Time went on and the girl met and fell in love with Andrew Templeton, a young clergyman, and he reciprocated her affections, though with the knowledge that her yellow blood stood between them. Like all Orientals, Mahlee was a fatalist and believed she was destined for only a brief period of happiness before darkness would enclose her.

Sam Wang, also an Eurasian who professed Christianity, but who in reality was a Boxer leader, loved Mahlee with intense jealousy. When he noticed the attachment between Andrew and Blanche Sackville he persuaded the girl after some difficulty to return to the faith of her own people. The Boxer uprising had started about this time and Wang, through his magic chicanery, had impressed the natives that Mahlee had returned from the celestial regions as the War Maiden of China to guide them against the Occidental forces. As the Goddess of the Red Lantern Light she led her people in rebellion. If she failed she knew that she was doomed, and if she succeeded she realized that those she loved would perish.

With the battle surging in the streets of Pekin, Mahlee became conscience-stricken that the Mission might be doomed, and hastening there she met Sackville—her father and the father of Blanche. When he refused to take her away she returned to Wang, who received a mortal wound in defending her. Before he died the Eurasian gave Mahlee a vial of poison and she drained its contents. The girl had chosen death in preference to being an outcast and unloved.

CATCH LINES

Nazimova, the incomparable—Nazimova, the screen's greatest actress—Nazimova, in her biggest and best production, "The Red Lantern."

A massive picture of the Orient which charms the spectator with its color and atmosphere. See Nazimova in "The Red Lantern."

"East is East and West is West and never the twain shall meet." This expression is applicable now as it was centuries ago. It is the thought behind "The Red Lantern" which presents Nazimova in her greatest role.

Nazimova, the star of a thousand moods in an exotic drama of the East—a drama of a thousand delights. You will see a pictorial triumph in "The Red Lantern."

A gripping romance of mysterious China made a treat for the eye in the grandeur of its scenes.

The mystic lure of the Orient in contrast with the call of the Occident. "The Red Lantern" presents the Forbidden City in all its mystery and barbaric splendor.

A gorgeous production is "The Red Lantern" with Nazimova weaving a spell of magic through the artistry of her performance.

A picture which dazzles the eye and stirs the heart—Nazimova in "The Red Lantern."

PROGRAM READER

The management takes great pleasure in announcing that Nazimova in "The Red Lantern" will shortly be seen at the ———— theatre. This production is considered by the press and public as the greatest achievement in the star's career. Founded upon the theme of that philosophy so ably expressed by Kipling that "East is East and West is West and never the twain shall meet" it presents a truly impressive tale of the Orient. China, the land of mystery—China, the country of the Forbidden City—China, the land of ancient philosophy and religion, is the background of this fantastic tragi-romance. When our patrons come to see "The Red Lantern," they will look upon a breath of this mysterious country; they will gaze upon the For-

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Nazimova, as She Appears in Parts of "The Red Lantern," Considered Her Best Production

"BEATING THE ODDS"—VITAGRAPH

Harry Morey Continues His Forceful Way in a Romantic Drama

VITAGRAPH is not put to much trouble in finding suitable material for Harry T. Morey, since all that is required is a story that carries a virile, fighting character for its protagonist. And this type of subject isn't very hard to locate as most tales are developed around these dashing, determined heroes who forge ahead despite every obstacle.

"Beating the Odds," is Harry Morey to the core, because it presents him fighting his way to the top with all the virility which is his on the screen. A character study we would call it since it depicts the processes that are constantly at work in lifting the hero to the heights. A product of the slums, he lives down his environment and due to his keen sense of human nature and his native shrewdness, coupled of course with pluck and determination, it isn't long before he emerges successful in love and business.

The story is quite fantastic in its development and considerable latitude is expressed in living up to the title. Mr. Morey doesn't stay long in one position because fortune smiles upon him so completely that each job cuts a higher niche than the preceding one in his ladder of life. Yet the action is entirely progressive and carries a full quota of cumulative interest and suspense. The introductory reels led us to believe that crooked politics were to be exposed again, but the plot soon came out into the open and took the hero with it. The conflicts and contrasts are well blended and suffice to bring out the dramatic highlights.

Betty Blythe and Jean Paige furnish the romantic interest, the former as an adventuress and the latter as the " only " girl. Both give capable performances. George Majeroni contributes a good bit in something other than a villainous role.—Length, 5 reels.—Released May 12.—*Laurence Reid.*

THE CAST

David Power	Harry T. Morey
Hebe Norse	Betty Blythe
Rosalie Rogers	Jean Paige
Milton Shaprio	George Majeroni
Lynn Hardy	Robert Gaillard
Eva Lake	Eulalie Jensen
Crane	Robert Mowbray
O'Brien	Frank Norcross

From Irving R. Allen's "The Money Maker."
Directed by Paul Scardon.

CATCH LINES

She was known as "the best gold-digger between the Statue of Liberty and the Golden Gate," and yet David Power was forced to accept her as his wife's step-mother! It was a situation that caused him the utmost humiliation, yet he stood it and won his game. See "Beating the Odds."

He battled against injustice, misrepresentation, the vicious conniving of his opponents, and yet he beat the odds. A regular Harry Morey part is David Power, and Harry Morey makes the most of it. See "Beating the Odds."

From a common grafter he rose to be a power in the world of finance, but his past rose up to damn him—see "Beating the Odds."

PRESS NOTICE

Harry Morey, the virile Vitagraph star, will appear at the ——— theatre on ——— of ——— week in his latest feature production entitled "Beating the Odds." Adapted from Irving Allen's novel entitled "The Money Maker," the plot affords the star the role of David Power, once a grafter in a big city, who turns to honest employment and cuts a big swath in the financial world. Besides putting behind him his old ways of making money he also tries to forget his old associates, but just when he has reached what appears to be the pinnacle of his happiness it is dashed to the ground by the appearance of a woman he knew in the city, Hebe Norse, a cabaret singer.

And Hebe has become the wife of Power's father-in-law! Such a situation naturally presents dramatic possibilities of an unusual nature, possibilities which were well realized by the author, and which have been communicated to the film with a fidelity and force that cannot be denied. In fact, "Beating the Odds" is one of the strongest of the many strong pictures in which Mr. Morey has appeared. The story affords him opportunities to run the gamut of emotions and, skilled actor that he is, he accepts each opportunity with rare discrimination.

Mr. Morey has in his supporting cast Jean Paige, who appears as his wife; Betty Blythe, who carries the role of Hebe, the cabaret singer, and such competent male players as George Majeroni, Robert Gaillard, Robert Mowbray and Frank Norcross. The picture was produced under the direction of Paul Scardon.

THE STORY

When David Power, one of the city's graft collectors, is forced to leave by the district attorney he is acompanied by Hebe Norse, a cabaret singer. In another city he takes up the small trade of medicine man, and it is while so engaged that he meets Hardy, a real estate man who, impressed with his personality, takes him into his business. In this position he shows such marked ability that he attracts the attention of Gail Rogers, a steel magnate, and his next step in the financial world is to become affiliated with him. Rogers' daughter, Rosalie, a sweet young girl, attracts David and he resolves to part company with Hebe. She, however, has also tired of David, and when he finds her in the arms of another man, the parting is a matter easily arranged.

Later David becomes manager of Rogers' steel plant and wins Rosalie's love and a promise from her to marry him. All this occurs while Rogers is away on a business trip. When he returns it is with Hebe as his wife. Despite David's objections to her, she insists on remaining in the Rogers home. She knows full well that David dare not reveal her past lest she reveal his. After a time David and Rosalie are married and live very happily together.

David becomes involved in a stock swindle with another man but, realizing the faith his wife places in him, he resolves to draw out at the last moment. But he is double-crossed, and to make matters worse Rogers has discovered the former relations of Hebe and David. The stock swindle becomes public material and the whole blame is cast on David. Rosalie leaves him, and then David goes about to retrieve the wrong he has done. It takes him three long years to restore the reputation of the company, but he finally succeeds in beating the odds and winning back his wife's love.

PROGRAM READER

Did you ever get down in the mouth and feel absolutely miserable because you thought the whole world was against you? Events and people seemed to band together in a regular conspiracy to put you out of the running? Almost everyone has that feeling one in a while. That is why the experiences of David Power are going to interest almost everyone. David Power is the name of Harry Morey's latest character which he plays in Vitagraph's "Beating the Odds," which is shortly to be shown at this theatre. David Power had everything he wanted, it seemed. Happiness, position, wealth, a loving wife. And then everything came tumbling down about his ears like a house of cards. All the world seemed pitted against him. It wouldn't give him a chance. And then he buckled down to it, resloute, strong, and fought, fought, fought. And he didn't stop fighting until he had BEATEN THE ODDS. It's the sort of picture that inspires others to go out and do strong things, and it's the sort of picture that fits Harry Morey to the T. of his middle name. By way of further information we add that "Beating the Odds" is adapted from Irving R. Allen's novel, "The Money Maker," that it was produced by Paul Scardon, and that in the cast appear Betty Blythe, Jean Paige, George Majeroni and Robert Gaillard.

SUGGESTIONS

Varied though the stories are in which Harry Morey appears, there is a certain similarity about them when it comes to the character of the roles he enacts. Each one of them contains the elements of virility, punch, fight—in fact, all sorts of strength. Are you making this sort of role synonymous with the name of Harry Morey? The star goes a long way in establishing this on his own account, but he can't do it all. Advertise him as being synonymous with such character elements. Let them always know that a Harry Morey picture means virility raised to the *nth* degree. You will have them watching for his pictures with a keener interest if you adopt this course, for a fighting picture is always enjoyed.

In regard to "Beating the Odds," you have a further suggestion of this quality in the title itself. Carry this suggestion out in the catch lines and pictures of your advertising.

Harry T. Morey in scene from "Beating the Odds"

"JUST SQUAW"—ROBERTSON-COLE

Beatriz Michelena Returns to the Screen in Western Melodrama

THE outstanding feature of this new Robertson-Cole offering is found in the return of Beatriz Michelena to the screen after a long absence. It cannot be denied that the silent drama lost one of its best delineators of Western stories during her retirement and by consenting to grace the silver sheet again she will undoubtedly renew her popularity that was established in such plays of calibre as "Salomy Jane," "The Unwritten Law," and "Salvation Nell."

In "Just Squaw" the star is called upon to impersonate one of the well remembered characters of yesterday—a white girl who is supposed to have a strain of Indian blood in her and which erects a racial barrier against a solution of love and a communion of spirit until her true ancestry is established in the final scene.

Really an old-fashioned idea, but one which has been developed with enough novelty in plot and characterization as to make it seem quite up to date. The pulse of the story throbs with melodramatic beats and its elemental character suffices to make it active to the finish. The figures in the drama are equally divided in the path that separates virtue from villainy and those that follow the upright standards are triumphant eventually. Be it said that some good old rousing action takes place which is indicated in desperate fights and stage-coach robberies. This ingredient running neck and neck with that of romance saturates the picture with suspensive interest and heart appeal.

The Western scenery which has been chosen for backgrounds is appropriate and picturesque, and the action is so set against it that the spirit of primeval, inanimate nature and the spirit of the wild drama seem to blend. What more could be asked?—Length, 5 reels.—Distributed by Exhibitors' Mutual.—*Laurence Reid.*

THE CAST

Fawn	Beatriz Michelena
The Stranger	William Pike
Snake Le Gal	Andrew Robson
The Half-Breed	Albert Morrison
Romney	D. Mitsoras

By Earle Snell.
Directed by George E. Middleton.

CATCH LINES

She was kidnapped when a baby and brought up to believe that she was a half-breed. Romance came into her life, but there stood the blood barrier. Was it swept aside? See "Just Squaw."

Life didn't give her much happiness when she realized her Indian blood kept her from the man she loved. How was her problem solved? You will see it all explained in a tense picture of the West when "Just Squaw" comes to the ——— theatre ——— week.

PRESS NOTICE

Beatriz Michelena, who will be remembered as the star of many interesting pictures a short season ago, has returned to the screen and will appear at the ——— theatre on ——— of ——— week in a photoplay entitled "Just Squaw." This is a story of life beyond the Rockies and presents a theme based upon racial barriers. It is said that the picture is comparable to "'Salomy Jane," in which the star appeared so brilliantly, and contains a full quota of rousing thrills carried forward by fast moving action. Miss Michelena's role is that of a white girl who, kidnapped in infancy, has been brought up to believe that she is a half-breed. Her supposed Indian mother, in league with the kidnapper, has carried out this plan of deception as a means of revenge against the girl's white father for deserting her for one of his own race.

Fawn, as the heroine is known, is ignorant of the fact that white blood courses through her veins, and when love is offered her by a man of her own color she accepts it until jealous admirers tell her that a racial barrier stands in the way. Naturally, the young man in the case is disconcerted with the unpleasant news that his beloved is a half-breed, though he condescends to worship at her throne. How Fawn is rescued from her plight, how the bad men are routed in their attempts to keep her in ignorance and subjection, how the barrier is swept aside, and how the lovers are brought together in undying love and devotion, form a picture replete with thrilling incident and dramatic heart-throbs.

Miss Michelena invests the character of Fawn with vigor and vitality. And yet there is a keen appreciation for sympathy and pathos in her impersonation. She receives adequate support from William Pike, Andrew Robson, Albert Morrison and D. Mitsoras.

THE STORY

Just before the old squaw died she told her half-breed son that Fawn, a white girl, was not her daughter; that the father of the two children, Jimmy Dorr, had run away with a woman of his own race after the birth of his son. The old mother cautioned the half-breed not to mention the fact that Fawn was not her child out of revenge for being deserted by her father. Snake LeGal, a bad man, has been enlisted by the squaw to kidnap the girl from her white mother, but in the passing years Fawn became the adopted daughter of a missionary of the mountains. Near at hand lived her half-breed brother, who had become an outlaw to escape LeGal's vengeance for killing one of his henchmen.

To the settlement came a stranger one day who gave his name as Watkins, but who, in reality, was the son of Sheriff Hollister, who had been murdered by LeGal years before. His mission was to avenge the wrong done his father. While he waited his opportunity to strike, Fawn came into his life, and he was on the point of confessing his love when he learned that she was supposed to be a half-breed. Despite the barrier of race, the stranger was considerably attentive toward the girl, which aroused, naturally, the jealousy of her many admirers, one of whom happened to be LeGal.

The stage was robbed one night, and suspicion pointed strongly to the Indian outlaw, since he had the strong box in his possession—stolen, of course, from LeGal's men. A vigilance committee was organized and Hollister was selected to be the leader. The half-breed was caught and was about to be strung up, when a member of the bandit's gang who had been betrayed rushed up and told the posse that LeGal was the guilty party, and that he had Fawn imprisoned in his cabin. The half-breed was released, made his way to the villain's home, and was engaged in a desperate fight before his enemy was struck down by a bullet from Dorr's gun. Before LeGal expired, he confessed that Fawn was a white girl and the daughter of Dorr. Thus the barrier of blood was removed and the two lovers found happiness together.

PROGRAM READER

Beatriz Michelena, known as one of the best delineators of Western heroines in the pictures of a season or two ago, will return to the ——— theatre in "Just Squaw," a thrilling story of the life that was lived in the Golden West when highwaymen ruled the road. It has been some time since Miss Michelena has appeared upon the screen, and the fact that she will shortly be seen here should come as a pleasant surprise. Many of our patrons doubtless remember her as Salomy Jane in the picture of that name. "Just Squaw" is the type of photoplay that made her such a favorite with screengoers. It presents a powerful story in its theme of miscegenation. The barrier which prevents two different races mixing on an equal footing is always sure to provide good story interest, and that's just what Miss Michelena's picture contains. Action, thrills and a large measure of romance are its main ingredients, and they are brought to the surface with fine dramatic highlights.

But you will see this interesting story and find out its solution in "Just Squaw." It is directed by George Middleton.

SUGGESTIONS

You, who are in the habit of playing "westerns," should find plenty of ad copy in this latest product from beyond the Rocky Mountains. As it presents one of those old-fashioned stories of Indians and highwaymen, with the picturesque West as a background, you will be able to exploit it in vivid word arguments and colors. The theme itself carries good advertising possibilities, relating, as it does, the blood barrier that pre-

(Continued on page 3099)

Beatriz Michelena Returns to the Screen in "Just Squaw"

"GREASED LIGHTNING"—PARAMOUNT

Charles Ray in a Comedy with Abundant Small Town Atmosphere

A SMALL town atmosphere with just the slightest suggestion of burlesque permeates this number from first to last. And so it provides a typical Charles Ray background, a background before which he appears very human and amusing. This time he is the blacksmith-mechanic of a little Kansas community, in love with the banker's daughter. The action builds up to a country fair automobile race from which the winning hero is taken at the last lap to pursue the crook who has robbed the bank while all the town was holidaying.

There is no meat in the story at all, but with the atmosphere, heavy with local color and comedy and with the star giving his usual generous interpretation of a shy youth, the picture by no means fails in entertaining—in fact, it is a highly successful comedy.

Wanda Hawley is the pretty girl in question, Robert McKim is the "city slicker," while a wonderful array of small town old men types goes to supply the picture with a thoroughly competent cast.—Length, 5 reels.—Released April 20.—*Peter Milne.*

THE CAST

Andy Fletcher	Charles Ray
Alice Flint	Wanda Hawley
Alden J. Armitage	Robert McKim
Laban Flint	Willis Marks
Grandpa Piper	Bert Woodruff
Milt Barlow	John P. Lockney
Rufus Shadd	Otto Hoffman

By Julien Josephson.
Directed by Jerome Storm.
Photographed by Chester Lyons.
Supervision of Thomas H. Ince.

CATCH LINES

He looked like a flivver but he came out a winner—he turned a broken down buzz wagon into a racer—see "Greased Lightning."

Charles Ray in another country boy role—different and humorous and human.

The story of a village blacksmith who became the village hero.

Ever take a girl out for a ride, have your wagon break down and have another fellow come along in a nice, new car and take her away from you? A sad experience! Charles Ray has it in "Greased Lightning," but he gets even. See how.

A comedy of small town life, full of homely atmosphere and rich in human humor—see "Greased Lightning."

They laughed at him when he started the race backwards—but he copped a bigger prize than anyone expected at the finish.

PRESS NOTICE

Charles Ray, the Ince-Paramount star, will be seen in his latest feature, "Greased Lightning," at the ——— theatre on ——— of ——— week. The story of this picture, by Julien Josephson, offers him the opportunity of appearing in another country boy part. Followers of Mr. Ray well realize his ability for expert charecterization in this line, and his Andy Fletcher is no exception to the general rule. Andy is a real young man. Absolutely human. This is assured by the performance given by Mr. Ray. When, indeed, has he been anything but human? When in all his long list of pictures has he struck a note that was the slightest off tune? The answers to these questions are too obvious for reply.

Andy Fletcher is the village blacksmith—but no ordinary one. Besides being able to fit a shoe on a horse he can fit one on an automobile, and what he doesn't know about mechanics and gasolene and sparks isn't worth knowing. Andy remakes a buzz wagon, enters a race, jumps out of it to pursue a bank robber, captures him, captures the heart of a girl and the consent of her father before the five reels of "Greased Lightning" have run their course.

There is nothing melodramatic about the plot of "Greased Lightning." It is, however, filled with small town atmosphere that is a veritable delight both from the comedy viewpoint and the angle of human interest. Mr. Ray is ably supported by a cast headed by Wanda Hawley and Robert McKim, while a formidable array of "types" appear in parts of varying importance.

THE STORY

Andy Fletcher is the blacksmith of Pipersville, but no ordinary blacksmith is he. His mechanical train of thought leads him to invent all sorts of new devices. For instance, his automatic potato peeler—a huge success until something goes wrong and it scatters peelings all over the countenances of the investigating committee. Nothing daunted, however, Andy plods on. The girl he loves, Alice Flint, daughter of the town banker, wants an automobile, but old Flint is obdurate and refuses. Andy decides to get one, and when Flint refuses to let him draw out the money to buy one he trades in his potato machine for an old broken-down buzz wagon.

This proves rather erratic even with all Andy's tinkering, and he is obliged to face humiliation when one day Alden Armitage, a gentleman from the city who has taken up residence in Pipersville, comes along in his machine-made car and gives Alice a lift home—Andy's bus having refused to move. Armitage arranges for a regular fair day and an automobile race with a two hundred dollar prize. Whereupon Andy gets to work in secret and comes out on the appointed day with the gasolene wagon remade and christened "Greased Lightning."

But Armitage has a hidden purpose. When all the village is at the race he blackjacks poor old Flint and makes off with the cash of the bank's. Andy is obliged to stop winning the race and give pursuit to the crook. Eventually he overhauls him and retrieves the money. Then Alice looks on him as a real hero, and Flint decides that his act is well worth the present of a real automobile as well as his daughter's hand.

PROGRAM READER

Who is there that fails to recognize something delightfully human about every action of Charles Ray's? It may be some reflection of the spectator's own self, some duplication of a pet emotion or action of a friend's, but it is always human. There is never a trace of falsity in any of his various screen characters. It is always a treat to offer a Charles Ray picture for these reasons, and it is a particular treat to be able to present "Greased Lightning," his latest Paramount picture produced under the supervision of Thomas H. Ince, which comes to this theatre shortly. For in this picture Mr. Ray has a new role. True, the background is the little country town again, but Andy Fletcher, the character interpreted by Mr. Ray, is the village blacksmith, ambitious, bound to win—winning! How he does it is not to be divulged here. Suffice it that it is done to the merry tune of comedy and human interest, that pretty Wanda Hawley appears opposite the star, and that Robert McKim is again the oily villain from the city.

SUGGESTIONS

"Greased Lightning" offers you another chance to come through with advertising of a "countryfied" variety, as the action all transpires in a small town—a real small town. Strive to get this atmosphere in your copy, in your special decorations, in any advertising sketches you use—play it up to its fullest extent and you should have an attractive display as a result.

Of course, dwell on Charles Ray and the human touches he puts in his characters. Bring this out as much as you possibly can. Don't let a chance go by to praise him as typifying all that is human and humorous in the awkward youth.

"FOR BETTER, FOR WORSE"

(Continued from page 3091)

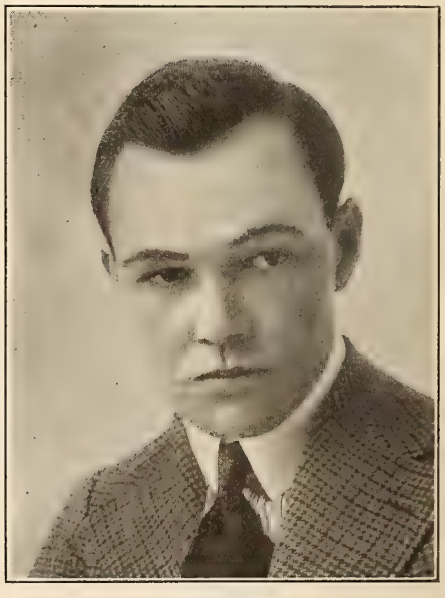
CATCH LINES

They called him a stay-at-home and a coward—society papers made slanderous, insulting remarks about him—his friends ignored him—the girl he loved turned from him and, before he knew it, had married another man—a man in a uniform. But they really didn't know—see "For Better, For Worse."

You remember Cecil De Mille's "Don't Change Your Husband" and "Old Wives for New"?—"For Better, For Worse," completes a trio of pictures of which any producer might well be proud. Don't fail to see De Mille's latest.

A story of the battles at home—of a doctor who waged a war on children's diseases and who was prevailed upon by his little charges to stay with them instead of going to the fight over the sea! He was a hero but they called him a coward. See "For Better, For Worse."

Almost the very minute that Sylvia had planned announcing her engagement to Dr. Meade before a party of friends she was told that an old friend wanted to see her in her room. It was Burton, her husband, whom she had thought dead in France! And more—she suddenly realized that now it was Dr. Meade she really loved—not her husband! See "For Better, For Worse," the dramatic sensation of the season.



Charles Ray

"A PLACE IN THE SUN"—TRIANGLE

Cyril Harcourt's Comedy-Drama Appears on the Screen as a Melodrama

"A PLACE IN THE SUN" is an adaptation of Cyril Harcourt's recently produced stage comedy-drama and was made in England. His work is not unknown to the picture world, Constance Talmadge having had notable success with two of his offerings. But the producers of "A Place in the Sun" have missed his style: his comedy-drama has been converted into a melodrama in which a girl's betrayal is the center of a corresponding sort of action. The few flashes of comedy at the end are only faint reminders of the humor that should have been derived from Harcourt's handling of his material.

What "A Place in the Sun" does offer is a singularly good piece of acting by Malcolm Sherry and a number of picturesque English country-side scenes. The rest of the players render good assisting performances with but one exception.

The picture could be improved with some new subtitles. An expert title writer blends his words with the action as well as attending to their descriptiveness. The writer of these has only bothered about the latter element. And without this blending the action of the picture appears episodic.—Length, 5 reels.—Released May 4.—*Peter Milne.*

THE CAST

Rosie	Margaret Blanche
Dick Blair, a man of ambition	Malcolm Sherry
Stuart Capel	Reginald Owen
Marjorie Capel	Lydia Billbrooke
Sir John Capel	Lynston Lyle
Blagdon	Campbell Gullar
Mrs. Moutrie	Frances Wetherell
Ben Goodge, Dick's Uncle	John McAndrew

Adapted from Cyril Harcourt's play.

PRESS NOTICE

"A Place in the Sun" a screen version of Cyril Harcourt's latest play, produced in England with an all-star cast of British players, will be seen at the ——— theatre on ——— of ——— week. Mr. Harcourt's work is by no means foreign to the screen. Several of his plays have been picturized and always with considerable success, for, although the author writes the most brilliant sort of dialogue, his plots and his treatment of them, possess an originality, a subtle twist that makes them stand in a class by themselves. "A Place in the Sun" deals with a young girl who was betrayed by one Stuart Capel. His sister Marjorie, who loves Dick, the poor girl's brother, determines to teach her brother and her arrogant father a lesson and deliberately attempts to compromise herself with Dick.

The results of her step here are shown with the utmost interest on the screen. Mr. Harcourt has developed the plot largely as a farce although the vitality of the basic theme gives no cause for a lack of interest. And the reality of the whole thing, the bond of sympathy between the two women, and Marjorie's efforts, so funny and so successful, to restore to her her place in the sun, make the whole film one of the most unusual that has been seen on the screen. Laughs and deep human interest permeate the five reels from first to last.

The roles of the play are all very capably taken. Margaret Blanche as the betrayed girl, Malcolm Sherry as her brother, Lydia Billbrooke as Marjorie, Reginald Owen as Stuart, and Lynston Lyle as Sir John Capel make the principal figures real flesh and blood people.

THE STORY

Rosie and her brother, Dick Blair, are tenants on the Capel estate in England. Sir John Capel is an old autocrat who lives with his daughter, Marjorie, and his son, Stuart. Love affairs of different nature progress between the two poor tenants and the children of their employer. Dick is whole-heartedly in love with Marjorie and, inspired by her, departs to London to see whether the field of fiction holds any place for him. And while he is away, Rosie and Stuart see more of each other and on one summer's evening the wild youth and the trusting girl venture to fields far from the conventional.

In time Dick, his success and fortune won, sends for Rosie and it does not take him long to discover the something is the matter with his little sister. Pressing her, he learns of the escapade with Stuart. In high dudgeon he goes to the Capel town residence and demands that justice be done so that his sister may resume her "place in the sun." Sir John will hear nothing of it, although Stuart is repentant. Marjorie, however, develops a great pity for the sister of the man she loves and decides that she will teach her father and brother a lesson.

That night she secrets herself in Dick's rooms and succeeds, gloriously succeeds, in compromising herself with him. When her father and brother enter they are horror-struck, at least the former is. Stuart had come to find Rosie and to offer her marriage and he sees through the trick. Of course, after this lesson Sir John offers no resistance to his son's marriage. Rosie resumes her place in the sun and the dual romance ends happily.

CATCH LINES

She had done nothing wrong but society had deprived her of her place in the sun. Her brother demanded it back for her and the man who had the power to restore it refused. But see how success finally came to brother and sister in "A Place in the Sun."

Do you hold your rightful place in the sun? See "A Place in the Sun" and find out.

By Cyril Harcourt, author of "A Pair of Silk Stockings"—another brilliant play from this brilliant author.

The story of a girl who WANTED to be compromised! See "A Place in the Sun."

A dual romance laid against beautiful English backgrounds that will charm you with its originality and beauty. See "A Place in the Sun."

She lost her place in the sun through no fault of her own. When she asked for it back society refused it—why? See "A Place in the Sun."

PROGRAM READER

Cyril Harcourt, author of many a Broadway success, contributed the play, "A Place in the Sun," on which the picture of that name which will shortly be shown at this theatre is based. Followers of Mr. Harcourt's career will be only too glad to learn this. Several of his plays have been produced on the screen and with great success in the past. A notable one is "A Pair of Silk Stockings," in which Constance Talmadge appeared. The plot of ' A Place in the Sun" deals with a dual love affair. The principals of one of the romances have loved well but not wisely and when the girl's brother goes to the boy's father and demands that his son take the step (the marital step) that will restore his sister's place in the sun to her, the old gentleman is arrogant to the extreme. So his daughter, who loves the poor girl's brother, determines to teach her father a lesson and deliberately sets out to compromise herself with the man she loves! Naturally the film takes a farcical turn here and all the situations are handled in the expert style of Harcourt. The picture was produced in England and presents five of the most popular players there in the principal roles of the story.

SUGGESTIONS

You should be able to create considerable interest in this picture by playing up the title as it is played up here in the first argument in the catch lines. In other words, shroud your title with a little mystery. Don't give the impression that the picture is a mystery play—but make readers of your announcements and advertisements ask themselves "What is a place in the sun?" With this interest stimulated they will naturally want to see the picture and find out the answer to their self-put question.

The decorative part of advertisements should be originally worked out, developing the title in any original style you may see fit, in the illustrations. It's a title that lends itself well to this sort of advertising and the most should be made of it.

"A Place in the Sun" is Cyril Harcourt's most recent play. This author is extensively known in this country, and the success that previous works of his have won on the screen has established him in the moving picture world. Use his name in connection with all advertising that you do.

State that the picture was produced in England and that any number of pretty rural scenes are included in the five reels. You can praise this end of the picture all you want, for its scenic content is superb.

A Scene from "A Place in the Sun," an English Made Version of Cyril Harcourt's Most Recent Play

"AFTER HIS OWN HEART"—METRO

Good Farce Idea Basis of Latest Hale Hamilton Picture

THERE is a very fine farce idea in "After His Own Heart," an idea which has been well developed by the producers after the introductory episodes have been passed over. This idea shows itself when the hero finds that he has been trapped by an unscrupulous doctor who plans cutting his heart out and handing it over to a rich old millionaire. The doctor doesn't hold out any high hopes for the gentleman's recovery and hence the various scenes between the hero and his captors have a high comedy value. It is these scenes that make "After His Own Heart" worth while.

Hale Hamilton, as might be expected, shows a fine appreciation of the possibilities of his role and derives the utmost from it. The other players, with Naomi Childers leading them, take their parts seriously.

It is not an uncommon fault with this star's pictures that they are slow in getting started. The early scenes are held too long and the detail introduced is tiring. If "After His Own Heart" had been treated as a farce from first to last it would be well nigh perfect. Even as it stands, however, it brings a goodly number of laughs.—Length, 5 reels.—Released April 28.—*Peter Milne.*

THE CAST

Thomas Wentworth Duncan	Hale Hamilton
Sally Reeves	Naomi Childers
Mrs. Martin	Mrs. Louis
Vincent	Frank Hayes
Dr. Spleen	Harry Carter
Judah P. Corpus	William V. Mong
Adrian Keep	Herbert Pryor
Goliath	Stanley Sanford

By Ben Ames Williams.
Scenario by A. S. Le Vino.
Directed by Harry L. Franklin.
Photographed by R. J. Bergquist.
Supervision of Maxwell Karger.

CATCH LINES

The doctor wanted to pay Thomas a quarter of a million for his heart—but didn't hold out much chance for his recovery! Thomas wanted to give his heart away to Sally for nothing! How peculiar and wasteful mere man is when he's in love! The peculiarities of his fellow will strike your funny bone square. See "After His Own Heart" and enjoy a real laugh.

Thomas' wanted to give his heart away and these people wanted to buy it!

What kind of a heart is worth a quarter of a million dollars? See "After His Own Heart."

The doctor was a man after his (Duncan's) heart—the trouble was he was after it so persistently that he wanted to cut it out! See Hale Hamilton's troubles as Duncan in "After His Own Heart."

PRESS NOTICE

Hale Hamilton, the popular Metro comedian, will be seen at the ——— theatre on ——— of ——— week in his latest picture, entitled "After His Own Heart." This is an adaptation of a story by Ben Ames Williams which appeared in a recent issue of All Story Weekly. Mr. Hamilton has the role of a gentleman of leisure, Thomas Wentworth Duncan by name, whose fortune suddenly disappeared. Not being at all used to work, Duncan has not much of an idea what to do until he receives a note offering him 5250,000 if he will agree to put himself in charge of certain parties.

His financial plight makes him forget all about his better judgment if, indeed, he ever had any, and he straightway puts himself in charge of the parties. What is his surprise, then, to discover that the head party is a doctor who plans taking his heart and putting it in the body of an old man! Duncan, in return, is to get the old man's heart as well as the bonus—but the doctor doesn't hold out much chance of his recovery.

Of course this situation, gruesome as it may appear on the surface, is developed with fine regard for its farcical possibilities by the producers. And Mr. Hamilton gets the most from the role of Duncan. His expressions are revelations in humor, while the various situations in which he appears have been builded with a keen eye for their humorous value. Mr. Hamilton is supported by such competent players as Naomi Childers, William V. Mong and Harry Carter, while the production was in charge of Harry L. Franklin.

PROGRAM READER

First Thomas Wentworth Duncan's fortune was taken from him by foul means and then a certain party went after his heart! And it wasn't a lady either. Thomas had very distinct ideas about giving his heart away. Sally was going to get it when he had retrieved his fortune. But here was this severe Doctor Spleen talking about cutting the pump from his body! He was to receive $250,000 for it provided he lived to tell the tale. And Thomas didn't want to take the chance. But he was the doctor's captive and was guarded by a giant and a smaller gentleman who neither spoke nor heard. The predicament that Thomgas found himself in was ridiculously serious. He might have laughed at it himself if he hadn't known that the doctor was serious to the extreme. But, miserable though it may seem to laugh at other people's troubles, you'll have to admit that Thomas' position is one of the most humorous positions you've seen. You will find him and his troubles in the new Metro picture entitled "After His Own Heart," which will shortly be shown at this theatre. Hale Hamilton is the star and derives the utmost in humor from his role.

THE STORY

Thomas Wentworth Duncan, gentleman of leisure, suddenly discovers that he is left penniless and that the aspect of cruel work stares him in the fact. It is particularly aggravating, inasmuch as he has just fallen in love with Sally Reeves and Sally is accustomed to everything that money can buy. On returning to his rooms after a dance Duncan finds a note asking him whether he would like to make $250,000. The thought of the money proves equal to the task of overcoming his qualms as to the mysteriousness of the proposition, and the next day he takes his place in a luxurious limousine and is driven to ——

Dr. Spleen's hospital! Dr. Spleen is something of a fanatic, but the world hails his successful adventures in the field of medical science while the earth carefully covers up his failures in their graves. His present idea is to transplant Duncan's perfectly good young heart into the body of Judah P. Corpus, Sally's rich uncle, replacing it with the aged pump of Judah's. As Dr. Spleen doesn't hold out high hopes for Duncan's recovery from the operation, his position is not in the least conducive to complete peace of mind. He strives in various ways to get out but it always hauled back to his room by Goliath, a man twice his size.

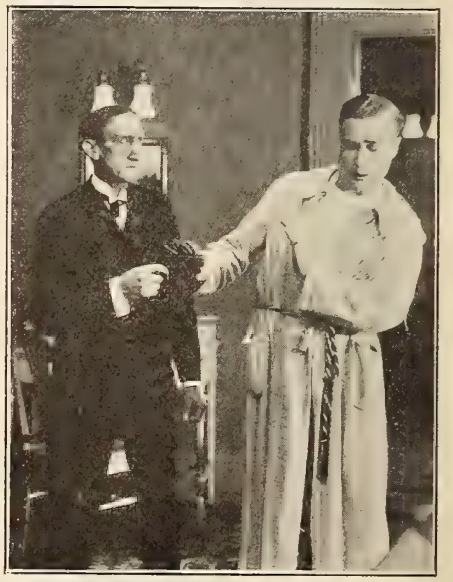
Eventually, though, Duncan gets word to Sally —and then the next thing he knows he's taken to the operating table! The next morning he awakes in his own apartment—still in possession of his heart. Sally tells him that Dr. Spleen died just before the operation and that her uncle thinks that it has been performed. And then Duncan's fortune returns to him and Sally takes his heart. There was a conspiracy to take it away from him after all!

SUGGESTIONS

"After His Own Heart" is a good title to play on. A number of clever advertisements could be written around it, advertisements that play on it both in words and pictures and which, as a consequence, will stand out as something different from the usual routine announcement. Probably the exhibitors who play this picture will be able to get up such advertisements in their own style. There are certainly so many various and obvious ways in which they can be written that to give space to them here is superfluous.

Don't by any chance infer from the story that the picture has a gruesome touch. The theme is treated from the farce angle and unfolds many laughs without giving any ugly thrills. Play Hale Hamilton up big. In the stellar role of Duncan he gets the most from it and gives a performance that your people are bound to enjoy. You might say a few words about him being once of the best farce actors of the day.

You might find good use for Naomi Childers' name in your advertising. She is a well known leading woman and has recently appeared in a number of Metro pictures. If you have run them your people certainly know her.



Hale Hamilton in a Scene from "After His Own Heart"

"THE ROAD CALLED STRAIGHT"— BETZWOOD-GOLDWYN

Bennison's Tricks and Personality Show to Good Advantage

LOUIS BENNISON'S efforts to appear at ease in society account for a generous portion of comedy in "The Road Called Straight" and there is sufficient human appeal in the story's makeup to warrant it being called a comedy-drama. It brings the cowboy out of the West again and plants him down as the wife of a society girl who only married him for his money. But before the last reel is done he has convinced her that he is the only man for her.

Mr. Bennison has a manner all his own. His restless shift from one foot to another when he discards the togs of the plains for the clothes of conventional society and moves himself from the West to the East, is worked to good advantage. But he has more than just this trick. He has a winning personality and an ability to put over comedy—and original comedy at that—in a style of his own.

In "The Road Called Straight" he receives good support from Ormi Hawley, Henry Mortimer and John Daly Murphy. It seems rather a pity that we couldn't have had more of Mr. Murphy. He is such a competent comedian that he deserves much in the way of a part.—Length, 5 reels.—Released April 20.—*Peter Milne.*

THE CAST

Al Boyd	Louis Bennison
Betty Swiftmore	Ormi Hawley
Harrison Stevens	Henry Mortimer
His Valet	John Daly Murphy
Robert Swiftmore	Burton Churchill
Mrs. Swiftmore	Jane Adler

By Wilson Bayley.
Directed by Ira M. Lowry.
Photographed by Davide Calcagni.
Produced by Betzwood.

CATCH LINES

She marries him because her father wanted her to but discovers in the end that she wanted to herself. See "The Road Called Straight"; it's a road marked with comedy and human interest.

He didn't know how to wear grand clothes or carry himself in a ball room or at a wedding—but he did have a heart and he showed it—see Louis Bennison in "The Road Called Straight."

A year ago you may not have known Louis Bennison but neither did many others save for a comparatively small following who saw his productions on the stage. Today you know him as one of the best comedians the screen has seen. See him in his latest picture, "The Road Called Straight."

Do clothes make the man? See "The Road Called Straight."

Would you marry a man with his dress suit ripped up the back? Betty didn't like the idea very much but she had to go through with the ceremony just the same. See "The Road Called Straight."

He forced her to travel on "The Road Called Straight."

PRESS NOTICE

Louis Bennison, the star of Betzwood pictures which are released through Goldwyn, the star who came into nation-wide popularity over night through his performance in his first picture, "Oh Johnny," returns again to the ———— theatre on ———— of ———— week in his latest film production entitled "The Road Called Straight." Written by Wilson Bayley and produced under the direction of Ira M. Lowry, "The Road Called Straight" offers Mr. Bennison the role of a congenial ranch-owner who comes East to marry Betty Swiftmore, daughter of a business acquaintance, who is in financial difficulties. Betty only consents to the marriage to please her father but before the picture is done, he manages to convince her that he is a man despite his inability to wear fashionable clothes.

The picture contains abundance comedy introduced by Bennison during his first days in stiff clothes and society. The star has an air all his own and his ability to get the most from a comedy situation, combined with his clean and breezy personality, are things that unite to make him one of the best-liked stars on the screen today despite the short time he has been appearing in pictures.

Mr. Bennison receives support of an unusually high order from Ormi Hawley as Betty, from Henry Mortimer as the heavy and from John Daly Murphy as a comedy butler. The picture contains a variety of scenery, part of the action taking place in the West and part in the luxurious rooms of a fashionable residence.

PROGRAM READER

The cowboy in the East! What a romantic figure he is, this despite his awkwardness in conventional clothing, his inability to compose himself in a ball room full of people. He has been with us many times on the screen, this cowboy, and he has had many different interpreters but he still manages to interest us. Louis Bennison is the latest screen star to bring him to life. And he does so with what bids fair to be the best performance of its kind in the recently completed Betzwood-Goldwyn picture entitled "The Road Called Straight," which is shortly to be shown at this theatre. The comedy that Mr. Bennison manages to derive from the part, comedy the result of original business, not the cut-and-dried conventional tricks of the average actor, can not easily be measured in cold type. But suffice it that his ability as a comedian, combined with his pleasant appearance and his clean and breezy personality, serve to make the five reels of "The Road Called Straight" enjoyable indeed. The story was written for him by Wilson Bayley and produced under the direction of Ira Lowry, while prominent in the supporting cast are Ormi Hawley, Henry Mortimer and John Daly Murphy.

THE STORY

Al Boyd, western cattle king, marries Betty Swiftmore, daughter of an eastern financial man whose business has gone against him. Betty only consents to the marriage to pull her father out of the hole, for Al fails to come up to her idea of a gentleman even though he proved interesting when she met him in the West. When he arrives in city clothes—clothes in which he is more ill-at-ease than ever, Betty doesn't take any the more kindly to him. Harrison Stevens, the man Betty supposes she loves, takes Al in charge, but he has a sinister purpose.

On the day of his wedding he notifies the police that Al is the kidnapper they have been searching for for some time past. It seems that on the train East he had obliged by holding a woman's baby. She had gotten off the train for milk and had failed to catch it when it moved on. And so, in her excitement, she has called him a kidnapper. Al manages to beat up two healthy police officers and arrives at his wedding much bedraggled and torn but nevertheless the ceremony is gone through with. The honeymoon proves to be a honeyless affair, however, as Betty refuses to permit her husband to come anywhere near her.

On their return Harrison shows Betty a letter written Al from the apologetic mother thanking him for all he did for her and her baby. He misrepresents her husband and persuades her to accompany him to his mountain lodge where, he says, his mother and sister are staying. But when they are arrived there they find no other members of the family. Harrison attacks her and she is only saved by the appearance of Al who has followed. Betty again tries to be cold to her husband but this time she finds it an impossible task.

SUGGESTIONS

The theme of this picture, the cowboy coming from the West to be more or less embarrassed by the effete East, is nothing new, but if you manage to get some of the Louis Bennison personality into your copy you should have an attractive advertisement. Use descriptive lines that convey the clean, breezy character that Bennison plays and if you employ sketches or pictures, select those which best bring out these elements in the principal character.

The title lends itself well to illustrative advertising, but if you develop it in any picture, be sure not to give the idea that it adorns a melodramatic story as it might suggest. Always dwell on the comedy and the star's personality and ability.

"JUST SQUAW"

(Continued from page 3095)

Louis Bennison in a scene with Ormi Hawley
vents men of different races meeting on an equal footing. Why not concentrate upon this idea and use it for your leaders, giving just enough of the story to create interest? The catch lines have been written with this object in mind. One or two to start with and elaborated with a brief synopsis which gives just so much of the plot and no more will suffice in making the picture known.

The title is a good one and carries advertising value of its own. You might play it up, for it is highly significant. And, of course, such a picture as this "western" suggests a lobby display for those of you who go in for a decorative scheme. Indian curios, blankets, and other things pertaining to the customs of the red man could be effectively used. But the best plan to our mind is to exploit the story as a dashing western article of the days when men fought hard, drank hard, and loved for all it was worth.

Bring out that the picture marks Beatriz Michelena's return to the screen after a long absence. The fans in your audience will recognize her as the heroine of many a thrilling story. They will remember her in the pictures of a few seasons ago, namely, "Salomy Jane," "The Unwritten Law" and "The Woman Who Dared." Her successful "come-back," the title and the story should bring home the bacon.

Louis Bennison in a scene with Ormi Hawley

"THE BEST MAN"—HAMPTON-HODKINSON

J. Warren Kerrigan Stars in Mystery Story Flavored with Romance

ONE of those mystery tales, found so plentifully in the fiction magazines, has been selected to fit J. Warren Kerrigan's personality and that he is able to assume the identity of a Secret Service agent is proof positive that his screen expression has enlarged. Time was when he couldn't appear except at his romantic best, but now he seems to be going in for character roles. And he is able to get away with them in a manner of speaking.

Reminded by the chief to let nothing hinder him in his recovery of a secret code, he hotfoots it to the metropolis, accomplishes his mission, and before he knows it he has jumped into the very jaws of matrimony. That he doesn't know the bride makes no difference. Nothing must hinder him. And marriage is the only way out.

This seems like a far-fetched story, but so ingeniously has it been treated that it never once strains credulity. There is a clarity in the unfolding that makes the action entirely discernible, and the various heightened scenes are arranged with fine sequence. A story of invention in every sense of the word with nothing machine made about it. The director has kept the characterization sound and the plot logical and has reinforced it with human touches.

The picture covers a lot of ground but doesn't fall to pieces in its journey. A railroad train is the real thing. In fact there are very few studio devices present. This semblance of reality reveals artistic guidance on Mr. Hampton's part. Every detail is in place and every character well done. Lois Wilson's attractive personality is finely set off in the opposite role. R. D. MacLean, Bert Appling, and Alfred Whitman appear to advantage.—Length, 5 reels.—Released May 4.—*Laurence Reid.*

THE CAST

Cyril Gordon	J. Warren Kerrigan
Celia Hathaway	Lois Wilson
Jefferson Hathaway	Alfred Whitman
Mrs. Hathaway	Frances Raymond
George Hayne	Clyde Benson
Chief of Secret Service	R. D. MacLean
Brady	Bert Appling
Holman	Ed. Tilton
Mrs. Holman	Mary Land
Celia's Uncle	Fred Montague

By Grace L. H. Lutz.
Scenario by Arthur F. Statter.
Directed by Jesse D. Hampton.
Photographed by C. Edgar Schoenbaum.

PRESS NOTICE

J. Warren Kerrigan, the popular star, will be seen at the ——— theatre on ——— of ——— week in his latest feature entitled "The Best Man." The part of the resourceful Secret Service agent is singularly fitted to the personality of the star, and he make a likable as well as a commanding figure in the humorous and dramatic scenes of the picture. "The Best Man" may be defined as a comedy melodrama, if there is such a thing in the theatrical dictionary. Throughout the five reels tense scenes and situations are counterbalanced with unique humorous interludes, which contrast, of course, gives the feature an excellent balance.

The idea presents a young detective who is commissioned by his employer to recover valuable papers that have been stolen by a gang of international crooks. It is no great trouble to fulfil his task, but in accomplishing it he never suspected that it would lead him into matrimony. The chief had requested him to let nothing stand in his way—not even marriage if it led to the capture of the thieves. In making his escape he stumbled into a church just in time for a happy little marriage ceremony. He didn't know the bride from Eve, but she thought him her fiance who had come all the way from England to marry her. And the worse part of it—the intended bridegroom was the head of the crooks.

The action shifted from Washington via New York via Pittsburgh, and in the merry chase the honeymooners were nearly captured by the pursuing thieves. But the long arm of the law swooped down on the culprits, and the bridal couple discovered that they were deeply in love. Mr. Kerrigan receives good support from Lois Wilson, Alfred Whitman, Clyde Benson, R. D. MacLean, and others.

THE STORY

Cyril Gordon, a member of the U. S. Secret Service, is commissioned with the task of recovering certain papers that have been stolen by the Holmans, a gang of international crooks. The thieves have sent for their London man, Burnham, to decipher the code, and it devolves upon Gordon to recover the papers and save the precious contents from being known. As the Holmans have never seen their English representative, it becomes easy for the Government agent to assume his disguise and trick the crooks completely.

Danger lurks ahead for Gordon when he accomplishes his mission, and at the advice of the chief to let nothing hinder him, he escapes temporarily from their clutches by becoming the bridegroom at a wedding. The girl he marries is betrothed to Burnham, whom she has known for fifteen years as George Hayne, although unaware of his nefarious occupation. So the ceremony is performed, regardless of the fact that Gordon doesn't know the bride. Anything to escape and marriage offers the only chance!

During the honeymoon, which takes the bridal party to Washington, the wife, still ignorant of her husband's identity, upbraids him for his blackmailing tactics that led her into matrimony. And Gordon is unable to vindicate himself and tell his real name until he is safe from the crooks who have pursued them in the journey. Explanations follow eventually and the bride accepts her husband with the deepest love and devotion for being resourceful enough to substitute himself for her villainous fiance.

CATCH LINES

Mystery, adventure and romance are woven together in J. Warren Kerrigan's new picture, "The Best Man." Isn't such a mixture of elements sufficient to entertain? We think so—that's why we've booked it for the ——— theatre next week.

How would you like to be sent on a dangerous mission and forced to marry a girl you never saw before so that the task is accomplished? That's what faced J. Warren Kerrigan. A Secret Service agent, his chief said to him: "Let nothing hinder you!" To recover the papers spelled danger, but matrimony was easier than being caught by the thieves.

She was waiting for the bridegroom to appear, but she didn't know that he was unable to be present for his own ceremony. She hadn't seen him in fifteen years, so when the detective sought refuge in the church, the bride-in-waiting mistook him for her intended husband. So they were married. A delicious situation, isn't it? Yet there are many more just like it in this exciting Kerrigan picture.

SUGGESTIONS

The name of J. Warren Kerrigan looks like the best advertising bet here, inasmuch as he is one of the oldest players in point of service upon the screen. His years before the camera have established him as a favorite and his pictures are usually followed with keen interest. So the best tip is to play up his personality in publicity stories and photographs. Next to the star the most important thing to exploit is the fact that his vehicle presents a detective story—something new for him indeed. Use phrasing as colorful as possible in describing the U. S. Secret Service agent that he impersonates. He is one of those sleuths that always gets his man despite all obstacles. Bring out the danger that is constantly in front of him and also adventure. The big situation could be utilized in a humorous way, as the hero is confronted with the alternative of either marrying a girl, who is a total stranger, or run the risk of being captured and probably murdered.

It is a fast moving story and a good thing of its kind, and the scenes switch half-way across the continent. So you are able to gather some effective word arguments from the characterization and the variety of the scenes. The catch lines might come in handy in your scheme of exploitation, being written expressly for your copy.

J. Warren Kerrigan in "The Best Man"
(Hampton-Hodkinson)

"MISS ADVENTURE"—FOX

Highly Adventurous Tale of the Sea and Fisher Folk

PEGGY HYLAND had her work cut out for her in "Miss Adventure," if one may judge by the stunts she was forced to go through. This dainty Fox star a stunt actress? Impossible you would say, still it's true. Through her ability as an athlete she has qualified to appear in any picture that employs stunts—say a serial for instance. "Miss Adventure" is almost a serial so kaleidoscopic are its scenes, though it is not episodic in any way. Its shining light is Peggy Hyland's athletic versatility for she is called upon to sink or swim, fight or run, and every other scheme she practises, so it seems, toward the art of self-preservation.

It is an interesting number, this "Miss Adventure." Being a tale of the sea all the accustomed ingredients are properly incorporated. Adventure? To be sure. And pathos, sympathy, superstition, intolerance, hate, love, jealousy and forbearance are there lending contrast and conflict. Incongruities and theatrical conventionalities are happily missing, which, of course, makes the picture fairly true to life if one can forget its fanciful flight at times.

Miss Hyland is rescued from a mutinous crew by a cabin boy, placed in a cask for protection which is dumped upon a smuggler's boat, and eventually released and adopted by an old sea captain. Years elapse but adventure still pursues her. It takes a villainous turn when a young scamp attempts to do away with her. Undaunted she becomes a feminine Crusoe on a deserted island and there it is that adventure develops romantically when the cabin boy, grown to man's estate, comes and takes her away.

The atmosphere of the story is admirably brought out and contributes a note of genuineness to the picture. In Miss Hyland's support are Lewis Sargent, Frank Brownlee, Edward Burns, George Hernandez and George Webb. All are good types and all do splendid work. Lynn Reynolds adapted and directed the feature.—Length, 5 reels. —Released May 4.—*Laurence Reid.*

THE CAST

In the Prologue (1894)

Jane	Gertie Messenger
Dickie Hamilton	Lewis Sergent
Bog Nichols	Frank Brownlee

In the Story (14 years later)

Jane	Peggy Hyland
Richard Hamilton	Edward Burns
Bog Nichols	Frank Brownlee
Captain Barth	George Hernandez
Albert Barth	George Webb
Shirley Rockwell	Alice Mason

Story by J. Anthony Roach.
Scenario and direction by Lynn F. Reynolds.
Photography by J. Dev Jennings.

SUGGESTIONS

Probably the best feature to play up in this film is the fact that Peggy Hyland is something of an athlete. Most fans are acquainted with her work, which has been characterized in the past by a quietness of method. She has been known as one of the screen's dainty stars. Here she will surprise people in the way that she carries out adventure, so the best plan looks like the angle of advertising her as appearing in a different kind of role. She has a large following and a spread or two for ad copy will interest her friends. You might mention that she has been identified upon the English stage in musical comedy.

The story carries its possibilities too. It being a tale of the sea and fisher-folk you can bring out salient points in the plot. The catch lines can be used as teasers and will arouse curiosity. The sense of adventure which nearly everyone possesses will lure the picturegoers, and the title has its advertising value. Make mention that the picture has thrills in abundance and a fine vein of romance.

Peggy Hyland, the vivacious young Fox star, will be seen at the ——— theatre in her latest picture, "Miss Adventure," on ——— of ——— week. This is a story of the sea and was written for the star by J. Anthony Roach and produced under the direction of Lynn Reynolds. A word is due Mr. Reynolds' fine work in this special instance. Always noted as a director the detail of whose pictures is ever realistic, he has in "Miss Adventure" quite surpassed all of his former efforts. He has done some cracking good pictures of the sea previously and he has shown how well he knows his subject by these. Is it any wonder, then, that "Miss Adventure" stands as one of the best stories of the high seas and the little towns that kiss its shores that has ever been produced?

As for Miss Hyland, the role of Jane, the castaway daughter of a wealthy banker, fits her admirably well. Growing up in a seacoast town Jane becomes at once the tomboy and the pet of the village, the very apple of her adopted father's eye. Her romances, her adventures are all interesting to the extreme, so cleverly have they been handled by the author and director.

Miss Hyland derives good support from a competent cast of Fox players, chief among which are George Hernandez, Edward Burns, Frank Brownlee, George Webb and Alice Mason.

THE STORY

While traveling by schooner to San Francisco with his little daughter, Jane, Basil Cavanaugh becomes involved in the mutiny of the crew and is mortally injured. Before dying he entrusts the child to the care of a cabin boy, Dickie Hamilton, with instructions to deliver her to a San Francsco banker and receive a handsome reward. During the journey the schooner meets a fishing boat owned by Bog Nichols, a smuggler, and contraband goods are exchanged. Jane is secreted in one of the kegs that are given to Nichols and when he discovers her eventually, a chance is offered him to gain the reward.

On arriving at the pier, Bog is placed under arrest by revenue officers and Captain Barth, who is present at the time, is so affected by the plight of Jane that he adopts her. Fourteen years pass by and the girl is the tomboy of the village and the pride of the old man's heart. His nephew, Albert Barth, realizing that Jane will share equally with him in the Captain's will, attempts to discredit her, but is unsuccessful until Bog escapes from prison. Using him as a tool, Albert conceives a plan to eliminate Jane by giving her an adventurous cruise on the convict's boat. They are well out at sea when the smuggler falls overboard and is drowned and the boat drifts to a desolate island.

Hamilton, the former cabin boy and now a prosperous business man, happens to spy her while cruising nearby and effects her rescue. When young Barth learns that Jane is an heiress in her own right he wins her over to his plan of elopement. But it is never carried out. Hamilton comes upon the scene and effects her rescue the second time. Thus the former playmates are reunited.

PROGRAM READER

There are directors and directors and mayhap the public pays little attention to which one directed which picture. There are some, however, who are noted for the particular class of work they turn out and whose name stands for the best in that particular class. Such a director is Lynn Reynolds, who produced the latest Fox picture, starring Peggy Hyland and entitled "Miss Adventure," which will be seen at this theatre shortly. Mr. Reynolds, it may be said, is noted for two varieties of pictures, in which he shines. One is the story of the southern mountains; the other is a story of the sea. "Miss Adventure" belongs to this latter class. It is a picture that fairly exudes the salt of the ocean and its little seacoast villages. Atmosphere and detail have been attended to with a fine regard for realistic effect, with the result that "Miss Adventure" stands as a little epic of the films. The story by J. Anthony Roach gives Miss Hyland a good role which she handles capably, while among those appearing in her support are George Hernandez, Frank Brownlee, Edward Burns, George Webb and Alice Mason.

CATCH LINES

She was an orphan of the sea and she grew up to comfort her adopted father. But she had an adventurous turn of mind and ran away one day. Did her escapade result in a romance? See Peggy Hyland in "Miss Adventure."

Her adopted father's nephew attempted to get her out of the way and would have succeeded but for——. We cannot tell you, it would spoil the story.

Peggy Hyland in a story of the sea and its quaint people—a piquant actress in an engrossing play.

She was left in the care of a cabin boy and he saw to it that she was concealed in a cask. Years passed, the little girl grew up the tomboy of a fishing village, and the friends of childhood days didn't meet until they found themselves on a deserted island. Then the romance was renewed. It is all told prettily in "Miss Adventure."

A girl of the sea, she believed in adventure and found it. Did it turn out happily? See Peggy Hyland in her newest Fox picture.

Her father was killed by a mutinous crew and she was secreted in a cask by a cabin boy. The cask found its way to a fishing boat and the girl found her way to the heart of an old sea captain. With such eventful occurrences in her life is it any wonder that she was called Miss Adventure?

Peggy Hyland Delivering a Gentle Upper-cut in "Miss Adventure"

"THE STRONGER VOW"—GOLDWYN

Geraldine Farrar in Picture with Spanish Background

"THE STRONGER VOW" offers Geraldine Farrar the role of a Spanish beauty, Dolores de Cordova. The lady has taken an oath to avenge the foul murder of her brother and is told on her wedding night that the guilty man is her husband. Of course the wrong has really been done by the villain and he is finally apprehended in regular film style.

By comparison with Miss Farrar's former Goldwyn pictures, "The Stronger Vow" pales. The situation of the woman vowing to kill a man, this man eventually winning her love, is rather conventional, but even so it possesses possibilities. In this instance, however, the purpose of the author in bringing these two together is so plain that there is no real sustaining interest to carry the action along.

The picture is marked by a number of colorful settings, a Spanish carnival at its height, and the costumes are picturesque. Miss Farrar's performance is creditable, but she does not appear at her best as far as looks go. Tom Santschi and Milton Sills again appear in her support.—Length, 5 reels.—Released April 27.—*Peter Milne.*

THE CAST

Dolores de Cordova	Geraldine Farrar
Juan Estudillo	Milton Sills
Senora de Cordova	Kate Lester
Pedro Toral	Tom Santschi
Jose de Cordova	John Davidson
Bibi Leroux	Hassard Short

By Isola Forrester.
Directed by Reginald Barker.
Photographed by Percy Hilburn.
Art direction by Hugo Ballin.

PROGRAM READER

The romance of Dolores and Juan had been touched with the glamour of the real olden days. From the moment they first laid eyes on one another at the carnival in Spain until the day of their marriage in the stately church in Paris, their lives had been successions of adventures of the most thrilling sort. The wedding feast was in progress, gayety was at its height, their friends were wishing them happiness and long life—even Pedro, the discarded suitor, seemed to rise to the occasion as he raised his glass to his lips and proposed a toast to the bride and groom. Dolores was supremely happy at that moment, but at the next her happiness seemed dashed to a thousand little bits! It was something Pedro told her in secret about Juan. It was something she could never forgive, never! She had taken her oath on that—but she never dreamed that Juan, her beloved husband, could be the man! What was this that Pedro whispered into her astonished, agonized ears? It is revealed in the resounding climax of "The Stronger Vow," the latest Goldwyn picture starring Geraldine Farrar, which will be shown here shortly. It is laid in old Spain and Paris, and is a production of the utmost artistry from every one of its angles. Milton Sills is seen as Juan, while Thomas Santschi appears as Pedro. Don't miss "The Stronger Vow."

PRESS NOTICE

Geraldine Farrar, the Goldwyn favorite, will be seen again at the ——— theatre on ——— of ——— week in her latest production entitled "The Stronger Vow." This is a picture with a Spanish setting, and affords the famous actress the role of a beautiful Senorita who takes a vow to avenge her brother's murder by meting out a similar fate to the guilty man. In her hunt for the man she is misguided by a cousin who desires to make her his own, with the result that on her wedding night he informs her that her husband is the murderer. She is horror-struck at the thought of what she has done. The question then arises which vow she shall carry through—the "love, honor and obey" of the altar or the oath of vengeance which she took over her dead brother's body. But at the last moment, a moment when it seems as if happiness would never be hers, the villainy of her cousin is exposed and all ends for the best.

Miss Farrar appears to striking advantage in the star part, and has the benefit of excellent assisting performances rendered by Milton Sills as the husband and Thomas Santschi as the cousin. The story was written by Isola Forrester, the well-known novelist, while it was produced under the direction of Reginald Barker. The five reels contain a number of picturesque Spanish settings, peopled with hundreds of supernumeraries in native costume. The carnival scenes are a veritable delight. The whole picture, in fact, is endowed with a production that reaches the heights of artistry.

THE STORY

In a Spanish city a carnival is at its height and Dolores De Cordova, daughter of a long line of illustrious ancestors, joins in the general gayety. During the festivities she meets and is attracted by Juan Estudillo, representative of an equally famous Spanish family. But these families have long been at swords' points with one another. Even the passing generations have failed to heal wounds a hundred years old. Neither Dolores nor Juan learns the other's identity and they part to linger on the happy memories of the day. In a quarrel Dolores' brother, Jose, is killed by his cousin, Pedro Toral. He fastens the crime on Juan and Dolores takes a vow to mete out vengeance to him.

The scene then shifts to Paris, where Dolores is living as the adopted daughter of an aunt. Juan, through his great work in the Secret Service, has been made a Marquis, and is in Paris hunting down an evil band of Apaches of which Pedro is the leader. Again the lovers meet and fail to learn their real identities because of the change in names. Juan woos Dolores and they are married. After the ceremony Pedro informs his cousin of the true identity of her husband. She is horror-struck and turns from him.

Later Dolores is made captive by Pedro's band and Juan is lured to their den by a trick. Pedro has worked Dolores up to the point where she is willing to kill her husband, but the police invade the place just in time, and with their coming the truth is made clear regarding Pedro's plot. So husband and wife ultimately find happiness with one another after the troublesome Pedro has departed from their lives for good and all.

CATCH LINES

At one moment she was supremely happy with her husband—it was the wedding feast and everyone was wishing them long life and happiness. At the next moment she had turned cold. She had heard something regarding her husband that she could never forgive! What was it? See "The Stronger Vow."

A picture laid in old Spain—as beautiful and romantic as any castles in the air you ever builded—see Geraldine Farrar in "The Stronger Vow."

She found that her vow of vengeance had to be carried out on the husband she adored! See "The Stronger Vow."

Which is the stronger? The vow at the marriage altar or the vow of vengeance? See "The Stronger Vow."

A picture laid in the land of true romance—Spain.

SUGGESTIONS

In advertising this story lay particular stress on the locale—Spain—and the beauty and color of its scenes. Play up the title and follow it up with catch lines repeating the two vows, the marriage vow and the oath of vengeance. The first catch line printed elsewhere on this page also plays up a good advertising point, as it arouses an interest in the story. The same idea is elaborated in the Program Reader. These seem to be the proper angle for you to follow in presenting the pictures to your patrons.

Those concerned in the production and the supporting members of the cast are also worthy of attention, as their work on previous Goldwyn pictures has attracted favorable attention.

"THE RED LANTERN"

(Continued from page 3093)

bidden City and the tragedy that is enacted within its ancient walls.

And Nazimova as an Eurasian, through whose veins courses the blood of mixed races so that there is an eternal conflict of soul, will hold you spellbound with the artistry of her impersonation. You will see her in a dual role which is as widely different as the two poles, and when you leave the theatre we feel sure that you will exclaim, "There is an actress!" "There is a motion picture!" "The Red Lantern" contains everything that makes a big photoplay. It has a fine pictorial appeal brought out in vivid and colorful backgrounds, and a fascinating story that is logically told and capably acted. If you are looking for rare entertainment, we advise you not to miss it.

SUGGESTIONS

Here is a picture which presents so many angles for exploitation that if you only concentrated upon one of them it should fill your coffers to the brim. It has been heralded far and wide so that the mere suggestion that you will present it at your theatre on a specified date is sufficient to attract patronage. Yet on the other hand the advertising possibilities of the production are so great that they should be utilized, if for no other reason than that an opportunity like this one doesn't come every day. The picture is so impressive, so spectacular, and so extraordinary in tone and quality that it should be exploited fully two weeks before it is shown. Exploitation suggestions will be found in the Special Service Section elsewhere in this issue.

Geraldine Farrar in "The Stronger Vow"

HARRISON'S EXHIBITOR REVIEWS

"For Better, For Worse"—DeMille-Artcraft

IF good cast, flawless direction, sharp and distinct photography that is most pleasing to the eye, lavish settings, pretty women's dresses, or the most careful treatment in general:—if the combination of all these elements is what makes your patrons form a favorable opinion of a picture, irrespective of the sort of emotions the story may appeal to, then "For Better, For Worse" is an excellent attraction, because it possesses all these elements at their best. They have been handled as only Mr. De Mille knows how—but if the impression the story leaves behind is what counts the most, then it may be considered as having fallen wide of its mark, because such impression is sad and leaves the spectator in an unhappy frame of mind.

To begin with, the story, at the very start, fastens itself on a feature that is weak and shaky. Following this are other features, which, from an entertaining angle, may be considered fully as weak or more so, as they are repulsive to a great many.

One of the bad features and one that might be looked upon with joy by Germans and by their sympathizers, is the utilization by an American soldier of a church steeple as an observation post.

In the crumbling of the steeple, after a sever bombardment, one of the principal characters is caught in—he is badly injured, his right arm and the left side of his face being badly crushed. Later on, his face is repaired and his arm replaced with a wooden one. Although the crushed face is never shown to the spectator, while in a mangled shape, the implication nevertheless is so strong that the effect it has upon the mind is none the less realistic; and after it is mended and healed, it looks too hideous.

With the exception of Mr. Griffith, Mr. DeMille is the one other director whose name means something to the picture going public; so, as far as this picture drawing the crowds for you is concerned, if you have played his other attractions and have pulled the crowds, there is no reason why this one should not do the same thing. Released April 27. Length, 7 reels.

"A Place in the Sun"—Triangle

"A PLACE in the Sun" was produced in Great Britain. As Compared to other British product, this picture is as good as any ever placed on the American market. The cast is excellent; the direction, as well as the continuity, first class; while the photography, with the exception of a few scenes, is sharp and distinct.

The story was taken from the book by Cyril Harcourt; it follows the usual lines of British novel construction, wherein men of rank and fortune fall in love with pretty girls of poor circumstances, and vice versa. In this instance, a love union results between the principals, a wealthy young man and a poor but pretty girl. To the distracted brother of the girl, the hero states that he loves his sister sincerely, but as his father will disinherit him if he marries her, and as he admits he is incapable of supporting her were he to be thus cut off, he is averse in doing so, lest they both suffer from poverty. The kind-hearted sister of the lover, however, purposely compromises herself with the brother of the girl, thus compelling the obstinate father to consent to her brother's union with his sweetheart. In the end, she also marries the brother of the girl, whom she secretly loved all the while.

Although the subject is of a delicate nature, the resultant picture is not "raw," because it has been handled with care; contrary to the press sheet that is to be furnished you by the distributors, however, there is not a single comedy situation in it, that element having been lost in the translation. Released May 4. Length, 5 reels.

"The Rescuing Angel"—Paramount

YOUR patrons will no doubt derive more enjoyment out of this picture than they have yet derived out of any of Miss Shirley Mason's past contributions. It is a light comedy drama of the most pleasing sort, wherein humor, action of plot, and human appeal, are cleverly interweaved all through the play.

A daughter's sacrifice of her happiness in order to save her bankrupt father, forms the foundation of the plot; it has been taken from the stage play of the same name by Clare Krummer. The heroine gives up her youthful lover and marries a wealthy man; but when the husband finds out that she married him for his money, becomes enraged and prepares to sue for a divorce. In the end, however, he finds out that her motive was praiseworthy, and that she really loves him; so they again become reconciled.

"The Rescuing Angel" should prove suitable for any audience, high or low brow.—Released April 6.—Length, 5 Reels.

"After His Own Heart"—Metro

THE originality of the story, as well as the various pleasurable elements, such as suspense, comedy, surprise, etc., that have been cleverly interwoven in it, make this picture a first class entertainment. The comedy element predominates.

The hero, now impoverished, finds a letter on his desk, advising him, if he wants to make a quarter of a million dollars easy money, to follow a certain person who is to call on him the next day. At the appointed time he follows the stranger, and is conducted to a famous surgeon's. There he is informed that his heart is to be removed and grafted on an old man, replacing it with the old man's heart. At the querry of the hero whether he has performed such an operation before, the doctor answers he had,—on two dogs, but they had both died.

As the picture deals with doctors and operations, you might take it for granted that the subject is gruesome; there is not one situation in it that might be called such: on the contrary, they are all laughable. The picture should have a wide appeal. Released April 28. Length, 5 reels.

"Something to Do"—Paramount

BOGUS Lords, former waiters and valets, introduced by an employment agency as the genuine article; the unscrupulous social ambitions of an ignorant as well as illiterate woman, who, through the help of a crooked doctor, contrives to place her brother in an insane asylum and thus enjoy his wealth; the desire of this woman to have her brother's beautiful daughter marry one of these supposed noblemen, thus furthering her ambitions; the accidental mixing in of the hero, who eventually rescues the wealthy brother from the net of the sister, in the end marrying the pretty daughter;—all these happenings have intelligently and in an interesting manner been woven into a story, ably put into a picture.

After the first reel or so, the action of the plot becomes brisk and rapid, and is so maintained to the very end. Some of the situations offer also some thrills.

The picture is clean and should offer your patrons a good evening's entertainment. Released April 13. Length, 5 reels.

"The Stronger Vow"—Goldwyn

THE general atmosphere in this photoplay, in many respects, resembles that of "Carmen," a picture that marked Miss Farrar's entrance into the screen world. As in "Carmen," murder and revenge are the motives in 'The Stronger Vow." It deals with Spanish life, first in costume, because the picture opens showing a Spanish Carnival celebration; it then shifts to Paris, among high diplomats as well as among Apaches.

While the story gives the star an opportunity to show her acting skill, it lacks emotional appeal, such as would please a modern American audience; it is nothing but an operatic spectacle, designed to please the eye rather than the feelings.

As far as drawing the crowds is concerned, you ought to know by this time, provided you have played her other pictures, what she can do for you; but as far as entertaining them, it all depends on whether they would care for a picture of this nature. Released April 27. Length, 5 reels.

"Greased Lightning"—Paramount

CHARLES RAY successfully again impersonates the role of a country boy, in a story built along the lines that have made him popular. In this instance, he is a blacksmith and an inventor. The picture opens showing him demonstrating his huge potato peeler to a committee of the most prominent citizens of his little town, including the banker, whose daughter he loves. For a while, the demonstration is successful, until something goes wrong and everybody seeks cover.

The girl likes automobiles, so he is determined to buy one; so he exchanges his potato peeler for one brought in by a farmer for repairs. He puts it into such a fine trim that, not only he takes part in the races and wins, but also chases and catches the bank robbers, who had held up the banker and looted the safe. Since he is a hero now, the banker has no objections in having him as a son-in-law.

Comedy and thrills are plentiful in the picture; it should appeal to all tastes. Released April 20. Length, 5 reels.

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the current quarter arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to February 3, 1919.

PICTURE BRAND STAR RELEASED PLAN BOOK

ALIAS MIKE MORAN (PARAMOUNT) WALLACE REID (MAR. 2) ....MAR. 29

"A real human character the centre of fine story."—M. P. News.

Exhibitor Comment—"Very good. Extra big business." "It drew fairly well."

Consensus—"Good picture, good puller."

AMAZING WIFE, THE (UNIVERSAL) MARY MACLAREN (APR. 7) ....(Six Parts)..........MAR. 29

"Here's one on which you can go the limit."—M. P. News.

AS A MAN THINKS (RAVER-HODKINSON) LEAH BAIRD (APR. 27) ....MAY 3

"New four-star combination steps over the line with a winner."—M. P. News.

AS THE SUN WENT DOWN (METRO) EDITH STOREY (FEB. 10) ....FEB. 22

"Edith Storey in screen version of Baker's play."—M. P. News.

Exhibitor Comment—"Picture just fair. Star does not draw in this house." "Has some great comedy throughout but in some places tends too much on serial order."

Consensus—"Fair picture, average puller."

BARE FISTS (UNIVERSAL) HARRY CAREY (MAY 4) .... APR. 26 (Six Parts)

"As satisfactory as all the Harry Carey pictures."—M. P. News.

BELLE OF NEW YORK, THE (SELECT) MARION DAVIES..FEB. 10

Exhibitor Comment—"Pleased to average business and believe that this star will come out after all." "Fair picture. Not much as money getter." "Just fair. Might have been good without Marion, but she will never 'arrive.' Her name in front means 'good-night receipts.'"

Consensus—"Fair picture, good puller."

BETTER 'OLE, THE (WORLD) SPECIAL CAST (MAR. 17)..MAR. 8 (Seven Parts)

"Novel and very entertaining; characterizations good."—M. P. News.

Exhibitor Comment—"Very good picture but seven reels too long for patrons. Disappointing to the gallery." "Decidedly different. Went over fine, especially with the better element. Well worth while playing. Good business against bad weather."

Consensus—"Pleasing picture, big puller."

BLACKIE'S REDEMPTION (METRO) BERT LYTELL (APR. 14) .... APR. 26

"Melodrama with power and pathos, and Bert Lytell."—M. P. News.

BLINDING TRAIL, THE (UNIVERSAL) MONROE SALISBURY (MAY 19) ....(Six Parts)..........MAY 3

"Predominant element is suspense; a trifle uncheery."—M. P. News.

BLIND MAN'S EYES (METRO) BERT LYTELL (MAR. 10).MAR. 22

"Bert Lytell excellent in murder mystery tale."—M. P. News.

Exhibitor Comment—"Excellent picture. Title misleading. Poor to average business." "Lytell's popularity is increasing wonderfully with every release."

Consensus—"Good picture, good puller."

BOLSHEVISM ON TRIAL (SELECT SPECIAL) SPECIAL CAST (APR. 20)..........(Six Parts)..........APR. 19

"Picture as good as its title; square deal."—M. P. News.

BOOTS (PARAMOUNT) DOROTHY GISH (FEB. 16)........MAR. 15

"Star attractive and comedy dominates this picture."—M. P. News.

Exhibitor Comment—"Picture proved very satisfactory. Star very pleasing." "Splendid in pleasing power and Miss Gish is coming strong." "Didn't draw although a good picture. Dorothy Gish not popular here." "Average business seven days."

Consensus—"Good picture, average puller."

BRAND, THE (GOLDWYN) REX BEACH CAST (MAR. 9)..MAR. 8 (Seven Parts)

"A Rex Beach story of the far North that rings the bell."—M. P. News.

Exhibitor Comment—"Good, interesting picture. Good in any house. Don't advance prices. Big business three days." "Average business four days" "The title as well as type of picture is passe in this town. We have not done regular business on any Rex Beach picture since 'The Barrier' and 'Auction Block.'"

Consensus—"Good picture, big puller."

BRASS BUTTONS (AMERICAN) WM. RUSSELL (MAR. 30) MAR. 22

"A lot of snap and zest to this comedy drama."—M. P. News.

Exhibitor Comment—"The Greatest Russell picture yet. Big business."

BREEZY JIM (TRIANGLE) CRANE WILBUR (FEB. 23)....FEB. 22

"Shows its age plainly. Hot stuff for hero worshippers."—M. P. News.

CALIBRE 38 (EDGAR LEWIS-SHERRY) MITCHELL LEWIS (APR. 13) ....(Six Parts)..........APR. 5

"Melodrama based on murder mystery; story well constructed."—M. P. News.

CAMBRIC MASK, THE (VITAGRAPH) ALICE JOYCE (APR. 7) ....APR. 5

"Star in version of unusual Chambers story."—M. P. News.

PICTURE BRAND STAR RELEASED PLAN BOOK

CAPTAIN KIDD, JR. (ARTCRAFT) MARY PICKFORD (APR. 6) ....MAY 3

"Mary Pickford in brittle comedy drama, fairly diverting."—M. P. News.

Exhibitor Comment—"Average business seven days." "Picture below Pickford standard. Average business."

Consensus—"Good picture, average puller."

CAROLYN OF THE CORNERS (PATHE) BESSIE LOVE (MAR. 9) ....MAR. 1

"Strong story but a little loose. Human touches plentiful.—M. P. News.

Exhibitor Comment—"Poor business." "Good, but very light show. Bessie Love has not drawing power." "One of the most pleasing stories I have shown in a long time. Big business."

Consensus—"Good picture, average puller."

CHARGE IT TO ME (AMERICAN) MARGARITA FISHER (MAY 5) ....MAY 3

"Star continues her frolicsome career in slender comedy."—M. P. News.

CHILD OF M'SIEU (TRIANGLE) BABY MARIE OSBORNE (FEB. 16) ....FEB. 22

"Film lacks heart interest, action and suspense."—M. P. News.

Exhibitor Comment—"Big business."

COME AGAIN SMITH (HODKINSON) J. W. KERRIGAN (FEB. 10) ....FEB. 1

"Fits the star like proverbial glove; interest is plentiful."—M. P. News.

Exhibitor Comment—"A dandy comedy drama to big business." "Picture well liked. Star just average." "A nice clean program picture to average business." "Fine comedy drama. Kerrigan in a role in which he excels."

Consensus—"Fine picture, good puller."

COMMON CLAY (PATHE) FANNIE WARD (MARCH 2)....FEB. 8

"Audience will likely praise this Ward picture."—M. P. News.

Exhibitor Comment—"Generally good picture. Good box-office attraction. Big business seven days." "Big business first two days, then extra big three following days, then big and finishing extra big again on the seventh day."

Consensus—"Fine picture, strong puller."

COURAGEOUS COWARD, THE (ROBERTSON-COLE) SESSUE HAYAKAWA (APR. 14) .... APR. 26

"Story of great interest; Japanese lovers united."—M. P. News.

COURAGE FOR TWO (WORLD) CARLYLE BLACKWELL (FEB. 17) ....FEB. 15

"Star with Miss Greeley offer fine comedy drama."—M. P. News.

Exhibitor Comment—"Big business two days."

CREAKING STAIRS (UNIVERSAL SPECIAL) MARY MACLAREN (FEB. 10) ....

Exhibitor Comment—"Good story of suspense and thrills with no padding but everybody on the job every second. Big to average business." "Ordinary picture to average business."

Consensus—"Pleasing picture, average puller."

CRY OF THE WEAK, THE (PATHE) FANNIE WARD (MAY 4) .... APR. 26

"Fannie Ward in an absorbing play of crime and punishment."—M. P. News.

DAUGHTER OF MINE (GOLDWYN) MADGE KENNEDY (MAR. 30)

Exhibitor Comment—"Ordinary feature. Nearly as bad as 'Day Dreams.' With the same star. They like Madge Kennedy here but NOT in the kind of stuff Goldwyn is handing out lately. Poor business."

DELICIOUS LITTLE DEVIL, THE (UNIVERSAL) MAE MURRAY (APR. 27) ....MAY 3

"A highly pleasing comedy with Mae Murray starred."—M. P. News.

ECHO OF YOUTH, THE (GRAPHIC) SPECIAL CAST (FEB. 16) ....MAR. 8

"Cast is good and picture is clean and compelling."—M. P. News

END OF THE GAME, THE (HODKINSON) J. WARREN KERRIGAN (MAR. 23)............MAR. 29

"Too much footage in this Western of '49 days."—M. P. News.

Exhibitor Comment—"This was the worst of any of the late Kerrigan pictures. Average to poor business."

ETERNAL MAGDALENE, THE (GOLDWYN) SPECIAL CAST (APR. 20) ....MAY 3

"Long heralded picture largely an allegory."—M. P. News.

Exhibitor Comment—"Opened to big business in spite of heavy rain early in afternoon. People satisfied."

EXPERIMENTAL MARRIAGE (SELECT) CONSTANCE TALMADGE (MAR. 10)............APR. 5

"Stage play successfully turned into film drama."—M. P. News.

EXQUISITE THIEF, THE (UNIVERSAL) PRISCILLA DEAN (APR. 28)..........(Six Parts)..........APR. 19

"Star shows unusual talent; highly artistic."—M. P. News.

Exhibitors' Own Box Office Reports

PICTURE BRAND STAR RELEASED PLAN BOOK

EXTRAVAGANCE (PARAMOUNT) DOROTHY DALTON (MAR. 16) ....APR. 12

"Fully up to Ince standard; genuine drama."—M. P. News.

EYES OF THE SOUL (ARTCRAFT) ELSIE FERGUSON (APR. 20) ....MAY

"A beautiful story presented in a beautiful way."—M. P. News.

FALSE EVIDENCE (METRO) VIOLA DANA (APR. 21)......MAY 3

"Rebellious heroine finds expression in the woods."—M. P. News.

FALSE FACES, THE (PARAMOUNT-ARTCRAFT) WALTHALL (FEB. 16) ....(Seven Parts)..............MAR. 1

"Strong melodrama of the spy sort; should please."—M. P. News.

Exhibitor Comment—"We were disappointed in the business done on this." "Went over big." "A real feature. Producers overplayed Walthall in all their paper and photos. Handicapped its money getting powers. Average business."

Consensus—"Excellent production, strong puller."

FIGHT FOR LOVE, A (UNIVERSAL) HARRY CAREY (MAR. 24) ....MAR. 22

"Star in strong story backed by beautiful scenes."—M. P. News.

Exhibitor Comment—"Big business."

FIGHTING DESTINY (VITAGRAPH) HARRY T. MOREY (MAR. 31) ....MAR. 29

"Star in another fine fighting picture with mystery touch."—M. P. News.

FIGHTING FOR GOLD (FOX), TOM MIX (MAR. 30).......APR. 12

"Clean picture with star unusually entertaining."—M. P. News.

Exhibitor Comment—"A good picture but opposition pulled the business away." "Tom Mix draws 100 per cent. in my city."

Consensus—"Fine picture, good puller."

FIRE FLINGERS, THE (UNIVERSAL) RUPERT JULIAN (APR. 21) (Seven Parts)............APR. 12

"Hold interest from first to last; dual role story."—M. P. News.

FIT TO WIN (PUBLIC HEALTH FILMS) MAR. 2..........APR. 12

"If it is presented properly it will do immeasureable good."—M. P. News.

Exhibitor Comment—"Extra big business three days."

FOLLIES GIRL, THE (TRIANGLE) OLIVE THOMAS (APR. 27) .... APR. 26

"Sweet and homely tale of the chorus girl."—M. P. News.

FORBIDDEN ROOM, THE (FOX) GLADYS BROCKWELL (MAR. 2) ....MAR. 15

"Story of love and politics well handled."—M. P. News.

Exhibitor Comment—"Good picture. All pleased. Good continuity. Average business."

FORFEIT, THE (HODKINSON) HOUSE PETERS (MAR. 10) ....MAR. 22

"Reviewer considers picture good throughout."—M. P. News.

Exhibitor Comment—"Pass it up, fellows. Poor business one day."

FORTUNE'S CHILD (VITA.) GLADYS LESLIE (FEB. 10)..FEB. 8

"Heart appeal is there and photography and sets also good."—M. P. News.

Exhibitor Comment—"Just fair to average business."

GAMBLING IN SOULS (FOX) MADLAINE TRAVERSE (MAR. 9) ....MAR. 22

"Madlaine Traverse in story of woman's revenge."—M. P. News.

Exhibitor Comment—"New star. A very good picture. Pleased everyone. Average business." "Average picture, average business." "Picture good but star does not draw."

Consensus—Good picture, average puller."

GENTLEMAN OF QUALITY, A (VITAGRAPH) EARLE WILLIAMS (MAR. 17)............MAR. 15

"Earle Williams in novel dual role."—M. P. News.

GETTING MARY MARRIED (SELECT) MARION DAVIES (APR. 13)............APR. 19

"Marion Davies gets good story; excellent picture."—M. P. News.

GINGER (WORLD) VIOLET PALMER (MAY 5)..............MAY 3

"Story of boy and girl love excellently performed."—M. P. News.

GIRL PROBLEM, THE (VITAGRAPH) CORINNE GRIFFITH (MAR. 3) ....MAR. 1

Exhibitor Comment—"Fair picture. Poor business."

GIRL WHO STAYED AT HOME, THE (ARTCRAFT) D. W. GRIFFITH'S (MAR. 23) ....APR. 5

"Hardly a flaw from production angle."—M. P. News.

Exhibitor Comment—"Very fine picture but we are unable to get the money that we should get with Griffith subjects." "Proved a very satisfactory picture. Opened extra big and two following days were average business."

Consensus—"Fine picture, good puller."

GO GET 'EM GARRINGER (PATHE) FRANKLIN FARNUM-HELENE CHADWICK (MAR. 23)............MAR. 22

"A true wild and woolly one with two popular players."—M. P. News.

GOOD GRACIOUS ANNABELLE (PARAMOUNT) BILLIE BURKE (MAR. 2)............APR. 5

"Regular Billie Burke type of film; mining atmosphere."—M. P. News.

Exhibitor Comment—"Billie Burke's last and our box office is glad. Average business."

HAND INVISIBLE, THE (WORLD) MONTAGU LOVE (MAR. 17) ....MAR. 15

"Star's vehicle marks Harry Hoyt's directorial debut."—M. P. News.

HAPPY THOUGH MARRIED (PARAMOUNT) ENID BENNETT (FEB. 23)............ MAR. 1

"Amusing film that also appeals to finer emotions."—M. P. News.

Exhibitor Comment—"Miss Bennett not popular here. Poor business." "Enid Bennett a favorite here. This picture made them like her better. A swell picture to from average to big business." "Delightful little picture of a pleasing quality. Average business."

"Consensus—"Fine picture, average puller."

HEART IN PAWN, A (ROBERTSON-COLE) SESSUE HAYAKAWA (MAR. 10) ....MAR. 15

"Productions like this make an Art of reproducing."—M. P. News.

Exhibitor Comment—"Very good picture. Average business." "Splendid picture. Good settings. Fine shots. Excellent acting. Big business Sundays."

Consensus—"Excellent production, big puller."

HEART OF GOLD (WORLD) HUFF (FEB. 10)..............JAN. 25

"Romance with comedy touches and plenty of suspense."—M. P. News.

HEARTS ASLEEP (ROBERTSON-COLE) BESSIE BARRISCALE (MAR. 31) ....APR. 5

"Joy for Barriscale fans; many find fault with story."—M. P. News.

Exhibitor Comment—"A splendid picture. One that pleased our patrons. Business big and average."

HEARTS OF MEN (HIRAM ABRAMS) GEORGE BEBAN (APR. 27). (5½ Reels)............APR. 19

"Beban wins your sympathy; good film results."—M. P. News.

HELL ROARIN' REFORM (FOX) TOM MIX (FEB. 16).....MAR. 1

"Full of action and interest; star has human part."—M. P. News.

Exhibitor Comment—"A good picture well liked by Mix fans. In time will be a wonderful drawing card." "Best Western yet to big business." "Greatest Western ever made. Get this one by all means."

Consensus—"Fine picture, strong puller."

HER CODE OF HONOR (UNITED) FLORENCE REED (MAR. 17) ....(Six Parts) ....MAR. 15

"Brilliant star in exceptionally powerful picture."—M. P. News.

Exhibitor Comment—"Very good picture. Opened to average and then to big business."

HOUSE DIVIDED, A (BLACKTON-IND. SALES) SYLVIA BREAMER (APR. 27)..........(Six Parts)..............MAY 3

"Entertaining with pronounced love interest capitally played."—M. P. News.

INTRUSION OF ISABEL (AMERICAN-PATHE) MARY MILES MINTER (APR. 13) ....APR. 12

"Should satisfy all; clean romance well produced."—M. P. News.

ISLAND OF INTRIQUE, THE (METRO) MAY ALLISON (APR. 7)............APR. 19

"May Allison's latest is a good mystery picture."—M. P. News.

IT'S A BEAR (TRIANGLE) TAYLOR HOLMES (MAR. 16)..MAR. 15

"Should give substantial satisfaction; grins aplenty."

JOHNNY GET YOUR GUN (ARTCRAFT) FRED STONE (MAR. 9) ....MAR. 29

"Good chance for Stone to do his acrobatics."—M. P. News.

Exhibitor Comment—"Fair only. Average to poor business." "Star's first two killed him. This was a good picture." "Average business three days."

Consensus—"Good picture, ordinary puller."

JOHNNY-ON-THE-SPOT (METRO) HALE HAMILTON (FEB. 17) ....MAR. 1

"Average comedy drama made interesting because of star."—M. P. News.

Exhibitor Comment—"Sent 'em away talking. Big business first day and extra big business second day (Saturday)." "Good picture. Average business." "A very pleasing picture but star will never be a box office attraction."

Consensus—"Good picture, good puller."

JUNGLE TRAIL, THE (FOX) WILLIAM FARNUM (JUNE 1) APR. 26

"William Farnum traverses the jungle wilds."—M. P. News.

LAMB AND THE LION, THE (ROBERTSON-COLE) (MAR. 24) ....MAR. 22

"Human story that appeals. Acting good."—M. P. News.

Exhibitor Comment—"Exceptionally good. Opened big to average business." "A very light farce. did not hold interest. Star very weak. Poor business two days." "Billie Rhodes surely a winner."

Consensus—"Good picture, average puller."

LIGHT OF VICTORY, THE (UNIVERSAL SPECIAL) SALISBURY (MAR. 17) ....MAR. 15

"Holds interest throughout; hero drunk most of time."—M. P. News.

Exhibitor Comment—"Star seems to be adding to his popularity with each picture. Big business."

LION AND THE MOUSE, THE (VITAGRAPH) JOYCE (FEB. 24) .... (Six Parts).................FEB. 22

"A special of the full-blooded variety."—M. P. News.

Exhibitor Comment—"Fine picture but weather hurt business." "Well liked. If all of Joyce's pictures were handled as well, Vitagraph would have bigger business on their program. Extra big business." "Inclement weather all week. Big business." "Great. Joyce is adorable." "Big business two days."

Consensus—"Good picture, good puller."

LITTLE COMRADE (PARAMOUNT) VIVIAN MARTIN (MAR. 30) .... APR. 26

"Pleases without showing anything sensational."—M. P. News.

Exihibitor Comment—"Little in name, little in star, and little in value. Poor business."

LITTLE INTRUDER, THE (WORLD) LOUISE HUFF (APR. 7) ....APR. 5

"A most satisfactory comedy drama."—M. P. News.

LITTLE ROWDY, THE (TRIANGLE) HAZEL DALY (MAR. 23) ....MAR. 22

"Comedy drama of the lighter type; heroine pleasing."—M. P. News.

LITTLE WHITE SAVAGE, A (BLUEBIRD) CARMEL MYERS (FEB. 20)............MAR. 1

"Story handled skillfully; holds interest throughout."—M. P. News.

Exhibitor Comment—"Average business." "Great comedy. Different. Average business."

Consensus—"Good picture, average puller."

LONG LANE'S TURNING, THE (ROBERTSON-COLE) HENRY B. WALTHALL (FEB. 10)............FEB. 22

"Story improbable but should please great number of fans."—M. P. News.

Exhibitor Comment—"Picture excellent, star good, weather against us.'

LOVE AUCTION, THE (FOX) PEARSON (FEB. 9)...........FEB. 22

"Charged with high power emotionalism."—M. P. News.

Exhibitor Comment—"Acting good, story poor. These kind of stories kill the picture business. Poor to average business." "Just ordinary. "Average business." "Average business." Photography good but story awful. Hurts our Fox business." "One of these titles that create curiosity. 'Let's see.' Directing good. Story well balanced. Big business." "Big business." "Just fair picture to poor business."

Consensus—"Fair picture, avergge puller."

LOVE CALL. THE (ROBERTSON-COLE) BILLIE RHODES (APR. 20) ....MAY 3

"Simple Western story colored with star's personality."—M. P. News.

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PICTURE BRAND STAR RELEASED PLAN BOOK

LOVE DEFENDER, THE (WORLD) JUNE ELVIDGE (MAR. 31) ....MAR. 29
"Eternal Triangle told in simplest form."—M. P. News.

LOVE HUNGER, THE (HODKINSON) LILLIAN WALKER (FEB. 23) ....MAR. 8
"Wild melodrama; story to blame; don't blame director or star."—M. P. News.

LOVE THAT DARES, THE (FOX) MADLAINE TRAVERSE (APR. 20) ....MAY 3
"Star in new version of eternal triangle, effectively produced."—M. P. News.

MADE IN AMERICA (HODKINSON) (FEB. 16........MAR. 1
(Eight Parts)
"Shows making of American soldier, stages of training."—M. P. News.

MAGGIE PEPPER (PARAMOUNT) ETHEL CLAYTON (FEB. 23) ....FEB. 22
"Reviewer thinks it will cause walls to bulge."—M. P. News.
Exhibitor Comment—"A disappointment in drawing power and patrons disappointed in the picture." "One of the best. Big business two days."
Consensus—"Satisfactory picture, good puller."

MAN AND HIS MONEY, A (GOLDWYN) TOM MOORE (MAR. 16) ....APR. 26
"Tom Moore again justifies elevation to stardom."—M. P. News.
Exhibitor Comment—"Pleasing picture to poor business." "Very good. A winner. Extra big business three days." "Good comedy drama to big business. They like Tom Moore here."
Consensus—"Excellent picture, big puller."

MANDARIN'S GOLD (WORLD) KITTY GORDON (FEB. 10)..FEB. 8
"Well cast drama sustained by expert handling and unusual atmosphere."—M. P. News.
Exhibitor Comment—"A good story capably handled by the gorgeously gowned Kittie. And her support was satisfactory. It pleased our patrons, and that's what we are in business for. Big business." "Average business two days."
Consensus—"Fine picture, good puller."

MAN HUNTER, THE (FOX) WILLIAM FARNUM (FEB 23) MAR. 8
(Six Parts)
"No chance for a kick here; fits star exceptionally well."—M. P. News.
Exhibitor Comment—"One of his best pictures. Will always do business. One of best men stars in film. Big business." "100 per cent. picture to big business." "Big business."
Consensus—"Excellent production, strong puller."

MAN IN THE OPEN, A (UNITED) DUSTIN FARNUM (Six Parts) FEB. 23........ FEB. 15
"Star's second 'United' is big in every respect."—M. P. News.
Exhibitor Comment—"Big business, fine picture." "A great picture and a great cast. Could not handle crowds either day." "Very good but patrons do not want Western pictures."
Consensus—"Excellent production, good puller."

MAN OF HONOR, A. (SCREEN CLASSICS) HAROLD LOCKWOOD (MAY 3) .... APR. 26
"Star in characteristic role; a colorful picture."—M. P. News.

MARIE, LTD. (SELECT) ALICE BRADY (MAR. 23)........APR. 12
"Has a selling point to the woman."—M. P. News.
Exhibitor Comment—"Fine picture to average business."

MARRIED IN HASTE (FOX) ALBERT RAY-ELINOR FAIR (APR. 6)........APR. 19
"Subtitles boost entertaining qualities; easy to see."—M. P. News.
Exhibitor Comment—"New stars, fair picture, just fair business."

MARRIAGE FOR CONVENIENCE, A (KEENEY-SHERRY-GENERAL) CATHERINE CALVERT (FEB. 24)........MAR. 8
"Strong in action and character portrayals."—M. P. News.
Exhibitor Comment—"Good picture. Big business."

MARRIAGE PRICE, THE (ARTCRAFT) ELSIE FERGUSON (MAR. 9) ....MAR. 29
"True to life and touches the heart strongs."—M. P. News.
Exhibitor Comment—"Star improving. Very good picture. Average business."

MIDNIGHT ROMANCE, A (FIRST NATIONAL) ANITA STEWART (MAR. 10) ....MAR. 22
"Reviewer Peter Milne pronounces this a romantic shower bath."—M. P. News.
Exhibitor Commemnt—"In seven days' run opened extra big then big for three days and extra big last three days." "Second day's business larger than first day but not as good as for 'Virtuous Wives.' Favorable comments from patrons, high class patronage." "Big business seven days."
Consensus—"Pleasing picture, big puller."

MILLIONAIRE PIRATE, THE (BLUEBIRD) MONROE SALISBURY (FEB. 10) ....FEB. 15
"Story of impossible kind, but good acting puts it over."—M. P. News.
Exhibitor Comment—"Excellent cast and splendid acting put this story over to pleased audience. Average business."

MISS DULCIE FROM DIXIE (VITAGRAPH) GLADYS LESLIE (MAR. 24)........MAR. 22
"Reviewer pronounces this one a peach."—M. P. News.
Exhibitor Comment—"Pleasing star and story to average business."

MOLLY OF THE FOLLIES (AMERICAN) MARGARITA FISHER (FEB. 16) ....FEB. 15
"Should prove entertaining to all; clean theme."—M. P. News.
Exhibitor Comment—"Just a fair picture to average business." Splendid picture to big business."
Concensus—"Good picture, good puller."

MONEY CORRAL, THE (ARTCRAFT) WM. S. HART (APR. 20) ....MAY 3
"Wm. S. Hart in moving story with Eastern setting."—M. P. News.

MORAL DEADLINE, THE (WORLD) JUNE ELVIDGE (FEB. 24) ....FEB. 22
"Familiar yet appealing plot is basis of star's vehicle."—M. P. News.

PICTURE BRAND STAR RELEASED PLAN BOOK

MRS. WIGGS OF THE CABBAGE PATCH (PARAMOUNT) MARGUERITE CLARK (FEB. 9)........MAR. 1
"This is Miss Clark's best picture in a long time."—M. P. News.
Exhibitor Comment—"Gave excellent satisfaction. Big and average business." "Big business seven days." "Very pleasing. Average business." "Best Clark picture for months. Extra big business three days." "Went big and they liked it. Extra big business."
Consensus—"Fine picture, good puller."

NEVER SAY QUIT (FOX) GEORGE WALSH (MAR. 16)....MAR. 29
"Star's stunts well shuffled with Ralph Spence's puns."—M. P. News.
Exhibitor Comment—"A good picture but the kidding title spoiled it. Business only fair." "Best Walsh picture since 'Pride of New York.' Opened big business with extra big business the second day."
Consensus—"Excellent picture, big puller."

OLD MAID'S BABY, THE (PATHE) BABY MARIE OSBORNE (FEB. 23) ....FEB. 1
"Weak story that little star handles well; should please."—M. P. News.

ONE WEEK OF LIFE (GOLDWYN) PAULINE FREDERICK (APR. 13) ....
Exhibitor Comment—"Big business for two days. Gave excellent satisfaction."

OUT OF THE FOG (METRO) NAZIMOVA (FEB. 17)........FEB. 1
(Seven Parts)
"A triumph of the Pictorial Art."—M. P. News.
Exhibitor Comment—"Not her best but good. Big business four days. First time a picture has had a four day run in any picture house in this city." "High brows out in force. Picture highly praised and merited same." "Great picture, wonderful star. I cannot imagine why such good attractions as this fall down at the box-office."
Consensus—"Excellent production, strong puller."

PAID IN FULL (PARAMOUNT) PAULINE FREDERICK (FEB. 23) ....MAR. 8
"Star is at her best here and story is compelling."—M. P. News.
Exhibitor Comment—"Great picture. Big business in two days." "Drew fine and they liked it. Big business."
Consensus—"Excelent production, big puller."

PARISIAN TIGRESS, THE (METRO) VIOLA DANA (MAR. 31) ....APR. 12
"Viola Dana's personality wins again."—M. P. News.

PARTNERS THREE (PARAMOUNT) ENID BENNETT (MAR. 23)....
Consensus—"Good picture, good puller."
Exhibitor Comment—"Very good. Big business two days." "Fine picture to average business."

PEGGY DOES HER DARNDEST (METRO) ALLISON (FEB. 24) ....MAR. 1
"A May Allison comedy that registers nicely."—M. P. News.
Exhibitor Comment—"Lent and bad weather brings average business." "Good comedy but no drawing card."
Consensus—"Excellent picture, average puller."

PEPPY POLLY (PARAMOUNT, DOROTHY GISH (MAR. 30).APR. 19
"Tears and laughs and under it all, good propaganda."—M. P. News.
Exhibitor Comment—"They like Gish here but didn't like the story. It is all right to reform reform schools but not as entertainment in pictures."

PEST, THE (GOLDWYN) MABEL NORMAND (APR. 20)......MAY 3
"The eccentric Mabel of olden days in a good comedy."—M. P. News.

PETTIGREW'S GIRL (PARAMOUNT) ETHEL CLAYTON (MAR. 23)........APR. 19
"Heart interest is exceptional; war romance."—M. P. News.
Exhibitor Comment—"Very good picture and one of many with war background to get away to even average business."

PITFALLS OF A BIG CITY (FOX) GLADYS BROCKWELL (APR. 13)........APR. 19
"If you're looking for big melodrama, here it is."—M. P. News.

POOR BOOB, THE (PARAMOUNT) BRYANT WASHBURN (MAR. 9)........APR. 5
"Absurdity is its chief entertaining point."—M. P. News.
Exhibitor Comment—"Very good comedy. Average business seven days." "A very fair feature. Story interesting." "Very good picture. Big business two days." "Good picture but they didn't come out in droves."
Consensus—"Fine picture, good puller."

POPPY GIRL'S HUSBAND, THE (ARTCRAFT), WM. S. HART (MAR. 15)........APR. 5
"New style picture for Two-Gun hero; should win out."—M. P. News.
Exhibitor Comment—"Star's following did not care for him in this role. Opened big down to average business." "Drew big but disappointed everybody. Story rotten. Our patrons said so."
Consensus—"Fair picture, average puller."

PRICE OF INNOCENCE, THE (BUFFALO M. P. CORP.) STELLA K. TALBOT (MAY 11)........MAY 3
"Story of a woman's supreme sacrifice. Artificial but picturesque."—M. P. News.

PROBATION WIFE, THE (SELECT) NORMA TALMADGE (MAR. 24) ....MAR. 22
"Norma Talmadge delightful as the probation wife."—M. P. News.

PRODIGAL LIAR, THE (ROBERTSON-COLE) WILLIAM DESMOND (FEB. 17)........MAR. 8
"Helps you greet your patrons with a broad grin."—M. P. News.
Exhibitor Comment—"Splendid Western picture. Big business two days." "Very good picture. Satire on Western. Average business." "Fair surface picture with a light story."
Consensus—"Fine picture, good puller."

PUPPY LOVE (PARAMOUNT) LILA LEE (MAR. 2).......MAR. 29
"Youthful romance scores with Lila Lee as star."—M. P. News.
Exhibitor Comment—"Receipts, picture and comment 'rotten.'"

PUT UP YOUR HANDS (AMERICAN-PATHE) MARGARITA FISHER (MAR. 16) ....MAR. 15
"Improbable plot, but should be enjoyed by all."—M. P. News.
Exhibitor Comment—"Elegant entertainment. Big business two days." "Big business in big down town house."
Consensus—"Good picture, big puller."

QUICKENING FLAME, THE (WORLD) MONTAGU LOVE (APR. 21) .... APR. 26
"Vivid story of marital unhappiness in melodrama."—M. P. News.

Gives You All Data on the Pictures

PICTURE BRAND STAR RELEASED PLAN BOOK

REBELLIOUS BRIDE, THE (FOX) PEGGY HYLAND (MAR. 23) ....MAR. 29
"Star gives best performance in fairly amusing picture."—M. P. News.
Exhibitor Comment—"Extra big business."

REGULAR FELLOW, A (TRIANGLE) TAYLOR HOLMES (APR. 13)........APR. 19
"Clean and delightful comedy; thrills toward the end."—M. P. News.

RESCUING ANGEL, THE (PARAMOUNT) SHIRLEY MASON (APR. 6.) ....MAY
"Light and airy; should capture any audience."—M. P. News.
Exhibitor Comment—"Average business."

ROARING ROAD, THE (PARAMOUNT) WALLACE REID (APR. 27) .... APR. 26
"Fast and exciting picture with hair-raising climax."—M. P. News.

SANDY BURKE OF THE U-BAR-U (GOLDWYN) LOUIS BENNISON (FEB. 23) ....FEB. 15
"Western subject full of human appeal and action."—M. P. News.
Exhibitor Comment—"They are liking Bennison here. Average business." "Very good. They like this star here, Both of his pictures gave satisfaction and got business." "Pleased, good business." "Star very pleasing but had poor support. Better business second day." big business two days."
Consensus—"Fine picture, good puller."

SATAN, JUNIOR (METRO) VIOLA DANA (MAR. 3)........MAR. 15
"Star is excellent in new role."—M. P. News.
Exhibitor Comment—"Good picture to good business." "All good; no exception. Big to extra big business."
Consensus—"Excellent picture, big puller."

SAWDUST DOLL, THE (PATHE) BABY MARY OSBORNE (APR. 20)........APR. 5
"One of best Marie Osborne pictures; heart appeal."—M. P. News.

SCARLET SHADOW, THE (UNIVERSAL SPECIAL) MAE MURRAY (MAR. 3) ....(Six Parts)........MAR. 15
"Fans will no doubt like this one; comedy is entertaining."—M.P.News.
Exhibitor Comment—"Not as good as recent Mae Murray productions. Average business."

SEALED ENVELOPE, THE (BLUEBIRD) FRITZI BRUNETTE (FEB. 17) ....MAR. 8
"Will compare favorably with many successful specials."—M. P. News.
Exhibitor Comment—"Average business."

SHADOWS OF SUSPICION (SCREEN CLASSICS) HAROLD LOCKWOOD (FEB. 23) ....MAR. 1
"Lockwood picture starts well but slumps at finish."—M. P. News.
Exhibitor Comment—"Fine business. Patrons well satisfied." "Excellent picture, big business." "Average business two days."
Consensus—"Good picture, good puller."

SHERIFF'S SON, THE (PARAMOUNT) CHARLES RAY (MAR. 30) ....APR. 12
"Best picture of type in which Ray appears."—M. P. News.
Exhibitor Comment—"Drew big on double bill and they liked it."

SILENT STRENGTH (VITAGRAPH) HARRY T. MOREY (FEB. 17) FEB.15
"Dual role subject that looks good. Should please all."—M. P. News.

SILK LINED BURGLAR, THE (UNIVERSAL) PRISCILLA DEAN (MAR. 31)........(Six Parts)........APR. 5
"Entertaining version of 'Boston Blackie' story."—M. P. News.

SILVER GIRL, THE (PATHE) FRANK KEENAN (APR. 6)..MAR. 21
"Frank Keenan in a dominating characterization."—M. P. News.

SIS HOPKINS (GOLDWYN) MABEL NORMAND (FEB. 16).MAR. 15
"Characterization is good; picture above the average."—M. P. News.
Exhibitor Comment—"Not a good picture. After your patrons have had a look at 'Mickey' Normand will have to go some to please our patrons. She is either going back or Goldwyn cannot get stories for her. Not the Mabel of Keystone days. Big to average business." "Big business three days." "Comedy dramas very popular. Extra big business."
Consensus—"Satisfactory picture, big puller."

SMILES (FOX) JANE AND KATHERINE LEE (FEB. 23)...MAR. 8
"Lee children in one that sets a record for them."—M. P. News.
Exhibitor Comment—"The public will have to read half this picture. Jumped from average to extra big business." "Pleased immensely to extra big business." "Their best kid picture. Big business." "Best the Lee kids have done. Big business."
Consensus—"Excellent picture, big puller."

SPEEDY MEADE (GOLDWYN) LOUIS BENNISON (MAR. 23)........APR. 19
"Story of pleasing sort; player's personality helps."—M. P. News.
Exhibitor Comment—"Star not known here but coming fast. Splendid new type of Western picture. Opened average business first day and last day to big business." "Our patrons are not so strong for Westerns but they like Bennison. Average business." "They like Bennison here. Business gets bigger with each feature released and played with this star. Extra big business."
Consensus—"Excellent picture, big puller."

SPOTLIGHT SADIE (GOLDWYN) MAE MARSH (APR. 6)..MAY 3
"Star shines in role of a pious chorus girl."—M. P. News.
Exhibitor Comment—"Average business two days." "As good as the usual Mae Marsh picture. Average business."
Consensus—"Pleasing picture, average puller."

STITCH IN TIME, A (VITAGRAPH) GLADYS LESLIE (MAY 5) ....MAY 3
"Star simulates gladness in an appealing story."—M. P. News.

TASTE OF LIFE, A (BLUEBIRD) EDITH ROBERTS (MAR. 2) ....MAR. 15
"One that will stand boosting; story handled carefully."—M. P. News.

TEST OF HONOR, THE (PARAMOUNT) JOHN BARRYMORE (APR. 6)........APR. 19
"John Barrymore—enough said, even in dramatic role."—M. P. News.

THAT'S GOOD (METRO) HALE HAMILTON (MAR. 24)......APR. 5
"This comedy drama a trifle slow, but mildly amusing."—M. P. News.
Exhibitor Comment—"Just fair. Average business." "That's good to average business."
Consensus—"Good picture, average puller."

PICTURE BRAND STAR RELEASED PLAN BOOK

THOU SHALT NOT (FOX) EVELYN NESBIT (MAR. 23)....APR. 5
(Six Parts)
"Should satisfy fans who patronize this type."—M. P. News.
Exhibitor Comment—"The best picture Nesbit has made. Good business puller." "Nesbit is a goner."
Consensus—"Good picture, good puller."

THREE GREEN EYES (WORLD) CARLYLE BLACKWELL (APR. 28) .... APR. 26
"All-star cast in best World release in six months."—M. P. News.

THREE MEN AND A GIRL (PARAMOUNT) MARGUERITE CLARK (MAR. 16)........
Exhibitor Comment—"Very cute for ladies. Average business three days." "Average business seven days."
Consensus—"Pleasing picture, average puller."

THUNDERBOLTS OF FATE (EDWARD WARREN-HODKINSON) HOUSE PETERS (APR. 6)........APR. 19
"Strong melodrama with political setting."—M. P. News.

TODD OF THE TIMES (PATHE) KEENAN (FEB. 9)........FEB. 1
"Star's work is good and story has been treated well."—M. P. News.
Exhibitor Comment—"Good actor, but has no drawing power here. Plays are too slow."

TOTON (TRIANGLE) OLIVE THOMAS (MAR. 30)........MAR. 29
"Looks like star's best bet on Triangle program."—M. P. News.
Exhibitor Comment—"Average business."

TRICK OF FATE, A (ROBERTSON-COLE) BARRISCALE (FEB. 24) ....MAR. 1
"Bessie Barriscale is doing best work of her career."—M. P. News.
Exhibitor Comment—"Very pleasing story. Above the average program picture." "A little better than average program picture. Everybody pleased. Fair business two days." "Star's work very good. Big business."
Consensus—"Fine picture, good puller."

TURN IN THE ROAD, THE (ROBERTSON-COLE) SPECIAL CAST (MAR. 24)........MAR. 29
"This one should make patrons happy; will cause talk'.'—M. P. News.
Exhibitor Comment—"Exceptionally good. Well produced. Patrons well pleased. Opened average business and following three days showed big business."

TWILIGHT (DE LUXE) DORIS KENYON (FEB. 23)......MAR. 8
(Six Parts)
"Delightful picture of youth; construction is good."—M. P. News.

TWO BRIDES, THE (PARAMOUNT) LINA CAVALIERI (FEB. 9) ....MAR. 15
"An artistic production that also has the punch."—M. P. News.
Exhibitor Comment—"Poor star, too old, poor business." "Nice to look at, but certainly no punch to it. Poor business." "Nothing but posing. Poor business."
Consensus—"Fair picture, ordinary puller."

UNKNOWN LOVE, THE (PATHE) DOLORES CASSINELLI (APR. 27)........(Six Parts)........APR. 19
"War and Love twined in Perret's production."—M. P. News.

UNKNOWN QUANTITY, THE (VITAGRAPH) CORINNE GRIFFITH (APR. 14) ....APR. 12
"Exceedingly pleasant O. Henry story with Corinne Griffith."—M. P. News.

UNPARDONABLE SIN, THE (GARSON-NEILAN) BLANCHE SWEET ....(Nine Parts)........(APR. 6
Exhibitor Comment—"A splendid picture. Miss Sweet at her best. Perfectly directed, good photography, action intense, and a picture that every 'Honest to God' American should see. Extra big business seven days."

UNVEILING HAND, THE (WORLD) KITTY GORDON (MAR. 17) ....MAR. 8
"A melodrama that often oversteps bounds."—M. P. News.

USURPER, THE (VITAGRAPH) EARLE WILLIAMS (APR. 28) .... APR. 26
"Earle Williams in adaptation of Nat Goodwin's play."—M. P. News.

WAY OF THE STRONG, THE (METRO) ANNA Q. NILSSON (MAR. 17) ....MAR. 29
"Eternal triangle picture that ranks well up to Metro average."—M. P. News.
Exhibitor Comment—"Great snow and storm scenes. Big business." "From poor to average business."
Consensus—"Good picture, good puller."

WHAT AM I BID? (UNIVERSAL) MAE MURRAY (APR. 14)..APR. 5
(Six Parts)
"Holds interest all the way; discriminating fans may find fault."—M. P. News.

WHAT EVERY WOMAN WANTS (ROBERTSON-COLE) GRACE DARMOND (FEB. 10)........MAR. 8
"Looks good enough for treatment as a special production."—M.P.News.
Exhibitor Comment—"A fair picture that failed to draw even average business." "No one raved about this one but did average business two days." "Good picture, good business and exceptionally good production."
Consensus—"Average picture, average puller."

WHEN A GIRL LOVES (JEWEL) MILDRED HARRIS (APR. 7) ....(Six Parts)........MAR. 29
"Immense both from the box-office and the screen."—M. P. News.
Exhibitor Comment—"A Western play with Wm. Stowell taking a more leading part than the star. Well received and showed good direction."

WHEN MEN DESIRE (FOX) THEDA BARA (MAR. 9)......MAR. 22
"Theda Bara makes miraculous escape from Germany."—M. P. News.

WHEN MY SHIP COMES IN (INDEPENDENT SALES) JANE GREY (APR. 7)........APR. 5
"A melodrama of the stage with Jane Grey featured.'—M. P. News.

WHERE THE WEST BEGINS (AMERICAN) WILLIAM RUSSELL (MAR. 2) ....MAR. 1
"Another good picture to William Russell list."—M. P. News.
Exhibitor Comment—"Very good picture. Big business two days." "Big Bill Russell's best to date. Has every element necessary to make A-1 picture. Extra big business."
Consensus—"Excellent production, strong puller"

Index and Reports—"Flashbacks"—New Theatres

PICTURE BRAND STAR RELEASED PLAN BOOK

WHITEWASHED WALLS (ROBERTSON-COLE) WILLIAM DESMOND (APR. 14) ....APR. 12
" Of the light, pleasant variety; should please all."—M. P. News.

WICKED DARLING, THE (UNIVERSAL) PRISCILLA DEAN (FEB. 24) ....(Six Parts) ....FEB. 22
" Strong picture that keeps interest alive all through."—M. P. News.
Exhibitor Comment—" Good program feature. Priscilla Dean grows more popular with each picture here. Big business." " Extra big business two days."
Consensus—" Excellent production, big puller."

WINNING GIRL, THE (PARAMOUNT) SHIRLEY MASON (FEB. 23) ....MAR. 22
" Shirley Mason's latest is a nice little picture."—M. P. News.
Exhibitor Comment—" A good little picture to average business."

WISHING RING MAN, THE (VITAGRAPH) BESSIE LOVE (MAR. 10) ....MAR. 8
Its naturalness puts it over; star is good."—M. P. News.

WOMAN ON THE INDEX, THE (GOLDWYN) PAULINE FREDERICK (FEB. 23)....................................APR. 5
" Genuine Goldwyn success; filled with real suspense."—M. P. News.
Exhibitor Comment—" The type of picture that Pauline is best in but story did not come up to expectations. Well staged, acted and directed, but the story is not there. Business good but the star drew it all. " A good picture. One of Goldwyn's best. Should make more like it."
Consensus—" Good picture, good puller."

WORLD TO LIVE IN, THE (SELECT) ALICE BRADY (FEB. 17) ....MAR. 8
" Presents star in a new role, some situations exaggerated."—M.P.News.

YANKEE PRINCESS, A (VITAGRAPH) BESSIE LOVE (APR. 21)....................................APR. 19
" Bessie Love in Irish play of simple charm."—M. P. News.

"FLASHBACKS" ON EARLIER RELEASES

" Hoop-La " (Robertson-Cole)—" Entertaining and pleasing to extra big business."

" All of a Sudden Norma " (Robertson-Cole)—" The ending is poor. Average business."

" Shadows " (Goldwyn)—" Big business two days."

" Day Dreams " (Goldwyn)—" Patrons don't like fairy tales. Average business."

" The Eleventh Commandment " (Robertson-Cole)—" Average business."

" Bondage of Barbara " (Goldwyn)—" Poor business two days."

" Faith " (Metro)—" A good picture well liked." Big to average business."

" More Trouble " (Pathe)—" Genuine entertainment to average business."

" The Conqueror " (Fox)—" One of Farnum's best. Great picture. Big business two days."

" Highest Trump " (Vitagraph)—" Popularity will wane unless given better vehicles."

" Diplomatic Mission " (Vitagraph)—" Just a fair picture. Not one of William's best."

" Cheating Cheaters " (Select)—" Drew big and they liked it."

" The Spenders " (Metro)—" Fine picture and they all said so. Big business."

" The Forbidden City " (Select)—" One of her best pictures. Perfectly produced and directed. Her make-up is a wonder. Average business."

" The Midnight Stage " (Pathe—" A high-class production that will go over some people's heads. Big business."

" Wanted for Murder " (Ind.-Sales)—" Average business."

" Call of the Soul " (Fox)—" Big business with Gladys Brockwell."

" Hugon the Mighty " (Universal)—" Good program feature to average business."

" The Indestructible Wife " (Select)—" Rotten picture. Patrons said so and so do we."

"In for Thirty Days " (Metro)—" Pleasant picture to average business."

" Set Free " (Bluebird)—" Ordinary program feature."

" Wives of Men " (State Rights)—" Great story and great acting to extra big business."

" Heart of Humanity " (Jewel-Universal)—" Turned them away in two weeks' run."

" His Parisian Wife" (Artcraft)—"Just an ordinary program offering. Story very light and little or no plot. Did not interest. Ferguson not a favorite and not a drawing card. Ordinary business three days."

" Here Comes the Bride " (Paramount)—" A very light farce and ordinary program offering. Average business two days."

" Good Bye Bill " (Paramount)—" This one is something awful. Should be billed as a joke on the cheap cartoon order. Should be put to rest on the shelf. Poor business two days."

" The Heart of Humanity " (Jewel)—" Absolutely turned them away. Ran for eight straight weeks at advanced prices."

NEW THEATRES BUILDING

ARIZONA

Lowell—Womack announces that his new Central theatre now being erected will be ready by July 1.

CALIFORNIA

Santa Barbara—Edward A. Johnson awarded the contract for the erection of an $80,000 theatre here to seat 1,000. It will be located on West Canon Perdido street.

Stockton—Harry Zeldell, manager of the Hippodrome theatre will erect a new Hippodrome with a much larger seating capacity according to report.

COLORADO

Lamar—A new modern motion picture theatre is being erected here.

GEORGIA

Atlanta—In the April 26 issue of MOTION PICTURE NEWS the names of E. L. Potter and Asa G. Chandler were mentioned as being interested in the erection of the new Howard theatre here. They are in no way interested in this particular enterprise it is now reported. The Howard theatre is being built and financed by G. Troup Howard and his associates, of Macon, Ga. It will seat 3,000 and cost $350,000 it is estimated.

ILLINOIS

Elgin—Reuben Levine of Chicago announces that he will erect a $75,000 theatre on the Plummer site here which will be ready about August 15 and seat 1,300.

Freeport—A three story theatre is announced for Freeport. The financing is being done by local people it is reported.

INDIANA

Greenfield—William R. White and associates have incorporated a $20,000 corporation to build a modern motion picture in Greenfield.

New Albany—The management of the Grand and Kerrigan theatres here has purchased another site here and proposes to erect another theatre.

KENTUCKY

Cynthiana—Architect Webber has completed plans for the new theatre to be erected by H. A. Rohs on Walnut street.

Pikeville—Ballard Weddington will erect an up-to-date theatre on Second street to be managed by J. I. Saad of the Imp Theatre.

MASSACHUSETTS

Springfield—The new Fox theatre being erected here will seat 3,500. The land and building will cost $650,000 it is reported.

MINNESOTA

Minneapolis—Finkelstein-Ruben and Ham who now own about twenty of the leading down town theatres in the Twin Cities, will raze the Lyric theatre and having acquired the site adjoining will erect a 20 story hotel and theatre at an estimated cost of $1,000,000. The theatre will seat 3,500 it is said.

St. Paul—Ham-Finkelstein and Ruben have acquired another site on St. Peter and Seventh street and will erect a 3,000 seat theatre there to be finished by January 1 according to report.

MONTANA

Wolf Point—George L. Onstad and C. J. Severson will erect a motion picture theatre on Assiniboine avenue between Third and Fourth streets.

NEW YORK

Auburn—G. W. Cummings announces that he will erect a motion picture theatre on Main street adjoining his store.

Albany—Hugo Lerchner and Harry Hellman announce the proposed erection of a motion picture theatre to be located at 268-270-272 South Pearl street. It is planned to spend $60,000 and provide a seating capacity of 1,500.

Albany—Samuel Suckno, proprietor of the Regent, is preparing to build a new motion picture theatre at 10 Central avenue with a 1,500 seating capacity.

Brooklyn—John Manheimer announces the erection of a modern motion picture theatre at Flatbush and Albemarle avenue to seat 3,000 persons. The cost is reported to be $450,000.

Brooklyn—At Albany avenue and St. John's Place the management of the Albany theatre propose to erect a large modern theatre with a 3,000 seating capacity it is reported.

Buffalo—James S. Savage is to erect a new $60,000 theatre at 26 and 28 Triangle street it is said.

New York—At Bedford avenue and Lincoln Place the Levy Brothers plan to erect a theatre to seat 3,200 and the building to cost in the neighborhood of $500,000.

OHIO

Cleveland—D. R. Hanna will build an eight story building and theatre at Fourteenth street and Prospect avenue. It will seat 1,535, according to the statement.

Hamilton—The Jewel Photoplay Company is erecting a new theatre to be called The Rialto, on the old St. Charles Hotel site. It will seat 1,000 and represent an investment of $135,000.

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM COMPANY, INC.

(See Pathe Exchanges)

ARTCRAFT PICTURES

(See Famous Players-Lasky Exchanges)

BEAR STATE FILM COMPANY

(At State Right Exchanges)

The Vigilantes	

BURLINGHAM TRAVEL PICTURES

(See General Film Exchanges Through Sherry Service)

CHRISTIE FILM COMPANY COMEDIES

(At State Right Exchange)

May 12—A Rustic Romeo	1
May 5—Too Many Wives	1
Apr. 28—Sea Sirens	1
Apr..21—Stop-Look-Listen	1
Apr. 14—Lost—A Bridegroom	1
Apr. 7—Apartment 23	1
Mar. 31—Marrying Molly	1
Mar. 24—Brides for Two	1
Mar. 17—Oh, What a Night	1
Mar. 10—Hard Luck	1
Mar. 3—Bobby Comes Marching Home	1
Feb. 24—Welcome Home	1

COSMOFOTOFILM COMPANY

(At State Right Exchanges)

The Hypocrites	6

EDUCATIONAL FILM CORP. OF AMERICA

(Through State Right and Educational Exchanges)

Photoplay Magazine Screen Supplement Released Once Every Month Showing Leading Stars at work and play	1
Mar. 24—The Passing of the Crow	1
Mar. 17—The Eagle and the Fawn	1
Mar. 3—The Washington Air Patrol	1
Feb. 24—What Is a Mexican?	1
Feb. 17—A Day with Carranza	1

BLACK AND WHITE COMEDIES (International)

May 5—Rubbing It In	1
Apr. 28—Knocking the H— Out of Heinie	1
Apr. 21—A Sweet Pickle	1
Apr. 14—Twinkle, Twinkle	1
Apr. 7—It Beats the Dutch	1
Mar. 31—Where Are the Papers?	1
Mar. 24—Snappy Cheese	1

BRUCE SCENICS

18—Scenic Succotash	1
17—The Lonesome Pup	1
16—Frozen Thrills	1
15—Men Met in the Mountains	1
14—Nature—Hot and Cold	1
13—Horizon Hunters	1
12—Sundown	1
11—The Pale Pack Train	1
10—The Tides of Yesterday	1
9—Before Breakfast	1

EXHIBITORS MUTUAL EXCHANGES

May —The Mint of Hell (William Desmond)	5
May —Josselyn's Wife (Bessie Barriscale)	5
Apr. —Modern Husbands (Henry B. Walthall)	5
Apr. —The Love Call (Billie Rhodes)	5
Apr. —The Courageous Coward (Sessue Hayakawa)	5
Apr. —Diane of the Green Van (Alma Rubens)	5
Mar. —Hearts Asleep (Bessie Barriscale)	5
Mar. —The Turn in the Road (Special Cast)	5
Mar. —A Heart in Pawn (Sessue Hayakawa)	5
Mar. —The Lamb and the Lion (Billie Rhodes)	5
Feb. —Long Lane's Turning (Henry B. Walthall)	5
Feb. —A Trick of Fate (Bessie Barriscale)	5

STRAND COMEDIES

Mar. 23—The Way of a Maid	1
Mar. 16—His Wife's Birthday	1
Mar. 9—The Door Between	1
Mar. 2—The Wig-Wag System (Elinor Field)	1
Feb. 23—Their Baby (Elinor Field)	1
Feb. 16—Almost a Hero (Elinor Field)	1
Feb. 9—Merely Marrying Mary (Elinor Field)	1
Feb. 2—How to be Happy Though Married (Elinor Field)	1

ROTHACKER OUTDOORS

Apr. 6—A Palestine Pilgrimage	1
Mar. 30—Glimpsing the Gondolas	1
Mar. 23—'Mid Sahara's Sands	1
Mar. 16—In Pyramid Land	1
Mar. 9—An Eyeful of Egypt	1
Mar. 2—Columbia Highway	1
Feb. 23—A Peek at Paradise	1
Feb. 16—Out Wyoming Way	1
Feb. 9—A Bit of God's Country	1
Feb. 2—Doing the Dells	1

FAMOUS PLAYERS—LASKY EXCHANGES

ARTCRAFT

May 25—True Heart Susie (D. W. Griffith's)	5
May 18—The Knickerbocker Bucharoo (Douglas Fairbanks)	5
May 4—The Money Corral (Wm. S. Hart)	5
Apr. 27—For Better—For Worse (De Mille's)	5
Apr. 20—Eyes of the Soul (Elsie Ferguson)	5
Apr. 6—Captain Kidd, Jr. (Mary Pickford)	5
Mar. 23—The Girl Who Stayed at Home (D. W. Griffith's)	5
Mar. 16—The Poppy Girl's Husband (William S. Hart)	5
Mar. 9—The Marriage Price (Elsie Ferguson)	5
Mar. 9—Johnny Get Your Gun (Fred Stone)	5

PARAMOUNT

May 25—I'll Get Him Yet (Dorothy Gish)	5
May 25—The Haunted Bedroom (Enid Bennett)	5
May 18—The Busher (Charles Ray)	5
May 18—The Final Close-up (Shirley Mason)	5
May 11—The Lady of Red Butte (Dorothy Dalton)	5
May 11—The Home Town Girl (Vivian Martin)	5
May 11—Come Out of the Kitchen (Marguerite Clark)	5
May 4—Vicky Van (Ethel Clayton)	5
May 4—Oh You Women (Emerson-Loos Prod)	5
Apr. 27—Rustling a Bride (Lila Lee)	5
Apr. 27—The Law of Men (Enid Bennett)	5
Apr. 20—Greased Lightning (Charles Ray)	5
Apr. 20—The Home Breakers (Dorothy Dalton)	5
Apr. 13—The Roaring Road (Wallace Reid)	5
Apr. 13—Something to Do (Bryant Washburn)	5
Apr. 13—Let's Elope (Marguerite Clark)	5
Apr. 6—The Rescuing Angel (Shirley Mason)	5
Apr. 6—The Test of Honor (John Barrymore)	5

PARAMOUNT-ARTCRAFT SPECIALS

Feb. 16—The False Faces (Henry B. Walthall)	5

SUCCESS SERIES (Re-Issues)

May 25—The Woman in the Case (Pauline Frederick)	5
May 18—The Gentleman from Indiana (Dustin Farnum)	5
May 11—What Money Can't Buy (Louise Huff-Jack Pickford)	5
May 4—Hearts Adrift (Mary Pickford)	5
Apr. 27—Chimmie Fadden (Victore Moore)	5
Apr. 20—Gretna Green (Marguerite Clark)	5
Apr. 13—The Dictator (John Barrymore)	5
Apr. 6—Hulda from Holland (Mary Pickford)	5

TWO REEL COMEDIES

May 25—Love's False Faces (Sennett's)	2
May 18—Welcome Little Stranger (Montgomery Flagg Film)	2
May 11—When Love Is Blind (Sennett's)	2
May 4—Harold, the Last of the Saxons (Mr. and Mrs. Sidney Drew)	2
Apr. 27—The Little Widow (Sennett's)	2
Apr. 20—An Amateur Liar (Mr. and Mrs. Sidney Drew)	2
Apr. 13—The Foolish Age (Sennett's)	2
Apr. 6—The Last Bottle (Montgomery Flagg Film)	2
Mar. 30—Beresford of the Barboons (Montgomery Flagg Film)	2
Mar. 23—Reilly's Wash Day (Sennett's)	2
Mar. 16—Once a Mason (Mr. and Mrs. Sidney Drew)	2
Mar. 9—The Village Smithy (Sennett's)	2
Mar. 2—Love (Roscoe "Fatty" Arbuckle)	2

SINGLE REELS

May 25—From Cocoon to Kimona (Burton Holmes)	1
May 25—Action of the Heart (Bray Pictograph)	1
May 18—Across France with Yankee Gas Hounds (Burton Holmes)	1
May 18—Giants in Fairyland (Bray Pictograph)	1
May 11—Tagalog Tailors (Burton Holmes)	1
May 11—Lessons in Swordmanship (Bray Pictograph)	1
May 4—With the Yanks in France (Burton Holmes)	1
May 4—Bath Towel Beauties (Bray Pictographs)	1
Apr. 27—Filipino School Days (Burton Holmes)	1
Apr. 27—How the Telephone Talks (Bray Pictograph)	1
Apr. 20—Some British Bits Well Done (Burton Holmes)	1
Apr. 20—Fun in Feet (Bray Pictograph)	1
Apr. 13—Land of the Mompies (Burton Holmes)	1
Apr. 13—Coal Mining (Bray Pictograph)	1
Apr. 6—Seeing Sights in London (Burton Holmes)	1
Apr. 6—Tin Can Toys (Bray Pictograph)	1

FILM CLEARING HOUSE EXCHANGES

INDEPENDENT SALES CORPORATION

Mar. —The Littlest Scout (Blackton Production)	5
Dec. —Wanted for Murder (Elaine Hammerstein)	6
Dec. —A Romance in the Air (Bert Hall-Edith Day)	6

TEN-TWENTY-THIRTY SERIES

Apr. —When a Woman Strikes (Ben Wilson-Rosemary Theby)	5
Apr. —When My Ship Comes In (aJne Grey)	5
Mar. —Suspense (Mollie King)	5
Dec. —Her Mistake (Julius Steger Production)	6
Dec. —Life's Greatest Problem (Blackton Production)	6
Dec. —A Woman's Experience (Bacon-Backer Production)	6

FIRST NATIONAL EXCHANGES

Mar. 10—A Midnight Romance (Anita Stewart)	5
Feb. 3—Our Teddy (Roosevelt Pictures)	5
Jan. 5—Virtuous Wives (Anita Stewart)	5
The Romance of Tarzan (Elmo Lincoln)	
Shoulder Arms (Charlie Chaplin)	3
Italy's Flaming Front (Italian Official War Pictures)	
Pershing's Crusaders (Official Government Feature)	
My Four Years in Germany (Ambassador Gerard's)	

Advance Information on All Film Releases

(Continued from preceding page)

FOX FILM EXCHANGES

STANDARD PICTURES

June 15—A Woman There Was (Theda Bara)	5
June 1—Wolves of the Night (William Farnum)	5
May 15—A Fallen Idol (Evelyn Nesbit)	5
May 4—The Siren's Song (Theda Bara)	5
Apr. 20—The Jungle Trail (William Farnum)	5
Mar. 23—Thou Shalt Not (Evelyn Nesbit)	5
Mar. 9—When Men Desire (Theda Bara)	5

VICTORY PICTURES

May 25—The Divorce Trap (Gladys Brockwell)	5
May 11—The Coming of the Law (Tom Mix)	5
Apr. 27—Help! Help! Police! (George Walsh)	5
Apr. 13—Pitfalls of a Big City (Gladys Brockwell)	5
Mar. 30—Fighting for Gold (Tom Mix)	5
Mch. 16—Never Say Quit (George Walsh)	5
Mch. 2—The Forbidden Room (Gladys Brockwell)	5

EXCEL PICTURES

May 18—Words and Music By—(Albert Ray)	5
May 4—Miss Adventure (Peggy Hyland)	5
Apr. 20—The Love that Dares (Madlaine Traverse)	5
Apr. 6—Married in Haste (Albert Ray)	5
Mar. 23—The Rebellious Bride (Peggy Hyland)	5
Mar. 9—Gambling in Souls (Madlaine Traverse)	5

PRODUCTIONS EXTRAORDINARY

Salome (Theda Bara)	8
Cleopatra (Theda Bara)	8
Les Miserables (William Farnum)	8

SUNSHINE AND TOM MIX COMEDIES

July 6—The Merry Jailbirds	2
June 15—Dabbling in Society	2
May 25—Virtuous Husbands	2
May 11—A Soft Tenderfoot (Tom Mix)	2
Apr. 20—The House of Terrible Scandals	2
Apr. 6—Tom and Jerry Mix	2
Mch. 23—Money Talks	2
Mch. 9—Six-Cylinder Love (Tom Mix)	2

MUTT AND JEFF CARTOONS

June 8—Hands Up	½
June 1—Oh Teacher	½
May 25—The Shell Game	½
May 18—Left at the Post	½
May 11—Sir Sidney	½
May 4—The Cave Man's Bride	½
Apr. 27—Seeing Things	½
Apr. 20—Pigtails and Peaches	½
Apr. 13—Subbing for Tom Mix	½
Apr. 6—Mutt the Mutt Trainor	½
Mar. 30—A Cow's Husband	½
Mar. 23—Out and in Again	½
Mar. 16—William Hohenzollern, Sausage Maker	½

FROHMAN AMUSEMENT CORPORATION

(At State Right Exchanges)

Once to Every Man (Jack Sherrill)	
My Own United States (Special Cast)	Through Metro
God's Man (H. B. Warner)	9

GARSON-NEILAN PRODUCTIONS

(Producing for Open Market)

The Unpardonable Sin (Blanche Sweet)	9
The Hushed Hour (Blanche Sweet)	

GAUMONT COMPANY

(At State Right Exchanges)

Tuesdays—Gaumont News	1
Fridays—Gaumont Graphic	1
The Real Roosevelt	2
Satan on Earth	2
The Hand of Vengeance (Serial of ten two-reel episodes)	2

GENERAL FILM EXCHANGES

KLEINE SYSTEM, GEORGE

Triple Trouble (Charley Chaplin)	
Behind the Lines in Italy	
Conquered Hearts	

SHERRY SERVICE, WILLIAM L.

Mar. 9—Marriage for Convenience (Catherine Calvert)	6
Mar. 2—Love and the Law (Edgar Lewis Production)	6
Feb. 23—Twilight (Doris Kenyon)	6
Feb. 16—Calibre 38 (Edgar Lewis Production)	6
Feb. 2—The Son of a Gun (G. M. Anderson)	5
Jan. 5—Wild Honey (Doris Kenyon)	6

BURLINGHAM TRAVEL PICTURES (Sherry Service)

The Gornergrat Railway	1
Lovely Lucerne	1
The Riviera of Lake Leman	1
Scrambles in the High Alps	1
Allied War Heroes Arrive in Switzerland	1
The Pilatus Railway	1
Unknown Switzerland (The Lotschenthal)	1
Facing Death on the Blumlisalp	1

GOLDWYN EXCHANGES

STAR SERIES

June 1—The Fear Woman (Pauline Frederick-	5
May 25—When Doctors Disagree (Mabel Normand)	5
May 18—The Crimson Gardenia (Rex Beach's)	6
May 11—Leave It to Suson (Madge Kennedy)	5
May 4—One of the Finest (Tom Moore)	5
Apr. 27—The Stronger Vow (Geraldine Farrar)	6
Apr. 20—The Pest (Mabel Normand)	5
Apr. 13—One Week of Life (Pauline Frederick)	5
Apr. 6—Spotlight Sadie (Mae Marsh)	5
Mar. 30—Daughter of Mine (Madge Kennedy)	5

BENNISON SERIES

Apr. 20—The Road Called Straight (Louis Bennison)	5
Mar. 23—Speedy Meade (Louis Bennison)	5
Feb. 23—Sandy Burke of the U-Bar-U (Louis Bennison)	5

SPECIALS

The Eternal Magdalene	6
The Border Legion (Blanche Bates-Hobart Bosworth)	6
For the Freedom of the World	7
The Manx-Man	7
Social Ambition	7
Honor's Cross	7
Blue Blood	6
Rex Beach's Heart of the Sunset	6
For the Freedom of the East (Betzwood)	6

CAPITOL COMEDIES

May 18—Circumstantial Evidence ("Smiling Bill" Parsons)	2
May 4—The Sea Wolf ("Smiling Bill" Parsons)	2
Apr. 20—Wanted—A Baby ("Smiling Bill" Parsons)	2
Apr. 6—The Midnight Alarm ("Smiling Bill" Parsons)	2

FORD EDUCATIONAL WEEKLY

May 18—A Wild Goose Chase	1
May 11—Can the Poor Fish	1
May 4—Going Up	1
Apr. 27—A Visit to New Orleans	1
Apr. 20—Good Roads	1
Apr. 13—Northern Sports Under Southern Skies	1
Apr. 6—Cut It Out	1

HILLER AND WILK, INC.

(Pictures Handled in the Open Market)'

The Silent Mystery (Francis Ford Serial)	
Woman	
The Wrath of the Gods	
The Battle of Gettysburg	
Raffles, the Amateur Cracksman	

HART, FAIRBANKS, KEENAN, TALMADGE RE-ISSUES

Fifty Fifty (Norma Talmadge)	
The Social Secretary (Norma Talmadge)	
The Devil's Needle (Norma Talmadge)	
Going Straight (Norma Talmadge)	
Children in the House (Norma Talmadge)	
The Drab (Frank Keenan)	
Bride of Hate (Frank Keenan)	
The Sins Ye Do (Frank Keenan)	
Jim Grimsby's Boy (Frank Keenan)	
The Thoroughbred (Frank Keenan)	
The Americano (Douglas Fairbanks)	
The Matrimaniac (Douglas Fairbanks)	
American Aristocracy (Douglas Fairbanks)	
Manhattan Madness (Douglas Fairbanks)	
The Half Breed (Douglas Fairbanks)	
Flirting with Fate (Douglas Fairbanks)	
Reggie Mixes In (Douglas Fairbanks)	
The Good Bad Man (Douglas Fairbanks)	
Wolfe Lowry (William S. Hart)	
The Desert Man (William S. Hart)	
The Square Deal Man (William S. Hart)	
The Gunfighter (William S. Hart)	
Truthful Tulliver (William S. Hart)	
The Devil's Double (William S. Hart)	
The Return of Draw Egan (William S. Hart)	
The Dawnmaker (William S. Hart)	
Captive God (William S. Hart)	
The Patriot (William S. Hart)	

HODKINSON CORPORATION, W. W.

(See Pathe Exchanges)

INDEPENDENT SALES CORPORATION

(See Film Clearing House Exchanges)

IVAN FEATURE PRODUCTIONS

(At State Right Exchanges)

Life or Honor (Leah Baird-James Morrison)	7
Human Clay (Mollie King)	5

JEWEL PRODUCTIONS, INC.

(See Universal Exchanges)

KLEINE SYSTEM, GEORGE

(See General Film Exchanges)

KREMER FILM FEATURES, VICTOR

(Released on States Rights Basis)

Denny From Ireland (Shorty Hamilton)	5
The Snail (Shorty Hamilton)	5
The Ranger (Shorty Hamilton)	5
The Pen Vultur (Shorty Hamilton)	5

Advance Information on All Film Releases

(Continued from preceding page)

METRO EXCHANGES

May 12—Castles in the Air (May Allison)	5
May 5—The Amateur Adventuress (Emmy Wehlen)	5
Apr. 28—After His Own Heart (Hale Hamilton)	5
Apr. 21—False Evidence (Viola Dana)	5
Apr. 14—Blackie's Redemption (Bert Lytell)	5
Apr. 7—The Island of Intrigue (May Allison)	5
Mar. 31—The Parisian Tigress (Viola Dana)	5
Mar. 24—That's Good (Hale Hamilton)	5
Mar. 17—The Way of the Strong (Anna Q. Nilsson)	5
Mar. 10—Blind Man's Eyes (Bert Lytell)	5
Mar. 3—Satan Junior (Viola Dana)	5
Feb. 24—Peggy Does Her Darndest (May Allison)	5
Feb. 17—Johnny on the Spot (Hale Hamilton)	5
Feb. 10—As the Sun Went Down (Edith Storey)	5
Feb. 3—Faith (Bert Lytell)	5

NAZIMOVA PRODUCTIONS

The Red Lantern (Nazimova)	7
Out of the Fog (Nazimova)	7
Eye for Eye (Nazimova)	7
Toys of Fate (Nazimova)	7
Revelation (Nazimova)	7

SCREEN CLASSICS, INC., SPECIALS

A Man of Honor (Harold Lockwood)	5
Shadow's of Suspicion (Harold Lockwood)	5
The Great Romance (Harold Lockwood)	6
Why Germany Must Pay (Special Cast)	6
The Great Victory (Special Cast)	6
Pals First (Harold Lockwood)	6

NAZIMOVA PRODUCTIONS

(See Metro Exchanges).

OUTING-CHESTER PICTURES

(At State Right Exchanges)

7—Up in the Air After Alligators	1
6—A Wasmanipae Week-End	1
5—Guided and Miss Guided	1
4—Maid, Mermaids and More Maids	1
3—Ballahooing on the Anarika	1
2—Teddy Birds	1
1—From Scales to Antlers	1

PARAMOUNT PICTURES

(See Famous Players-Lasky Exchange)

PATHE EXCHANGES

SPECIAL FEATURES

Apr. 27—The Unknown Love (Dolores Cassinelli-E. K. Lincoln)	6
Mar. 2—Common Clay (Fannie Ward)	7

EXTRA SELECTED STAR PHOTOPLAYS

May 4—The Cry of the Weak (Fannie Ward-Frank Elliott)	5
Apr. 6—The Silver Girl (Frank Keenan)	5
Mar. 9—Carolyn of the Corners (Bessie Love)	5

PROGRAM FEATURES

May 18—Caleb Piper's Girl (Helene Chadwick)	5
Apr. 20—The Sawdust Doll (Baby Marie Osborne)	5
Mar. 23—Go Get 'Em Garringer (Helene Chadwick)	5

AMERICAN FILM COMPANY, INC.

Mar.16—Put Up Your Hands (Margarita Fisher)	5
Mar. 2—Where the West Begins (William Russell)	5
Feb. 16—Molly of the Follies (Margarita Fisher)	5
Feb. 2—The Amazing Imposter (Mary Miles Minter)	5

HODKINSON, W. W., CORPORATION

May 4—The Best Man (J. Warren Kerrigan)	5
Apr. 20—As a Man Thinks (Leah Baird)	5
Apr. 6—Thunderbolts of Fate (House Peters-Anna Lehr)	5
Mar. 24—The End of the Game (J. Warren Kerrigan)	5
Mar. 10—The Forfeit (House Peters)	5
Feb. 24—The Love Hunger (Lillian Walker)	5

MADE IN AMERICA (Series) Hodkinson

(Eight One-Reel Episodes)

Apr. 7—Eighth, Forward—Always Forward	1
Mar. 31—Seventh, Overseas to Victory	1
Mar. 24—Sixth, The Hated K. P.	1
Mar. 17—Fifth, Building the Soldier	1
Mar. 10—Fourth, Victory Army in the Making	1
Mar. 3—Third, The Rookie	1
Feb. 24—Second, Nine Million Answer	1
Feb. 16—First, The Call to Arms	1

ROLIN COMEDIES

May 18—Before Breakfast (Lloyd, Pollard, Daniels)	1
May 11—Si, Senor (Lloyd-Pollard-Daniels)	1
May 4—Young Mr. Jazz (Lloyd-Pollard-Daniels)	1
Apr. 27—Ring up the Curtain (Lloyd-Daniels-Polard)	1
Apr. 20—Crack Your Heels (Lloyd-Pollard-Daniels)	1
Apr. 13—Just Dropped In (Harold Lloyd)	1
Apr. 6—A Sammy in Siberia (Harold Lloyd)	1
Mar. 30—Next Aisle Over (Harold Lloyd)	1
Mar. 23—The Dutiful Dub (Harold Lloyd)	1
Mar. 16—Look Out Below (Harold Lloyd)	1
Mar. 9—I'm On My Way (Harold Lloyd)	1
Mar. 2—Hoot Mon (Stan Laurel)	1

TWO-REEL SPECIALS

May 11—His Vampy Ways (Walter Hall Comedy)	2
Jan. 19—Corinne, Come Here (Gloria Joy)	2
Jan. 5—I Want to Be a Lady (Gloria Joy)	2

THE TIGER'S TRAIL (Serial)

(Starring Ruth Roland and George Larkin; Astra)

May 18—Fifth, The Tiger Trap	2
May 11—Fourth, Danger Signals	2
May 4—Third, The Human Chain	2
Apr. 27—Second, The Glowing Eyes	2
Apr. 20—First, The Tiger Worshippers	3

THE LIGHTNING RAIDER (Serial)

(Fifteen Two-Reel Episodes Astra Serial Starring Pearl White, Warner Oland, Henry Gsell)

Apr. 13—Fifteenth, Wu Fang Atones	2
Apr. 6—Fourteenth, Cleared of Guilt	2
Mar. 30—Thirteenth, the White Roses	2
Mar. 23—Twelfth, Hurled Into Space	2
Mar. 16—Eleventh, The Bars of Death	2
Mar. 9—Tenth, The Baited Trap	2
Mar. 2—Ninth, Falsely Accused	2
Feb. 23—Eighth, The Cave of Dread	2
Feb. 16—Seventh, Meshes of Evil	2
Feb. 9—Sixth, The Mystic Box	2
Feb. 2—Fifth, The Brass Key	2
Jan. 26—Fourth, Through Doors of Steel	2
Jan. 19—Third, Underworld Terrors	2
Jan. 12—Second, The Counterplot	2
Jan. 5—First, The Ebony Block	3

THE TERROR OF THE RANGE (Serial)

(Seven Two-Reel Episodes Starring George Larkin and Bessie Compson; Produced by Diando)

Mch. 16—Seventh, Run to Earth	2
Mch. 9—Sixth, Tangled Tales	2
Mch. 2—Fifth, A Threat from the Past	2
Feb. 23—Fourth, The Midnight Raid	2
Feb. 16—Third, The Chasm of Fear	2
Feb. 9—Second, The Hidden Chart	2
Feb. 2—First, Prowlers of the Night	2

NEWS REELS

Sundays—Topics of the Day	
Wednesdays—Pathe News	1
Saturdays—Pathe News	1

PERRET PRODUCTIONS, LEONCE

(Producing for the Open Market)

—A Soul Adrift (Dolores Cassinelli)	
—Stars of Glory (E. K. Lincoln-Dolores Cassinelli)	

RAPF PRODUCTIONS, HARRY

(At State Right Exchanges)

—Wanted for Murder (Elaine Hammerstein) Ind. Sales Corp	6
—Sins of the Children	

RAVER PRODUCTIONS, HARRY

(At State Right Exchanges)

—The Liberator (Maciste Serial)	

SELECT EXCHANGES

Apr. —Red Head (Alice Brady)	5
Apr. —The Veiled Adventure (Constance Talmadge)	5
Apr. —Marrying Mary (Marion Davies)	5
Mar. —The Probation Wife (Norma Talmadge)	6
Mar. —Marie Ltd. (Alice Brady)	5
Mar. —Experimental Marriage (Constance Talmadge)	5
Feb. —The World to Live In (Alice Brady)	5
Feb. —Children of Banishment (Mitchell Lewis)	5

SPECIALS

The Hidden Truth (Anna Case)	5
Ruling Passions (Julia Dean-Edwin Arden)	5
The Midnight Patrol (Ince Production)	5
The Cavell Case (Julia Arthur)	5
The One Woman (Special Cast)	6

SELZNICK PICTURES CORPORATION

(No Distribution Plans Announced Yet)

—Upstairs and Down (Olive Thomas)	5

S-L PICTURES

(No Distribution Plans Announced Yet)

Virtuous Man (E. K. Lincoln) Ralph Ince Attraction	

SHERRY SERVICE, WILLIAM L.

(See General Film Exchanges Outside New York State)

SOUTHERN FEATURE FILM COMPANY

(At State Rights Exchanges)

Beyond the Law (Emmett Dalton)	6

STATE RIGHT EXCHANGES

DOLL VAN FILM CORPORATION (CHICAGO)

(In Illinois, Indiana and Southern Wisconsin)

The Mad Lover	
Public Defender	
Carmen of the Klondike	
The Grain of Dust	
Hearts of the World	
The Crucible of Life	
Nine-tenths of the Law	
The Belgian	
The Zeppelin's Last Raid	
Those Who Pay	
Just a Woman	

Advance Information on All Film Releases

(Continued from preceding page)

DOO LEE FILM COMPANY, INC. (NEW YORK STATE)

May 1—The Window Opposite (Leah Baird)	7
Apr. 15—His Daughter Pays (Gertrude McCoy)	6
The Woman Who Dared	7
The Libertine	6
Babbling Tongues	7
Married in Name Only	6
Her Bargain	6
A Man's Law	5
Human Clay	5
One Law for Both	8
Sins of Ambition	7
A Slacker's Heart	7
Cleopatra	5
The Lonesome Trail	5
Mothers of Liberty	6
Jester Comedies (Twede Dan), one a week	2
The Silent Mystery (Serial in Fifteen Two-Reel Episodes (Francis Ford Mae Gaston and Rosemary Theby	
Two-Reel Western Dramas (Ann Little-Jack Richardson), one a week	
June 8—The Winning Loser	2
June 1—The Recognition	2
May 25—The Law of Hate	2
May 18—The Range Rider	2
May 11—The Fatal Return	2
May 4—A Canyon Romance	2
Apr. 27—Western Honor	2
Apr. 20—Prodigal Love	2
Apr. 13—Luxury's Lure	2

TRIANGLE EXCHANGES

May 25—Mayor of Filbert (Belle Bennett-Special)	8
May 18—The Water Lily (Alice Mann)	5
May 11—Taxi (Taylor Holmes Special)	5
May 4—A Place in the Sun (Margaret Blanche and English Cast)	5
Apr. 27—The Follies Girl (Olive Thomas Special)	5
Apr. 20—Devil M'Care (Crane Wilbur)	5
Apr. 13—A Regular Fellow (Taylor Holmes Special)	5
Apr. 6—Democracy (Jack Conway-Marguerite Marsh)	5
Mar. 30—Toton (Olive Thomas-Special)	5
Mar. 23—The Little Rowdy (Hazel Daly)	5

UNITED PICTURE THEATRES

(See World Film Exchanges)

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

The Blinding Trail (Monroe Salisbury)	6
The Delicious Little Devil (Mae Murray)	6
Bare Fists (Harry Carey)	6
The Exquisite Thief (Priscilla Dean)	6
Fire Flingers (Rupert Julian)	6
What Am I Bid (Mae Murray)	6
The Amazing Wife (Mary Mac Laren)	6
A Silk Lined Burglar (Priscilla Dean)	6
A Fight for Love (Harry Carey)	6
The Light of Victory (Monroe Salisbury)	5

JEWEL PRODUCTIONS, INC.

Feb. 10—The Heart of Humanity (Dorothy Phillips)	9

I-KO COMEDIES

May 21—His Wicked Eyes (Dan Russell)	2
May 14—In Bad All Around (Eva Novak-Hughie Mack)	2
May 7—Good Night Turk (Charlie of the Orient)	2
Apr. 30—Sambo's Wedding Day	2
Apr. 16—Let Fido Do It	2
Apr. 9—A Movie Riot (Charlie of the Orient)	2
Apr. 2—A Skate at Sea (Dorety-Novak-Reynolds)	2
Mar. 26—Gymbelles and Boneheads (L-Ko Cast)	2
Mar. 19—Hearts in Hock (Peggy Prevost)	2

CENTURY COMEDIES

Apr. 23—Looney Lions and Monkey Business (Animal Comedy)	2
Mar. 12—Society Stuff (Alice Howell)	2

NESTOR COMEDIES

Apr. 14—Green Eyed Johnny (Jack Dillon)	1
Apr. 7—Charlie Treats 'em Rough (Pat Sullivan Cartoon)	1
Mar. 31—Lizzie's Waterloo (Special Cast)	1
Mar. 24—A Beach Nut (Wallace Beery)	1
Mar. 17—Home Run Bill (Billy Mason)	1

LYONS-MORAN STAR COMEDIES

May 19—Three in a Closet	1
May 12—The Bullshiviks	1
May 5—Fun in a Flat	1
Apr. 28—The Expert Eloper	1
Apr. 21—Scared Stiff	1
Apr. 14—Skidding Thrones	1
Apr. 7—State Room Secrets	1
Mar. 31—The Wife Breakers	1
Mar. 24—The Smell of the Yukon	1
Mar. 17—Lay Off	1

EDDIE POLO SERIES

May 19—A Phantom Fugitive	2
May 12—A Prisoner For Life	2

WESTERN AND RAILROAD DRAMAS..

May 24—The Gun Packer (Pete Morrison)	2
May 17—Lone Larry (Benedict Sedgwick)	2
May 10—Gun Law (Pete Morrison)	2
May 3—The Raid (Neal Hart)	2
Apr. 26—The Rustlers (Pete Morrison)	2
Apr. 19—The Honor of Men (Neal Hart)	2
Apr. 12—By Indian Post (Pete Morrison)	2
Apr 5—Bill Brennan's Claim (Neal Hart)	2
Mar. 29—His Buddy (Pete Morrison)	2
Mar. 22—The Gun Runners (Neal Hart)	2
Mar. 15—The Black Horse Bandit (Helen Gibson—Pete Morrison)	2

THE LURE OF THE CIRCUS (Serial)

(Eighteen Two-Reel Episodes Starring Eddie Polo.)

Mar. 17—Eighteenth, The Last Trick	2
Mar. 10—Seventeenth, a Race with Time	2
Mar. 3—Sixteenth, The Knockout	2

THE RED GLOVE (Serial)

(Eighteen Two-Reel Episodes Starring Marie Walcamp)

May 19—Tenth, Out of Death's Shadow	2
May 12—Ninth, A Leap for Life	2
May 5—Eighth, Facing Death	2
Apr. 28—Seventh, A Desperate Chance	2
Apr. 21—Sixth, The Flames of Death	2
Apr. 14—Fifth, At the Mercy of the Monster	2
Apr. 7—Fourth, The Passing of Gentleman Yeoff..	2
Mar. 31—Third, The Vulture's Vengeance	2
Mar. 24—Second, The Claws of the Vulture	2
Mch. 17—First, The Pool of Mystery	2

NEWS AND MAGAZINE REELS

Mondays —Hearst News (International)	1
Wednesdays—International News	1
Fridays —Current Events (International)	1
Fridays —New Screen Magazine (Universal)	1

VITAGRAPH EXCHANGES

June 2—The Little Boss (Bessie Love)	5
May 26—Thin Ice (Corinne Griffith)	5
May 12—Beating the Odds (Harry Morey)	5
May 5—A Stitch in Time (Gladys Leslie)	5
Apr. 28—The Usurper (Earle Williams)	5
Apr. 21—A Yankee Princess (Bessie Love)	5
Apr. 14—The Unknown Quantity (Corinne Griffith)	5
Apr. 7—The Cambric Mask (Alice Joyce)	5
Mch. 31—Fighting Destiny (Harry T. Morey)	5
Mch. 24—Miss Dulcie from Dixie (Gladys Leslie)	5
Mch. 17—A Gentleman of Quality (Earle Williams)	5
Mch. 10—The Wishing Ring Man (Bessie Love)	5

VITAGRAPH SPECIALS

May 19—The Third Degree (Alice Joyce)	6
Apr. 28—Two Women (Anita Stewart)	5
Mch. 10—From Headquarters (Special—Anita Stewart)	5
Feb. 24—The Lion and the Mouse (Special-Alice Joyce)	6
Jan. 5—The Common Cause (Rawlinson-Breamer)	7

BIG V SPECIAL COMEDIES

May 5—Fares and Fair Ones (Montgomery and Rock)	2
Apr. 21—Mules and Mortgages (James Aubrey)	2
Apr. 7—Girlies and Grubbers (Montgomery and Rock)	2
Mar. 24—Jazz and Jailbirds (James Aubrey)	2

LARRY SEMON COMEDIES

May 12—Passing the Buck	2
Apr. 14—Well I'll Be ——	2

THE MAN OF MIGHT (Serial)

(Fifteen Two-Reel Episodes Starring William Duncan)

—Fifteenth, The Rescue	2
—Fourteenth, The Living Catapult	2
—Thirteenth, The Flood of Despair	2
—Twelfth, The Volcano's Prey	2
—Eleventh, The Ship of Dread	2
—Tenth, Double Crossed	2
—Ninth, The Crashing Horror	2
—Eighth, The One Chance	2
—Seventh, Into the Trap	2
—Sixth, The Height of Torment	2
—Fifth, The Human Shield	2
—Fourth, The Gripping Hand	2
—Third, The Creeping Death	2
—Second, The Leap Through Space	2
—First, The Riven Flag	2

WARREN, EDWARD, PRODUCTIONS, INC.

(At State Right Exchanges)

Weavers of Life	
Souls Redeemed	

WESTERN IMPORT COMPANY

(At State Right Exchanges)

Mickey (Mabel Normand)	

WORLD FILM EXCHANGES

May 26—The Amateur Widow (Zena Keefe)	5
May 19—The Unwritten Code (Shirley Mason)	5
May 12—The Social Pirate (June Elvidge)	5
May 5—Ginger (Violet Palmer)	5
Apr. 28—Three Green Eyes (All Star Cast)	5
Apr. 21—The Quickening Flame (Montagu Love-June Elvidge)	5
Apr. 14—The Scar (Kitty Gordon-Irving Cummings)	5
Apr. 7—The Little Intruder (Louise Huff-Johnny Hines)	5
Mch. 31—The Love Defender (June Elvidge)	5

SPECIALS

Mar. 16—The Better 'Ole	7
Feb. 10—What Shall We Do With Him?	5
Jan. 6—Under Four Flags (Official Government Picture)	5

UNITED PICTURE THEATRES

—A Man's Fight (Dustin Farnum)	5
Mar. 30—Her Code of Honor (Florence Reed)	5
Feb. 23—A Man in the Open (Dustin Farnum)	6
Jan. 26—Adele (Kitty Gordon)	6
Jan. 5—The Light of Western Stars (Dustin Farnum)	6

NEW REELS

Tuesdays—Kinograms	1
Saturdays—Kinograms	1

THE WILLIAMS PRINTING COMPANY, NEW YORK

Simplex

TWENTY SEVEN THOUSAND FIVE HUNDRED AND THIRTY THREE HOURS OF SIMPLEX SERVICE FOR LESS THAN $25.00!!!

TWO SIMPLEX PROJECTORS — INSTALLED OCTOBER 1913

Run 1721 days	- - 14½	hours per day	- - 24,959 hours
and 286 Sundays	9	hours per day	- - 2,574 hours
		Total	- - 27,533 hours

— and the man who runs these machines writes us as follows :

> * * * "and the expense for both has not reached the $50.00 mark yet * * * they have run on very high speed and are still giving 100% Projection."

Yours truly,

LEON FRIEDMAN,
REX THEATRE,
FORT WORTH, TEXAS

JUST THINK ! ! ! !

LESS THAN $25.00 FOR 5½ YEARS OF SERVICE ! ! ! !

DOES THIS MEAN ANYTHING TO YOU ?

— NOTE —

THE NOW FAMOUS EXTRALITE SHUTTER IS A PART OF EVERY NEW SIMPLEX EQUIPMENT — ALSO MADE FOR USE ON OTHER STANDARD PROJECTORS.

"GIVES EITHER BETTER RESULTS WITH YOUR PRESENT CURRENT, OR—PRESENT RESULTS WITH LESS CURRENT"

THE PRECISION MACHINE CO. INC.
317 East 34th: St— New York

MILDRED HARRIS

Mrs. Charlie Chaplin
and
William Stowell
in
Lois Weber's Splendid Western

"WHEN A GIRL LOVES"

It is just as easy for Lois Weber to make an artistic Western drama with a punch as it is to direct the season's finest society play. View this tremendously powerful picture and you'll see a *new kind* of Western.

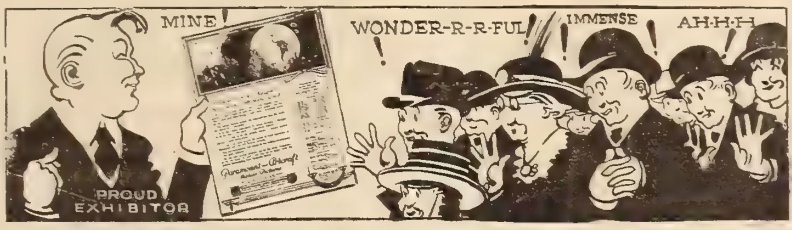
JEWEL
Productions Inc
1600 Broadway. New York City

MAY 17, 1919

Motion Picture News

Reg. U. S. Patent Office

DOMINATES THE FIELD



MINE!
WONDER-R-R-FUL!
IMMENSE!
AH-H-H!
PROUD EXHIBITOR

Let 'em know!

The Saturday Evening Post and the other national advertising of Paramount and Artcraft pictures is *your* advertising. It puts prestige into *your* theater and stamps *you* as the exhibitor of the best pictures to be had.

But, as far as you alone are concerned, it goes for nought unless you cash in on it.

Let 'em know that *yours* are the nationally advertised best pictures. Tell 'em to look for *your* ads every two weeks in the Saturday Evening Post, in Colliers, in the fan magazines and all the others. Put up the ads in your lobby so that when they see them in the magazines, at once they think of *your* theater.

Let 'em know! There's money in it!

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

VOL. XIX-NO. 20 *Entered as Second Class Matter, October 15, 1913, at the Post Office at New York, N. Y., under the act of March 3rd, 1879* PRICE 15 CENTS

Published Weekly—$2.00 a year

729 Seventh Avenue, New York Los Angeles

"more money than we ever dreamed of"

"The HEART OF HUMANITY"
THE PICTURE THAT WILL LIVE FOREVER

Says the Magic Theatre of Omaha

Omaha, April 18th, 1919.

Having run all the big features that have been released to date including "The Birth of a Nation," I feel it is only just to extend my opinion of "The Heart of Humanity."

Never before in the history of our Theater has a picture shown such an *increase* on each day's showing. Although the picture was booked for three days, I was very doubtful at the start as to whether it would hold up for that period of time or not. However, I am proud to say the picture went four days instead of three, to the biggest crowds in the history of the city, and I can truthfully recommend it to other exhibitors, and with pleasure to yourself, as being the greatest picture of all times.

Whenever you get another picture like "The Heart of Humanity" you can rest assured the Magic Theatre of South Omaha will immediately arrange bookings.

Again I thank you for interesting me sufficiently in this production to cause me to *break the rules of this theatre and to book it for a longer run at increased admission prices* than any production I have ever shown. I have made more money than we ever dreamed could be made on any picture in the same length of time.

CARL KRUMREI,
Mgr., Magic Theatre.

JEWEL
Productions INC
1600 Broadway. New York City

Allen Holubar's
Super-production featuring
Dorothy Phillips

What kind of girl greets the hero in *your* town?

Adolph Zukor Presents A

JOHN ANITA
EMERSON-LOOS
PRODUCTION

"OH, YOU WOMEN!"

With Ernest Truex and Louise Huff
A Paramount Picture

WHICH one would any girl rather be—the one that's got his job or the one that's got his heart?

Here's a comedy that is more timely than an alarm clock—as up-to-the-minute as a 10 o'clock extra—as full of swift, human, jazzy comedy as the whole world's fun rolled into one.

That's the reason it is going to be a big money maker for exhibitors. It hits the comedy nail right on the head and has an appeal that gets them all.

The chances for exploitation are inexhaustible. All sorts of accessories. And the 24-sheet is free.

The comedy of right now—today! Book it for an extended run.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B. DE MILLE *Director General*
NEW YORK

ADOLPH ZUKOR PRESENTS A

JOHN ANITA
EMERSON-LOOS
PRODUCTION

"OH, YOU WOMEN!"

WITH

ERNEST TRUEX
AND
LOUISE HUFF

A Paramount Picture

Paramount Pictures FAMOUS PLAYERS-LASKY CORPORATION ARTCRAFT PICTURES
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

Jesse L. Lasky *presents*

Cecil B. DeMille's

PRODUCTION

"For Better, For Worse"

An ARTCRAFT Picture

BY EDGAR SELWYN
SCENARIO BY
JEANIE MACPHERSON

And so on, ad infinitum

"FOR BETTER, FOR WORSE" should convince any doubters that may be left that Cecil B. DeMille is a great producer. It is one of the greatest pictures that has appeared on the Artcraft program."—*Exhibitors Herald.*

"New in theme, action, plot, development, it is the sort of a picture that will add patrons to your list, get your theatre talked about and do excellent business whenever and wherever shown."—*Exhibitors Trade Review.*

"Technically very nearly flawless, one of the most significant productions of recent months." —*Wids.*

"Another one of the perfectly human dramas that DeMille produces. Never once does he disappoint."—*N. Y. Tribune.*

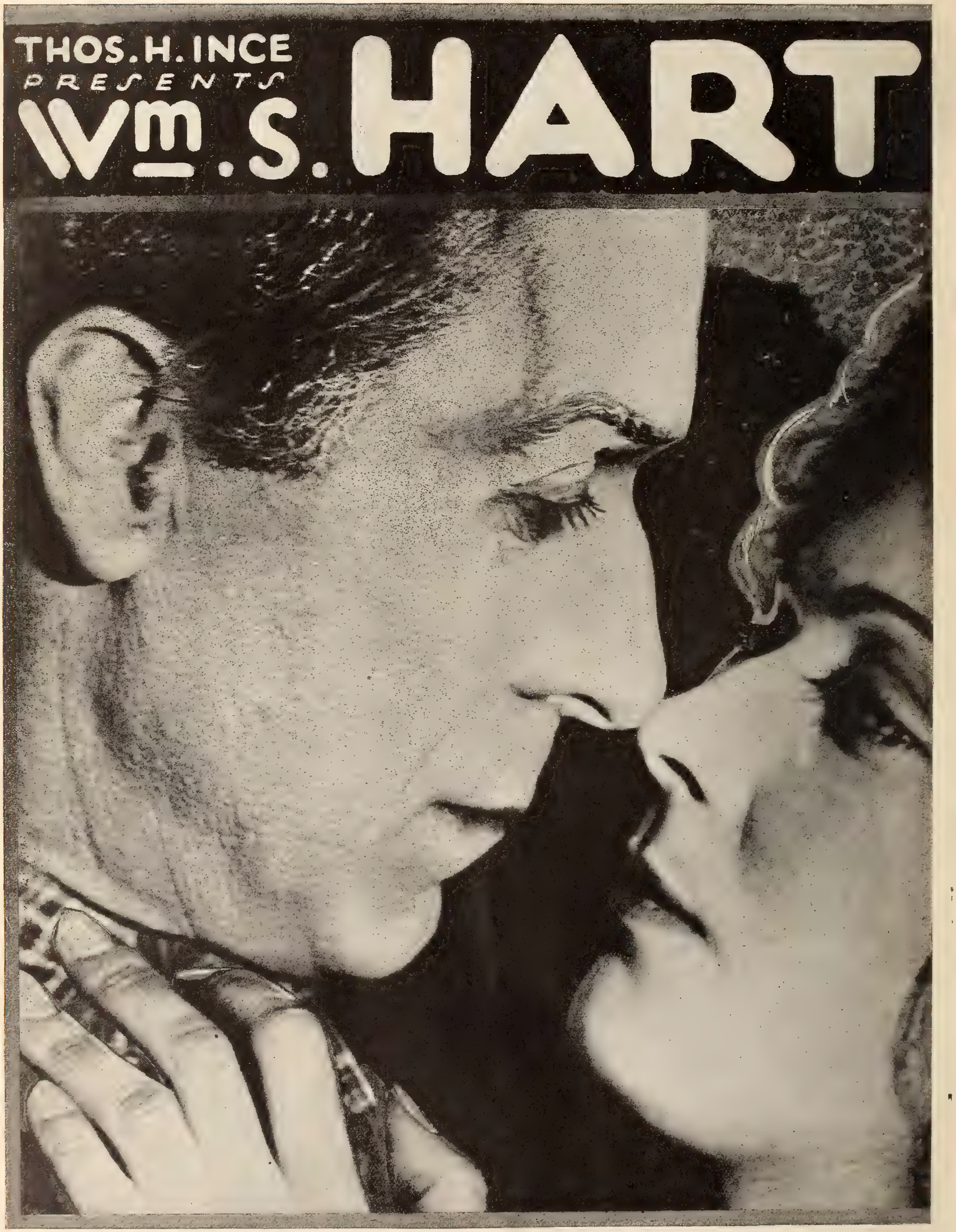
"Rich in matter that lies close to the heart of today."—*Moving Picture World.*

"Times are almost innumerable when the skill of the director fairly makes the heart cry out." —*Motion Picture News.*

And so say they all of them, without a dissenting voice. You and your audiences will say so too.

By Edgar Selwyn *Scenario by Jeanie Macpherson*

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK


THOS. H. INCE
PRESENTS
Wm. S. HART

in "THE MONEY CORRAL"

An ARTCRAFT Picture

Money-Talk

MOST folks won't take another's word as to the value of a picture. But when reviewers say this sort of things about "The Money Corral," they'll go see for themselves. There's a reason. Use these reviews in your ads. They sell the picture to your patrons:

"The picture never wants for action. Naturally it carries a big suspensive value, for everything is arranged to get the most of every scene. The humorous and sentimental touches give the picture tone and quality. Hart's resourcefulness is brought out with unerring skill. Jane Novak is appealing as the girl."—*Motion Picture News.*

"The story offers Mr. Hart excellent opportunity of the heroic sort that has made him famous, and is a decidedly agreeable vehicle."—*N. Y. American.*

"An interesting amount of comedy, an unhackneyed story and originality of locale, like all Hart films, it is admirably staged. No star on the screen is more expert at gauging his own type or works with more certain technique. Most audiences will like the picture immensely."—*N. Y. Telegraph.*

"One of the best productions Hart has put out. It has action galore, atmosphere in plenty, and a really appealing touch of sentiment. Not only correct in atmosphere, but moves with a snap right from the opening scenes and never permits the interest to wander.—*Wid's.*

"Fits the star to perfection. Moves at a rapid pace and embraces all sorts of exciting fights, tense moments and brisk by-play."—*Exhibitors' Trade Review.*

"A change from the ordinary, a complete and satisfactory performance, in lead, support, directing and nature of story."—*Moving Picture World.*

"A good, thrilling Hart movie."—*N. Y. Sun.*

"A flock of punches. The star has every opportunity to display his prowess with his gun and in horsemanship. Thrills shot into the action make it well worth while."—*Variety.*

"Good entertainment with Hart at his best."—*N. Y. Times.*

Trade Mark Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

Trade Mark ARTCRAFT PICTURES

3 Col.
2 Col.
1 Col.
1 Col.
1 Col.
1 Col.
3 Col.
2 Col.
1 Col.
1 Col.
1 Col.
Trade Mark
Artcraft Pictures
Thos. H. Ince presents
WM. S. HART in "The Money Corral"
An ARTCRAFT Picture

Thos. H. Ince Presents
WILLIAM S.
HART
in
"The Money Corral"

THOS. H. INCE
PRESENTS
Wm. S. HART

Thos. H. Ince Presents
WILLIAM S.
HART
in
"The Money Corral"
An ARTCRAFT Picture

Supervised by Thomas H. Ince

"BILL" did a little job that earned a reward for him.

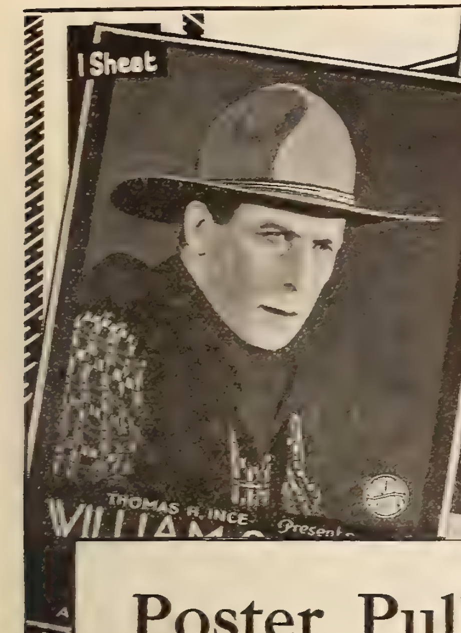
They asked him what he wanted and what do you suppose he asked for?

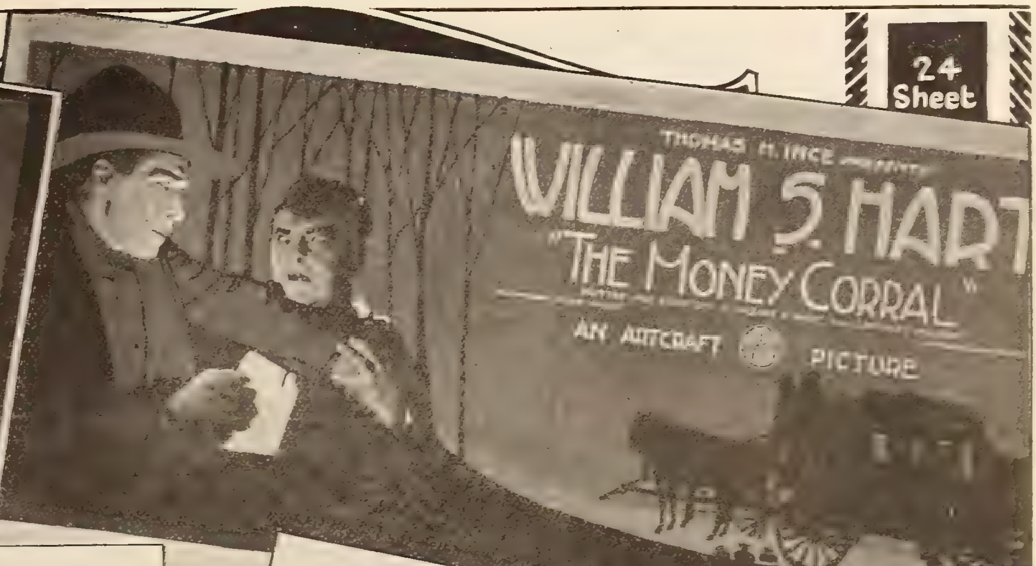
Thos. H. Ince Presents
WILLIAM S.
HART
in
"The Money Corral"
An ARTCRAFT Picture

Written and Directed by Hambert Lillyer and William S. Hart
Supervised by Thomas H. Ince
Photographed by Joe August

HOW he got into the vault was a mystery, but when the gang got there to "clean up" they found him waiting—waiting with his "gat" and an eagle eye that could direct a bullet to points the average eye couldn't see.

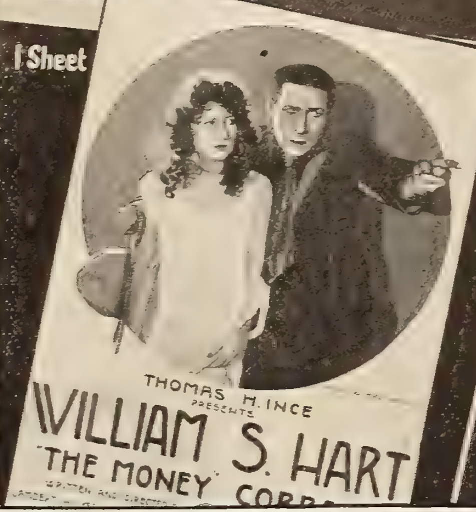
Then the "Big Works" came in and asked Bill what he wanted. What do you suppose he DID want? Come to see. It's great!

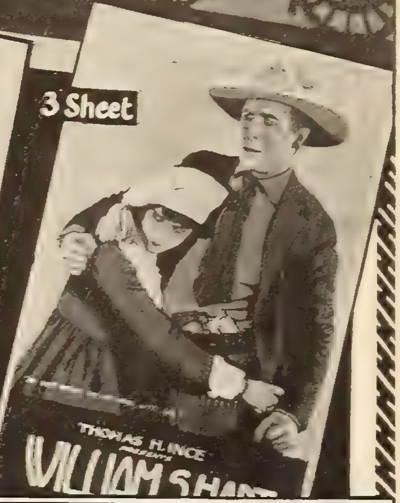

1 Sheet
THOMAS H. INCE Presents
WILLIAM


24 Sheet
THOMAS H. INCE PRESENTS
WILLIAM S. HART
"THE MONEY CORRAL"
AN ARTCRAFT PICTURE

Poster Pullers

THE twenty-four sheet is worth money to you. And you can get it now for one dollar. Use it by all means. Put 'em up all over town. It's the sort of pulling poster that can't fail to bring the crowds to your theatre.


1 Sheet
THOMAS H. INCE PRESENTS
WILLIAM S. HART
"THE MONEY CORRAL"

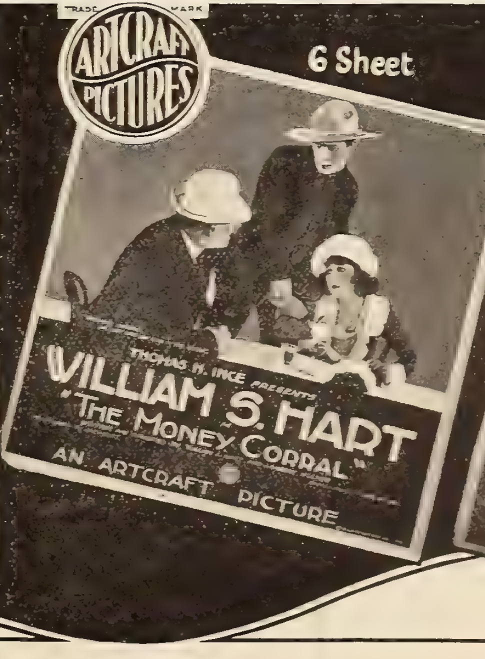

3 Sheet
THOMAS H. INCE PRESENTS
WILLIAM S. HART

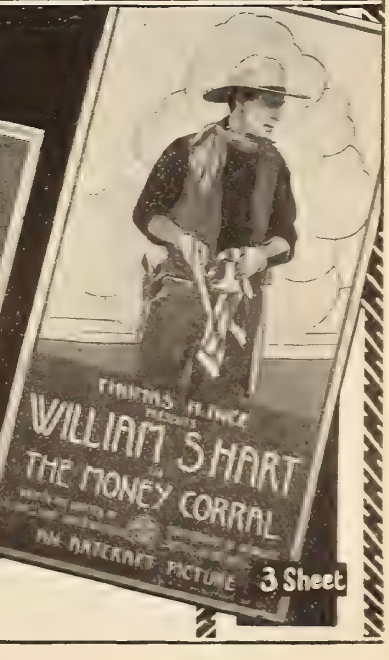
in "THE MONEY CORRAL"

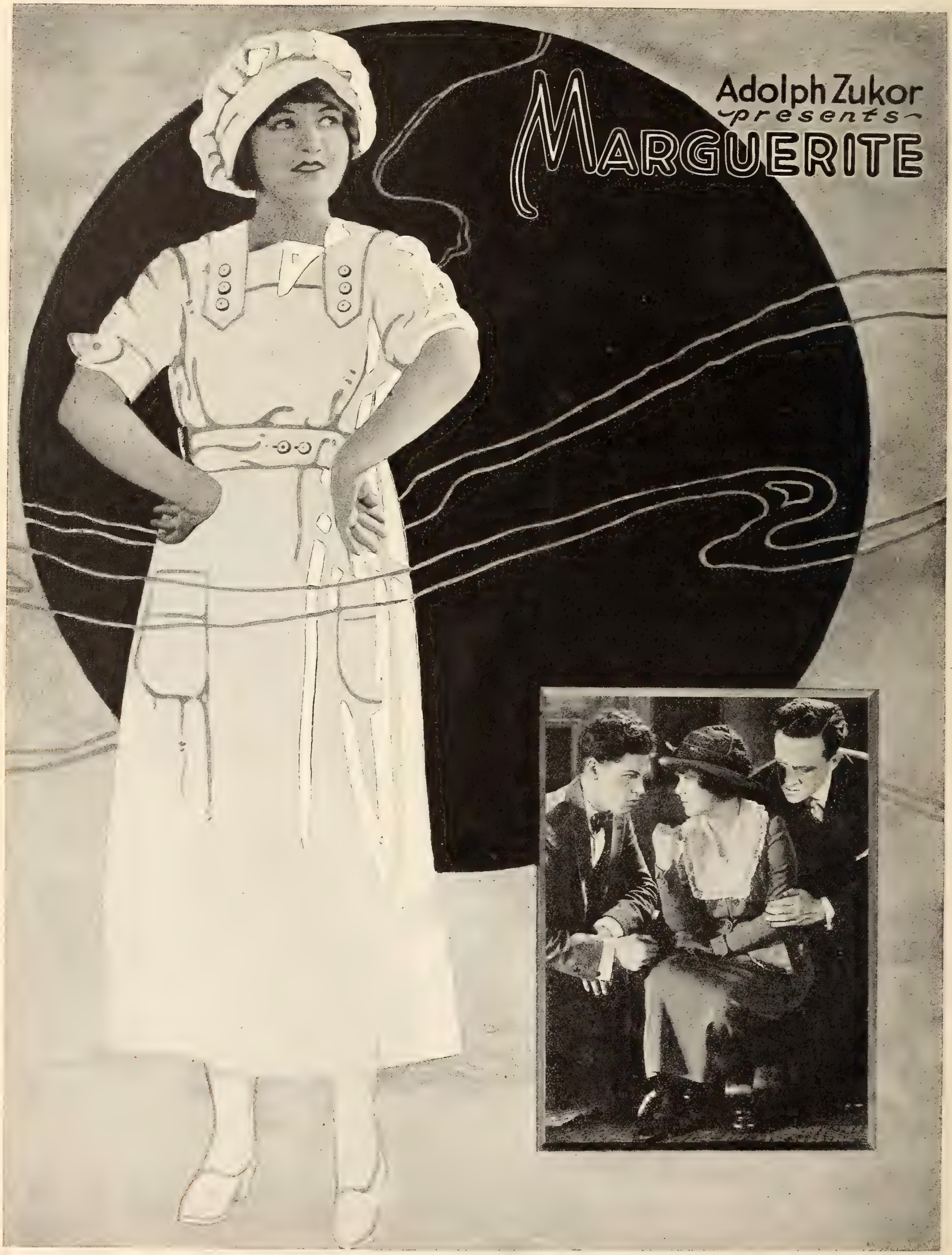
An ARTCRAFT Picture

FOLKS want William S. Hart to be what he is—the greatest delineator of western types on the screen today. These newspaper ads and posters tell your story in exactly the right way. Use them.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK


TRADE MARK
ARTCRAFT PICTURES
6 Sheet
THOMAS H. INCE PRESENTS
WILLIAM S. HART
"THE MONEY CORRAL"
AN ARTCRAFT PICTURE


THOMAS H. INCE PRESENTS
WILLIAM S. HART
THE MONEY CORRAL
AN ARTCRAFT PICTURE
3 Sheet


Adolph Zukor
presents
MARGUERITE

CLARK

IN

"COME OUT OF THE KITCHEN"

A Paramount Picture

A Spring Clean-up

THERE'S more money for exhibitors in "Come Out of the Kitchen" than in any Marguerite Clark picture ever before produced.

The book, by the popular women's writer, Alice Duer Miller, is known and loved by numberless women. The play by the famous dramatist, A. E. Thomas, ran two years in New York and for equally long runs all over the country. The story is as popular as "Peg o' My Heart"—the kind of story most popular with all classes of audiences.

Marguerite Clark hasn't had such a charming, humorous, human, lovable part since "Miss George Washington." She is supported by Eugene O'Brien as leading man.

A regular spring clean-up, this one. Worthy of an extended run.

Let 'em all see it!

By Alice Duer Miller
Dramatization by A. E. Thomas

Scenario by Clara Beranger
Directed by John S. Robertson

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

JESSE L. LASKY Presents

VIVIAN MARTIN

Oh, Johnny!

IT'S lucky you had such a home-town girl who just couldn't wait for things to happen. She made 'em happen.

A photoplay adapted from the Colliers' story "You Just Can't Wait," by Oscar Graeve—A tale of young love and ambition and temptation, that will entertain and charm.

Stick to "The Home Town Girl." She's right!

Scenario by Edith Kennedy
Directed by Robert Vignola

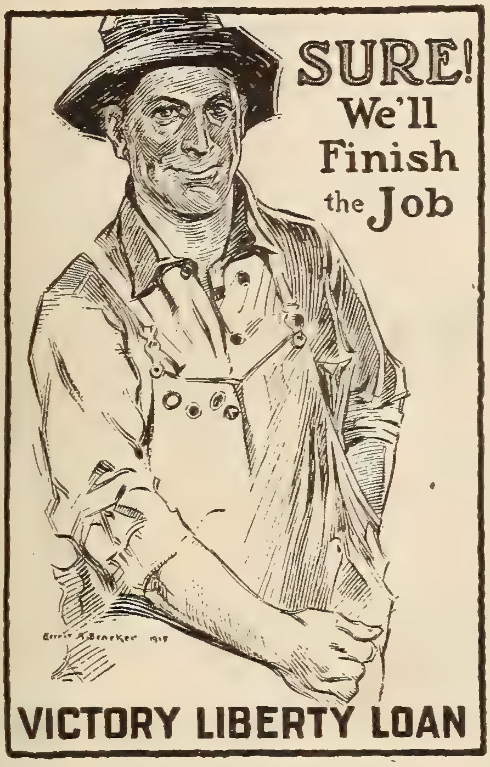
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B DE MILLE *Director-General*
NEW YORK

"in THE HOME TOWN GIRL"

Adapted from "You Can't Just Wait"
By Oscar Graeve.

A Paramount Picture

Scenario By Edith Kennedy
Directed By Robert Vignola



Sure! We'll Finish Our Job.

W. W. Hodkinson Corporation's "*job*" is to pioneer for a wholesomer and friendlier relation with the nation's exhibitors. It is our "*job*" to show you that we can work on a clean basis with you.

It is our "*job*" to prove that exhibitors should not be saddled with program and star series selling systems under which producers insist upon tying in their weak product in your theatre *to the damage and injury of your house and its reputation.*

Our "*job*" is to prove to you that any producer who has to grind out pictures, with clock-like regularity, to keep his own distributing machine going will continue to make a low average of good pictures.

In contrast with other producers' systems of grinding out pictures in strings—*like sausages*—W. W. Hodkinson Corporation has determined to keep weak pictures off the market and distribute only pictures of provable drawing power.

We do not have to release any given number of pictures to keep our distributing machine going. The better productions we can obtain and offer you *the fewer we will need.*

There is no mystery about our Hodkinson determination to sell pictures singly on their individual merits. Every time we offer you a good big production singly we are making it possible for you to throw out somebody else's weaker picture that is hurting your box-office. An exhibitor who adopts this policy builds patronage for his house.

We are pleased to call your attention to "As A Man Thinks," the first of thirty productions offered you singly on individual merit, as being the type of production that will improve patronage conditions in theatres everywhere.

HODKINSON

means Harry Raver-Four Star Productions.

Zane Grey Productions.

Benjamin B. Hampton-Great Authors' Productions.

J. Warren Kerrigan Productions.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

THE JURY'S VOTE IS: "GREAT!"

Every motion picture trade journal critic has praised the dramatic strength and the drawing power of the first Harry Raver-Augustus Thomas Four-Star Production

Some of their reviews are so favorable, so enthusiastic that we are afraid to print them because we know how exhibitors suspect over-praise.

But, because of the great power of the picture, because of its immediate welcome in the principal first run houses of the country from New York to San Francisco we know that

Harry Raver's
presentation of
AUGUSTUS THOMAS
New York Stage Success

AS A MAN THINKS

Starring
LEAH BAIRD
The Picture Girl Beautiful
Directed by
GEORGE IRVING

deserved such notices as these:

M. P. News: Peter Milne: You sign up for a week of prosperity when you book "As a Man Thinks.

Variety: Jolo: The finest picturization of a stage drama we have ever seen brought to the screen.

Billboard: "As a Man Thinks" is an engrossing drama that will provoke discussion everywhere.

Wids: A picture that is worth playing extra time. Will grow through word of mouth advertising.

M. P. News: P. S. Harrison: "As a Man Thinks" can be safely rated as one of the distinctive offerings of the year.

M. P. World: Powerful in plot and powerful in its enactment and direction. Really "four star" from all angles.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

ROY STEWART

ROBERT McKIM

MILDRED MANNING

A novel of which more than 1,000,000 copies have been sold—"*The Westerners.*"

An all-star cast in which six players alone have been starred or co-starred in seventy odd great screen-plays and have been seen, liked and applauded by more than *200 million* persons.

Every person in America *who has ever seen a motion picture* knows these notable players.

On top of all this, every one of the twenty or more great novels that this famous author has ever written is *out working for you* when you book the first tremendous

Benjamin B. Hampton Production

Of

The WESTERNERS

Magnificently directed by **EDWARD SLOMAN**

FROM THE WORLD-KNOWN NOVEL BY

STEWART EDWARD WHITE

Inaugurating

Great Authors Pictures Inc.

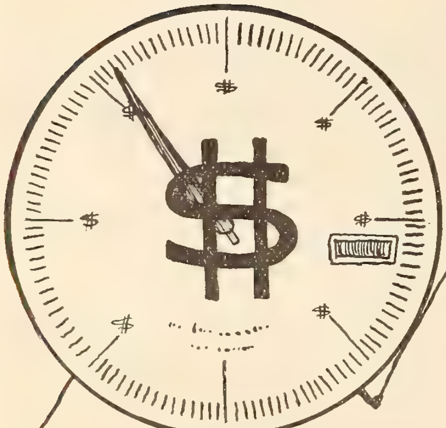
MARY JANE IRVING

A story of love and revenge in the Black Hills of Dakota. A drama of the Pioneers—of the men and women who blazed the trail into the great West.

So powerfully produced, so thrilling in its *eye-to-eye effect* upon everyone who sees it, that we have not permitted a single contract to be solicited or accepted until the prints are actually in our branches to be seen by you.

If "The Westerners" does not at once establish a new screen standard, than *there is no hope for the future development of the motion picture.* No one would dare go that far without having a production to *back it up.*

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE Exchange, Incorporated



DING! DING!

Here it is—
Let every laugh ring
up fares in your
box office!

ALBERT E. SMITH presents

"FARES AND FAIR ONES"

A MONTGOMERY
AND ROCK

Big "V" Special Comedy

VITAGRAPH

The Big Splash of Comedy Releases—

JAMES
AUBREY'S

New Big "V" Special Comedy

"TOOTSIES AND TAMALES"

Directed by Noel Smith

VITAGRAPH

ALBERT E. SMITH, President

A Potpourri of Pep, Punch and Peaches—
The Get-Them-In and Make-Them-Laugh Sort!

Sign a Vitagraph Contract for CORINNE GRIFFITH Pictures

VITAGRAPH

ALBERT E. SMITH
presents

CORINNE GRIFFITH

in "THIN ICE"

by Shannon Fife
Directed by Tom Mills

Here's a feature worthy of all the extra advertising and exploitation that you can possibly give it.

It's a powerful story—a segment of life itself—that holds *an appeal and a message for every woman in the world.*

'THIN ICE" is the story of a girl who *took chances*—not because she wanted to, but because she *had* to. She was skating on *thin ice*—for a purpose. Imagine beautiful Corinne Griffith in this sort of a role—and with this supporting cast: L. Rogers Lytton, Charles Kent, Eulalie Jensen, Walter Miller, Henry G. Sell, Alice Terry, Jack McLean and Walter Horton.

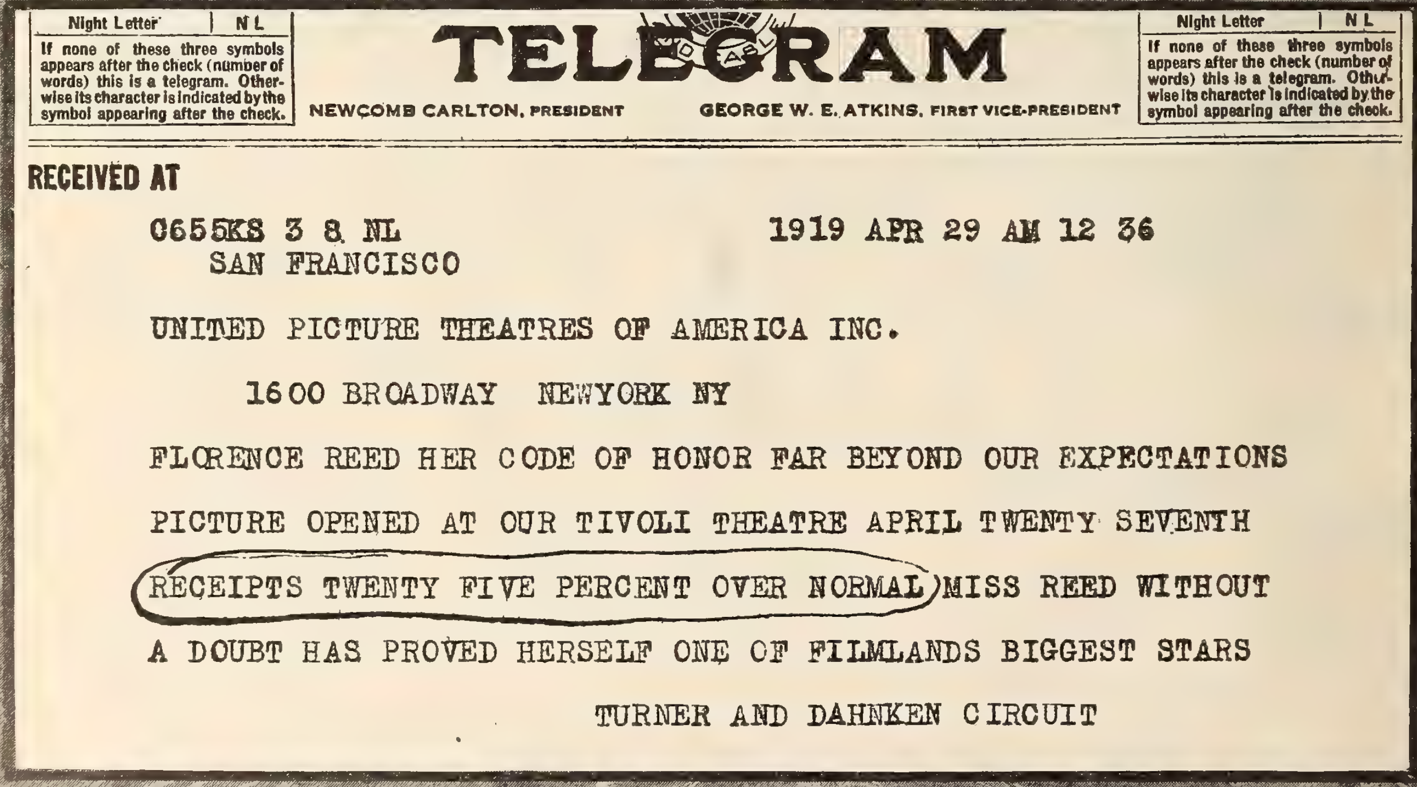
Sign a Vitagraph Contract for CORINNE GRIFFITH Pictures

A Powerful Thing!

The effect of Florence Reed's performance is fairly stunning. One sits in awe and wonders whether he is looking on a mere celluloid figure or a flesh-and-blood reality.

Miss Reed has the benefit of an excellent company, in which William Desmond and Alec Francis are prominent, but it is the actress herself who makes "HER CODE OF HONOR" the powerful thing it is.

—*Peter Milne in Picture Play Magazine.*



Night Letter	N L

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FLORENCE REED HER CODE OF HONOR FAR BEYOND OUR EXPECTATIONS PICTURE OPENED AT OUR TIVOLI THEATRE APRIL TWENTY SEVENTH RECEIPTS TWENTY FIVE PERCENT OVER NORMAL MISS REED WITHOUT A DOUBT HAS PROVED HERSELF ONE OF FILMLANDS BIGGEST STARS

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The exciting adventures of a social butterfly in the realm of love

Directed by Wallace Worsley by Wm. Anthony McGuire Supervised by Robt Brunton

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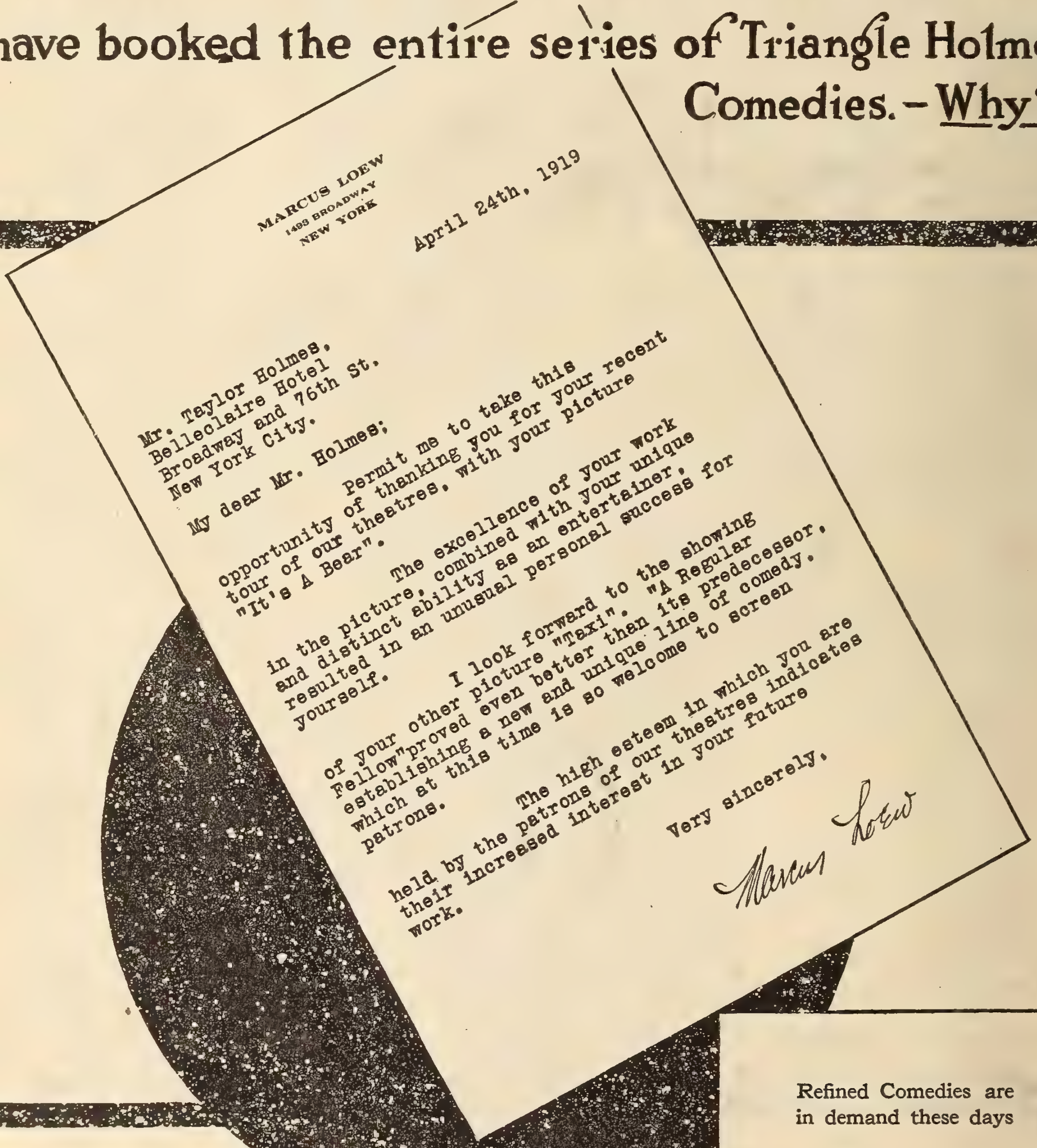
have booked the entire series of Triangle Holmes-Comedies.—Why?



MARCUS LOEW
1493 BROADWAY
NEW YORK

April 24th, 1919

Mr. Taylor Holmes,
Belleclaire Hotel
Broadway and 76th St.
New York City.

My dear Mr. Holmes;

Permit me to take this opportunity of thanking you for your recent tour of our theatres, with your picture "It's A Bear".

The excellence of your work in the picture, combined with your unique and distinct ability as an entertainer, resulted in an unusual personal success for yourself.

I look forward to the showing of your other picture "Taxi". "A Regular Fellow"proved even better than its predecessor, establishing a new and unique line of comedy, which at this time is so welcome to screen patrons.

The high esteem in which you are held by the patrons of our theatres indicates their increased interest in your future work.

Very sincerely,

Marcus Loew

Refined Comedies are
in demand these days

released by the

Triangle Distributing Corporation
1457 Broadway New York

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SELECT PICTURES

This is the girl he found himself married to!

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"REDHEAD"

by Henry Payson Dowst

Scenario and direction by CHARLES MAIGNE

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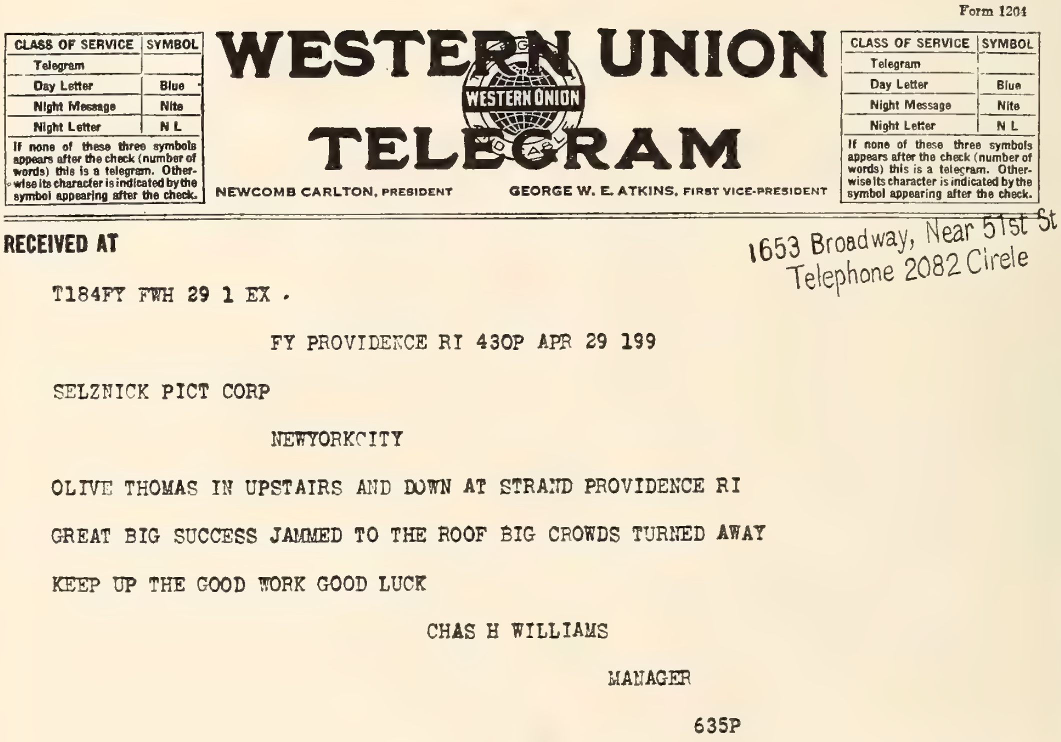

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NEWYORKCITY

OLIVE THOMAS IN UPSTAIRS AND DOWN AT STRAND PROVIDENCE RI
GREAT BIG SUCCESS JAMMED TO THE ROOF BIG CROWDS TURNED AWAY
KEEP UP THE GOOD WORK GOOD LUCK

CHAS H WILLIAMS

MANAGER

635P

The way Mr. Williams put this over is told on the next page ——————

S P

SELZNICK PICTURES

MR. CHARLES H. WILLIAMS
Manager Strand Theatre
Providence, R. I.

MR. WILLIAMS IS AN EXHIBITOR WITH BRAINS.

He knows Selznick Pictures Mean Profits.

He did not wait for us to go to him with

OLIVE THOMAS in UPSTAIRS and DOWN

He came to New York three times to land the first showing.

Our Exploitation Methods helped him put it over big.

The telegram on the preceding page shows how he cleaned up.

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Distributed through Select Pictures Corporation Branches.

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ELAINE HAMMERSTEIN

In a series of powerful emotional dramas.

Distributed through Select Pictures Corporation Branches.

SELECT SP PICTURES

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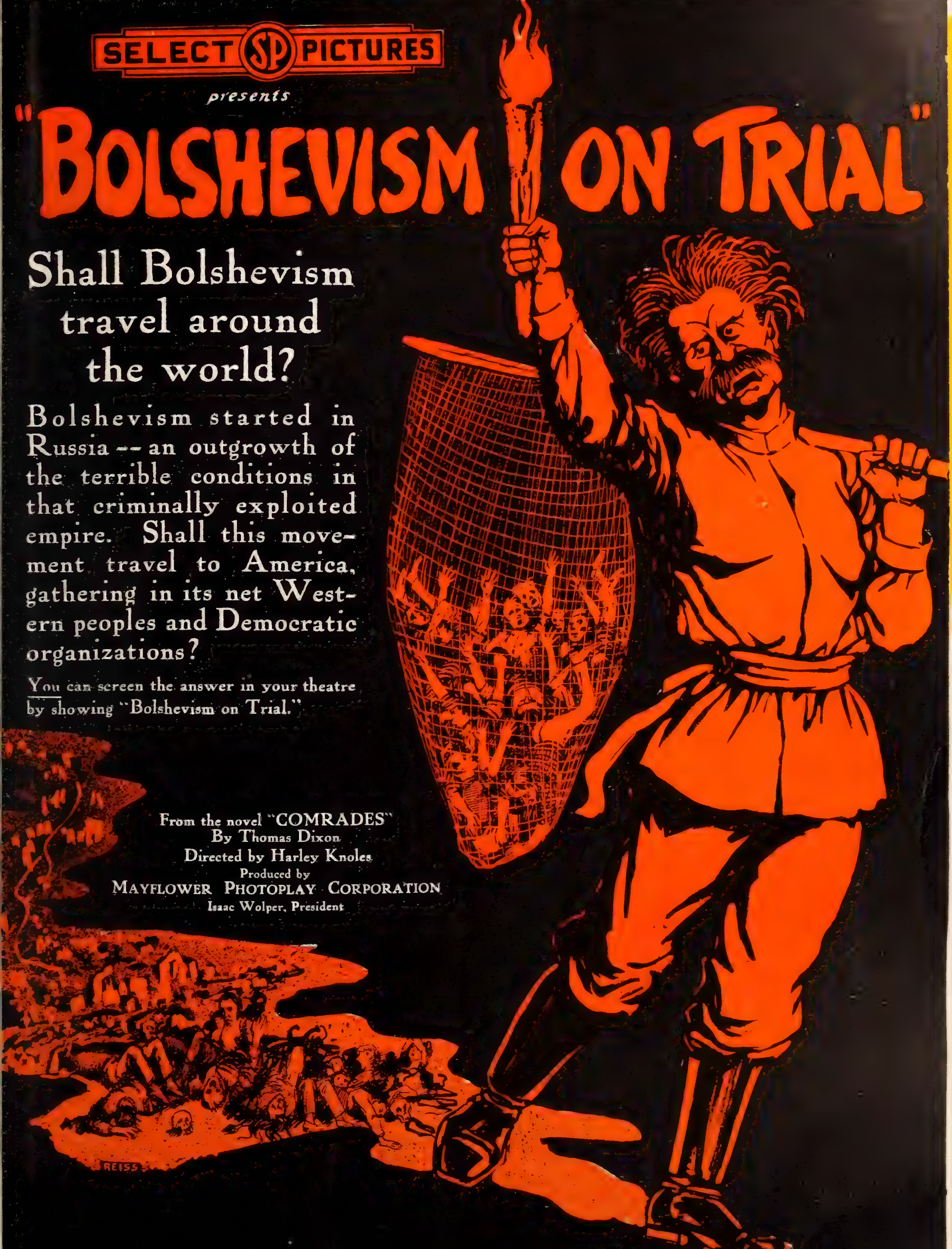
"BOLSHEVISM ON TRIAL"



Shall Bolshevism travel around the world?

Bolshevism started in Russia -- an outgrowth of the terrible conditions in that criminally exploited empire. Shall this movement travel to America, gathering in its net Western peoples and Democratic organizations?

You can screen the answer in your theatre by showing "Bolshevism on Trial."

From the novel "COMRADES"
By Thomas Dixon
Directed by Harley Knoles
Produced by
MAYFLOWER PHOTOPLAY CORPORATION
Isaac Wolper, President

Shall Bolshevism spread its web over our industrial life?

Labor is clamoring for information regarding this, the most discussed topic of the day.

By acting quickly you can be one of the thousands of Exhibitors showing this most timely Special to crowded theatres all over the country. Get in touch with the Select Exchange which serves you --and serves you right.

Select Pictures Corporation
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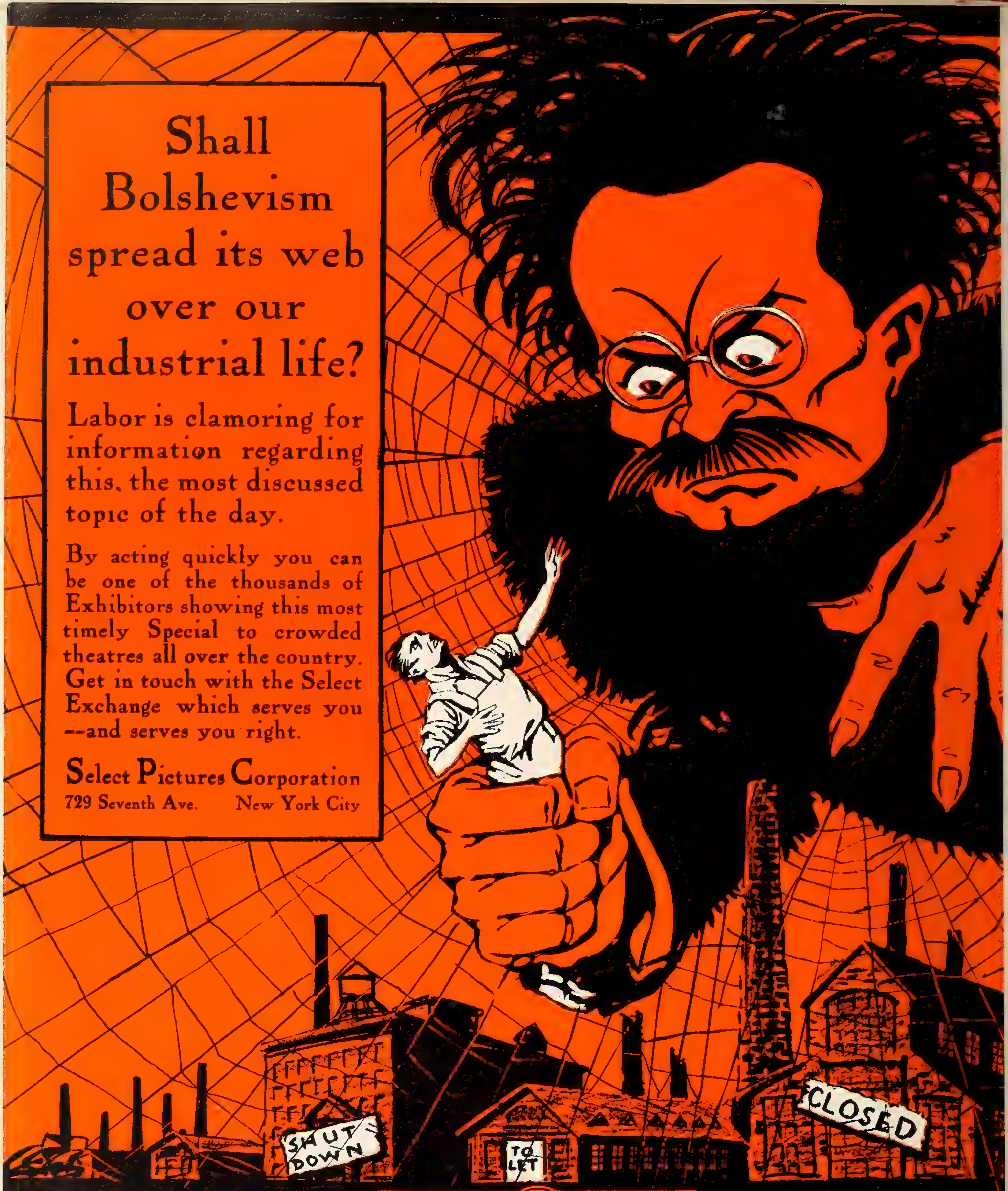

SELECT SP PICTURES

presents

"BOLSHEVISM ON TRIAL

Ascher Bros.' Verdict: 20 Chicago Houses for The Eternal Magdalene

—"the kind that human beings like to see"

CLASS OF SERVICE	SYMBOL
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WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT

Samuel Goldwyn,
Goldwyn Pictures Corporation,
469 Fifth Avenue,
New York City.

Just contracted for "The Eternal Magdalene" to play our entire circuit, twenty houses. When more producers awaken to the fact that it is better to have forty-five hundred feet of drama with speedy action than six or more reels that drag and are unconvincing, everybody concerned will be better off. It is the kind of a picture that human beings like to see because it depicts things as they really are. Going to use the prologue idea suggested in your Goldwynner and big newspaper copy, because of the great possibility that the theme suggests. Regards.

Nate Ascher

ARS GRATIA ARTIS

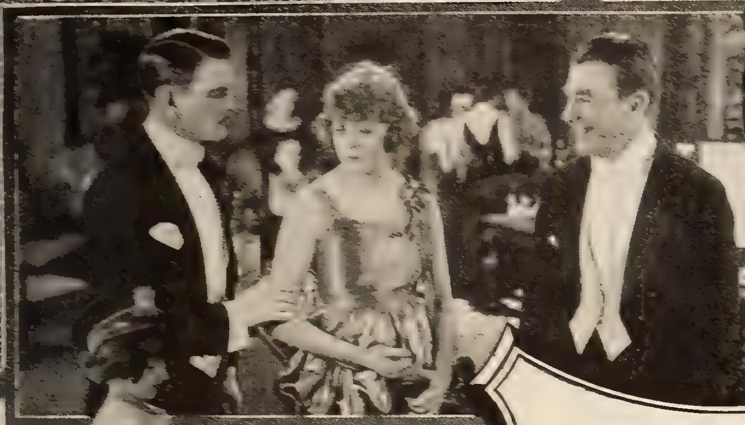
The ETERNAL MAGDALENE

Samuel Goldwyn presents

TOM MOORE

in One of the Finest

By J. Clarkson Miller
Directed by
Harry Beaumont



Like Millions of Americans She Loved Tom Moore

She had him "broke"—disgraced and demoted. For, you see, this traffic cop had had the effrontery to stop her speeding chauffeur and save her life.

Why? Just the eternal feminine? Maybe. BUT that young fellow was—

Tom Moore.

Tom Moore, the "90 horse power romantic star," as a trade reviewer called him.

Tom Moore, the youngster with the love of a fight or a frolic in his Irish eyes.

Tom Moore, who has established himself with exhibitors and public as *the* find of the season.

To the exhibitor who booked Tom Moore or watched his success in a competitor's theatre, there is only one thing that need be said about "One of the Finest."

It is another of those Tom Moore pictures—a hundred per cent star, a hundred per cent story, and Goldwyn quality through every foot of it.

GOLDWYN PICTURES CORPORATION
Samuel Goldwyn, President

Bennison—Box Office Star

There are machine-made stars. There are stars manufactured in the publicity departments. And good old strong-arm bunk accounts for some.

Louis Bennison is none of these. He won his stardom at the box office.

His warm, vibrant personality, his skill as a player, and the prompt recognition of his worth and his pull by second and third run exhibitors, have landed Bennison securely with the "big fellows" of the first run houses.

Under all Bennison's work has run the rangy, good-natured Western Americanism of his first pictures—an even, buoying ground-swell. Through this—like the up-lash of some deep hidden ledge of rock when seas run heavy—there flashes now in "The Road Called Straight" another Bennison of hard, raw power and sure decision.

This is the Bennison of stronger and stronger productions yet to come.

Betzwood Film Corporation Presents

Louis Bennison

in "The Road Called Straight"

Written by Wilson Bayley — Directed by Ira M. Lowry

Goldwyn
Distributing Corporation
Samuel Goldwyn, President

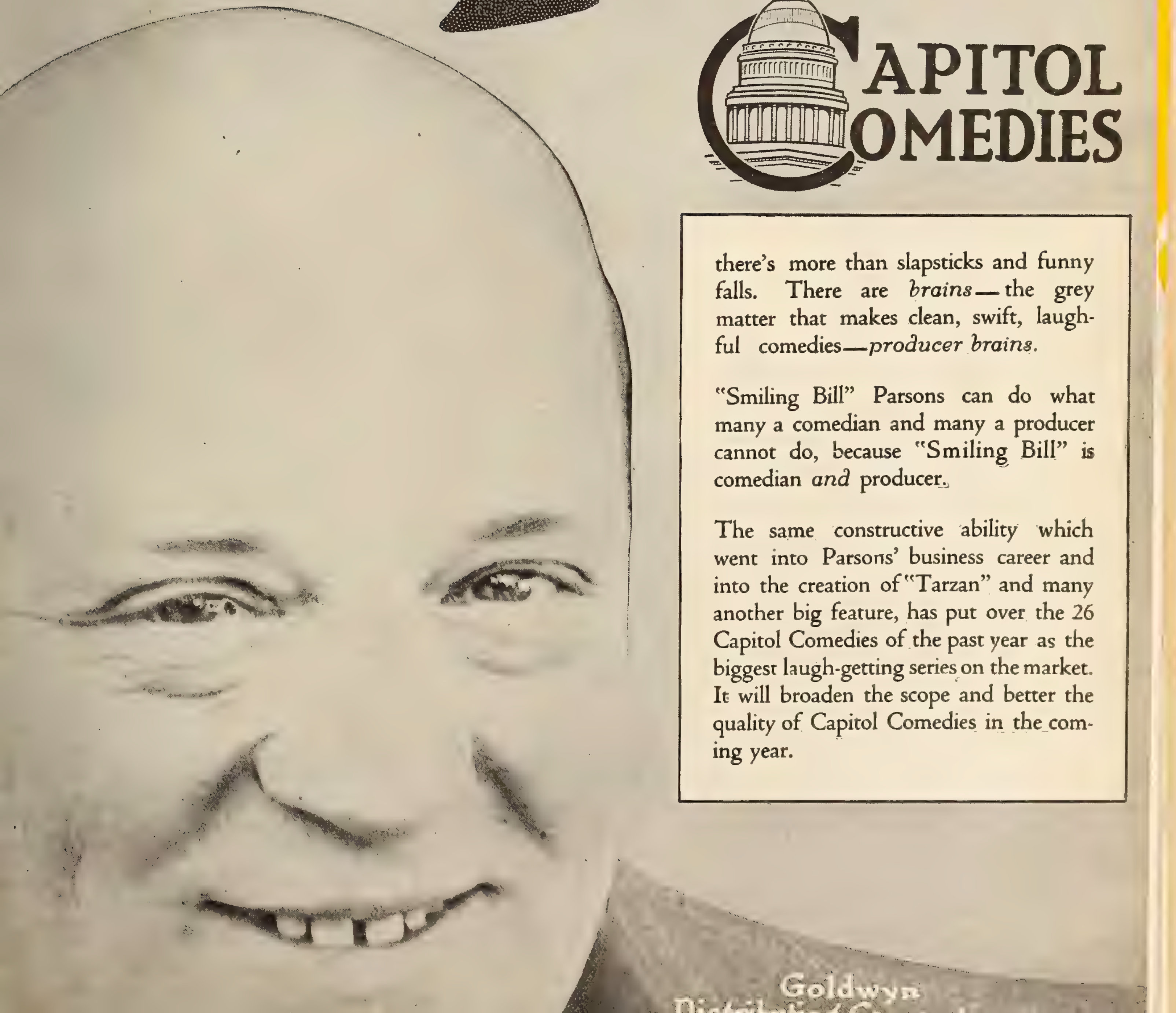
Within these domes

CAPITOL COMEDIES

there's more than slapsticks and funny falls. There are *brains*—the grey matter that makes clean, swift, laughful comedies—*producer brains.*

"Smiling Bill" Parsons can do what many a comedian and many a producer cannot do, because "Smiling Bill" is comedian *and* producer.

The same constructive ability which went into Parsons' business career and into the creation of "Tarzan" and many another big feature, has put over the 26 Capitol Comedies of the past year as the biggest laugh-getting series on the market. It will broaden the scope and better the quality of Capitol Comedies in the coming year.



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A Wild Goose Chase: Hunting Wild Geese with a Camera—May 18.

You will see why over four thousand showmen book the Ford Educational Weekly, and you will understand why *you* should show this classic of the screen.

It sticks close to the famous Ford formula: highest value, lowest price, widest distribution. That is the secret of its success.

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDWYN, President

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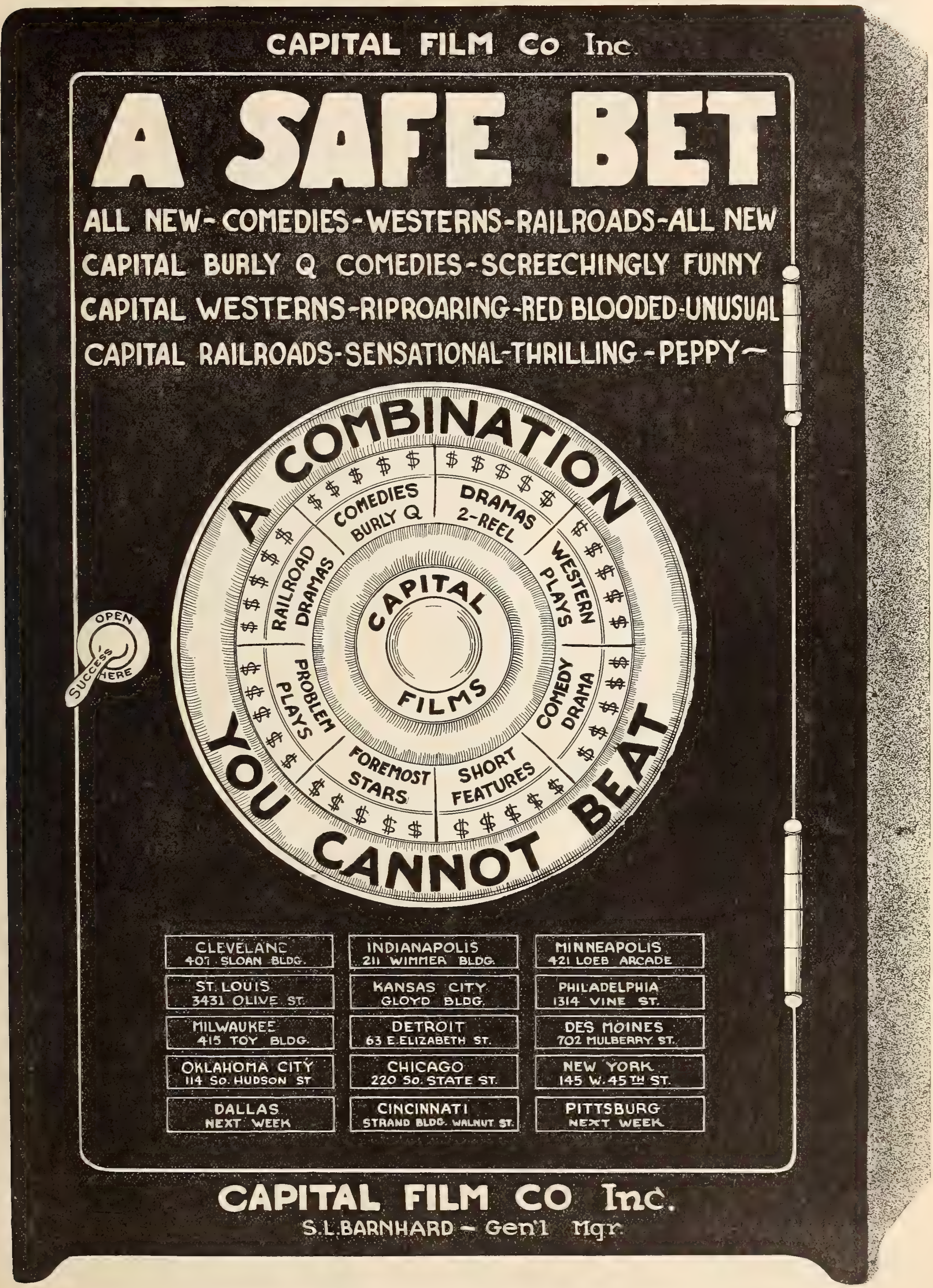

CAPITAL FILM Co Inc.

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CAPITAL BURLY Q COMEDIES-SCREECHINGLY FUNNY

CAPITAL WESTERNS-RIPROARING-RED BLOODED-UNUSUAL

CAPITAL RAILROADS-SENSATIONAL-THRILLING-PEPPY~

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"His Birthright"—The story of a Japanese boy who sought to erase the stain of his birth.

"The Temple of Dusk"—Portraying the faithful love of a Japanese poet for an American girl.

"Bonds of Honor"—In which Hayakawa portrays a Japanese army officer and his dissolute brother in a dual role.

"A Heart in Pawn"—The sacrifice of a Japanese sweetheart for the success of her lover's career.

"The Courageous Coward"—In which a young Japanese lawyer accepts the stigma of "coward" to shield a man who loves the same girl.

SESSUE HAYAKAWA

in His Debt

Produced by
HAWORTH

Released through

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Billie
IN SEARCH

Produced by
NATIONAL FILM

BILLIE RHODES DRAWS
because—

"Billie Rhodes is a dainty little person who shows a lot of life and enthusiasm in her work."—Helen Rockwell, *Exhibitors Trade Review*

"Billie Rhodes is equally attractive whether she is seen in fashionable gowns or in the simple garb of a western girl."—*Lynde Denig, Wid's*

"Billie Rhodes is a delightful girl. Not only has she an attractive personality, but her work throughout the production should mark her as a popular favorite."—*Moving Picture World*

"Miss Rhodes is so arch, chic and spontaneous that she wins admiration at every step."—*Los Angeles Express*

"Miss Rhodes handles herself with freedom and gives sympathy to her roles that is irresistible."—*Exhibitors Herald*

BILLIE RHODES SCREEN PLAYS

"THE GIRL OF MY DREAMS"—A pretty story of a mountain girl whose happy smile won her wealth and a husband.

"HOOP-LA"—with Billie as the charming bareback rider of a one ring circus.

"THE LAMB AND THE LION"—In which a girl from the underworld becomes a rich woman's experiment in sociology.

"THE LOVE CALL"—The story of a little rough-neck who found the wild country and love more appealing than college.

Rhodes
OF ARCADY

Released through

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Produced by
HAWORTH

SESSUE HAYAKAWA

in

The Courageous Coward

AND THE CRITICS SAID:

"Sessue Hayakawa is worth seeing in any photoplay.' —Helen Pollock, The Morning Telegraph.

"One can always be sure of a generous amount of intelligent acting in a Hayakawa picture. 'The Courageous Coward' contains a lot that will interest film fans."—Helen Rockwell, Exhibitors Trade Review.

"Sessue Hayakawa does colorful work." Margaret MacDonald, Moving Picture World.

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ROBERTSON-COLE COMPANY
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D. W. GRIFFITH

REPERTORY SEASON

Out from the far places he comes once each year bringing with him the matchless treasure of his long labor.

Up from the South with "THE BIRTH OF A NATION," the most popular dramatic entertainment ever created.

Then from Babylon and glorified Palestine with "INTOLERANCE," the mightiest spectacle man has ever conceived.

Last from the Fields of Flanders with "HEARTS OF THE WORLD," the epic of the war made for the French and British Governments.

And now, from London and China, DAVID WARK GRIFFITH brings for its first showing to the world

"BROKEN BLOSSOMS"

As startling an advancement in the cinema art as were the other triumphs of this world genius.

A drama of profound emotion; of exquisite delicacy; of terrific strength.

It is a worthy expression of Mr. Griffith's great talents in their rich maturity.

The offering will be introduced by an impressionistic prologue of original conception.

D. W. GRIFFITH'S Repertory Season denotes a world-epoch in the history of the theatre.

Following the premier of "BROKEN BLOSSOMS," other offerings are to include "THE FALL OF BABYLON," an expansion and amplification of the thrilling Babylonian episode in "Intolerance," and an American story, "THE MOTHER AND THE LAW," based on the modern story as first related in "Intolerance," with additions and changes.

**GEO. M.
COHAN THEATRE**
New York

Beginning
TUESDAY EVENING
at 8:45 o'clock

MAY 13TH

Reprinted from Recent Issue of Harper's Bazaar

THE SAVING OF A RAVISHED NATION

By MRS. OLIVER HARRIMAN

The drama of which Mrs. Harriman writes has been filmed under the auspices of the ***American Committee for Relief in the Near East,*** *to interest all America in the tragic story of the* ***annihilation of Armenia.*** *Co-operation has been secured in all large cities for an advance showing of* ***the picture which will later appear in the theatres. "Ravished Armenia" is true in every detail. See it, for you can help***

FAR to the East toward the rising sun, the shepherds were tending their flocks on the plains. On the hillsides, Armenia's little homes clung to the rocks and nestled under the trees. Through swift summers and long, snow-driven winters, the men worked in the fields and in the towns, and year by year the industry, agriculture and trade of Armenia became more firmly established. Moons rose and fell, the rains of spring and the suns of summer came and turned their fields to gold for the harvest. Here and there over the country were seen machines bearing an American manufacturer's name.

In the towns American men and women gathered the children together in schools and colleges and taught them how to live and love and work and play and think, America-wise. And at last Armenia dared to look up and began almost to be glad.

Then, one day, a shadow came creeping over the hills and valleys. Men shuddered. Fear haunted the eyes of the women. The sheep roamed the hills untended while their shepherds were scattered far and wide. A chill descended upon the hearts of the people. Once again massacre was abroad in Armenia and famine and disease stalked close on her trail.

Swiftly their misery descended upon them. Shops were closed. Homes were destroyed. Men, women and children were herded together like their own lost sheep and driven over the hills, across the plains, into the deserts. Many fell on the road and did not rise. Many were murdered in the towns until the narrow streets ran rivers of blood.

Young women and girls with tortured bodies were left by the wayside to call upon God for release. Children were tossed upon the tides of rushing rivers and vanished from their mothers' eyes.

Unaided and alone, the stricken women falling by the roadside brought forth more little ones on that march of death. Tiny seeking lips clung to barren breasts in vain. Even mother-love could not save them and they were left under the bushes, dead, a pitiful trail of little bodies to mark the path of the beast.

Half-grown daughters, who had been rescued as children from the massacres of earlier years, were saved only to suffer unspeakable things from the Turkish soldiers. One of the loveliest of these was Arshalous—"Light of the Morning"—or as we say, Aurora. She was fourteen when the massacre came again and until that day had known only what fourteen years should know—love, a happy home, careful shelter from the world. Her father had prospered and life had been kind to her.

Then came the hour that plunged her world into an inferno of misery and blotted the sun from her sky. Her father was driven away and cruelly murdered, that father whose every thought had been for the welfare of his family. Her mother and brothers and sisters were beaten to death before her eyes.

AURORA MARDIGANIAN

is the girl with her head on Anna Q. Nilsson's shoulder

Torn from her mother's arms by brutal Turkish guards, she was dragged through years of such utter degradation and misery as only the moral conditions—or the lack of them—throughout the Turkish Empire can signify. With dozens, sometimes hundreds of other young girls of her own kind, she was made the victim of the vicious ceremonies of apostasy by which the Turkish Kiamakans justified their lust and their lawlessness.

Times without number she was witness to the foulest of crimes ever committed by so-called human beings. She escaped from the horrors of a Turkish harem only to be recaptured by Kurds and wandered for two years in the desert.

All this is the merest outline of the devastating experiences of Aurora Mardiganian through four unspeakable years. Finally rescued by friendly Kurds, she eventually found her way to one of the relief stations of the American Committee for Relief in the Near East, and from there was sent to America to be cared for and educated.

Arriving in this country, as soon as she could take cognizance of her own safety, her thoughts went back to the millions she had left behind in the Death Valley of the Near East. Filled as her heart was with hurts of her own, she could still find room for the burning desire to help, to comfort, to feed and clothe and rescue her suffering countrymen, perishing on Armenia's plains and hills.

Briefly—her tragic story was written into a motion picture scenario by Nora Waln, publicity secretary of the American Committee for Relief in the Near East, in whose charge she was placed on her arrival.

With a courage past belief, Aurora threw herself into the part of motion picture heroine in her own life history. For the sake of the love she bears her people, this young girl lived over again all the horrors of those years of deportation and hunger and misery worse than death. She felt again the touch of fouling fingers upon her shuddering flesh, the whistling lash of the whip across her bare shoulders, the blistering sand under her bleeding feet, the glare of the blood-red sun upon her unsheltered head. With all a young girl's capacity for suffering, she passed a second time through the gates of hell—in order that her people, the stricken people of the Near East, might be saved.

The heroine's part was played with amazing power and with a skill beyond the reach of art—it was not acted, it was lived.

The story begins with the visit, on Easter Sunday, of Husein Pasha, Turkish Commandant and friend of the Sultan, to the Mardiganian household. He wanted Aurora for his harem. This was his fourth request, and although he backed it up by posting Turkish guards at the doorway, his request was again denied. Shortly after the Commandant left the house in great anger, word came that a general massacre of men, women and children had begun at Van. The Vali at Van was the principal Turkish ruler in Armenia and the most cruel. A massacre at Van meant but one thing, a general butchery of Christians throughout the whole province. By nightfall, couriers brought word that all Armenians were to be driven into the desert. At daybreak, husbands and fathers were forcibly separated from their families, herded in a jail, terribly beaten, and finally burned to death. Within two days, fifteen thousand women and children were staggering along a road that will long be known as the Road of Death. Aurora and her seventeen year old sister were separated from their mother and taken to the house of Kemal Effendi, one of the head men of the "Young Turks." Eventually escaping, Aurora succeeded in reaching the Armenian refugee camp. During the weeks of her captivity, all of the babies and children not able to walk had been bayoneted or drowned by the zaptiehs—soldiers.

It was while continuing her dreadful journey that Aurora passed the bodies of sixteen young women who had been crucified by the Turks as a warning. Twenty thousand refugees, the wretched survivors of forty thousand who had been driven from Van, joined Aurora's party at this point. Night after night, hundreds of girls and young women, many of them brides, disappeared from the ranks and were never seen again.

As they neared Arabkir, the Kurds descended upon them, and Aurora was carried off to remain a prisoner for many months. All in all, her wanderings and sufferings were four years long. During the last year, she was enslaved by Turkish farmers and made to do man's work in the fields. When her health failed she was driven forth into the desert. Then the Russians fought their way to Erzerum, and Aurora, emaciated and almost witless from the life she had led, was rescued. Through the Near East Relief Committee, she was sent to Petrograd and then to America. The story of Aurora's sufferings ended as she sailed into New York harbor. There she found friends not only for herself but for her country.

And so the picture of "Ravished Armenia" was made. Nothing that I have heard or learned about the toll that war has taken has so impressed me.

Always I see in my mind this brave little figure, standing alone with her face to the East, where lies the land of her birth. It has not for one minute occurred to her to try to forget the past for the sake of her own comfort and peace of mind. She is willing to relive it again and again, to perpetuate her own misery, if only that will help America to understand.

"Ravished Armenia" is a thrilling picture and a burning indictment of those who are responsible for Armenia's woes. It is a story all America must know. And when we know, we shall justify this little Armenian girl's faith in us. We shall help, so that her sacrifice and her suffering shall not have been in vain.

Some of us feel that this Little Sister of the Wilderness is very especially our own responsibility. It is for us to see that the crimes inflicted upon Aurora Mardiganian are never again enacted while the world stands.

Meanwhile, clothes, work, food and shelter must be furnished immediately to those suffering refugees for whom her compelling appeal is made.

The American Committee for Relief in the Near East, of which Cleveland H. Dodge is treasurer, will receive your contributions which you cannot in the name of humanity withhold after you have seen on the screen the story of little Aurora in "Ravished Armenia."

This article tells the simple truth about that

Great $10.00 per Seat Picture

which has been retitled

"AUCTION OF SOULS"

Shown for charity to wealthy adults under the title of "Ravished Armenia"

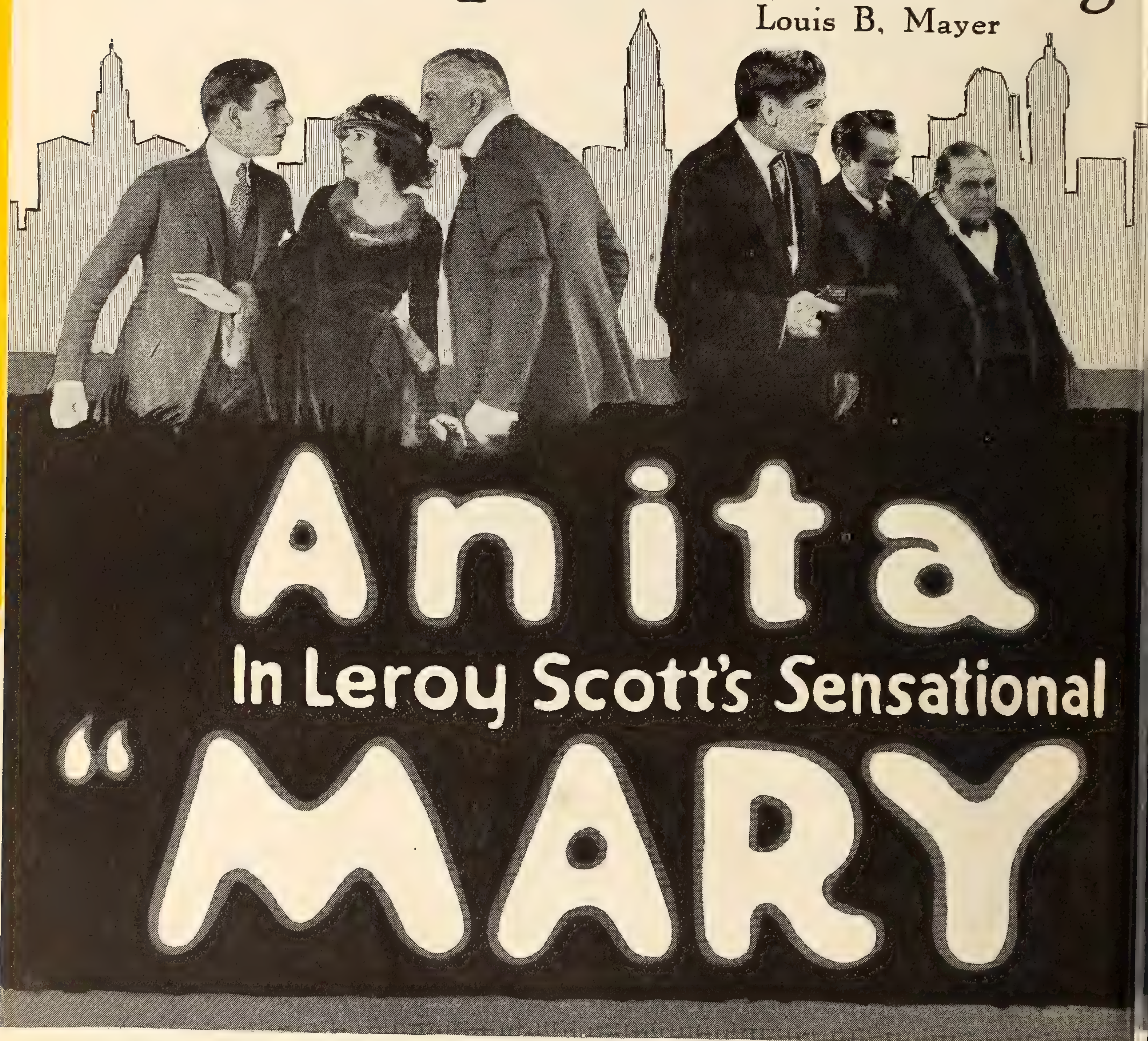
The National Board and other Censors have passed this Ultra Sensational 7 Reeler because of the good it will do

Watch it pack them at First Release Houses

A First National Attraction

The Super-dreadnaug

Louis B. Mayer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Especially arranged by Mr. Rothapfel and Mr. Hugo Riesenfeld of the Rivoli Theatre, New York.

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AN IMMORTALIZATION OF THE FAMOUS ACHIEVEMENT OF THE MARINES AT BELLEAU WOOD

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with

J. H. GILMORE

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HUGH THOMPSON
FLORENCE BILLINGS
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A THOUGHT OF EQUITY

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A New Idea George V. Hobart Comedy

presenting

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TEMPLAR SAXE
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in a veritable gem of light literature from the pen
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EXHIBITORS OF AMERICA

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in

Castles in the Air

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and directed by him in
5 charming acts.

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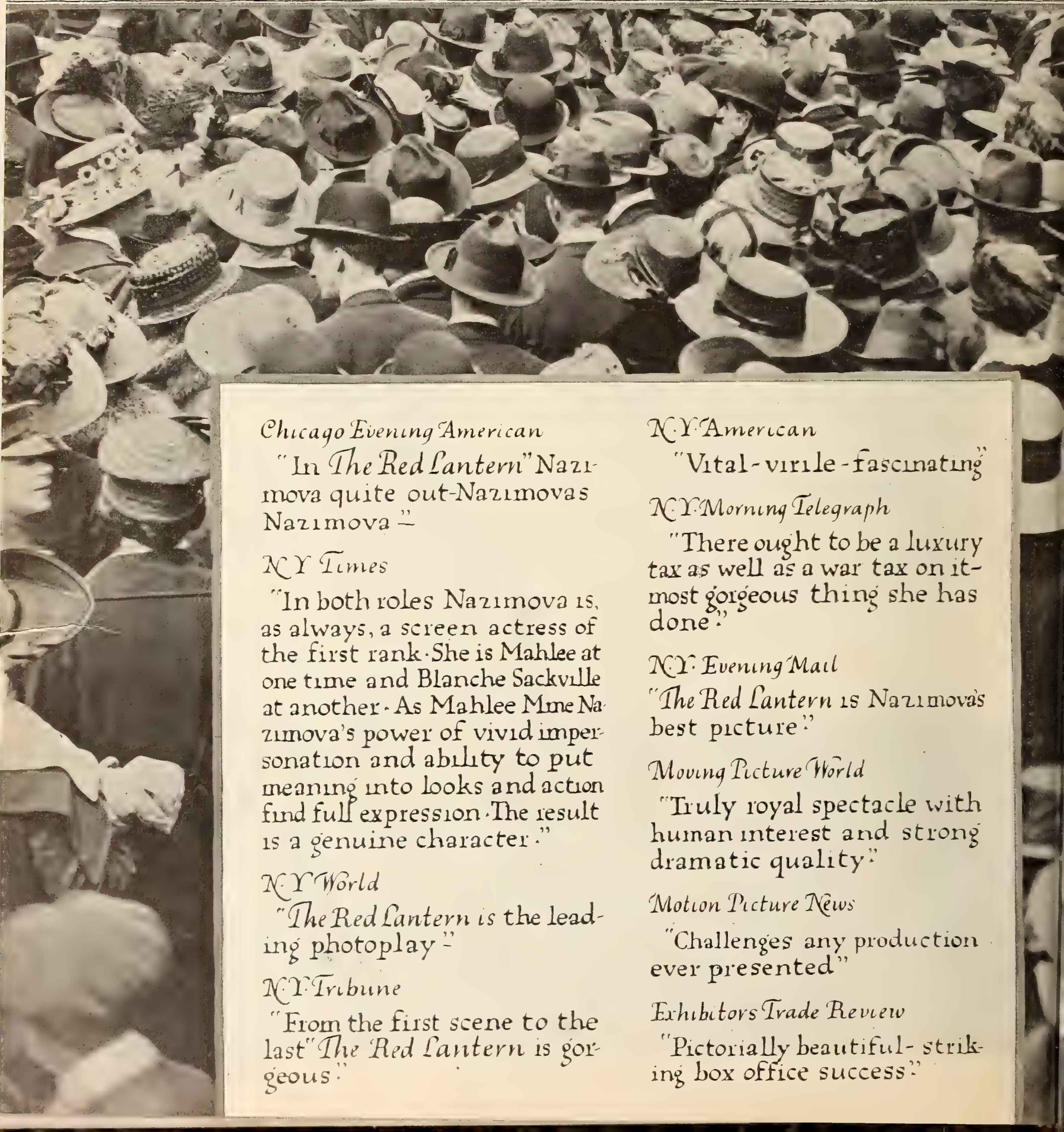
NAZIMOVA *in*



Chicago Evening American

"In *The Red Lantern*" Nazimova quite out-Nazimovas Nazimova"—

N.Y. Times

"In both roles Nazimova is, as always, a screen actress of the first rank. She is Mahlee at one time and Blanche Sackville at another. As Mahlee Mme Nazimova's power of vivid impersonation and ability to put meaning into looks and action find full expression. The result is a genuine character."

N.Y. World

"*The Red Lantern* is the leading photoplay"

N.Y. Tribune

"From the first scene to the last" *The Red Lantern* is gorgeous."

N.Y. American

"Vital-virile-fascinating"

N.Y. Morning Telegraph

"There ought to be a luxury tax as well as a war tax on it—most gorgeous thing she has done."

N.Y. Evening Mail

"*The Red Lantern* is Nazimova's best picture."

Moving Picture World

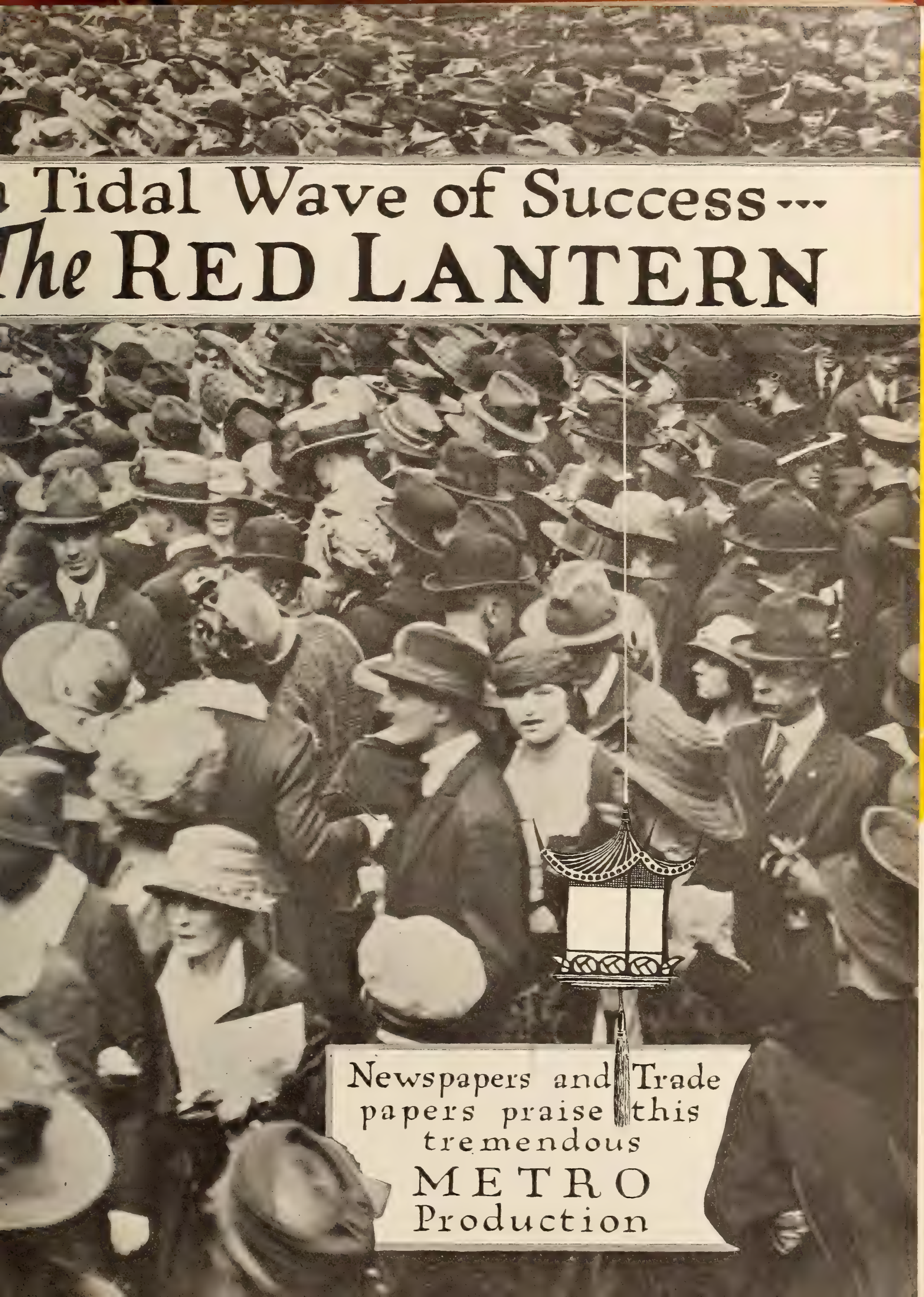
"Truly royal spectacle with human interest and strong dramatic quality."

Motion Picture News

"Challenges any production ever presented"

Exhibitors Trade Review

"Pictorially beautiful—striking box office success."



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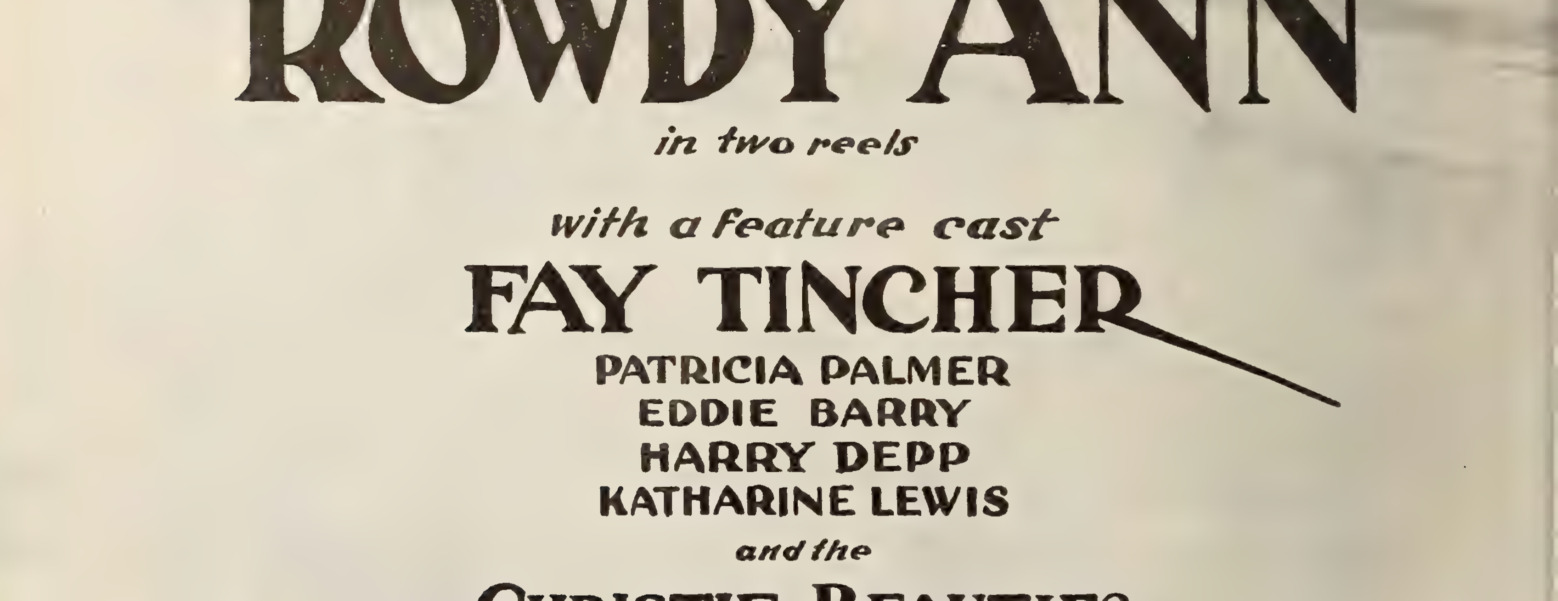

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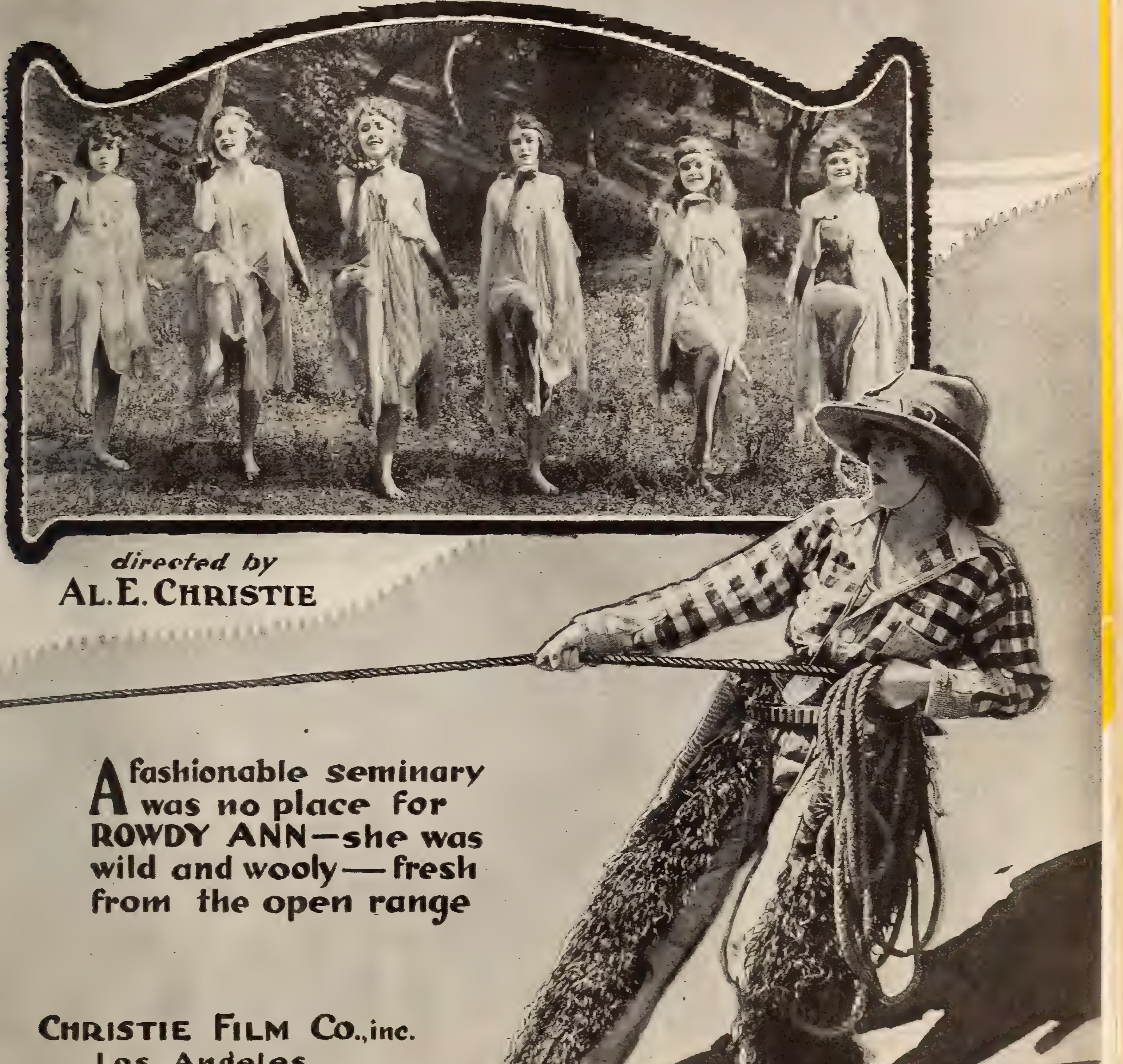

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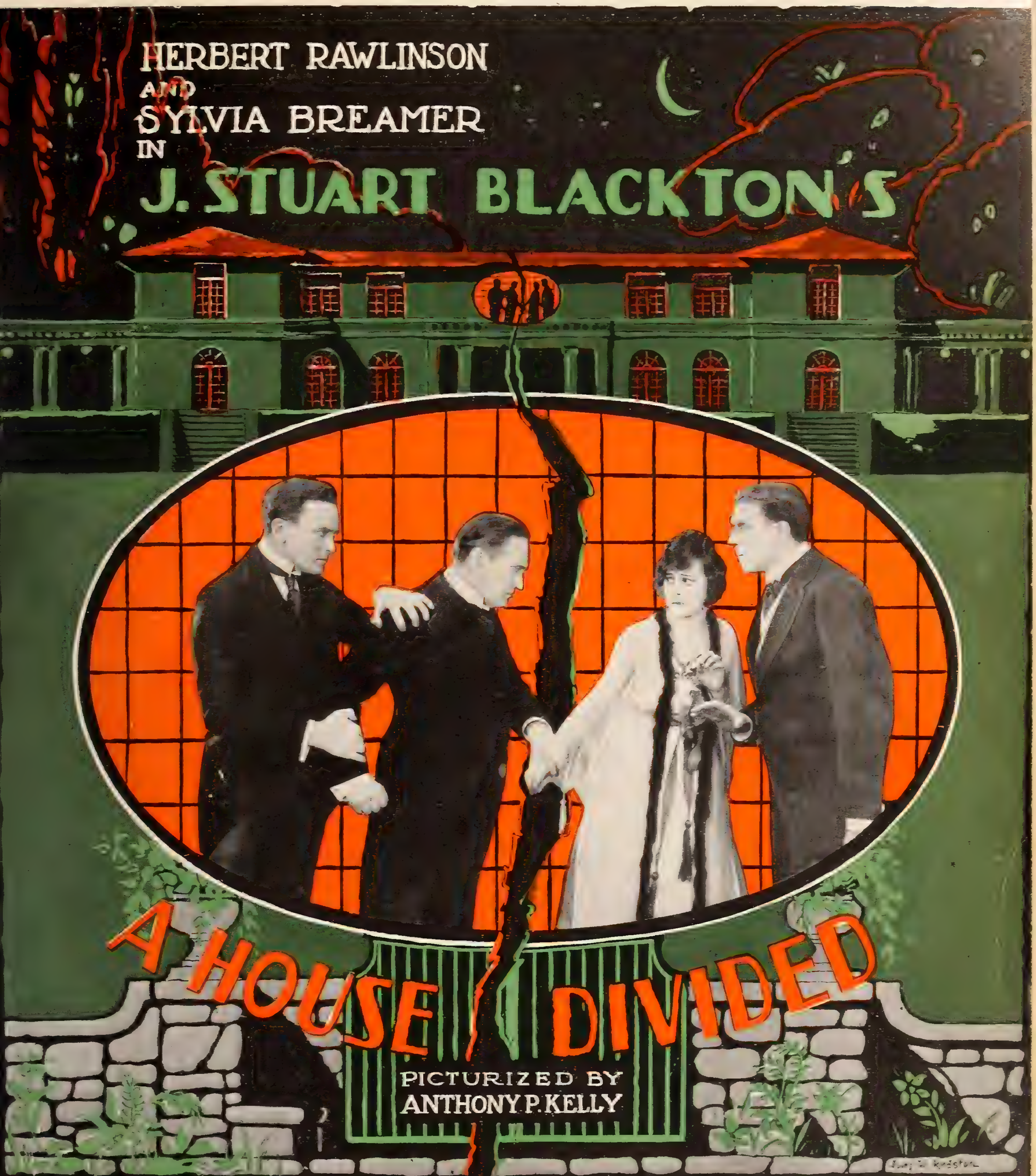

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A HOUSE DIVIDED

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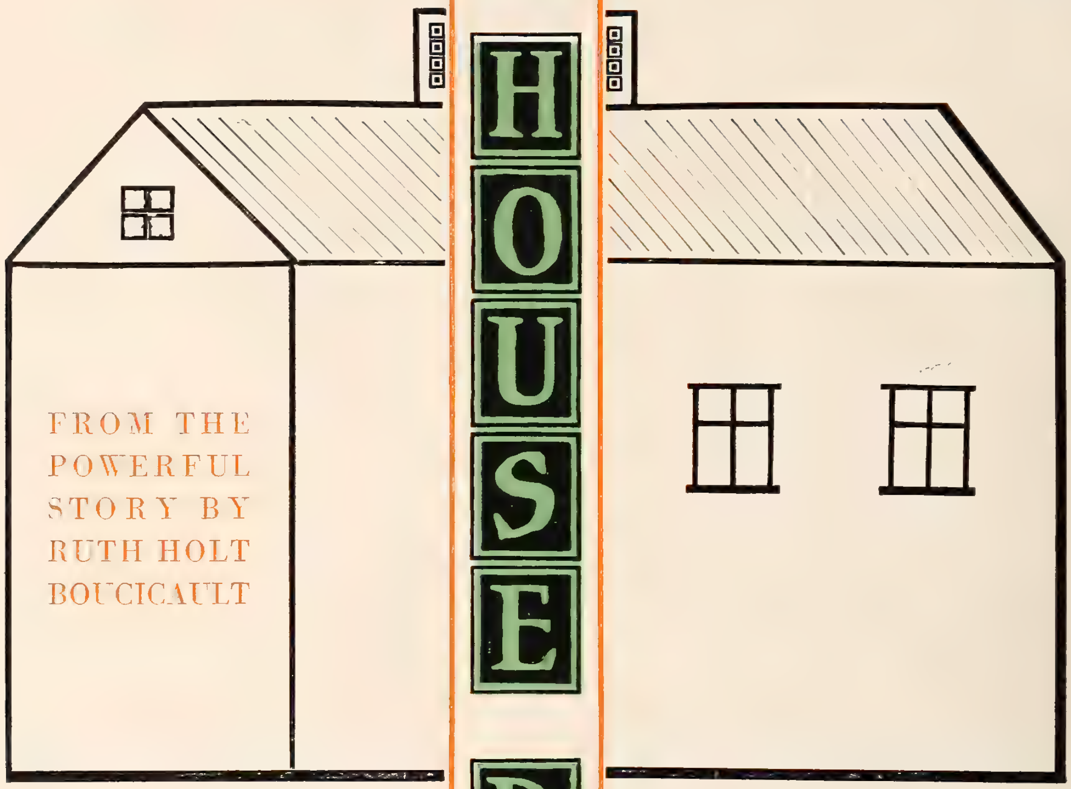

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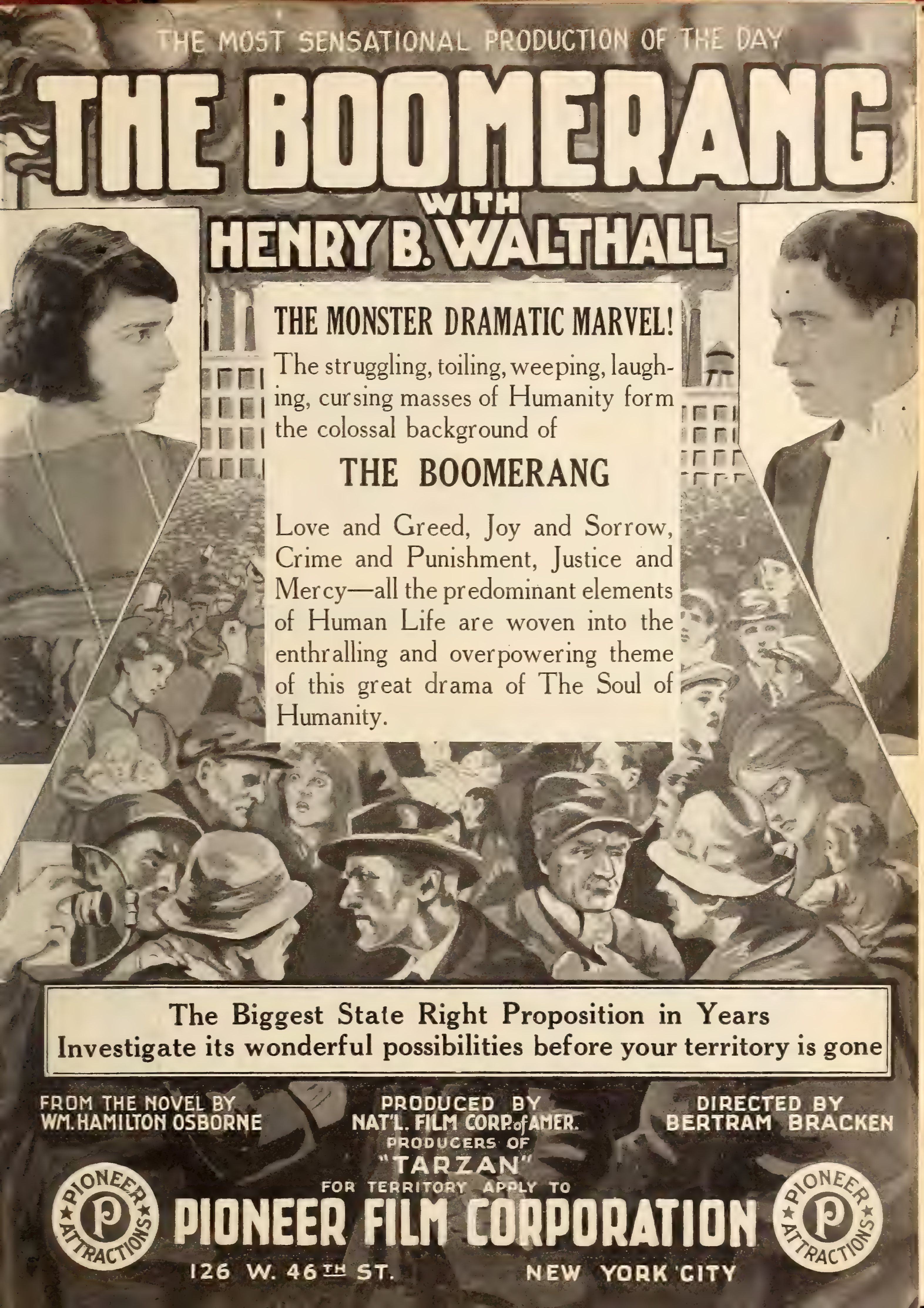

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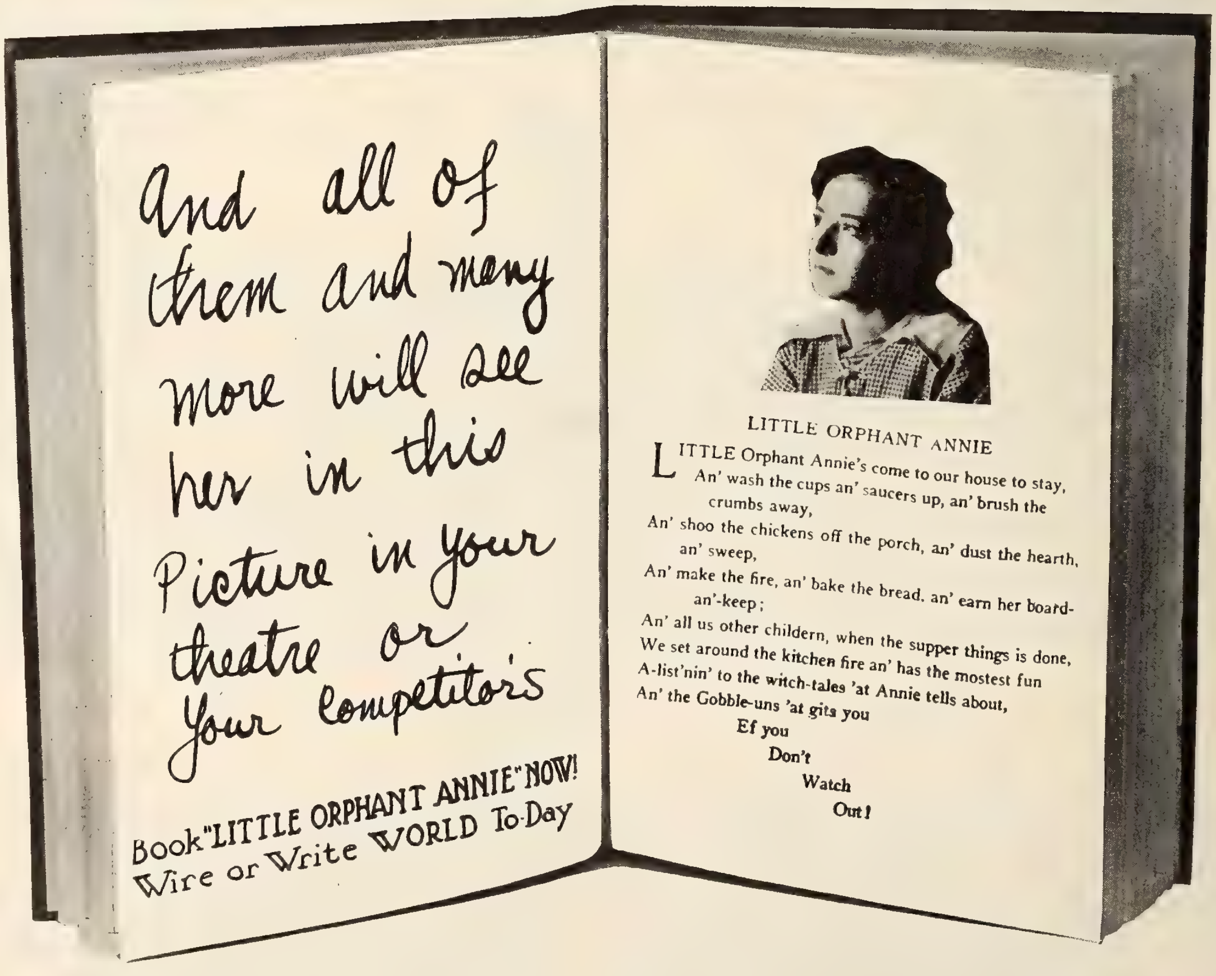

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An' shoo the chickens off the porch, an' dust the hearth, an' sweep,
An' make the fire, an' bake the bread, an' earn her board-an'-keep;
An' all us other childern, when the supper things is done,
We set around the kitchen fire an' has the mostest fun
A-list'nin' to the witch-tales 'at Annie tells about,
An' the Gobble-uns 'at gits you
Ef you
Don't
Watch
Out!

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and David

Of the 7-reel feature at the Rivoli Theatre, week of May 4, the New York papers say:—

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AND

". . . the Pekin scenes are so picturesque one becomes nettled that the producer (of the feature) did not take them in Prizma colors."

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Motion Picture News

Vol. 19 No. 20.

May 17, 1919

The Week in the Film World at a Glance

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Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Representative, W. M. Hight, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 618 Wright and Callander Building (Hill at Fourth St.); 'Phone Pico 780. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book. Western Union registered cable address is "Picknews," New York.

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 19, No. 20 May 17, 1919

Congratulations and Expectations

THE approaching anniversary of the Universal Film Company will suggest to the minds of many the amazing and swift advances in pictures and industrial conditions within the past seven years.

During these seven years and their always exciting sequence of events, Universal has kept intact its general organization, its executive personnel and its original status as a producer-distributor. In all of these respects the company stands alone today; it is now the oldest producing-distributing company in the industry.

On the changes that have taken place a volume could be written.

Pictures, projection, music, advertising, theatre management—have evoluted so fast and so far that contrasts are startling.

Consider, for instance, the store show of seven years ago and the recent announcement of a new $2,000,000 picture theatre; think of the music, if any, in a little "grind" show and the symphony orchestra today with its weekly cost of $4,000,00. The picture then was a midway novelty; today it is the foremost entertainer and educator of the world's millions of people.

There were these great possibilities inherent in the picture and the public constantly asked for them; the picture theatres speedily met the requirement of seats, comfort and presentation; the picture has expanded to meet the new tastes of the greater picture public.

This swift and remarkable development put a tremendous seven years' strain upon the original producer-distributor; and that strain was doubled by the economic jars and hardships of a new, big and fast growing industry.

Certainly, we may expect much from the future of a company with the virility and ability to have met, measured, and mastered the past and even thrived under its many and heavy exactions.

* * *

The Story Crowds the Star

WE are informed that within the past three months of 1919, the sum of over $850,000.00 was spent by producers on books and plays for pictures.

This is the story year, evidently, as last year was the star year.

A healthy sign; but it won't be healthy if story competition goes to the extreme of star competition.

The picture should not be loaded down with unnecessary expense; and expense is unnecessary when one producer bids a value sky high just because the other fellow wants it and just because he wants what the other fellow wants.

Let's have a little sane originality and less frenzy and blindness.

It has been definitely proven that new stars can be made—right along and fairly quickly. Therefore, it is silly to attempt to corner the star market, a market that won't stay put; and it is equally unwise, therefore, to overbid for the star in front of your nose when another is hurrying right up and into sight from behind your back.

The same principle applies to stories.

The story market can't be cornered because creative effort, from old and new authors, is going merrily on. And again, it isn't good business to overbid for the story of today when there's sure to be a new one tomorrow.

What we need, of course, and what we are eventually going to have—it will be the new step in the evolution of the story for the picture—is the story created expressly for the screen.

The easiest way, and that is the present way, is to grab the big story success of the day, pay any old price for it, and let the picture carry the burden.

In time we shall have the picture playwright, altogether, and the price he gets will be his share of the picture's earnings, like the author's and stage playwright's royalties today.

Then there won't be the scramble for books and plays that now exists; and the picture won't be burdened with a heavy load at its very start.

* * *

The Needs of Tomorrow

THERE is one point to bear in mind in connection with the million dollar picture theatre era which is now with us—and that is the big overhead of this new kind of entertainment palace.

The theatres of the past era had little overhead—in comparison. This has been particularly true of the stage theatres. A show could afford to open in one of these theatres and stay there long enough to test its full strength.

Shortly, in every good sized city, there will be one or more theatres with upwards of 2500 seats.

These seats must be filled—right off the jump, and kept filled. The overhead demands it.

To accomplish this, the best of pictures and the best of advertising must be used.

These theatres are going to put a heavy strain upon picture production. And they are going to demand the very best of advertising men.

The pictures must lend themselves to exploitation—big exploitation. They must be such that their appeal will not let down once they are launched, nor must the advertising let down.

And, furthermore, there will be a new class of people in these theatres, people more exacting in their tastes; people who like present day audiences are equally pleased with that which appeals to the human heart and mind, but who

(Continued on next page)

The Needs of Tomorrow

(Continued from preceding page)

also will demand artistry and naturalness and who will be less tolerant of obvious crudities and unoriginal themes.

More newspaper cooperation will be needed; and a closer cooperation between producer and exhibitor will be demanded, so that advertising will pull for all the picture is worth.

Probably longer runs will be inaugurated by this class of theatres. The exhibitor will not want to let a sure success leave him while the advertising effort is still filling his many seats.

The theatres lead the way in this business. We saw that in the opening of the Strand in New York. This year they are jumping 'way ahead of past standards.

And the rest of the industry, the two great factors of picture production and picture advertising, must meet the swift pace.

* * *

The Story is Only Half-Told

IT is about time, it would seem, to warn exhibitors on the subject of war pictures.

We are well aware of the fact that the public is tired of certain types of war pictures. Many aspects of the war have utterly ceased to be news and are of no interest any longer; mere copies of previous war picture successes disgust the present day audience; and people are thoroughly tired of pictures dominated by marching Huns and fiendish brutality. They are demanding a decided relief from this sort of picture in the way of light comedy, drama and melodramas of American life, optimism and "humanness."

Because of these certain types of war pictures and because the public makes very plain its disapproval of them, the exhibitor is demanding that *all* war pictures be tabooed.

This is entirely wrong; and the sweeping and thoughtless verdict will hurt the exhibitor as well as the motion picture.

In the first place some of the best box office successes at this moment are war pictures—war pictures with a new angle and new treatment, to be sure, but pictures, nevertheless, which must be classed as strictly war pictures.

We must have more such pictures, and we will have, unless the motion picture is to be the one medium of expression, which, after presenting most vividly the first lights and lessons of the great world crisis now resolutely closes itself to all else that is to be told.

That is just what will happen, however, if the exhibitor continues to shout a manifesto against all war pictures. The author today is afraid to create a war photoplay; and the producer feels that, whatever its character, it will have a hard booking route to travel. The odds are against it; and that is highly destructive. Books, stories, dramas will be created out of this world crisis for the next half century.

The trouble with war pictures today is duplication—a lack of originality in theme and treatment. That is all.

We don't want more imitations; but we do want more, many more original themes. And the encouragement for the creative effort must come from the exhibitor and his intelligent analysis of what is a good war picture and what is not.

* * *

Falling Into Line

MESSRS. Cohen, O'Reilly and Berman and their loyal co-workers in the New York State League of Exhibitors are now energetically helping along the local effort throughout the State to secure open theatres on Sunday.

Last week Binghampton exercised its option in favor of Sunday opening by a Common Council vote of eight to five. The local exhibitors presented the names of 8200 residents favoring Sunday pictures as against 1500 from the opposition. Speakers were sent to Binghampton by the State organization as well as instructions on the preparation of petitions.

Oswego and Hudson have already declared for Sunday opening. The matter is soon to come up in Ithaca and with every favorable indication.

The officials of the New York State League take the commendable position that their success at Albany in helping along the bill for Sunday option and their further success in the towns now exercising this option is simply due to the fact that through their organized efforts the people were permitted to make definitely known their choice of Sunday pictures.

That is the point to make clear everywhere; and exhibitor organization plus the necessary zeal and work can accomplish the task.

* * *

In Time of Peace—Prepare

WISCONSIN now joins the roll of states in which, through organized and concentrated effort, exhibitors have scored splendid victories over the minority who would control motion pictures and picture theatres.

The state legislative committee killed the bill to create a censorship board by a vote of four to one.

District Attorney Zabel of Milwaukee in a spirited address said: "Nor have I ever had brought to my attention a single complaint that a moving picture exhibitor in this county (with upwards of 100 picture houses) was obscene or immoral. If there had been, that condition is already covered by Section 4590 of the Statutes of Wisconsin which prohibits the exhibition or circulation of obscene pictures or reading matter and which would apply to moving pictures."

And again: "Simply because in extremely infrequent films some scene of a daring exploit appears is no more reason why the entire industry should be placed in a strait-jacket than that newspapers should be placed under the control of a commission simply because in their news items they print stories of crimes."

Attorney Zabel's speech appears in full in this issue.

The victory in Wisconsin will give added courage to exhibitors in other states confronted with regulation measures.

In each state conditions differ; but there is one fundamental situation everywhere. It is this: That the effort to establish official censorship, to close picture theatres on Sunday and to regulate in any such manner the production and exhibition of pictures emanates only from a decided minority of the public.

And the one way through which to meet this movement successfully everywhere—the one sure way of success—is to let the voice of the majority of the people be heard.

Organization of exhibitors and the circulation of petitions in each picture house will do this.

Only those states unprepared for the work need fear this ruinous regulation.

W A Johnston

Dealing in Personalities

You'll

Hear of Him

In St. Louis

In July

THE hot weather that was handed New York early this week made us think of Pete Schaefer.

Or, rather, of the coming exhibitors' convention in St. Louis.

Haven't heard much about the convention so far, but just take a look at the calendar and you'll see that the time is not very far off when we will all be looking toward St. Louis.

And then Pete Schaefer will be in the limelight for many weeks, so we are taking time by the forelock by running his picture this week.

Ought to be an interesting convention with the many legislative problems facing exhibitors. Especially interesting will it be if the New York, Wisconsin and other exhibitors are on hand to swap experiences and advice on beating the cranks.

It would be worth a trip to St. Louis in July to hear the story of New York's one hundred per cent organization.

We feel very much flattered. Fred Warren in a striking broadside on Hodkinson's open market plans quotes "One of the wisest of the motion picture trade paper editors," and then goes on to publish something we said on this page a few weeks ago. Gosh, golly, gewhillikers! Wonder if the boss saw that? Well, maybe he'll read this page this week.

You don't want to miss this week's contributions to the open market discussion. Marshall Neilan, Harry Reichenbach and Bert Adler are the writers. The articles are on page 3182.

And as usual, whether he's right or wrong, Harry Reichenbach alone is worth the price of admission.

By the way, wonder if A. H. Blank has succeeded in digging up that bank-roll to star Harry in "King Lear."

If we owned a laboratory we'd swap half the ordinary accounts on our books to get a set of resolutions such as the First National Exchange Managers handed Watterson Rothacker. No wonder that Chicago boy always wears a smile. And no wonder he worries and fumes over those First National prints just as much as either J. D. Williams or Harry Schwalbe.

Prepare for an invasion from Los Angeles. Latest reports from the coast indicate that many of the prominent figures have bought their Pullmans.

Maxwell Karger, f'rinstance, was seen on Broadway during the week. Bet that smile he wore was due to the praise heaped on "The Red Lantern."

George D. Baker, of the Metro staff, is also on the way.

Harry Garson and Clara Kimball Young are others journeying eastward during the week.

While David Griffith left Los Angeles on Monday to supervise the opening of his New York season at the Cohan theatre on Monday, May 13. What does D. W. care for "13"?

From Los Angeles we hear that Jesse Hampton has disposed of the J. Warren Kerrigan contract to Robert Brunton and associates. Kerrigan Pictures, Incorporated, has been organized and the star will continue to release through Hodkinson.

To W. A. J. comes a postcard from Edgar Lewis in far-off Japan.

Harry Maze Jenks sailed for England last week. Harry Howse remains in New York and has opened offices for Harma Productions, Inc., at Room 1526, 46 West 24th Street. Just to complete the details we might add that the phone number is 3153 Gramercy.

Paul Lazarus, advertising manager for Vitagraph, will be hanging his hat in the "Big Four" offices after May 17. A real big fellow on a real big job. Good luck, Paul.

D. A. Poucher, of the Sherry Service, returned to New York during the week from a trip over the exchange route, while William L. Sherry has just started on a trip to talk things over with the salesmen.

Word comes that Earl Hammons has arrived safely in England.

We thought it might have been a sub-division of Tuesday's parade. A crowd of at least fifty gathered at the corner of Broadway and Forty-fifth. We hastened to learn the cause of the excitement. And found all eyes focussed on a twenty-four sheet! This is plain, uninspired fact—and we want it to go in the records that Broadway strollers paused to look at a poster. The subject? "Auction of Souls." The location—on the north side of Loew's New York Theatre.

Lieut. Bob Kane, sporting the Belgian War Cross and the D. S. O., and Nat Brown were in our midst during the week. Have some big plans brewing as soon as both are released from the Government service.

J. Parker Reid returns to Los Angeles this week. As we hobble to press rumor has it that the Louise Glaum special will be distributed through Hodkinson.

Comes to our desk a series of postcards from H. H. Van Loan. The popular one-time Broadwayite stopped writing scenarios long enough to journey to Mexico for a real inside line on the bull-throwing art.

"Mr. Fox joins in sending personal regards.—W. R. Sheehan." So reads a postcard from Rome, Italy, to W. A. J.

Is it any wonder that Paramount paid a record price for the one-reel Briggs comedies when good short comedies are so scarce that not one of the three Broadway houses had a comedy on the bill this week? Strand, Rivoli and Rialto relied on animated cartoons for their laughs. And speaking of the price that Zukor paid for the successful Briggs subjects reminds us that we have heard that James Montgomery Flagg has decided that the movies are not for him.

W. H. Gueringer, of the Saenger Amusement Co., New Orleans, is still in our midst. A likeable chap.

Prizma has opened new offices at 71 West 23rd Street.

Rumbling merrily to press we have gathered together the last-minute list of prominent exhibitors who will be in New York tomorrow to view S. L. Rothapfel's initial unit-programme.

Here it is:

L. Fennyvessy, Rochester, N. Y.; Wm. Shirley, Schenectady, N. Y.; Chas. Sesonskey, Gloversville, N. Y.; Fred Elliott, Albany, N. Y.; Phil Gleichman, Detroit, Mich.; Henry Bernstein, Richmond, Va.; Carr & Shad, Reading, Pa.; Wilmer & Vincent, Harrisburg, Pa.; Harry Smith and Mr. Houston, Philadelphia, Pa.; Joseph Trinz, Chicago, Ill.; Bernard Depkin, Jr., Baltimore, Md.; H. M. Crandall, Washington, D. C.; Mr. Jones and Mr. Schwartz, Wilmington, Del.; H. C. Horater, Toledo, Ohio; C. W. Deibel, Youngstown, Ohio; Jake Wells, Richmond, Va.; Thomas Saxe, Milwaukee, Wis.; O. H. Potter, Erie, Pa.; Frank L. Newman, Kansas City, Mo.; H. M. Thomas, Omaha, Neb.; A. G. Talbot, Denver, Colo.; J. Lourie, Boston, Mass.; Irving W. Smith, Woonsocket, R. I.; Mr. M. Houzzner, New London, Conn.; V. Morris, Boston, Mass.; Walter Stumffig, Philadelphia, Pa.; Marcus Benn, Philadelphia, Pa.; Albert Fisher, Philadelphia, Pa.; Mr. Moule, Detroit, Mich.; F. H. Dowler, Chattanooga, Tenn.

New Angles on the Open Market

Marshall Neilan Discusses the Subject from Producers' Viewpoint—Publicity Men Answer Query, "Who Opened the Open Market"?

A FRESH turn is given to Motion Picture News' open discussion of the open market this week by contributions from the viewpoint of producers and publicity men. Marshall Neilan takes his pen in hand to tell of the effect the open market will have on "the man in the studio." "Six months of open market distribution by all companies will give the studios' casualty lists of a size that Motion Picture News will not have the space to publish," is one of the startling declarations he makes.

Harry Reichenbach throws his hat in the ring with the statement that all the claimants for pioneer honors are wrong and that Louis J. Selznick is the man deserving the glory of the open market discovery. Bert Adler gave the credit to the newer methods of publicity and promotion that have evolved within the last few years.

The Producer's View

Marshall Neilan's recent screen successes make him a producer unusually well fitted to discuss the open market, and its relation to the creator of screen entertainment. His letter follows:

Dear Mr. Johnston:

In reading the statements of distributors and exhibitors in recent issues of Motion Picture News anent the open booking system and the program method I have wondered whether the representatives of these two branches of the industry realize exactly what the open market means to the other phase of the business—the producer.

It means a house cleaning. Six months of open market distribution by all companies will give the studios' casuality lists of a size that Motion Picture News will not have the space to publish. It will be a veritable Christopher Columbus for others. There are directors on the West Coast who have genuine ability. The open market will discover them.

Possibly the exhibitors do not appreciate the great moral effect the open market will have on the sources of productions. Its first recommendation to them is the freedom from exchange dictation that it brings. Admittedly, that is of vast personal importance to every exhibitor. It gives him the latitude to pick and choose releases that will satisfy the individual screen interests of his particular clientele. A certain star is exceptionally popular in a given locality. Under the program system the average exchange would be quick to fasten a premium on that star's productions. The exhibitor wanting her would be obliged to contract for a number of the features that the exchange could not book on their merits alone. The open market eliminates this practice.

If I may recite to you something of my own thoughts before I signed my contract with First National Exhibitors' Circuit for a series of eight special attractions. I can better explain the backfire that the open market system will have on the studios.

My first question was: "Can I make eight successful productions in succession—productions big enough, strong enough, and sufficiently entertaining in each instance to induce the exhibitors to book them strictly on their merits?"

If I couldn't, then I was lost. The open market system of renting each release independently would cook my goose with the first slip-up I make. The exhibitors could walk all over us. But—if I signed a contract with a program concern I would have a measure of protection. I would know that if I "fell down," literally, on one or more of the series, and attained only an ordinary result, that the releases of other producers or stars on that program would, in an ample number of cases, be strong enough to pull my "weak sisters" over the hill, and let me out with at least a nominal profit.

So much for the angle of self-preservation. It looked "safe" at first blush. It would be a nice, safe easy berth for a year or two. I could loaf along, turn out one or two phenomenons to start things off, get the exhibitors all pepped up about "Mickey" Neilan, and then cut expenses, and take unto myself a fair little profit on the difference between the actual negative cost and the production cost limit provided by contract. Meantime, exhibitors would be renting my "jip" pictures to get others that they wanted, and I would have an additional revenue in percentages on the gross.

Easy, I'll say. But——

What would happen if I produced eight successes for program release? Would I receive a just return for the effort, the ability, the experience, the talent I put into them if they were on program? Wouldn't they, perhaps, be used to club the exhibitors into line for other productions of lesser value and which they would not book excepting by pressure? And wouldn't that deprive me of revenue?

Therefore, I came to the conclusion that the best thing for me to do was to rise or fall on my own. If I couldn't make good for myself, I would only be marking time and postponing for a few months, at most, the listing of my name among the studio casualties. If I did make good, I would have no hindrances, no handicaps for my productions on the open market. There are other inviting features of the open booking system. It does not harass me with specific release dates, demanding that I sacrifice quality to speed; it gives me absolute independence from dictation of any character, and it makes me alone responsible for results.

There is a far greater incentive to any producer or star in knowing that his or her success is strictly an individual accomplishment than there is in an arrangement which compels its sharing with others.

All in all, as I view the matter from the standpoint of a director on the verge of becoming a producer, the open market is the exhibitor's salvation in many ways. When he refuses, in sufficient numbers, to book by any other method he is going to shelve a lot of individuals who now are safely under cover. He is going to make one quick, deep incision right to the very core of production, and he is going to automatically find out, and eliminate, the conditions which now make for inferiority in productions. He will make the fellows at the studio end work mighty hard to get one hundred per cent quality. He will compel us to make good or get out. There will be no alternative. It will be: "Either we're mighty good or we are mighty punk."

In your editorial in which you started off the discussion of the open market you questioned the source of supply with an independent booking plan. I am of the opinion that every distributing company will be obliged to release a minimum number of productions each year to defray overhead and make a profit. This will have to be at a rate better than one a month. And with from six to ten concerns active with even that comparatively small number of releases per month, exhibitors who cannot play an attraction for longer than two days will have an abundance of subjects to choose from.

You opened a large and juicy grapefruit when you touched off the discussion on the open market. Its juice is pretty well splattered over the country, and because I am now just within range, and because, within the month, I'll be well inside the maximum firing range, I feel constrained to "tell the world" that I, for one, welcome the open booking policy for my eight productions through First National because I will either satisfy myself that I am good or that I am not good. I think I'm good. That's why I voted the Circuit's ticket on the Distribution Ballot.

Sincerely yours,

Marshall Neilan.

* * *

Hand It to Lewis J.

Harry Reichenbach, of the Macauley Photoplays Company, goes back into film history a bit to find the man whom he deems worthy of being called the open market pioneer. He hands this title to Lewis J. Selznick in the following characteristically snappy letter:

(Continued on next page)

(Continued from preceding page)

Editor Motion Picture News,
New York City.

Dear Sir:

The controversy regarding who opened the market, noted with keen interest.

It will be fairly easy for you to establish the real opener of the market. Just mount the elevator in your building, get off at Select's floor and say howdy to Lewis J. Selznick, and you've seen the Columbus of the controversy.

First National, Hodkinson, Frank Hall and all the other organizations, now doing business are simply following in the lead of the above mentioned Selznick.

At the Exhibitors' Convention, three years ago in Chicago, it took the combined efforts of Zukor, Brady, Ochs, Trigger and Irwin to fight off the effect of Selznick's talk in behalf of open bookings and Selznick followed his talk by putting his policy into practice.

At that time, First National was not heard of and W. W. Hodkinson was the greatest exponent of series booking, program booking and deposit.

Mr. Hodkinson was out of Paramount several years before beginning to discover the efficacy of open bookings.

J. D. Williams was in Australia.

Fred Warren was editor of a newspaper out west.

Frank Hall was buying rights on films for Jersey.

AND YOURS TRULY HAD TO FIGHT THE ENTIRE PARAMOUNT ORGANIZATION IN ORDER TO GET THEM TO BOOK "HYPOCRITES" ON THE OPEN MARKET.

If you run back through your own paper for the past five years you will find that I have, personally, handled most of the big open market pictures, including "Hypocrites," "Enlighten Thy Daughter," "Manxman," "One Law For Both," "Tarzan of the Apes," "Romance of Tarzan," "Whom the Gods Would Destroy," etc.

The Warner's with "Four Years in Germany," Jeff McCarthy with the Griffith pictures, Maurice Tourneur, Leonce Perret, Edgar Lewis and other independent producers opened the market. It is their courage and showmanship alone which is responsible.

THE DISTRIBUTING CONCERNS NOW CLAIMING RESPONSIBILITY FOR THE OPEN BOOKING SYSTEMS SIMPLY WAIT UNTIL SOME CAPABLE MAN MAKES A FILM, OPENS IT AND PUTS IT OVER IN SHOWMAN-LIKE MANNER, THEN PAY A PRICE AND SECURE THE DISTRIBUTION RIGHTS.

THERE IS NO COURAGE IN BUYING A SUCCESS. NO SHOWMANSHIP IN WAITING FOR A PRODUCER TO MAKE HIS PRODUCT SUCCESSFUL. IT IS SIMPLY A CASE OF HAVING THE FUNDS WHEREWITH TO PURCHASE THE READY-MADE HIT.

High rentals are the result of the distributor sitting back waiting for sure-fire hits and then being compelled to pay the maker several hundred per cent more for the picture than if he bought it as an untried product.

Marcus Loew books films from one source, before the scenario is complete. He rejects other good films, even after seeing them.

WHO'S NEXT?

We Want to Hear from an Exhibitor on Open Market Question

DISTRIBUTORS, Producers, and Publicity Men have come to bat vigorously in the pro and con discussion regarding the Open Market.

Who's Next?

Isn't there some exhibitor who has his own views on this whole question? And who believes that none of the speakers so far have stated the case as he would?

Let's hear from him.

Keep the ball rolling!

The one principle lacking throughout the entire industry is "SHOWMANSHIP." It is lacking in studio, parent office and exchange.

A good salesman is the man who can sell a questionable film (in so far as its drawing power is concerned) at a top rental.

In the legitimate, a good salesman is the advance agent who goes to a town and arouses interest in the show to follow.

An oversold exhibitor is an injured outlet, a clogged channel.

There are no oversold exhibitors in the legitimate field, all is harmony there, with the producer, agent and exhibitor absolutely pulling together.

A great exhibitor is a man who takes big space in the papers, and gives all pictures similar treatment, to wit, Tom Moore of Washington.

A good one night stand exhibitor in the legitimate, as known to New York producers, is the man who knows the desires of his public and appeals to them individually as the merits of his play dictate.

L. J. Selznick, Harry Sherman, Harry Garson, Edgar Lewis, Ivan Abramson, W. E. Schallenberger and other independent producers are alone responsible for open bookings—the present day exponents simply discovered the necessity and fitted their policies to meet the condition.

Very truly yours,
Harry S. Reichenbach.

* * *

Another Publicity Angle

"Showmanship" is also declared to be the prime need by another publicity writer, Bert Adler, of Interocean Film Corporation, who contributes this letter:

May 4, 1919.

Editor Motion Picture News:

With all due respect to the "controversialists," it was the film publicity men and trade press that made "open booking" possible. There isn't a doubt of it and the reputed "discoverers" ought to quit kidding themselves. Once upon a time when there was only an imitation trade press and worse-than-that publicity men, the pub policy of the producer was—well, it *wasn't!*

But the new class of trade-papermen weren't satisfied with the old-line "announcements": they wanted *advertising* and yelled for it out loud.

So men with *ideas* gradually came to write production ad copy. They discovered the selling points of these productions. Instead of release dates, they featured the *things about the picture that would attract the public.* "Release date" copy ceased. So did the programs, which couldn't live in a day that saw films advertised on the *individual merit* of each.

With real advertising men in the producers' office came a better grade of publicity men to theatres, to *put over* the plans that producer ad writers outlined. You see, it didn't take much of a press man to play ball with old-line producer publicists. It was usually the habit to just reprint on throw-aways or in newspaper ads the mere "announcement" stuff of the producer whose films your theatre was showing. *That* was "selling" a theatre—think of it! Of course, the boys who do it today use one stunt after another, never letting up on their public until they have exhausted every advertising angle of the film exhibited, getting 100 per cent show value out of every picture booked.

The call of this new-idea publicist was quickly heard by his boss, the exhibitor; and soon you found pictures being booked on a plain basis of showmanship, which has nothing in common with "programs" or other enemies to advertising progress.

The program came in because exhibitors wanted a guaranteed supply of films.

It went *out* when exhibitors realized that the "guaranteed supply" was an evil rather than a benefit, that it left no room for showmanship, and that showmanship—much of it!—is essential in a *show business.*

Blame the new *publicity* and the new *publicity men* for the change! !

Very truly,
Bert Adler.

Bob Kane Returns from Battle Front

Bob Kane—First Lieutenant Robert T. Kane, 91st Division, A. E. F.—is back from France and ready to take up his motion picture work where the war stopped it. He returned unheralded, the modest little ribbon bar of the Belgian Croix de Guerre on his breast, a citation entitling him to the American Distinguished Cross in his pocket and with three gold service chevrons and a wound stripe on the cuffs of his blouse.

Lieutenant Kane saw fighting in the three decisive campaigns of the war—St. Mihiel, Argonne-Meuse, and Lys-Scheldt.

When the war came to America Bob Kane was among the most successful managing producers.

Cohen Leases One

Sydney S. Cohen, president of the New York State Motion Picture Exhibitors' League, has leased the Bronx Strand theatre at Westchester-Union and Prospect avenues, for a long term of years at an aggregate rental of about $175,000. Same consists of a closed and open-air theatre with a combined seating capacity of 2,200.

Rothapfel Shows His Programme

More Than a Thousand Representative Men of Film Industry Throughout Country Gather to Witness Complete Program at Rialto

OFFICIAL picturedom was represented at the premiere showing of the first Rothapfel Unit Program at the Rialto theatre, May 9, when more than a thousand exhibitors, newspaper critics and trade paper represenatives from every important center in the United States gathered to see Samuel L. Rothapfel's complete programme of pictures—from overture to curtain.

The program opened with the overture, "The Rothapfel Unit of 1919," Mr. Rothapfel's own arrangement, played by the Rialto Orchestra, with Hugo Risenfeld conducting. Following the overture, introductory remarks by the producer were flashed on the screen. A picturization of Massenet's "Elegie" followed, and to this work, titled "The Last Hour," the house have its heartiest approval, and displayed keen interest.

The magazine number of the programme followed "The Elegie," and some most interesting subjects were presented, including scenes of the marines in action at the battle of Belleau Wood, taken under the supervision of Major T. G. Sterrett, of the U. S. Marines; contributions by Stewart C. Whitman, editor of "Everybody's Magazine"; Sergeant Owens of the Marine Corps, and others.

The dramatic feature followed, a screen version of an original story by E. Lloyd Sheldon, titled "False Gods," and presenting in the all-star cast of players Grace Darling, Hugh Thompson, Harry Mestayer, Florence Billings, Alfred Hickman and Ida Darling. The general theme deals with the pursuit of happiness and has for its chief characters a young architect and his wife. Through the influence of others she is led to believe that happiness comes through wealth. She sets up false gods as her idols and not until she is brought face to face with the true situation does she realize that her happiness is with her husband, not in seeking the wealth of the world or its "false Gods."

The comedy number, conceived by Mr. Rothapfel and written by George V. Hobart, playwright, is titled "Wild Flowers," and presents, according to the expressions of opinion of the critics, something new in the comedy world. There are no spoken sub-titles. Poetic titles embellish the action, which cites incidents in the lives of those who seek pleasure. Yvonne Sheldon, formerly of the Midnight Follies; Helen Weer, who was seen in the role of "Jennie" opposite David Warfield in "The Music Master"; Templar Saxe, Walter McEwen, A. J. Herbert and Eugene Acker.

In the musical numbers accompanying the features of the program, Mr. Rothapfel is said to have surpassed anything he has ever done in this connection. The musical phase of his work as producer was carried throughout the programme, and in building his subjects he kept in mind this phase, with the result that he has fitted the production to the music and the music to the production.

Frank G. Hall, vice-president of Rothapfel Picture Corporation and president of Independent Sales Corporation and Film Clearing House, through which organizations the Rothapfel Unit Program is distributed, said, following the premiere of Mr. Rothapfel's production, that he had expected great things from the former director of the Rialto and Rivoli theatres, but never for once entertained the opinion that his work as a producer would measure up to the quality of entertainment that flashed before him on the screen of the Rialto theatre.

The showing was well attended by prominent exhibitors, press representatives from out of town and representatives from the leading trade and daily papers of New York.

The same evening at Hotel Astor Mr. Rothapfel gave a banquet to more than three hundred exhibitors, newspaper men, critics and other prominent men in the motion picture industry.

Holland Buyer Arrives in New York City

J. C. Barnstyn, director of the British and Continental Trading Company, has just arrived in New York City from Holland and has registered at the Astor Hotel for a prospective stay of four months.

He is also directly representing the H. A. P. Film Company of The Hague in Holland. This concern is said to serve seventy-five per cent of Holland theatres and is described as one of the most perfect film buildings in the world.

Mr. Barnstyn declares that the H. A. P. Film Company have what they consider the most perfect system of marketing and distributing in vogue. He buys not only for Holland but also for Italy, France, Belgium and the Scandinavian countries. Later on when things become more settled the H. A. P. Company will also operate in the Central Empires.

"Unpardonable Sin" Runs in Twin Cities

Preceded by a newspaper and billboard advertising campaign, "The Unpardonable Sin," the superdrama, starring Blanche Sweet, and distributed throughout the Northwest by the Friedman Film Corporation, is reported to have started an indefinite run at the New Lyric theatre, Minneapolis, Sunday, May 4, to record crowds.

Admission prices ranged from twenty-five cents to a dollar. A two weeks' showing of "The Unpardonable Sin" is scheduled to begin at the New Liberty, St. Paul, Sunday May 11. Following the close of the Twin City showings the film will be shown at Duluth, Superior, La Crosse, Eau Claire, Fargo, Grand Forks and Aberdeen, according to Benjamin Friedman, president of the Friedman Film Corporation.

Organize Exhibitors in Association

It was announced this week from Winding Gulf, W. Va., that working plans for the Winding Gulf Exhibitors' Association have been completed and as soon as reports can be received from the managers of theatres connected with this association active work will be begun. It is expected that these reports will all be received by the latter part of the present week or first of the coming week. Contracts made for service will not be effective until June 1st, it was thought wise to let each theatre continue its present method of securing service for the month of May as one month's time will be required for the secretary to outline and arrange routing for service.

The Winding Gulf Exhibitors' Association will book service for the following theatres; Fireco Theatre, Fireco, W. Va.; Affinity Theatre, Affinity, W. Va.; Winding Gulf Theatre, Winding Gulf, W. Va.; Mc Alpin Auditorium, Mc Alpin, W. Va.; Stotesbury Amusement Hall, Stotesbury, W. Va.; Golden Gate Theatre, Tams, W. Va.; Besoco Theatre, Besoco, W. Va.; Vanwood Theatre, Vanwood, W. Va.; Wyco Theatre, Wyco, W. Va.; Wyoming Theatre, Mullens, W. Va.; Glen White Amusement Hall, Glen White, W. Va.

Theatre buildings at Fitzpatrick, W. Va., Hotcoal, W. Va., Maben, W. Va., and Herndon, W. Va., are now under construction and will receive service through the Winding Gulf Exhibitors' Association as soon as completed, which is expected about July 1.

The Association officers are: C. R. Stahl, president; Hiram Sizemore, 1st vice-president; J. T. Morris, 2nd vice-president; J. H. Spencer, secretary, treasurer and booking manager.

The four officers together with J. B. Clifton constitute a board of directors.

Office room for the secretary's use is now under construction at Winding Gulf, W. Va.

Gets Good Reception

The Salvation Army special production, "Fires of Faith," produced by the Famous Players-Lasky Corporation and endorsed by Commander Evangeline Booth and other high officials of the Salvation Army, had an auspicious opening Monday night at the Harris Theatre where it will remain for an indefinite run prior to its release throughout the country. A capacity audience was present and many prominent persons were noted among the seat holders.

The program was opened with a Paramount-Burton Holmes Travelogue, "With the Yanks in France." The setting for the main feature was then revealed, consisting of a reproduction of the interior of Rheims Cathedral. The spotlight was thrown on Miss Alice Mertens who, in the garb of a Red Cross nurse was moving about the interior of the church, ministering to four wounded soldiers. Miss June Day, attired as a Salvation Army lassie, then entered the edifice and distributed doughnuts among the men, after which she sang "Fires of Faith."

Wisconsin Censorship Bill Defeated

United Action Does the Trick—Bill Goes Down to Defeat in Committee by Five to One Vote—One Speech That Helped Is Worth Preserving

MILWAUKEE, WIS. (*Special to* MOTION PICTURE NEWS).—As the result of a splendid fight staged by the Wisconsin exhibitors, operators, exchange men and others interested in the industry, a bill to create a Wisconsin State Bureau of Censorship has been killed in the assembly committee by a vote of five to one.

The united action of every one connected with the industry in Wisconsin may well be followed by motion picture men in other States in which the censorship "bugaboo" has been brought up.

No effort was spared to line up arguments against the passage of the bill. One of the strongest knockout blows ever registered against censorship advocates was made by District Attorney W. C. Zabel of Milwaukee.

MOTION PICTURE NEWS prints this speech in full because of its value in suggesting points to exhibitors in other sections.

HOW HE KNOWS

Cincinnati Manager Tells How to Tell About the War

THE great world war is over, according to William Sheridan, superintendent of the Family theatre, Cincinnati. He bases this conclusion on the fact that soldiers no longer leave the cords from their campaign hats in the theatre.

On his desk reposes a collection of hat cords that rank as follows: Ordnance Department, four; artillery, three; Quartermaster Corps, two, and infantry, one.

When the war was in progress it was a common occurrence to find many of the cords, but in the past week or so none has been found.

Point Out Censor "Bulls"

An artistic touch was given the committee hearing by the presence of Rose Tapley, Lasky star. She told how an eastern censor had mutilated a Preparedness picture, depicting a tragic scene of ruthless invasion, because it was not suitable for children. She held that while this might be true, the scene meant much to men and women.

R. W. Jackman, Madison attorney, who represented the exhibitors, stated that the production of Geraldine Farrar in Carmen was barred from the scene in Pennsylvania by the censors.

Romeo and Juliet were eliminated, he said, because the censors thought it improper for Romeo to kiss Juliet at the age of sixteen, and only five of Shakespeare's plays were passed.

In Chicago where a policeman was censor, no films were shown where anybody hit a policeman, and a photoplay showing a policeman being bribed was cut, because Chicago policemen did not do such things.

District Attorney Zabel made the following forceful statement which played a great part in defeating the bill:

"My attention has been directed to a proposed bill contemplating the creation of a board or commission to regulate moving picture theatres and moving picture films in the State of Wisconsin. Having been district attorney in the most populated county in this state and in which there are upwards of one hundred moving picture houses, I desire to go on record against that bill for various reasons. First, because throughout all my official experience as district attorney of this county, I fail to find any crying need for any direct legislation concerning moving pictures or the creation of a commission to control them. Having personal charge of thousands of criminal prosecutions of various offenders, old as well as young, I have never had occasion to prosecute a case in which the crime was suggested or instigated by any moving picture. While it may be true that men or boys who commit crimes have been to moving picture houses, nevertheless it was not the moving pictures but the criminal instinct of the individuals that prompted them to commit the offense.

"Nor have I ever had brought to my attention a single complaint that a moving picture exhibited in this county was obscene or immoral. If there had been, that condition is already covered by Section 4590 of the statutes of Wisconsin which prohibits the exhibition or circulation of obscene pictures or reading matter, which would apply to moving pictures as to any other form of obscene exhibits. There is no more need of placing moving picture houses or moving picture films under the control of a commission than there is for placing any other line of exhibits or the legitimate stage productions under such a commission. It appears to me as merely another attempt to regulate the conduct of the poor and to restrict a legitimate form of amusement, open only to those of limited means. To circumscribe that form of pastime and amusement is to characterize particularly the great mass of plain people in the community as unable to take care of themselves and as catering to a form of innocent amusement and entertainment as deleterious to their welfare. Simply because on extremely infrequent films appears some scene in which is pictured some daring exploit is no more reason why the entire industry should be put into a straight jacket than that the newspapers published throughout the state should be placed under the control of a commission simply because in their news items they print stories of crimes; and newspapers are circulated more freely and come to the attention of a greater number of people, old and young, than the moving picture. The same is true of plays given on the legitimate stage.

"The moving picture theatre has become a place of instruction as well as a place of amusement. It is patronized in the open by the public generally. You don't sneak into a back door in order to go and see it. And the very fact that it is open to the public is of itself a sufficient deterrent against exhibiting either immoral or degrading pictures, aside from the fact that there is a law already upon our books sufficiently able to control that situation should it ever arise. The general public's desire for things that are instructive, amusing and elevating and at the same time harmless prompts every producer and exhibitor to cater to that public desire. No producer or exhibitor would find it a paying proposition to exhibit pictures other than those which meet the appreciation of the general public. He could not afford to cater to any morbid sentiments or taste which might perhaps be found in an individual here and there.

"I cannot see how a commission, no matter how well constituted it might be, could serve any useful purpose to the public, except to delegate to themselves the power to determine a standard of pictures which would meet their own ethics, taste or contracted viewpoint, and serve to emphasize what is not true, namely, that the public needs the guardianship of such a body. It is impossible for a producer to meet the individual taste of the people constituting a community. All they can hope to accomplish is to strike a happy medium, basing it upon what is generally accepted as moral and decent as well as entertaining, and no three persons in my opinion are better able to determine what the public is or should be permitted to see in a public place than the law-abiding people of the community. Most theatres showing moving pictures depend for their patronage upon the community wherein they are located, and any theatre that would attempt to furnish anything but decent and harmless pictures could not hope to exist for any length of time. The public can certainly be depended upon to regulate by their patronage, or withholding of patronage, the standard of a theatre. There is of course in every community a class of people who consider themselves so much better than the general mass of mankind, who feel compelled to regulate and uplift their fellow men, they being that class which put a harmful construction and interpretation upon what to the average individual would be merely entertaining or amusing. There is not a piece of literature of any value, not even excluding the Bible itself, upon which some poisoned mind could not put a harmful interpretation.

"Then again another objection is the useless and unnecessary expense put upon the already burdened taxpayers for a proposition that can serve no useful purpose, except to furnish a salary for those who hold the position. It is axiomatic that when you build the mill you will have to furnish the grist to keep the mill going. So with the commission, that when once created will have to go through the state with a fine tooth comb for the purpose of finding a way of keeping busy and to furnish an excuse for its existence.

"If there were any crying need for the creation of such a commission, this county would certainly be the place where it would have made itself felt by reason of the large number of theatres existing here and the density of the population. Such, however,

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Paramount Managers Meet Here

District Managers and Special Representatives in New York Next Week to Plan Campaign

DISTRICT managers and special representatives of the Famous Players-Lasky Corporation will discuss plans for the coming year's campaign at a meeting to be held next week at the offices of the corporation, 485 Fifth Avenue. The meeting is in response to a call issued by Walter S. Greene, vice-president and managing director in charge of distribution.

Co-incident with the issuance of the call for the meeting, Al Lichtman, general manager of distribution, has announced the following promotions in the department:

Frederic Gage, formerly sales manager, has been promoted to the position of secretary to Walter E. Greene, vice-president and managing director in charge of distribution.

Sidney R. Kent, formerly special representative in supervision of the Kansas City, St. Louis, Omaha and Des Moines branches, has been promoted to the position of sales manager and took up his new duties in New York May 1.

Myron H. Lewis, formerly manager of the San Francisco branch, has been promoted to the position of special representative with permanent supervision of the Kansas City, St. Louis, Omaha and Des Moines branches.

John W. Allen, special representative, has been placed in permanent supervision of the Chicago, Detroit and Minneapolis branches.

John W. Hicks, Jr., has been appointed manager of the Minneapolis branch. Mr. Hicks was formerly branch manager for Goldwyn at Minneapolis and previously had been associated with the Famous Players-Lasky Corporation in the St. Louis and Omaha offices.

Those who will attend the meeting in New York next week are the following district managers: Harry Asher, Boston; W. E. Smith, Philadelphia; C. E. Holcomb, Atlanta; Louis Marcus, Salt Lake City; Herman Wobber, San Francisco, and the following special representatives: H. H. Buxbaum, Pittsburgh; John W. Allen, Chicago; Myron H. Lewis, Kansas City.

Anita Loos, Frances Marion, Louise Huff, Ernest Truex, John Emerson and Gaston Glass, in the Paramount drive on the opening day of the Victory Bond drive

B. K. Bimberg Leases the West End Theatre

Beginning September 1, the West End theatre, at 125th street and Eighth avenue, New York City, will be operated by the Bim-Webb Corporation.

B. K. Bimberg, president of the Bim-Webb organization, signed a five years' lease this week, and has the option of renewal. When Mr. Bimberg opened the Schuyler theatre at Eighty-second street and Broadway, ten years ago, it is stated that he was generally scoffed at by theatre men who believed that he was pioneering in this territory without any chance of getting results.

. The West End lease now gives this concern six theatres in all, located in upper Manhattan, the Bronx and Washington Heights districts.

No Censorship for Florida

It was announced from Tampa, Fla., this week that the censorship bill introduced by Senator Baker has been unfavorably reported by a vote of four to one.

Senator Baker introduced a censorship bill providing for censorship of all motion pictures by judges of the County Courts, or judges of the juvenile courts. The bill provided for fines from $50 to $500.

New Theatre Announced at Astoria, Long Island

Lynne and Ward, proprietors of the Alhambra and Century theatres in Brooklyn, announce that Architect Thomas Lamb is working on their plans for a new motion picture and vaudeville theatre for Astoria.

The site secured is at the corner of Steinway and Grand, and the exhibitors declare that the building will cost them in the neighborhood of $400,000. A seating capacity of 3,000 persons has been provided, and a roof garden will also be one of the features.

Give Banquet to E. R. Pearson

Members of the Minneapolis film colony gave a farewell banquet at the Radisson Hotel in honor of E. R. Pearson, who has resigned as manager of the Minneapolis First National Exchange. All of the Minneapolis exchanges and a number of local picture houses were represented at the banquet. Mr. Pearson, whose successor with First National is J. F. Cubberly, plans to go to New York after a visit in Nebraska. He will leave many friends in the northwest.

Wisconsin Censorship Bill Defeated

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is not the case. And if it is not true in this locality, it can hardly be urged for other communities where fewer picture houses exist and the population is not so great.

"The present system under which moving picture houses are being supervised, namely, by a commission appointed by the mayor, the personnel consisting of citizens who have no desire to be officious or to perpetuate a position for the sake of a salary, has been sufficient for all useful and necessary purposes. And as one who has been brought in close contact with the criminal side of this community, I do not hesitate in saying that the morality and decency of this community do not require or demand the passage of this bill, and I therefore respectfully go on record as opposed to its passage."

The following persons, prominent in film activities in Wisconsin, were present at the assembly committee hearing:

R. W. Jackman, Madison; P. Laufer, Milwaukee; Jos. Schwartz, Milwaukee; A. Berg, Milwaukee; F. Kadow, Manitowoc; E. Harris, Milwaukee; Leo Landau, Milwaukee; Frank Paradise, Milwaukee; C. Rodow, Milwaukee; Thos. Saxe, Milwaukee; Fred Sugert, Milwaukee; Geo. Fischer, Milwaukee; T. J. Coffey, Marinette; J. Siliman, Milwaukee; Geo. Bauch, Milwaukee; Robt. Dietrich, Milwaukee; Rose Tapley, New York City; Paul Langmark, Milwaukee; Louis Nelin, Milwaukee; H. Sturyer, Milwaukee; E. Langmark, Milwaukee; John Grauman, Milwaukee; Jas. Rhode, Kenosha; Miss R. Katz, Milwaukee; G. McWilliams, Madison; Ed. Whalen, Waukesha; W. H. Norton, Watertown; J. E. Slack, Mazomania; T. H. Lueneman, Madison; P. T. Trowbridge, Washburn; Mrs. Geo. Garson, Prairie Du Chien; C. S. Erickson, Soldiers Grove; Louis Limmet, Nekoosa; Jos. Zinkle, Milwaukee; Ben Doescher, Platteville; J. H. Wall, Highland.

N. A. M. P. I. Now Has Real Estate Department

A real estate department has been started by the National Association of the Motion Picture Industry, under the direction of H. L. Manheim. The department will list all studio or office properties available for use by motion picture companies and will undertake searches for parties desiring particular locations.

Free service will be rendered to members of the Association while those not affiliatd with that body will be charged the customary rates, depending on the nature of the transaction.

Irene Castle Marries

Irene Castle, motion picture actress and dancer, was married at noon Saturday to Captain Robert E. Treman, of Ithaca, N. Y. The wedding took place at the Church of the Transfiguration, on Twenty-ninth street, known as "The Little Church Around the Corner," the ceremony being performed by the rector, Rev. Dr. George Clarke Houghton.

The bride was accompanied to the altar by her godfather, Mr. Philip Boyer, and was given in marriage by her mother, Mrs. Elroy Foote.

New Ohio Company

The Sigma Theater Company, $100,000 capital, has been incorporated in Ohio by A. J. Ritzler, D. H. Kirwan, T. Reed Duncan, Oliver Kies and H. E. Garling, all of Lima. The company will operate a motion picture theater in that city.

Dalton Flies in Behalf of Victory Loan

Dorothy Dalton, who has been very active in behalf of the Victory Loan since her arrival here several weeks ago, had the distinction of making the first hydroaeroplane passenger trip from lower New Jersey to Albany, N. Y., and established a unique record for adventure and spectacular advertisement for the Victory Loan campaign, recently.

Miss Dalton in a three-passenger flying boat piloted by C. J. Zimmerman, left the factory grounds of the Aeromarine Plane and Motor Company at Keyport, N. J., at three o'clock in the afternoon and arrived in Albany at eight-forty, or nearly six hours later. The trip was made without a single mishap.

The purpose of Miss Dalton's trip was to convey to Governor Al Smith, a Liberty Loan message from Governor Benjamin Strong of the Federal Reserve Bank.

Brady Sails for Europe with Grace George

William A. Brady, accompanied by Grace George (Mrs. William A. Brady) sailed for Europe last week on the Aquitania, on a trip that combined motion picture and theatrical business.

In his official capacity as president of the National Association of the Motion Picture Industry of America, Mr. Brady will discuss with British and French film men various matters affecting the industry here and abroad, and will endeavor to further the cordial relations and general understanding existing between them and American motion picture producers, distributors and exhibitors.

Acting for himself, Mr. Brady will arrange for the production of a number of pictures in England. While abroad, Mr. Brady will be equally active from a theatrical standpoint.

Chernoff of Omaha is New York Visitor

M. J. Chernoff, who is associated with Paul Marquand in several state right productions for the Mid-West, was a New York visitor and while in the metropolis he purchased additional states on the health picture, "Fit to Win."

In addition to Iowa, Kansas and Nebraska, Messrs. Chernoff and Marquand now control the rights on "Fit to Win" in Wisconsin, Minnesota, South Dakota and North Dakota. The headquarters of the concern has been moved to the Empress Theatre building, Omaha, Nebraska.

Takes Up Study of Cause and Effect

W. W. Hodkinson, president of the Hodkinson Corporation, was the guest of honor and speaker of the evening at the Association lodge rooms on the night of April 15, which was the beginning of a study by that association of motion picture directors to try and discover certain laws of cause and effect which may uphold the very foundations of this new screen art.

Industry Hits Hard in "V" Loan

Well Organized Efforts in All Branches of Motion Picture Industry Helps Put Loan Over the Top

THE fifth loan drive has closed, and, according to reports received from all branches of the motion picture industry throughout the country, it has left the members almost completely exhausted physically because of their whole-hearted valiant and successful campaign for the benefit of the United States Government.

And, according to the many large contributions by the vast army of workers within the industry, it is declared a wonder that many were not exhausted financially as well as physically. As one official put it: "The motion picture people were not only ardent workers, but they were willing givers."

Of the various organizations of the Southern California Liberty Loan Committee, none proved more active or efficient than that of the motion picture industry, of which D. W. Griffith served as chairman, and had the assistance of R. N. Stevenson, who was secretary to chairman of former drives, Charles H. Christie.

The studios that made their quota at the start were: Griffith's, $60,000; Wm. S. Hart, $32,000; National, $36,000; Brentwood, $6,000; Morosco, $10,000; Hampton, $8,000; Goldwyn, $50,000; Lasky, $100,000, and Christie, $7,000.

War time buying bonds became epidemic on the night Sessue Hayakawa was in charge of the meeting, and he sold $20,900. The same spirit continued on the following night, with Bill Duncan as chairman, aided by other Vitagraph players, including Earle Williams, Edith Johnson, Montgomery and Rock, and others. At this meeting $39,350 were sold to the public. Monday evening, April 28, was Madge Kennedy Goldwyn Night, and in addition to the purchase of $40,050 by employes of the Goldwyn studio, $27,100 was bought by the crowds.

The Jesse D. Hampton studio gave a very entertaining program, and made the Tuesday evening meeting a most enthusiastic one. William Desmond sold one man, in several lots, an aggregate of $40,000, bringing the total of the night to $63,000.

Wednesday, April 30, Metro studio people made all of downtown Los Angeles take notice by a spectacular circus parade, which passed over three miles of the business section streets. Bert Lytell was chairman, and in his usual patriotic and enthusiastic manner, brought an avalanche of buyers to the counter at the conclusion of his opening speech. The total sales of the night were $54,000. Lytell made the offer to the crowd he would buy as much as they did in thirty minutes, and he was forced to take $15,000.

In New York Miss Marion Davies purchased $5,000 worth of Victory Loan Bonds at the Selwyn theatre from Loney Haskell, and actually kissed the seller, when dared, to promote the sale of something like five times that number of bonds.

The daily Victory Loan meetings in front of the Aeolian Building, where the Famous Players-Lasky Corporation gave a motion picture attraction of some kind or another every noon hour, became widely known and attracted many Victory note buyers not only from the different sections of the city, but also from Brooklyn, New Jersey, Staten Island, and other outlying districts.

The stunt of taking motion pictures of bond purchasers and projecting these films on the screen at the Strand theatre, made a big hit, and itself accounted for some $50,000 worth of Victory note sales during the first week.

Covington Fixes Seating Tax of Theatres

City Commissioners of Covington, Ky., have amended the motion picture license ordinance to fix a tax upon the seating capacity of these places of amusement. The new ordinance provides that where theatres have a minimum seating capacity of 325, the annual tax shall be $200; more than 325 and up to 500, $300; 500 to 750, $400; 750 to 1,000, $5,000, and more than 1,000, $600. Rosedale theatre managers who operate in the suburbs of Covington asked for the 325 minimum seating capacity because they claimed that they could not operate at a profit if the license called for a tax of more than $200.

Watts Wins Election

According to an announcement this week from Springfield, Ill., W. W. Watts, owner of the Gaiety and Vaudette Theatres, Springfield, was on April 29 at a meeting of exhibitors in Chicago elected president of the Motion Picture Association of Illinois. Watts is one of the most popular show men in the business, and also one of the most successful.

"Ticket Scalpers" Bill in Pennsylvania

Reports coming from Harrisburg show that one of the numerous bills aimed at "Ticket Scalping," applying not only to motion picture houses but all theatres in general, passed in the Pennsylvania House of Representatives on April 30, and now goes to the Senate for action by that body.

This proposed law would require all theatres to print the price of admittance on all tickets, and prescribes a fine or term of imprisonment or both for persons found guilty of selling tickets in excess of the printed prices or for otherwise violating the provisions of the act.

Sells Six Bartolas

Six Bartola Musical Instruments were placed in as many motion pictures in a single week due to the combined efforts of the sales force and the declared superiority of the instrument.

H. J. Terry, sales agent, declares that Mr. Barton, the inventor of the Bartola Musical Instrument, is also a champion salesman as he disposed of four during the week.

The Reader has His Say

Advocates Several Reforms to Help Small Town Exhibitors

Motion Picture News:

In renewing my subscription to your much valued and appreciated publication, I want to take this occasion to thank you for the efforts you are making through the columns of the "Motion Picture News" to better the conditions in the "fillum" business in general and existing condition with respect to the small exhibitor in particular. Speaking as a small exhibitor, let me say that they are much appreciated by a few of us who are really desirous of better service and are willing to do our share to obtain it. However, judging from the smal exhibitors I have met I have come to the sad but too true conclusion that if the exhibitors are not receiving the service they justly desire today, it is largely their own fault. Too many of them seem to labor under the delusion that because they can't afford to pay big prices for pictures that the exchange is doing them a big favor when they give them pictures under any condition.

I am happy to say, however, that these kind are not subscribers to the "Motion Picture News," or if they are they only glance over the advertisements. I am optimistic enough to believe, though, that conditions are steadily improving, but satisfactory service to the small exhibitor will never reach its proper status until the exhibitor himself realizes that he is entitled to receive film in good physical condition, the right kind of advertising aids when he is ready to pay for them, press sheets to aid him in exploiting the picture, etc., and that it is up to him to fight for those things. In justice to the distributor he must also use every effort to return the film in good condition.

Before going any further let me properly introduce myself. You will see that I am in a position to speak from the standpoint of the small exhibitor when I tell you that I am manager of the Strand theatre here in Prairie du Rocher, a town of less than 500 population. At our last performance we showed to 350 people at one performance. As our seating capacity is only 250, that means that 100 people were glad to see our show with only S. R. O. privilege, and I know that they left our house satisfied notwithstanding. I attribute our success to the fact that through personal effort I have secured at all times almost wholly satisfactory service from the distributors with whom we do business and have added to this the proper kind of advertising on each production, having first booked only the kind and class of productions that go over best with our patrons.

Another thing, we will not burden or tie ourselves up with program contracts which compel the exhibitor to show the mediocre productions on that program (and there are plenty on every program), thereby hurting his business; or delve into his legitimate profits to buy another picture while his expensive program "fizzle" adorns the shelf. This latter alternative is, of course, impossible for the small exhibitor. All of which leads me to remark with absolute conviction that the "small potato" who ties up to a 52 or 104 picture program contract has undoubtedly sounded the death knell of his business.

In this connection I note with much satisfaction that all leading distributors are going to adopt the only safe, sane and proper form of picture distribution—open booking. Under this system every one gets an even chance, from the star to the exhibitor who retails it to his patrons. It is the only real, honest test of a star's popularity and drawing power. It gives the exhibitor a chance to get what his patrons want, thereby increasing his profits and enabling him to pay proportionately higher rentals. Each production then lives and waxes successful or dies and falls by the wayside according to its own individual merits. I firmly believe the open booking system of distribution will be the means through which a higher quality of pictures will be maintained in the future and will clear the chaotic condition now existing in the industry and place it on a firm and lasting business basis.

In conclusion I should like to express my views relative to your very pertinent question contained in your editorial of April 12: "Should distribution be controlled by the producer, or is it healthier for the industry and more profitable to producer and exhibitor that the distributor be an entirely free agent, selecting and selling on merit only?"

Of course I realize that in asking this question you are soliciting the opinion of the producer and distributor who understand every phase of the business, rather than the opinion of the exhibitor and one in the "sticks" at that, but it strikes me that the exhibitor who is not interested in any exhibitor-controlled organization is really the fellow who can present a strictly unbiased opinion on the subject. So here goes.

By all means I believe the distributor should be an absolutely free agent, selecting and selling on merit only. The production of pictures is an art, while the selling or distribution of pictures is business and should be wholly in the hands of trained business men, the producers to be paid a certain percentage of the rentals derived from the pictures so distributed. Thousands of dollars are lost annually as a result of lax business methods among exchanges. Apply the "willy-nilly" business methods now in practice in the exchanges with which I am acquainted to any other business enterprise, and it wouldn't be long before that concern would be in the hands of a receiver. And here the much mooted question of service bobs up again. Correct this condition and exhibitor service will be relatively improved.

I am hoping I may be permitted to remain in the business long enough to see many needed reforms instituted, and to see the same degree of stability and sense of security obtained in this industry as in other lines of endeavor, and I have no doubt that when this is finally achieved the "Motion Picture News" will have enacted no small part in bringing it about.

W. F. DE FRENNE.
Strand theatre, Prairie du Rocher, Ill.

Glenn Likes Open Market and Criticizes Average Posters

Motion Picture News:

I read every week with a great deal of pleasure the news from cover to cover and while I have not had the charge of the Gay theatre for the past three months I am still interested and will run it again myself.

I have just finished the article regarding the Star combination recently formed and that combination just suits me to a T.

The way it has been, these players all being good and divided up among the different companies it was mighty hard to have to book a lot of pictures that were no good just to get a few that were good and there was no one to go to for good pictures except these companies that had the high priced stars to pay, and that had to charge us more than the cheap pictures were worth in order to have the money to pay their stars.

Now these companies will be able to furnish good pictures for less money if they don't have any $560,000 salaries to pay. Then on the other hand the theatres in the small towns could not afford to pay the high prices asked for these big star pictures.

If the producers will just spend a little more on their advertising matter and not on stars we will get better results, and I want to ask you a question: The posters put out by most of the companies are so near alike I wonder if they don't all use the same picture for the posters and just change the wording on the to suit the picture?

It's a waste of good money to buy posters that don't have any pulling power at all. I think that a good six-sheet without any picture on it at all, gotten up in red and black, telling something of the story would be far better than a picture of a man kissing a woman, or a scene showing the players eating a meal or some other equally interesting scene from the play.

Now just forget who is writing this and take an hour off and go to fifteen theatres in your city and take particular notice of the paper they have out, the paper furnished by the ex, and see if you don't think that there are lots of opportunities for improvement there.

JAY ALLEN GLENN,
Gay Theatre, Newport, Tenn.

Pueblo Exhibitor Takes Up Star Question and High Rentals

Motion Picture News:

With much interest I read your exhibitors', distributors' and producers' letters of whys and wherefores in the motion picture field. Your tilt between E. R. Pearson and Geo. E. Carpenter prompts this, also your question, Who's Right? In my estimation Mr. Pearson comes nearer being right than Mr. Carpenter, but neither of them exactly puts his fingers on the real pulse of trouble, nor gets anywhere near a remedy.

To my notion in order to right conditions in pictures, the matter must be met by all ends of the business working for the common cause. Let's begin at the top end and consider the stars. Stars must have star stories and star production all the way through. Now let me ask a question. Are stars worth all they can squeeze out of the business? I don't think so. I believe there is a limit as to how much they should expect to get for their work. We all know this to be a money grabbing age and every one wants all they can lay hands on. But why not think of something else besides money? Does or does not the President of the United States work for less than Douglas Fairbanks gets? Is or is not his work more important?

I don't know what Chaplin, Hart, Fairbanks or Pickford get net yearly, but I do believe that their earning power should have a limit, and should be so gauged that the public pays them, the producer, the distributor and the exhibitor a fair profit all the way down the line and no more. When the grocer starts profiteering beyond the public's welfare, there is a howl and during this war we have learned to curb their profiteering and if we can keep Uncle Sam in the saddle some way to watch, we can continue to derive benefits from war experiences as to curbing profits. Well, it must be so in the movies, too. I will try to outline further.

From the stars we will jump to the other end of the game, the exhibitor. Exhibitors must expect to pay enough rental on real star pictures so that the stars and all intermediaries will get a fair profit. If they cannot pay the rental at ten and fifteen cent admissions, then they must sell admissions higher. All exhibitors all over the country should be charged at the same rate, according to population and picture attendance. All exhibitors showing star pictures shall charge the same admission prices, no variance anywhere. No exhibitor shall be supplied with star pictures unless he does maintain standard admission prices. This will satisfy patrons if the standard admission price is right. Now when this has been figured scientifically as near as possible from top to bottom then you get your results.

No pictures should have to be shown at continual losses to producers, as Paramount claims it does with the stars' productions and then try to recoup those losses by forcing other stuff that they can make a profit on. Let the exhibitor show what he wants to show and make the rentals right. Let the stars be satisfied with a right compensation, and then and then only will the picture business get right. This is the only kind of co-operation that will adjust matters satisfactorily. If Fairbanks, Pickford, Hart, Chaplin, Griffith have these ideas in view by all means let them get together and they cannot begin any too quickly. But if they are out to gouge, it's all off.

Further, if F-P-H-C-G do combine along these lines I would like to put time in for them, organizing exhibitors to talk with them and give them something besides the usual salesman's hot air bunk. Call on me.

R. D. HEINBOCKEL,
Princess Theatre, Pueblo, Colo.

Will Advancing Prices Crush the Small Town Exhibitor?

Motion Picture News:

Are Motion Pictures to remain the popular amusement at unpopular prices? That is the problem that is confronting the exhibitor today and a mighty hard one to solve. We are now in an era of so-called better pictures, and of course on a higher rental basis to the exhibitor, therefore the higher rate of rental must be passed on down as usual to the ultimate consumer, and I am here to tell you this ultimate consumer so called patron of picture theatres is beginning to wake up to the fact that they are paying a big price to see pictures that in a great many cases are most unsatisfactory.

If we were served with 100 per cent. pictures straight end ways then we could talk high prices, but as I find conditions from careful observation I believe most sincerely that we had better put the soft pedal on high prices and keep the picture game in the popular class of amusement.

A short time ago good pictures were within the reach of all, at present if you try to show the so-called better pictures, in your theatre you are continually compelled to advance the admission price. How long are the people going to keep on paying higher and higher prices? To see pictures that are but little if any above the average.

Take the small town of from 3,000 to 6,000 inhabitants for example, we all know in towns of this size you have from three to six hundred theatregoing people; now, will those people continue to pay these advanced prices, or will they gradually stop going, and will we finally lose them altogether?

My point is this: better keep a large patronage in touch with the theatre, by showing good clean pictures at moderate prices, than to get the masses out of the habit of attending shows, by putting prices above what the working man can continue to spend for amusement.

Again, what is to become of the exhibitor in the size town mentioned? The producer is not making pictures that he will sell to the small town exhibitor, on a rental basis that he can in turn continue to charge a moderate price at his theatre. The exhibitor must advance his price in accord with the price he pays the producer, and thus drive away his regular patronage.

Where will it end?

W. H. BRENNER,
Cozy Theatre, Winchester, Ind.

Plan Fight on Censors in Illinois

At a meeting of film men held on April 29 at the Hotel Morrison, Chicago, plans were laid for a vigorous fight in opposition to censorship legislation now pending in the Illinois legislature.

The censorship bill introduced by Senator Buck has already passed the Senate and has been referred to committee in the House. It leaves the censorship of all films in the state to the arbitrary decree of the Department of Registration and Education.

Plans for a state-wide educational campaign carrying the battle to the public were made. Four thousand slides are being prepared. An organization known as the Illinois Motion Picture Association was formed, with headquarters in Chicago.

The following officers were elected: President—W. W. Watts, Springfield; Vice President—Peter J. Schaefer, Chicago; Secretary—William Loeber, Jr., Springfield; Treasurer—W. D. Buford, Aurora; Field Secretary—Samuel Atkinson, Evanston; General Counsel—Lewis F. Jacobson, Chicago, who presided at the meeting.

Torres of Pathe Enters Export Business

Manuel Ramirez-Torres, who has been identified with Pathe for thirteen years—a longer time than other individuals connected with the Pathe Exchange, and with a record for tenure of service with one organization that is probably unique in the motion picture business, has resigned his position as manager of the scenario department to enter the film export business. Mr. Ramirez has organized the Selection Film Service, Inc., and has secured the agency for the Pathe films for the West Indies, and in addition will handle the Select product for that territory. He plans to widen his field of operations at a later late.

New Cassinelli Feature

A sensational Parisian stage success from the pen of Pierre Wolff, the French playwright, has been selected as the story in which Dolores Cassinelli will make her debut as a star under the banner of the Albert Cappelani Productions, Inc. The production, which will be known as "The Gutter," is adapted from Mr. Wolff's "Le Ruisseau," which played in Paris for over two years, it is said. Work on "The Gutter" is already well under way at the Capellani studio, Fort Lee, under the direction of Albert Capellani.

C. E. Schmidt of Omaha Leaves Fox Exchange

A bigger field in the motion picture business is planned by C. E. Schmidt, assistant manager of the Fox Film Exchange of Omaha, and he resigned May 10.

Previous to his Omaha affiliations he was at one time a branch manager for Pathe and later became assistant to the sales manager in their Home Office. He is said to have made an excellent record at the Omaha Exchange of Fox Film Corporation.

Nelson B. Bell

Nelson B. Bell Made Publicity Manager for Crandall Theatre Chain

NELSON B. BELL, for the past thirteen years assistant Sunday and dramatic editor and special feature writer on the Washington *Post,* has been appointed by Harry M. Crandall to the position of general press representative of the Crandall Theatres in Washington, D. C.

Mr. Bell is a native of Valparaiso, Indiana, but received his education and first newspaper experience in Chicago. For four years he was a resident of San Juan, Porto Rico, where he introduced the first slang baseball stories ever printed on the Island, through the medium of the San Juan *News,* the first American newspaper established in the Caribbean. In 1905 he removed to Washington and served for a time as tariff expert with the Interstate Commerce Commission. His affiliation with the Washington *Post,* however, followed soon and has continued without interruption since. He is the author of many short stories and a dramatic critic of recognized attainment.

For eighteen months Mr. Bell served as press representative of Moore's Theatres Corporation, resigning from that position effective April 12, last.

As a member of the Crandall organization Mr. Bell will have complete charge of the advertising and publicity for the Metropolitan, Knickerbocker, Crandall's, Savoy, Avenue Grand, Apollo and Meader's Theatres, comprising the Harry M. Crandall chain—the most extensive in the National Capital.

Three Service Sections
in
This Issue

Association Sets Meeting for September

It was announced this week that the third annual meeting of the National Association of the Motion Picture Industry will be held in Rochester, N. Y., on September 23, 1919. This decision was reached at a meeting of the Executive Committee of the National Association held at the Hotel Claridge in New York last week. The meeting was presided over by Walter W. Irwin, and attended by William A. Brady, Richard A. Rowland, Gabriel L. Hess, J. E. Brulator, P. A. Powers, Paul H. Cromelin and Frederick H. Elliott.

It was announced that President Brady was scheduled to sail for Europe on May 3, to return in June.

In view of the decision which had been previously reached to proceed with the nation-wide organization of Censorship, Sunday Opening and other National Committees during the summer months, it was deemed inadvisable to hold the annual meeting of the members during the summer. J. E. Brulatour, treasurer of the National Association, thereupon extended an invitation on behalf of the Eastman Kodak Co. for the directors to hold their meetings in Rochester on September 23, when the members of the board will be the guests of the Eastman Kodak Co. and a private car will be chartered for carrying the officers and directors of the Association to Rochester and return.

Richmond "Movie Ball" on May 24

Plans for the big "Movie Star" ball, which will be given for the benefit of the home-coming fund of the Richmond, Va., Grays, under the auspices of the First Virginia Regiment Association and the Woman's Auxiliary, on May 24, in the Grays Armory, are completed, and committees to look after the various features to be shown in connection with the affair were appointed.

Invitations to attend the ball and aid in the work have been accepted by Eugene O'Brien, Virginia Pearson, June Caprice, Bessie Barriscale and Creighton Hale.

Among others now expected to attend and to whom special invitations have been forwarded by the local committee are: Constance Talmadge, Alice Brady, Marguerite Clark, Dorothy Dalton, Billie Burke and Irene Castle.

Moss Plans New Bronx Theatre

Still another theatre will be added to the B. S. Moss string of photoplay-vaudeville houses round Greater New York. Mr. Moss has completed negotiations with Henry Acker for the purchase of the property at the northwest corner of Prospect avenue and 161st street for the erection of a theatre structure calling for a capacity of 3,500 seats. It will be the ninth theatre owned and operated by B. S. Moss. Plans also include an adjoining amphitheatre with a capacity of 3,000. An outdoor pipe organ will be one of the innovations.

Grauman at Los Angeles Plans Longer Runs

Indications of a policy which provides longer runs, has been made by Sid Grauman, of Grauman's Million Dollar Theatre, Los Angeles, in the continuance of showing the D. W. Griffith Artcraft Program picture "The Girl Who Stayed at Home," the second continuous week. The business during the second week's showing up to and including Wednesday, was on a par with the average week's business, which lead officials of the theatre to state that the picture could be shown at thre consecutive weeks to attendance estimated almost normal.

When the Grauman Theatre was opened in February, 1918, the policy was announced providing for weekly change of program, and Sid Grauman held steadfastly to this policy until early this year when he continued C. B. deMille's Special Artcraft "Don't Change Your Husband" for the second week. The deMille picture held up for the second week, and drew such big business that the receipts of the theatre for the second week were greater than any two consecutive weeks.

Fifty-two "Ham and Bud" Comedies Offered

Not only the Tom Mix single reelers made by Selig have been acquired by Jans Productions, Inc., but announcement has just been made that fifty-two of the single reel comedies featuring that familiar team "Ham and Bud" have been purchased from the Kalem Company.

These single reel comedies and also the single reel Selig series starring Tom Mix are offered to state right buyers in the various territories, and F. E. Backer, general sales manager of Jans Productions, Inc., declares that a flood of applications for territories have already been received.

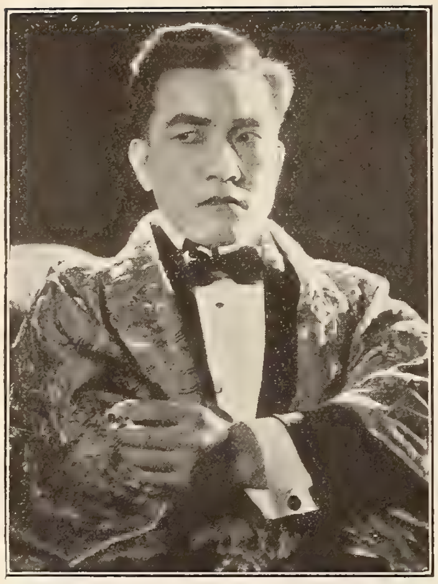
"Fully ninety per cent. of those who attend motion picture shows today would not enter one five years ago as the general opinion was that the picture theatres were merely a sort of a 'nickleodeon,'" declared Mr. Backer. "These single reel Ham and Bud comedies will therefore come as a new and pleasant surprise."

Ascher Brothers Invade Cincinnati

Ascher Brothers, not satisfied with a chain of twenty-four houses in the Chicago territory, have invaded the Cincinnati field. They have secured a lease for forty years on the northwest corner of Seventh and Vine, one of the best locations in the city.

It is expected that the $40,000 house which will be erected on the site will be open for business by Thanksgiving Day. The house will seat 2,500. The property has been leased from the Rudolph Wurlitzer Company, which also will install the organ, which will be slightly smaller than the huge orchestrion, costing $90,000, installed recently in the municipal auditorium in Denver, Colo.

The main entrance will be from Vine street, with a 35-foot lobby beginning at a point 20 feet north of Seventh street.



Sessue Hayakawa, Star of "His Debt," Released by Robertson-Cole Through Exhibitors' Mutual

Ernest Shipman to Manage Curwood Productions

Ernest Shipman announces that he has signed a two years' contract with Canadian Photoplays, Ltd., of Calgary, Canada, as business manager of the film productions of James Oliver Curwood.

Nell Shipman of "God's Country and the Woman," and other Canadian stories by the same author, will be the star of the company.

James Oliver Curwood, who now has a monthly following of twelve million readers it is said through his recent affiliation with the International Publishing Company, has given the Canadian company a two years' option on all his published and unpublished stories.

Curwood's new picture now in production establishes a unique record as the "Farthest North" of any film drama yet produced.

David Hartford of "Peg O' My Heart" and "Bird of Paradise" fame is the director, and in a long cast of notables are Ronald Byron, Wheeler Oakman, Wellington Playter, Charles Arling. Dal Clawson and Joseph Walker stand sponsors for the photography.

Mr. Curwood spent a month "on location" supervising the correctness of the scenes. He claims this to be his greatest film drama.

A whaler frozen in the ice, a great fighting dane, the North West Royal Mounted, and over a third of the picture shown in the long Arctic night are some of the features.

The project demands such concentration of management that Ernest Shipman has disposed of all other picture interests and will devote his exclusive time to Canadian Photoplays, Ltd. The offices established at 17 West 44th street, New York City, will be retained for the use of the Canadian company.

Release Dates on pages 3293 to 3296

Capellani Exploits Film in Novel Manner

An advance advertising trailer of striking originality has been prepared by Albert Capellani for "Oh, Boy," the first of the June Caprice-Creighton Hale series for release through Pathe Exchange. It is introduced uniquely by a bill-posting outfit rambling down a street and stopping in front of a billboard stand.

The bill-poster jumps down from his seat and does a little comedy, after which he covers the board with a 24-sheet. Upon the completion of his job he surveys the result and smiling clambers aboard his wagon, but not before casting a last glance at the poster, which reads, "Albert Capellani presents Creighton Hale and June Caprice in 'Oh, Boy,'" etc.

Keenan Works on Feature for Pathe

"A Nameless Story" is the working title of a five-part drama that Frank Keenan Productions, Inc., is filming at the Robert Brunton Studios, Los Angeles, Cal. Frank Keenan has the stellar role and it is the fourth of a series of eight dramas by Mr. Keenan under the Pathe contract.

The scenario was prepared by Jack Cunningham from an original story by F. X. James. Ernest C. Warde is directing. In the cast are: Joseph McManus, Kathleen Kerrigan, Jennie Lee, "Snitz" Edwards, Edwin Tilton, Janice Wilson, Clark Marshall and Sheffrey Taylor.

Johnny Dooley to Appear in Two Reelers

Details of the plan to present the comedian, Johnny Dooley, in films, are being made public by Clarence L. Bach, president of Johnny Dooley Comedy Films.

Mr. Bach states that Mr. Dooley will be seen in a series of two-reel comedies based on Bide Dudley's humorous newspaper stories. "The Office Force," now a popular feature of the New York Evening World and other publications throughout the United States and Canada. In each picture the comedian will appear as the office boy whom Mr. Dudley has made so entertainly unctuous.

Johnny Dooley today is regarded as the funniest pantomimic comedian on the American stage, it is said.

Levy Makes Trip Through the Middle West

Harry Levy, general manager Universal Industrial Department, is making an extended trip through the Middle West. One of his many stops will be at Cleveland, where he plans to make final arrangements for the release of a good roads film, which bears a startling message and is to be backed by national, government and state officials. This film will be released to exhibitors all over the United States.

Exhibitor Service Bureau

Class Doesn't Mean a Lot of Money

MORE than a year ago we had a letter requesting advice from a man who had just taken over a theatre in a city of fair size. It has been a complete failure and he had bought it for a song. The house was badly run down in every way and was even physically unattractive and without the slightest appeal as a theatre. The people who went there went simply because they had to have some place to go.

This theatre was in a neighborhood where the great majority of the people were workers. They were prosperous, but not wealthy. They were able to pay a reasonable price for their entertainment, but they demanded something for their money. A survey of the neighborhood showed that either ninety per cent of the people did not go to a motion picture theatre, or that they patronized one of the downtown houses.

We advised this man that the first thing to do was to clean up the house, inside and out. He did. He used paint and kalsomine freely and while the house wasn't anything wonderful architecturally it was soon as neat as the legendary pin. There was a freshness about the place. We advised him to use flowers liberally in the interior decoration and he soon had real atmosphere. He put an electric sign in front of the house—a big one that indicated prosperity.

Then he told the employes that were still there to start practising smiling. The ones that didn't get the hang of it didn't stay around much longer.

THERE had never been any real music in the theatre and this man spent quite a sum for his organ that would enable him to really play the pictures. He paid just a little more for the musician than he had to so that he would be sure to get one who could deliver the goods.

He did not go in for the "fancy" music, although class was maintained there. He used the simpler selections and played the scores of the features and then lively airs for the comedy and dreamy, descriptive compositions for the scenic. The patrons of the theatre had no idea that they were being educated to music, and if this manager had told them in advance that he was going to make them like music they would have resented it. *But the music came to them as an incidental thing and in a few weeks they were converted.*

One evening the organist was sick and there was no music. Everyone wanted their money back.

Lots of these people could not speak English very well. That is one of the main reasons why the other managers had not believed that any part of the success of the house lay in the music.

They must have forgotten that in the early days when S. L. Rothapfel was operating in a little Pennsylvania town where his patrons were largely foreigners that he put great stress on this end. As a matter of fact right here was born his great inspiration for the proper combination of music and the picture which has had such a wonderful influence on exhibition.

THESE are some of the things that this manager did. We are not undertaking to recite them all here, but there is just one point that we want to bring out.

Recently we were in the exchange city from which that theatre is served. We were discussing the matter of showmanship with one of the exchange managers.

"You want to visit——theatre down in——" he suggested. "It's the class even if it is not a Rialto or a Strand."

Of course we smiled, recalled the first letter that we had received from this manager and the later ones telling them things that he had done, of the ideas that he had used and of where he had gotten most of them.

This is an extract from a recent letter of his:

"I am preparing to build a new house, and I am sure that it is going to be a great deal better than this one. There are a lot of ideas that I have gained that are physically impossible to incorporate in the present building.

"You know that I feel that the MOTION PICTURE NEWS is really building this house for me, *for a great share of the success that I have gained has come from reading the articles telling of the work of other exhibitors. I have never hesitated to use these ideas. On a few occasions they have failed in my particular case. In most instances they have aided wonderfully. But even in the cases of failure they have aided me, because they have made me think more and find out for myself what was wrong.*

"If anyone tells you that my theatre is the CLASS of this selection, it is because I have been lucky enough to reflect some of the spirit of other men who are doing things and who have not been afraid to tell the exhibitors in general through the NEWS *what they are doing.*

WE are not seeking to take any credit for this success. It belongs to the scores of exhibitors who are allowing us to tell here week after week what they are doing—to reflect their best ideas for the benefit of others.

We only claim that we have held to our pledge that all the matter that appears here shall pass the test of merit—that the good of the exhibitors shall be the slogan of the department and not individual flattery or catering to some producer.

If you will study these pages carefully you can put more CLASS into your theatre week by week—and without spending a lot of money. Annex idea after idea and supply them to your house. Some may fail, but as this man has said, that will make you think.

Dolly Spurr Shows Way to Convince Patrons by the Way She Uses Newspaper Advertising

Of course, you have heard of Miss Dolly Spurr, who manages the Lyric, Indiana, and Royal-Grand theatres in Marion, Ind. Miss Spurr believes in advertising, and when she has anything to say she goes to the newspaper, buys the necessary space and then tells her story so strikingly that everyone must read it.

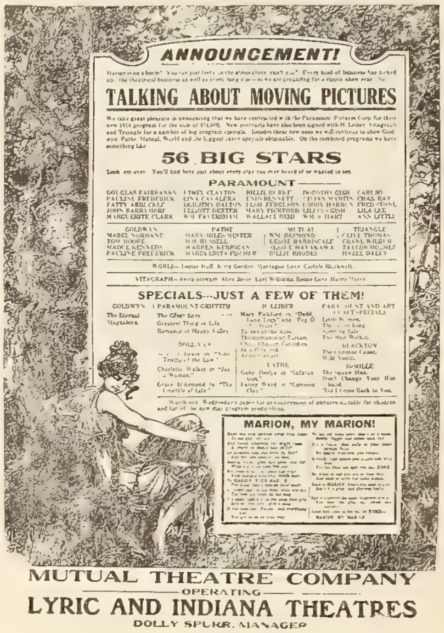
And when you find a theatre manager pursuing this policy you are pretty sure to find that this theatre is in the lead in that city. The theatre itself is going to earn the co-operation of the newspaper and the patron is going to conclude that the theatre which literally puts the cards on the table is the one worth patronizing.

Here is a recent example of that. Miss Spurr has just signed the contracts for the pictures for the Mutual Theatre Company, which owns the three theatres, for the coming year and she wanted the public to be impressed with the number of stars that are to be seen at her houses. So she went straight to the newspaper, not merely with a news story that she expected to be printed for her because she advertised her three theatres regularly and in generous space, but took a page advertisement in which to make her statement to the public.

We haven't the slightest doubt that the newspaper would have printed the same news story that it did print without the advertisement. Probably a greater portion of the fans would have read the news story —and from one angle the amount paid for the page ad might have been "saved." But they would not have been impressed to one hundredth the same extent as they were when they saw this formidable list in the advertisement. You have to figure the psychology of it. Without the page display one would have read the news story and possibly comment that it was interesting.

But the unconscious result of seeing the page announcement is for everyone to say: "Gee, the Mutual Theatre Company is certainly doing things. Looks like it has the market just about cornered so far as the big stars are concerned. Guess I'll have to take a little more interest in pictures now that all the good ones are coming to these three theatres."

This announcement was largely built on the announcement of signing the Paramount-Artcraft contract and also one for the First National product, Vitagraph and Triangle, and that the services of Goldwyn, Pathe, Mutual and World will continue to be shown at the three theatres. Then with the names of the stars listed there is certainly an impressive effect—and fifty-six of them are listed. Then there are added the titles of special productions that are to be seen soon.



ANNOUNCEMENT!

Marion is on a boom! You can just feel it in the atmosphere, can't you? Every kind of business has picked up, the theatrical business as well as every thing else—so we are preparing for a rippin show year. So

TALKING ABOUT MOVING PICTURES

We take great pleasure in announcing that we have contracted with the Paramount Pictures Corp. for their new 1919 program for the sum of $16,000. New contracts have also been signed with H. Leiber, Vitagraph and Triangle for a number of big program specials. Besides these new ones we will continue to show Goldwyn, Pathe, Mutual, World and the biggest state specials obtainable. On the combined programs we have something like

56 BIG STARS

Look 'em over. You'll find here just about every star you ever heard of or wanted to see.

PARAMOUNT

DOUGLAS FAIRBANKS	ETHEL CLAYTON	BILLIE BURKE	DOROTHY GISH	CARUSO
PAULINE FREDERICK	LINA CAVALIERI	ENID BENNETT	VIVIAN MARTIN	CHAS. RAY
FATTY ARBUCKLE	DOROTHY DALTON	ELSIE FERGUSON	BOBBY HARRON	FRED STONE
JOHN BARRYMORE	ELLIOTT DEXTER	MARY PICKFORD	LILLIAN GISH	LILA LEE
MARGUERITE CLARK	WM. FAVERSHAM	WALLACE REID	WM. S. HART	ANN LITTLE

GOLDWYN	PATHE	MUTUAL	TRIANGLE
MABEL NORMAND	MARY MILES MINTER	WM. DESMOND	OLIVE THOMAS
TOM MOORE	WM. RUSSELL	BESSIE BARRISCALE	CRANE WILBUR
MADGE KENNEDY	WARREN KERRIGAN	SESSUE HAYAKAWA	TAYLOR HOLMES
PAULINE FREDERICK	MARGARITA FISCHER	BILLIE RHODES	HAZEL DALEY

WORLD—Louise Huff, Kitty Gordon, Montague Love, Carlyle Blackwell.

VITAGRAPH—Anita Stewart, Alice Joyce, Earl Williams, Bessie Love, Harry Morey.

SPECIALS—JUST A FEW OF THEM!

GOLDWYN
The Eternal Magdalen

PARAMOUNT-GRIFFITH
The Great Love
Greatest Thing in Life
Romance of Happy Valley

[illegible]
[illegible] Lewis in "Nine Tenths of the Law."
Charlotte Walker in "Just a Woman."
Grace D'Armond in "The Crucible of Life."

H. LEIBER
Mary Pickford in "Daddy Long Legs" and "Peg O' [illegible]"
Tarzan of the Apes
The Romance of Tarzan
Chas. Chaplin Comedies
Jack Pickford
[illegible]

PATHE
Gaby Deslys in "Infatuation."
Fanny Ward in "Common Clay."

PARAMOUNT AND ARTCRAFT SPECIALS
Little Women
The [illegible] King
Sporting Life
The Man Within

BLACKTON
The Common Cause
Wild Youth

DeMILLE
The Squaw Man
Don't Change Your Husband
Till I Come Back to You

Watch next Wednesday's paper for announcement of pictures suitable for children and list of the new star program productions.

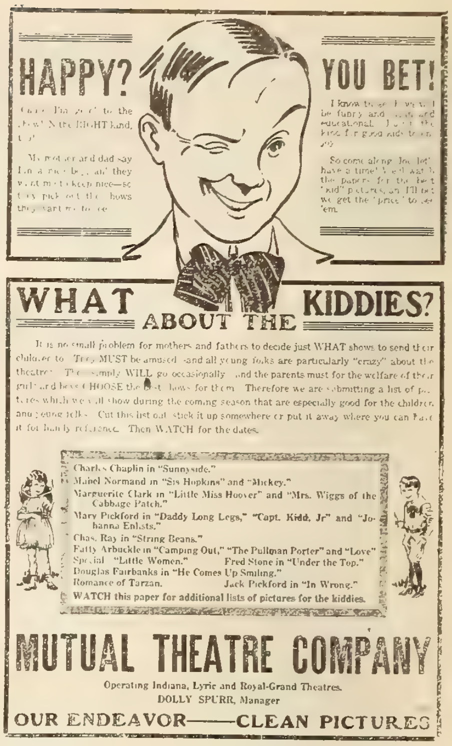
MARION, MY MARION!

MUTUAL THEATRE COMPANY
OPERATING
LYRIC AND INDIANA THEATRES
DOLLY SPURR, MANAGER

Miss Spurr uses whole pages for her big announcements

And even better than that we like the five-column fifteen-inch ad that Miss Spurr used a week later. In the page display she mentioned the fact that she would have an announcement of special interest to the children. And here she achieved a display that any exhibitor will do well to copy.

She wanted to get the confidence of the parents in her selection of pictures for the younger folk, and she has done this admirably here, although on the surface addressing this to the children themselves. She has been able to get an attractive cut of a smiling, winking boy, and then with the caption, "Happy? You Bet!" she goes ahead to say:



HAPPY?

'Cause I'm goin' to the show! 'N the RIGHT kind, too!

My mother and dad say I'm a nice boy, an' they want me to keep nice—so they pick out the shows they want me to see.

YOU BET!

I know those shows will be funny and clean and educational—just the kind for good kids to enjoy.

So come along, Joe, let's have a time! We'll watch the papers for the best "kid" pictures, an' I'll bet we get the "price" to see 'em.

WHAT ABOUT THE KIDDIES?

It is no small problem for mothers and fathers to decide just WHAT shows to send their children to. They MUST be amused—and all young folks are particularly "crazy" about the theatre. They simply WILL go occasionally—and the parents must for the welfare of their girls and boys CHOOSE the best shows for them. Therefore we are submitting a list of pictures which we will show during the coming season that are especially good for the children and young folks. Cut this list out, stick it up somewhere or put it away where you can have it for handy reference. Then WATCH for the dates.

Charles Chaplin in "Sunnyside."
Mabel Normand in "Sis Hopkins" and "Mickey."
Marguerite Clark in "Little Miss Hoover" and "Mrs. Wiggs of the Cabbage Patch."
Mary Pickford in "Daddy Long Legs," "Capt. Kidd, Jr" and "Johanna Enlists."
Chas. Ray in "String Beans."
Fatty Arbuckle in "Camping Out," "The Pullman Porter" and "Love"
Special "Little Women." Fred Stone in "Under the Top."
Douglas Fairbanks in "He Comes Up Smiling."
Romance of Tarzan. Jack Pickford in "In Wrong."
WATCH this paper for additional lists of pictures for the kiddies.

MUTUAL THEATRE COMPANY
Operating Indiana, Lyric and Royal-Grand Theatres.
DOLLY SPURR, Manager
OUR ENDEAVOR——CLEAN PICTURES

Addressed to the children, but really meant for the parents

'Cause I'm goin' to the show! 'N the RIGHT kind, too!

My mother and dad say I'm a nice boy, an' they want me to keep nice—so they pick out the shows they want me to see.

I know those shows will be funny and clean and eduuational—just the kind for good kids to enjoy.

So come along, Joe, let's have a time! We'll watch the papers for the best "kid" pictures, an' I'll bet we get the "price" to see 'em.

Then below this with the caption, "What About the Kiddies?" Miss Spurr says:

It is no small problem for mothers and fathers to decide just what shows to send their children to. They MUST be amused—and all young folks are particularly "Crazy" about theatres. They simply WILL go occasionally—and the parents must for the welfare of their girls and boys CHOOSE the best shows for them. Therefore we are submitting a list of pictures that we will show during the coming season that are specially good for the children and young folks. Cut this list out, stick it up somewhere or put it away where you can have it for handy reference. Then WATCH for the dates.

Then follows the list of pictures to which she refers. A lot of people may conclude that because the dates of none of these pictures is given and because this is all advance advertising the greater part of the value of it is lost. This is far from the case. The end that Miss Spurr sought was to get the confidence of the parents.

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

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A. C. H. Chamberlin, Opera House, Madera, Cal.

Advertising Leaders and the Way They Look at Film Exploitation

Advertising Double Bills

By Chas. H. Williams

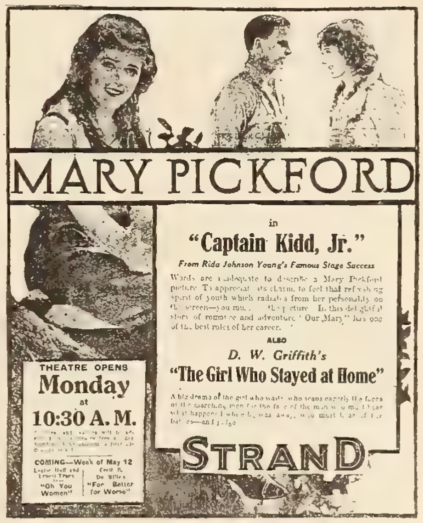
Manager, Strand Theatre, Providence, R. I.

AMUSEMENT advertising has made the same degree of progress that has elevated all advertising from its one-time questionable statue to its present capacity as the most dependable means of spreading a truthful message in the most convincing way, in the shortest time.

The Strand Theatre of Providence has always believed that first of all its advertising must be truthful. Perhaps I can best illustrate our determination to stick to the policy of honesty by telling the readers of MOTION PICTURE NEWS about an incident that occurred three years ago. Another house in the city, announcing the inauguration of a new program, stated in a prepared publicity notice which was run in one of our papers, that the "So-and-So features were conceded to be the best made."

Naturally, as we are also advertisers in the same paper, we took up the matter with the editor and were told that if we cared to make the same statement about the productions on our program we would be permitted to do so.

Do you think we did it? Not for a minute. We told that editor that nobody's pictures were the best made, that readers of his columns did not realize that the theatrical advance notes and motion picture newspaper reviews were written by press-agents and publicity writers, and that the continuation of such a free-for-all policy would lower the confidence of the public to such an extent as to render the paper valueless as an advertising medium. You can imagine the result.



MARY PICKFORD

in

"Captain Kidd, Jr."

From Rida Johnson Young's Famous Stage Success

Words are inadequate to describe a Mary Pickford picture. To appreciate its charm, to feel that refreshing spirit of youth which radiates from her personality on the screen—you must [illegible] the picture. In this delightful story of romance and adventure "Our Mary" has one of the best roles of her career.

ALSO

D. W. Griffith's

"The Girl Who Stayed at Home"

A big drama of the girl who waits, who scans eagerly the faces of the marching men for the face of the man who must hear what happened while he was away, who must learn of his battles—and judge

THEATRE OPENS
Monday
at
10:30 A. M.

[illegible]

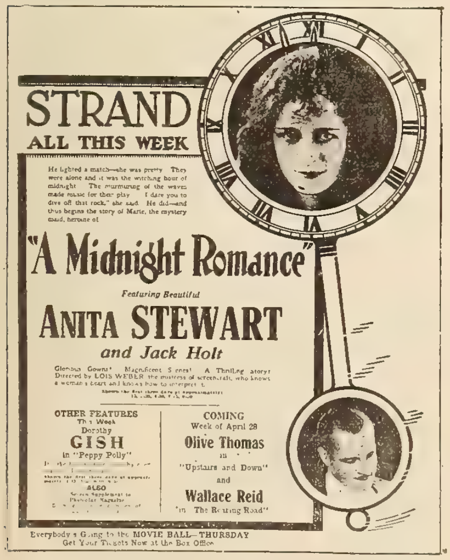
COMING—Week of May 12

Louise Huff and Ernest Truex in "Oh You Women"

Cecil B. De Mille's "For Better for Worse"

STRAND

Note how the whole display is made with pictures of Miss Pickford, though the second picture was also a strong one



STRAND
ALL THIS WEEK

He lighted a match—she was pretty. They were alone and it was the witching hour of midnight. The murmuring of the waves made music for their play. "I dare you to dive off that rock," she said. He did—and thus begins the story of Marie, the mystery maid, heroine of

"A Midnight Romance"

Featuring Beautiful

ANITA STEWART

and Jack Holt

Glorious Gowns! Magnificent Scenes! A Thrilling story! Directed by LOIS WEBER, the mistress of screencraft, who knows a woman's heart and knows how to interpret it.

[illegible]

OTHER FEATURES
This Week
Dorothy
GISH
in "Peppy Polly"

[illegible]

ALSO
Screen Supplement to Photoplay Magazine

COMING
Week of April 28
Olive Thomas
in
"Upstairs and Down"
and
Wallace Reid
in "The Roaring Road"

Everybody's Going to the MOVIE BALL—THURSDAY
Get Your Tickets Now at the Box Office

Anita Stewart's picture dominates here and serves as the puller. Mr. Williams always centers the display on ONE of the two features

We don't believe in blurb in our advertising. We don't go in for firework effects although, of course, we do try to make our advertising as effective as possible by clever typographical effects and interesting descripitions of the picture. We vary these ideas according to circumstances. If the star is a money-getter, we play up the star and don't worry much about the story. If the star is not so well known we have to play up the story and create curiosity and interest that way. Our expenditure is governed more or less by the same things and we don't hesitate to spend the money on something we think the people will like.

The double-feature bill has given us a lot of worry but we think we have solved the problem of how to advertise a two-feature program. In the first place we run two features because we want every patron to get his money's worth. Not all people like the same things, so we try to have a balanced bill that will delight as many as possible. While there is a great deal to be said about the wisdom of such a policy, that is not the subject of this discussion and I am going to stick strictly to telling about how we advertise it.

In the first place it seldom happens that we have two features equally as good on the same bill. If such a thing could happen every week we probably wouldn't have to run two features. *At any rate, we do the same thing in our advertising that any advertiser does when he has several things to advertise—push the good number.* You'll notice that in the several pieces of copy that accompany this article we allow one of the features to dominate the space. By doing it that way we accomplish two things. *First we avoid having an ad that is spotty and unreadable and secondly we manage to put over the better of the two films in a way that gets us the most business.*

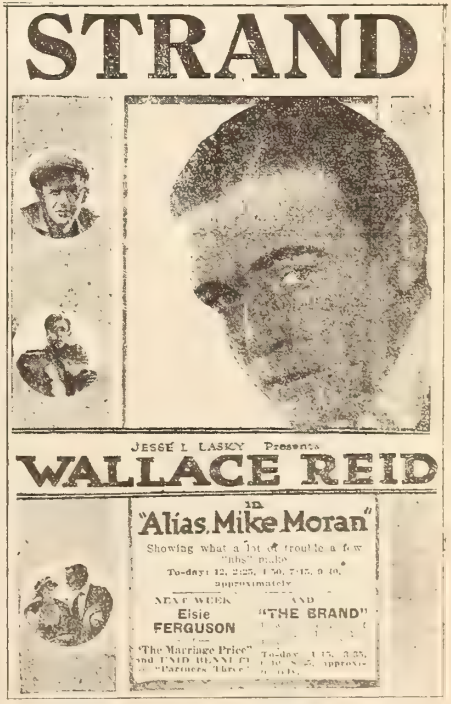
Charles H. Williams

You know that a piece of copy set in all caps cannot be read. Its the same way with trying to emphasize everything we show on our program—we'd fail to emphasize anything if we did it that way.

We use plenty of pictures, as you can see by examining the reproductions of our advertisements. These are taken from many sources, *mostly from the trade-paper advertisements of the producers.*

We use the halftones large enough so they look right, which is an important consideration in newspaper advertising, where you are confronted with mechanical difficulties which quite often make it very hard to put over artistic effects that will catch the eye because of their beauty and readableness.

(*Continued on page* 3198)



STRAND

JESSE L. LASKY Presents
WALLACE REID
in
"Alias Mike Moran"

Showing what a lot of trouble a few [illegible] make

To-day: 12, 2:25, 4:50, 7:15, 9:40, approximately

NEXT WEEK
Elsie
FERGUSON
in
"The Marriage Price"
and ENID BENNETT in
"Partners Three"

AND
"THE BRAND"

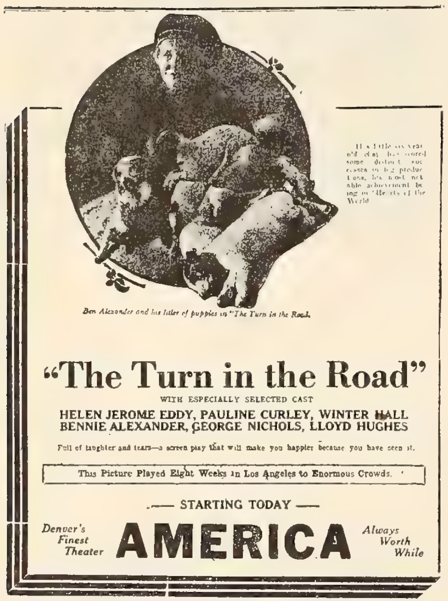
[illegible]

This one was built around the personality of Wallace Reid, and the second feature simply mentioned

Your Idea and Ours

THERE is no appeal stronger than that of a picture of an attractive child and pets and in preparing this advertisement the America, Denver, realized that fact. The half-tone showing little Ben Alexander and the puppies will certainly get the eye of every one.

In the upper right-hand corner the writer uses a paragraph calling attention to the past work of the child player.


Ben Alexander and his litter of puppies in "The Turn in the Road.

"The Turn in the Road"

WITH ESPECIALLY SELECTED CAST

HELEN JEROME EDDY, PAULINE CURLEY, WINTER HALL
BENNIE ALEXANDER, GEORGE NICHOLS, LLOYD HUGHES

Full of laughter and tears—a screen play that will make you happier because you have seen it.

This Picture Played Eight Weeks in Los Angeles to Enormous Crowds.

— STARTING TODAY —

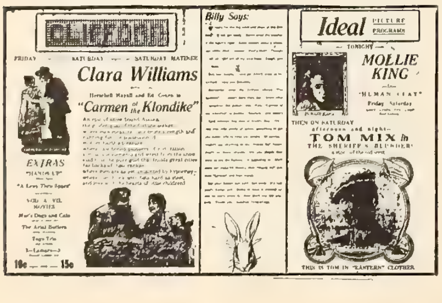
Denver's Finest Theater **AMERICA** Always Worth While

> This little six-year-old chap has scored some distinct successes in big productions, his most notable achievement being in "Hearts of the World."

There is plenty of white space in this display, and the names of the players are listed as they should have been, but we would like to have seen a little more of the selling argument used. With the sentence, "Full of laughter and tears—a screen play that will make you happier because you have seen it." That is suggestive of the beauty of the picture and its wonderful sentiment, but instead of merely suggesting that fact we believe the theatre would have gotten more attention by telling why it is so pleasing.

Opportunity knocks every day in motion picture advertising possibilities.

RATHER a unique style of advertising has been started out in Urbana, O., where Billy Clifford, well known to vaudeville, owns two theatres, the Clifford and the Ideal. Of late Mr. Clifford has been using half pages daily covering the announcements at the two houses and then including a talk to the public. It has been very successful in bringing people to the theatre, and that this matter is read is proven by the comment of the patrons that is heard around the two houses.


CLIFFORD

FRIDAY — SATURDAY — SATURDAY MATINEE

Clara Williams

"Carmen of the Klondike"

EXTRAS

"HANDS UP"

"A Love Thru Space"

VOD-A-VIL MOVIES

10c — 15c

Billy Says:

Ideal PICTURE PROGRAMS

— TONIGHT —

MOLLIE KING

—in—

"HUMAN CLAY"

Friday Saturday

THEN ON SATURDAY afternoon and night—

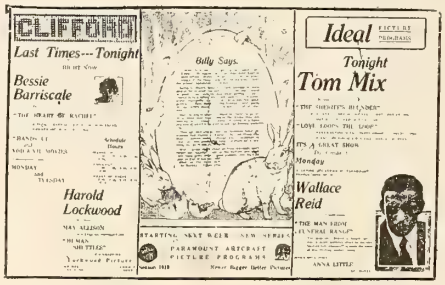
TOM MIX in THE SHERIFF'S BLUNDER

THIS IS TOM IN "EASTERN" CLOTHES

This matter is printed under the caption: "Billy Says." For instance, in the middle of the announcement that carries the fact that Clara Williams is to appear at the Clifford we have his selling talk in the middle:

> All ready for the big week-end show at the Clifford? If not, get ready. Never mind the weather if the heart's right. Snow doesn't make a winter or chilly days a season. How's that? Thought it all up right out of my head. Smart, ain't I? Sure.
>
> But say, people, I have SOME show at the Clifford Friday and Saturday.
>
> Remember when the Clifford offered "The Spoilers"? I wasn't here, then, but I know what a sensation the picture was. Now, "Carmen of the Klondike" is another "Spoilers"; and there's a fight between two men in it—Oh, Boy! it's a real play with plenty of action; something to get you awake and keep you awake. Of course, I needn't say anything to the "Hands Up" fans—they'll be there, anyway. It's you people that want to see the feature I am appealing to. We'll show the Vod-a-Vill Movies, then "Hands Up," and then "Carmen," and repeat.
>
> Got your Easter suit yet? Got mine. It's last year's Easter suit. Going to have it cleaned up and no one will know it. Bod don't tell anybody. That you? Good-by. Ting-a-ling.

It is a pretty hard thing to go in the face of what some tells you is bringing business, but we would not endorse this style of advertising for many theatres. You have to figure in this Clifford's personality and reputation as a fun-maker, for that puts it over though there is some mighty foolish stuff in it, especially that reference to the Easter suit. We believe that the secret of the success is that the two theatres are now using bigger space than before, that their advertisements are always found in the same place—and that these "Billy Says'" talks attract attention because of the local pride in the comedian. It is evidently because he plays square with the public that this sort of a thing helps, while in other cases it might cheapen the appeal.


CLIFFORD

Last Times—Tonight

RIGHT NOW

Bessie Barriscale

"THE HEART OF RACHEL"

"HANDS UP" and VOD-A-VIL MOVIES

MONDAY and TUESDAY

Harold Lockwood

MAY ALLISON

"HUMAN SHUTTLES"

Billy Says.

STARTING NEXT WEEK NEW SERIES

PARAMOUNT ARTCRAFT PICTURE PROGRAMS

Ideal PICTURE PROGRAMS

Tonight

Tom Mix

"THE SHERIFF'S BLUNDER"

"LOVE LOOPS THE LOOP"

IT'S A GREAT SHOW

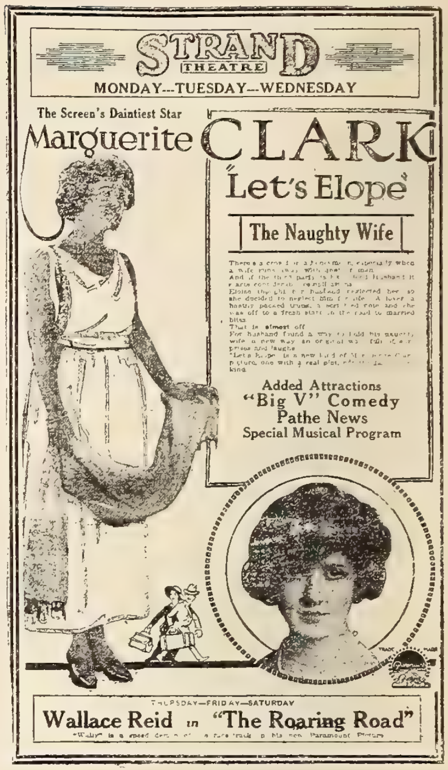
Monday

Wallace Reid

"THE MAN FROM FUNERAL RANGE"

ANNA LITTLE

Evidently something slipped somewhere, for the advertisement that we have just discussed appeared in the Friday papers and along comes the Saturday issue with no mention of the "Carmen" picture, but a talk about Easter in the "Billy Says" column. Typographically the displays are very good, except that we do not like the ragged effect in the selling talk on "Carmen" and in the case of the other display we would have centered the other matter.


STRAND THEATRE

MONDAY—TUESDAY—WEDNESDAY

The Screen's Daintiest Star

Marguerite CLARK

"Let's Elope"

The Naughty Wife

Added Attractions

"Big V" Comedy

Pathe News

Special Musical Program

THURSDAY—FRIDAY—SATURDAY

Wallace Reid in "The Roaring Road"

WERE we running a theatre in Birmingham, Ala., the first thing we would do would be to plead with the newspapers to give us better printing. Here is an advertisement of the Strand theatre that meets every requirement of what a display should be except the printing. We believe that much better results could be achieved if the stereotyper would underlay these cuts. We don't believe that it is the fault of the cuts or mats themselves for even the type portions of the display do not print well and the pressman has shown a hesitancy to use ink.

In this eleven-inch, three-column display there is everything that there should be and just about in the proper ratio. There are two striking pictures of Miss Clark—or rather they would be striking with proper printing—and then the title of the picture is further backed up with the words, "The Naughty Wife" in the boxed effect. It was all right for the Strand to use the very small type in the selling argument and we believe that every one of its patrons read it. This is what it said:

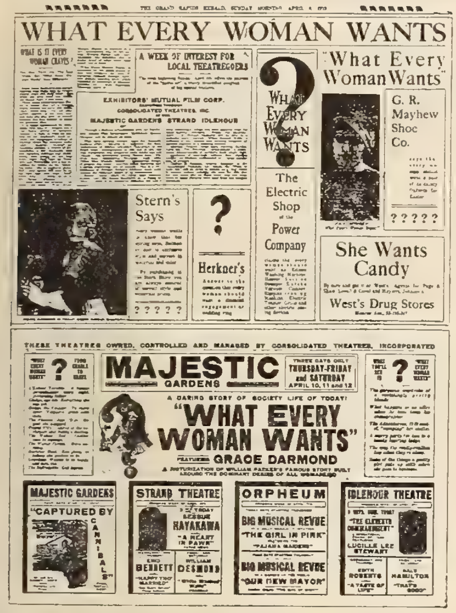
> There's a crowd on the honeymoon, especially when a wife runs away with another man.
>
> And if the third party is ex-Friend Husband, it starts considerable complications.
>
> Eloise thought her husband neglected her, so she decided to neglect him for life. A lover, a hastily packed trunk, a scribbled note, and she was off to a fresh start on the road to married bliss.
>
> That is ALMOST off.
>
> For husband found a way to hold his naughty wife, a new way, an original way, full of surprises and laughs.
>
> "Let's Elope" is a new kind of Marguerite Clark picture, and one with a REAL PLOT, not the fairy story kind.

The way the other attractions and the bill for the last half of the week meets our idea of the proper way to do it.

Satisfaction is heart deep.

CONSOLIDATED THEATRES, INC., hit upon the idea of having a Robertson-Cole week with "What Every Woman Wants" featured at the Majestic Gardens.

What Live Wires are Doing



THE GRAND RAPIDS HERALD, SUNDAY MORNING, APRIL 6, 1919

WHAT EVERY WOMAN WANTS

WHAT IS IT EVERY WOMAN CRAVES?

A WEEK OF INTEREST FOR LOCAL THEATREGOERS

EXHIBITORS' MUTUAL FILM CORP.

CONSOLIDATED THEATRES, INC.

MAJESTIC GARDENS STRAND IDLEHOUR

WHAT EVERY WOMAN WANTS ?

"What Every Woman Wants"

G. R. Mayhew Shoe Co.

? ? ? ? ?

Stern's Says

? ? ? ? ?

?

Herkner's

The Electric Shop of the Power Company

She Wants Candy

West's Drug Stores

THESE THEATRES OWNED, CONTROLLED AND MANAGED BY CONSOLIDATED THEATRES, INCORPORATED

MAJESTIC GARDENS

THREE DAYS ONLY THURSDAY-FRIDAY and SATURDAY APRIL 10, 11 and 12

A DARING STORY OF SOCIETY LIFE OF TODAY!

"WHAT EVERY WOMAN WANTS"

FEATURING GRACE DARMOND

MAJESTIC GARDENS — "CAPTURED BY CANNIBALS"

STRAND THEATRE — SESSUE HAYAKAWA "A HEART IN PAWN" — ENID BENNETT — WILLIAM DESMOND

ORPHEUM — BIG MUSICAL REVUE "THE GIRL IN PINK" — "PAJAMA GARDENS" — BIG MUSICAL REVUE "OUR NEW MAYOR"

IDLEHOUR THEATRE — "THE ELEVENTH COMMANDMENT" — LUCILLE LEE STEWART — EDITH ROBERTS "A TASTE OF LIFE" — SALLY HAMILTON "THAT'S GOOD"

It was able to get the co-operation of the Grand Rapids *Herald,* with the result that several merchants were induced to advertise around the idea, all of the space working toward giving the picture itself publicity. As a matter of fact, this production seems to be just about breaking the records for co-operating advertising in various sections of the country.

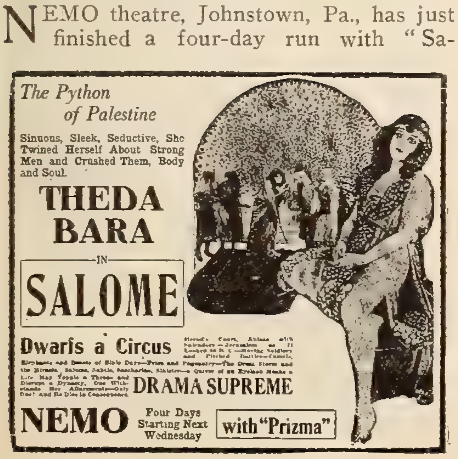
Now, the same Robertson-Cole idea was carried through the other theatres owned by the company, which figured that this was an excellent way to get the public acquainted with the class of pictures the company sponsors. During the first part of the week "Captured by Cannibals" was shown at the Majestic Gardens, while at the Strand there was Sessue Hayakawa in "A Heart in Pawn," and "The Eleventh Hour" at the Idlehour.

Of course, the whole result of this was to get really a solid page of advertising for the theatres the company owns. It pays once in a while, but as a habit we are not very strong for it from the theatre's point of view.

"Some day" is most often too late.

NEMO theatre, Johnstown, Pa., has just finished a four-day run with "Salome" to big business in spite of the terrible weather prevailing there. The advertising campaign used by L. W. Barclay, who has charge of all of that work for the Grand Amusement Co., should be given a large share of the credit.

This was started six days before the opening and the result was that the weather didn't count for much, because the patrons had read so much about the picture in the advance advertising that the greater share of them were "dated up." Practically the entire weight of the exploitation was put on the bigness of the production, for the spectacle angle was the one played, together with Theda Bara, of course.



The Python of Palestine

Sinuous, Sleek, Seductive, She Twined Herself About Strong Men and Crushed Them, Body and Soul.

THEDA BARA

IN

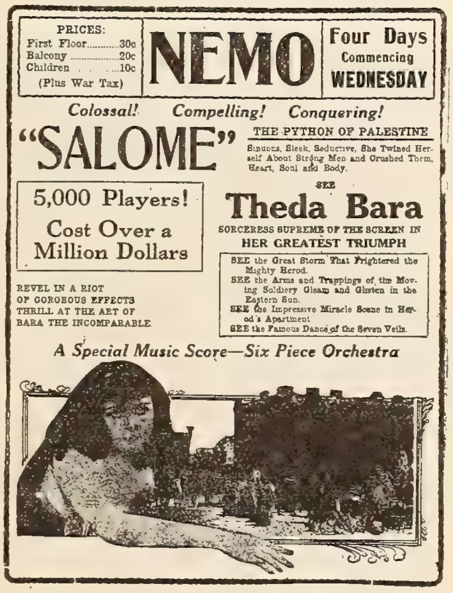
SALOME

Dwarfs a Circus

DRAMA SUPREME

NEMO Four Days Starting Next Wednesday with "Prizma"

The first display which appeared the Thursday before the Wednesday opening occupied six inches across three columns and was illustrated by a half tone of the star in her somewhat scant attire with a scene picture in the background. Then the selling argument was under the headline of "The Python of Palestine." Then the smaller type goes ahead to say: "Sinuous, Sleek, Seductive, She Twined Herself About Strong Men and Crushed Them, Body and Soul." After that the writer gets right into the circus idea with the caption, "Dwarfs a Circus," and then this:



PRICES:
First Floor..........30c
Balcony..........20c
Children..........10c
(Plus War Tax)

NEMO

Four Days Commencing WEDNESDAY

Colossal! Compelling! Conquering!

"SALOME"

THE PYTHON OF PALESTINE

Sinuous, Sleek, Seductive, She Twined Herself About Strong Men and Crushed Them, Heart, Soul and Body.

5,000 Players!

Cost Over a Million Dollars

SEE

Theda Bara

SORCERESS SUPREME OF THE SCREEN IN HER GREATEST TRIUMPH

SEE the Great Storm That Frightered the Mighty Herod.
SEE the Arms and Trappings of the Moving Soldiery Gleam and Glisten in the Eastern Sun.
SEE the Impressive Miracle Scene in Herod's Apartment
SEE the Famous Dance of the Seven Veils.

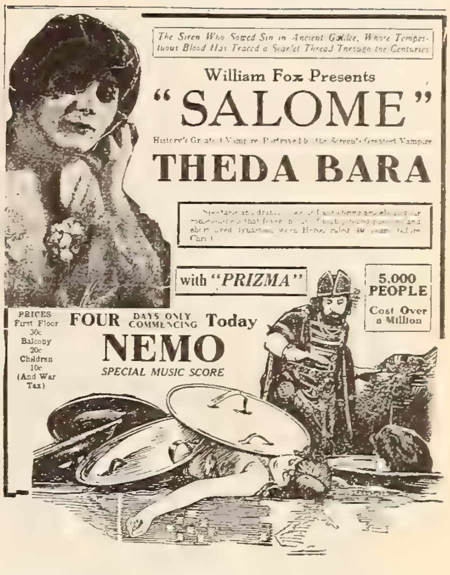
REVEL IN A RIOT
OF GORGEOUS EFFECTS
THRILL AT THE ART OF
BARA THE INCOMPARABLE.

A Special Music Score—Six Piece Orchestra

> Herod's court, ablaze with splendors—Jerusalem as it looked 40 B. C.—Moving soldiery and pitched battles—Camels, elephants and beasts of the Bible days—Fetes and pageantry—The great storm and the miracle—Salome, subtle, saccharine, sinister—A quiver of an eyelash means a life, may topple a throne and disrupt a dynasty—One withstands her allurements—only one, and he dies in consequence."

The next displays increased in depth to nine inches and carried somewhat the same selling arguments, still built around the character of Salome and the circus idea. For instance, the theatre again resorted to the big features of the picture and the "See" idea that is so familiar with the three-ring show:

> See the great storm that frightened the mighty Herod.
>
> See the arms and trappings of the moving soldiery gleam and glisten in the Eastern sun.
>
> See the impressive miracle scene in Herod's apartment.
>
> See the famous dance of the Seven Veils.



The Siren Who Sowed Sin in Ancient Galilee, Whose Tempestuous Blood Has Traced a Scarlet Thread Through the Centuries

William Fox Presents

"SALOME"

History's Greatest Vampire Portrayed by the Screen's Greatest Vampire

THEDA BARA

with "PRIZMA"

5,000 PEOPLE

Cost Over a Million

PRICES
First Floor 30c
Balcony 20c
Children 10c
(And War Tax)

FOUR DAYS ONLY COMMENCING Today

NEMO

SPECIAL MUSIC SCORE

On the day of the opening the space was increased to four columns, eleven inches, and carried a striking picture of the star and then a sketch showing the end of the tragic Salome dance. Here the caption used at the top in boxed effect was: "The siren who sowed sin in ancient Galilee, whose tempestuous blood has traced a scarlet thread through the centuries." Then we are told that here is the greatest vampire of history portrayed by the screen's greatest vampire, which is certainly a good line. The picture had really been sold by the advance circus advertising, and, except for mentioning that the picture cost a million and there were 5,000 people in it, the rest of the display was confined to this sentence:

> Spectacle and drama so welded as to bring acutely to your consciousness that feverish day of high-pitched passions and short-lived dynasties when Herod ruled 40 years before Christ.

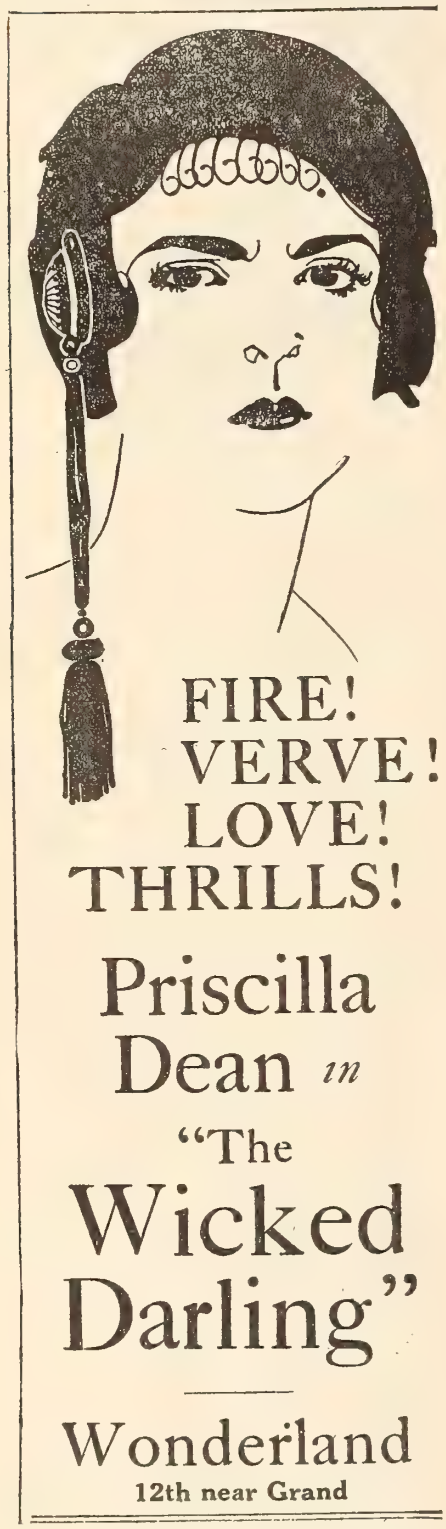
Advertising did not stop with the opening of the picture, for the next day Mr. Barclay used six inches across six columns and in his boxed effect at the top used this: "If you hate crowds come early. 3,579 persons witnessed 'Salome' yesterday. Ask your neighbor, then see it." A column narrower, the display on Friday was along the same line, and Saturday, the final day, smaller space was used.

It was an excellent campaign. Frankly the appeal of "Salome" is sensational, and Mr. Barclay put this over without saying anything that would offend any one. He went to the right limits, used the circus for all it was worth, and capitalized the star and the greatest vampire in history idea.

DIDN'T take Wonderland theatre, Kansas City, Mo., long to take advantage of an attractive cut. This cut of Priscilla Dean appeared exclusively in the Motion Picture News on a special insert advertising her in "The Exquisite Thief." But the picture fitted just as well any of the other recent productions in which Miss Dean has appeared and so the Wonderland did the right thing in going to it. There is only eight inches, single, used and this forms the most striking display

Scoring Hits and Errors

on the whole page of the Kansas City *Star* amusement advertising. The display would have been much better if there had been a different type used for the words, "Fire, Nerve, Love, Thrills." The sameness of the type hurts the eye a little and gives a crowded effect which actually does not exist.



FIRE!
VERVE!
LOVE!
THRILLS!
Priscilla Dean *in*
"The Wicked Darling"

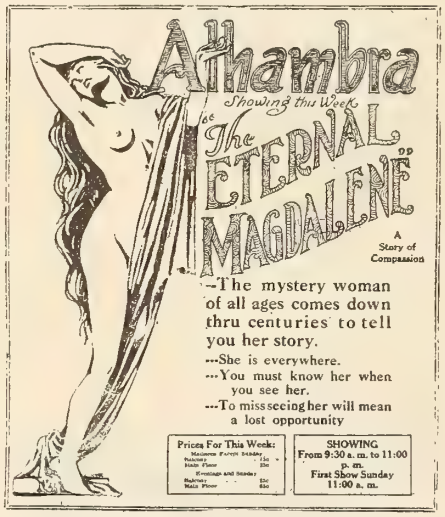
Wonderland
12th near Grand

Exhibitors who want to do attractive advertising should watch the display pages. Much of this, including the four-page displays on Universal Special Attractions, appear exclusively in the NEWS and furnish some mighty good ideas and the work of the best artists that exhibitors can borrow.

Old man Chance doesn't hang around when Gen. Enterprise is in command.

ARTISTRY in display has been called forth in several cities by "The Eternal Magdalene," and we much prefer this style of advertising to any of the more sensational sort that exhibitors might be tempted to use with this picture.

Criterion theatre, Atlanta, Ga., has used ten inches across three columns and has used for the illustration the picture that was employed in so much of the advertising in the NEWS. The display is hand drawn and therefore the whole effect is decidedly pleasing. Just above the cut there has been used the question: "What are you going to do with her or for her?" Then the center panel is devoted to the name of the picture, the name of Maxine Elliott and then this selling argument:



Alhambra
Showing this Week
"The ETERNAL MAGDALENE"
A Story of Compassion
—The mystery woman of all ages comes down thru centuries to tell you her story.
---She is everywhere.
---You must know her when you see her.
---To miss seeing her will mean a lost opportunity

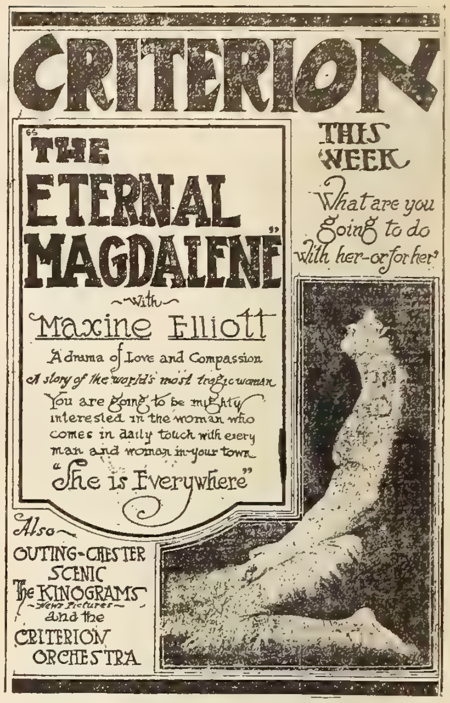
Prices For This Week:

SHOWING
From 9:30 a. m. to 11:00 p. m.
First Show Sunday 11:00 a. m.

A drama of love and compassion.
A story of the world's most tragic woman.
You are going to be mighty interested in the woman who comes in daily touch with every man and woman in your town.
She is everywhere.

Alhambra theatre, Toledo, O., gets the eye even more quickly and we believe that it has stronger selling argument by using the matter straight from the Goldwyn exploitation offices. The figure here is another one used by Goldwyn in its advertising and is so unusual that it is bound to attract attention, but it is unfortunately true that advertisement which depends upon a nude woman, though it may be artistic, and suggestive only to those who seek to give it that turn, does furnish an argument for the prudes who are urging censorship, and that should be borne in mind in exploitation everywhere.

We would say that there is distinctive atmosphere to both of these displays and that this is needed to get the fullest pulling power with this picture. Advertising of this sort will appeal to people who are in the habit of passing by the ordinary motion picture display and will convince them that the offering is one of the artistic, unusual sort that is worth their attention.

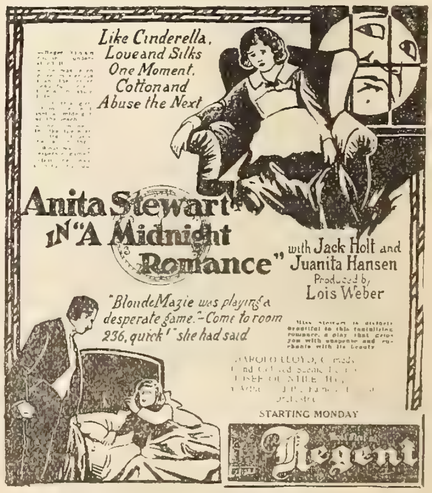


CRITERION
THIS WEEK
What are you going to do with her—or for her?
"THE ETERNAL MAGDALENE"
—with—
Maxine Elliott
A drama of Love and Compassion
A story of the world's most tragic woman
You are going to be mighty interested in the woman who comes in daily touch with every man and woman in your town
"She is Everywhere"
Also—
OUTING-CHESTER SCENIC
The KINOGRAMS
—News Pictures—
and the
CRITERION ORCHESTRA

WE are constantly dwelling on the argument that exhibitors should use freely the ideas of other exhibitors that they see recorded in the MOTION PICTURE NEWS, and we have been insistent that all exhibitors send us their best work so that it may be reproduced for the betterment of all.

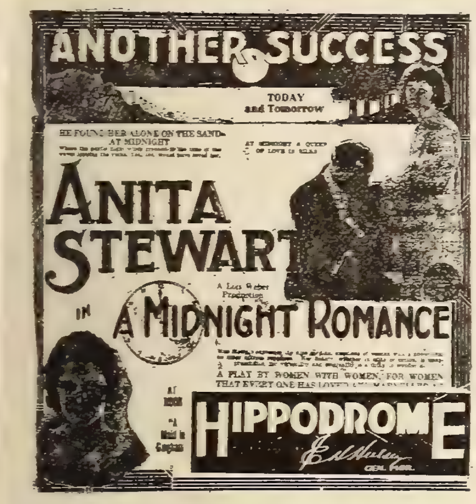
In the April 26 issue we printed an article under the heading, "Swiping the Moon to Exploit a Picture," analyzing the campaign of S. Barret McCormick of the Circle theatre, Indianapolis, in exploiting Anita Stewart in "A Midnight Romance," and reproducing, though necessarily in much smaller space, a number of his displays.

Already there has come to our attention two theatres that have seen the advertising of Mr. McCormick. The Regent, Toronto, takes bodily one of the displays, and though it does not use the halftone effect,



Like Cinderella, Love and Silks One Moment, Cotton and Abuse the Next
Anita Stewart in "A Midnight Romance" with Jack Holt and Juanita Hansen
Produced by Lois Weber
"Blonde Mazie was playing a desperate game. 'Come to room 236, quick!' she had said
STARTING MONDAY
Regent

From 100 Per Cent to Zero



ANOTHER SUCCESS

TODAY and Tomorrow

HE FOUND HER ALONE ON THE SAND—AT MIDNIGHT

ANITA STEWART

IN

A Lois Weber Production

A MIDNIGHT ROMANCE

A PLAY BY WOMEN WITH WOMEN, FOR WOMEN

AT NOON "A Maid in Gingham"

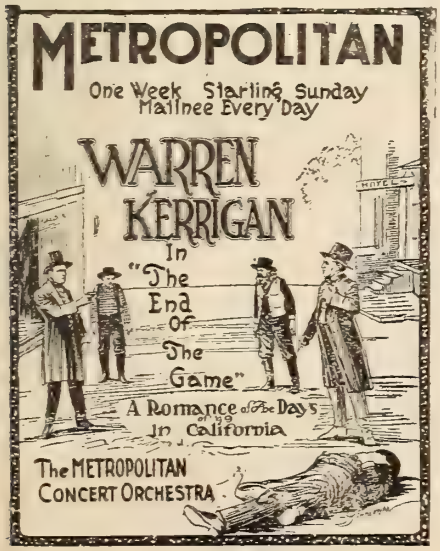
HIPPODROME

E H Hulsey
GEN. MGR.

line work is employed and the same reading matter. It is probably better that this was used if the theatre was not able to get the very best of printing from its newspaper.

This fact is evidenced by the display of the Hippodrome, Waco, Texas. Her halftones have been employed and the result is little more than a smear. Here the moon idea has also been used, but the border effect employed has only served to confuse and the idea is not carried out sufficiently to get all of the value of the moon idea. The lettering in of the words, "Another success," in white interfere with the moon standing out as it did in the McCormick advertising, although the same picture is used in the upper right. The designer of this display should also have used the same style of type for the sentence, "At midnight a queen in satins" as he did at the lower left for "At noon a maid in gingham."

SOMETIMES it is necessary to stress a big tragedy in advertising a picture, but plain bloodshed is something that should always be avoided. Anything indicative of crime should be omitted unless the reason is made clear that the plot centers around this event and then there should be something to stress the happy side of the picture—if there is one.



METROPOLITAN

One Week Starting Sunday
Matinee Every Day

WARREN KERRIGAN

In "The End Of The Game"

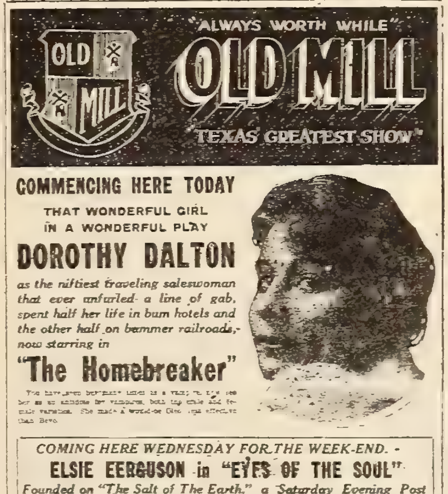
A Romance of the Days of '49 In California

The METROPOLITAN CONCERT ORCHESTRA

We cannot imagine this quarter page display of the Metropolitan, Cleveland, O., bringing any women and children into the theatre. Here we have a very crude sketch that shows at least two men with revolvers in hand and a third man lying dead in the street. The fact that the characters are in the garments of gentlemen of the old days doesn't take the curse off. We would much rather have simply used a picture of J. Warren Kerrigan and then the line, "A romance of the days of '49 in California." That would have indicated action enough to those that are seeking action and would not have given a shudder to the women and children who looked at the display.

Bind your theatre to your patrons and you will get the volume of business.

IT is mighty hard to beat this piece of work of the Old Mill theatre, Dallas, Texas. We have told you that it is the policy of the E. H. Hulsey houses to keep the name of the theatre the dominant thing in the advertising, and this is another evidence of it.



"ALWAYS WORTH WHILE"

OLD MILL

"TEXAS GREATEST SHOW"

COMMENCING HERE TODAY

THAT WONDERFUL GIRL
IN A WONDERFUL PLAY

DOROTHY DALTON

as the niftiest traveling saleswoman that ever unfurled a line of gab, spent half her life in bum hotels and the other half on bummer railroads,—now starring in

"The Homebreaker"

COMING HERE WEDNESDAY FOR THE WEEK-END.

ELSIE FERGUSON in "EYES OF THE SOUL"

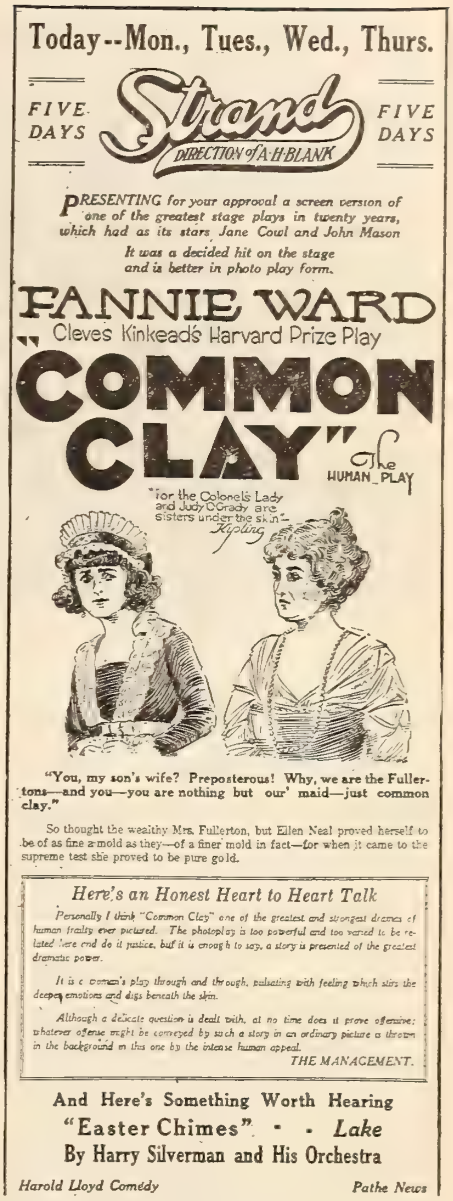
Founded on "The Salt of The Earth," a Saturday Evening Post Story.

The designer has used the suggestion given in the Special Service Section which we printed as referring to her in this picture as "an antidote for vampires, both the male and female varieties." Another portion has been taken from the Famous Players-Lasky suggestions with the lines:

> The niftiest traveling saleswoman that ever unfurled a line of gab, spent half her life in bum hotels and the other half on bummer railroads.

There is a good line with "That wonderful girl in a wonderful play." The entire space occupied is eight inches, three columns.

Old axim says that anyone can sell a man something that he wants—but the real thing in salesmanship is persuading him that he wants it.



Today--Mon., Tues., Wed., Thurs.

FIVE DAYS Strand FIVE DAYS
DIRECTION of A. H. BLANK

PRESENTING for your approval a screen version of one of the greatest stage plays in twenty years, which had as its stars Jane Cowl and John Mason

It was a decided hit on the stage and is better in photo play form.

FANNIE WARD

in Cleves Kinkead's Harvard Prize Play

"COMMON CLAY" The HUMAN PLAY

"For the Colonel's Lady and Judy O'Grady are sisters under the skin"—Kipling

"You, my son's wife? Preposterous! Why, we are the Fullertons—and you—you are nothing but our' maid—just common clay."

So thought the wealthy Mrs. Fullerton, but Ellen Neal proved herself to be of as fine a mold as they—of a finer mold in fact—for when it came to the supreme test she proved to be pure gold.

Here's an Honest Heart to Heart Talk

Personally I think "Common Clay" one of the greatest and strongest dramas of human frailty ever pictured. The photoplay is too powerful and too varied to be related here and do it justice, but it is enough to say, a story is presented of the greatest dramatic power.

It is a woman's play through and through, pulsating with feeling which stirs the deepest emotions and digs beneath the skin.

Although a delicate question is dealt with, at no time does it prove offensive; whatever offense might be conveyed by such a story in an ordinary picture is thrown in the background in this one by the intense human appeal.

THE MANAGEMENT.

And Here's Something Worth Hearing

"Easter Chimes" - - *Lake*

By Harry Silverman and His Orchestra

Harold Lloyd Comedy *Pathe News*

OF all the displays on "Common Clay" that have come to our attention, this is distinctly the best. It gets the eye, it sells the main points of the picture and it puts over the strength of the story without the slightest hint of resorting to anything of the sordid or sensational. You will remember that in commenting on several of the displays on this picture we condemned the use of such statement as "she fell for the lure of the dance hall" and that sort of thing. As a matter of fact the girl in "Common Clay" did nothing of the sort.

Now immediately under the name of the theatre, the Strand, Omaha, says:

> Presenting for your approval a screen version of one of the greatest stage plays which had as its stars Jane Cowl and John Mason.
> It was a decided hit on the stage and it is better in photoplay form.

Then followed the Harvard play idea, title and name of star and the quotation from Kipling occupying just the right space. Then with the picture of the society woman and her maid we have this selling talk:

> "You my son's wife? Preposterous. Why we are the Fullertons—and you—you are nothing but our maid—just common clay."
> So thought the wealthy Mrs. Fullerton, but Ellen Neal proved herself to be of as fine mould as they—finer in fact—for when it came to the supreme test she proved to be pure gold.

Earl L. Crabb, manager of the Strand, Buffalo, going after his own aeroplane views of the city

Buffalo Manager Goes "Up in the Air" And Brings Back Pictures of City for His House

EARL L. CRABB, manager of the Strand theatre, Buffalo, probably has the distinction of being the first motion picture manager to go "up in the air" to get pictures for showing at his own theatre. Certainly he is the first to take pictures of Buffalo from the cockpit of a government aeroplane, one of the fleet that has been working for the Victory Loan.

At one time in the course of the flight, a leg on the tripod of the camera became loose from the floor of the machine, and Mr. Crabb took off the belt that helped to keep him in the cockpit, stooped over and fastened the leg. It is doubtful if Rickenbacker could have done it better.

The flight started from the Curtiss field on the Niagara Falls boulevard and continued over the city parks, downtown section and Lake Erie. The machine maintained a speed of 100 miles an hour, and flew at an altitude of 2,000 feet. In the downtown section the plane swooped almost over the tops of the buildings and all-Buffalo stopped and gazed.

The result of the trip was about 500 feet of unusually good film views of the city. The films were developed and printed by Mr. Crabb in the Strand theatre studio, and shown as the feature of the current week's News-Strand Local Events, now one of the most popular pictures in Buffalo.

Mr. Crabb surmounted difficulties which many an aerial photographer of much experience, has fallen down on, according to officers of flying circus. The first difficulty with which he was confronted was the smallness of the cockpit in the plane which was chosen for the flight. It was said by the officers that none but large ships were used for this purpose.

With Lieutenant Norris' assistance, however, Mr. Crabb manages to get the camera and tripod tightly in the observer's pit, the seat being removed to enable Mr. Crabb to stand, and he remained on his feet throughout the 40-minute flight. Mr. Crabb was a target for the wind, the pressure on his body being very heavy because of his practically unobstructed position. After it was over he declared it to be the greatest experience of his life.

The pictures when shown on the screen created no end of favorable comment, and, what is better, through the co-operation of the Buffalo *Evening News* on the local events proposition, the Strand got some very valuable publicity.

NOT OURS—YOURS

Service is Our First and Last Name, So Let Us Help

THREE letters received in the morning's mail carried so exactly the same sentence that we cannot hesitate to comment on it. Here it is:

"I do not want to occupy too much of your time with my request."

We just want to say right here that what you call "our" time is not ours at all—it is YOURS. And we want you to use just as much of it as you need, as often as you need it and for any purpose in which we can serve you.

The season is at hand when you ought to be brushing up—planning to do bigger and better things. Just because business usually falls off in summer there is all the more reason to do more.

And there's another thought. A lot of the boys are coming back to you now. They've seen a lot more than they had when they left home and they are going to demand more. They've distinctly progressed, and you will have to.

HOW CAN WE HELP YOU?

Williams of Providence Shows How He Advertisers His Double Features

(*Continued from page* 3193)

Our advertising is handled by Danielson & Son, a local advertising agency. D. Gus Schneider, now a partner in this agency, was our publicity man when we opened in 1915. As a member of our State forces, he was called to active service in July, 1917 and was then succeeded by Miss Emily Williams, who is detailed by Danielson & Son, to look after our publicity.

One thing more I want to refer to and that is the use of superlatives in advertising. Since the very beginning we have made it an inflexible rule never to overstate and only under rare circumstances do we use superlatives.

The best film in the world hasn't been produced yet—it would be a superhuman task to determine who is the very finest actor or actress alive—and we believe so firmly in the need for constant improvement that we never claim to be perfect. Finst, best, greatest, most and other words of that character are never seen in our advertising, except with some qualifying expression, as in the Mary Pickford advertisement in which we say, "*One* of the best," and the community knows it can believe what we say, because of this policy.

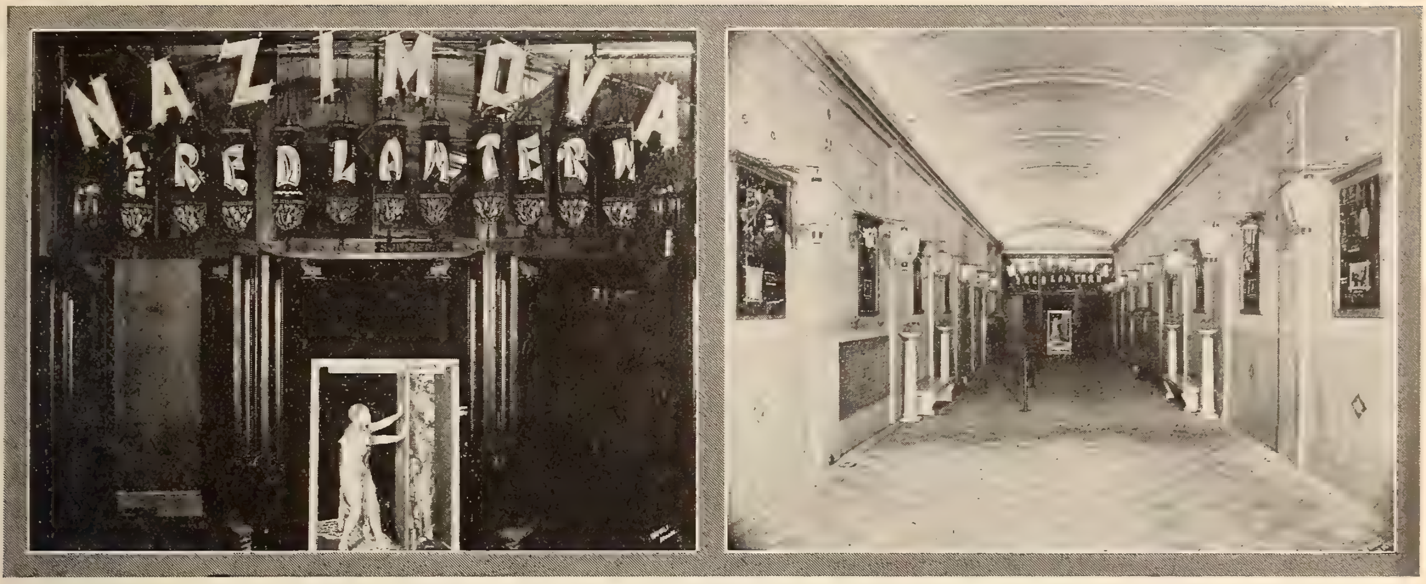
Every admission sold at our box-office to some person who comes here under a misapprehension is a good friend lost—and we don't believe in losing friends. So we let our patrons use the superlative language if they like our bill well enough to do that. Our advertising informs people of what we are showing and attempts to interest them in it.

In conclusion let me say that the best way to get the most out of your advertising expenditure is to retain either a first-class advertising-man or let a good agency handle it for you. There was a time when you could hire some fellow to get up your ads and take tickets and do other odd jobs, but that time has passed. You are penny wise and pound foolish if your advertising is not taken care of by some one that expects real money for doing it.

Advertising is the one thing in this world that almost anybody will take a try at and most people fail to understand that training and experience, as well as a natural aptitude, are as necessary in a good advertising man as in an actor or an operator or a manager. *You wouldn't allow the doorman to run your booth, so don't have the janitor write your advertising.*

The right kind of advertising pays—and pays big. And producers and exhibitors must realize that the principle by which manufacturers and distributors of merchandise are guided—namely, that the goods must be as good as the advertising says they are, applies with double force to film productions. The era of bunk has passed, the day of delivering the goods or falling by the way-side is here for good.

Complete Plan Book Begins on Page 3265



Use of Chinese lanterns in the long lobby of the Merrill theatre, Milwaukee, resulted in a most attractive display. At the left is a "close-up" of the entrance shown in the distance at the right

Many Merchants Aid in the Exploitation Of "The Red Lantern" for Milwaukee Showing

WHILE he could not have seen the Special Service Section we issued on "The Red Lantern" for the simple reason that he showed the picture a week in advance of the general release and before the issue of the MOTION PICTURE NEWS reached him, Manager E. C. Bostick, of the Merrill Theatre, certainly followed the suggestions made there about getting the whole city of Milwaukee to advertize the new Nazimova production.

His exploitation was carried out not only in the interior and exterior of the theatre, but through store displays of all sorts that gave the picture the sort of advertising that money could not have bought. Merchants of all sorts cooperated with him in making the displays all the way from the five and ten-cent emporiums to the highest class houses dealing in ladies' wear.

The lobby of the Merrill is about a hundred feet in length and this was transformed into a Chinese street, decorated with real Chinese lanterns. Mr. Bostick realized that there is a distinct difference between the Chinese lantern and the ordinary Japanese sort that are generally seen in this country so he sent to San Francisco for the real thing. This display, especially at night, kept a throng constantly in front of the theatre.

Girl ushers and other attendants wore Chinese costumes during the engagement and there was a special stage setting with a quartette of young women in costume singing the song dedicated to "The Red Lantern."

Adding to the liberal newspaper advertising Mr. Bostick also had sixteen young ladies call at thirty thousand homes, distributing a twelve-page colored booklet, which reproduced scenes from the production and told some of the most striking facts about it.

All of the five and ten-cent stores cooperated in the sale of the song. The windows were occupied with copies of the music and then with striking cut out figures of the star and numerous scenes from the production. Some of the displays are illustrated on the next page.

Exhibitors in other cities will do well to follow the example of Mr. Bostick in arranging these displays. If there is any question about the stores cooperating take along this copy of the NEWS and show them what the shops in one of the leading cities did.

Where you can keep the name of the production and the picture of the star before thousands who are passing up and down the streets you are getting the very best advertising possible next to that in the newspapers. Don't expect these stores to give up their whole windows to directly advertising your attraction, but be satisfied where you get a fair show and you are more apt to get the favor done again.

Cooperation of the music stores is especially valuable, since this music continues as an advertisement for the production after it has been sold and taken home. You will generally find the music store willing to do its part when you can show where some profit will accrue to it.

Many managers report such displays, especially in increasing matinee business, because they remind the women shoppers that the picture is being show when many of them would not remember the matter merely from the advertisements they had seen in the newspapers.

Manager Bostick carried out the atmosphere by costuming the girl ushers

THE BEST FOR 10
KRESGE'S

Manager Bostick of the Merrill theatre, Milwaukee, got the cooperation of merchants in advertising "The Red Lantern." At the left the display of Kresge's on the music; center, Breithaupt's, an exclusive woman's shop, and at the right a candy shop. For story see preceding page

Grauman Holds Ford Assembling Contest on Stage of Theatre, Interests Audiences, Gets Publicity

SID GRAUMAN, one of the country's greatest showmen, staged an act at Grauman's Million Dollar theatre, Los Angeles, in connection with his feature photoplay and program of nine parts that will no doubt be an interesting one for other exhibitors over the beaten trail to read about. It is one of the most novel, unusual and appealing from the public's point of view that has ever come from the brain of an amusement promoter. The foundation for the stage presentation was the Ford automobile—the assembling of two Ford cars on the stage of the theatre by two picked factory teams.

Fifth on the bill the Ford act was presented. The curtains were drawn and lying in perfect order, one on the extreme right of the stage, and the other on the extreme left, were two Fords, completely apart. On the one side appeared the blue team of six men, and on the other the red team of as many brawny toilers. On a signal the two teams started. No faster work has ever been seen in the history of the world. The symphony orchestra assisted matters by affording rapidly moving music, increasing the tempo as the two "tin lizzies" were put together. The hurried actions of the workmen, the fast music and the general state of excitement completely enwrapped the audiences until finally when the task of assembling the two Ford cars was complete, they fairly burst forth in enthusiastic applause. The novel act became the talk of the town, and people thronged the theatre from the opening show in the morning until the last show at night. It was also necessary to stage an extra show at night. The winning team was presented with a cash prize, as well as an elaborate pennant by Sid Grauman on the last night.

The local Ford assembling plant, which is the largest on the Pacific Coast, grasped Mr. Grauman's suggestion at once, and also the opportunity to exploit the Ford car. For three days of the week the city streets were alive with Fords, Fords and more Fords, all on parade. The parade consisted of 300 new Fords from the factory, and about 300 more individually and patriotically owned cars, all anxious to have the world know they owned Fords. Large banners were displayed announcing the fact that the great assembling act was being offered on the stage of Grauman's. Never in the history of the photoplay theatre has a stage presentation gone over with more of a startling rush than did this act, and it is something that can be executed in any town at little or no expense, and with the full co-operation of the Ford agencies in the specified community.

Another box-office attraction that was introduced by Sid Grauman on the stage of his huge theatre was during the playing of D. W. Griffith's photoplay the week previous, "The Girl Who Stayed at Home." During the second week of the well directed and cleverly produced screen drama, desiring to afford his patrons a little dancing novelty, Sid Grauman introduced Griffith's new and ingenious star, Clarine Seymour (Cutie Beautiful) in a ballroom dancing act, in New York's latest "craze-dance," the "London Tap Trot," in which Rudolfo Di Valentina, the world renowned dancer, appears. The dance is one of Di Valentina's latest original dances, and has taken Los Angeles quite by storm. While the photoplay was playing a strong second week, and would no doubt have run longer on its own merits, the specialty dance was staged as a matter of diversion, for the public.

Newspaper Man Manager of Strand Theatre in Omaha

H. B. Watts, for a long time photoplay editor of the Omaha *Bee*, has been made manager of the Strand theatre of that city, succeeding Arthur G. Stolte, who has been transferred to Des Moines, where he is in charge of the new A. H. Blank theatre.

TIME TO HUSTLE

Here Is One Exhibitor Who Realizes Possibilities

AN exhibitor who, for obvious reasons, doesn't want to be quoted dropped into the office the other day. He was in New York for the purpose of looking over the field and getting some new ideas. He told us some of his plans and then added:

"Do you know that you people are responsible for my taking this step? No, not because I have made so much money or anything of that sort, but because you have made me realize that I am not up to date and that I've got to come up to the times or some other fellow will be slipping into my city and getting the business.

"I have the leading houses there now, but I know that there's lots of room for improvement and that the public will patronize the best house. That's the reason I'm determined that it shall belong to me. Keep quiet about it, because I want the steel riveters on the job before anyone has a chance to beat me to it."

He is right. You have to be up to date these days. It probably doesn't require a new house, but it does require the best of methods.

Toronto Theatre Sends Patrons Greetings at Easter

Manager Herbert Jennings, of Allen's Bloor Street theatre, Toronto, never let's a special occasion go by without reminding his patrons that he is thinking about them. So just before Easter he mailed out a neat little folder carrying the greetings of the season in the name of the theatre.

During the Easter week there were special matinees given for the children. "A romance of Happy Valley" was used the first half of the week, and then "Johanna Enlists" on Thursday and Friday, with "Uncle Tom's Cabin" on Saturday, when there was a special morning matinee.

How New York Stages the Show

IT is a most unusual coincidence that big features, all of them built on dramatic and tense interest lines, are at all three of the leading New York theatres and also that animated cartoons supply the comedy element at all of them. This is possibly because of the length of the feature pictures, but it certainly shows that animated cartoon has gained probably the most remarkable recognition that it has known.

There is a further coincidence in that in each of the three theatres there is a vocal selection just before the feature and that this song is carried into the picture as the theme.

Nazimova in "The Red Lantern" is the picture at the Rivoli and here Dr. Riesenfeld has centered all of the program except the cartoon relief at the end right around this. There is a largely augmented orchestra and an especially wonderful "Chinese Fantasy" which takes the place of the overture and provides the atmosphere for the picture. This increased orchestra makes it possible to give the real Chinese music that is called for during the musical numbers and in the feature, affording a remarkable effect upon the audience.

There is no news weekly at the Rivoli this week, but there is a scenic and this gives some interesting glimpses of China. Mutt and Jeff supply the laughs at the end.

At the Strand there is an excellent musical arrangement for Anita Stewart in "Mary Regan," that original selection composed for the picture being used as a quartette number at the start and then taken as the theme of the picture. Managing Director Joseph Plunkett has produced a striking effect with his "Girl in the Bubble," an adaptation of the trademark of the theatre. There is the usual Strand Topical an Outing-Chester and a Bobby Bumps cartoon.

Maurice Tourneur's "White Heather" is the feature at the Rialto and here the music is right up to the Riesenfeld standard though many of the selections are numbered one that cannot be given here. Rialto Magazine benefits by having the material that is usually divided between the two houses. There is a Robert Bruce scenic and Judge Rumhauser provides the fun with the animated cartoon.

Strand Theatre

THERE'S just about everything except tragedy on the bill at the Strand theatre his week and people that want variety in entertainment certainly should be well satisfied. It is a case of the sprinkling of music and pictures that leaves a delightful feeling as one leaves the theatre.

This week Managing Director Jos. L. Plunkett is showing a real novelty in "The Girl in the Bubble," a special mechanical and lighting effect that astonishes the audience. It is largely carrying out the idea that is used in the Strand's announcement films, showing the large figure of the girl and instead of the usual revolving globe the girl in the bubble.

Liszt's "Polonaise No. 2" is the overture this week and it is played with the lights gold and without any special setting. It opens large on the brasses and then goes to the strings, with the harp and flutes coming in now and then and dominating the music. It makes an interesting number, but it is one that should not be attempted by theatres without large orchestras.

Strand Topical opens with International views of the arrival of the "Fighting Engineers," the Eleventh regiment, which was the first to get into the thick of it in France when they threw away their shovels and helped the broken British line hold back the German hordes. They are shown in their Victory march and there is a close-up of Col. Wm. Barclay Parsons that gets much applause. "Bullets and Bayonets" is the music. Pathe pictures show reproductions of warfare at the Victory Loan exposition in Van Cortlandt Park and here we have bomb throwing, firing heavy explosive, liquid fire, smoke barrages, tanks behind the smoke screen, and even the rockets at night. "Military Hurry No. 1" is used. Then there is a most human touch, with International views of veteran carrier pigeons back from the war, including a close-up of one bird that lost a leg and was decorated for bravery. Then we have a view of four of the captured German pigeons. "Ocean Breezes" accompanies these.

Then come along Topics of the Day, with the usual number of laughs. One of them that pleases the audience is: "War may be hell, but a peace conference is no strawberry festival." Then: "Prunes," we read, "are among the treasures of Serbia. Now we know what's been the matter with Serbia right along," and, "Conan Doyle makes the postitive statement that he can communicate with the dead. Written to W. J. Bryan, maybe."

Then we have a return to the news pictures, with Pathe showing American sailors bringing four German U-boats across the Atlantic and then some shots of them in New York harbor and of their American crews. "General Pershing March" is is played with these. From the same source come views of the Polish soldiers leaving France for home. When we saw these the audience was a little uncertain as to whether to applaud or not, but finally a title got them a hand while "Outriche Hongrie" is played. Pathe shows Mrs. Wilson visiting the Red Cross at Sorbonne, and for these "American Red Cross March" is used. The final wallop comes with International views of Belgium arising from the flames. It shows the work of reconstruction under way in Louvain and then pictures of Cardinal Mercier at the end that draw tremendous applause. "Omnipotence" is the accompaniment.

There is a pretty picture formed by the Strand Ladies Quartette, which renders a double number. The curtains part, revealing the four girls, two of whom are seated on a bench and two standing, with a railing and a number of blooming peach trees in the background. The first number, Herbert's "Molly," is rendered with the lights red, bringing out the colors of the blossoms, and then the lights fade down to blue for the second selection, "Mary Regan," a selection especially written for this production. The screen curtain is lowered just at the conclusion of the song, and the feature starts, the song being carried into the feature as the theme.

At the screening, Grondahl's "Serenade" is used, until Mary Regan is introduced, and then we have the theme for the first time, changing to "Crafty Spy" for Jim Bradley, one of the crooks. With the title "The Scandal," Barford's "Remembrance" is played, changing to Meyer-Helmund's "Dialogue" when the girl begs the man to please let her go away. Then there is a touch of comedy with the scenes in the cabaret, with "How You Gonna Keep 'Em Down On the Farm" used. With Morton, Sr., we have a change to "La Reve," and then "At Last" with the views of his home. At the title "In the vast silence," we get "Scaramouche," and then as Mary enters the hotel, "Crafty Spy," and the theme as she goes into her room.

When the crook knocks on the door there is a change to "Mme. Chrysantheme," and then for the scenes of the girl and young Morton together, "April Moods," shifting to "Tendre Amour" as the crook reads the letter to Mary. The next change comes with the scones showing Mary entering the restaurant, and then we have "Come On, Papa," with "Ma Cherie" following through. As she leaves the restaurant the music becomes "La Retour," and then to "Aida" as Clifford speaks to the telephone girl, changing to theme as he goes into Mary's apartment, and then to "Tu Ne N'Aimais pas" as she tells him of her decision to marry Morton.

With the scenes showing them in the hotel there is "Histoire de Blondinette" played, and when the youth sees his father there is a change to "Along Came Another Little Girl," and when the chief crook calls her on the phone, "Crafty Spy" is played

Tips From First Showings Here

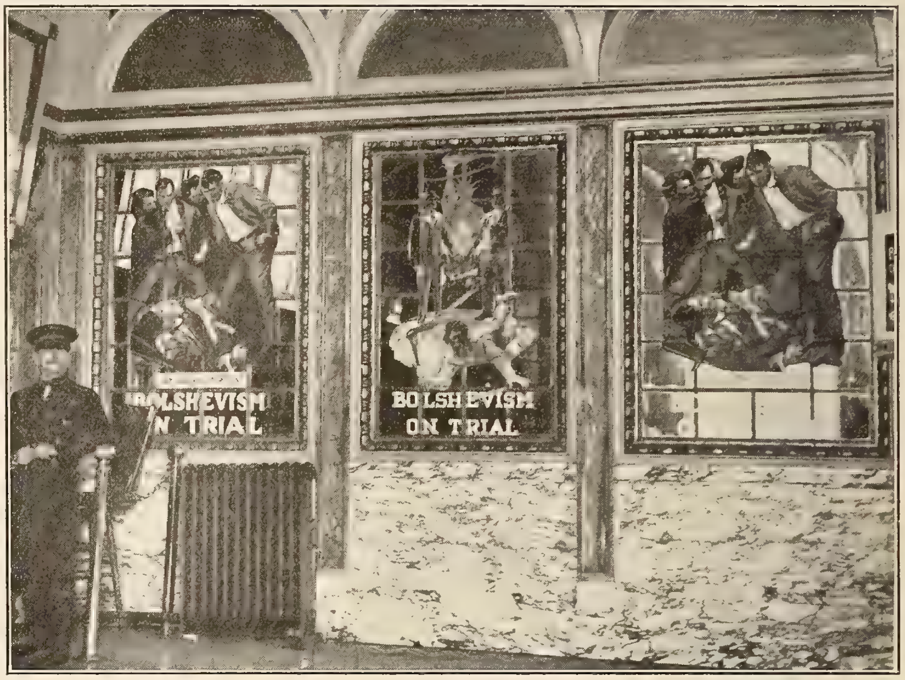
once more. When the father asks whether Mr. Brown is here there is a change to "In the Garden." Then when we have the title reciting Mary's problems, Friml's "Melody" is used for nearly four minutes, and then when we see the youth away from Mary's influence, "Hindustan." For the scene at the table there is "How'd You Like To Be My Daddy?" and then the theme again as Mary enters her apartment, and there we have the theme for three minutes.

For the scenes where Morton is seen on the couch a dramatic andante is used, and then "Jocelyn" when the title "These crooks have tricked you." This is used for six minutes, and for the scene where Loveman enters Mary's apartment, Schubert's "Symphony in B Minor" is played for an eight-minute stretch, and then "Sicicial Vespers" as the girl is thrown in the auto. Garviel Marie's "Lamento" is played where the detective and Morton, Sr., enter the room where Jack is and the fight that follows. With the title "The City," "City of Sighs and Tears" is used, with the theme coming in right at the end.

Then comes the most effective "The Girl in the Bubble." As we have said, this is a huge reproduction of the cover of the Strand program and of the announcement film that is used in advance of the Topical and other portions of the program. It shows the draped figure of a girl seated, with her left hand extended a little higher than her head and her right elbow resting on her knee, the two hands holding between them the revolving globe. But in the case of this reproduction the figure holds a bubble, or crystal globe, in the center of which appears to be a girl. This is Miss Ann Rutledge, whose attractiveness adds no little to the whole picture. She is a girlish sort of a girl and wears a short white skirt that is simple and striking. As the curtains part she sings "I'm Forever Blowing Bubbles For You." The lighting effects with the gleams of light on the revolving crystal are especially good and the blue background of the setting brings out the picture all the more strikingly.

"Mr. Outing Floats a Dream" is the Outing-Chester this week and it shows some adventures down on the Amazon and affording quite a few laughs, including the views of the village blacksmith and the young Manaos with the very fat "tummy." The organ carries the music for this.

Comedy's place on the bill is filled by Bobby Bumps in "A Night With Some Night Owls." This is a very funny one, showing the experiences of the kid and the dog trying to camp out and their experiences with the various pests. There is a scene at the start with the owls calling, "Oh, Hell—Oh, Hell—en," and therefore "Oh, Helen" is the first music, and then for the scene of the mosquitoes we have "Funeral March of the Marionettes," with "Come On, Papa" following through to the end.



By using cut-outs and mounting these on the glass lobby windows, Loew's Avenue B theatre, New York, achieved a striking effect with "Bolshevism on Trial"

Faulkes's "Theme and Variations" is the organ solo.

Rivoli Theatre

NEW YORK expected the long heralded "Red Lantern" with Nazimova as the star to be splendidly presented when it was shown at the Rivoli, and New York wasn't the slightest bit disappointed in the way that Dr. Hugo Riesenfeld is putting it on.

As a matter of fact the whole presentation is centered about the production. All of the usual features have been dropped from the program entirely and with the exception of the cartoon comedy at the end the Chinese atmosphere is around the entire bill, and all so artistically done as to cause a world of talk for weeks to come. It is truly the sort of presentation that advertises a theatre in the very best way.

In fact, one gets the atmosphere on entering the theatre, for there is a streamer of four Chinese lanterns in front of the curtained, box effects at either side of the house and all of the side lights of the theatre marking the exits are also covered with lanterns, while at times a slight touch of incense for the proper scenes brings the presentation close home.

For this occasion the overture has been entirely eliminated and there is in its place "The Glow of the Lantern," a most elaborate number arranged by Adolph Bohn of the Metropolitan Grand Opera House, with a stage setting of remarkable art and beauty by John Wenger. All of the house lights go out before the curtain rises and there is quite a little pause to impress the feeling of mystery. Then there is a crash of cymbals in the darkness and then the musicians' lights come on and there is a glow of red on the stage curtain. This rises, revealing an inner curtain which bears a huge Chinese dragon in vivid effects.

These curtains then part for the scene. In the center, with a huge idol as the background, is seated a figure representing the Chinese emperor and on a pedestal at either side is a guard and at the right a girl in Chinese garb is seated. Then the girl begins to dance a solo number and directly the two guards do a queer Chinese dance on their pedestals. Then a woman's voice is heard with a few strains and the girl dances again, this time with a lantern, which she finally places alongside the emperor. There is a bright light in this which flickers and then goes out. Toward the end the two guards come down from their pedestals and do a sword dance, and then when the emperor gives a command with his uplifted arm they disappear and the girl returns, flowers in hand, and the three dance together with a loud drum effect, and then with a final crash of the cymbals all sink back to their places and the curtains come together. It is wonderfully effective, and words can give only a bare idea of it.

It is the music too that adds a great deal here with the various Chinese effects. These instruments are actually in the orchestra and the huge pit was actually crowded on account of the number of artists and because of the large array of peculiar instruments that had to be employed to get the full effects.

Now we have the scenic—a Prizma. At the screening we have "Suite Exotique" until the scenes showing us the business houses along the Yangste, when it changes to "Dance Chinois," and then with the title "Eighty Years from Now" there is an-

Music Hints For Entire Programs

other change to "Lady Picking Mulberries," and with the picture of the Lotus flowers in the moat and the title "Its Million White Tongues" we go back to "Suite Exotique" to the end.

Now we have another one of the special numbers and another John Wenger set. This is from "Chinese Lullaby," which is presented by permission of the "East Is West" company now playing in New York. After a few bars of music in a rather mournful tone the curtains part, showing the interior of a Chinese home of the better class with a huge square window in the background. The room is hung with the Oriental draperies and actual Chinese furniture is employed. We see Miss Mary Ball in Chinese costume sitting toward the left of the stage and a Chinaman with a musical instrument in the center. After the first verse Miss Ball arises and goes to the left of the stage, where she continues the song, the curtains closing with the final notes, the screen curtain coming down and, after a clang of the gongs, the feature is started.

Drums prevail right at the screening with "Chinese Festival" used, and then with the title "In Pekin" the music changes to "Rebikoff" and then for the introduction of Mahlee we have the chorus only of "Chinese Lullaby" brought back as the theme for the picture. With the first sight of Sam Wang we have "Rebikof" again, changing to "Lance aus Peking" as she is seen talking to the soothsayer with the Chinese music as the flashes show the boy playing the queer instrument. One chorus of the theme is used again and Mahlee asks her old grandmother, "Why do they shun me?" and this is followed through with "Sarashi," a descriptive, haunting theme which is used during the scenes where the grandmother tells her that it is because she had a white father, and we have the scenes explaining the old woman's story.

For the shots of the American mission "Lyric Pieces" are used, and then with the title "With the Rising of the Moon" we have the theme once more, changing to a specially written selection for the death scenes that follow, this being played through with a ghostly effect that is moving. When the girl opens the window and the own is seen there is a low imitation of the owl, and then the various Chinese suggestive effects mingle in with the music.

At the point where Wang announces that he is going to America the organ takes up the music, a violin solo of the theme coming in at the place where Mahlee entwines flowers in her hair. The orchestra comes back with the introduction of Sir Philip Sackville and then with the sight of the girl takes up the theme, following through with Nevin's "Shepherds' Tale," and then with "As the Weeks Pass" we have "Festival of the Moon," with the Chinese instrument effects prevailing as we see the Chinese musicians performing in the garden. Then as Mahlee is handed Wang's note there is a change to "The Yellow Dragon," and when the girl goes to her room "Crane and Tortoise," with one chorus of the theme used after Mrs. Templeton leaves her alone. This is followed through with "The Yellow Dragon" again and then at the scene in Sam Wang's clinic we have the organ with the gong and cymbal effect, and then with "The Irretrievable Step," "Danse Sacre" is used again, following through with "The Yellow Dragon."

Superba theatre, Los Angeles, got a splendid effect by making the personality of Priscilla Deon dominant in the lobby

For the title "The Feast of the Red Lantern," "Jap Kriegsbilder" is played, and then a gong effect as Wang strikes the gong in the picture, the music changing to "A Japanese Sunset," followed by another gong tremulo effect after the goddess appears. This is followed through with "Kriegsbilder" and then, as the door opens, "Tam Tam." When the girl announces that she is the goddess of the red lantern "Dance of Egyptian Maidens" is played very slowly, followed by a numbered selection. Then when the girl sits down on the couch there is one chorus of the theme, followed by a numbered selection as Wang knocks on the door, and then with the change to the general's palace "Oriental March," played pp mysterioso. When we are introduced to the superstitious empress "Intermede Chinois" is played, and then "A Japanese Sunset" as Wang opens the curtains showing the goddess.

Then with the day for the uprising we have extracts from "Herodiade," followed by descriptive music and effects until the title "Dawn," when "Herodiade" is played again, changing to "L'Oracolo" as the girl asks Sir Philip if he doesn't know her, changing again with the title "You Have Severed" to "A Japanese Sunset" and then with the title telling that Mahlee's prophesy proved false "Pearl Fisher" is played. At the point where the wounded Wang enters the temple there is one verse of the theme played broad adagio, and after Wang's death the music reverts to "Pearl Fisher" with one verse of the theme for the vision of the soothsayer, then "A Japanese Sunset," with "Pearl Fisher" at the end of the scene and the theme at the end.

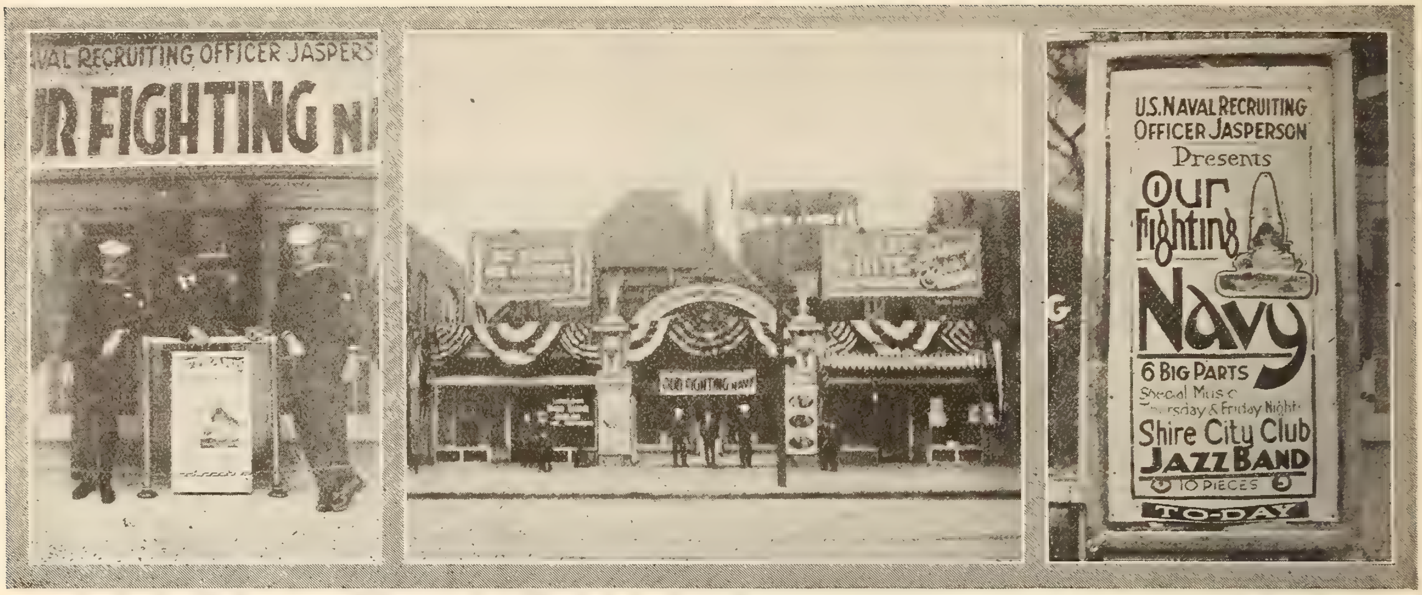
After this tense drama we have relief, but Chinese melody in selections from "A Chinese Honeymoon," with its light and lively music, and then there are a whole lot of laughs with Mutt and Jeff in "Sir Sidney."

"March Heroique" is the organ solo.

Rialto Theatre

ONE of the most enjoyable bills in weeks is that at the Rialto this week, with a splendid connecting up of the Magazine and musical number and feature in a way that has to be described to be appreciated. Again the musical arrangements form a considerable part of the enjoyment.

"The Bohemian Girl" is played as the overture with the lights all gold. At first it is largely on the strings and it includes a trombone solo and then a violin solo of two of the best known airs. Then follows the Robert Bruce scenic, released by Educational, "The Pale Pack Train." It tells the adventures of five white horses, two men and a dog and a half—the latter being the huge Dane that is so familiar to us and the "Whoosit" whose acquaintance we have made in other pictures. There are some fine shots in the snow clad moun-



Manager H. C. Young of the Strand theatre, Pittsfield, Mass., got the cooperation of the local recruiting station when he showed "Our Fighting Navy." Especially designed posters were used and the theatre covered with the National colors

New York's Way

tains, contrasty effects being secured with the patches of snow that break off as if cut with a knife. There are some fine shots of the camping scenes, making it an altogether human document with nature as the background. "Woodland Echoes" is first played and this is followed through with "The Strand at Parame."

Educardo and Emanuel List then sing the duet from "I Puritani," and after that we have one of the most interesting Rialto Magazines we have seen. Production Manager Joseph LaRose didn't have to bother this week with dividing the material between the two houses and the Rialto has profited accordingly.

It opens with Gaumont pictures of San Francisco's welcome to its fighting men and "American Red Cross March" is played until we have the scenes of the marching men when there is a change to "Hail, Hail, the Gang's All Here" and then with Gaumont pictures of the yeomanettes parading "American Red Cross March" is again used. Kinograms shows us the Columbia oarsmen at practice and here we have "Speed 'Er Up" with the effects of the motor boats that accompany the rowers. This same music continues through Gaumont pictures of an express hold-up staged at San Fernandino, Cal., for the benefit of the Victory Loan.

The Kinograms shows us pictures of Charles Kaplan whose clue led to discovery of the bomb plot and then we have some views of the infernal machines and here we have a mysterioso used. Gaumont gives us a mighty clever effect here with the launching of the dreadnaught Tennessee where we have "Columbia" played and the whistle effects. And then we have a title beginning "If boats could talk," we have the film reversed and the big ship going back to the dock from which she had just been launched. Here the music is appropriately "How Dry I Am" played the first time on the trumpet and then with the full orchestra. It brings a roar of laughter, and also considerable applause.

International gives us a picture of the "Devil Dogs" at Philadelphia showing how they overcame the Huns to the music of "Goodbye, Bargaria" and then come another chapter of the fully "Sayinks of Topplitsky." At the end the usual kids tell the old man "What an oil can you've turned out to be." "A la Carte" is the music. Then Gaumont gives us "The story of four seasick camera men." Here are some remarkable views taken at sea from one of the destroyers showing others rolling around in the heavy weather and then mountains of water coming right at the little boat. Effects are used and "Victorious Democracy" played.

Kinograms shows us pictures of Versailles where the peace treaty is to be signed with American doughboys as sightseers and then we have Pathe pictures of Mrs. Wilson visiting the Red Cross, "Ponts de Paris" being used for both of these. Then Gaumont gives us some views of the war exposition at Van Cortlandt park similar to those described already. This with the bursting rockets forming the slogan "Buy Victory Bonds" would ordinarily have closed the Magazine, but we have a much better effect.

As a part of the Magazine we have a short scenic, "Through the Land of Bonnie Sweet Bessie" and just as this is started we see Miss Gladys Rice standing on the lower of the stage steps at the right; there is a red light upon her as she begins to sing "Bonnie Sweet Bessie." A few moments later the curtains over the side panels at either side of the stage part with two rural scenes in Scotland, lighted from the top in a glow of red. At the end of the first verse the screen curtains come together and the picture is finished and then Miss Rice slowly walks up the steps and sings the second verse as she stands right against the right hand column and with the last notes she sinks away behind the curtains. But the picture does not start just at that moment for from the right of the house up the steps and across the stage comes a bagpiper. There are just a few strains of this and he goes out at the left. It is a surprising and delightful effect. As these notes are dying away the feature, "The White Heather" starts. During his appearance and preceding the title there was a short picture of the bagpiper thrown on the screen.

"Songs of Scotland" is the music at the screening and then at the scene showing the bagpiper we have the real one playing himself and with the introduction of Marion Hume "Bonnie Sweet Bessie" is brought back. For the scenes in the London Stock Exchange there is "Henry VIII" and then with the introduction of Lord Angus Cameron a portion of "Pomp and Circumstance" is used and later when he greets his brother, "Meeting." There is an intermezzo used where Marion sees Lord Angus and then the theme again with Dick Beach. "Children's Suite" is used where Donald, the little son, is shown.

At the title "In the morning" "Poesi Pastor" is played and then with the title "Aye, lad" "Hunting Music" is used until the scene where Alex meets Marion when we have the theme. At the title "Hello" we have "From the Countryside" and then as they sit down to dinner there is a bugle call with the remainder of the orchestra tacit and then "From the Countryside" taken up again. For the scene at the Devil's Chimney "Ponticello" is played and then a pause as the shot is fired with a numbered selection and the organ taking over the music. During the time the organ is playing there is a 'cello rendering of the theme for the death of the girl's father and then with the title "The quest of love brings another searcher" we have the theme on the violin.

The orchestra comes back with "We'll Return to Town" and then a couple of numbered selections follow until the close-up of the wounded man and then "Melancholie" is used once through. The rest of the music to the end where Dock goes to the man on the bed "Berceuse" is played to the end.

We get a world of laughs with the Judge Rumhauser cartoon, "Rubbing It In" and Guilmant's "Marche Religeuse," an organ solo, ends the bill.

Live News from the Producers

George Spoor Reduces Film Jumping

"The troublesome jumping of film in projection, which has been a constant source of annoyance to the moving picture patron, has at last been reduced to such a minimum as to be practically negligible," says George K. Spoor, president of the Essanay Film Company, "by the Spoor-Thompson method of processing film by automatic machinery.

"This was accomplished," said Mr. Spoor, "through feeding the film into the wet end of the machine in 1,000 foot lengths, thus requiring, with the ordinary run of film, but two splices to the reel, whereas under the old method anywhere from ten to thirty splices are needed.

"As it is the splices that cause the jumping and flickering of the film, it can readily be seen with what smoothness the film can be projected, with but two splices to a thousand feet.

"In the case of many various tints in the same reel, more than two splices are sometimes necessary, but even with numerous tints the machine reduces the splicing an appreciable amount over the old method of processing.

"Not only does the reduced amount of splices prevent the jumping, but it adds greatly to the life of the film," he said.

Seigmann Again with the Universal

George Seigmann, who created "My Unmarried Wife," Carmel Myer's screen success, has been mustered out of the army reserve list and is now in "civies." He has again joined Universal's producing staff. Seigmann will direct Priscilla Dean in her starring vehicle, "Pretty Soft," which is now being completed at Universal City. The story was written by Joseph Franklin Poland.

When the war was declared Seigmann abandoned a salary that would make a banker gasp, it is said, and offered his services to the government. He was commissioned in the signal corps of the army.

Regarding Health Films

The Public Health Films has received permission from Assistant Surgeon General C. C. Pierce, of the United States Public Health Service, to contradict the report recently published in Motion Picture News that the film "Open Your Eyes," was "the only official picture made especially for the United States Public Health Service."

"Fit to Win" and "The End of the Road" have the official backing and authorization of the Public Health Service.

Universal Enters Its Eighth Year

Big Producing and Distributing Organization Celebrates Seventh Anniversary in the Film Industry

JUNE, 1919, will mark the close of the seventh year of Universal activities and Carl Laemmle, president of the company, said: "Universal has about completed the most successful year in its history. During the last year and in preceding years Universal pictures have become known the world over and the company now has exchanges in every part of the world.

The Universal organization within the last year has been greatly increased. An extensive advertising campaign is soon to be launched and all the Universal Exchange managers are preparing for the greatest year in Universal history. There is not the slightest doubt but that Universal's business within the coming year will be increased at the very least, fifty per cent."

On May 20, 1912, Mr. Laemmle, at that time manufacturer of Imp films, Charles Bauman of the New York Picture Company and W. H. Swanson, manufacturer of Rex pictures, combined their interests and the Universal Film Manufacturing Company became a reality.

At the time the company was formed the Motion Picture Sales Company was waging war with the Patents Company, an organization which was endeavoring to prevent independent manufacturers from manufacturing film and selling them in the United States.

The offices of the Universal Company were first opened at No. 1 Union Square and on October 1 the offices were moved to 1600 Broadway, their present location. In July of 1912, Mr. Laemmle made a trip to Europe and opened the first American independent manufacturers' foreign offices. In September of the same year the announcement of the purchase of the 12,000 acres of land in the San Fernando Valley, California, was made. Universal City was later erected on this land but at the time of the purchase the Universal western plant was at Hollywood, Cal.

Later, the Crystal Film Company added its productions to the Universal company. In 1916 the Fort Lee, New Jersey, studios were erected and many Universal photoplays were produced at this location.

Recently it was decided advisable to produce all Universal pictures at Universal City, Cal., but the Fort Lee property is still owned by the Universal. The directors at Universal in 1912 were Otis Turner, Herbert Brenon, Thomas Ricketts, and David Powell.

"Upstairs and Down" Exploited in Portland

THE new Selznick plan of scientific exploitation has been put into active operation. The pre-release showing of "Upstairs and Down," the first of the the series of Olive Thomas productions, in the Strand Theatre, Providence, last week, was so successful that Charles H. Williams, manager of the Strand, sent the following telegram to the Selznick Pictures Corporation the day after the opening:

"Olive Thomas in 'Upstairs and Down' at Strand great big success; jammed to the roof, big crowds turned away; keep up the good work; good luck."

Cooperation with Manager Williams began two weeks before the opening of "Upstairs and Down." First of all, advantage was taken of a Movie Ball, held at the State Armory in Providence, Thursday night previous to the opening. Miss Thomas had been invited to attend the ball as the guest of honor, and led the grand march with the governor of Rhode Island, R. Livingston Beeckman.

Louis J. Selznick immediately assigned Randolph Bartlett of his publicity forces, and Morris Safier of the Boston branch of Select, the task of conducting a big exploitation campaign.

The first move was to secure every available billboard in the city and its environs. The total poster display consisted of 110 twenty-four sheet stands, 75 six-sheets and a great number of handsome one-sheet portraits of Miss Thomas, the latter being framed and displayed prominently in stores and other public places.

For the first week these stands were used in conjunction with the Movie Ball committee, the dates merely announcing that Miss Thomas would appear at the ball. The day after the ball every stand was posted with new dates, announcing the showing of the picture at the Strand Theatre.

Joins International Film

The International Film Service Company, Inc., producers of the tri-weekly news reels issued under the independent titles of Hearst News, International News and Universal Current Events, which are released through the Universal Manufacturing Company, has augmented its staff from among the many released men of the war, among them being Ed Guetlein.

Mr. Guetlein has long been associated with the film industry.

Robertson-Cole Cites Its Record

Wonderful Progress Noted in First Run Bookings Throughout the Country in Last Five Months

WHAT is said to be pronounced evidence of the Robertson-Cole Company's rapid growth is the large number of first run houses which are booking its pictures through Exhibitors Mutual. Less than five months after their initial feature had been distributed in the domestic field, Robertson-Cole are now placing their output in many of the highest type of motion picture theatres in the United States and Canada.

It was in December that Martin Johnson's, "Cannibals of the South Seas," led the procession of Robertson-Cole releases through Exhibitors Mutual.

In a period of less than five months Robertson-Cole has an alignment of first run accounts that made pessimistic predictions look narrow and without judgment.

An official describes the rapid growth as follows:

"Robertson-Cole entered the motion picture industry to accomplish results solely on the merits of its attractions. Soon after inaugurating its distribution campaign through Exhibitors Mutual, they issued definite instructions to sell each production on its real merit.

"The highest type of motion pictures were produced by the various units allied with Robertson-Cole. Some exceptionally brilliant specials, in addition to "Cannibals of the South Seas," were added to the star series, among them being "The Turn in the Road" and "What Every Woman Wants."

"It was only a matter of time before the Robertson-Cole pictures began to meet with the approval of audiences all over the country. There followed the placing of Robertson-Cole offerings in the biggest theatres in the biggest cities.

"The successful Martin Johnson features paved the way for pictures starring Sessue Hayakawa, Bessie Barriscale, William Desmond, Henry B. Walthall and Billie Rhodes.

"In Washington, D. C., Tom Moore and Harry Crandall, recognized the merit of Robertson-Cole features, and their best offerings appeared in Moore's Rialto and Crandall's Metropolitan, with big success.

Billie Rhodes is "In Search of Arcady" in the Robertson-Cole production of the same name, just released

"Jumping way out to Denver, first run bookings were made by Exhibitors Mutual in the Rialto, Majestic and Strand Theatres. Moving over to Los Angeles, Robertson-Cole offerings have appeared as first run attractions at Graumann's Theatre, Kinema, and Tally's Broadway."

The open booking policy won Robertson-Cole a host of friends. The fact that an exhibitor could select one or all of the Robertson-Cole stars or specials is said to have made hundreds of exhibitors staunch rooters for the product of the new organization.

Robertson-Cole officials attribute their rapid rise to several things. In the first place they have laid every stress on obtaining the most popular stars available. Then they set a high standard for production which has to be met by every photoplay before it is accepted.

Marshall Neilan Has Two Playing Broadway

WHEN Mary Pickford in "Daddy Longlegs" is presented at the Strand Theatre, Marshall Neilan, the director, will have to his credit two great big special productions playing Broadway at the same time, the other one being "The Unpardonable Sin" at the Broadway.

And he is soon to have the third, which in his own opinion will be the biggest and best production of his career, "Her Kingdom of Dreams" starring Miss Anita Stewart.

Mr. Neilan is just now putting the finishing touches on this and in its making he had under his direction what is declared to be the most remarkable aggregation of film stars ever before assembled in one picture.

The list includes Miss Stewart, Anna Q. Nillson, Kathlyn Williams, Thomas Sanschi, Mahlen Hamilton, Edwin Stevens, Tully Marshall, Fred Huntley, Thomas Jefferson, Frank Currier and Wesley Barry. Every one of these has at some time or another been featured individually in productions and their combined salaries alone is said to total far more than many producers put into an entire production.

When Louis B. Mayer, Miss Stewart's producer, engaged Mr. Neilan as her director, he did so because he believed him to be the greatest director now in motion pictures.

The First National Exhibitors' Circuit has signed Mr. Neilan for a series of big productions, and aside from David Wark Griffith, he is the only director who has received this honor from that circuit.

Simplex Notes

Uses Simplex in Industrial Field

AT the David Blumenthal mammoth textile plant in Shelton, Conn., where thousands of operatives are employed, it has been necessary to work on both day and night shifts, and in order to bring the employees going into work on the night shifts, to their various departments in good humor, Miss Kenyon, supervisor of the Factory Welfare League, had several Simplex Projectors installed in the enormous factory restaurant.

There the incoming night shift is entertained and fed, and after going into work the outgoing shift is similarly treated. The installation of the Simplex, it is said, is responsible for the greater spirit of cooperation between the employees and executives.

This installation was personally made by Cecil R. Wood, of the Boston Motion Picture Supply Company, southern New England distributors for Simplex.

Naval Expert Sees Simplex Factory

Olan L. Hawk, chief electrician of the U. S. S. "Pennsylvania," was an interested visitor at the Simplex plant this week.

Mr. Hawk, who is known to practically every officer in the Atlantic Fleet, is an authority on naval picture projection and is also credited with inventing a most novel and practical method of moving his Simplex Projector from one end of the ship to the other without "taking down" or disturbing the set-up of the machine.

This consists of a substantial four-wheeled coal truck upon which are mounted the projector, the rheostat, the film case and a reel of cable. At convenient places on the deck are located plugging boxes, so that the plug on the end of the cable can be plugged in at a moment's notice, and the machine easily operated from any location.

Mr. Hawk, who has been supervisor of the picture projection for Admiral Mayo since the commissioning of the "Pennsylvania" in 1916, told of many interesting incidents attending some of the deep-sea exhibitions.

One of the striking incidents which he spoke of was that of the gun practice which was indulged in by both the five and ten-inch guns under the turrets on which the truck containing the projector happened to stand.

The concussion attending the firing of these guns tore the ventilator tops from their fastenings and ripped the half-inch rivet from the bulkhead doors. After the firing, Mr. Hawk fearfully approached his picture machine, expecting it to be racked to pieces, but upon running it there was just as steady a picture produced as could be found anywhere.

Engages Miss Hawley

Wanda Hawley, in many Paramount and Artcraft pictures and special productions from the Lasky studio, has been placed under contract for three years more to play leads.

Truex Signs for Series of Comedy Films

Ernest Truex, screen and stage star, has been signed for a series of comedy films by Amedee J. Van Beuren, president of the V. B. K. Film Corporation, producers of the Paramount-Drew comedies and Timely Topics, Inc., producers of "Topics of the Day" released by Pathe Exchange, Inc.

"In signing Mr. Truex to appear in two-reel comedies," stated Mr. Van Beuren, "I am continuing my policy established with my pictures starring Mr. and Mrs. Sidney Drew, in making refined comedies of feature quality with stars of ability and reputation. I am firmly convinced that this type of screen comedy is a favored institution in America and abroad, and that there is sufficient demand for comedies of distinction to warrant the appearance of stars of the calibre of Mrs. Sidney Drew and Ernest Truex in two-reel pictures." Good stories are wanted for the new comedy series and synopses are being sent to the V. B. K. Film Corporation, 220 West Forty-second street, New York City.

Newspaper Campaign for "Virtuous Men"

In order to assist exhibitors in getting the fullest possible exploitation value from the title of their production, Arthur H. Sawyer and Herbert Lubin have prepared at great length, it is said, a complete newspaper campaign for "Virtuous Men." An intensive study of local conditions as applied to the exhibitor and his newspaper was made before mapping out the campaign. It was ascertained in what local cities the exhibitor preferred to supply his local paper with photos, mats or cuts for advertising purposes, and also the expenditures in general necessary in connection with this campaign, in order that every exhibitor might secure the best possible results with minimum expense.

Wins First Run Honors, Says Vitagraph

First-run bookings pre-empting the foremost screens of the country are recorded for Vitagraph's new Gladys Leslie production, "A Stitch in Time."

This photoplay was directed by Ralph Ince, who in the past has directed many productions for Vitagraph.

In the cast suporting Miss Leslie are seen Eugene Strong, Julia Swayne Gordon, Agnes Ayres, Charles Walton, Cecil Chichester, Earl Schenk and Charles Stevenson.

Schedules Paramount-Drew Comedy for May 4

"Harold, the Last of the Saxons," the Paramount-Drew comedy, will be released May 4. This story was written by Florence Ryerson and the picture was directed by Mrs. Drew. Amateur theatricals furnish the basis of the story and the late lamented comedian is said to have the most uproariously funny role of his career.

Celebrates With Fox Features

Exhibitor Exploits His Anniversary Week by Selecting Two William Fox Features and Wins Heavily

Theda Bara in one of the many appealing moments of her William Fox production, "The Siren's Song"

It is said that Edward C. Klapp, manager of the Rialto Theatre, at Amsterdam, N. Y., never overlooks a bet when he is playing anything special as he has just demonstrated by the way he made a huge success out of his anniversary week program.

Not only did Mr. Klapp celebrate the week of April 20 as anniversary week, but the Rialto advertised it as "The Big William Fox Week." In a half-page advertisement, published in the Amsterdam Evening Recorder on the Saturday preceding the celebration, the Rialto printed this special note to the public:

"By special arrangement with the Fox Film Corporation we have been able to secure two of the most popular motion picture favorites on the screen. Monday, Tuesday, Wednesday, William Farnum in 'The Jungle Trail.' Thursday, Friday, Saturday, Theda Bara in 'The Siren's Song'."

In addition to Farnum in "The Jungle Trail," the Rialto on the first three days of the week also ran the Fox Sunshine Comedy, "Money Talks," so that the entire bill, except for vaudeville, was made up of Fox pictures.

The advertisement of the Rialto was the biggest theatrical advertisement ever printed in Amsterdam, and created considerable comment. On one side of the display was a symbolical line drawing of a woman blowing a trumpet as greeting to a knight, who on the other side of the page carried a banner bearing "Anniversary Week" in bold type.

But Mr. Klapp was not content to rest with heavy advertising and publicity. On Monday evening he heard that two whippet tanks, just arrived from France to help in boosting the Fifth Victory Loan, were scheduled to be in Amsterdam on the following night. He immediately made arrangements to have the tanks placed in front of the Rialto Theatre.

Then he advertised, through the newspaper and by means of display cards placed on the tanks, that a $50 Victory Note would be given away free that night.

Speaking of this stunt, Mr. Klapp says:

"This, of course, gave me a record attendance, and after that it was unnecessary to do any more advertising, as the show spoke for itself.

"I am more than pleased with the week's business, and am sure that in making it a William Fox Week as well as an anniversary, I did a great deal to make the week a big success."

Trade Showing for "Khavah" First Aleichem

A PRIVATE showing of "Khavah," the first Sholom Aleichem story ever filmed, was scheduled to be given to the motion picture trade and newspapermen by the Zion Films, Inc., the producers, on Monday afternoon, May 12, at three o'clock, at Wurlitzer Hall, 113 West Fortieth street.

The greatest interest, it is said, has been manifested not only by the big exhibitors throughout the country, but by film fans as well, over the initial release of a story from the pen of Sholom Aleichem, who is known far and wide as the Jewish Mark Twain. Sholom Aleichem is known to millions for his wonderful stories, all of which have either been written in Russian or Hebrew. But this is the first time that the American public will have an opportunity to see for themselves just what qualities have gone to make the Russian genius so beloved by the people of his race.

The story of "Khavah" is taken from the series of "Teveh der Milchekeh" stories, and tells forcefully of the love of a Jewish girl for a Christian boy, son of the village elder. How she disobeys her father by marrying her lover, and how she fares because of this is as enthralling a story as was ever written.

The title-role of "Khavah" is played by Alice Hastings, star of the original, "Turn to the Right" company. Miss Hastings is supported by Giacomo Masuroff and Alex Tenenholtz. The rest of the cast is made up of Sonia Radin, Phil Sanford, Billee Wilson, Ray Friedgen and Anna Kehlman. The picture was directed by Charles E. Davenport.

Selznick Promotes Another

In accordance with Louis J. Selznick's announced policy of promotion from the ranks, Walter J. Porges has been appointed secretary to the Director of Sales of Select Pictures Corporation, Charles R. Rogers. Although a young man in years, Mr. Porges has had quite an extensive experience in the film industry, and has been in Mr. Selznick's organization for a considerable term.

Distributors Honor Rothacker

At Convention Held at Hotel Astor, Resolutions are Adopted Praising His Good Work

AT a convention of the managers of the First National Exhibitors' Circuit Exchanges held at the Hotel Astor, New York, April 22, a resolution was adoptted to express to Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company, their appreciation for the splendid co-operation he and his organization have gone to in relieving emergencies and assisting in giving satisfactory service to their exhibitor customers.

Furthermore the resolution states that a fact proven by them by statements of exhibitors is that no other group of exchanges can boast of prints with superior tinting and toning, or with greater quality in any particular than that in the prints made by the Rothacker company for the First National Exhibitors' Circuit. Mr. Rothacker's excellent system for filling emergency orders with promptness and accuracy is also praised, as is his prompt service and accuracy; this last deserving the tribute of an uninterrupted continuation of all laboratory work for First National Exhibitors' Circuit.

The following are the resolutions:

Resolved: That we, the undersigned managers of First National Exchanges, express to Watterson R. Rothacker, president of the Rothacker Film Manufacturing Co., of Chicago, our appreciation for the splendid co-operation he has given us and for the extremes to which he and his organization have gone—far beyond the usual limits of business practice—to relieve emergencies and assist us in giving satisfactory service to our exhibitor customers.

Furthermore. We feel that it is both merited and fitting that Mr. Rothacker be told that to each of us here it is a fact, proven by the statement of exhibitors to us, that no other group of exchanges can boast of prints with superior tinting and toning, with clearer definition, with more carefully printed lighting effects, or with greater quality in any particular, than that in the prints made by the Rothacker Film Manufacturing Co. for the First National Exhibitors' Circuit.

Furthermore: The excellent system installed by Mr. Rothacker for filling emergency orders for replacements of short lengths of torn or destroyed scenes and titles operates greatly to our advantage in the promptness and accuracy with which they are filled.

Furthermore: We know, from our experience in the past with the laboratory work of other concerns that the Rothacker Film Manufacturing Co., in comparisons of quality, service, accuracy and promptness, eminently deserves the tribute of an uninterrupted continuation of all laboratory work for First National Exhibitors' Circuit.

Furthermore: It is resolved that a copy of this resolution be sent to Mr. Rothacker, and to the Board of Directors for First National Exhibitors' Circuit.

Signed: Harry Weiss, R. C. Seery, Chicago; Boyd Cunningham, Washington; W. E. Lusk, Cleveland; C. R. Beacham, Atlanta; James Skirboll, Pittsburgh; L. Bickel, Dallas; Jack Brainard, Oklahoma City; H. J. Fitzgerald, Milwaukee; Harry Scott, Detroit; J. F. Cubberly, Minneapolis; Lieut. Jim Anderson, Richmond; Lee Goldberg, Louisville; Tom Spry, Boston; J. H. Von Tilzer, New York; W. J. Heenan, Philadelphia; F. A. Fischer, Seattle; Floyd Brown, Indianapolis; F. W. Falkner, New Jersey; E. V. Richards, Jr., New Orleans; Percy Smith, Buffalo; Harry Nolan, Denver.

We have read the foregoing, and declare it to be a true copy of the original resolution.

Lieut. Jim P. Anderson, Chairman.
Harry Weiss, Secretary.

United Picture Theatres Grow in Milwaukee

REPORTS come from Milwaukee to United headquarters that largely through the activity of its local representative Alfred Tanzer, of Milwaukee, United Picture Theatres, Inc., can point to a wonderful membership and business for its organization in that city.

Out of thirty available theatres in the Wisconsin industrial center, twenty-four are reported as being served by United and of these twenty-four no less than twenty-two hold membership contracts.

It is announced that United members who have purchased additional shares during the past week, doubling and in some cases tripling their holdings, include Sandon Bros., Mankato, Minn.; Anton Gilles, Breckenbridge, Minn.; G. A. Ward, Chicago, Ill.; S. Bauer, Milwaukee, Wis.; G. H. Meyers, Champaign, Ill.; Jane Gilliford, Pomeroy, O.; Myers Bros., Chillicothe, O.; J. F. Wuerth, Ann Harbor, Mich.; Clinton Sq. Am. Co., Albany, N. Y.; B. S. Jordan, Ottawa, Ill.; F. C. Seegert, Milwaukee, Wis.; Frank B. Hammond, Chicago, Ill.

New and additional members announced by United during the past week total forty-three, bringing the total number of United theatres to 2,451 on Saturday, May 3rd.

President Berst announces the appointment of Mr. J. D. Levine as Manager of the Boston Branch of United. Having been Boston Manager for the General Film Co., Mr. Levine is thoroughly acquainted, it is said, with New England conditions and with the exhibitors of that territory.

"Bolshevism on Trial" Receives Praise

In addition to the approbation for "Bolshevism on Trial" recently expressed by Governor Calvin Coolidge of Massachusetts and Mr. Charles Black, president of the Omaha Retailers Association and other prominent citizens of Omaha, Select Pictures Corporation, received recently an exceptionally interesting letter from Mr. Paul Burlingame, chairman of the Louisville Board of Safety, lauding the production and its wholesome effect on the public mind.

Members of "The Great Gamble" Company in Tennessee. The Picture Is for Pathe Distribution

Lyons and Moran Complete New Comedies

Eddie Lyons and Lee Moran, the pair of laugh producers in the Lyons-Moran brand of comedies released through Universal, are at work on several new comedies at Universal series. The titles of three of their newest comedies soon to be released have been announced as follows: "Harmony in a Flat," "The Bullshiviks" and "Three in a Closet." Grace Marvin and Mildred Moore are the feminine leads in the comedies.

"Harmony in a Flat" is a take-off on the neighborliness of two couple, Mr. and Mrs. Rackett and Mr. and Mrs. Bliss.

In "The Bullshiviks" Russian cigarettes prove the downfall of two newspaper reporters, Eddie and Lee, who are sent to interview a Russian countess.

"Three in a Closet" is a comedy of fast action and fun.

Arrow Photoplays Will Release Christies

C. H. Christie, of the Christie Film Company, has arranged with the Arrow Photoplays Company of Denver, for the release of Christie films through that company for the states of Colorado, Utah and Wyoming. Arrow Photoplays have not previously handled Christie films and secured both the Christie Comedies in one and two-reel Specials for their territory. The deal was closed during C. H. Christie's stay in New York City. Shipments have already been started to Arrow Photoplays, including the new Specials, "Sally's Blighted Career" and "Rowdy Ann."

Correction

In last week's issue of the News, an article appeared with a heading "Faralla now Comptroller for Select." This was an error as Mr. Faralla has been appointed comptroller for Selznick Pictures, Mr. Derham being comptroller for Select Pictures.

Ormi Hawley Appears with Bennison

Once more it is said Betzwood executives have scored a ten-strike in the selection of a screen vis-a-vis for their cowboy star Louis Bennison. Ormi Hawley is Mr. Bennison's leading woman in "The Road Called Straight." Miss Hawley, who was on the stage before bringing her talents to the screen, quickly established herself as a cinema favorite, and was starred by Lubin in "The Ragged Earl" and later in scores of other prominent screen productions, including "Where Love Leads," "Runaway Romany" and "The Antics of Ann." Miss Hawley is firm in the belief that her Betty Swiftmore in "The Road Called Straight" provided her with greater opportunities than any role she has hitherto portrayed.

Completes Timber Scenes for Next Feature

Bessie Love and her company is back on the lot at Hollywood, California, after several weeks spent in filming exteriors for her forthcoming photoplay of lumber camp life, "The Little Boss," in the big woods of northern California. Most of the scenes were taken adjacent to Eureka California.

"The Little Boss" was especially written for Miss Love by Rida Johnson Young. In it Wallace McDonald appears as Miss Love's leading man, with Otto Lederer, Harry Russell, Karl Formes, J. Morley, Joe Rickson and Clara Knight to complete the cast.

Ince Plans Film Weekly for Exhibitors

A scheme for the exploitation of his stars and pictures is to be inaugurated by Thomas H. Ince, producer of Paramount and Artcraft pictures, at his new studio in Culver City. Every week a film will be produced which will be called "The Off Stage Film Weekly," and which will show intimate shots of the different stars, Charles Ray, Dorothy Dalton, Enid Bennett and others, at their homes and during their leisure hours. The film will also show how the scenes are filmed and will be in effect just like a visit to the studio. These weeklies will be furnished free of charge to exhibitors of Paramount-Ince pictures.

Independent Sales Books Third Blackton

"A House Divided," the photodrama shown to the trade press last week by the Independent Sales Corporation is the third Blackton Production to be released under the Independent banner and distributed through the Film Clearing House Exchanges.

J. Stuart Blackton's labor feature, "Life's Greatest Problem," starring Mitchell Lewis and Ruby de Remer, was the second picture acquired by the Independent Sales Corporation after its organization, and "The Littlest Scout," a Paula Blackton country life story starring little Charles Stuart Blackton followed it.

To Produce Guy Empey Pictures

Important Banking Interests Reported Associated with Soldier-Star in Production of Series of Big Features

Principal officers of the Guy Empey Pictures Corporation. At right is James F. Shaw, President; Center, F. C. Richardson, Sec'y-Treas., and at Left, Guy Empey, Vice-President

WITH the entrance upon the fourth week of "Hell on Earth," the special attraction which is to be distributed through Select Pictures, and which has Sergeant Arthur Guy Empey for its author and star, it became known that a million dollar company has been formed to produce special features in which the author and hero of "Over the Top" will be starred as either featured player, author or both.

The incorporation of the company known as the Guy Empey Pictures Corporation, revealed the officers as follows: President, James F. Shaw; Vice-President, Arthur Guy Empey, and Secretary and Treasurer, F. C. Richardson. Messrs. Shaw and Richardson, it is understood, are executives of one of the oldest and best known financial institutions of New York. Both are said to have been identified for some time past with several important picture projects.

According to a statement issued from the offices of the company, the Guy Empey Pictures Corporation was formed to produce "purposeful pictures," in which the famous soldier of "Over the Top" will appear as star or playwright.

The release of "Hell on Earth" will be awaited with intense interest, it is stated, by exhibitors and motion picture patrons. It is claimed for the picture by its producers that it will be epochal in its effect on the industry and feelings of the public. It is described as a dramatic analysis of the after-the-war conditions and their relation to the future of the nation.

The Select Pictures Corporation is said to be planning a nation-wide billboard and advertising campaign to introduce it to the public.

Work on "Hell on Earth" has been under way for a month at the Biograph studios with Wilfrid North, who directed Empey in "Over the Top," in charge of the production. Sergeant Empey plays the principal role, with Evelyn Martin, who succeded Laurette Taylor as star of "Peg o' My Heart," and since has scored numerous successes on the stage and screen, appearing opposite him. Miss Martin is considered one of the most talented and promising of the younger stars of the footlights, and it is predicted that her success in a principal role before the camera will be equally as great. Others in the cast are Betty Blythe, who appeared with Empey in "Over the Top"; Sally Crute, William Dunn and Marguerite Courtot.

Warm Endorsements for Fannie Ward Feature

PATHE reports that "Common Clay," with Fannie Ward as star, still continues to evoke praise from exhibitors and reviewers. Following "Infatuation," booked for the week of April 25, Quinn's Rialto, Los Angeles, put in the screen version of Cleves Kinkead's Harvard prize play for the same period, beginning May 4. The opening day drew record crowds.

Thoms A. Brown, of the Strand theatre, Iowa City, Iowa, writes to Pathe Exchange expressing his hearty endorsement of the big feature:

"It is with great satisfaction that I endorse 'Common Clay,' which I played to a highly successful business at my Strand theatre. The picture is as close to 100 per cent in all respects as any production on the market today. When an exhibitor presents such a charming star as Fannie Ward in such a popular play as 'Common Clay,' that exhibitor has an unbeatable combination in a presentation which ought to cause a *broad* smile in *any* box office."

Garnet Warren, the author of "Modern Cameos," who sat at the private showing at the time that Police Commissioner Ellen O'Grady, of New York, saw the production, while, unlike her, he does not suggest, apropos, the filming of the Ten Commandments, declares the story to be rich in profound teaching: "I feel that any thoughtful person who saw 'Common Clay,' he writes, "must have been deeply impressed by the tremendous lessons portrayed by it, and by the psychologic subtlety of Miss Ward in her remarkable performance."

Resumes Work for World

Montagu Love, after having played a stellar engagement in the legitimate and taking a fling at vaudeville as a headliner for a few weeks, is back at work at the World Studio at Fort Lee. Mr. Love is working on "Through the Toils," a five-reel feature that will be released in July on the World program. He is being directed by Harry Hoyt, one of the oldest scenario writers in the business, and who has had over five hundred pictures of his creation produced, it is said. Mr. Love will have as leading woman Eileen Cassidy.

Boosts First National Admissions

H. J. Fitzgerald, Manager of Milwaukee Branch, Refuses to Allow His Productions to Show for Less than Fifteen Cents

SUBURBAN and small town theatres, with ten cents admission price, are due for a shock when they attempt to book "Virtuous Wives", "A Midnight Romance" and other First National attractions in the Milwaukee territory, for H. J. Fitzgerald, manager of the Milwaukee branch, refuses to allow his productions to be shown for less than fifteen cents admission price.

"We are following this policy with enormous success," said Mr. Fitzgerald. "In fact, we have had no kicks whatever. We endeavored to get a few ringleaders to take up the idea. Since their success has become known, it has gone splendidly. The suburban theatres and the theatres in the smaller towns couldn't afford to pay the price we had to ask for our productions, and make money for themselves. There was only one recourse—that is, increased admission price. As a result, none of the Anita Stewart pictures, and the other leading First National productions, have been shown in this territory at a price of ten cents.

"The great cry of the managers was that the patrons wouldn't come when the price was raised. We reasoned with them in this way: Why should a motion picture theatre manager ask the same price for shows ranging in purchase price from $10 to $75, any more than a merchant should ask the same price for merchandise which costs different prices? In the outlying theatres in Milwaukee we held up the downtown houses as examples of increased admission price with no loss in patronage. None of the downtown houses are showing at the old price now, and just because the picture is shown for a few weeks later in the outskirts is no reason why its price should be decreased.

"Throughout the territory we are urging an admission price of twenty-five cents, for all First National productions, and for the Mary Pickford pictures, the price of fifty cents. Why not? If Ruth Chatterton appeared in this part she would easily draw two dollars a seat and pack any theatre in which she appeared. Why should a star like Mary Pickford appear for a lesser price?

"The progressive managers are glad to take up this idea, and there are no other kind—they have long since gone into other business."

Many First Runs Booked for "Virtuous Men"

SEVERAL of the leading houses throughout the United States are preparing to show "Virtuous Men" with big exploitation campaigns, according to reports received from many of the state right buyers of this S. L. feature in the various territories.

Within the week of May 12 there were scheduled two special openings of "Virtuous Men" in two of the biggest houses in the United States. H. C. Sineral, general manager of Co-Partner Attractions, who purchased "Virtuous Men" for Ohio, western Pennsylvania and West Virginia, states that the production will be presented for a run in the Grand Theatre, Columbus, Ohio, commencing Sunday, May 11.

Sineral is spending an unusual amount of money in a pre-exploitation campaign in behalf of "Virtuous Men" and will conduct a big advertising campaign in the Columbus newspapers.

On Monday, May 12, "Virtuous Men" opened at the Garden theatre in Paterson, N. J., one of the largest of the chain of houses controlled by the First National Exhibitors' exchange of New Jersey, purchasers of the picture for that territory. Following a week's engagement at the Garden, the picture will be presented by A. M. Fabian, manager of the First National Exhibitors' Exchange of New Jersey in Newark.

Following these openings, the beautiful new Palace theatre of New Haven will present the S-L production beginning Monday, May 19. The Palace is one of the Poli circuit houses.

Announces "The Tiger Lily" Fisher's Next

THE AMERICAN FILM COMPANY announces that Margarita Fisher has commenced work at the American's Santa Barbara studios on her new production, "The Tiger Lily." This is said to be a vivid, swiftly-moving story from the pen of Joseph Franklin Poland, and was selected in fulfillment of the American's desire to present Miss Fisher in a role that would be more exacting emotionally than parts in which she has lately appeared. It is an absorbing story of the romance of a beautiful Italian girl living in America, and embodies a rare combination of humor and pathos that is admirably suited to Miss Fisher's capabilities.

For the star, Poland has created the engaging role of "Pepita," known among her people as "The Tiger Lily," because of the tiger-like fierceness and agility that commingle with her grace and purity. Through her efforts to keep peace and harmony in her little community she becomes involved in a chain of unusual circumstances from which she emerges as the affianced sweetheart of a young American millionaire.

Emory Johnson is appearing opposite Miss Fisher, and the cast includes also George Periolat, J. Barney Sherry, E. Alyn Warren, Mme. Rosita Marstini, Beatrice Van and Frank Clark. The production is being directed by George L. Cox.

See Page 3285
for more
News of Producers

Jesse Goldburg Returns from Coast Trip

Jesse J. Goldburg, General Manager of the Frohman Amusement Corporation, arrived in New York last week from the West Coast Studio, after an absence of four weeks. Mr. Goldburg is bringing with him "South of Santa Fe" and "The She Wolf," the first Western dramas starring Texas Guinan, also the first Mack Swain comedy. These will be shown to the trade at a private showing some day during the next week.

William L. Sherrill, President of the Company, is still at Los Angeles overseeing production on the Westerns and Poppy Comedies. He expects to return to New York shortly.

Mr. Goldburg's itinerary since leaving for the coast has included stops at Chicago, Minneapolis, Des Moines, and Kansas City on his way out. He remained in Los Angeles two weeks, and on the return trip stopped at San Francisco, Seattle, Chicago and Cleveland. Mr. Goldburg's stops were in connection with the six-reel production, "Once to Every Man," which has now been disposed of in all the territory covered on this trip, it is said.

Describes Next Feature for Dustin Farnum

United Picture Theatres through its president, J. A. Berst, announces that "Dustin Farnum will shortly be starred in a new and 'different' kind of drama, a play that will mark a radical departure from the plots and characterizations which have long been identified with that star.

Mr. Berst does not divulge the title of the forthcoming production, but states that it will be presented on a most lavish scale, and will mark, perhaps, a turning point in motion picture production. It is even predicted that other producers will follow suit when they see the popularity expected to be immediately won by the forthcoming new play. A great deal of speculation has consequently been aroused in motion picture circles, it is said, as to the character of this Farnum production.

New Feature for Evans

World Pictures announces the purchase of an original story, "Home Wanted," by Lucy Sarver, which will be used as the next starring vehicle for Madge Evans. Work on the picture is at the World Studio at Fort Lee. Mrs. Sarver has been quite successful as a scenario writer, having had a number of her scripts produced by Pathe and other well-known picture companies.

"Fires of Faith"

"Fires of Faith," the big special production made by the Famous Players-Lasky Corporation in co-operation with the Salvation Army, opened its New York run at the Harris Theatre, May 5. This picture depicts the wonderful work of the Salvation Army both in war and in peace.

The acknowledged Western
Box Office Star

EDDIE POLO

Supported by
Beautiful
EILEEN SEDGWICK
and
Special
Cast

in the famous

CYCLONE SMITH STORIES

---

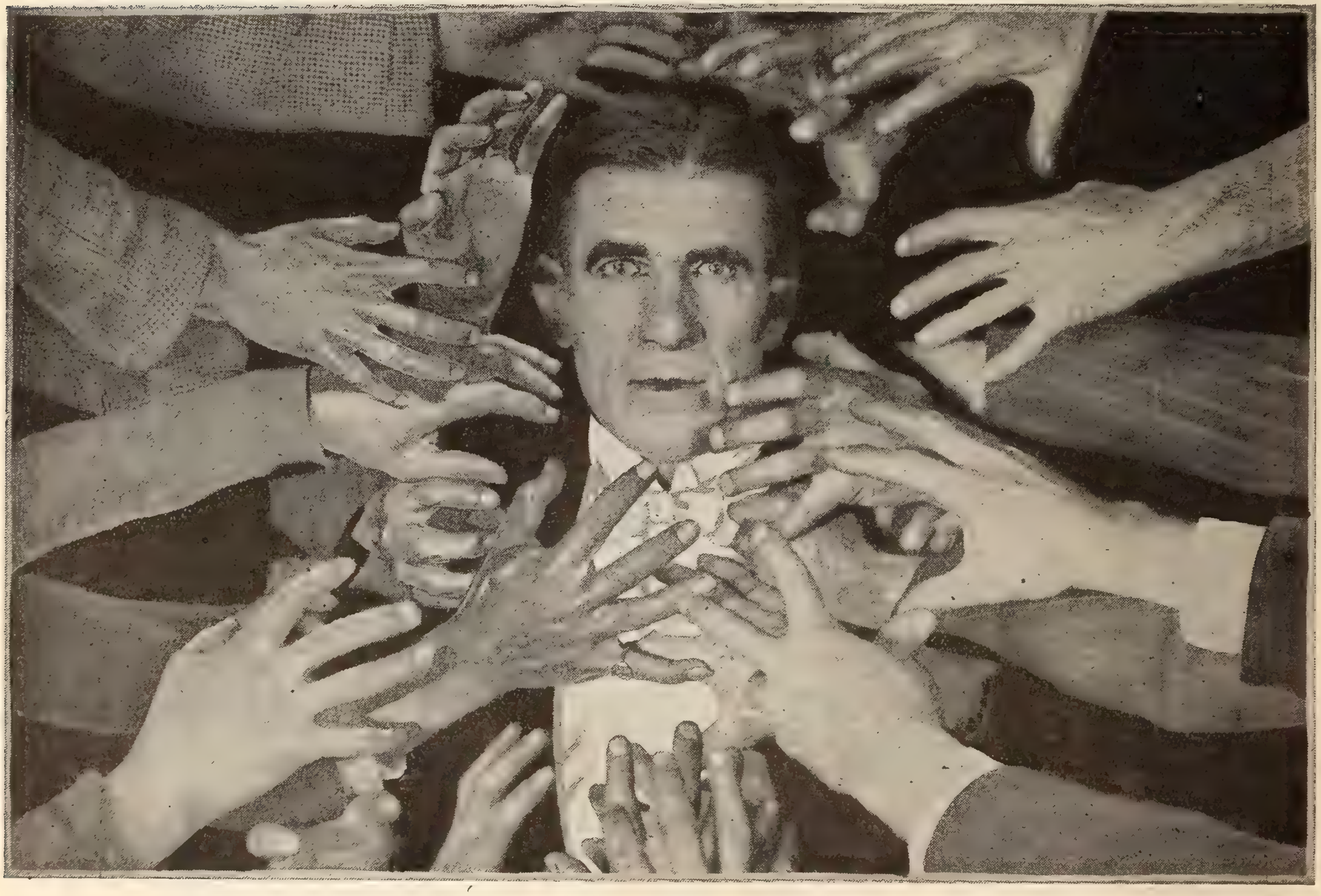
10 SPECIAL two-reel productions, featuring the great Polo, that are as big in entertainment values as any of the best five-reel pictures on the market. SPECIAL in story, SPECIAL in direction, SPECIAL in settings, SPECIAL in lighting effects, SPECIAL in tinting and final effects on the screen. Released each week, making the finest 10 week series of this type of production ever filmed. Your nearest Universal Exchange will sign up a contract for these ten pictures which will insure you of ten weeks of capacity business. Being SPECIAL throughout, you are to handle them specially big. Ad props and special paper all prepared for this series.

NOW BOOKING THRU ALL

UNIVERSAL EXCHANGES

James J. Corbett in "The Midnight Man" will knock 'em dead—one wonderful serial

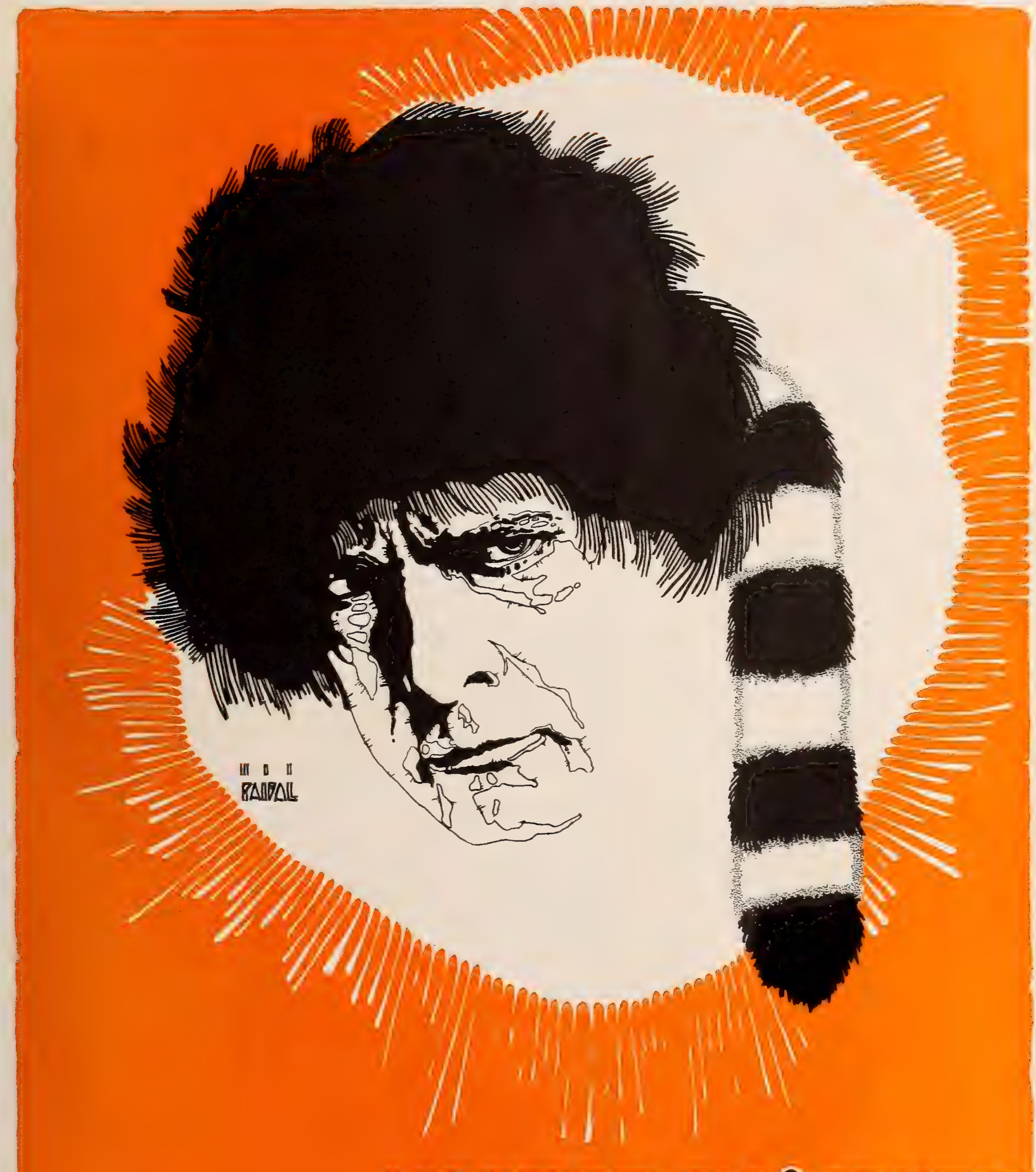
CRITCHER THEATRE
Pueblo, Colorado



Coming Events Cast Their Shadows Before

No truer axiom was ever expressed than "Coming Events Cast Their Shadows Before" when applied to the tremendous possibilities of this new CORBETT SERIAL—"THE MIDNIGHT MAN." Not yet released, nor anywhere near release date, it has been described as above by one of the most critical theatres in America, in territory where competition is keenest besides. For lavish settings, thrills and stupendous action, this new Universal 18 episode serial promises wonders to Exhibitors. Altho' the release date has not yet been announced—

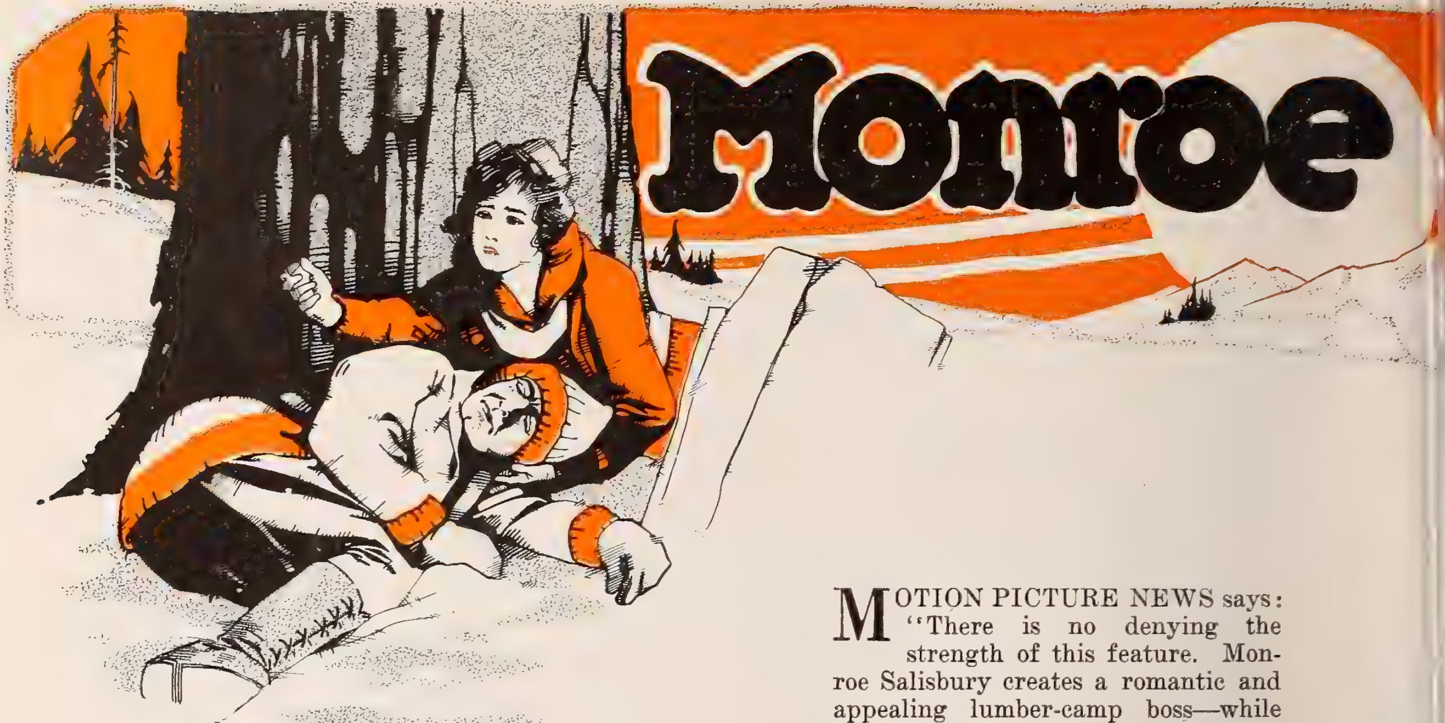
Any Universal Exchange will handle your reservation contract *now*—in advance



MONROE SALISBURY

'THE BLINDING TRAIL'

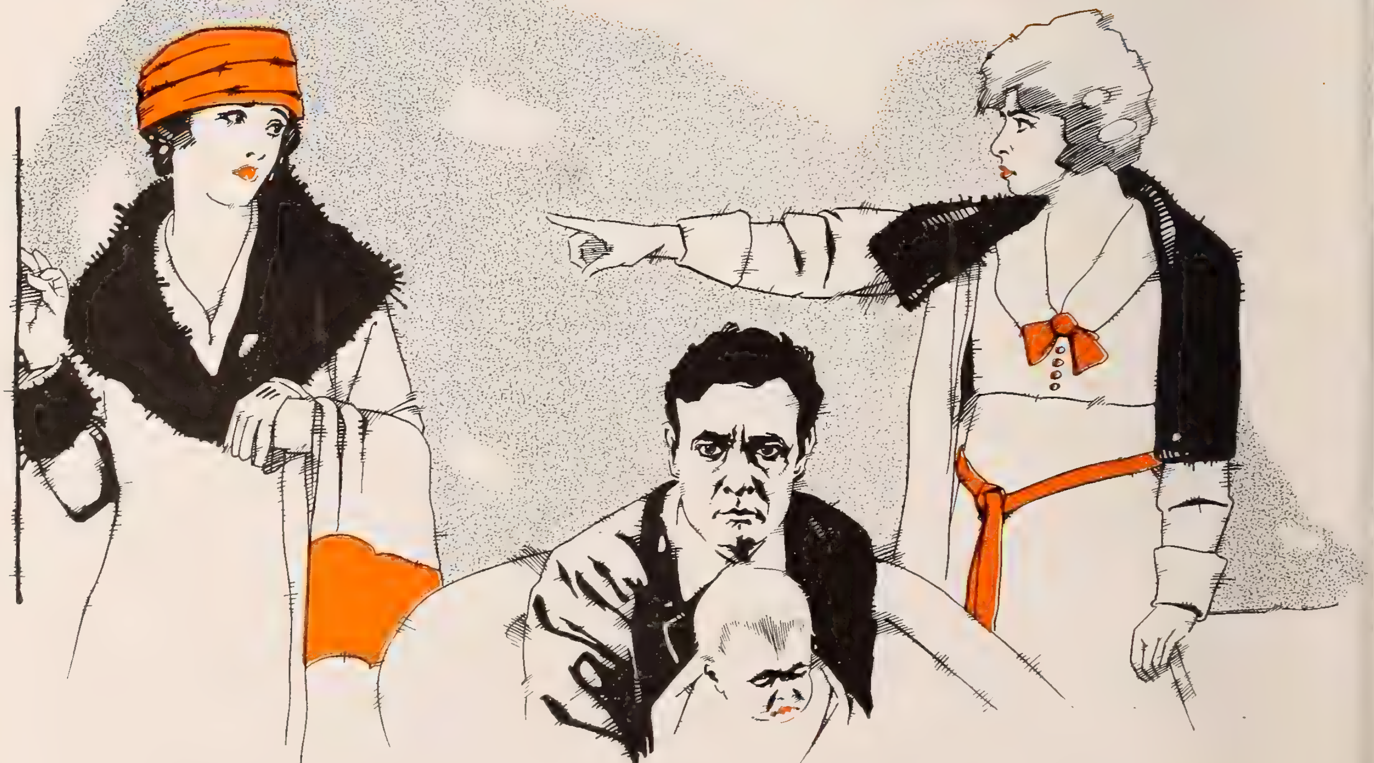
A UNIVERSAL SPECIAL ATTRACTION



MOTION PICTURE NEWS says: "There is no denying the strength of this feature. Monroe Salisbury creates a romantic and appealing lumber-camp boss—while the picture is laid against fine outdoor backgrounds, worthy indeed to hold the scenes of such a strong drama."

Wid says—

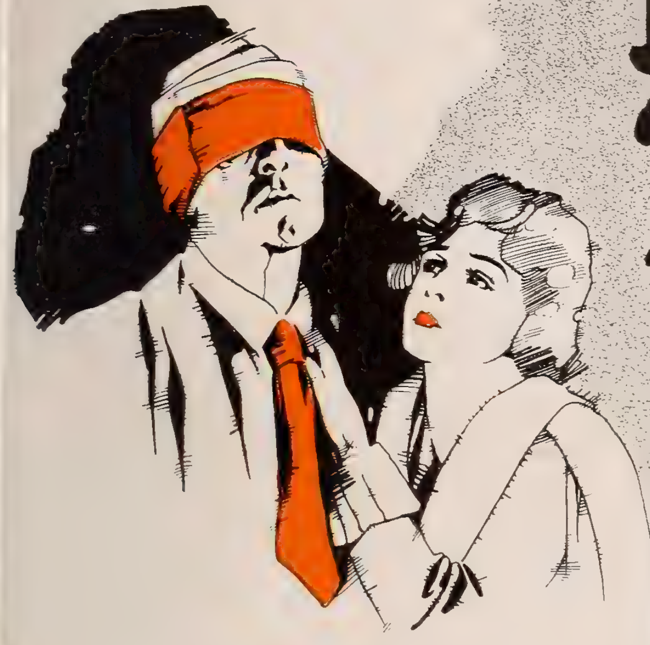
"By all means run this—It is sure to attract favorable comment"

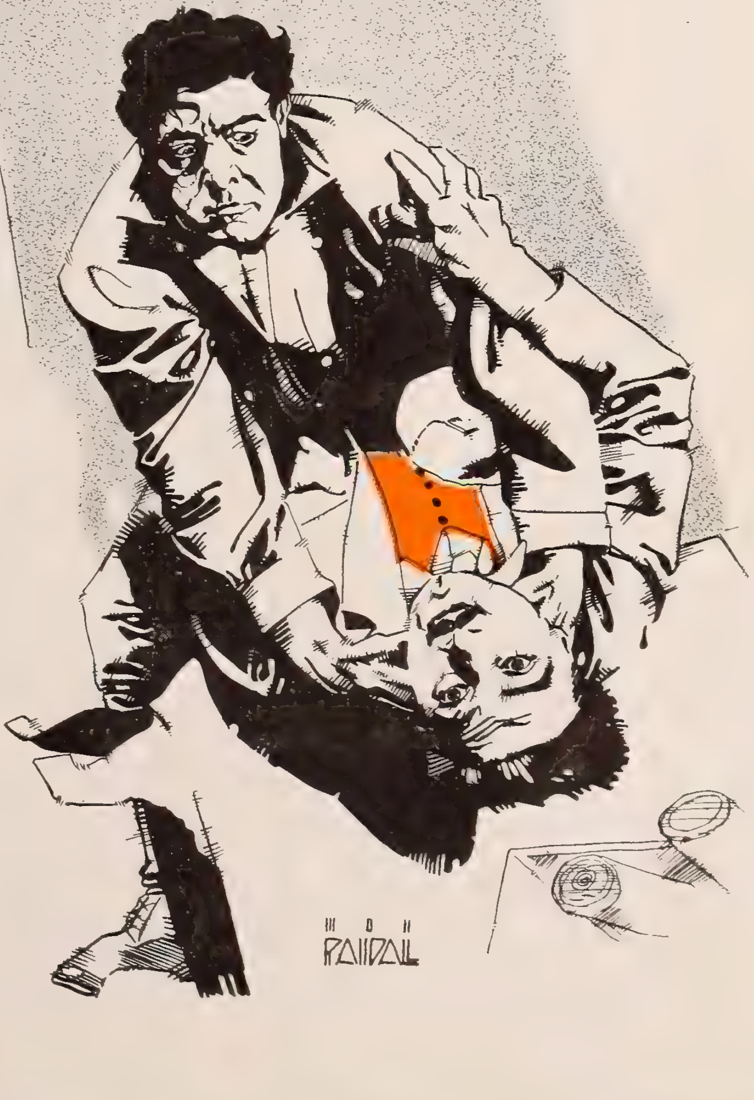


"The Mansfield of the Screen" in

"The BLINDING TRAIL"

A Universal Special Attraction





SAYS WID: "From any angle you wish to consider it, this is a more than ordinarily strong production. The exteriors are extremely attractive but more vital is the fact that the story is touchingly human, certain to stir the emotions and to leave an audience under the spell of a delightfully sympathetic photoplay, presented with charm and feeling." View "The Blinding Trail" at your nearest Universal Exchange at your earliest opportunity. It's a Universal Special Attraction.

HARRY CAREY

"A safe box-office bet," says WID. "People know what to expect in a Harry Carey picture and they will not be disappointed in 'BARE FISTS.' You are safe in running this film. All in all, it makes first rate entertainment."

PRISCILLA DEAN

HARRISON says of "THE EXQUISITE THIEF"—"It is needless to say that the production is highly artistic from every angle. The rapid twists it takes excites the emotions to a high pitch. 'The Exquisite Thief' may be rated as a first class production and the best one that ever featured Priscilla Dean."

MARY MacLAREN

Concerning "THE AMAZING WIFE," Motion Picture News says: "Don't be afraid to go the limit with this picture. It is bound to give good satisfaction. It is a picture that possesses all the necessary features that entertain pleasure seekers."

MAE MURRAY

McElravy in the Moving Picture World says of "THE DELICIOUS LITTLE DEVIL"—"This picture is delightfully fresh and pleasing. Mae Murray is vivacious and appealing and is supported by a good cast. Some very attractive things in the way of settings and atmosphere have been accomplished by the director, Robert Z. Leonard."

UNIVERSAL SPECIAL ATTRACTIONS

Special Service Section on
"The Delicious Little Devil"

SHOULD you be one of those who are going to play Mae Murray in "The Delicious Little Devil" we would advise your attention to four points in the exploitation: the appeal of the star, the title, the comedy and the spice that is indicated in the scenes that show her as an entertainer at the road house.

You know the worth of the name of Miss Murray to your patrons, but you should figure at the same time that she came to the pictures as one of the stars of Ziegfeld's Follies and then realize that you can offer her in this picture as appearing in a role that is "made to order." *This is a perfectly clean picture, but there is the fascinating element of the chorus girl and this should be brought out in the illustrations, with the selling arguments making it clear that she does no wrong.*

In another column we are suggesting some of the musical possibilities, and that this should be made the central feature of an all-comedy bill. At the same time the thrills of the story should not be neglected and you should emphasize that you regard this as an ideal offering. If you are able to see it in advance and offer your personal guarantee, so much the better. *Certainly, with this picture released just as the vaudeville and legitimate houses are closing you have an opportunity to get more people in the habit of visiting your theatre.*

WE have this: Mary McGuire is one of the little Irish girls in whom is born the love of music and dancing. At home her surroundings are crude and unpleasant, and it is the little sunlight that creeps into her life in the role of a coat-room girl in a restaurant that keeps her happy. She literally cannot keep her toes still, and when a celebrated dancer enters the restaurant and deposits her wonderful wrap with Mary she cannot resist pirouetting about the room with the finery over her shoulders. The manager catches her—and she is fired.

But just at that time Larry McLean has been appointed press agent for the peach Tree Inn, a road house that has gone to sleep under the management of the staid couple who own it and he determines to introduce some spice. So he advertises, saying that the snappiest of all road houses wants a girl for hostess and solo dancer, adding.

"——she must be two jumps ahead of the latest and as wise as a bartender—must be personally acquainted with the best wine buyers—a good future for a girl with a PAST."

Now Mary hasn't any past, but dancing lost her one job and she doesn't see why it should not get her another one. The past is supplied when she picks up the Sunday magazine of a newspaper and reads the romance of the Duke de Sauterne and a dancer who has disappeared.

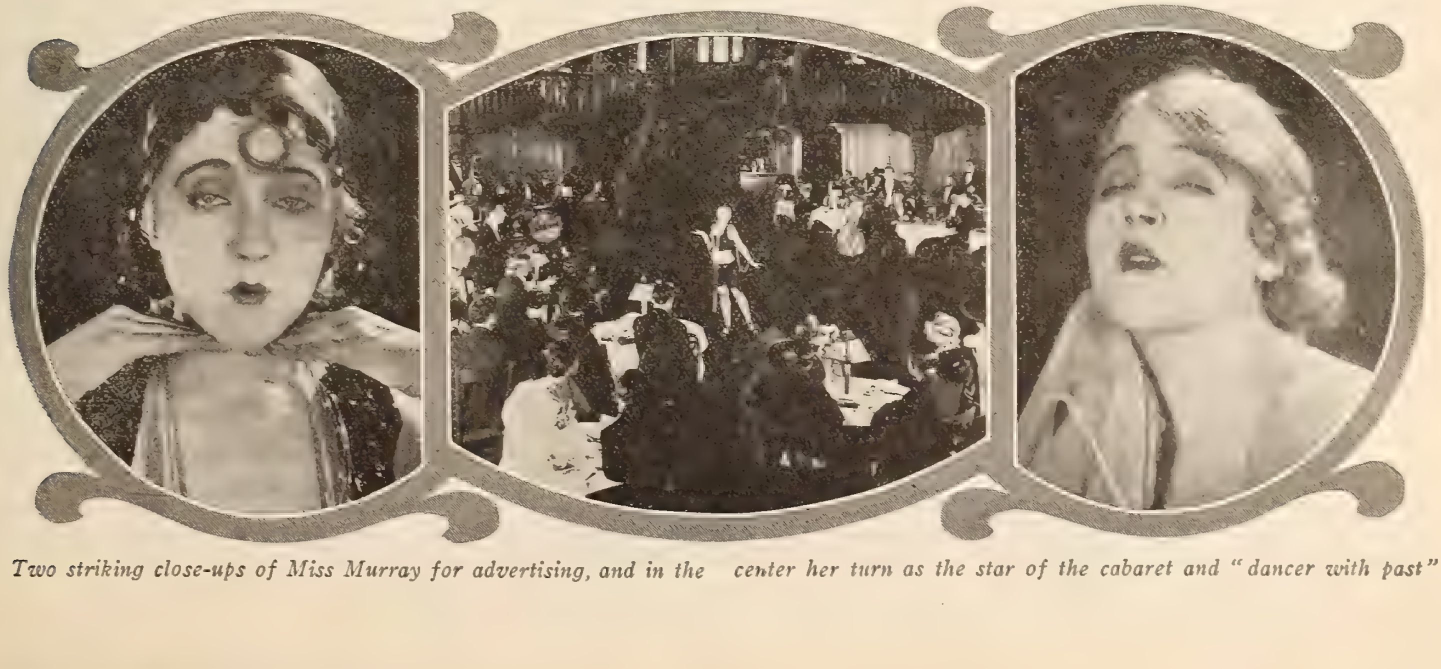
WITH the newspaper as her credentials, her charm and her dancing ability she is quickly accepted by Larry McLean who, for advertising purposes, carries out the possibilities by supplying her with daring costumes and a Roman bath with a "genuine" ex-Nubian slave—formerly Dinah of the kitchen. "You're wonderful—a perfect September morn," is Larry's verdict and the public accepts it with the result that Peach Tree Inn becomes the gathering place for those who love the rapider life.

Then there comes back into her life Percy, the fat butcher boy who gets employment as the "bouncer" and a new one enters the lists with Jimmie Calhoun, the wild young son of a millionaire contractor. But instead of finding her the ordinary girl of the dance hall he sees something in her eyes that calls forth his love. And she is equally smitten and romance gallops on.

But Michael Calhoun, the father, has a different idea. He thinks he knows all of these girls and so he arranges a party at the roadhouse with the girl as the guest of honor and his son "among those present." He intends showing his son just what sort of a girl she is, but though Mary dances in costume that shows her physical appeal, she refuses the wine and repulses the too friendly turns.

HERE the Duke de Sauterne is introduced. Larry McLean sees a fine chance of landing a big story in the newspapers and so he whispers to the Duke that he has a surprise in store and then presents him to the girl with whom he is supposed to have had an affair. Mary is Irish and she carries the role off, while the Duke pretends to recognize her and seeks to start upon familiarities, which don't get very far. We have the scenes of Mary going through the night, the other members of the party except the senior Calhoun, finally yielding to the effects of drink.

With the morning the Duke again at-



Two striking close-ups of Miss Murray for advertising, and in the center her turn as the star of the cabaret and "dancer with past"

At the left the count before whom she is posing as having a past, is turning his real attentions to her, and her wink is trying to reassure her sweetheart. At the right, the youth's father finds that Mary can not be tempted with wine. In the center, they have all failed against her—all but the youth that she loves, and she is supremely happy that she's only a little Irish girl and not a "woman with a past"

tempts to start things and Mary flees to her dressing room where the Duke follows. She decided on flight with the entire group following her in different automobiles. She reaches her home, but there the Duke follows and he is seeking to take her in his arms when Jimmie arrives. Then there is a fight with Percy, the butcher boy, and the elder Calhoun arriving on the scene in time for the finish—and in time to learn that the Duke is a fraud.

There the father denounces the girl only to have her father and her uncle awakened by the noise to appear. They are all old friends—and Calhoun, senior, finds that he is mighty glad his son has picked out a good little Irish girl whose only sin has been to invent a scarlet past that she might earn an honest livelihood.

FOR those who make their own cuts there are some striking stills. One of these shows Miss Murray as a dancer in rather scant garb, another with her in the "Roman pool" and a third reclining in something of a Cleopatra pose. Any of these will get attention to your display. Of course you will use the name of the star and the exceedingly striking title close to the illustration.

There can be an excellent advance advertisement prepared with the use of the picture of Miss Murray in her dancing garb at the right and then setting in "want ad." style in double rule border so as to stand out at the upper left the advertisement that Larry McKean used:

> WANTED: For the snappiest road house this side of Monte Carlo: A girl for hostess and solo dancer. Must be two jumps ahead of the latest and as wise as a bartender. Must be personally acquainted with all the best wine buyers. A good future for a girl with a past. PEACH TREE INN. LARRY M'LEAN, MANAGER.

Then under this we will go ahead with her selling argument:

"Mary McGuire could qualify as a dancer, but she didn't have a past. So what was easier than to invent one, especially when a Sunday paper came along with the story of a dancer who has won a duke and then fled from him. She needed the job and so she took along the newspaper, said she was the woman in the case and got the job.

"The clothes she wore and those she didn't wear made her the sensation of the city. Then there came a youth who fell in love with her and whom she loved. But just at the wrong moment the duke turned up and tried to start things.

"Did he—with this delicious little Irish girl? He did not and more things were started for him than he ever thought about before. And things started for her sweetheart's father, too, until the millionaire found out that she was just the girl that he wanted his son to marry."

THEN here are some others, remembering to keep the lighter side up in your selling arguments while you are using the illustrations that show Miss Murray as a dancer:

"Ever since she heard her first hurdy-gurdy in the street little Mary McGuire had danced. She danced herself out of a perfectly good job, and then she saw an opportunity to dance herself into a better one.

"But this job required a very purple past. She didn't have one, but a flaming newspaper story supplied one for her. She couldn't see any harm in claiming to be the girl who had fascinated a duke and then had run away from him.

"Everything went along smoothly and she danced herself into the limelight and into the life of the youth she came to love—but then the duke happened to show up at the wrong moment. What was the poor girl to do?

"But you know Irish humor and Irish pluck and of course that got Mary out of her trouble and right into the middle of happiness—how is the best part of the deliciously daring story."

Then this one:

"She was the sensation of the big city—and a dancer at a fashionble road house. All the town knew about her beauty and also about 'purple past.'

"They wondered at her beauty and marvelled at her daring grace—and the stories about her added the zest to her career. But who was she, they wondered.

"Her beauty belonged to her and the grace that she had acquired—and so did her past—

"For she had invented it for herself.

"And she was Irish—and a delicious little devil."

THEN here are some of the shorter ones:

"She was a fascinating little devil as the foreign dancer, but when trouble came she had to be her delicious self to get out of trouble and win happiness for herself and the man she loved."

"How that girl could dance! She danced herself out of one job and then right into another. She became the sensation of the city—this foreign artist with the lurid past—hiding from the duke who sought her. Then the duke appeared on the scenes again and she had to flee from him—this time in reality and to confess that after all she wasn't the delicious little devil from Paris, but the fascinating little Irish girl from New York."

"If dancing hadn't gotten her fired from her job as a cloak room attendant she'd probably have married the fat butcher boy. But she had to work and she saw an ad that required a girl with a past. So she adopted one that she read about in the newspaper, astounded a whole city with her charm, won the love of a millionaire's son and then found herself in the grasp of a duke whose charmer she had pretended to be. But she was really Irish—and of course she got out of it—and you'll have lots of laughs and thrills with her."

For those who prefer to use line cuts instead of halftones the advertising pages of last week's issue of the MOTION PICTURE NEWS are worth going through. These illustrations can be reproduced at very small cost and they will attract the greatest amount of attention.

At left, the life she had at home, the love problem at the right, and the big finish scene in the center

Irish Setting and the Comedy Should Be Accentuated

GET out of the rut with this picture and put over a program at your theatre that will have every person who visits your house on Monday sending a half dozen more there on Tuesday. It's a good time of the year for an all-comedy bill and this picture just fits in with such an arrangement while the possibilities that it offers for musical arrangements are almost limitless and possible on a scale compatible with the possibilities of any theatre.

You can go still further than this and give a most enjoyable Irish flavor to the entire bill. The music will do it. For the overture use either Victor Herbert's "Irish Rhapsody" or his "Hearts of Erin." The former contains outright some of the best known of the Irish airs and the spirit of them runs all through the latter. Either selection, and we prefer the first named, will get the audience into a mighty good humor right at the start.

If you use scenics and can conveniently dig up one showing views in Ireland it will go well to follow the overture, but any sort of scenic is most acceptable as practically all of the feature is indoor stuff. News weeklies fit in well with the spice of the picture.

YOU can put on a special prologue to the feature by using "My Irish Rose" with a special setting. This should be a huge rose occupying practically all of the stage, but placed well back so as to get the lighting effects best. Have a male singer rendering the song, with the stage in a deep blue light at the start and the singer standing at the extreme right of the stage with a spot on him so arranged that it will not show the setting. Then toward the end of the song have the lights gradually come up, not too strong to show the artificiality of the setting and then let a girl's head appear in the center of the rose and the girl join in the singing as the spot is transferred to her.

Another arrangement for the same song would be a rose garden with the male singer and then the girl strolling into the scene toward the end and then off the stage, his arm about her, at the end. Screening should start at the last notes.

Attractive cut-out for lobby display made from three-sheet

Music of the lighter sort should be used through the picture. There are a number of dance scenes that call for jazz music and there are a number of cases where laughs can be accentuated by the accompaniment. For instance near the start of the picture where the restaurant manager catches Mary dancing "Funeral March" should be burlesqued, and a little later with the title "Michael Calhoun" you can use "On the Level, You're a little Devil." Then with the flash of McKean's add "How You Gonna Keep 'Em Down on the Farm."

At the point where McKean tells the girl how wonderful she is "Beautiful Doll" is appropriate and then with the title that tells us that the butcher boy is now the bouncer and that he takes the job seriously "He's a Devil in His Own Home Town." One more laugh may be brought in when the butcher boy sighs: "Gawd, how I loved that girl" when you can play "I'm Wearing My Heart Away for You." Still further along where the father orders the dinner "Hot Time," and then with the title "The cold gray dawn" use "I'm on the Water Wagon Now."

It may seem daring to some musicians but we would suggest using the old time "Bedelia" as the theme. It certainly gets the audience and holds up the light end of the picture. It should be introduced with the second title starting "Jimmie Calhoun" and then repeated with the youth telling the father he loves Mary and then at the end with the title "Gloria."

FOR the second musical selection, either orchestral or vocal we would use one of the old time love songs and then follow this with a comedy.

Your lobby display should be built largely around pictures of Miss Murray, especially those showing her in the role of the dancer. We are reproducing here a cut out that has been made from one of the three-sheets. It will attract attention anywhere. There is another showing her in a still more daring costume while one of the one-sheets supplies a splendid head effect. We would use the title in connection with each of these.

There are a number of scene pictures showing her in costume and these should be used liberally. Mount each one of them separately if you have the room and have your artists put in some designs around them with the name of the star and the title attractively used.

If your lobby has sufficient height you can get a good effect that was tried by M. Kashin at the Broadway Theatre with another picture by building a balcony to represent one in a restaurant and with three or four tables, each with a shaded red light. There should be no figures used, leaving the lack of people itself to arouse the curiosity.

Newspapers Praise Open Booking

W. W. Hodkinson Corporation Announcement of a Wide Open Booking Policy Gets Favorable Press Comment

OFFICIALS of the Hodkinson Corporation declare that those who constantly berate the lack of interest shown by the powerful daily newspapers of America in motion pictures and in motion picture evolution would change their opinions materially if they could see the attention being focussed by newspapers in the larger cities upon the revolutionary W. W. Hodkinson decision to shift completely away from program and star series methods of selling in favor of selling each and every picture released by it on its individual merit and value.

The Philadelphia *North American* says:

"At last things are happening in the movie world that are going to revolutionize a good many more things before they are thru, and incidentally put out better and better pictures. Up to the present time most people producing pictures sold them on a program basis. The man who showed the pictures to the public was forced to take the films as they came along, good ones occasionally, the bad ones sandwiched in, and most just average movie. He seldom saw a picture before he bought it, and he had to take them all if there were any at all he wanted.

"But times are changing. The last year has seen more and more pictures being offered on their own merits, without being tied up to any others. And last week W. W. Hodkinson, who controls the output of many new features, announced that henceforth all of his pictures will be sold singly. Metro Pictures have made a similar assertion; Vitagraph is following suit. And the trend of the times will inevitably draw all the rest of the producers and distributors along in the movement.

"This means that bad pictures, weak pictures, pictures made merely to exploit a star and without any story power at all, will fail. It means that pictures will all have to be good enough to stand on their own legs, and that the day of the good story, plus a well-balanced cast and careful production, has dawned at last. Democracy will reign in the movies as well as the rest of the world."

Bureau Chooses Films with Economic Theme

CONSIDERED by them as one of the most important activities of the Bureau of Commercial Economics, of Washington, D. C., is the presentation of motion picture films which will tend to stifle untoward labor and sectional unrests throughout the country, according to its sponsors.

Recent disturbances throughout the country, notably those occurring in middle west cities on May Day, is declared to have given rise to a serious question, and the government is seeking through the Bureau of Commercial Economics, to answer it.

Dr. Holley, director of this bureau, has been the guest of Harry Levey, general manager of the Universal Industrial Department for several days, and while in New York, has chosen several of that company's industrial and educational features to present under the auspices of his bureau.

"We intend to show welfare films," he said. "Pictures which visualize the favorable working conditions in the average American factory, and which will contrast them with conditions in plants under the dominion of those sects which encourage unrest in labor communities. It is a big task and a delicate one, but it is one for which motion pictures may be favorably adopted."

At Cleveland on May 15, under the direction of Dr. Holley, and with the co-operation of the Universal Film Manufacturing Company, a free exhibition of motion pictures was given in the Public Square. It is said to be in Cleveland that the most intense feeling broke out on May 1, and it was in that city that federal soldiers were in readiness with machine guns to quell the riot which seemed impending.

Dr. Holley had the following to say about the influence of motion pictures in campaigns of national importance:

"Never in history has so remarkable a medium for the instruction of the masses existed. Motion Pictures, based upon a theme which is a great public issue, but which is little understood by the working classes, have provided the simplest and at the same time, the most effective means of exploitation available."

Johnny Dooley Completes Two New Comedies

DETAILS concerning the launching of the popular comedian Johnny Dooley, in comedy films have just been made public by Clarence L. Bach, president of the Johnny Dooley Film Comedies, Inc., with offices in the Longacre Bldg. Ever since it became known a month ago that Johnny Dooley was to be starred in films, it has been the consensus of opinion that he was one of the best available in the comedy line. Mr. Bach, who is interested in "Listen Lester" the Cort success at the Knickerbocker Theatre, in which Johnny Dooley was the principal comedian, realized this fact and is said to have put Johnny under a long-term contract for motion pictures.

The company will make two-reelers, two comedies having already been completed at the Biograph studio. The third is now being cast and Director John D. Schulze is expected to begin work on it.

That Johnny Dooley is all that was expected of him as a film comedian is said to be demonstrated by his first picture. His personality, his unique methods of putting over his fun, his unusual acrobatic ability and his long experience as a pantomimist combine to make him an ideal film comedian.

In the supporting cast are Tom Blake, Lillian Walker, Dora Mills Adams, Alice Mann and Walter Lewis.

Professional dignity bids fair to be temporarily shattered in this situation pictured in "As a Man Thinks," the Augustus Thomas-Harry Raver-Four Star production released by Hodkinson through Pathe.

Elvidge Starts Another for World Film

Activity at the World studio at Fort Lee is at high tide these days. June Elvidge having finished "The Social Pirate" has commenced work on a new five reel picture which Tefft Johnson will direct. It bears the working title of "Love And The Woman."

The cast engaged to support Miss Elvidge is headed by George Macquarrie, who having finished a spring theatrical engagement with Grace George has come back to the picture game. Others in the cast are Rod LaRocque, Laura Burt, who it will be remembered was the original Madge in "Old Kentucky," Marion Barney, Donald Hall, Lillian Lawrence and Edward Roseman.

The story was written by Phil Lonergan and was put in scenario form by Giles R. Warren under the direction of Charles Sarver, scenario editor of World pictures.

Will Soon Sell Films Around the World

Another link has been forged in the chain which Robertson-Cole is drawing around the world with its high class motion pictures.

They have just closed a deal with the Oriental Trading Company of Soerabaya, Java, whereby a number of their productions will be distributed in the territory of the Dutch East Indies, Strait Settlements, and the Federated Malay States.

Karel Hymans, head of the Oriental Trading Company, who was in New York, consummated the deal, which is considered one of the most important made in recent weeks by Robertson-Cole.

Houdini Arrives at Lasky Studio

Harry Houdini, monarch of mystery, has arrived at Hollywood, Cal., where he started work immediately at the Lasky studio under the direction of Irvin Willat on the big six-reel mystery picture written specially for him by Arthur B. Reeve, author of the "Craig Kennedy" stories, and John Gray.

Houdini was met at the Santa Fe station in Los Angeles by Studio Manager Fred Kley and others, including a number of newspaper and publicity men who had been lying in wait for him with a number of stunts of extrication which they figured he would be unable to perform. They wasted no time in setting the famous escape artist to work and in a few minutes they had chained and roped him to one of the big wheels of a locomotive. When they believed he was secure they told him he might release himself if he could. He did so in less than a minute.

Announces New Attraction Has All-Star Cast

Carl Laemmle, president of the Universal Film Mfg. Co., announces the selection of Joseph Medill Patterson's well-known novel, "A Little Brother of the Rich," for a forthcoming Universal Special Attraction. Lynn Reynolds is now selecting the all-star cast. Frank Mayo will have the leading juvenile role and J. Barney Sherry will star in the older masculine role. Kathryn Adams and Lillian Leslie will share equal honors in the picture.

Frank Mayo was recently seen with Mary MacLaren in "The Amazing Wife" and J. Barney Sherry has been starred with Gloria Swanson in Triangle productions. Miss Adams has been supporting Earle Williams with the Vitagraph Company and Miss Leslie was a star with Lubin.

Curator Praises Dawley's Latest Feature

Further evidence of the amazing amount of interest aroused by the exhibitions of "The Ghost of Slumber Mountain," the startling super-special produced by Herbert M. Dawley and distributed by World Pictures, comes to hand every day. One of the latest evidences of this interest is contained in a letter received by Major Dawley from G. Clyde Fisher, Ph. D., associate curator, department of public education, of the American Museum of Natural History, congratulating Mr. Dawley not only upon the realistic restorations, but also upon the attractive introduction and setting.

"A Night in June," Next Post Release

"A Night in June" will be the next release in the Post Scenic Series. It is another photographic achievement by W. A. Van Scoy, and is redolent of the delightful pleasures of early summer and the moonlit joys of youth. It will have an early showing at the Rivoli theatre, it is said.

Goldwyn Praises Latest Frederick

Goldwyn Officials Said to be Delighted with "The Fear Woman," Which They Think Will Further Star's Reputation

Louis Bennison, Betzwood-Goldwyn star

GOLDWYN studio executives are said to be delighted with the latest Pauline Frederick picture, "The Fear Woman," which has been completed at the Goldwyn studios at Culver City, Cal. They are sanguine that this latest feature will further enhance her reputation as one of the screen's incomparable emotional artistes. Never before in her career has Miss Frederick been called upon to portray such a cariety of emotions, it is said, as are demanded by the exacting role of Helen Winthrop.

"The Fear Woman," by Izola Forrester, author of Geraldine Farrar's latest Goldwyn release, "The Stronger Vow," is Miss Frederick's third Goldwyn picture. Following her previous successes, "The Woman on the Index," and "One Week of Life," Miss Frederick's new vehicle presents a modern psychological study, replete with a dramatic situations which increase in intensity up to a final smashing climax, according to the description by these who are close followers of the productions.

In "The Fear Woman," Miss Frederick plays the difficult role of a young woman who has grown, flower-like, to maturity, only to discover that a horrible weakness has afflictted every member of her family for generations past. How the unsuspecting girl meets this disclosuhe; how she is overcome by the sudden fear that she may become the victim of the curse; her fight against this possibility, and the more subtle terror lest she may never rise above its shadow are portrayed by Miss Frederick with characteristic forcefulness.

The play discloses the beginning of the degeneration of a beautiful character. The girl realizes that she must deny the call of love; when suddenly, from without, the love of the man she has resolved to renounce, lifts her from the throes of despair, and permits her, tremblingly and haltingly, once more to face the realities of the objective world about her.

Supporting Miss Frederick, is that consummate actor, Milton Sills, and several other well-known players, including Harry Northrup, Walter Hiers and Beverly Travers.

William Duncan Completes "Man of Might"

AFTER long and tedious weeks of hard work and accepting many risks, William Duncan and his co-players have finished the great Vitagraph serial, "The Man of Might."

The conclusion of work on Vitagraph's successful serial comes at an opportune time for the Los Angeles Victory Loan committee. Mr. Duncan's co-operation was asked immediately this committee had been organized, and as the two heaviest weeks of the campaign still loom ahead, the committee is especially delighted to be able to avail itself of his services.

Mr. Duncan tells of an interesting experience which befell him in returning to Los Angeles after many weeks to attend a meeting at the Hotel Alexandria to arrange for the participation of the motion picture industry in the fifth and final drive. The bellboy directed him to one of the parlors in the mezzanine floor. Gathered there he found women in decollete gowns and men in evening dress, while on a flower-bowered platform stood a distinguished-looking speaker passionately appealing to some invisible entity or influence for divine guidance.

Duncan stood stock still in the doorway, abashed and perplexed. And even as he stood there an organ broke forth and the distinguished man on the platform led the audience in the singing of "Rock of Ages." Mr. Duncan accosted a waiter who was passing.

"Say, I want to know," he said to him, "if I am a second Rip Van Winkle. I have been away on the highlands and in the backwoods for several months, and if these folks in here are film folks, I want to ask you if I can find a hardware men's convention in session around here anywhere."

The waiter laughed heartily.

"Why, that's the Society for Sending Bread and Bibles to Bessarabia meeting in there," he chortled. "Come along and I will show you where you belong. I know you; you're Bill Duncan."

W. H. Productions Sell Re-Issues

W. H. Productions Company are rapidly closing out the territories in the United States on their latest re-issues, "Custer's Last Fight," the two-reel Wm. S. Hart re-issues, viz., "Jim Cameron's Wife" and "His Hour of Manhood," and the series of twelve Arbuckle re-issues.

There is being prepared it is said on "Custer's Last Fight" a remarkable line of advertising matter considering that this feature is in three reels.

The advertising on the two Wm. S. Hart re-issues will consist of one, three and six sheet posters and a lobby display.

"Scientific Exploitation" Is Next

Lewis J. Selznick, President of Select, States that His Organization will Aid Exhibitors Along Advanced Lines

"SCIENTIFIC exploitation is to be the next important development of the moving picture industry."

This statement is made by Lewis J. Selznick, president of the Select Pictures Corporation. Exploitation was the principal theme of the convention of the Select Branch managers in New York two weeks ago, and since then the organization has been busy developing plans for co-operation with exhibitors along new and advanced lines.

"Pictures are costing more money than ever before," says Mr. Selznick. "The public is educated and will not stand for anything but the best. The best is expensive. The exhibitor, to be successful, must meet this demand, and the producer cannot keep going ahead unless the improvements can be made profitable. Popular stars, great stories, and high class directors all cost more than ever before.

"Consequently it is necessary that the exhibitor, from whom must come the money to pay for these big productions, shall increase his receipts. The aim of the Select Pictures Corporation always has been to co-operate with the exhibitor and guarantee that he shall make a profit on every production. Now we are going to go even farther than that.

"We now propose to help exhibitors become better showmen. We are organizing an exploitation department along lines that are far ahead of anything previously devised. We do not propose to sit in our New York offices and send out a lot of suggestions. We will have a staff of exploitation experts in every branch office, who will go direct to the theatre, study the local conditions, and show the exhibitor how he can boom his business.

Elaine Hammerstein, Who Has Been Engaged for Selznick Pictures

"The exhibitor has so many problems on his hands, that in many instances he has overlooked one of the most important phases of his business. Staging his shows, making his theatre attractive, exercising care in booking only the biggest attraction, and handling all the machinery of his house, he has no time left to devote to scientific exploitation. And it makes no difference what he has in his theatre, if he does not get the news to the public, he is not going to get the results at the box office that he deserves.

"Quality in itself is not sufficient—publicity in itself it not sufficient. To get big business it is necessary to have quality and publicity go hand in hand. That is what Select stands for, and we expert to open the eyes of exhibitors to possibilities of profits of which they have not even dreamed heretofore.

"I have made it my business to keep in touch with the public, and feel the pulse of millions daily, and my experience is that the public is generous and quick to respond as soon as you let it know you have something it wants."

"Woman Under Oath" Florence Reed's Next

IS a woman temperamentally fitted for service on a jury in a criminal case? Does femine intuition make females better arbiters than men? Will that intuition which women are conceded to possess in high degree prove a surer and safer guide than mere masculine logic? What would happen were a lone woman juror, holding out against the opinion of eleven mail co-jurors, to find herself bullied, brow-beaten, harrangued and almost third-degreed?

These and similar questions naturally arise from the announcement now made that Florence Reed's next United screen vehicle has to do with what is described as the remarkable case of the first women juryman appointed in a certain State. With this subject of timely, public, and particularly of feminine interest as its theme, the shortly forthcoming release will bear the title: "A Woman Under Oath," President Berst announces.

The scenes of the forthcoming six reel United feature are laid in and around New York City with a well known court of justice as the central setting. In contrasting relief are scenes of gaiety, cabarets, masked ball, and lively settings of city night life which furnish the lighter touches to the story.

Prominent in Miss Reed's supporting cast are Hugh Thompson, Gareth Hughes, David Powell, Harold Entwhistle, Thomas McGuire, Walter McEwan, Edward Elkus, Edward Brennan, Frank DeCampe, May McAvoy, Mildred Cheshire, Florida Kingsley, and Mrs. Jennings.

Frank Finnegan Joins Famous Players

Frank X. Finnegan, noted short story writer, has been placed under a year's contract with the Famous Players-Lasky Corporation to work in the scenario department at the West Coast studio, which is under the supervision of Frank Woods.

Mr. Finnegan has gained considerable reputation as a magazine writer, his stories having appeared in Collier's, Smith's, Munsey's and many other popular magazines.

Introduces New Ideas in Picture Titles

George Middleton, who produced and directed the series of three features starring Beatriz Michelena, which Robertson-Cole will release through Exhibitors' Mutual, has always been regarded as one of the most original men in his line. His previous efforts with Miss Michelena's offerings were always marked by some departure from the beaten track of motion picture direction.

With "Just Squaw," Middleton has introduced several new and artistic features. The most noteworthy of these is a new make-up of quotation title, wherein the picture of the character speaking is embodied into the art work that co-operates with the hand-printed verbage.

"Just Squaw" will be released by Robertson-Cole this month.

Sullivan General Manager of Kinograms

Denis J. Sullivan, former general manager of the Mutual Film Corporation and for the last year manager of distribution for the Government's Division of Films, has been named general manager of Kinograms.

He will give special attention to sales and distribution work in connection with Kinograms and its allied interests.

Mr. Sullivan came to the film industry at the instance of John R. Freuler as the chief of sales and distribution for the Freuler film enterprises, which included a number of successful serials, the Charles Chaplin "Lone Star" comedies and later the whole of the distribution affairs of the Mutual.

Buys Southern Rights to "Unpardonable Sin"

One of the biggest motion picture deals ever closed for this part of the country it is said was consummated in Chicago when Col. Levy for the Big Feature Rights Corporation of Louisville, Kentucky bought the Kentucky and Tennessee Rights to "The Unpardonable Sin." Herbert Sonborn acted for Harry Garson in the transaction.

The Big Feature Rights Corporation will put out "The Unpardonable Sin" as a road show at prices ranging from 25 cents to $1 percentage bookings only. Arrangements have been made already for two weeks in Louisville.

Minnesota Boosts Chester

Minnesota's Ten Thousand Lakes Association is arousing intense interest throughout the Northwest, it is claimed, in "Itasca Makes Her Bow," Outing-Chester release No. 11, which pictures the source and early life of the Mississippi River. Through the efforts of J. F. Cubberley, manager of the First National Exhibitors' Circuit of the Northwest, the Association has learned of the subject, and many of the officials have viewed it at a private showing. As a result it is said the big travel-promoting organization is backing it and interesting every citizen and society it can reach.

H. F. Jans, Handling Tom Mix Reissues and Ham and Bud Reissues

Newman Display Cabinets Equip Theatres

The Newman Manufacturing Company, 719-721 Sycamore St., Cincinnati, with branch located at 68 West Washington St., Chicago, manufacturers of brass and wood poster and photo frames, easels, railings and ticket choppers, have just equipped the four theatres, of which A. F. Brentlinger is director general, with the very latest corrugated brass poster and photo display cabinets, with hinged doors and glass, made to fit around the theatre front. The four theatres referred to are the Liberty, Terre Haute, Orpheum, Fort Wayne, Murray and Murret of Richmond, Indiana.

Mr. Brentlinger decided on the Newman's Brass Display Cabinets because of their neatness and beauty, and the convenience for the insertion of new posters and photographs by means of the hinged glass doors.

William V. Hart Now with Dooley Films

William V. Hart, one of the oldest men in the history of the game, is now associated with the Johnny Dooley Film Comedies, in the Longacre Building, as business manager.

Mr. Hart was one of the first exchange managers of the General Film Company. At the inception of the Mutual Film Company he became associated with them also in a managerial capacity.

For a number of years it is said Mr. Hart looked after the booking interests of several Broadway houses, including the U. B. O.

Mary Miles Minter Back in New York City

After three years' absence from New York City, Mary Miles Minter, the little motion picture star, has returned to the east.

While it is declared that several of the largest producing companies and various individuals are besieging Miss Minter and her mother with offers, she is revelling in the delights of merely being back in New York again, and is having her first vacation in 12 years, ever since she started on the stage, at the age of five, with William Farnum, in "The Littlest Rebel."

Jack Pickford Makes Statement

Denies Emphatically He Was Dishonorably Discharged from Service. Kept Silent Because Ordered To Do So

JACK PICKFORD has broken his long silence relative to the recent charges that he was discharged from the navy "because he was unfit to be in the service of the United States."

In a statement issued by him this week he denies emphatically that he was dishonorably discharged from service, and added that he had not talked on the subject previous to this, because he had been ordered by the president of the court martial to maintain silence relative to the matters regarding which he testified in a recent naval investigation.

His discharge from the navy, he claimed, came four months after the court martial of officers in the east, and was granted so that he could engage in a propaganda picture for the army. His several assertions are made to dispel rumors.

Pickford's complete statement is as follows:

"I was granted an honorable discharge which shows that my standing was of the very highest, and which recommends me for further enrollment.

'Needless to say the government is not in the habit of recommending men for further enlistment who are not fit for service, and the rating shown in my discharge indicates that I am eligible for further enlistment at the present time.

"The reason I have not denied recent newspaper reports which declared I was dropped from the service, was that I had been ordered by the president of the court martial not to discuss the naval case in which I testified, and I felt I owed it to the government to abide by this order.

"However, these reports have grown to such proportion, I have been forced to make a statement in my own behalf."

It was declared at the Pickford studio that the testimony of the motion picture actor at the court martial of the eastern officers was of minor importance.

Pickford said supplementary to his statement that he has been accepted as a member of the Allied World War Veterans of Los Angeles, an organization composed of veterans who were honorably discharged from service. He said the organization had made a complete investigation of his case, and that he would not have been accepted by it if it had found that he was dishonorably discharged from the United States navy.

"The Man Who Turned White" Is Arab Story

"THE MAN WHO TURNED WHITE," starring H. B. Warner, which will inaugurate the Superior Picture series released by Robertson-Cole through Exhibitors' Mutual, is undoubtedly the most pretentious production made by Jesse D. Hampton since he began his career as a motion picture magnate more than a year ago.

In this story of the Bedouins, laid in the atmosphere of mysticism, romance and treachery, it became necessary to use not only a big cast of carefully selected players, but hundreds of extra people for the street and desert scenes.

Each one had to be selected with the greatest care, as film audiences these days are critical and demand absolute realism in every detail of a story. A number of real Arabs were found, and, after much parleying, camels were secured from a circus which happened to be wintering in Southern California.

One of the greatest difficulties encountered by Mr. Hampton was his inability to obtain real types for the Arabian characters. His assistants scoured all of Southern California for real desert characters. Plenty of Hindus were to be found, and there were scores of Mexicans who had doubled many times for Arabs, but no real natives of the Soudan were to be found.

Finally a number of them were discovered, however, and the gold of the producer induced them to become screen actors, at least for the time being.

Biggest Novels of Great Authors for Screen

BENJAMIN B. HAMPTON announces that the recently organized Great Authors Pictures, Inc., will produce photoplays from nothing but the biggest novels of great authors.

President Hampton declares that his first connection with an attempt to put into practice the theory of a balanced picturization of a great novel was with "The Barrier" made by Edgar Lewis from Rex Beach's book.

The success of "The Barrier" caused Mr. Beach and Mr. Hampton to form the Rex Beach Pictures Co., which they owned and operated personally until they sold an interest in the company to another producer.

Eltinge F. Warner and Zane Grey formed an alliance with Mr. Hampton by which Zane Grey's own pictures company was organized with Mr. Hampton as president and Mr. Warner as vice president.

So many other famous authors are said to have approached Mr. Hampton with the request that he put their novels into pictures, that he organized "Great Authors Pictures, Inc.", in order to handle a few carefully produced pictures a year in accordance with his own ideas.

Mr. Hampton has been in Los Angeles several months, building a producing organization to handle the Zane Grey and Great Authors pictures. The first author selected by Mr. Hampton for Great Authors series is Stewart Edward White.

New Story for Russell

William Russell's new feature, "Six Feet Four," now being filmed at the American Studios, is from a novel by Jackson Gregory. It is being directed by Henry King. Stephen Fox made the adaptation from the book.

"Virtuous Men" is Selling Fast

Ohio and New Jersey are Latest Territories Sold on Sawyer and Lubin State Rights Special

ARTHUR H. SAWYER and Herbert Lubin announced this week more sales in connection with their production, "Virtuous Men." The First National Exhibitors Exchange of Paterson, N. J., has acquired the rights to the E. K. Lincoln starring vehicle for the state of New Jersey.

The deal was consummated this week between Herbert Lubin and Jacob Fabian, president of the First National Exhibitors' Exchange.

Mr. Fabian is the holder of the First National franchise for New Jersey, and feels that his purchase of "Virtuous Men" will be an important addition to such features as "Whom the Gods Would Destroy," "Auction of Souls," and other big pictures which he is at present distributing.

A. M. Fabian, general manager of the First National Exhibitors' Exchange of New Jersey has arranged to present "Virtuous Men" for its initial run at the Garden Theatre in Paterson beginning Monday, May 12. Following this presentation, the picture will be placed in one of Mr. Fabian's houses in Newark for an extended run.

Arrangements have been made to publicize "Virtuous Men" through the medium of newspapers and billboards, together with several other "stunts" which he has in mind. Sawyer and Lubin will provide all of the original sketches done by Clarence F. Underwood and other famous artists of E. K. Lincoln for display in the lobby of the Garden Theatre.

S-L Pictures' executives also report the sale of the entire Canadian territory for "Virtuous Men" to The Big Four Limited, of Winnipeg, Canada. The Canadian purchasers of the S-L Picture will distribute this production through their offices in Winnipeg, Calgary and Vancouver, and already report many bookings in many of the larger theatres of the Dominion for the picture.

In addition to the territories mentioned above, "Virtuous Men" has also been sold for Illinois, Michigan, Indiana, western Pennsylvania, West Virginia and Ohio. Up to date this production has broken all records for quick disposition of state rights.

New Interest Is Shown in Rapf Production

FRANK G. HALL, president of Independent Sales Corporation, announces the bookings on Harry Rapf's special production, "Wanted for Murder," starring Elaine Hammerstein, have increased more than fifty per cent. over the normal bookings recorded prior to the decision reached by the Peace Conference to the effect that the former Kaiser would be tried by five of the nations represented at the Conference.

The result of the action taken at the Conference may or may not have incited this increase of bookings on "Wanted for Murder," said Mr. Hall, "but the fact remains that since the announcement was made our branch managers have been kept busy filling orders for bookings on this feature. In some instances the exhibitors have referred to the incident in asking for bookings and, without an exception, they have reported that the picture did capacity business." "Additional prints were shipped to some of the branch managers following the increased demand, and our exchanges are doing a bigger business with the Rapf production than was done for any time during the preceding three months."

In some instances, exhibitors have asked for return bookings on this feature, and in their letters to Independent Sales and Films Clearing House exchanges, explain that in view of the fact that the newspapers are giving so much space to publishing the decision to try the Kaiser as reached by the Peace Conference, they consider the picture a big attraction.

Says Anita Stewart Scores in Louisville

ONCE more Anita Stewart is said to have scored the triumph of a week's engagement at the Strand Theatre, Louisville, Ky., to crowded houses. Repeating the success of "Virtuous Wives," she made history for the Strand box office it is declared in "A Midnight Romance."

The engagement of "A Midnight Romance" demonstrated some facts that are significant for exhibitors generally. "Virtuous Wives" had the advantage of the popularity and the wide advertising of a best seller. This combined with Anita Stewart afforded an invincible attraction. With "A Midnight Romance" the star would have to get the crowds. It was the true test for Anita Stewart.

Joseph Goldberg, the advertising manager of the Strand, directed his newspaper campaign principally to the women, reckoning "Virtuous Wives" a woman's picture, in that it is a delightful love story on the order of "Graustark," with the full appeal of that favorite form of romance.

One of the original advertisements prepared by Mr. Goldberg was a note addressed to the girls of the Louisville High School. It appeared Thursday afternoon. It was to the effect that the Strand had learned the plan of many girls to attend the final matinee shows on Saturday. The management called attention to the fact that while the capacity of the Strand is the largest in Louisville, the Saturday matinee crowds threatened to overtax it and the suggestion was made that as many as could attend the Friday matinee. The attendance Friday proved the "pull" of this advertisement while the Saturday business was capacity throughout it is said.

Miller Production Nears Completion

Charles Miller, Charles Miller Productions, Inc., is completing the first of a series of special productions for release by Frank G. Hall, president of Independent Sales Corporation, through the Film Clearing House, at the Bacon-Backer studio, and announces that the production work will be finished within the next week. Herbert Rawlinson, Stuart Holmes and Florence Billings have the principal supporting roles. Charles Stevenson, Maud Hill, Regina Quinn, Herbert Webster, Vinden Friedly and Basil Webb are seen in supporting roles.

The first Miller production will be shown in six reels. Four of the reels are now completed. The title has not been announced.

Joe Brandt Goes to West Coast Again

Joe Brandt, manager of Universal's serial department, left last week on one of his quarterly visits to Universal City, Cal., where he expects to supervise the start of two new serials within the near future. Carl Laemmle, president of the Universal, is convinced of the value of serial pictures and is planning, it is said, on the production of serials that will outrank any productions of this sort that have been made in the past. Mr. Laemmle has supervised the building up of the Universal serial department which is said to be the largest in the motion picture industry. This department of which Mr. Brandt has charge has a separate scenario department, a separate publicity department and separate still department.

Books "Eternal Magdalene" for Ascher Houses

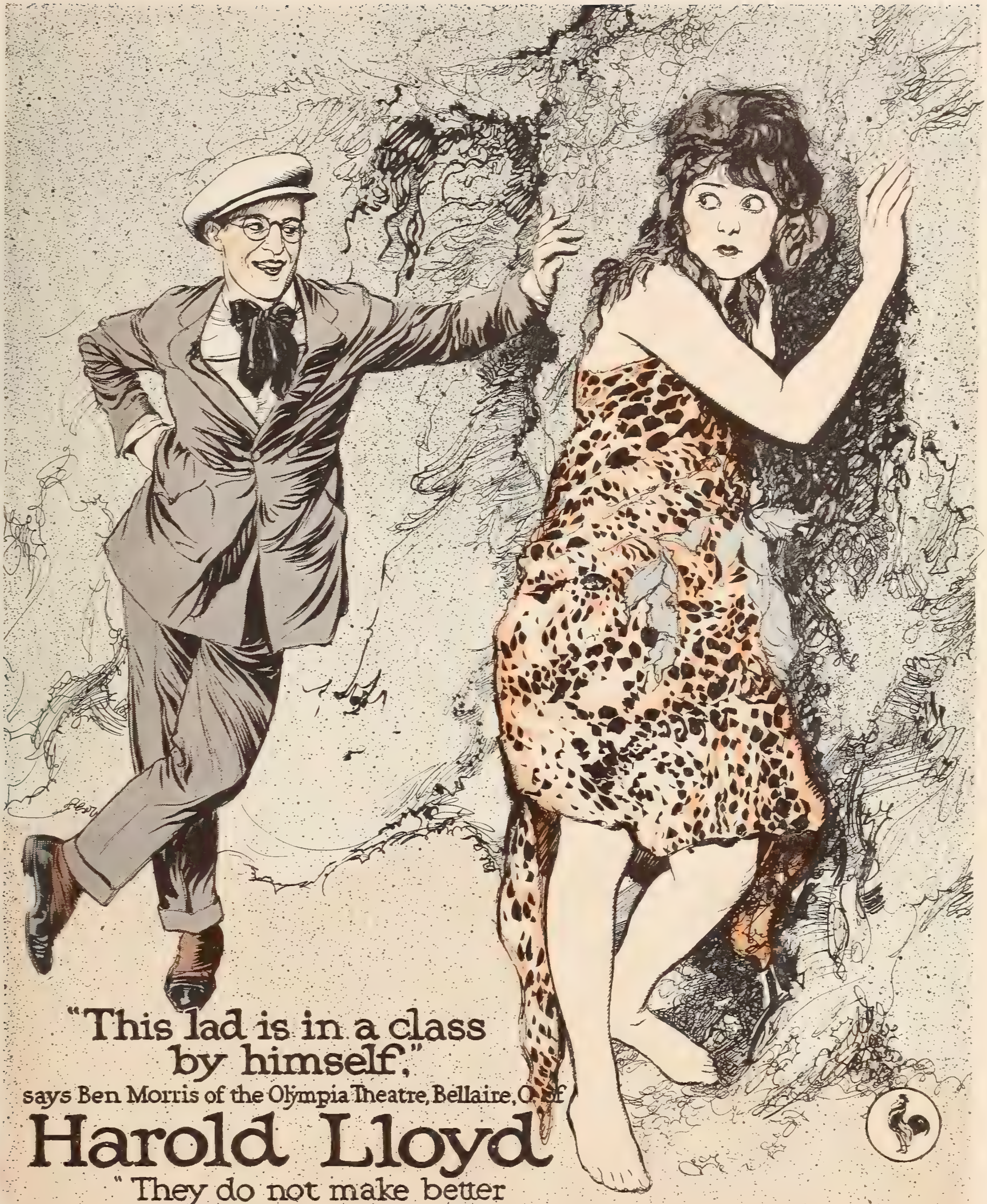
"The Eternal Magdalene," the striking Goldwyn extra, is gathering momentum in an amazing fashion it is said. Following its booking for a four-week run at the Bandbox Theatre in Chicago, it has now been booked solid by Nathan Ascher for all of the 20 Ascher houses in Chicago.

In a message to Samuel Goldwyn, Mr. Ascher says:

"Just contracted for 'The Eternal Magdalene' to play our entire circuit, twenty houses. When more producers awaken to the fact that it is better to have forty-five hundred feet of drama with speedy action than six or more reels that drag and are unconvincing, everybody concerned will be better off."

O'Brien's First Selznick

"The Perfect Lover" is the strikingly appropriate title of the first production in which Eugene O'Brien will make his bow as a Selznick star. The story of "The Perfect Lover" which was adapted from "The Naked Truth," by Lelia Burton Wells, which appeared in Harper's Mazagine, was selected from out of a mass of submitted manuscripts as the one best fitted to Mr. O'Brien.



"This lad is in a class by himself,"

says Ben Morris of the Olympia Theatre, Bellaire, O.

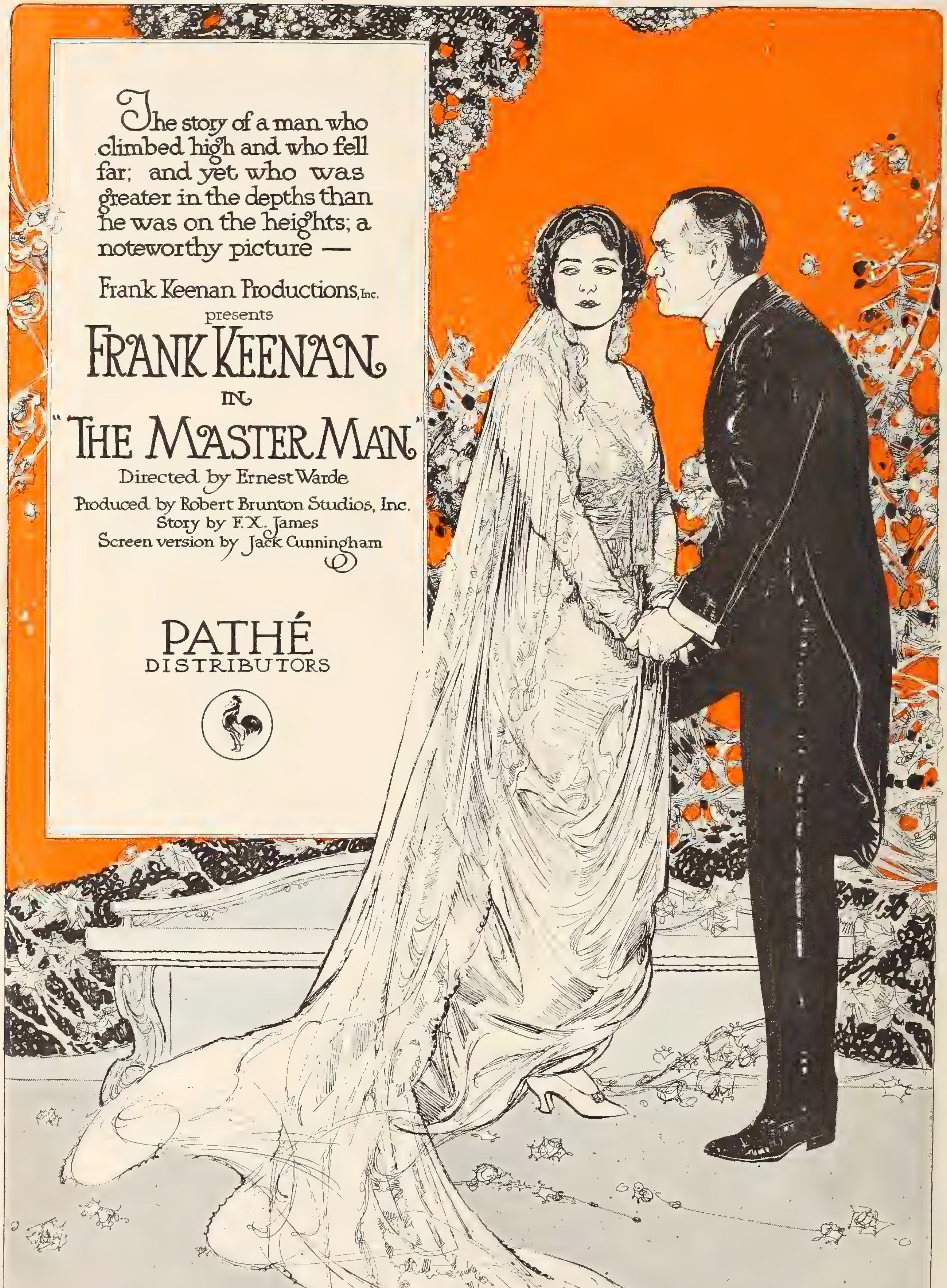
Harold Lloyd

"They do not make better comedies; we need more!"

Every exhibitor who shows these side-splitters says the same thing—pretty good proof that they belong in your house.

Produced by Rolin

Pathé Distributors



The story of a man who climbed high and who fell far; and yet who was greater in the depths than he was on the heights; a noteworthy picture —

Frank Keenan Productions, Inc.
presents

FRANK KEENAN

IN

"THE MASTER MAN"

Directed by Ernest Warde
Produced by Robert Brunton Studios, Inc.
Story by F. X. James
Screen version by Jack Cunningham

PATHÉ
DISTRIBUTORS

Selznick Company Takes Biograph Studio

Selznick Pictures Corp. announces that it has taken over the Biograph Studio, in the Bronx, which is generally considered the finest and most completely equipped studio in the East, and ranking among the very foremost in the country.

Production Manager Myron Selznick and Harry Rapf, general manager of the studio for Selznick are working full speed so that all will be in readiness by May 15, by which time things are expected to get fully under way at the studio.

Selznick Pictures Corp. has already arranged to have three of its companies work at the new studio. Olive Thomas, Elaine Hammerstein and Eugene O'Brien are all in readiness to start work on new productions at the earliest possible moment.

Miller Joins Juvenile Photoplays

Bernard L. Miller has resigned as assistant to the president of the Anita Stewart Productions to accept the presidency of the Juvenile Photoplay Distributors, Inc., with offices in the Godfrey Building.

Mr. Miller was formerly secretary to Carl Laemmle, president of Universal, and is a thorough believer in the future of the juvenile photoplay.

"Eighty per cent of the average motion picture attendance is made up of children and their parents," says Mr. Miller. "The value of the youngster is conclusively proven in the popularity of the serial as there is no question but the children make their success."

Capital Film to Produce Two Reelers

The new arrangements that have been practically completed by the Capital Film Company will introduce them to the exhibitors of the country as a producing as well as a distributing organization.

The new plans which are being crystallized by C. Eddy Eckels, co-operating with S. L. Barnhard will mean the producing by the Capital Film Company, it is said, of many new two-reel pictures of character made from the best stories by well-known authors, with the punch in them that will insure box office drawing strength, and enable the managers of theatres throughout the country to furnish their clientele with a clean, snappy, up-to-the-minute program which entertains.

Loew Praises Kenyon

Doris Kenyon's latest feature, "Twilight," produced by her own company, De Luxe Pictures, Inc., drew from Marcus Loew a letter of congratulation to Miss Kenyon. Mr. Loew said:

"This is to let you know how pleased our patrons were with your picture, 'Twilight,' which was shown at our New York theatre recently. Many of our people stopped to tell the manager how much they had enjoyed the picture, saying it was the best of yours they had ever seen."

Both Star and Author Join Pathe

Alma Rubens and Dainel Goodman to Produce Eight Pictures for Pathe During Coming Year

PATHE Exchange announces that a contract has been made with Alma Rubens, former Triangle star, and Daniel Carson Goodman, the distinguished American novelist, for the production of eight pictures during the coming year. The productions will be made in the East, and most of the stories, it is at present planned, will be from the pen of Dr. Goodman, who is fully equipped for the work by his experience in literature and his intimate knowledge of screen craft.

Miss Rubens' likeness and similarity of method to the great Italian actress earned her the encomium of Rose Lee Marshall, playwright, who, in reviewing her principal successes, said: "Here we have in a mere girl the capacity for easily expressing a profound depth of feeling and the variant succession of emotions, with naturalness and a complete absence of 'acting.' She reminds me more of the great Duse than any other actress on the screen today."

Miss Rubens made her first appearance three years ago with the Triangle-Fine Arts, and among her most notable achievements was her work playing opposite to Douglas Fairbanks in "The Half Breed" and with William S. Hart in "Truthful Tolliver."

She was featured in about twenty Triangle pictures, including "The Ghost Flower," "I Love You," Cosmo Hamilton's "Restless Souls," "The Sphinx Woman," "The Firefly of Tough Luck" and "The Gown of Destiny." Recently she interpreted "Diane of the Green Van" and "Destiny."

Dr. Goodman gained fame as the author of "Unscathed" and "Hagar Revelly," an adaptation of which is being contemplated as the first offering in which Miss Rubens will appear on the Pathe program, although a definite announcement will be made later.

The doctor's entrance into the motion picture field came when he accepted the offer of the Lubin Company to prepare a series of dramas keyed to the same note of "Hagar Revelly." "Souls of Bondage" was the first of these. He wrote "The Battle of the Sexes" for David W. Griffith and collaborated with the eminent producer on "The Escape."

As literary director of the Triangle, Dr. Goodman wrote all of the Taylor Holmes stories, including "A Regular Fellow."

Victory Pictures Approach First Anniversary

NAMED in the darkest days of the war, when the Germans were hammering at the gates of Paris, William Fox Victory Pictures not only have lived up to their name, in that America conquered Germany, but they also have achieved complete victory in their own field as box office attractions, according to the Exhibitors' Service Bureau of the Fox Film Corporation. Decision to inaugurate a series of Victory Pictures was made last June at the annual meeting of the branch managers and home office staff of the Fox organization, each release in this group has been attended with success. In fact, it is stated by Fox officials, the Fox Victory Pictures have proved to be the most consistent money-makers of any programs offered to the trade this season.

When William Fox decided that three stars would make Victory Pictures, he selected Gladys Brockwell, Tom Mix and George Walsh and made the prophecy that these stars would show a development this season that would place them in the front rank of the screen's stellar players. That this prophecy has been fulfilled is seen in the tremendous popularity of Victory Pictures.

Of the releases made so far, five are Gladys Brockwell pictures, five Tom Mix and five George Walsh. The Brockwell pictures are "Kultur," "The Strange Woman," "The Call of the Soul," "The Forbidden Room" and "Pitfalls of a Big City." Mix has appeared in "Mr. Logan, U S. A.," "Fame and Fortune," "Treat 'Em Rough," "Hell Roarin' Reform" and "Fighting For Gold." The Walsh subjects are "On The Jump," "I'll Say So," "Luck and Pluck," "Never Say Quit" and "Help! Help! Police!"

Exhibitor's Mutual Announces Executive Staff

William J. Clark, president of Exhibitors' Mutual Distributing Corporation, announced this week the reorganization of the executive office staff. It was effected without a single change in the personnel of the organization and in line with the policy Mr. Clark announced upon his election to the presidency of the company in filling vacancies from the ranks.

The office of assistant general manager, which was created some years ago, was abolished and the position of director of sales and exchanges created. Mr. Clark appointed S. J. Rollo, sales manager, to the newly created position and announced that henceforth he would, as president, be in active, general charge of the company's affairs.

Mr. Clark announced the following organization of the executive staff:

H. C. Cornelius, vice-president and secretary of the corporation, will take an active part in the management of its affairs.

G. Munro Hubbard, treasurer of the corporation, who has been a member of the executive office force since January 1, will be in complete charge of the company's finances, with S. F. Juergens as auditor.

S. J. Rollo is promoted from the position of sales manager to the newly created post of director of sales and exchanges, with the management of the field force and branch offices.

Colvin W. Brown director of publicity, will have charge of publicity, advertising, exploitation and special sales promotion.

Hayakawa's Next Picture His Best

Robertson-Cole Extremely Confident That "His Debt" Will Prove Biggest Box-Office Attraction

THE Robertson-Cole Company is making no elaborate predictions about the success of Sessue Hayakawa's next Haworth production, "His Debt," which will be released through Exhibitors' Mutual, but is extremely confident that it will prove the biggest box-office attraction of any Hayakawa offering, and they comment on scarcity of suitable subjects.

Probably the greatest difficulty which confronts Haworth in the production of the Hayakawa features, is the scarcity of suitable material for the popular Japanese star. Hayakawa has such a wide range of talent that he can appear to advantage in any type of character, yet screen writers are constantly trying to sell him material, they think an ordinary Japanese actor should desire and which no longer holds any appeal to the public.

Hayakawa has made a remarkable record since affiliating himself with Robertson-Cole, largely through his careful choice of screening material. "His Birth Right," "Bonds of Honor," "Temple of Dusk," "A Heart in Pawn," and "The Courageous Coward," have proved wonderful successes, all because they have been so unlike each other.

Now comes announcement that "His Debt" is different from anything else he has ever attempted. It was written by L. V. Jefferson, and prepared for the screen by Frances Guihan. William Worthington, who has directed all the big Hayakawa successes, also supervised "His Debt."

There is a decidedly human appeal to "His Debt" which smacks entirely of the Western World. Hayakawa is seen as the proprietor of a handsome gambling establishment which has a reputation of always playing "on the square."

In order to pay "his debt" to the girl he loved—the girl who devotedly cared for him and kept him alive after he had been severely wounded by the man she loved, Hayakawa sacrificed himself. No one can resist the forcefulness or the naturalness of Hayakawa's acting in the climax when Moriyama, with the life of his assailant in his hands, graciously saves him from prison in order that he might live and make happy Gloria Manning, to whom Moriyama owed a "debt he never could repay."

Famous Players to Film Peg o' My Heart

"PEG O' MY HEART," by J. Hartley Manners, one of the greatest successes in the history of the stage, is to be filmed in California by the Famous Players-Lasky Corporation as a big special production.

As produced on the stage by Oliver Morosco, "Peg O' My Heart" enjoyed tremendous popularity for years, and the title role, in the hands of Laurette Taylor, Peggy O'Neill, Elsa Ryan and others, became the best-known girl characterization in a generation. The play was recently released for motion picture presentation by decision of the United States Circuit Court of Appeals, and the final arrangements for the production were immediately consummated between the Famous Players-Lasky Corporation and Oliver Morosco for immediate activity.

In making the above announcement, Jesse L. Lasky stated that he considered it the biggest piece of production news of the year. "After long negotiation, co-incident with the insistent demand of exhibitors throughout the country that 'Peg O' My Heart' be produced for the screen," said Mr. Lasky, "to announce that we are actually ready to start the production and that the work will proceed without further delay, is a matter of the utmost satisfaction to us.

"The play will be reproduced with exactness of detail. William C. De Mille will direct and he has been placed in exclusive charge of the casting and all details of production. The selecting of those to interpret the various roles is now well under way, and Mr. De Mille has already chosen Wanda Hawley to play the part of 'Peg,' with Thomas Meighan in the leading male role."

Olga Printzlau, one of the most capable and successful of screen writers, has written the scenario.

That Wanda Hawley is ideal for the role is a fact which all those familiar with her recent work in Paramount and Artcraft pictures, notably in Cecil B. De Mille productions and as leading woman with William S. Hart and Charles Ray, will instantly recognize.

Whitcomb Returns to American Film

Daniel F. Whitcomb, classed among the veteran photoplaywrights, has returned to the scenario department of the American Film Company, Inc. Whitcomb served a long term under the "Flying A' banner, during which time he created a number of Gail Kane's best stories when that star was at Santa Barbara. Last year he severed his connection with the company to enter upon a free lance career, but has decided to abandon it in favor of his first love.

His first contribution to the "Flying A" literary bureau is to be a story for Margarita Fisher. Whitcomb characterizes it as a "highly dramatic modern story, that will exact more of Miss Fisher than any previous role she has undertaken to interpret."

Helene Chadwick Appears for Pathe

Helene Chadwick, the young ingenue who has recently been playing opposite Douglas Fairbanks, interprets the title-role of "Caleb Piper's Girl," a five-act comedy-drama produced by Astra, which is released by Pathe on May 18.

Miss Chadwick's portrayal of the absent-minded old bookworm's daughter is said to be quite the best thing she has done.

"Caleb Piper's Girl" is described as a vivacious comedy-drama of the lighter type.

Hickman to Capellani

Alfred Hickman, who is playing an important role in support of the co-stars Creighton Hale and June Caprice in "The Unknown Dancer," which is now in the course of production at the Capellani studio under the direction of George Archainbaud, claims that strange are the paths of the versatile artist. Mr. Hickman should know whereof he speaks, for during the past ten years his stage and screen appearances have embraced about fifty-seven varieties of characters, ranging from the Little Billy of "Trilby" fame to the Czar which he played in "The Fall of the Romanoffs."

Reports Good Business

Vitagraph reports unabated business on the Charles Klein picturization, "The Lion and the Mouse," which was first shown to the public at the Rialto Theater in New York. The extraordinarily extensive billboard and publicity campaign waged in the interests of this Alice Joyce offering has had the effect it is said of extending its popularity even beyond the lengths usually approximated through sheer merit inherent in a production.

More New Promotions for Select Officials

FURTHER developments in keeping with the announced policy of Lewis J. Selznick, president of Select Pictures Corporation, to fill important vacancies in that organization by promotion from the ranks, were reported this week. H. E. Lotz, who has been branch manager at Select's Denver Exchange, has been appointed Pacific representative; Oren F. Woody, a salesman at the Denver Exchange, has been appointed Denver branch manager, and Archie W. Moses, salesman at Select's Buffalo Exchange, has been elevated to the post of Buffalo branch manager.

H. E. Lotz, who has been appointed Pacific representative, will have his headquarters at San Francisco, and his territory will embrace Select's San Francisco, Los Angeles, Denver and Seattle exchanges. He is said to be known personally to almost every exhibitor in that territory.

Mr. Lotz's successor at the Denver Exchange will be Oren F. Woody. Mr. Woody has been in the motion picture business for more than fourteen years. He is well known on the Pacific Coast, having been associated with the General Film Company and later with the Mutual.

Archie W. Moses, who succeeds S. S. Webster as branch manager of Select's Buffalo Exchange, first became associated with Select when Charles R. Rogers was manager of the Buffalo Exchange. Before his association with Select, Mr. Moses was a salesman for the Fox Film Company in Buffalo.

Special Service Section on

Beatriz Michelena in "Just Squaw"

HERE is a story chuck full of action, a melodrama with something doing all the time and exhibitors who are going to show "Just Squaw" should not hesitate to bring that out strongly. There is the same demand for melodrama there ever was when the interest in the story is sustained, and especially where there is a noted star with real beauty. *The main thing is to make the character of the picture clear and arouse the curiosity of your patrons in it.*

Beatriz Michelena has been away from the screen for more than a year, but she appeared in a number of published stories that scored big hits and before that her brilliant career in comic opera, especially as the star of "The Girl from Dixie," made her well known all over the country. Her screen successes included "Salomy Jane," "Mignon," "The Unwritten Law," "The Woman Who Dared," and "Salvation Nell." Certainly you should call attention to them through all your exploitation.

Her name should be played as strong as that of any star who has been on the screen without a vacation. There should be striking pictures of her, preferably in character, used. Your selling arguments should tell enough about the character of the picture to indicate the action and the tenseness of it and at the same time to leave the public curious as to the

There are unusual chances for lobby displays and mystical settings which we discuss elsewhere.

THESE Special Service Sections are written with the purpose of suggesting to exhibitors how to get the most out of pictures that they have booked. They are prepared after studying the pictures and the best way of exploiting them. Won't you let us know any use that you made here and the original ideas that you have used in putting over this picture of any others?

STORY: We meet the Fawn, as a little girl, at her supposed mother's deathbed where the old Indian woman makes her halfbreed son swear that he will never tell that the girl is all white, the daughter of Jimmy Dorr who had deserted the old Indian woman to marry a white woman after the halfbreed had been born. At her behest Snake LeGal, leader of a band of outlaws had kidnapped the child from her mother and brought her to the Indian woman.

Shortly after his mother's death the Breed, gambling with some of the LeGal gang finds them cheating and kills one of them. He escapes and after leaving the girl in the care of the old minister and his wife goes into hiding. Ten years pass and the Fawn is now a beautiful girl, the Breed still a fugitive, but as a matter of fact hiding in the mountains near the Fawn's home, where the girl takes him food regularly.

His fleeting form had often been seen and he had been named the Phantom and numerous mysterious robberies attributed to him. The Fawn's other associate is Romney, who is madly in love with her, but whom the girl continues to tease.

To Rogue's Roost comes the Stranger, whom the preacher recognizes as the son of Abe Hollister who had been killed years before by LeGal, but he does not reveal the secret and the Stranger himself is using the name of Watkins. It is a case of love at first sight between him and the girl.

WATCHING his chance to "get" LeGal the stranger settles down at the wayside hotel. The Breed quickly scents the romance and warns the girl against accepting the Stranger's attention, telling her that he will desert her just as "their" father deserted her "mother." He has the girl convinced that there is the eternal barrier of race between her and the man she loved.

Romney, one of LeGal's gang, had determined to reform so as to win the girl, but when she refuses him he allows himself to be persuaded by LeGal to join in another robbery, promising him money enough to win the girl. But LeGal himself has his covetous eyes on the girl whom he wants for his "woman." He comes on her in the woods reading the warning from the Breed and in the struggle she drops the warning, but LeGal flees when he sees Hollister approaching. There Hollister finds the note.

Then the stage is held up and the messenger killed by Romney's shot. They get the loot, but a little later, with Romney alone in the cabin, the Breed comes on him and in turn steals the treasure chest and takes it away to his hiding place. But in the meantime Hollister has not abandoned his love for the Fawn and has presented her with a gift which she drops

At left, scene where she teases the young bandit, who seeks to marry her; and at the right, scene with the stranger whom she loves. In the center is the big climax, where the dying bandit leader tells her she is all white

The Breed plays a great part in the action. At the right is a view of one of the startling fight scenes where he saves the girl; in the center, he holds up one of the bandits and gets the loot, and at the right he warns her against marrying a white man

in the Breed's retreat on one of her visits.

THIS latest hold-up is too much for the law-abiding citizens and they organize a vigilance committee with Hollister at its head when the preacher, revealing the young man's identity, makes the suggestion. This is joined by Jimmy Dorr who has been riding in the hills for years determined to kill LeGal, but always without the courage to fire the shot when the opportunity presents.

Hollister, believing the Breed the real criminal, finds his hiding place and there discovers the loot and the present that he has given the Fawn. To him before there have been whispered strange stories of the friendship between the Breed and Fawn and he is now convinced. After visiting her home and denouncing the girl he goes in search of the Breed and finally finds him. Hollister offers the Indian a chance to fight, but he refuses because Fawn loves Hollister, though the Breed himself has resisted the temptation to break the oath to his mother and tell her that she is all white. Then Hollister binds the Indian and goes to turn him over to the posse that he may pay the penalty to Judge Lynch.

It is just at that moment that Romney learns the truth of LeGal's desire for the girl and there is a terrific fight in their cabin, with the result that Romney is stabbed and his body dragged to the woods while a third member of the gang is sent to tell Fawn that Romney is ill and wants to see her.

There LeGal attacks the girl and they fight. Romney, from the place where he has been thrown sees the posse about to lynch the Breed and dragging himself to the spot arrives just in time to save the Indian and tell them of the Fawn's plight. The posse starts, but the Breed who is the only one who knows the exact location of the cabin takes a short cut and comes on LeGal just in time. Then a third fight ensues with the Indian finally getting the best of it as the posse arrive.

LeGal is trussed up against the open window and just then a shot is fired. Dorr has won his revenge at last.

With his dying breath LeGal does the one white act of his life by confessing that the girl is the daughter of Dorr. "She is all white," he says. Then of course comes the happy ending.

NOW after we had used a striking picture of Miss Michelena—as large a one as the space will permit prominently at the top of the display we would follow this with the name of the star in large lower case type. Then underneath this should be the line in, say 18 pt Caps, and certainly large enough to attract attention:

"Beatriz the Beautiful."

That should be followed in small type with ample space left at either side saying:

"She could not resist the call of the screen and now the star of 'Salomy Jane,' 'The Unwritten Law,' 'Salvation Nell' and other noted pictures has come back in a vivid drama of the old West."

Then follow that with the title of the picture in type slightly smaller than that used for the star and let the selling argument on the picture come last. Here is one that leaves the climax strong:

"They called her 'Just Squaw.' There were only two people that knew she was All White. One of these was Breed, whom she believed her brother and who was under oath to his dead mother to keep the secret. The other was the head of the robber band who yearned to possess her.

"To her western home there came the Stranger. They loved, but she dared not marry him. She felt the eternal barrier of race between them. Then came a series of events that led the Stranger, now the head of the Vigilantes, to believe the Breed the stage robber and the girl his mistress.

"An hour later the Breed stood with the noose about his neck and the girl was in the arms of the robber chief, being choked into unconsciousness. Yet the truth was revealed —not a moment too soon—and the guilt avenged. How?—That makes it the tensest drama you've seen in months."

USE of all those suggestions makes the advertisement a little long, but we would strongly advise such handling of the picture, at least in the main announcement. Here is a couple of others:

"In her heart of hearts the Fawn loved the Stranger, but she had heard from her supposed half brother that a white man had abandoned her mother and the two little ones. The Stranger was persistent, but the Fawn knew that it could not be.

"Other men longed for her—one for his wife—the other that he might possess her—and around this girl there centered the most amazing series of events that you have ever witnessed. They robbed and stole and killed for her, and just as she was freed from the arms of the brute she loathed she heard from his lips the words:

"'She is all white'—and she was happy, as you will be after you have fought the grim battles of the old West with her."

"Two men could speak the words that would make her happy. One, the Breed, was bound by his oath to his dead mother. The other wanted this beautiful girl for his own. And a third man loved her, but she refused him because she believed the barrier of race between them.

"The Breed was about to hang for a robbery he did not commit. The girl was in the power of the real criminal. They came a shot from the stillness of the woods—and one of them spoke—the words that took her to the arms of the man she loved.

"It's a story of the primeval passions of the great West—where men fought and loved with all their power."

Then a quartette of short ones.

"Love fights oaths and crime and finds eternal happiness in the days of the old West.

"Everything she loved was about to be swept away from her—even honor—but then Justice spoke with a rifle bullet and she heard the words that gave her to the man of her dreams."

"Oaths bound one, desire another's lips, and how the Fawn yearned for the man she loved! When all seemed lost and death and dishonor near there came the words that brought utter happiness—'She is ALL WHITE.'"

"He was the worst scoundrel in the West, but his words gave her the thing that she wanted—to know that she was white and that she could marry the man that she loved."

Pictures of Miss Michelena in the garb of a Western girl should be played up strong in all of the advertising, especially because she makes such an attractive picture. At the right, a love scene with the stranger; in the center, with the Breed, whom she believes to be her brother, and at the left, a typical scene, where she is leaving a note of warning for the Indian

Music and Stage Settings Will Bring Real Results

INDIAN flavor to "Just Squaw" affords the exhibitor an opportunity to put on a musical program and stage settings that will cause the house to be talked about for a long time. *Showmen who have never done anything of this sort will find the arrangements suggested here fairly simple and inexpensive, though the more lavish they are made the greater will be the word of mouth advertising. It is a Rialto-Rivoli-Strand arrangement worked out for you.*

We suggest that you use Victor Herbert's "Natoma" as the overture, played with the lights in a subdued red, and then carry the music into an Indian scenic. There is one released by Education, "The Eagle and the Fawn," that is particularly appropriate because of the title and because it shows the wooing customs among the redskins. An Indian war dance should follow the few bars of the overture that go into the scenic, and then with the title, "After every hunt," use an Indian agitato, then with "the tent of visions" play, "Indian Invocation," and with the title, "He followed the Fawn," use "Love Song" to the end. This was largely the musical arrangement when this picture was shown at the Rialto.

There is another appropriate one in a prizma subject, "The Land of the Great Spirit," and when this was used at the Rivoli there were a few bars of "Natoma" played, and then the screening of the picture following. There are other fitting scenics in Educational's "An Indian Love Story" and "Indian Life."

NOW keeping up the Indian theme here is a place for the special song and stage setting. We would suggest using a girl in Indian costume. As the curtain goes up let her be seated by a little fire with a kettle boiling on the tripod. The lights should be dim in blue, with the effect of mountains in the foreground and a river in the background. The effects of moving water can be obtained with an electric fan and the lights. The selection here should be, "From the Land of Sky Blue Water," and greater effect can be obtained by having a moon slowly rising in the background as the fire gradually dies down. Let the screen curtain come down without the girl arising, and immediately start the screening. This is suggested by a recent setting at the Strand.

The special score that has been prepared for this picture presents a great deal of Indian music, but here we believe is a case where a theme should be used, and we would suggest "The Girl of the Golden West," as particularly fitting for the girl theme. It should be introduced with her first appearance on the screen with the title, "Eleven years have elapsed," and then brought back again when the girl sees Hollister for the first time. Other occasions when it should be employed are when Hollister and the girl are together, except in the single case where he denounces her, and at the point where the girl shows Hollister's gift to the Breed, and then when Hollister finds it. Then it is to be brought in at the very end.

Now we have suggested grouping this Indian matter together, and there should not be the comedy relief. If you use a second musical number, let it be of the light and happy type, and let the comedy and news weekly follow.

LOBBY effects are obvious, but they should be done in good taste. Indian rugs will make splendid hangings for the walls, and if you have enough space there might be a small tepee erected in one corner of the lobby. As to the decorations use large hearts bearing the picture of Miss Michelena. Keep pistols, skins, trappings and all of that sort of stuff out of the display. *The Indian tone should be of the dignified and more artistic sort to suggest romance rather than violence.*

If you ever costume your ushers, especially if you employ girls, here is an excellent opportunity. Ticket seller and doorman should also be costumed.

Likewise, if you find that street stunts help your theatre, the use of a girl in costume with the word, "Just Squaw," on her breast and back will be sufficient.

Similarly, if you are making an especial appeal to the children you might offer a prize for the boy and the girl wearing the best Indian costumes, but the time for their appearance should be limited to an early matinee, so that they will not be likely to disturb the more serious patrons with the noise that they are apt to make.

YOU will find that all of your phonograph stores have a large number of Indian selections, and we would suggest inviting their co-operation in a window display. All that you need to furnish will be striking pictures of the star for their window and scenes from the production. These should be artistically mounted on cardboard suitably lettered.

You can do your part of the co-operation by announcing in your lobby or in your program that special displays are being given at the stores listed. If there are any stores that make a specialty of Indian blankets and wares and of children's costumes of that sort they will be perfectly willing to help you. The department stores are the ones most likely to be interested.

All of these displays should be made several days in advance of the first showing and continued through the run.

If you have never tried getting a hundred per cent out of a picture, here is an opportunity to make the experiment. It is not alone the receipts that you will get but the advertising that you give the theatre itself that counts.

Select Promotes Some Officials

S. S. Webster and D. J. Selznick Appointed to Take Charge of Cleveland and Boston Branches

FOLLOWING the appointment of Sam E. Morris as general manager and Charles R. Rogers as director of sales of Select Pictures Corporation, announcement is now made of the men who have been chosen to succeed these two former branch executives in charge of Select's posts in the field.

The Cleveland branch, which was the headquarters of Mr. Morris, who also had jurisdiction over Select's Detroit Exchange, has been placed in the hands of Sherman S. Webster, who was formerly Select's branch manager at Buffalo. The transfer of Mr. Webster from Buffalo to be branch manager at Cleveland is a very considerable promotion, as the Cleveland territory is much larger and more important field than that in which Buffalo was the center.

Before joining the Select organization, S. S. Webster was a salesman in Cleveland attached to the Universal Exchange in that city. His success attracted the attention of Lewis J. Selznick and he was offered a position as salesman for Select's Buffalo Exchange. About a year later Mr. Webster was advanced to the position of Buffalo manager. It is expected that he will accomplish big things in his old territory in Cleveland.

David J. Selznick has been given the position of New England manager, with headquarters at Boston, which has been made vacant by the promotion of Charles R. Rogers. Mr. Selznick's appointment is also a promotion within the Select organization, as he has served in the Boston branch, first as salesman, and then as assistant branch manager, and has earned an enviable reputation for his efficient and business-like administration of that portion of the work in handling the Boston territory which was his share.

In announcing the appointment of Mr. Selznick to be New England manager, Lewis J. Selznick, president of the Select Corporation, said humorously that David had won this post despite the fact that he was handicapped by being his brother. Mr. Selznick reiterated what he has often said, that his relatives stood less chance in business with him than anyone else, and that they would get just a little bit less and fight harder for what they did get than an outsider.

David J. Selznick first joined the Select organization about two years ago as a salesman attached to the Boston Exchange.

Emerson and Loos Return After Wide Tour

JOHN EMERSON and Anita Loos, the well known writers and producers for Paramount, have returned to New York after a trans-continental tour, undertaken for the purpose of investigating conditions in the industry, getting closer to the audiences and theatre managers, and, thus with their fingers on the film public's pulse, determining what is required for their future productions.

When Mr. Emerson and Miss Loos were interviewed upon their return, they concluded their interesting discussion of the whole situation throughout the country by saying, "They don't need more stars or new ones, they don't need more directors or better ones, they don't ask for more artistry or more elaborate settings, the public is not looking for new tricks of the camera or in lightings, but they certainly do want *more good stories.*"

Mr. Emerson and Miss Loos visited over twenty of the larger cities and no less than thirty smaller communities, where they tested out their plan precisely as they did in Chicago, Denver, Kansas City, San Francisco and the other large cities. Mr. Emerson appeared before a number of men's clubs, while Miss Loos spoke to more than forty women's organizations. Their purpose in doing this was to get in touch with the better class of motion picture patrons. After every address they invited open discussion by their hearers and in this way gained a very accurate notion of what the better class of public wants. They also interviewed theatre managers, managers of exchanges, and people in all walks of life."

"Motion picture fans are becoming highly discriminating," said Mr. Emerson during the interview. "They won't accept bunk any longer. They know what they want and they're going to get it or leave the pictures flat. It's up to the producers to hold them and increase their numbers. And there is just one way to do it. *More good stories.*

Exhibitors Eulogize "Her Code of Honor"

ENTHUSIASM that is country-wide is being evidenced in the reception of "Her Code of Honor," according to numerous reports received at the home office, United announces. The opinion of the public as gathered by exhibitors amply bears out Miss Reed's statement made on the completion of the picture that "Her Code of Honor" is the best picture she has ever made.

Telegraphing from San Francisco after the opening at the Tivoli theatre of Miss Reed's first United offering recently, Turner and Dahnken, the Pacific Coast exhibitors, have this to say:

"Florence Reed in 'Her Code of Honor' far beyond our expectations. Picture opened at our Tivoli theatre April 27. Receipts 25 per cent over normal. Miss Reed without doubt has proved herself one of filmland's biggest stars."

From Dallas, Texas, W. D. Nevills, of the Washington theatre, that city, writes as follows:

"We screened 'Her Code of Honor' today at the Washington and the picture proved to be a good one. The climax is clever and strong, and when we show it we expect to have some of the handles of the seats squeezed off, for the suspense makes you grip your seat. It is a first-class production."

Fan Magazine comment of the month, too, is outspoken in praise of the latest Florence Reed offering.

Samuel Goldwyn Returns from West Coast

Samuel Goldwyn, president of the Goldwyn Pictures Corporation, returned to New York Saturday after an extended stay at the Western studios of Goldwyn at Culver City, California.

Mr. Goldwyn made this statement on his arrival:

"I can only say now, that my trip through the West convinces me that exhibitors everywhere are aware that they face a time of greater prosperity and finer quality in motion picture presentation than at any period in screen history. Everywhere I saw evidences of confidence and faith in the great future of the picture play.

"New theatres are going up everywhere and a good deal of money is being put into them to give the public greater comfort and greater artistic satisfaction."

Hammons Sells Foreign Rights to Cartoons

Vice-President E. W. Hammons, of the Educational Films Corporation of Ameriac, completed a sale of foreign rights for the International cartoons just before he sailed for London recently.

Ben P. Schulberg, acting for John D. Tippett, of Trans-Atlantic Films, Universal House, London, was the buyer, purchasing twenty-two cartoons which have been released in this country, and contracting for the new series of fifty-two which are now being released.

The original group of twenty-two half-reels represents a cash purchase of considerable size, which will be delivered immediately for release to European exhibitors. The new series will follow at the rate of one per week as they are produced.

Pearson Photoplays Rent Triangle Studios

The Clara Morris estate, covering an area of several acres, has been rented by the Virginia Pearson Photoplays, Inc., from the Triangle Corporation. The private residence is being used as an office building, where the business of the organization is transacted in the ten offices, equipped with every convenience for the employes.

The spacious sun-parlor has been reserved for the exclusive use of Miss Pearson.

Publicity Representative

Beulah Livingston announced this week that she has secured the position as publicity representative for Constance Talmadge. Miss Livingston is now looking after the publicity interests of both the Talmadge girls, as she was already doing work for Norma.

Approves Picturization of His Novel

A few nights ago Francis Sullivan, author of "Children of Banishment" attended a New York theatre where his picture was shown, and the next day he wrote Select Pictures the following note:

"I had a great deal of pleasure last night in viewing the recent Mitchell Lewis picture entitled 'Children of Banishment' released through your organization. As it was my novel from which the picture was made, you may be sure I viewed it with a great deal of curiosity. I have no hesitation in saying that I think the work has been excellently done, and the spirit of the original story retained."

Mr. Lewis is now finishing work on his forthcoming attraction, "Jacques of the Silver North."

Loew Theatres Have Select Pictures Week

Sixteen Marcus Loew theatres in New York have completed the celebration of a 100 per cent Select week. The attractions shown were Constance Talmadge's Select Picture, "Romance and Arabella," in which she is presented by Lewis J. Selznick, and Select's big special production, "Bolshevism on Trial." The two Select attractions divided seven days at each of the sixteen Loew houses.

The theatres with the 100 per cent Select showing were Hoboken, New Rochelle, Lincoln Square, Greeley Square, Boulevard, National, Victoria, American, Delancey, Avenue B, Metropolitan, DeKalb, Fulton, Palace, Warwick and Orpheum.

"Educational" Films the Coney Amusements

All the famous amusement devices will be seen in the new "Educational" single-reel, "A Day and Night at Coney Island," which was shipped from the laboratory May 5. A statement from Vice-President E. W. Hammons of the Educational Films Corporation of America, outlines the contents of the new release.

The Steeplechase, the Chutes, the Ocean Wave, the Whip, the Human Pool Table, and a dozen other peculiar amusement "machines" are shown—most of them the sort where it is more fun to be "outside lookin' in" than one of the performers.

Government Officials See Select Special

Whatever misunderstanding the Government authorities may have in regard to "Bolshevism on Trial," which is being distributed through Select, it was entirely cleared away it is said when several Government officials saw a special showing of the film recently in Washington and announced that they had no objection to the release of the picture.

This removes once and for all any question it is said as to whether the Government will take any action to prevent exhibition of the film.

Unique Selling Campaign for "Virtuous Men"

A NEW sales method will be placed in effect by Arthur H. Sawyer and Herbert Lubin in connection with the distribution of "Virtuous Men" on a territorial basis. This picture, produced by S-L Pictures and starring E. K. Lincoln, is now ready for the state rights market. It marks the debut in the production field of Sawyer and Lubin, carried out in connection with "The Warrior" and other big special productions. A complete survey of the entire state rights field will be made for the purpose of investigating the possibilities in each territory as regards exploitation, presentation and "direct to the public" advertising. Each buyer who purchases "Virtuous Men" for his particular territory will have placed at his disposal the services of S-L Pictures Advertising Department, together with unlimited co-operation in the matter of suitable press matter, cuts, mats, photographs and novelties. Investigation will be made to ascertain the methods best suited to exploit "Virtuous Men" in each territory as regards the first-run theatre, together with publicity possibilities of the local newspapers. The distributor, state rights buyer, exhibitor and newspapers will be closely co-related in the campaign jointly put forth by the first three named factors. S-L Pictures will render first-hand assistance to buyers in presenting "Virtuous Men" in their territory by working directly with the exhibitor and the newspapers. Special representatives will be sent to each territory for the purpose of assisting the exhibitor in his initial presentation of the film. Sawyer and Lubin will endeavor to capitalize for the benefit of the state rights buyer and the exhibitor the local situation as applied to "Virtuous Men" instead of the general method of offering a campaign intended for the country as a whole.

Says Omaha Endorses "Bolshevism on Trial"

REPORTS come from Select that Omaha exhibitors, business men and professional men enthusiastically endorsed "Bolshevism on Trial" after a private showing at the Strand Theatre, Omaha, given by C. W. Taylor, Omaha branch manager for Select Pictures Corporation which is distributing this special attraction.

Mr. Taylor reports that not only did those present promise their whole-hearted support to the picture, but they were unusually lavish in their praise. A few of Omaha's prominent men are quoted below:

Charles Black, president of the Omaha Retailers' Association: "I am really sincere when I say that 'Bolshevism on Trial' is the strongest picture I have ever seen, and no one should miss seeing this wonderful production. It teaches a great lesson and shows that theory does not always work out in practice."

Mr. McGlynn, of the Omaha Trade Review: "'Bolshevism on Trial' is a magnificent picture, one that should be put in the highest place, for it enunciates perfect truths."

Harry Watts, manager of the Strand Theatre, Omaha: "'Bolshevism on Trial' is a true expose of Bolshevism as it exists in our country today. A great picture, intensely interesting and with an excellent cast."

"H. M. Thomas, manager of the Rialto Theatre, Omaha: "'Bolshevism on Trial' is entirely different from any picture heretofore produced. It is a play with exceptional advertising possibilities which means satisfactory box office returns."

Other prominent men are just as enthusiastic in their praise of this feature.

Puts Mystery Punch in "Crimson Gardenia"

ACCUSTOMED to depict the conflict of primitive passions, Rex Beach is too skilled a novelist to overlook the appealing element in the human beings he characterizes. Indeed, much of his prestige and popularity have been derived from that very gift. He paints his canvas with big, sweeping strokes, yet the figures in his dramas are essentially human and appealing. "The Brand" demonstrated that and it is confirmed in "The Crimson Gardenia," newest of his photodramas, set for release May 18.

Produced at the Goldwyn Studios under the personal supervision of Rex Beach, the drama reveals the noted author in a new light even while demonstrating afresh his virility and tremendous "punch." He has written what is described as "a romance of the Mardi Gras," but it is much more.

"The Crimson Gardenia" is a melodramatic mystery with New Orleans as a colorful, ever-changing background . A band of expert counterfeiters furnishes the sinister element, sharply contrasted with the piquant simplicity of a girl, who has just arrived from Paris and the romantic masculinity of a young New Yorker eager for a carnival adventure. Into this network of conflicting desires Rex Beach infuses power and reality and pathos. The latter comes from a little, old blind Frenchwoman, Mere Felice (Gertrude Claire). She sits patiently in a small black room waiting for her son whom she has not seen in years. By all odds Mere Felice is the most appealing character in the play.

Completing Empey Feature

Work is progressing rapidly on "Hell on Earth," a forthcoming Select Pictures Special Attraction, in which Sergeant Arthur Guy Empey will be starred, and according to latest reports the production is nearly completed.

Contrary to what its name implies, "Hell on Earth" is not a war picture. The story does, however, concern situations and problems which have arisen in America since the signing of the armistice.

Says Tom Mix Feature Drew Big House

THE drawing power of Tom Mix has been growing with each new Mix picture, according to reports from exhibitors which are being received by the Fox Film Corporation. Each new Tom Mix release, it is stated, results in an increase in the number of houses booking Mix and also in a flood of telegrams and letters from exhibitors praising Tom Mix as a box office attraction.

One of the most remarkable examples of Mix's hold on the public was given recently in the little town of Prairie du Rocher, Ill. In this town one of Tom Mix's pictures played a one-night engagement, and out of the 500 inhabitants of the village 350 saw the picture at one sitting. Thus Mix drew 70 per cent. of the town's total population in one day.

The incident is related in a letter written by W. F. De Frenne, manager of the Strand theatre, Prairie du Rocher, to the St. Louis office of the Fox Film Corporation. The latter says:

"We started on our Victory Pictures contract last night with Tom Mix in 'Fame and Fortune,' and showed to the biggest business ever done in Prairie du Rocher, regardless of the class of entertainment. You will more fully realize the extent of our business when I tell you that our population is less than 500 and we showed to over 350 people at one performance."

The adventures that befall Mix in the role of Keat Hollis, the fearless young publisher of the militant young "Kicker," make "The Coming of the Law," it is said, one of the fastest thrilling pictures in which Mix has appeared.

In the cast supporting Mix are Brownie Vernon, George Nicholis, Jack Curtis, Sid Jordan, B. M. Turner, Charles LeMoyne, Pat Chrisman, Lewis Sargent and Harry Dunkinson.

"In Search of Arcady" Features Miss Rhodes

WITH the success of her four most recent feature productions as a criterion, much is expected of the forthcoming Billie Rhodes comedy-drama, "In Search of Arcady," soon to be distributed through Exhibitors' Mutual by Robertson-Cole Company.

"In Search of Arcady" will top off a list of successes stretching backward for several months, among which may be mentioned: "The Love Call," "The Lamb and the Lion," "Hoop-La" and "Girl of My Dreams." Dainty Billie Rhodes was featured in all of these productions. Now comes "In Search of Arcady" to cap the climax.

Miss Rhodes is seen in the leading role; that of Barbara Chichester, a winningly wilful miss, who breaks through the circle of admirers with which her title-hunting mother and aunt have surrounded her and goes forth as a gypsy in search of Arcady. The story itself is taken from the popular novel of the same name by the noted fiction writer, Nina Wilcox Putnam. It is not only her most recent work, but is also regarded as her best. The book is said to have had a record-breaking sale all over the country, a fact which has given the picture considerable advance word-of-mouth advertising and publicity. The comedy possibilities as well as the dramatic situations of the original story have been well utilized in the film version by John B. Clymer, who adapted it for the screen, and which is said to fit the star perfectly.

Semon's Co-Workers Win Promised Vacation

With the third comedy of the Larry Semon series just received by the eastern offices of Vitagraph, Mr. Semon has already completed the fourth super-comedy. This information has just been conveyed to the Vitagraph home offices in a telegram from the director-star.

After the completion of the third comedy, the company having made a record in production, was given a promised vacation, and for several days the glare of the studio lights was forgotten.

As for Larry, he sacrificed several days of fishing which he had promised himself to continue work on his fourth script.

Mutt and Jeff at Peace Conference

The list of May releases of Mutt and Jeff Animated Cartoons contains "Sir Sidney," which shows Bud Fisher's famous comic characters at the Peace Conference in Paris. This cartoon is declared to be the funniest of all the Mutt and Jeff series, besides having a timeliness which makes it an unusually good attraction.

There is a wide variety of subjects offered in the May list of releases, the Exhibitors Service Bureau of the Fox Film Corporation announces. Besides "Sir Sidney," in which Mutt and Jeff get into difficulties with the peace delegates through the trickery of Jeff, there are "The Cave Man's Bride," "Left at the Post," and "The Shell Game."

Dude Ranch is Shown in Chester Picture

Scattered throughout the fairly wild and somewhat woolly West are ranches which are frankly termed "dude ranches"—because they make a specialty of entertaining eastern tourists. And they do entertain them, in the way the easterner has pictured. They stage hold-ups, brawls, real rough-riding sprees, shooting scrapes, and all. It's a rare evening when a couple of cowboys don't shoot out the lights. Which pleases the tourists immensely, and they pay the high price and go away thrilled and satisfied.

C. L. Chester has gone after one of these histrionic ranches, and in "Wrangling Dudes," which will be one of the regular Outing-Chester releases, he will show how they wrangle 'em.

Stage Veterans Support Allison in Next

As a supporting cast for May Allison in "Almost Married," Metro has succeeded in engaging the services of an aggregation of players who have in the past graced many memorable productions of the operatic stage, the legitimate drama and vaudeville and musical comedy.

The legitimate players are Walter I. Percival, who was leading man to Miss Allison in "Castles in the Air," and Frank Currier, Metro's "grand old man." Opera is represented by Henry L. Rattenbury, who has sung many leading parts with some of the best companies, and vaudeville by Hugh Fay who is well known in that line. James Watson James will also play a prominent part.

Charles Pathe Arrives in New York

Charles Pathe, head of the motion picture organizations bearing his name, arrived in New York on the 29th of April for a stay in this country of several months' duration. He was met at the dock by Paul Brunet, vice-president and general manager of Pathe Exchange, Inc. This is Mr. Pathe's first visit to this country in several years, his last being before the United States entered the war.

It is said at the Pathe offices that Mr. Pathe has expressed much satisfaction with business conditions as he finds them reflected in the Pathe Exchange.

Praises Sherrill Features in New England

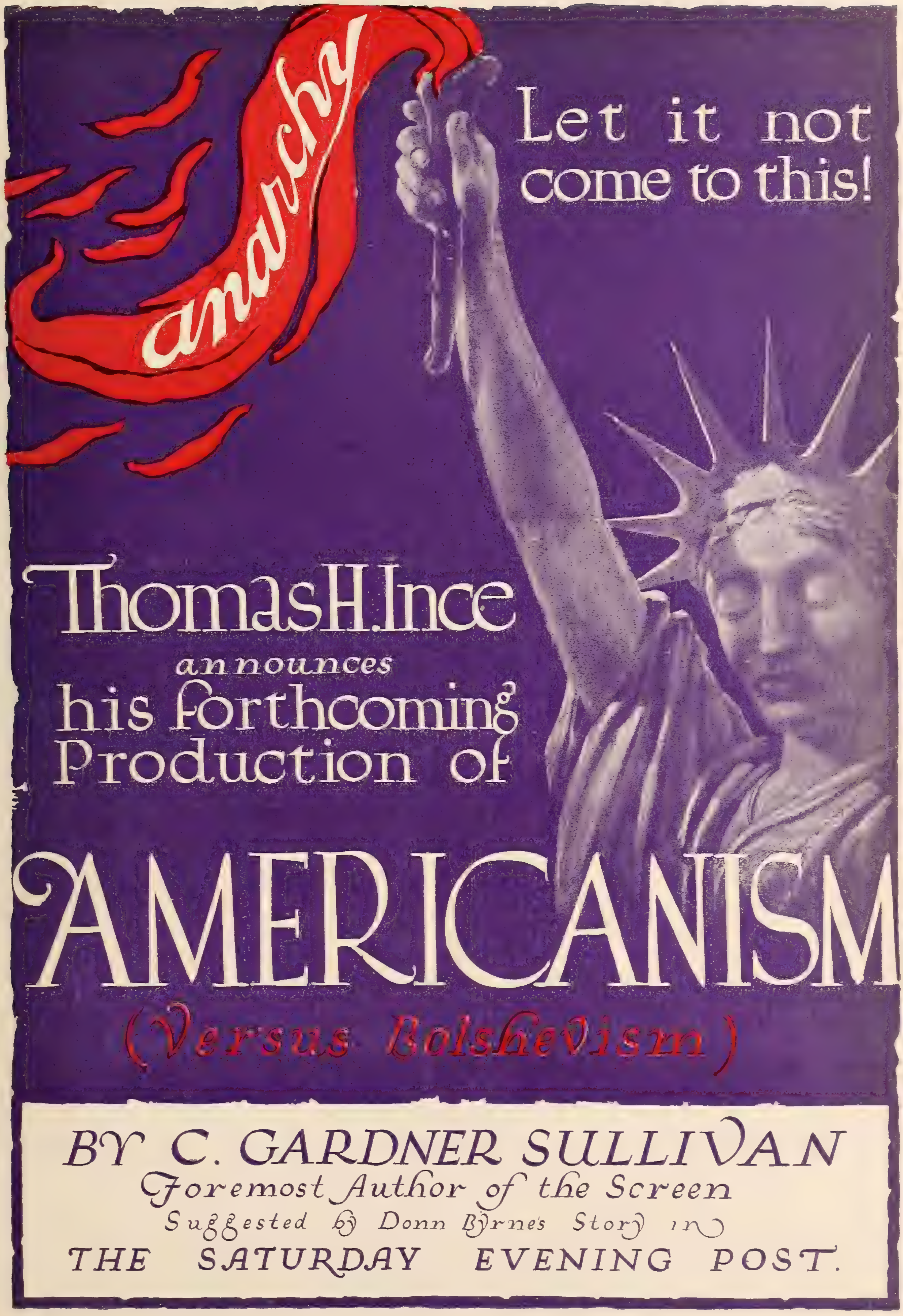
The Frohman Amusement Corporation is daily in receipt of communications from state right buyers who have already secured that company's latest special feature release "Once to Every Man" commenting, it is declared, on the tremendous vogue this picture is having in their territories.

One of the most interesting communications was received from the Major Film, Inc., operating in the New England states, saying:

"We take this opportunity to congratulate you upon your production, 'Once to Every Man' featuring Jack Sherrill and Mabel Withee and we trust that in the future we shall be considered for any and all of the Frohman productions featuring Jack Sherrill.

Farrar to West Coast

Geraldine Farrar, following her opera season in New York, is scheduled to leave May 10 for the Goldwyn studios at Culver City. Preparations that have been made for Miss Farrar's new work on the screen indicates that as a picture player the Goldwyn star is entering on the most important and significant part of her career. From every standpoint, play material, scenic elaboration, photography and picture direction, the new Farrar pictures will aim it is said to set a new standard not only in Goldwyn production but in pictures everywhere.



Let it not come to this!

Thomas H. Ince
announces
his forthcoming
Production of

AMERICANISM

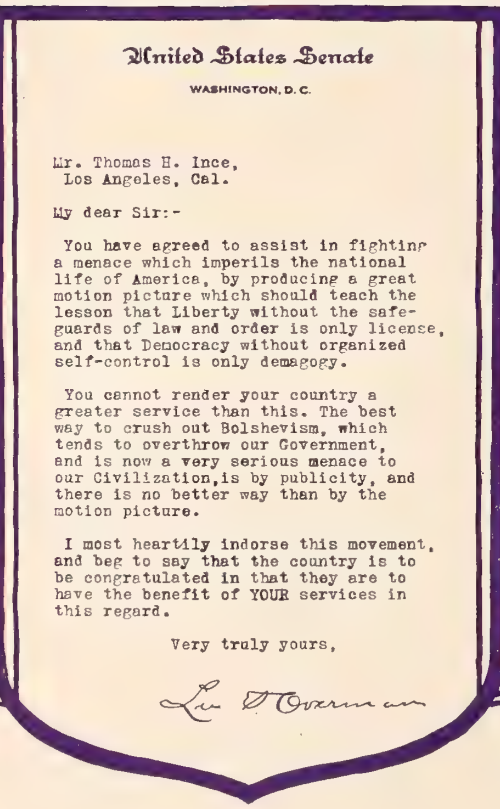
(Versus Bolshevism)

BY C. GARDNER SULLIVAN
Foremost Author of the Screen
Suggested by Donn Byrne's Story in
THE SATURDAY EVENING POST.

GOVERNMENT OFFICIALS INDORSE
Thomas H. Ince's
AMERICANISM
(VERSUS BOLSHEVISM)

For the first time in film history, America's leading citizens, keenly interested in the theme of a photodrama, and in tribute to a great producer, write or wire their encouragement and approval before a scene of the drama has been photographed.

Says Lee S. Overman, Chairman of the Overman Committee of the United States Government, which investigated Bolshevism in America:



United States Senate
WASHINGTON, D. C.

Mr. Thomas H. Ince,
Los Angeles, Cal.

My dear Sir:-

You have agreed to assist in fighting a menace which imperils the national life of America, by producing a great motion picture which should teach the lesson that Liberty without the safeguards of law and order is only license, and that Democracy without organized self-control is only demagogy.

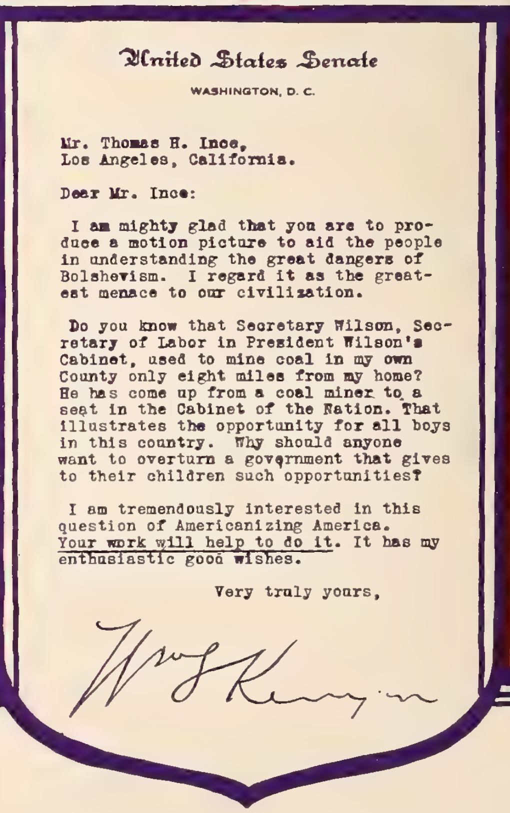
You cannot render your country a greater service than this. The best way to crush out Bolshevism, which tends to overthrow our Government, and is now a very serious menace to our Civilization, is by publicity, and there is no better way than by the motion picture.

I most heartily indorse this movement, and beg to say that the country is to be congratulated in that they are to have the benefit of YOUR services in this regard.

Very truly yours,

Lee S Overman

Says William S. Kenyon, United States Senator from Iowa, who is a great leader in the movement to "Americanize America":



United States Senate
WASHINGTON, D. C.

Mr. Thomas H. Ince,
Los Angeles, California.

Dear Mr. Ince:

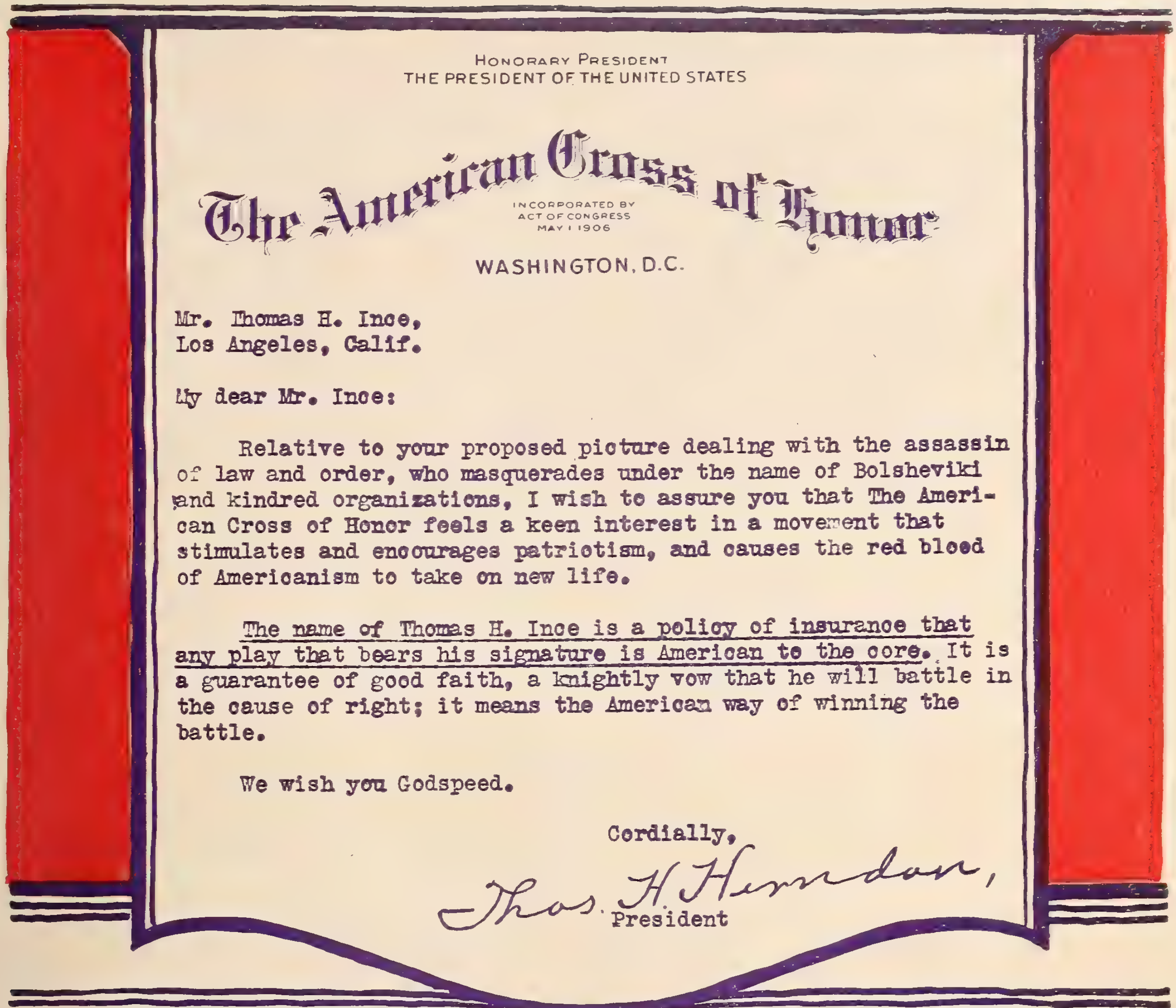
I am mighty glad that you are to produce a motion picture to aid the people in understanding the great dangers of Bolshevism. I regard it as the greatest menace to our civilization.

Do you know that Secretary Wilson, Secretary of Labor in President Wilson's Cabinet, used to mine coal in my own County only eight miles from my home? He has come up from a coal miner to a seat in the Cabinet of the Nation. That illustrates the opportunity for all boys in this country. Why should anyone want to overturn a government that gives to their children such opportunities?

I am tremendously interested in this question of Americanizing America. Your work will help to do it. It has my enthusiastic good wishes.

Very truly yours,

Wm S Kenyon



HONORARY PRESIDENT
THE PRESIDENT OF THE UNITED STATES

The American Cross of Honor
INCORPORATED BY
ACT OF CONGRESS
MAY 1 1906
WASHINGTON, D.C.

Mr. Thomas H. Ince,
Los Angeles, Calif.

My dear Mr. Ince:

Relative to your proposed picture dealing with the assassin of law and order, who masquerades under the name of Bolsheviki and kindred organizations, I wish to assure you that The American Cross of Honor feels a keen interest in a movement that stimulates and encourages patriotism, and causes the red blood of Americanism to take on new life.

The name of Thomas H. Ince is a policy of insurance that any play that bears his signature is American to the core. It is a guarantee of good faith, a knightly vow that he will battle in the cause of right; it means the American way of winning the battle.

We wish you Godspeed.

Cordially,

Thos. H. Herndon,
President

I desire to commend to the patriotic public of America your new picture entitled AMERICANISM. I can see in the development of this film a valuable aid to the government.

J.B.A. Robertson
GOVERNOR OF OKLAHOMA.

I am heartily in accord with your very excellent plan. AMERICANISM is a theme, the teaching of which, I fear, has been neglected. Much success to you in the very commendable work you are inaugurating.

GOVERNOR OF ARIZONA.

I am deeply interested in your proposal to produce the film play, AMERICANISM. I think in so doing you will be rendering this country an inestimable service. May the Lord be with you.

T. W. Bickett
GOVERNOR OF NORTH CAROLINA.

I heartily indorse and recommend your proposed picture portraying the agitator.

GOVERNOR OF WEST VIRGINIA.

I have no doubt, knowing as I do the extremely high position you occupy in the moving picture world, that the story, AMERICANISM, is all that it purports to be.

Carl E. Milliken
GOVERNOR OF MAINE.

The fact that the name of the producer of AMERICANISM is Ince, is ample to warrant me in lending my hearty indorsement.

Simon Bamberger
GOVERNOR OF UTAH

With a producer of your abilities in charge, I know the film will not only be a work of art, but of the kind that is very much needed in America at this time.

Louis F. Hart
ACTING GOVERNOR OF WASHINGTON.

I am glad to hear that you are lending your great talent to the patriotic effort against treason and disorder in this country. I shall await with much interest the appearance of AMERICANISM, for I know it will be a great influence for good.

Wm. C. Sproul
GOVERNOR OF PENNSYLVANIA.

Your moving picture in reference to Anti-Bolshevism has my personal indorsement.

Emerson C. Harrington
GOVERNOR OF MARYLAND.

America's most widely read *Newspapers* Co-operate in gigantic publicity campaign

For Thomas H. Ince's

AMERICANISM

(VERSUS BOLSHEVISM)

New York Tribune

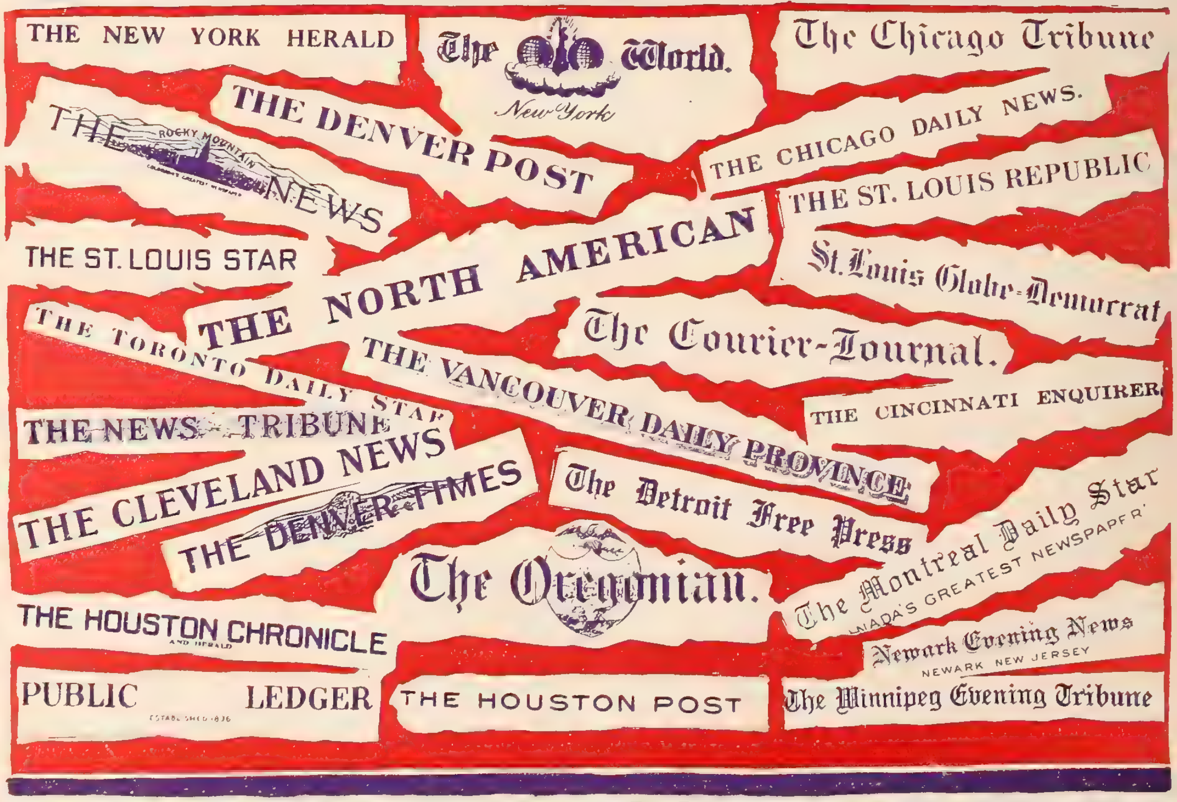
Dear Mr. Ince:

I am very glad, indeed, to co-operate with you in your plans to produce a photodrama on the theme of Americanism

Ogden Reid

Editor

Among the many influential journals which are assisting Mr. Ince in bringing his photodrama vividly to the attention of every patriotic American are ·



THE NEW YORK HERALD

The World. New York

The Chicago Tribune

THE DENVER POST

THE ROCKY MOUNTAIN NEWS

THE CHICAGO DAILY NEWS.

THE ST. LOUIS REPUBLIC

THE ST. LOUIS STAR

THE NORTH AMERICAN

St. Louis Globe-Democrat

The Courier-Journal.

THE TORONTO DAILY STAR

THE VANCOUVER DAILY PROVINCE

THE CINCINNATI ENQUIRER

THE NEWS-TRIBUNE

THE CLEVELAND NEWS

THE DENVER TIMES

The Detroit Free Press

The Montreal Daily Star NADA'S GREATEST NEWSPAPER

The Oregonian.

THE HOUSTON CHRONICLE AND HERALD

Newark Evening News NEWARK NEW JERSEY

PUBLIC LEDGER ESTABLISHED 1836

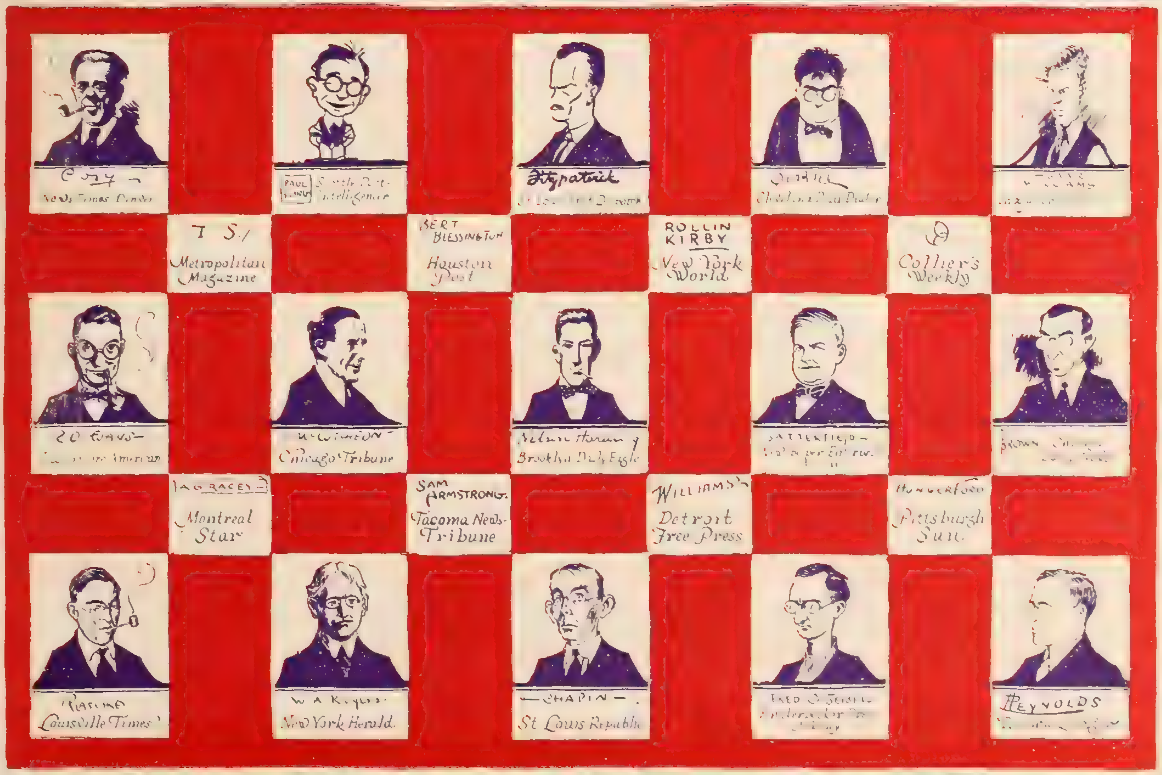
THE HOUSTON POST

The Winnipeg Evening Tribune

Cartoonists of international fame, on invitation of Thomas H. Ince, contribute original drawings pertaining to Bolshevism for newspaper, magazine and billboard display.

> *Dear Mr. Ince: I sincerely appreciate the compliment you pay me and assure you of my hearty co-operation to stem the maddening rush of Red to engulf Humanity.*
>
> Grover Page
>
> *Cartoonist, Louisville Courier-Journal*

Other noted artists who have gladly tendered their services to Mr. Ince in the exploitation of the great drama, "Americanism", are:

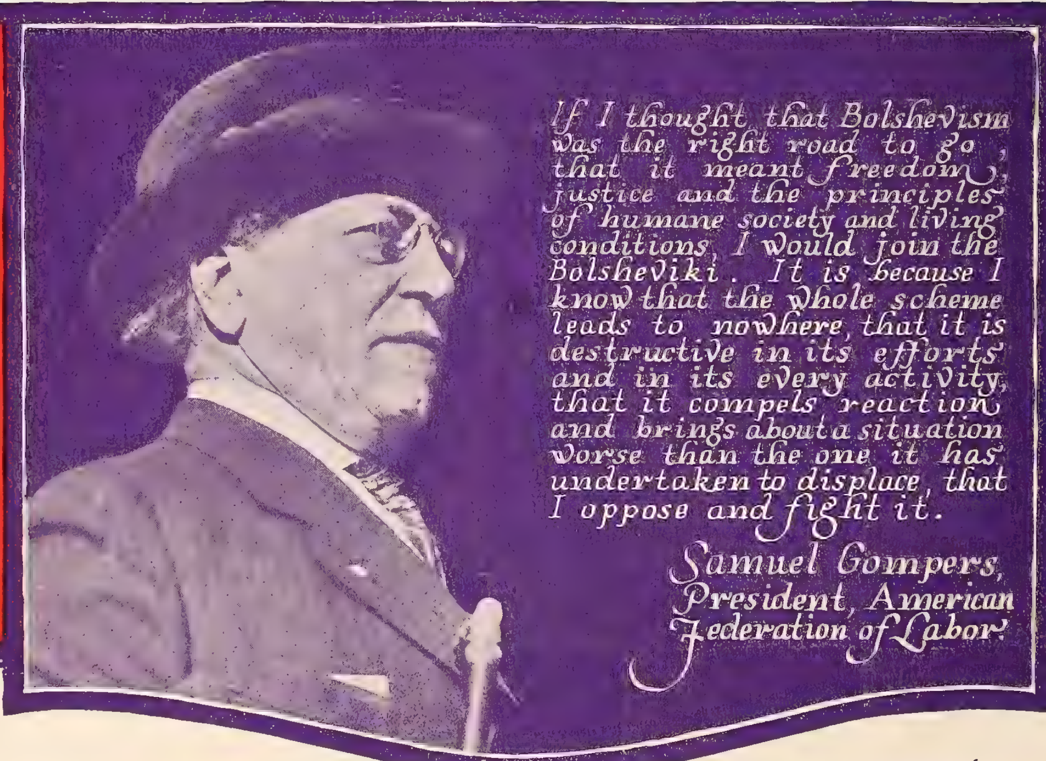

Fitzpatrick
Cleveland Plain Dealer
T. S.
Metropolitan Magazine
BERT BLESSINGTON
Houston Post
ROLLIN KIRBY
New York World
Collier's Weekly
Chicago Tribune
Brooklyn Daily Eagle
Montreal Star
SAM ARMSTRONG
Tacoma News-Tribune
WILLIAMS
Detroit Free Press
HUNGERFORD
Pittsburgh Sun
Louisville Times
New York Herald
CHAPIN
St Louis Republic
REYNOLDS

LABOR

in accord with—
Thomas H. Ince's

AMERICANISM

(VERSUS BOLSHEVISM)



If I thought that Bolshevism was the right road to go, that it meant freedom, justice and the principles of humane society and living conditions, I would join the Bolsheviki. It is because I know that the whole scheme leads to nowhere, that it is destructive in its efforts and in its every activity, that it compels reaction and brings about a situation worse than the one it has undertaken to displace, that I oppose and fight it.

Samuel Gompers,
President, American
Federation of Labor.

I will personally supervise the filming of "Americanism." Thos. H. Ince

"Rogue's Romance" to Be June Release

Vitagraph announces as its Earle Williams release for June "A Rogue's Romance," a drama of a society thief's experiences in Paris by H. H. Van Loan. This is the second photoplay especially constructed for Mr. Williams by this well-known script builder, Mr. Williams having been seen early in the year in "The Highest Trump," which was Mr. Van Loan's previous contribution to the Williams' library.

"A Rogue's Romance" has already been viewed in the private projection room of Vitagraph's New York office and has achieved that requisite effect, a thrill. It is a crook drama full of suspense and surprises with an unusual finish. Throughout interest is not only maintained but worked to an increasingly high pitch, according to reports made by those who viewed the advance showing.

Prominent in the cast are Brinsley Shaw, Harry Van Meter, Herbert Standing, Karl Fromes and Katherine Adams, who is Williams' leading woman. James Young directed.

Says Normand's Latest Has Many Laughs

At the Strand Theatre in Pasadena, Mabel Normand's latest Goldwyn photoplay, "When Doctors Disagree" was given an advance showing. The event was not heralded nor were there any invitations, only a regular audience of about 1,800 persons seeing it. The performance was given at the request of Samuel Goldwyn, president of the Goldwyn Pictures Corporation, for the purpose of seeing its effect upon an average gathering.

The picture went over splendidly. By actual count more than 100 laughs punctuated its action, it is said, and Mr. Goldwyn comes to New York with the firm belief that "When Doctors Disagree" will be one of the important sales successes of the year.

Says Overflowing Houses Greet "The Usurper"

On April 28 the new Earle Williams production, "The Usurper," was released to first-run houses by Vitagraph. Telegraphic information it is said indicates that the premier of the new picture was rewarded with overflowing audiences everywhere.

"The Usurper" was directed by James Young. Louise Lovely appears in the production as Mr. Williams' leading woman. Others in the cast include Bob Russell, Frank Leigh, Jay Morley, Billie Elmer, Audrey Chapman, Helen Carlisle, Bessie Eyton and Lillian Langdon.

Dalton's New One

In her forthcoming Paramount picture, "The Lady of Red Butte," which is scheduled for May 11, Dorothy Dalton, the Thomas H. Ince star, returns to the type of character in which she excelled early in her career as a Paramount star.

Releases Round Dozen in May

Famous Players-Lasky Corporation Announces Schedule for Month, Which Includes One Paramount-Artcraft Special

Wanda Hawley, who will play the part of "Peg" in "Peg of My Heart," the Famous Players-Lasky production

WALTER E. GREENE, vice-president and managing director Department of Distribution for Famous Players-Lasky Corporation, announces that the May schedule of releases includes the Paramount-Artcraft Special, "The Woman Thou Gavest Me," as well as a number of other features.

In the list are two Artcraft productions and nine Paramount, besides the Special.

The releases announced for May 4 are the John Emerson-Anita Loos Paramount production, "Oh, You Women!" Ethel Clayton in the Paramount picture, "Vicky Van," and William S. Hart's latest Artcraft production, "The Money Corral."

Marguerite Clark's newest Paramount picture, "Come Out of the Kitchen," adapted by Clara Beranger from the story by Alice Duer Miller, and its dramatization by A. E. Thomas, is scheduled for May 11. Then comes Vivian Martin in the Paramount picture, "The Home Town Girl." Also released on the 11th is Dorothy Dalton's latest Paramount production from the studio of Thomas H. Ince, "The Lady of Red Butte."

May 18 marks the release of "The Knickerbocker Buckaroo," a big Artcraft picture of seven reels starring Douglas Fairbanks. It is declared that this picture was produced by Mr. Fairbanks as a Special, at an actual cost of $264,000, and is pronounced the most elaborate in which the Artcraft star has ever appeared. Shirley Mason in "The Final Close-Up," a Paramount picture, is also released the 18th. On this date also Charles Ray appears in "The Busher," an Ince-supervised Paramount picture.

The Paramount-Artcraft Special, "The Woman Thou Gavest Me," which was directted by Hugh Ford, is scheduled for May 25. Another Thomas H. Ince-Paramount production, "The Haunted Bedroom," with Enid Bennett as star, is also released the 25th. On the same day is released "I'll Get Him Yet." Dorothy Gish's latest Paramount picture.

"Playthings of Passion" Is Ready for Release

CONSPICUOUS among the May releases of United Picture Theatres will be the "Playthings of Passion," with Kitty Gordon as the star. The picture is completed and titled and prints are now being made for the exchanges. Those who have seen screenings of "Playthings of Passion" are said to prophesy a solid success for this United offering, which is reported to afford Miss Gordon unprecedented opportunity from the nature of its story, and, in addition, to furnish her with the occasion for the display of robes, gowns, hats and other millinery delights.

No pains or expense have been spared, it is reported, to ensure a perfect production. Two and a half months were devoted at the Brunton Studios, it is said, to the making of this picture, which enjoyed the personal supervision of Mr. Brunton himself during the entire process.

William Anthony McGuire's story, scenarioized by Jack Cunningham and directed by Wallace Worsley, has to do with the love adventures of a young society wife whose life is made up of things frivolous and the pursuit of fleeting pleasures. Levity changes to more earnest purpose when she meets a handsome young clergyman whose mission is the uplift of the poor. Earnestness, in turn, soon develops into a fascination for the cleric. A crisis arises for these two playthings of passion; the clergyman is thrown face to face with a critical situation, the only solution for which lies in a tremendous sacrifice, which forms what is described as a strikingly startling climax to the play.

"Rowdy Ann"

"Rowdy Ann" is the title for the second of the Christie Special releases in two reels, featuring May Tincher with a special cast.

The title of the feature aptly describes the leading character in the story, a girl who was so "rough and western" on a Wyoming ranch, that her father had to pack her off to boarding school to be polished.

What happened on the way and at the fashionable girls' seminary may be imagined from the first episode in the picture, in which Ann personally licks the toughest cowboy on the place.

"New Moon" Plays Rivoli

Norma Talmadge's forthcoming Select Picture, "The New Moon," which is one of the three attractions that will be released by Select during May, was booked May 11 at the Rivoli theatre in New York, while other advance Metropolitan bookings include the entire Loew circuit beginning with May 19, the Goodwin theatre in Newark for the week of May 18, and Proctor's Troy theatre on June 1, 2, 3 and 4.

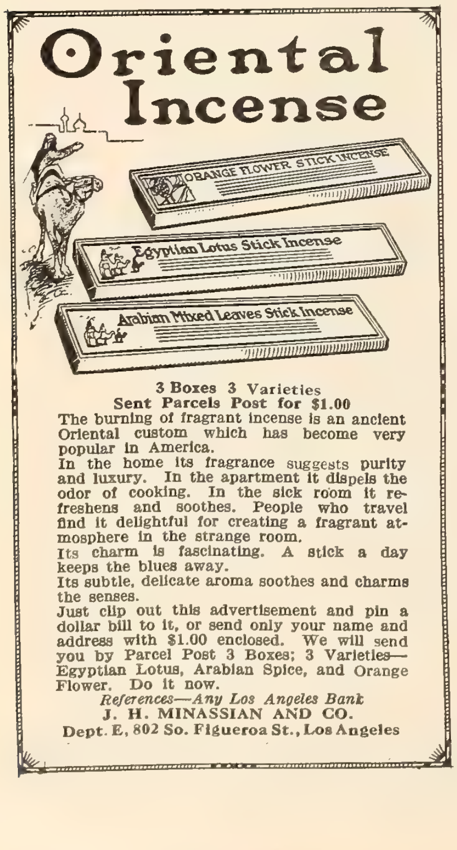
This early demand for play dates on Miss Talmadge's latest Select production greatly surpasses the number of advance bookings on any of her recent pictures.

Louisville Exchange Moves to New Quarters

The Big Feature Rights Corporation of Louisville, Ky., has finished moving into its new home in the National Theatre Building, Walnut between Fifth and Center. This building occupies an entire block and the Big Features has the entire second and third floors. It shares the building with B. F. Keith's National Theatre. The house is new, built a few years ago at a cost of $300,000. The Big Feature Rights has quarters that could not be surpassed, with ample room and every convenience. The offices will be handsomely decorated and equipped. As the Big Feature Rights holds the First National Exhibitors' Circuit franchise for Kentucky and Tennessee, this is also the First National's "Old Kentucky Home" and "Down in Sunny Tennessee" address.

Tom Bret Writes Titles for "Topical Tips"

Topical Tips, half-reel humorous titles containing newspaper clippings and celebrated sayings of Tom Bret who was associated with Mr. and Mrs. Sidney Drew in writing Metro-Drew and Paramount Drew titles, are being produced by the Topical Tips Company, of 220 West 42nd Street. H. A. Klein, general manager of the Topical Tips Company announces the sale of Western Pennsylvania and West Virginia to the First National Exchange of Pittsburg; Eastern Pennsylvania and Southern New Jersey to the First National Exchange of Philadelphia and Maryland, Delaware, Virginia, North Carolina and District of Columbia to Sidney B. Lust of Washington, D. C.


ORANGE FLOWER STICK INCENSE
Egyptian Lotus Stick Incense
Arabian Mixed Leaves Stick Incense

Oriental Incense

3 Boxes 3 Varieties
Sent Parcels Post for $1.00

The burning of fragrant incense is an ancient Oriental custom which has become very popular in America.

In the home its fragrance suggests purity and luxury. In the apartment it dispels the odor of cooking. In the sick room it refreshens and soothes. People who travel find it delightful for creating a fragrant atmosphere in the strange room.

Its charm is fascinating. A stick a day keeps the blues away.

Its subtle, delicate aroma soothes and charms the senses.

Just clip out this advertisement and pin a dollar bill to it, or send only your name and address with $1.00 enclosed. We will send you by Parcel Post 3 Boxes; 3 Varieties—Egyptian Lotus, Arabian Spice, and Orange Flower. Do it now.

References—Any Los Angeles Bank
J. H. MINASSIAN AND CO.
Dept. E, 802 So. Figueroa St., Los Angeles

"The Lady of the Dugout" Going Big

The Al Jennings film, which is titled "The Lady of the Dugout," is receiving a very warm reception in many parts of the country, and reports received at the Los Angeles office from Manager Hoffman of the Pioneer Film Company of New York, indicate the picture will become one of the six best sellers of the year in this eastern territory. "The Lady of the Dugout" has been booked to all the houses of the Marcus Loew circuits.

A portion of the country has already been sold, Mr. Jennings reports, New England having been bought by Louis B. Mayer, Oklahoma by First National, California, Arizona and Nevada by M. & R. of San Francisco and Los Angeles, and western Pennsylvania and Virginia to a Pittsburgh firm.

The sales department of the Al Jennings Film Company has been placed in charge of Harry Owens, formerly manager of the Paramount-Artcraft exchanges in Atlanta, New Orleans and Dallas.

Has New Idea to Exploit Feature

A departure from the usual methods of announcing forthcoming attractions has been made by Arthur H. Sawyer and Herbert Lubin, of S-L Pictures, in connection with their first production "Virtuous Men." The usual slides announcing the coming of new attractions will be replaced by film trailers. These trailers will carry the entire main title of the production, which introduces E. K. Lincoln and Ralph Ince, together with flashes of a few of the biggest scenes in the production. An announcement, stating "Virtuous Men" is coming to this theatre next week," will close the trailer.

James Burke Returns After Two Weeks' Tour

James L. Burke, special representative for Frank G. Hall's picture interests, returned to the New York offices of Independent Sales Corporation this week after a two weeks' tour of the Film Clearing House exchanges covering the territory east of Denver. On this trip, Mr. Burke made special inquiries from representative exhibitors in this territory concerning the prospective and actual bookings on the Rothapfel Unit Programme.. He reports that all are awaiting the Programme with keen expectation. Mr. Burke reports, also, that special features are in big demand and that open booking is gradually forging ahead of the program.

Minter Picture Being Cut

"Yvonne from Paris," a comedy-drama in which Mary Miles Minter soon will be presented by the American, is in the cutting-room, and reports from the "Flying A" studios indicate that it bears all the earmarks of a record-breaker. It was written by Joseph Franklin Poland, prepared for the screen by Frank Howard Clark, and directed by Emmett J. Flynn.

"White Heather" Opens at the Rialto

Maurice Tourneur's latest production, "The White Heather," had its premiere at the Rialto Theatre the week of May 4. This is another distinct honor for Mr. Tourneur as one of the foremost independent producers since each of his productions has had its premiere at either the Rialto or Rivoli theatres. "Sporting Life" and "Women" both had their premiere at the Rivoli.

Unusual interest is attached to the production for a number of reasons: First, because it is the first production coming from Mr. Tourneur in months; second, it is the first picture made by the director in California; and is described as the best melodrama of the creator of "The Whip," "Sporting Life," "Alias Jimmy Valentine" and other screen thrillers.

Says Johnson's Feature Gets the Money

Martin Johnson's "Cannibals of the South Seas," released by Robertson-Cole through Exhibitors' Mutual, has been drawing such exceptional audiences everywhere it is declared that the home office of Exhibitors' Mutual was shocked last week upon receipt of a letter from George Bearse, of the Superba theatre, Toledo, Ohio, in which he registered a complaint.

This is what Mr. Bearse had to say:

"I have a kick to make to you. Why didn't Martin Johnson start after more South sea pictures sooner than he did? I have run nearly all the big pictures to date, but at advance admission prices I got more money out of "Cannibals of the South Sea' than any other three pictures I ever played."

Morris Rose Back from Middle West Trip

Morris Rose, president of the Pioneer Film Corporation is back in New York after several weeks' absence in the Middle West.

The chief object of Mr. Rose's trip was accomplished when he concluded negotiations by which the Pioneer acquires the rights to a production which it is stated will equal if not surpass the record of some of the largest features as a box office attraction.

Mr. Rose said that at present he was not prepared to make the details of the deal public.

Normand Cast Cited

A cast of exceptional merit has been assembled it is said for Mabel Normand's newest Goldwyn picture, "When Doctors Disagree," which is scheduled for release May 25.

The production was directed by Victor L. Schertzinger.

In the cast are Walter Heirs, Fritzie Ridgway, Alec B. Frances, George Nichols and James Gordon.

Special Service Section on

Dorothy Dalton in "Lady of Red Butte"

EXHIBITORS who are going to show Dorothy Dalton in "The Lady of Red Butte" will do well to bear in mind that here she appears in one of the sort of productions in which she won her first real fame—pictures of the western type and of a generation past. It was largely in this sort of pictures that she appeared for Triangle and which formed the basis of her popularity. Therefore the character of the production ought to be made clear in all of your advertising.

You have here a title that in itself is suggestive of the sort of picture, and your advertising should be largely built around pictures of Miss Dalton in western garb. One of the principal characters is a young theological student whose mind has given away until he has become a fanatic and we would largely keep pictures of him out of the advertising, because their use may lead to the wrong impression that this is a religious or allegorical production. Tell enough story to show its happy ending.

There is a cast of well known players here, and if you have already shown "For Better, For Worse" you know what a hit little May Garcia made as the crippled girl in that picture. She again has a prominent part in this one and the children appeal should be made particularly strong as it affords a contrasting picture of the sort of woman Miss Dalton interprets.

THIS is the plot: First we are shown the scenes where Webster Smith while working on a thesis on religious tolerance loses his mind under the strain and becomes a religious fanatic and starts out to reform the world. Then we are shown Red Butte where Faro conducts the saloon and dance hall and at the same time is a good woman and the mother of the homeless children of the settlement, one of whom, Sugar Plum, is crippled.

To this settlement comes the evangelist, weak from his travels and suffering from thirst and it is Faro who ministers to him and gives him water. Partially recovered, physically, he cries out to the crowd, "All ye who are sick in mind and body, come and be healed." Faro Fan, her heart centered in the little crippled girl, takes him literally and goes for the child, but by the time she has returned the fanatic has learned that she runs the saloon and curses her, refusing to touch the child.

Later, after the fanatic has built his church, Spanish Ed, a renegade, comes stumbling into the town, with a contagious fever. But Faro Fan, with her big heart, takes care of him, and her own kind deed helps to spread the infection, her little wards being among the sufferers.

It is then that the evangelist becomes more violent and standing before the church declares that God is going to purge the town with fire and that only the church will be saved. But it is not his prayers that bring the flames, but Delicate Hanson, who in his wild fear of the fever tries to disinfect his saloon by burning alcohol and sets the building afire.

FAN rushes out at that moment to denounce the fanatic who is praying death for her sick children, and then her prayers are answered for the wind is turned across the street and wipes out the church while her own place is saved. But her peace is short-lived, the night of brooding over the loss of the church determining Smith that "the wicked shall not survive" and he rushes to Fan's home where a fight follows. She strikes him over the head and the blow returns sanity.

Then he joins Fan in nursing the sick children and when the food is exhausted he starts on the trip across the desert for a new supply. While he is away, Spanish Ed, crazed by the fever and the liquor that he has found in the ruins, breaks into the woman's quarters and starts to consume her water supply. With a clever trick she gets his gun and drives him away, though he threatens "Sometime you have to sleep, then I get you."

She keeps the vigil, though half crazed for sleep and at the same moment Spanish Ed is trying to climb in at the back door falls to his death while Smith hammers against the front door. Thinking the latter the Spaniard she fired, inflicting only a flesh wound and herself collapses. With him Smith had brought a doctor who assures Fan that the little ones are out of danger and with that hope there is fully born a love that replaces the fanaticism that had ruled Smith's heart.

INCLUDED among the scene pictures and available in advertising form there is a striking picture of Miss Dalton in semi-western garb that will get attention to your advertising. There is another of her wearing the sombrero and a smile on her face that is equally fetching. Miss Dalton's personality should be made the eye-catcher of your displays and the larger cut that you use the better it will be. Here is a case where you can use a stock cut of the star, provided it is large and striking.

We would advise devoting one of the

At right and left two pictures that show the true character of Faro Fan, and center panel is a close-up of two of the kiddies, including "Sugar Plum"

At left, scene in Faro Fan's gambling hall; at right, the fanatic calls down the wrath of heaven; but in the center, Fan's prayers prevail

displays in advance on the opening to telling the people that Miss Dalton is going to come back in a western picture, the sort in which she made her first great hit:

"It's been some time since you've seen Dorothy Dalton in a western picture. You remember her in 'The Flame of the Yukon' and 'Flare Up Sal.' You know the fire that she puts into her creations. You know that there's going to be some action when you see her in a picture of the old West.

"Here she is seen as Faro Fan. She runs the gambling joint in a western settlement, yet the woman is strong in her. She cares for the orphan children, she takes in the fever stricken renegade, and she saves from his own ruin the fanatic who cursed her—to win his love in the end.

"It's a western picture with thrills, with the emotions tugging all the time at the heart—and a smile playing in your eyes at the end."

THEN here are a couple that get into the more intimate sort of stuff about her character and the production:

"She was only Faro Fan, and she ran a gambling house. But she was on the level and so was everything about the place. 'My father was proud of the place and I promised him I'd hold on to it,' and she did. There wasn't anything crooked about the joint and there wasn't anything crooked about the girl.

"Everybody knew it except the evangelist whom she aided in his distress. Then as she trusted him and brought to him a crippled orphan to be cured, as he had promised, he turned on her and cursed her. He called on heaven to wipe out the town with fire, but the flames turned from her gambling hall and destroyed his church.

"He was a crazed fanatic and she saved him, just as she saved everyone else. You'll wonder why she did after she had to club him over the head—but love was a wonderful thing in those frontier days of the West—and it is a wonderful thing now as your heart will tell you when you witness the climax of this picture."

And this:

"She was 'Mother Goose' to her four little orphan wards. Out in the world she was Faro Fan. When the kiddies 'played church' they wanted her to be their Angel—and she was an angel to them and all the afflicted. She was an angel to the fanatic, too, until he learned that she ran the gambling hall.

"Then he called down the fires of heaven that her place might be wiped out, but instead the flames swept the winds from her and destroyed his church. HER'S were the prayers that prevailed, and when sanity came to this evangelist he knew how wrong he had been—how wonderful she—but the greatest of happiness was not denied him—for Faro Fan left nothing but sunshine and smiles in her path."

THESE Special Service Sections are written with the purpose of suggesting to exhibitors how to get the most out of pictures that they have booked. They are prepared after studying the pictures and the best way of exploiting them. Won't you let us know any use that you made here and the original ideas that you have used in putting over this picture of any others?

HERE is a selling argument that shows you how different this is from the average picture:

"This is a western picture in which a single shot is fired—that one by Faro Fan at the man she had come to love—fired when she thought that she was saving her little wards from an insane Mexican.

"Dorothy Dalton has the role of a girl who ran the gambling hall because it has been her father's pride. Every cent that was lost there was lost 'on the square.' She's on the job to see that everything is on the level.

"In her home she is a real angel to four orphan kiddies and when she hears the evangelist cry 'Come and be healed' she takes the crippled little child to him only to have a curse visited on her head. She takes in a fever-crazed renegade only to have him seek her life.

"She hears the fires of heaven called down upon her—and she prays—and hers are prayers that were answered. She wins over everything—she, just Faro Fan—and you'll agree that the Fates were just right.

"And thrills—lots of them. Action—all the time. Then little catches in the throat and a big broad smile of happiness at the end.

"Different sort of a western picture? You said it. And Dorothy Dalton makes it all the more charming."

THEN some short ones, though we would much rather take sufficient space, even if the matter is used in small type to get the broader selling argument over:

"Queen of a gambling hall—Queen of children's hearts—Queen of the man who once cursed her—when the cloud of fanaticism lifted and the sunshine of love stole through."

"Owner of a gambling hell, and protector of orphans. Cursed by an evangelist and his redeemer. Prayed against as something evil and saved by Heaven itself. It's hard to understand such a character from mere words, but that's the sort of a girl Dorothy Dalton is in 'The Lady of Red Butte.'"

"The Sabbath was 'just another day' in Red Butte until the fanatic came along. He visited his curse on Faro Fan who ran the gambling hall—but the curse was of no avail for every day was the Sabbath in her heart of hearts. It's Dorothy Dalton in the strangest western picture that you ever saw, one filled with thrills that leaves you brimming over with pure delight."

"The story of a fanatic who went out to redeem the world and who himself was redeemed by the wonderful faith and love for the world of a woman whom he knew only as the keeper of a gambling hall—the Lady of Red Butte."

If you use the circular letter plans to your patrons, we would mould this along the selling lines that we gave you on another page for the "different" sort of a picture and then add:

"You've seen Dorothy Dalton in a lot of different kinds of pictures. Although this is a western it is still 'different.' We are anxious to find out which ones you like the best, so come and see this one—and then tell us your choice. You are sure to enjoy 'The Lady of Red Butte' while you are making up your mind."

Two typical views of Miss Dalton in "The Lady of Red Butte," and in the center, the attack of the Mexican, whose life she had saved

Dignity in Display and Good Music Should Be Used

PERSONALITY of the star should dominate all of your newspaper advertising and your lobby as well. The inclination may be strong on the part of some exhibitors to build the front of a gambling hall into the lobby, but unless your house makes the most sensational sort of an appeal we wouldn't do it. That will certainly leave the impression that Dorothy Dalton has the role of a bad woman in this producion, when the opposite is true.

We would rather carry out the idea of the title by getting a large number of circular cardboards and affixing to each of these a picture of Miss Dalton. You will find a most attractive one of her as she appears in real life on one of the one sheets and from the three sheet you will be able to take another head of her with the expression of sorrow on her face. A large number of these suspended from the ceiling of the lobby just above the heads of the patrons will get lots of attention.

Lighting for the lobby at night should be in red to carry out the idea, and if you have a changeable sign we would use the red globes for the name of the star and the title of the picture.

Pictures of Miss Dalton should be plentifully displayed in the lobby, especially some of the scenes showing her with the little children. Here is a star that has been before you long enough for you to have been making a collection of pictures of her in her various roles, and if you have done this there is nothing that will attract more attention.

IN the advertising, especially the larger displays, we would take occasion to mention the supporting players, because this comes mighty near being a real "all star" cast. Elsewhere we have mentioned the emphasis to be placed on little May Garcia.

Thomas Holding, who has the role of the fanatic, is one of the best known of leading men, and is probably a favoritte in your section. He has appeared with Pauline Frederick, Clara Kimball Young, Mme. Petrova, and in several of the all-star offerings.

KID APPEAL

You Have a New Child Star in This Picture

THERE is nothing that is likely to bring more people to your theatre than to tell them that there is a human child appeal in the picture. In this case you have a chance to go further because this is a little player of whom no one has ever seen unless you have played "For Better, For Worse" and then although she must have attracted attention her name was not listed in the cast.

If you use the letter form tell them there about little May Garcia who has the role of "Sugar Plum." If you don't use that form, prepare an entertaining story for the new columns. It will be read and it will bring business. You can use a line like this:

"Every one who loves children will feel well compensated after they have seen the smile of little May Garcia—it is the most appealing little bit that the screen has seen. Come and see her and make up your own mind whether she's going to be one of the screen's great stars some day."

If you did play "For Better, For Worse" call attention to the fact that she played the little girl who was crippled by an automobile in that picture. Everyone will remember her.

Tully Marshall is easily in the front rank of character actors. He attracted his first great attention on pictures with Triangle-Fine Arts, where he had big roles with all the stars in those pictures. Since then he has been appearing in most of the Famous Players-Lasky all-star casts. William Courtright and Joseph Swickard are almost equally well known for their character work.

THIS picture should be given a setting of comedy in the remainder of the bill. For the overture there should be used one of the brighter selections—if you play grand opera music for that number. Otherwise a medley of some of the old time songs will go mighty well here.

Drop in your news weekly or educaional and introduce a song as the prologue for the feature. "Mighty Lak a Rose," "Ave Maria" or "The Magic of Your Eyes" are three selections that are available for a female voice, and for a male we would suggest "Little Mother of Mine." In case the latter is used, carry it into the picture as the secondary theme where the children are shown.

A considerable part of this feature has to be played to action, especially for the most of those where the fanatic is shown in action. "Crafty Spy" can well be used for the scenes of the Mexican. The theme should be introduced first when the girl takes the water to the fainting preacher, and then should not be introduced again until the point after he has been struck over the head and love comes to be evidenced. For this theme use a high class melody, such as Grunfeld's "Romance," "Love's Melody," Fiblich's "Poem," "Even Song" or "I Love You Truly."

By the way, there can be a striking effect secured during the scenes of the burning town by having flashes of red on the sides of the screen and the footlights up in red.

If you have not used "Little Mother of Mine" as the song before the feature, then try Nevin's "Lullaby." There is another scene where the girl is keeping the vigil where "In the Twilight" will be most acceptable. While we are not undertaking to select the music for you here, we are making these suggestions so that you will get a high class score for this offering. It is a case where music can add much to the picture.

Theatres using a second orchestral number should then employ selections from one of the lighter comic operas, and close the bill with a comedy, preferably one full of action.

The Independent Field

Jess Willard Stars For Pictures

Big Special Seven Reel Production Nearly Ready in Which Heavyweight Champion Has Active Star Role

THE Continental Corporation announces that Jess Willard, heavyweight champion of the world, has finally succumbed to the screen and in a few weeks will be seen in a big, seven-reel production, the title of which is to be announced shortly.

Arrangements are now being made for the distribution of the feature and for a national advertising and publicity campaign. Several independent distributing organizations are said to be bidding for the privilege of handling this picture, which is being made by the Continental Pictures Corporation of Chicago.

This latter organization is said to be made up of a number of big steel and banking interests of the Middle West, who it is understood have placed unlimited funds back of the project to insure a production of exceptionally high order. Fred L. Wilks, a successful business man of Chicago, is president of the company. The Chicago offices of the new organization are in the Continental & Commercial Bank Building and the New York offices in the Fitzgerald Building.

Arline Pretty, who is well remembered for her work in Vitagraph productions and also as leading woman for Douglas Fairbanks, is playing opposite the champion in the principal feminine role. The production is being made under the direction of Harry Revier, formerly with Jesse L. Lasky and the director of numerous big, special pictures, among a number of Petrova productions.

Work on the production was started several weeks ago in Chicago and Willard, with his entire supporting company, is now in Los Angeles completing it. Interiors are being made at the Brunton studio, but as the picture is almost entirely an out-of-doors product, the greater part of Willard's work is being done in the open.

The story of the play is being kept a secret, but the statement is made that it is a big subject with some of the most massive scenes ever shown in a picture, three thousand people being employed throughout the production.

McClure to Produce Series of Two-Reelers

OFFICIAL announcement comes from A. Blaikie Dick, treasurer of McClure Productions, Inc., of a new series of two-reel pictures to be produced under the name of the Silver Chevron Series, telling the thrilling story in fiction form of the drama, romance and gigantic achievement behind the development of America's fighting machine to its present-day efficiency. The pictures are being made under the official sanction and with the co-operation of the War Department. For the first time in pictorial form they will show what the silver chevron and the mighty army of American workers did to win the war. They will reveal America's most closely guarded war secrets.

The heroine in each one of the pictures will be Alice Mann, who has appeared in several Vitagraph and Paramount releases, notably in support of Taylor Holmes. Miss Mann has also scored successes in comedies, in which she appeared with Larry Semon and Roscoe Arbuckle.

The first picture in the series, which is now in process of production, is called "The Yellow Eel" and introduces the mysterious character by that name who figures in the whole series.

While the background of the Silver Chevron Series will be one of the facts, each picture will be a full fledged movie tale in fiction form, involving the elements of mystery, romance, and dramatic situations. McClure scenario writers have been working on the series for weeks and have completed the bulk of the stories. The assistance which the War Department is rendering in the production of the series has enabled McClure Productions to give the stories the most unique and unexampled settings. Scenes are laid in places where no civilian has ever before been allowed to set his foot, it is said. Properties are used which the Kaiser's spies spent thousands of dollars and risked their lives to get a glimpse of and fathom their secrets. Stories of bomb plots and other desperate efforts of Germany's agents to prevent America from being a factor in the war—facts heretofore forbidden to be published—are said to have been provided from official records for use in this series.

While each picture in the Silver Chevron Series will be a complete drama in itself, there will be a well defined connecting link between all the pictures.

Announces Features Are Doing Big Business

With George Beban in "Hearts of Men" and "The Lady of the Dugout" signed for the entire Marcus Loew Circuit of theatres, the New York Exchange of the Pioneer Film Corporation entered upon the biggest week of it's history recently.

These two pictures in addition to the new Pioneer release "Virtuous Sinners" and the Craig Kennedy serial "The Carter Case," are cleaning up in the New York territory it is said in such a manner as to show conclusively what can be done with pictures that are actually first class in every respect.

Places Burlingham's in Foreign Countries

President Paul Cromelin of the Inter-Ocean announces the conclusion of contracts in behalf of the Frederick Burlingham Travel Series in many parts of the world.

The most important sale was for Great Britain, through Managing Director Taylor of the London Inter-Ocean office. The Paris branch has placed this series for France and Belgium.

Louis Brock of the home office has sold the series in Japan and Cuba and their closure for a number of South American countries is expected shortly by this member of the Inter-Ocean staff.

The New York Sunday World gave a full page in its Sunday magazine to the Burlingham pictures under the heading, "How to Get Killed On the Alpine Peaks." The "touching the high spots" still used in a recent issue of this trade paper was the feature of the newspaper's illustrative layout.

"What Inter-Ocean has done with the Burlingham films gives the lie to the contention that the foreign market will only accept drama and comedy," said President Cromelin, in announcing the deals mentioned above.

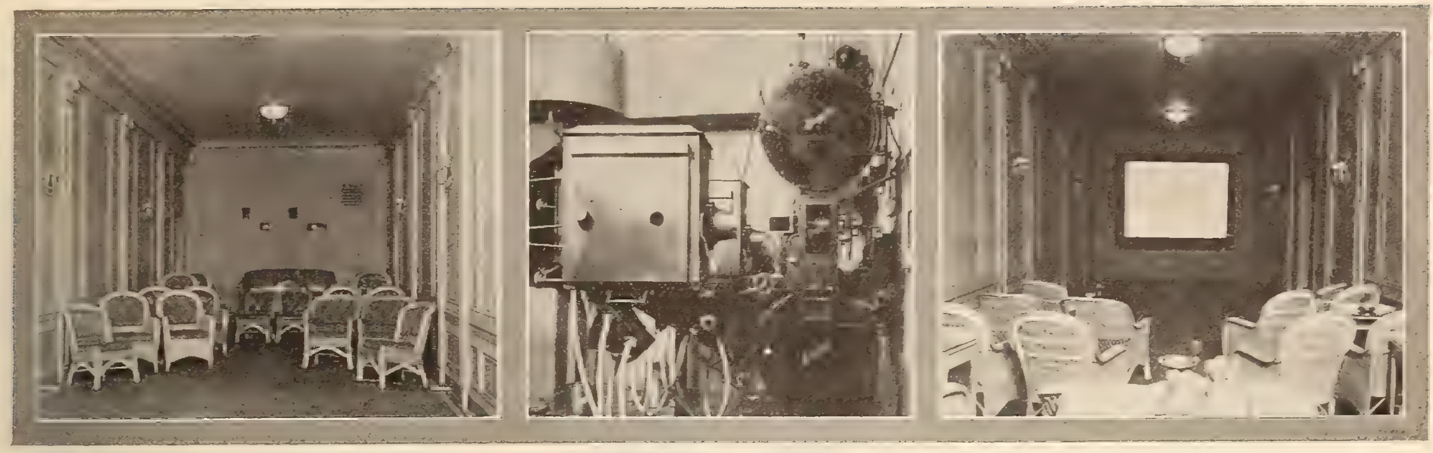
Harry R. Guest Joins Nelson Productions

Harry R. Guest, for the past three years publicity representative for the John H. Kunsky Corporation, controlling ten of Detroit's photoplay theatres, has resigned to connect himself with H. N. Nelson, of Nelson Productions, Inc., in the capacity of scenario writer and assistant to Mr. Nelson. Mr. Guest won considerable prominence in film and amusement circles of Michigan through his editorial work on John H. Kunsky's *Weekly Film News*. Nelson Productions, Inc., are entering upon a new field of advertising film with which they plan to cover the United States. The films are called "Posed from Life Photoplaylets," and Mr. Guest will supply the endless quantity of original stories that will be required for this enterprise.

Stewart's Mother Sees "Mary Regan"

Mrs. Martha Stewart, mother of Anita Stewart, the movie star, journeyed all the way across the continent to witness the first public presentation of her daughter's latest production, "Mary Regan," at the Strand Theatre, New York. She made the trip despite the protests of Anita and was one of the first in line at the Strand Theatre entrance yesterday afternoon.

Until a year ago Mrs. Stewart never missed a first performance of any of her daughter's pictures, but she missed the only two thus far produced by Miss Stewart's own company. When the first of these, "Virtuous Wives," was given its premiere in New York, Mrs. Stewart was in Los Angeles, having gone there for her health. She was still at the coast when the second production, "A Midnight Romance," was shown here.



Interocean Film Corporation can well take pride in its new projection room. The view on the left shows that it is very spacious and the extreme right portrays the screen and a few of the comfortable chairs. The center panel pictures the perfect projection booth and equipment

Reports Solid Bookings on Frohman Feature

W. E. Aechtler and Edward F. Farrell of the Major Film Corporation of Boston called at the office of the Frohman Amusement Corporation and reported that the production, "Once to Every Man," is booked solid to the middle of July in the states of Massachusetts and Connecticut, and that they have not as yet even attempted to accept bookings in the remainder of the six New England states. Mr. Farrell stated that the women patrons of the theatres have taken to the attraction to the same extent as the men.

While at the office Farrell and Aechter closed for the entire series of Texas Guinan two-reel Westerns and the Mack Swain Comedies.

George Orth Organizes Mars Films

George Orth, who was recently honorably discharged from the photographic detachment of the army, has organized the Mars Film Corporation to produce one-reel comedies and five-reel features under his personal direction. One of the first to be produced will be "Fine Gold," written by Paul Price.

The supporting cast will include George Ross, Miss M. Block, Bert Baumell, Gladys Core and many others. Negotiations for release are being made with some of the large releasing companies.

Pioneer to Release Films This Summer

The Pioneer Film Corporation in spite of the fact that it is more or less general practice on the part of picture distributors to withhold their bigger pictures until autumn, intends to offer during the summer it is said a long list of special attractions.

It is expected that the exhibitor will welcome this step with gratification. With the latest Pioneer specials available it is said at his local exchange the theatre manager will find that his problem of securing big pictures during the summer season will be partly solved.

Inter-Ocean Projection Room Opened

This room was conceived for the purpose of entertaining visitors in refined surroundings, special attention having been devoted to the decoration, lighting, ventilation, furnishing, etc., in connection with perfect projection, that was in reality the main objective. The architects planned the room so that length, width, and height are all properly balanced, rendering a rather stately appearance. With this foundation, the problem of interior Decoration was taken up with one of the leading firms, who submitted studies for color schemes and furnishings. The walls are pannelled in the French Louis XVI style, between Pilasters, richly ornamented with caps and other delicate designs in plaster relief. The cornice has also several members of this same relief work, of a character to attract attention to its richness of design. The wall panels are decorated with a mauve color mottled in effect, with the surrounding stiles, mouldings, etc., in complimentary colors. All the caste relief ornamentation is decorated in soft pastel shades, while here and there a flat is striped in a soft old blue. The entire work is glazed rendering a very beautiful, quiet, rich effect, and restful surrounding. The flooring is a special cork production laid in diagonal squares, with parting strips in ivory, and toning beautifully as a part of the entire color scheme. Great care devoted to the lighting proposition and the result is all that could be desired. There are four concealed lights in the ceiling, these being covered by glass bowls with etched design, that was made to confirm with the period of the room. Rich caste old gold frames hold the bowls in position. On the walls there are many lighting brackets, of old gold delicate design, with small back panels of old blue and ivory Wedgewood. The miniature silk shades over the candles are made of orange color silk, lined with purple silk, offering a mellow exquisite effect. The ventilating system installed offers constant change of air and the visitor also finds that he is not disturbed by annoying reflections when viewing pictures.

The furnishings consist of a very luxurious divan at the rear of the room, raised on a platform. A special leather was dyed to harmonize with the walls and was utilized for this divan, and on many chairs; selected with great care so as to meet the comfort of the guests. While the chairs are of various sizes, they are all finished alike in enamel, some being covered in the leather, and others in an old blue and gray damask. There are also many small delicate memoranda tables, telephone equipment, etc. One of the most effective results is the manner in which the screen is set. A deep purple velvet was deemed most advisable as a draping for this purpose, and after position was determined, great care was taken to employ only a sufficient amount of velvet, so as not to overcome the "balance" of the color scheme of the Auditorium, and yet do justice to the screen as a setting.

"Reclaimed" Sells Rights

Alpha Pictures announces that it has sold the rights for "Reclaimed" in the tetrritory of New England, to the Major Film Corporation of Boston.

The Metropolis Comedies were sold to the same concern also for the New England territory.

Executives on Sales Trip for "Virtuous Men"

Arthur H. Sawyer of S-L Pictures left New York this week for a trip in the interests of "Virtuous Men," the special film production sponsored by Herbert Lubin and himself. Mr. Sawyer will carry with him two prints of "Virtuous Men," and has arranged for special screenings in Boston, his first stop. After exhibiting the production starring E. K. Lincoln to New England state right buyers, Mr. Sawyer will arrange for an extended run of the picture at one of the leading theatres in that city. After covering New England, he will embrace in his itinerary practically all of the states west of Denver.

Bert Lubin of the S-L selling forces also left New York for a tour of the northwestern states in the interests of "Virtuous Men." He will make his first stop at Minneapolis, Minn.

Messrs. Sawyer and Lubin report an unusual number of sales in connection with their picture, and it is believed that the entire country will be disposed of within the next three weeks.

"When My Ship Comes In" Reported Popular

Reports from the branch managers of Independent Sales Corporation and Film Clearing House, and the exhibitors throughout the country, to Frank G. Hall, president, indicate that Mr. Hall's late release on the 10-20-30 series, "When My Ship Comes In," a screen version of Gouverneur Morris' novel of the same name, starring Jane Grey, with Nigel Barrie and William J. Kelly in support, is one of the most popular of the series. Addition prints have been sent out by the Film Clearing House, New York, so great has been the demand for this picture, it is said. Mr. Hall announces that "When a Woman Strikes," a western melodrama with all-star cast including Ben Wilson, Rosemary Theby, Neva Gerber and Murdock MacQuarrie, the special to follow "When My Ship Comes In," on the 10-20-30 series, is a picture from which he expects good returns for the exhibitor, as it is action from introduction to the final fade-out.

Pronounce Hall Series Big Success

Exhibitors Throughout This Country and Abroad Enthusiastic Over Popular Features, It Is Claimed

FRANK G. HALL'S series of 10-20-30 releases, now numbering six, are meeting with big success throughout this country and abroad, according to reports received from representative exhibitors. Mr. Hall launched the 10-20-30 series with the idea of giving the exhibitor a good picture, with box-office attraction and a popular star, at a rental price within the reach of the smallest house.

The manner in which this series is going over in some of the largest cities is set forth in the letter received by Mr. Hall, published in the trade press, from Harry Crandall, the owner of seven of Washington, D. C., largest motion picture theatres. In this letter Mr. Crandall states that one of the 10-20-30 series, "Suspense," starring Molly King, was played first-run in his Knickerbocker theatre, because, as he expressed it, "the picture was too good to play his smaller houses."

Gerald F. Bacon will produce for Independent Sales Corp.

Before the year is up, Mr. Hall will have released twelve of these special attractions at the 10-20-30 rentals. Six have already been released and are now before the public of this country and abroad. The Independent Sales Corporation, of which Mr. Hall is president, is releasing this series and the physical distribution is being handled by the Film Clearing House, Inc., of which Mr. Hall is supervising director. These two companies are also handling the distribution of Mr. Hall's special releases, including "Wanted for Murder," starring Elaine Hammerstein and Lillian Hall; "A Romance of the Air," starring Lieut. Bert Hall, famous American Ace; "the Littlest Scout," a J. Stuart Blackton production; "The Other Man's Wife," starring Stuart Holmes and Ellen Cassidy, and "A House Divided," Mr. Hall's most recent release on the special program, produced under the personal supervision of Commodore Blackton and starring Herbert Rawlinson and Sylvia Breamer. The screen version was made by Anthony Paul Kelly from the English novel by Ruth Holt Boucicault. It is shown in six reels.

Mack Swain Completes Two New Comedies

THE Frohman Amusement Corporation distributing the Mack Swain comedies on the state right basis announce that the first two productions have been completed, and that the release of these attractions commenced May 10.

There will be 26 productions, released one every other week, and the demand for these comedies justifies the officials of the Frohman Amusement Corporation in believing that the entire country will be disposed of within a maximum period of ten days.

The Mack Swain comedies are announced at an opportune time. There appears to be a dearth of single and double-reel comedies, which fact is brought home by the fact it is said that exhibitors throughout the country are compelled to book re-issue short reel productions.

The Swain Comedies will not be of the slapstick variety, that is nothing savoring of either the crude or the vulgar will be shown in any of the productions, and the stories screened are written largely to suit the unusual talents of Mr. Swain himself. The productions are being directed by Walter S. Frederick, who received his original training as an actor, stage director, manager and author of legitimate attractions. His screen career was established with Kalem, Biograph and Keystone.

Harry Leonhardt of the California Theatre, one of the largest and finest institutions on the West Coast, after seeing the first two productions contracted to play all.

Mr. William L. Sherrill, president of the Frohman Amusement Corporation, is now on his way East with the first two of these attractions.

Moss Books Educational

"Gypsies of the Arctic," a single-reel subject from the library de luxe of the Educational Films Corporation, has been booked by B. S. Moss for use with the showing of "The Unpardonable Sin" at the Broadway Theatre for the length of the run.

The subject is said to contain some very unique camera shots of a herd of five thousand reindeer swimming across the mouth of a river in Lapland. The strong current bends the solid formation of swimming animals into a great bow extending far out into the water.

Sam Behrendt Gets Publicity for Mix

Reports from Los Angeles indicate that they are giving a great deal of credit to Sam Behrendt for the immense amount of publicity he recently secured for Tom Mix.

In the Los Angeles Evening Herald of April 18, a four column lay-out with striking illustrations showed Tom Mix in various picturesque attitudes receiving accident insurance to the amount of $300,000.

The insurance for the Fox star covered head, torso and legs, and the Behrendt publicity stunt excited widespread comment it is said.

Brown Publicity Man for Pioneer

Following the policy of general expansion initiated by General Manager M. H. Hoffman since he assumed the direction of the Pioneer Film Corporation, far reaching changes are now being made in the publicity department of his concern.

To Southard Brown, a motion picture and theatrical press man of long experience has been given the task of carrying out these changes and when the work under way is completed he will take charge of the department, under the general direction of M. H. Hoffman.

Mr. Brown brings to his new post not only a first hand knowledge of publicity, and advertising but is also thoroughly acquainted with the manufacturing and exploitation of film product.

Western Manager Uses Educationals

Miller's New California Theatre, Los Angeles, is another theatre that is using more than one "Educational" release on their weekly program. Vice-President E. W. Hammons has received a copy of the attractive souvenir booklet for the week of April 28, which outlines their program.

Under the heading "World Visions" they have listed the new Robert C. Bruce scenic, "The Little High Horse," which they describe as "another beautiful study of the mountain fastnesses of our own Sierras, where few humans have ever penetrated." A new International cartoon, with the "Shenanigan Kids," supplies the comedy on the bill.

Sells "Stolen Orders" for Eastern Pennsylvania

William A. Brady announces the sale of his big picture, "Stolen Orders," for Eastern Pennsylvania and Delaware to the Metro Film Exchange of Philadelphia. Robert Lynch, manager of the Philadelphia Metro office, will shortly inaugurate an extensive campaign of exploitation on behalf of the Brady picture.

This important sale, following on the heels of that for Illinois to Jones, Linick and Schaefer, of Chicago, indicates keen interest and further substantiates the remarkable records, "Stolen Orders" is said to be rolling up at box-offices all over the country.

Townley Will See Picture

Louis Meyer, president of the Virginia Pearson Photoplays, Inc., decided, upon the completion of Miss Pearson's first feature, "The Bishop's Emeralds," that he would cable the author, Captain Houghton Townley, who has been serving in the British army, that his story had been turned into picture form.

The cable was as follows: "Bishop's Emeralds" finished successfully. Sorry you can't see it.

Three days later a cable was received at Mr. Meyer's office at the Theatre Magazine. There was only three words in it: "Will be there."

Equipment Service

CLASSIFIED DIRECTORY

FOR SALE

Theatres	Projection Machines
Chairs	Spot Lights
Converters	Ticket Machines, etc.

WANTED

Theatres	Camera Man
Positions	Projectionist, etc.

This CLASSIFIED ADVERTISING SECTION is the only place where you can state your desires and get a come back.

Second hand goods find a market.

Jobs are located.

Theatres are sold and rented.

Rate 4c per word — Cash with copy

Write

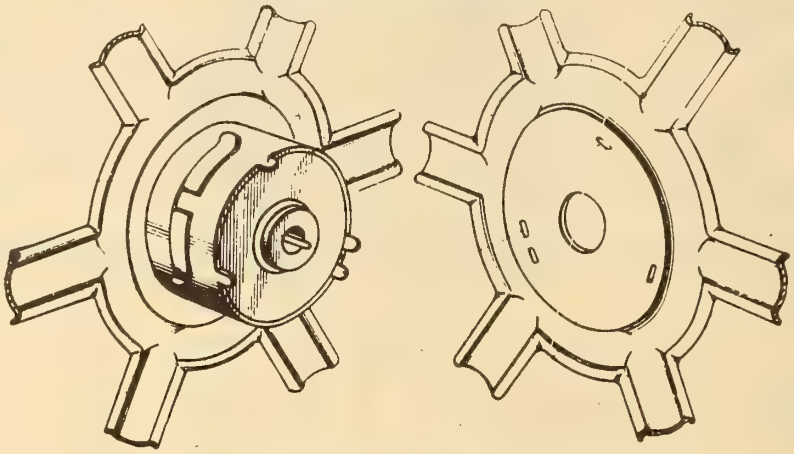
MOTION PICTURE NEWS

Los Angeles New York Chicago

Projection Music Laboratory Studio Theatre

THE BOYLAN EVEN-TENSION REEL

Forever ends all tension take-up troubles
Increases the life of the lower sprocket over 400 per cent
Patented April 23, 1918



It's all in the "Hub." Otherwise it's a Standard Reel

Does away with the necessity for a take-up friction in the projector itself

The take-up friction of the projector is set tight so that it cannot slip at all and the tension on the film is entirely taken care of automatically by the reel.

It requires no attention whatever on the part of the projectionist.

The tension is ample yet at no time can there possibly be any excessive pull on the film.

It has no springs or weights or complicated mechanism and can be used on any machine using the standard reels, without making any change whatever.

It has been tested out under all kinds of conditions for more than eighteen months.

It will save the projectionist all his present worries from variation in take-up tension, losing the lower loop, etc., and will save the moving picture industry many thousands of dollars annually through the elimination of the various kinds of damage done to the films through excessive tension.

INTRODUCTORY PRICES
BOYLAN EVEN-TENSION REEL

14-inch	$3.50 each
10-inch	1.50 each

Ask your nearest dealer

AUTOMATIC REEL COMPANY
203 EVANS BUILDING
WASHINGTON, D. C.

THE OPERATOR

SHOULD NOT BE THE GOAT

when the sprocket holes tear or the new film scratches during projection. It is not his fault, but is caused by particles of the semi-plastic emulsion deposited on the tension springs or shoes and causing increased friction.

Rex Film Renovator

Prevents this by setting the emulsion and removing all greenness, and saves NEW FILM from scratching and tearing.

Rex Film Renovator

Removes all oil and grime from OLD film and prevents foggy and blotchy pictures on the screen from oil soaked film.

Ask your exchange to investigate

REX FILM RENOVATOR MFG. CO.
R. D. Hanish, Mgr. Columbus, O.

The Essential Requirements
for

Improved Projection

are

SPEER CARBONS

SPEER Alterno Combinations
for A.C. Work
and
SPEER Hold-Ark Combinations
for D.C. Work

Produce Incomparable Results

Write today for descriptive folders. Read the unbiased opinions of operators

Place an order *now* with your Supply House

"The Carbons with a Guarantee"

Manufactured by
SPEER CARBON COMPANY
ST. MARYS, PA.

Equipment Service

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. L. Bragdon.......................... *Technical Editor*

Film Stock for Theatre Use

UNDOUBTEDLY within the next year or two there will be a considerable campaign launched to force the universal use of non-inflammable motion picture films. This, we all agree, would be an ideal condition if it were possible and feasible.

In France a law was passed some years ago setting a certain date after which it was stated that it would be illegal to use inflammable film anywhere within the country. This date has come and gone and according to authorities well versed in the subject will undoubtedly never be enforced and will ultimately be repealed or become a dead letter. Before passing final judgment on this question as it applies to the United States it may be well to investigate it rather thoroughly. The question at the present time is: Do we need non-inflammable film and why?

As stated in an earlier article on this page, we have three important places where motion picture film is the cause of a greater or less risk to human life.

First—In motion picture theatres

Second—In the exchange

Third—In the hands of amateurs in homes, churches, etc.

THEATRE RISK—At the present time the motion picture theatre is the most important to the industry. It is through this entertainment end that the business has been enabled to attain its present size and enjoy its present prosperity. This prosperity has been built up through the use of inflammable film. Since the industry started nothing else has been used. Vast quantities of this film have been produced and used in making positive prints. On the basis of 15,000 theatres running 7,000 feet of film a show, we have over 105,000,000 feet inflammable film actually shown to the people of the country each day in motion picture theatres. In addition, there are many times this number of feet stored away in the vaults of the distributing companies waiting to be released or waiting for rentals to come in.

This film is handled in such a way that after it leaves the exchange there is practically no danger whatsoever to home life, though what small danger there is we will endeavor to emphasize. The statute books of every city and town in the country so thoroughly protect the motion picture patrons that a change-over from inflammable to non-inflammable film, though adding absolute guarantee of safety, is impracticable and unnecessary.

The city codes throughout the country call for fire-proof booths so built that a reel or so more of film can be burned inside them without doing the least damage. This is happening throughout the country far more often than we realize. Smoke is said to be the real danger and the cause of panic. This may be true, but if the projection room is properly ventilated and the port holes are properly constructed and the city or town requirements lived up to, this smoke will be carried away before the audience knows it. The projection machines offered for theatres, namely, the Motiograph, Powers and Simplex, are so constructed that in their use it would be almost impossible for a fire to start in them, unless the man in charge of the projection room is grossly careless and allows his projector to run down and lose that precision and accuracy which is necessary to perfect projection. In order to start a fire, the film must jam or stop in front of the aperture plate, and should it catch fire at this point but a foot or so would be destroyed and it is practically impossible for fire to spread into the film magazine.

The handling of the film during the time it is going to and from the theatre and the exchange and during the time it is being handled in the projection room before and after it has been used in the projector are the dangerous periods. It is gross carelessness which alone can cause trouble. A cigarette butt, a hot radiator, a rheostat or other unprotected source of heat alone can ignite the film.

These causes of fire should be absolutely eliminated and can be, but should they be allowed to exist, the individual who is at fault should be severely punished. These sources of trouble though altogether too numerous are in reality of small actual danger, as each projection room is a fireproof vault, from which smoke alone can escape.

Most houses have metal containers into which film is put when it arrives from the exchange and from which it is taken a reel at a time when it is actually being placed in the projection machine. Projection of this kind means almost absolute safety to the theatre.

The cases of theatre fires which become known to the audiences while they are still in the theatres are few and far between. In fact, they are so scarce that we do not think we will be contradicted when we say that in theatre use, inflammable film is so nearly absolutely safe that the danger from it is negligible.

For these reasons we are not in favor of seeing legislation start which will injure the theatre branch of the motion picture industry, as an agitation in favor of non-inflammable film would do. If carried through this would mean the destruction of an enormous amount of valuable property which today is bringing in its return without causing more than a casual risk. This risk is not, for example, any greater, if as great, than the use of gasoline and other things which we handle every day without the least thought.

THE EXCHANGE—The film in the exchange is still another hazard. This, however, is a matter of storage and added protection. In the past the exchange buildings have not been properly constructed or located. The handling of the inflammable film in them has been careless and the risks involved unwarranted.

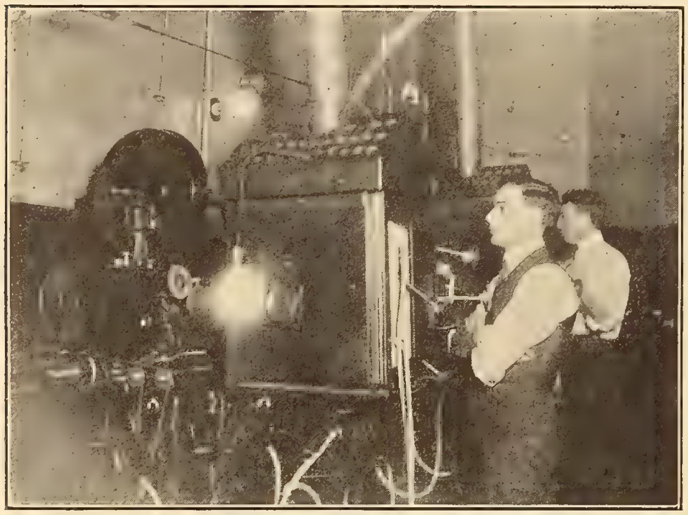
Today this risk is being eliminated rapidly and within a short time we expect to see all exchanges throughout the country located in specially constructed buildings with sprinkler systems, film vaults and other protective devices which will make inflammable film handled or stored in them absolutely safe.

E. K. Gillett.

Equipment Operating Projection, Questions Answered

An Ideal Booth

THE projection booth of the Woodlawn theatre, Chicago, is said to be one of the ideal booths of the country. Mr. William A. Karzas, the chief projectionist at the Woodlawn, is a brother of Andrew Karzas, manager of the beautiful South Side theatre. The younger Mr. Karzas who is now an active member of Local 110, has been operating since he was old enough to become a member of the union.


Projection Room, Woodlawn Theatre

The greatest drawing cards at the Woodlawn are the special effects created by Mr. Karzas. Beautiful dissolves and color touches made possible through his ingenuity have placed the Woodlawn on a particularly high plane in the estimation of Chicago patrons.

Mr. Karzas, at the request of the Propection Department, has consented to furnish plans of several of the devices now in daily use in his booth. His magazine signal is shown in this issue of the News. In future issues will appear his newly developed "self-stopping rewind" and his method of "change-over."

What Do You Think?

MANY of the questions put forward by some examining boards when a projectionist applies for a license have been severely criticised. The objections in most cases have not been made by the projectionists themselves but by others who are interested in projecting the very best possible picture.

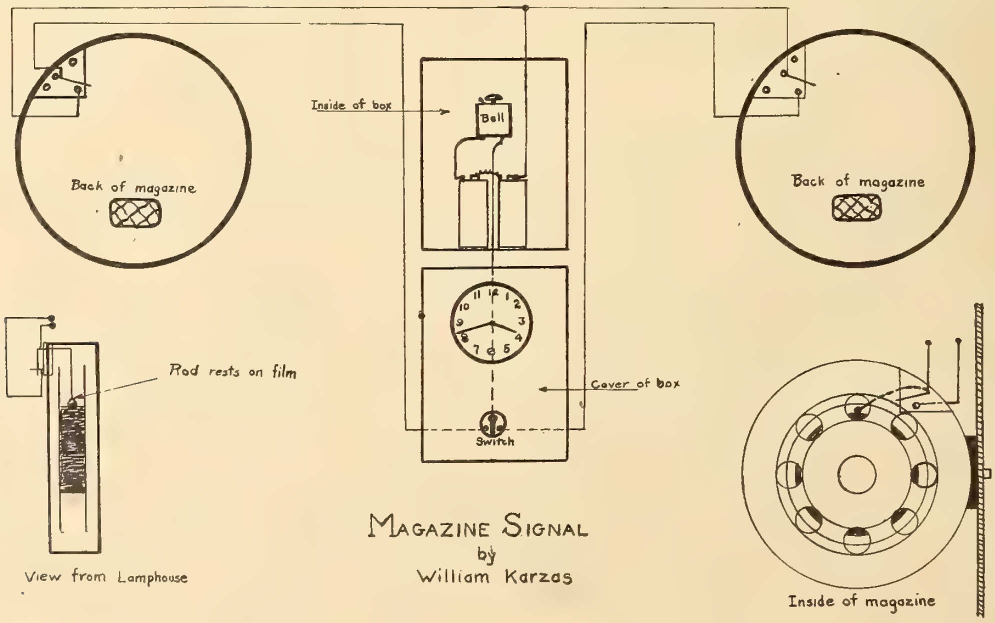
Those who object to the present precedure may be divided roughly into two classes first, those that believe in a severe exhaustive examination which, while not going directly into the various theories of projection, yet goes to the very limit; and second, those who believe in a general examination on operating subjects leaving most computations and intricate diagrams and connections to be solved by outside experts.

Somewhere between these two extremes there must be a middle course which should prove acceptable to examining boards everywhere. The Motion Picture News intends, if possible, to discover this middle course for the general benefit of projection and projectionists. We intend to commence our part, herewith, with an appeal to projectionists throughout the country.

We want you to write us a letter setting forth what you believe to be a satisfactory kind of examination for a projectionist's license. One way of doing this is to assume that you are to hire an assistant who must be capable of carrying on your work in case of sickness, absence from the city, etc. Now what would you want that man to know before you would trust your machines and projection room to his care? Should he be able to trace out and explain the entire optical system in all its detail? Or would you be satisfied if he could name and locate the various lenses used? Should he be able to point out the magnetic circuits at work within a compensarc or transformer? Or do you believe such matters to be beyond the requirements of a projectionist? These are only a few of the questions that will come to mind after thinking over the subject for a while.

Many of you projectionists have been before examining boards. There were probably some questions which were omitted in your own personal examination that you believe should be asked, as well as some asked that should not be asked because they are either too difficult or are not important enough.

Write down what you think on the matter and send it to the Projection Department. Letters will be printed as speedily as possible, and from the material, suggestions and criticisms re-



MAGAZINE SIGNAL
by
William Karzas

ceived, the NEWS will formulate what seems to the projectionists themselves to be the necessary fundamental questions.

But keep this in mind. The idea is not to select specific questions to be asked, for that would be unwise. Any candidate could then post himself on the standard questions and pass the examination without trouble. What we are after is a list of the various subjects which should be covered, together with suggestions as to how thoroughly each subject should be gone into. No one has a better idea of such things than the projectionists who are now operating and who have seen the industry grow from an unimportant one to one of the largest in the country with corresponding severe demands on the knowledge of "the man in the projection room."

Don't wait until you can find a typewriter. Set your thoughts down on the first piece of paper that you find and mail them to us. We will do the rest.

Fireproof Booths

THE highly inflammable film generally used in motion picture machines is always a source of danger from fire. Fire insurance companies accordingly not only make high rates on buildings in which these machines are used, but in some sections actually prohibit their use except when enclosed in a fireproof booth.

In spite of all precautions and safety appliances, these inflammable films are in constant danger of becoming ignited by the intense hot rays of the light source, or by a hot rheostat carelessly located. And this risk is greatly increased by carelessness in the use of cigars, matches, etc., in the vicinity of exposed films.

A burning film is unquenchable by water. The fire is self-supporting and spreads with great rapidity, generating an intense heat and noxious, dense fumes and smoke.

Besides the risk to property and lives from film fires, there is great danger of a panic if the fire occurs in a crowded place of amusement. This danger of panic is exceptionally great in the case of a motion picture film fire as its progress is extremely rapid.

Laws have been enacted in many states compelling the use of a fireproof booth or enclosure. Such enclosures take two forms: those made of asbestos and those made of sheet metal. This article treats only of booths constructed of material made from asbestos. In gathering material for this article we enjoyed the assistance of the engineers of the Johns-Manville Company, a firm which has shown unusual progressiveness in furthering the application of asbestos and asbestos specialties.

The engineers of the Johns-Manville Company have given a great deal of thought to the use of asbestos in the theatre. The booths, therefore, which are described here are the result of experience and experiments.

Asbestos booths as made by the Johns-Manville Company conform to all the requirements of the insurance authorities and the inspection departments wherever ordinances have been passed compelling the use of a fireproof booth. A few of the states which have approved the use of these asbestos booths are

New York
Massachusetts
New Hampshire
Pennsylvania
New Jersey
Maine
Vermont
Michigan
Connecticut
Rhode Island
Ohio
California, etc.

also the National Board of Fire Insurance Underwriters and the New England Insurance Exchange.

Asbestos Wood Booths

These booths are built of Johns-Manville Transite Asbestos Wood ¾ inch thick on sides and top and ⅜ inch thick on floor. This wood is made of that fibrous mineral—asbestos. It possesses greater fire-resisting properties than any other material suitable for booth construction. Fire and heat have practically no effect on it. Water will not disintegrate it, even if turned on it while the wood is hot, and furthermore, it will not warp or shrink.

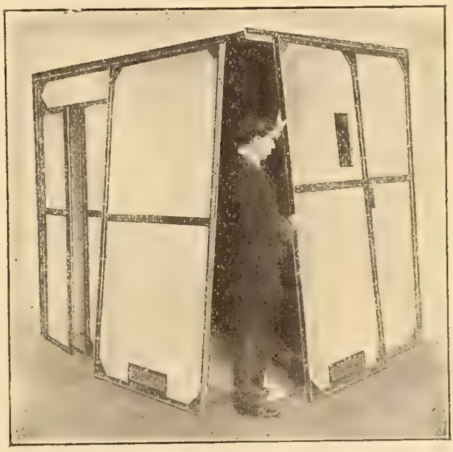
The framework on which the Transite Asbestos Wood sheets are mounted is made of heavy angle irons or tees.

The wise theatre manager will capitalize every possible part of his theatre equipment. A booth, then, which is so constructed that it has been passed as safe by the fire underwriters or the local inspection authorities is an item in which the theatre-going public should be interested. The need for a fireproof booth is not so vitally necessary as in years past, due to the advance in projection machine construction which includes many safeguards against fire at least while the film is passing through the machine. Probably today, a very large proportion of film fires start from causes outside the machine itself such as loose strips of film on the floor, setting film containers on rheostat, etc. But fireproof booths will always be advisable until that time in the quite far distant future when all film will be non-combustible.

Asbestos Portable Booth

A booth made of asbestos wood of the kind used by the Johns-Manville Company can be constructed to conform to the remainder of the theatre. The surface of the booth can be redecorated to harmonize completely with the architecture and fittings of the house. It need not be conspicuous by its ugly appearance when compared to its surroundings as is the case with so many booths in this country today. There is not one single reason why a booth should be so constructed and located that it gives the appearance of being stuck in at the last minute after all the rest of the house has been completed.

Johns-Manville Transite Asbestos Wood Booths have many advantages over sheet metal booths. Metal booths are liable to become charged from an electric circuit, or "grounded," while the asbestos used in the construction of these booths is a non-conductor of electricity and such "grounds" cannot occur. These asbestos booths are much more durable than booths made of sheet metal. They do not transmit to the auditorium noises incident to the operation of the picture machine.



Asbestos Semi-Portable Booth

A metal booth, on the other hand, acts as a sounding board, actually augmenting the noises within, thus detracting from the pleasure of the audience and cheapening the effect of a high-class show.

Asbestos "Portable" Booth

In addition to the Transite Asbestos Wood Booths, the Johns-Manville Company also makes a portable, or tent type of booth, which consists of an asbestos cloth covering over an iron pipe framework. This asbestos cloth is made by weaving a yarn, spun from the silky fibres of asbestos, into a heavy fabric which resembles heavy cotton duck. The asbestos cloth fabric is strong and light and is absolutely fireproof. It is therefore well adapted to the making of a fireproof booth or enclosure.

Universal Motion Picture Camera being taken up in Observation Balloon on French Front

(Photograph Copyrighted by Committee on Public Information)

THE UNIVERSAL WAS PUT TO EVERY TEST

By the photographers of the U. S. Signal Corps who recorded the American participation in the Great War and came through with flying colors every time. It was used in the mud and wet of the trenches on the firing line, in the observation balloons, in the military bases and camps, and everywhere the signal corps photographers went, because the Universal was the only motion picture camera found suitable for over-sea service by the United States government.

This was not only an honor, but an endorsement of the principles which enter into the construction of the Universal. The work which the Universal turned out for the government is the strongest testimonial to the value of the camera.

If considering the purchase of a motion picture camera, learn all about the Universal—the one-piece construction which assures permanent adjustment, perfect operation at all times and protection against displacement through rough handling and climatic changes. One large gear controls all moving parts, simplifying the machine, giving the most efficiency, and making every piece accessible.

There are many unique and valuable features on the Universal which are fully described in our booklet on the camera. Write for a copy of this.

BURKE & JAMES, INC.
244 Ontario Street Chicago

National Anti-Misframe League
Pledge

As a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Roll of Honor

James R. Hodgkin	East Youngstown, Ohio.
Stanley S. Stark	Grand Rapids, Wis.
I. B. Jolley	Lewisville, Texas.
Joseph Stull	Muscle Shoals, Ala.
John C. Creed	Elkin, N. C.
Raymond Longshore	Marion, Ohio.
Leslie F. Clark	Sedgwick, Kans.
Ben A. Dyer	Mineral Wells, Texas.
Wallace Hayes	Beauxite, Ark.
R. A. Markham	Kosse, Texas.
John Clydesdale, Jr.	Oglesby, Ill.
Charles Richards	Mahoney City, Pa.
Jas. D. Moore	McComb, Miss.
Gus Dulumback	W. Frankfort, Ill.
Kiger M. Burditt	Meridian, Miss.

Members Previously Recorded	1009
Members Recorded This Week	15
Total Membership to date	1024

Notice! Anti-Misframe League Members

Membership cards are now ready and are being sent out as fast as possible. There are a number of operators, however, who have neglected to send in the desired information. If you will fill out the blank and mail to this office, button and membership card will be forwarded.

Blank for New League Members

Member's name..

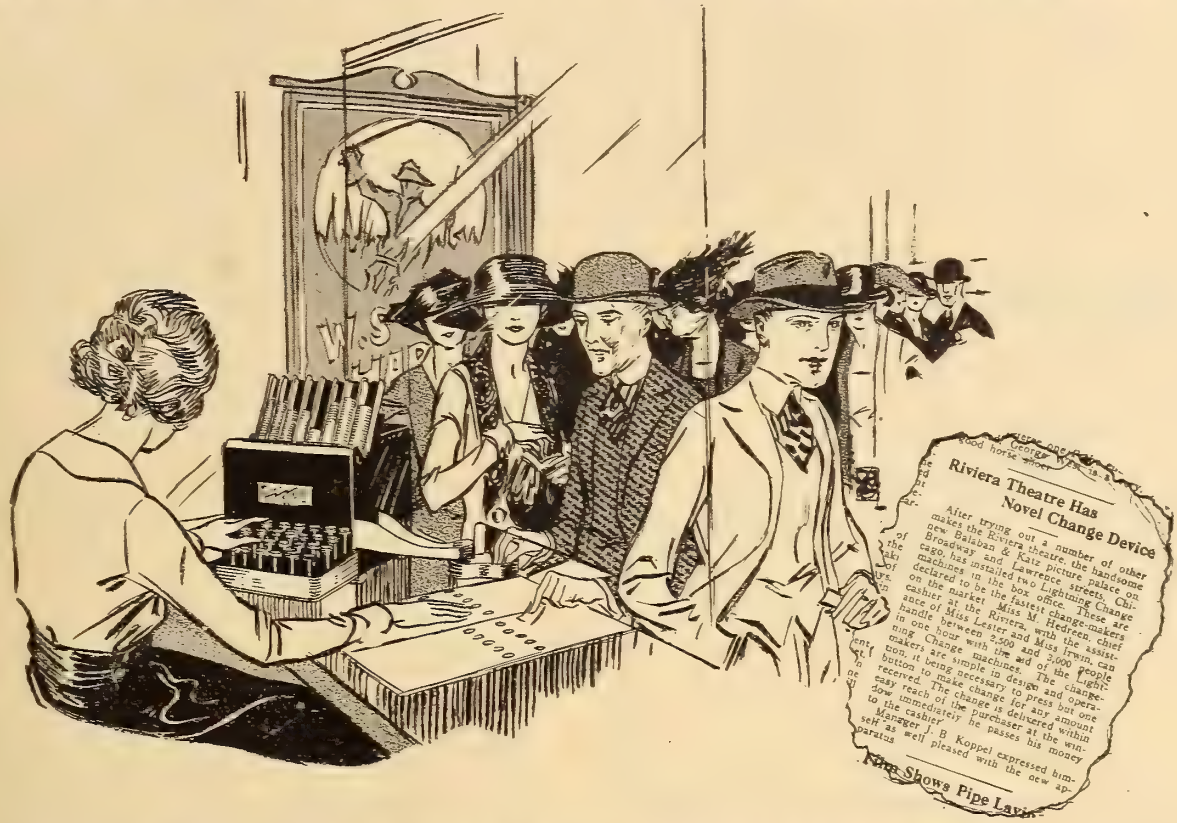
Home address..

Name of theatre where employed..

Address of theatre and name of manager................................

This notice does not apply to those who have already sent in this information, but it is for those who have neglected doing so, many having merely given their names and name of city, without any street address, making it impossible for the post office to deliver the letters addressed to them.

Speed in Money Changing



Riviera Theatre Has Novel Change Device

After trying out a number of other makes the Riviera theatre, the handsome new Balaban & Katz picture palace on Broadway and Lawrence streets, Chicago, has installed two Lightning Change machines in the box office. These are declared to be the fastest change-makers on the market. Miss M. Hedreen, chief cashier at the Riviera, with the assistance of Miss Lester and Miss Irwin, can handle between 2,500 and 3,000 people in one hour with the aid of the Lightning Change machines. The change-makers are simple in design and operation, it being necessary to press but one button to make change for any amount received. The change is delivered within easy reach of the purchaser at the window immediately he passes his money to the cashier.

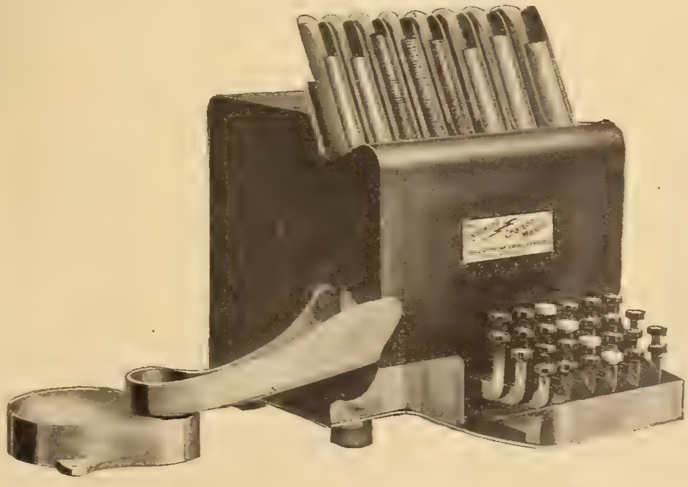
Manager J. B. Koppel expressed himself as well pleased with the new apparatus.

Read What the LIGHTNING CHANGER does

SIMPLY press a button and—Presto—the change comes jingling out into the metal cup, where it is easily scooped up by the patron.

Compare that with the *old* way—digging several coins out of a drawer—counting, handling them—pushing them across the counter to be scraped up by the purchaser with the risk of dropping them, keeping the line waiting—to say nothing of delays caused by mistakes which *must* happen when change is not counted mechanically.

The Lightning Changer counts and delivers change mechanically, at the touch of a button—saving brain work, mistakes from fatigue, arguments and delays.



It will make change for 1,500 patrons an hour, without error.

It takes no skill to operate; takes less experience than the old way. Takes little space—9½ x 12 x 13 inches—and weighs only 20 pounds—easily carried.

The magnificent new State-Lake Theatre, Chicago, recently opened to crowded houses, has installed two Lightning Changers after careful comparison with other machines.

Write for descriptive circular **No. 25** to Theatrical Division. You need a **Lightning Changer** right away if you want to keep in the front rank.

Write Today

LIGHTNING COIN CHANGER CO.
34-36 Lake Street Chicago

SWAAB'S SUPERLITE SCREEN

Is a perfect Silver Screen and will not oxidize; remains bright and Silvery and can be cleaned easily and quickly. Swaab's Superlite Silver Screen now in use in the Stanley and other large representative theatres in this and other cities. Price is 75¢ per square foot. An additional charge is made for the Special Stretcher Frame, according to size, the average extra cost is $30.00. You are not obliged to buy the frame.

NEW SPEER CARBONS

now ready and far superior in quality and screen results to any carbons thus far produced.

SWAAB'S MOTORS

for Power 6A and 6B are pleasing their users—not a single one has fallen down or been returned. They are sold for $37.50 and $40.00 respectively and are complete absolutely. Dealers do not recommend our Motor Equipments because they cannot make anything on them. We have priced them so that the Exhibitor gets the best price regardless of the Dealer. WE ARE EXCLUSIVE DISTRIBUTORS OF THE *SIMPLEX* MACHINE. We repair all makes of machines and sell all supplies. Your old machines taken in trade for *SIMPLEX*.

LEWIS M. SWAAB
1327 Vine Street, Philadelphia, Pa.

CAMERAMEN, LABORATORY-MEN
PRODUCERS, and EXPERIMENTERS

Let the

Technical Department

of

Motion Picture News

Solve Your Problems

Submit your questions to the

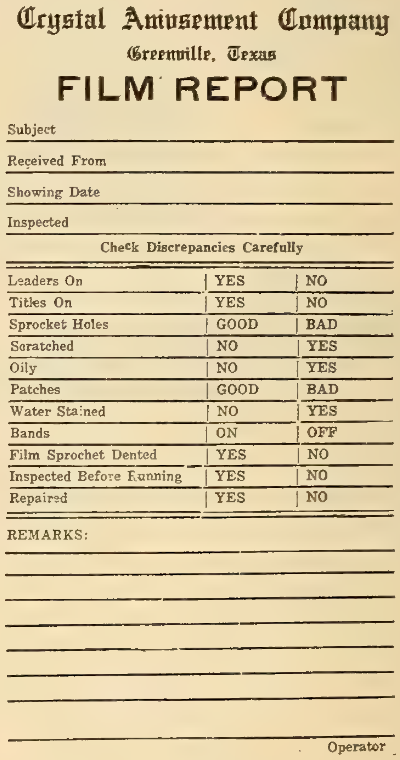
EDITOR OF THE TECHNICAL DEPT.

Labor Saving Film Report

A LABOR saving satisfactory film report is the one shown here submitted by Projectionist Chavey from Greenville, Texas. This form of blank reduces the labor of writing to a minimum yet it fulfills all the requirements. By merely checking off the various "discrepancies," a full report of the condition in which the film is received may be made a permanent record. As Mr. Chavey says, "This blank has saved me several times from being blamed by the exchange for damaged film."

Editor, Projection Department,
MOTION PICTURE NEWS.

I am enclosing a Film Report blank which I have been using for about two years and it has kept us from paying for films which from all appearance seemed to have been damaged at our theatre but which really was in that condition when we received them.



Crystal Amusement Company
Greenville, Texas
FILM REPORT

Subject
Received From
Showing Date
Inspected

Check Discrepancies Carefully

Leaders On	YES	NO
Titles On	YES	NO
Sprocket Holes	GOOD	BAD
Scratched	NO	YES
Oily	NO	YES
Patches	GOOD	BAD
Water Stained	NO	YES
Bands	ON	OFF
Film Sprochet Dented	YES	NO
Inspected Before Running	YES	NO
Repaired	YES	NO

REMARKS:

Operator

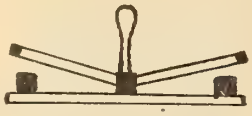
I have been a constant reader of the NEWS for several years and it certainly has been a great help to me.

I think the projectionists down in this country have buried their "Meal Ticket Punch" since I hardly ever get a film now with many punch holes in the end. But the trade marks of the film exchanges are as numerous as ever. If we could only get the exchanges to bury *their* punches just as we have, everything would be "peaches in Texas."

I am enclosing a few clippings from Elsie Ferguson's "The Marriage Price," which I am now running.

Yours very truly,
J. A. CHAVEY, Projectionist,
Crystal Theatre, I. A. Local 548.

New Leader for Ohio



THE illustration shows the new style Ohio Censorship leader. Because of having been the first to suggest the change from the old style to the one illustrated here the Photoplay Amusement Company of Columbus, Ohio, was awarded the first leader. Mr. Maurice Hague of the Ohio Censorship and Mr. Frank Meyer of the Famous Players-Lasky Corporation deserve much credit for working out this needed improvement.

Local 223 Holds First Grand Movie Ball

WHEN the leading evening newspaper gives two columns to the account of a ball it must have been considerable of an affair. And it was. Everybody fortunate enough to be there says it was.

Local 223 of Providence, R. I., was behind the event and that's saying enough. Whatever the Providence Local starts it finishes with gold plating.

This wonderful Movie Ball was held in the State Armory, Providence, on Thursday evening, Apirl 24. The proceeds were to be divided equally between the Fund for the Fatherless Children of France and the M. P. O. Sick Benefit Fund. While the notables of the city, state and motion picture world danced and otherwise amused themselves a band of 25 pieces furnished the finest kind of music

If you think it was just a local Local affair, listen! Through the efforts and magnetism of Picture Censor Police Sergeant Dick Gamble a host of M. P. stars were enticed to the Rhode Island city. Among those present were Olive Thomas, Eugene O'Brien, Montague Love, Madge Evans, Anita Loos and the Lee Twins. They proved such a drawing card that practically the whole city tried to force an entrance into the Armory.

The committee in charge of arrangements consisted of Samuel Taylor, chairman; William A. Sholes, James A. Foley, Edwin W. Anthony, Charles J. Duffy, Camille C. Turcotte, and the extraordinary success of the ball was due to the thoroughness with which they worked out the details.

Notes from Local 299

THROUGH the efforts of V. Armand, business agent of the Operators' Local No. 299, Winnipeg, Canada, and Perry Wishart, business agent of the Stage Employes' Local No. 63, Winnipeg, all theatrical people, including managers, treasurers, ushers, janitors, musicians, stage hands, and operators received compensation from the Provincial Government for the time that they lost owing to the ban being put on during the influenza epidemic.

Armand and Wishart, immediately got busy when the authorities contemplated putting the ban on and went to both the city and Provincial authorities and notified them that they would enter a claim for the amount of money lost by the theatrical people on account of the ban being put on. They also admitted to the authorities that they were aware that the theatrical people did not have a legal claim for compensation, but insisted that there was a moral claim against the authorities, and on their first visit did not request an answer, but left their claim pending until such time as they could learn the length of time the ban would be on and be able at its termination to present a complete claim for the full losses, which they did.

During the time that the ban was on, Armand and Wishart lost no time in marshalling all the forces that they could to help along the claim. They succeeded in getting the Winnipeg Trades and Labor Council to endorse the claim of the theatrical people, which helped considerable. They were instrumental in getting all managers of both legitimate and moving picture theatres, and exchange men, and representatives from the three theatrical unions to form a theatrical league for political purposes and the welfare of the whole theatrical business in this province. In the formation of this league it was proposed to protest against heavy taxations and also to have some of the present taxes removed, which was also accomplished. This league also endorsed the theatrical employes' claim and with their contra claims helped considerable. They were successful in having the Provincial seat tax removed which amounts to 20 cents per seat per year.

On the lifting of the ban, Armand and Wishart went to the government and presented their claim, taking with them representatives of the Trades and Labor Council of this city. They argued as well for unorganized employes, stating that if one were entitled to compensation that all were. The Government, after reviewing the whole case, decided to grant compensation to all employes, on the regular compensation basis as provided for by law, which is 55 per cent of the loss. This was accepted by the theatrical people, and at the present time all theatrical people in this province, who lost by the ban being put on have received some payment on their loss.

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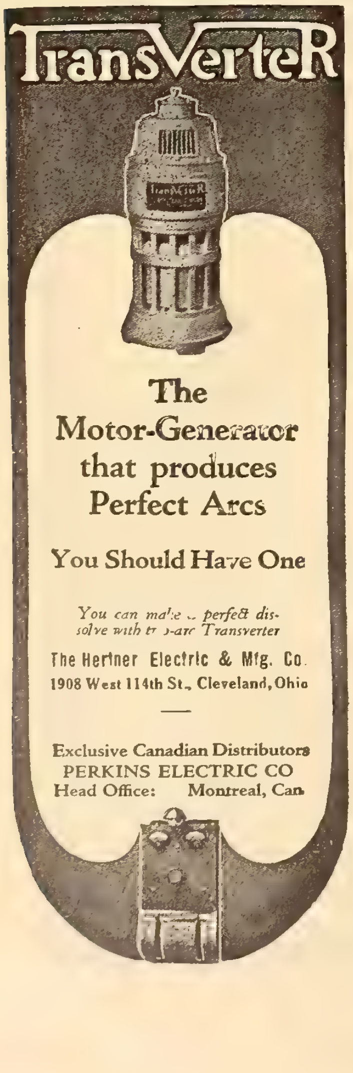

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Palisade Film Laboratories Have Organization to Be Proud Of

THERE is something new under the sun of interest to the film trade, and that is the Palisade Film Laboratories, located at Palisade, N. J., just opposite the 129th street ferry, of which H. J. Streyckmans, the well-known technical expert, is the managing director.

To begin with, the laboratories occupy a three-story concrete and steel building on top of the Palisades, towering several hundred feet above New York and affording a view of the surrounding country for many miles. The air is clean and sweet, notwithstanding which fact it is run through filters as it enters the developing and drying rooms.

The workings of the laboratory move with the precision of clockwork, and the old bugaboo of darkness has been removed. In fact, there is no dark room in this laboratory, for, as explained by George C. Dobbs, who equipped the place, there is no necessity for darkness, as the lights used are of such a color that they do not affect the film.

The negative room and developing room—usually soggy and damp places—are well ventilated, and through the use of suction pumps the overflowing water is quickly carried away.

The perforating room has an expert in charge, who watches the costly machines as they noiselessly work away. Here again vacuum plays an important part, when a tube with strong suction draws every particle of perforation and minute dust away from the film.

In the printing room a special type of machine is used, having a curved aperture. The film is held against this aperture in a tight grip by wheels running on ball bearings, entirely eliminating a tension spring, which is apt to scratch the film.

The developing room consists of rows of tanks for developing the film, after which it is passed through a sort of revolving dumb waiter which transfers to the wash and tinting room. From thence it goes to the drying room, and is placed on huge drums. The temperature of this room is kept at an even temperature at all times, and the humidity is controlled by mechanical means.

In the assembling room stand a row of machines, which are manufactured by the Bell & Howell Co., on which the rolls of film are joined together with patches so tiny that they are hardly visible to the eye and can barely be felt with the fingers. This is a remarkable improvement on the hand patch, as it is claimed by some that 75 per cent. of the deterioration of film is due to bad patches, causing the film to tear when being projected.

In the projecting room Nicholas Power testing projectors are used, and all film is inspected on the screen before it leaves the factory.

What impresses one most, however, is the class of people at work in the Palisade Film Laboratories. They are bright-looking, clean and satisfied. The company prides itself on the fact that it pays the best wages and engages the highest class of help it is possible to get.

Membership of 306 Increases as Fee Goes Up

THE intended increase in initiation fee from $75 to $100 on June 5 is having the effect of adding materially to the membership of Local 306. During the week just passed twenty-five applications were received and it is to be expected that even this number will be exceeded as the "zero hour" draws near.

Applicants are examined as speedily as possible but it behooves those who wish to save twenty-five good dollars to send in their names at once to avoid the rush at the end of the month.

From Canada

LOCAL 360, Motion Picture Projectionists' Association of Edmonton, Alberta, wishes to announce that it has given the idea of paying dues three months in advance a thorough try-out and find it "Jake." The system as they have worked it out is as follows: A man is supposed to keep in advance three months with his dues from date and if he falls behind the present date with his dues he is automatically suspended. We figured that as the Local had to pass its per capita tax and all affiliation dues to Labor Councils, etc., three months in advance, that it was nothing but right that the individual members should also pay their share the same distance ahead.

C. S. Stuckey, Press Sec'ty, Local 360.

Exclusive

Have you time to stop and think what that word really means? Exclusive. It means a great deal, especially if you have goods to advertise to the projection fraternity of the industry.

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Music

Musical
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One Case Where Music Is More Important Than Picture

FOR the past two and a half years I have been writing on the subject of "Music and Pictures." What have I accomplished? Was I able to convince some of our exhibitors that music is as important as the picture itself? How many exhibitors have been converted during this time into men who are partly responsible for the fact that the motion picture theatre of today is considered the strongest competitor of the old established and legitimate stage production? How many exhibitors received a part of that big amount spent in the good old United States for legitimate orchestra and vocal concerts?

How many? I don't believe anybody can effectively answer these questions. I don't think anybody in the world can show or in any way procure reliable statistics or an itemized statement to definitely prove from a commercial standpoint what music is worth to the motion picture exhibitor. All I know is that a lot of guesswork has been done in this connection. It has been nothing but a variety of opinions created by men in the business who, I admit, have all been equally born, but have not been equally able to acquire education, experience, and that little essential in everyday life, "common sense."

How in heavens can I, bare of substantial proofs and statistics, convince the exhibitor that music is making just as much money for him as a good picture? I cannot do it. I know that and you know it, but I can prove through nothing else but plain logic and that little bit, so essential in everyday life, called "common sense," that music is not only as important as the picture itself, but the only thing of consequence that points the way to success and puts your theatre in a place of such distinction that people simply must patronize it.

This is quite a risky statement and some people may think I am crazy, or have fallen down from heaven and haven't yet awakened, but neither is the case, and here follows the proof of my statement. Suppose, Mr. Exhibitor, you show the finest picture in the world. Mike sees it. He likes it and he goes home satisfied, thinking that he received the greatest value for his money. He even gets enthusiastic and tells it to his wife, and the next day he attacks his neighbor, Joe. "Oh, Joe, what a wonderful picture I have seen!" "What's the name of it?" is the query. Remember, Mr. Exhibitor, Joe didn't ask "Where did you see it?" He asked: "What's the name of it?" and suppose Mike tells Joe the name of the picture. It is then Joe's prerogative to see it wherever and whenever he chooses to do so, but if Mike would have said: "What wonderful music I heard!" "Where?" would have been Joe's question, and the consequence would have been that the name of your theatre would have been the answer to this question.

Now, Mr. Exhibitor, what gives you the distinction in this case? Is it the picture or the music? Is it beyond your conception that music means the same thing to your theatre as brains to yourself, and that the picture is as removable as is money in your pockets? Can you be deprived of your mental capacity as you can of your money, and can your theatre be deprived of its musical atmosphere and artistic surroundings as it can of its picture? Again I am emphasizing that music is the one and only medium that establishes the name of your property "your theatre," as a distinctive locality of amusement, and that the picture is nothing but a salable commodity which is at the disposal of every nickel joint as well as your own.—*M. Winkler.*

Review of Latest Musical Compositions

1—"I'm Forever Blowing Bubbles"—Waltz. A positive successor to "Till We Meet Again" (J. H. Remick & Co., 227 W. 45th St., New York.)

2—"When You Hold Me In Your Arms"—Waltz. A new waltz that is growing remarkably. One of those numbers on the style now so popular. By H. F. Klickman (McKinley Music Co., 145 W. 45th St., New York.)

3—"Limbo Land."' One step from the Comic Rhapsody "Tumble-In" By Audolf Friml. The most emphatic musical play hit of the season. (G. Schirmer, 3 E. 43d. St., New York.)

4—"Chinese Lullaby"—by Robert Hood Bowers. Featured by Fay Bainter in "East Is West." Successful from its first hearing, and gaining fresh laurels steadily because of its peculiar charm and sheer beauty, this ought to be played by every orchestra in the country. The orchestration is exceptionally good as it preserves all the character and color of the composition while getting the best possible effects from the ensemble. (G. Schirmer.)

5—"Bullets and Bayonets." Sousa's latest march. Never has John Philip Sousa's wonderful melodic gift and sense of the effective been better demonstrated than in this march. It is tremendously virile throughout. It is something of red blood and lustiness. Its "go" and movement make one's very being tingle with energy and that mysterious uplift of spirit that surges through all of us when we think of our victorious soldiers or when the flag goes by. (G. Schirmer.)

6—"Wild Honey." Lyric and music by Lee David. That fox trot melody you are hearing everywhere. (Gilbert & Friedland, 232 W. 46th St., New York.)

7—"Flirty Flirts"—By that very capable and well-known musician and composer, Sol P. Levy. A fascinating intermezzo rubato, most suitable for light society dramas, or garden or reception scenes. (Belwin, Inc., 701 Seventh Ave., New York.)

8—"Camelia" from the Boutonniere Suite by G. Tonning. No flower of the garden has been more written, sung, and told of than the Camelia. The composer's conception is a beautiful melodious ¾ Allegretto Moderato which either for the lone pianist or organist, or for any combination of musicians to symphonic orchestra will be particularly delightful, and the repetition therein only enhances its beautiful and inspired melody. (Belwin, Inc.)

9—"A Waltz Dream," by Strauss. From his famous Operetta. Ellis Brooks' arrangements complete with introduction and coda. (Belwin, Inc.)

10—"Caprice Viennois," by Fritz Kreisler. Arranged for orchestra by Edmund Tiersch. An artistic and very effective orchestra arrangement of this famous solo which in itself is one of the best liked and most interesting of the many Kreisler compositions. (Carl Fischer, Cooper Sq., New York.)

11—"Iris."—Rudolph Friml, composer of Sympathy, Katinka, Allah's Holiday, Adieu. Friml at his best. A second Narcissus. (Boston Music Co., 26 West St., Boston, Mass.).

Song, "A Fallen Idol," Honors Evelyn Nesbit

EXHIBITORS who show Evelyn Nesbit's forthcoming William Fox picture, "A Fallen Idol," will have good advertising material in a song which has just been written and dedicated to Miss Nesbit. The title of the song is "Fallen Idols," and it is now in course of publication by a well-known Broadway music house.

The music of "Fallen Idols" was written by Richard A. Whiting and the lyrics are by Alfred Bryan and John William Kellette. Mr. Kellette is assistant director with Kenean Buel, who directed Miss Nesbit in "A Fallen Idol."

In this picture Miss Nesbit is a Hawaiian princess.

LATEST MUSIC CUES

"THE LITTLE INTRUDER"

(World Film-Louise Huff)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Impish Elves" (Winsome Intermezzo), by Borch

1—"Butterflies" (Intermezzo Capricioso), by Johnson (2 minutes), at Screening.

2—"Valse Parisienne" (Characteristic Valse), by Roberts (3 minutes), until—T: "Why, Mr. Harding this is."

3—"Misterioso Agitato No. 66," by Smith (2 minutes and 30 seconds), until—T: The girl.

4—"Constance" (Moderato Romance), by Golden (2 minutes and 45 seconds), until—S: When girl turns on light.

5—"Gruesome Misterioso No. 31," by Borch (2 minutes), until—S: When Conklin enters house (electric-bell).

6—"Rondo" (Excerpts Beethoven Sonata Pathetique), by Berge (3 minutes), until—S: When Conklin ascends stairs.

7—Theme (4 minutes and 30 seconds), until—T: "There must be some mistake."

8—"The Vampire," by Levy (3 minutes and 30 seconds), until—T: "My real name."

9—"Hunkatin" (Half-tone One-step), by Levy (1 minute and 30 seconds), until—T: "A month later the Conklin."

10—Theme (3 minutes), until—S: When guests stop dancing.

11—"Mysterious Nights" (Valse Dramatique), by Berg (2 minutes and 15 seconds), until—S: When guests start dancing again.

12—"Break o' Morn" (Morceau Characteristic), by Grey (2 minutes and 45 seconds), until—T: "And so the green-eyed monster."

13—"Dramatic Tension," by Levy (4 minutes), until—T: Finding Billy a tough (telephone-bell).

14—"Bleeding Hearts" (Andantino Sentimento), by Levy (3 minutes and 15 seconds), until—T: "Meet me in front of" (door-bell).

15—"Heavy Dr. Desc. (No. 18, A. B. C. Dramatic Series), (3 minutes and 30 seconds), until—S: When Virginia arrives.

16—"Heavy Agitato" (No. 18, A. B. C. Dramatic Series), (1 minute and 30 seconds), until—S: When Betty raises shade.

17—"Heavy Andante" (No. 18, A. B. C. Dramatic Series), 2 minutes and 15 seconds), until—T: "If it's the jewels you are."

18—Theme (1 minute and 45 seconds), until—S: When Betty returns home.

19—"Dramatic Tension, No. 67," by Shepherd (4 minutes and 30 seconds), until—T: "Shortly before noon of."

20—Theme (45 seconds), until—S: As scene fades to Betty and Billy.

21—"Heavy Foreboding Mysterioso" (No. 16, A. B. C. Dramatic Series), (3 minutes and 15 seconds), until—T: When foolish woman—.

22—"Light Allegro Agitato" (No. 16, A. B. C. Dramatic Series), (2 minutes and 30 seconds), until—T: "The woman who phoned."

23—"Romance D'Amour" (Andante Romance), by Schonfeld (4 minutes), until—T: "They belong to my Aunt" (telephone-bell).

24—"Babillage" (Allegretto Intermezzo), by Castillo (3 minutes), until—T: "She's the real thief."

25—Theme (2 minutes and 30 seconds), until—T: "She's Philadelphia Mary," until * * * * * END.

"MARRIED IN HASTE"

(Albert Ray-Elinor Fair-Fox)

1—Neutral Scene (Light Caprice)—at opening of picture.

2—Light Intermezzo—"Constance made catch of the season."

3—Allegretto 6/8—"Let me have a little money."

4—Andante Moderato—"I must advance him $10,000.

5—Wedding Procession (Dekoven) (As if Maestoso 4/4)—"Starts honeymoon without money."

6—Andante 2/4—"Suppose check should come back."

7—Waltz Lento—"Dining room scene."

8—Andante Misterioso—"Slippery Jim crook—working against hotel management."

9—Andante—"Telegram—sorry I gambled and lost."

10—Misterioso—"They want your brooch back."

11—Andante Dramatic—"Maybe if you take another look."

12—Allegretto—"Give me a dime to get something to eat."

13—Misterioso—"Mr. Hernandez owner of pick pocket."

14—Intermezzo 6/8—"Play jewelry stores for a change."

15—Allegretto—"Says he can deliver a thousand tons."

16—Caprice—"Pardon me but I speak Spanish."

17—Intermezzo—"Got canned for getting familiar."

18—Allegretto—"Temporarily embarrassed."

19—Allegretto 6/8—"This is Mr. Morgan of New York."

20—Caprice—"Wants check for $10,000."

21—Dramatic Tension—"Mr. Downer left for Honduras."

22—Intermezzo—"Your face seems familiar."

23—Gavotte—"Requires deposit of $10,000."

24—Intermezzo—"I trust I am intruding."

25—Love Song—"The waning taximoon."

"THE CRIMSON GARDENIA"

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

1—"Intermezzo Francaise" (Moderato), by Hammer (3 minutes and 10 seconds), until—T: "Emile, Emile De Duc."

2—Sinister Theme (1 minute and 55 seconds), until—T: "The office of the United States Marshal."

3—"Pizzicato Mysterioso," by Minot (3 minutes and 35 seconds), until—T: "Alfred Le Duc—beneath."

4—"The Crafty Spy" (Original Descriptive Mysterioso), by Borch (2 minutes and 30 seconds), until—T: "It is my niece Madelon."

5—Love Theme (3 minutes and 35 seconds), until—T: "He will go first."

6—"Last Spring" (Dramatic), by Grieg (2 minutes and 55 seconds), until—T: "The crescent city gay."

7—"Carnival Overture," by Dvorak (5 minutes and 20 seconds), until—T: "Is that the girl."

8—"Festival Dance and Valse of the Hours" from "Coppelia," by Delibes (5 minutes and 5 seconds), until—T: "They have separated."

9—"Dance of the Serpents" (Allegro), by Boccalari (3 minutes and 35 seconds), until—T: "It is the wolf and his pack."

10—"Dramatic Tension," by Levy (3 minutes and 15 seconds), until—S: The fight.

11—"Hurry No. 33," by Minot (1 minute and 5 seconds), until—T: "Emile, mon cher."

12—Sinister Theme (3 minutes and 50 seconds), until—T: "I know how you long to see."

13—"Dreams of Devotion" (Dramatic), by Langey (2 minutes and 30 seconds), until—T: "Emile."

14—"Tragic Theme," by Vely (5 minutes and 10 seconds), until—T: "My whole world has changed."

15—"Love Theme" (3 minutes and 20 seconds), until—S: The real Emile arrives.

16—"Erotik" (Dramatic), by Greig (2 minutes and 45 seconds), until—T: "You are Emile Le Duc."

17—Sinister Theme (5 minutes and 30 seconds), until—S: Emile gets killed.

18—"Turbulance" (Allegro Agitato), by Borch (2 minutes and 30 seconds), until—T: "A secret service man."

19—Love Theme (3 minutes and 20 seconds), until—T: "Seven-thirty."

20—"Mysterious Nights" (Valse Dramatique), by Berg (2 mniutes and 45 seconds), until—T: "Eight o'clock."

21—Sinister Theme (3 minutes and 35 seconds), until—T: "That proves nothing."

22—"Gruesome Mysterioso No. 31," by Borch (3 minutes and 15 seconds), until—T: "Fools, this is only a trick."

23—"Finale" (Allegro Vivo), from Symphonette Suite), by Berge (1 minute and 35 seconds), until—S: The police arrive.

24—Continue ff (40 seconds), until—S: After the fight.

Note: With ad. lib. tympany rolls watching shots.

25—Love Theme (2 minutes), until * * * * * END.

"A MAN OF HONOR"

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

1—"Love Song Orientale" (Characteristic), by Kiefert (1 minute), at screening.

2—"Norma" (Melodious Waltz), by Luz (2 minutes and 15 seconds), until—T: "David Smith."

3—"Dramatic Suspense," by Winkler (1 minute and 30 seconds), until—T: "Conscience-stricken in—"

4—Theme (1 minute and 30 seconds), until—T: "Two years later the new—"

5—"Prudence" (Entr'acte Novelette), by Luz (2 minutes and 45 seconds), until—T: "Boys, there's a big fight."

6—Theme (1 minute), until—T: "Mr. Smith allow me."

7—"Capricious Annette" (Moderato Caprice), by Borch (3 minutes), until—T: "The cave of the winds."

8—Theme (1 minute and 30 seconds), until—T: "Hours of enchantment."

9—"Patrol Orientale," by Kiefert (2 minute and 15 seconds), until—T: "The doors of Old Fort House."

10—"Dramatic Reproach" (Andante Expressivo), by Berge (3 minutes), until—T: "Early evening Beaumont."

11—Theme (2 minutes and 30 seconds), until—S: When David joins Christable.

12—"Perpetual Motion," by Borch (2 minutes and 45 seconds), until—T: "While the island slept" (wave effects).

13—"Scherzetto" (From Symphonette Suite), by Berge (2 minutes), until—T: "The captives plan their escape."

14—"Turbulence" (Allegro Agitato), by Borch (2 minutes and 45 seconds), until—S: When Christable smashes glass (glass crash).

15—Theme (1 minute and 30 seconds), until—T: "I'm sorry Miss Beaumont."

16—"Storm Furioso" (Descriptive), by Minot (1 minute and 45 seconds), until—T: "Then out of a clear sky" (storm and wave effects).

17—"Birds and Butterflies" (Intermezzo Capricioso), by Vely (2 minutes and 15 seconds), until—T: "After the storm."

18—Theme (2 minutes and 15 seconds), until—T: "Beaumont having escaped—"

19—"Romance D'Amour," by Schoenfeld (4 minutes), until—T: "Several weeks later Beeaumont—"

20—Theme (1 minute and 30 seconds), until—T: "Christable is waiting," until * * * * * END.

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"THE ROAD CALLED STRAIGHT"

(Louis Bennison-Goldwyn)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Birds and Butterflies" (Intermezzo Capricioso), by Vely

1—"Impassioned Dream" (Valse Lente), arr., by Brooks (3 minutes and 5 seconds), until—T: "Robert Swiftmore, Burton."

2—Theme (4 minutes and 55 seconds), until—T: "I want you to give me."

3—"Camelia" (From Boutonniere Suite) (Allegretto Cantabile), by Tonning (2 minutes and 30 seconds), until—T: "The cattle king impressed."

Note:: With train effects.

4—"Fairy Phantoms" (4/4 Allegretto), by Friedman (1 minute and 55 seconds), until—T: "Betty's mother."

5—Continue pp (35 seconds), until—T: "The government's case against."

6—"Serenade" (Moderato), by Widor (5 minutes and 5 seconds), until—T: "Mother dear you can't even."

7—"May Dreams" (Moderato Romance), by Borch (1 minute and 35 seconds), until—S: Interior of Al's office.

8—Theme (1 minute and 55 seconds), until—T: "A Western lover speeds."

Note: Watch shots.

9—"Hurry No. 2," by Simon (1 minute and 25 seconds), until—T: "My name is Al Boyd."

10—"Impish Elves" (Winsome Intermezzo), by Borch (3 minutes and 15 seconds), until—S: Close-up of railroad station.

11—"Galop No. 7," by Minot (50 seconds), until—T: "The cradle robber has invested."

12—"Characteristic Barcarole," by Conterno (4 minutes and 55 seconds), until—T: "This chap will need a valet."

13—Theme (2 minutes and 55 seconds), until—T: "Here's the box that goes."

14—"Sweet Jasmine" (Allegretto), by Bendix (3 minutes), until—T: "I'll attend to everything."

15—"Valse Divine" (Valse Moderato), by Rosey (1 minute and 45 seconds), until—T: "But I haven't time."

16—"Hurry No. 33," by Minot (1 minute and 5 seconds), until—T: "If you tell them."

17—Theme (1 minute and 35 seconds), until—T: "So the honeymoon."

18—"Adagietto" (From Symphonette Suite), by Berge (4 minutes and 55 seconds), until—T: "I always knew I'll hate."

19—"Intermezzo" (Moderato), by Huerter (2 minutes and 40 seconds), until—T: "And so the honeyless."

20—"Dramatic Recitative," by Levy (4 minutes and 45 seconds), until—T: "To his place at Woodcrest."

21—"Half Reel Hurry No. 2," by Levy (6 minutes and 50 seconds), until—S: After the fight.

Note: With ad. lib. railroad effects.

22—"Dramatic Agitato," by Hough (1 minute and 25 seconds), until—T: "The road called straight."

23—Theme (1 minute and 30 seconds), until * * * * * END.

"BLACKIE'S REDEMPTION"

(Bert Lytell—Metro)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 feet)

Theme: "Bleeding Hearts" (Andantino Sentimento), by Levy

1—"Misterioso Dramatico No. 22," by Borch (1 minute and 45 seconds), until—T: "At screening."

2—Theme (2 minutes and 45 seconds), until—S: Clock face. 11:05.

3—"Mandarin Dance," by Kempinski (Eccentric Chinese Novelette), (3 minutes and 15 seconds), until—T: "For crime the world is the."

4—Theme (2 minutes), until—T: "No bungling yegg."

5—"Dramatic Tension," by Levy (2 minutes and 30 seconds), until S: When detectives enter.

6—"Agitato No. 37," by Anino (1 minute and 30 seconds), until—T: "I'll be waiting for you, dear."

7—"Dramatic Finale No. 63," by Smith (3 minutes and 15 seconds), until—T: "It was the irony of fate."

8—"Andante Appassionato," by Castillo (1 minute and 45 seconds), until—T: "He's ill without a doubt" (storm effects).

9—"Perpetual Motion" (Allegro Agitato), by Borch (2 minutes and 30 seconds), until—T: "He hasn't eaten a thing."

10—"The Crafty Spy" (Original Descriptive Mysterioso), by Borch (2 minutes and 15 seconds), until—T: "I've got another job for you" (harmonica effects).

11—"Gruesome Misterioso No. 31," by Borch (1 minute and 15 seconds), until—T: "Just before dawn" (shots).

12—Theme (1 minute and 15 seconds), until—T: "No, Mary, they didn't even."

13—"Allegro Agitato" (No. 17, A. B. C. Dramatic Series), (2 minutes and 45 seconds), until—T: "We've got to disappear" (telephone bell).

14—"Plaintive" (No. 117 A. B. C. Dramatic Series), (1 minute and 45 seconds), until—T: "While Warden Sherwood sets his——"

15—"Dramatic Tension No. 36, Andino" (2 minutes and 45 seconds), until—T: "A week later."

16—"Dramatic Agitato No. 38, Minot" (2 minutes and 45 seconds), until—T: "Drop that gun Warden."

17—Theme (2 minutes), until—S: "When Blackie drops gun."

18—"Constance" (Moderato Cantabile), by Golden (2 minutes and 30 seconds), until—T: "It was a cold trail boys."

19—"Turbulence" (Allegro Agitato), by Borch (2 minutes and 30 seconds), until—T: "Retribution" (explosion) (glass crash).

20—"Agitato No. 69" (Allegro Agitato), by Minot (2 minutes), until—T: "You thought I was in prison."

21—Theme (1 minute), until—T: "On board the steamer for" —until * * * * * END.

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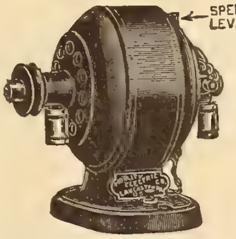

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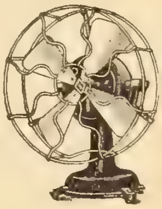

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"THE QUICKENING FLAME"

(Montagu Love-World)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

1—Theme (2 minutes), at Screening.

2—"Canterbury Bells" (From Boutonniere Suite, Capricious Allegretto), by Tonning (2 minutes and 15 seconds), until—T: "John Steele, an American."

3—"Furioso No. 11," by Fiefert (45 seconds), until—S: When Yoshida enters dressing-room.

4—"Babillage" (Intermezzo Allegretto), by Castillo (3 minutes), until—T: "You boys take him."

5—Theme (1 minute and 30 seconds), until—T: "A week later."

6—"Graciousness" (Characteristic Intermezzo), by Smith (1 minute and 45 seconds), until—T: "I've hired him."

7—"Heavy Descriptive Agitato" (No. 4 Luz Photo-Play Edition) (1 minute and 30 seconds), until—T: "In a London suburb."

8—Theme (1 minute and 15 seconds), until—T: "I just heard the postman."

9—"Hunkatin" (Half Tone One Step), by Levy (1 minute), until —T: "The following night an." (piano only).

10—"Allegro Agitato No. 8," by Andino (45 seconds), until—S: When John enters.

11—"Dramatic Tension," by Levy (1 minute and 15 seconds), until—T: "In the gray hours of."

12—"Bleeding Hearts" (Andante Expressivo), by Levy (3 minutes) until—T: "Six months later Steele" (auto effects).

13—Theme (4 minutes), until—T: "That night."

14—"Andante Pathetique No. 23," by Borch (1 minute and 45 seconds), until—T: "Next morning."

15—Theme (15 seconds), until—T: "Hester, do you know?"

16—"Dramatic Narrative," by Pement (3 minutes), until—"So they were married."

17—"Dramatic Tension No. 36," by Andino (3 minutes and 45 seconds), until—T: "And so on a busy summer" (auto effects).

18—Heavy Romantic or Pathetic Desc. (No. 14 A B C Dramatic Series), (4 minutes and 30 seconds), until—T: "We prefer living off."

19—"Pleading Romantic or Pathetic" (No. 14 A. B. C. Dramatic Series) (4 minutes and 15 seconds), until—T: "Next morning."

20—"Dramatic Tension No. 9," by Andino (2 minutes and 15 seconds), until—S: When John enters.

21—"Gruesome Misterioso No. 31," by Borch (1 minute and 30 seconds), until—S: When Jap watches Harlon.

22—"Andante Pathetique No. 10," by Berge (1 minute and 30 seconds), until—S: When scene fades to Hester.

23—Theme (3 minutes and 30 seconds), until—T: "Maisie torn between her—"

24—"Grave-Allegromolto" (Excerpts Beethoven Sonata Pathetique), by Berge (2 minutes and 45 seconds), until—S: When Maisie returns home.

25—"Dramatic Agitato No. 38," by Minot (2 minutes), until—T: "You will find him at Crowley."

26—"Dramatic Tension No. 67," by Shepherd (3 minutes), until—S: When John answers 'phone.

27—"Agitato Hurry" (No. 13 A. B. C. Dramatic Series (2 minutes), until—T: "Now I am going to bring" (door-bell).

28—"Plaintive" (No. 13 A. B. C. Dramatic Series) (1 minute and 30 seconds), until—T: "Listen just a moment."

29—"Agitato Allegro" (No. 13 A. B. C. Dramatic Series) (2 minutes and 30 seconds), until—T: "He was always a crook" (shot).

30—Theme (1 minute and 30 seconds), until—S: When Harlon meets death—until * * * * * END.

Feist Publishes Talmadge Song

ANOTHER popular song dedicated to Norma Talmadge, Select Pictures star, has been published by the Leo Feist Company of New York. The name of the song is "Norma." The words are by Sidney D. Mitchell and the music is by Archie Gottler, who collaborated with Mr. Mitchell on the recent song successes, "America, I Love You," "I Hate to Lose You," and "Mammy's Chocolate Soldier."

An important point in the publication of this latest Norma Talmadge song is the co-operation between the Leo Feist Company and the exhibitors of Norma Talmadge pictures. Orchestrations of "Norma," and two lantern slides, one announcing Norma Talmadge in her forthcoming Select Picture, "The New Moon," and another showing the chorus of the song, will be distributed by the Feist Company to every Norma Talmadge exhibitor in the country.

In addition to this plan of co-operation, the Feist Company is having posters printed which will be pasted in the windows of every music house handling the song. The posters are in colors and bear a large portrait of Miss Talmadge, with appropriate wording announcing that she is a Select star, and that the song has been dedicated in her honor.

Unlike "The Heart of Wetona," the new song, "Norma," is not confined to one picture. "The Heart of Wetona" was also published by the Leo Feist Company and was inspired by Miss Talmadge's Select Picture of the same name. The new song, "Norma," is a movie fan's song. Both Sidney D. Mitchell and Archie Gottler are movie fans, and Norma Talmadge is their favorite star. Together they worked on the composition of the piece until it reached the height of perfection which they sought. It is a song of Norma, to Norma, and will be sung by every admirer of Norma Talmadge in the country. All of the first run theatres are planning to play "Norma" in conjunction with her forthcoming Select Picture, "The New Moon."

"THE PARISIAN TIGRESS"

(Viola Dana-Metro)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

1—"May Dreams" (Moderato Romance), by Borch (2 minutes and 15 seconds), at Screening.

2—"Dramatic Reproach" (Andantino Expressivo), by Berge (2 minutes and 15 seconds), until—T: "In my youth I was happily."

3—"Adagietto" (From Symphonette Suite), by Berge (2 minutes and 15 seconds), until—S: As scene fades to Count.

4—"Mysterious Nights" (Valse Dramatique), by Berg (1 minute), until—T: "In the winding lanes of."

5—"Dramatic Agitato No. 38," by Minot (1 minute and 15 seconds), until—T: "Jacques, an Apache."

6—Orchestra Tacet (45 seconds), until—S: When Jeanne enters cafe.

7—"Apache Dance" (Allegro 3/4), by Offenbach (3 minutes), until—S: When musicians start to play.

8—"Dramatic Tension No. 9," by Andino (45 seconds), until—S: At end of dance.

9—"Agitato Hurry" (No. 13 A B C Dramatic Series), (1 minute), until—T: "For yourself, ma cherie."

10—"Plaintive" (No. 13 A B C Dramatic Series), (1 minute), until—S: When Jeanne sits on chair.

11—"Agitato Allegro" (No. 13 A B C Dramatic Series), (1 minute and 45 seconds), until—T: "I get her for you."

12—"Perpetual Motion" (Allegro Agitato), by Borch (2 minutes and 15 seconds), until—T: "311."

13—"A La Mode" (French One Step), by Rosey (15 seconds), until—S: When scene fades to cabaret.

14—Theme (5 minutes), until—S: When scene fades to studio.

15—"Babillage" (Allegretto Intermezzo), by Castil (3 minutes), until—T: "Now that you've stolen."

16—"Sinister Theme," by Vely (3 minutes), until—S: When Jeanne sees Jacques.

17—"Bleeding Hearts" (Andantino Sentimento), by Levy (3 minutes and 30 seconds), until—T: "Do you comprehend my plan."

18—"Romance D'Amour" (Andante Romance), by Schonfeld (3 minutes and 45 seconds), until—T: "He believes the story."

19—Theme (2 minutes and 30 seconds), until—T: "The Count's home proved."

20—"Silent Sorrows" (Andante Pathetic), by Borch (45 seconds), until—T: "Excuse me, I am not well."

21—Theme (2 minutes), until—S: When Dutray leaves house.

22—"Memories" (Andante Cantabile), by Crespi (2 minutes and 45 seconds), until—T: "The Count can't live long."

23—"Dramatic Tension No. 36," by Andino (3 minutes and 30 seconds), until—S: When Jeanne sees Jacques.

24—"Heavy Mysterioso," by Levy (2 minutes and 45 seconds), until—T: "You imposter, you little."

25—"Agitato No. 37," by Andino (45 seconds), until—S: When butler enters (shot).

26—"Adagio" (From Tragic Suite), (2 minutes and 15 seconds), until—S: When Jacques is shot.

27—"Creadle Song" (From Tragic Suite), (3 minutes and 30 seconds), until—T: "We never saw the woman."

28—Theme (30 seconds), until—T: "It was another summer before"—until * * * * * END.

"ONE OF THE FINEST"

(Tom Moore-Goldwyn)

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Believe Me, If All Those Endearing Young Charms"

1—Theme (4 minutes and 10 seconds), until—T: "Not exactly a commissioner."

2—"Dramatic Reproach" (Andante Expressivo), by Berge (3 minutes and 40 seconds), until—T: "If Robert Fulton Hudson has."

3—"Camelia" (Allegretto Cantabile) (From Boutonniere Suite), by Tonning (1 minute and 25 seconds), until—T: "Why does Frances morning ride."

4—"Galop No. 7," by Minot (1 minute and 30 seconds), until—T: "A man's job."

5—Theme (4 minutes and 45 seconds), until—T: "She's like my own child."

6—"Dramatic Narrative," by Pement (4 minutes and 15 seconds), until—T: "Don't you worry Mother."

7—Continue pp (35 seconds), until—T: "An Irish smile which."

8—Theme (1 minute and 35 seconds), until—T: "Two plain clothes men."

9—Continue pp (1 minute and 5 seconds), until—T: "Four years old."

10—"Birds and Butterflies" (Intermezzo Grazioso), by Vely (3 minutes and 45 seconds), until—T: "Another dinner."

11—"Fairy Fanthoms" (Allegretto), by Friedman (1 minute and 45 seconds), until—T: "A wedding at the Hudsons."

12—"Valse Moderne" (Valse Lento), by Rosey (4 minutes and 35 seconds), until—T: "Why, this is the fellow."

13—Tacet (30 seconds), until—S: Close-up of musicians.

14—"Hunkatin" (Half Tone One-Step), by Levy (1 minute and 40 seconds), until—T: "I am not always a snob."

15—"Comedy Allegro," by Berg (1 minute and 15 seconds), until—T: "Isn't that music."

16—"A La Mode" (Popular One-Step), by Rosey (2 minutes and 15 seconds), until—T: "A few days later."

17—Theme (2 minutes and 35 seconds), until—T: "Does your father know."

18—Continue ff. (1 minute and 55 seconds), until—T: "I have just been convincing."

19—"Flirty Flirts" (Intermezzo Allegretto), by Levy (1 minute and 30 seconds), until—T: "Teddy Wainright has done."

20—"Dramatic Tension No. 36," by Andino (1 minute and 35 seconds), until—T: "Off duty for the afternoon."

21—"Love Theme" (Moderato), by Lee (2 minutes and 35 seconds), until—T: "I saw your policeman today."

22—Theme (1 minute and 30 seconds), until—T: "Dusk."

23—Continue pp. (1 minute and 5 seconds), until—T: "The following evening."

24—"Sinister Theme," by Vely (3 minutes and 5 seconds), until—T: "In quick response."

25—"Gruesome Mysterioso No. 31," by Borch (5 minutes and 15 seconds), until—S: "Automobile arrives."

Note: Watch shots.

26—Theme (3 minutes and 5 seconds), until * * * * * END..

"MY PRISONER"

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Dramatic Reproach" (Andante Sentimento), by Berge

1—"Adagio" (From Tragic Suite), by Mozart (2 minutes and 40 seconds), until—T: "It was convenient."

2—Theme (4 minutes and 5 seconds), until—T: "And the dwelling of Jonathan."

3—"Capricious Annette" (Moderato Caprice), by Borch (3 minutes and 5 seconds), until—T: "From Nancy."

4—"Birds and Butterflies" (Intermezzo Capricioso), by Vely (2 minutes and 5 seconds), until—T: "Over her tiny cups."

5—"Courtesy" (Moderato Intermezzo), by Wiegand (1 minute and 35 seconds), until—T: "How swiftly the crisis."

6—Theme (3 minutes and 10 seconds), until—T: "I'm afraid you made a mistake."

7—Continue pp. (1 minute and 10 seconds), until—T: "A day of old."

8—"Pathetic Andante," by Vely (4 minutes and 10 seconds), until—T: "The country has been."

9—"Clematis" (From Boutonniere Suite) (Moderato Poco Agitato), by Tonning (1 minute and 25 seconds), until—T: "When the period of."

10—"Hunkatin" (Half Tone One-Step), by Levy (1 minute and 15 seconds), until—T: "The Bureau of Detectives."

11—"Sinister Theme," by Vely (3 minutes and 35 seconds), until—T: "While Lady Cleveland's ball."

Note: Watch shots.

12—"Valse Moderne," by Rosey (1 minute and 45 seconds), until—T: "My dear Mrs. Vanderman."

13—"Dramatic Tension," by Levy (3 minutes and 25 seconds), until—T: "On the rosy edge."

14—"Mysterious Nights" (Valse Dramatique), by Berg (3 minutes and 40 seconds), until—T: "Garside found his hostess."

15—"Pizzicato" (Petite Ballet), by Berge (2 minutes and 40 seconds), until—T: "Under cover of darkness."

16—"Pizzicato Mysterioso," by Minot (2 minutes and 30 seconds), until—S: Garside chasing burglar.

17—"Half Reel Hurry," by Levy (4 minutes and 40 seconds), until—T: "My blue diamond ring."

18—"Dramatic Fantasie," by Bach (2 minutes and 5 seconds), until—T: "The law had seemed."

19—Theme (1 minute and 50 seconds), until—T: "For the past few months."

20—"Under the Leaves" (Dramatic Agitato), by Thome (4 minutes and 5 seconds), until—T: "Faint but certain."

21—"Heavy Mysterioso," by Levy (2 minutes and 30 seconds), until—S: Nancy near mirror.

22—Theme pp. (1 minute and 30 seconds), until—T: "Then a waiting game."

23—"Dramatic Suspense," by Winkler (3 minutes and 35 seconds), until—T: "Her ladyship retired."

24—Continue pp. (35 seconds), until—T: "Facing not only."

25—Theme (4 minutes and 5 seconds), until—T: "That night."

26—"Rustles of Spring" (Dramatic Agitato), by Sinding (4 minutes and 10 seconds), until—T: "The old man upstairs."

27—"Serenade" (Dramatic Moderato), by Widor (2 minutes and 55 seconds), until—T: "It was not."

28—Theme (1 minute and 40 seconds), until—T: "But there came a day."

29—Continue ff. (50 seconds), until * * * * * END.

"WHEN A WOMAN STRIKES"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Clematis" (From Boutonniere Suite) (Moderato Poco Agitato), by Tonning

1—"Three Graces" (Allegro Intermezzo), by Herman (2 minutes and 5 seconds), until—T: "Angels camp lay in."

2—"Humorous Drinking Theme," by Roberts (45 seconds), until—T: "The Emporium where forty."

3—"Savannah" (one-step), by Rosey (1 minute and 40 seconds), until—S: Coach arrives.

4—"Dramatic Recitative," by Levy (4 minutes and 5 seconds), until—T: "Silas Doone in search of health."

5—Theme (2 minutes and 45 seconds), until—T: "By evening there were."

6—"Moraima" (Spanish Caprice), by Espinosa (4 minutes and 5 seconds), until—T: "If Quick comes in."

7—"Sinister Theme," by Vely (4 minutes and 45 seconds), until—T: "I ain't saying it."

8—"Dramatic Agitato," by Hough (2 minutes and 50 seconds), until—T: "And from this time."

9—Theme (1 minute and 30 seconds), until—T: "Leaving time."

10—"Canterbury Bells" (From Boutonniere Suite) (Capricious Allegretto), by Tonning (1 minute), until—T: "How is your father."

11—"Bleeding Hearts" (Andantino Sentimento), by Levy (2 minutes and 10 seconds), until—T: "Quick never did know."

12—Theme (3 minutes and 15 seconds), until—S: Tom talks to his sister.

13—"Turbulence" (Allegro Agitato), by Borch (3 minutes and 15 seconds), until—T: "It's the Omaha Kid."

14—"Tragic Theme," by Vely (3 minutes and 30 seconds), until—T: "I am going to pay."

(Continued in next column)

(Continued from preceding column)

15—"Dramatic Tension No. 67," by Shepherd (4 minutes and 10 seconds), until—T: "Go! Now!"

16—"Heavy Mysterioso," by Levy (3 minutes and 40 seconds), until—T: "Get him and get away."

17—Theme (1 minute and 30 seconds), until—T: "It's a thousand dollar reward."

18—"Perpetual Motion" (Allegro Agitato), by Borch (2 minutes and 5 seconds), until—T: "The Coroner's inquest."

Note: Watch shots.

19—"Cavatina" (Dramatic Moderato), by Bohm (1 minute and 55 seconds), until—S: Marguita running away with coach.

20—"Galop No. 7," by Minot (1 minute and 15 seconds), until—T: "While the coroner's jury."

21—"Dramatic Suspense," by Winkler (3 minutes and 45 seconds), until—T: "Allow me to assist you."

22—Theme (1 minute and 5 seconds), until— * * * * * END.

"VIRTUOUS SINNERS"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Dramatic Suspense" (Characteristic), by M. Winkler

1—"Sinister Theme," by Vely (3 minutes and 50 seconds), until—T: "The dawn of a new tomorrow."

Note: With effects of heavy rain.

2—"Camelia" (From Boutonniere Suite) (Allegretto Cantabile), by Tonning (3 minutes and 5 seconds), until—T: "I don't know how."

3—Continue pp. (30 seconds), until—T: "As the time goes."

4—Tacet (45 seconds), until—S: Girl playing organ.

5—"Old Hundred" (Sacred Song) (40 seconds), until—T: "It was not the storm."

Note: To be played as organ solo.

6—Tacet (25 seconds), until—T: "Night succeeded night."

7—"Lead Kindly Light" (Sacred Song) (1 minute and 30 seconds), until—T: "Empty pockets for once."

Note: To be played as an organ solo.

8—"Ave Maria," by Gounod (1 minute and 45 seconds), until—T: "Friends this is Mr. Hamilton."

9—"Blushing Rose" (Moderato Serenade), by Johnson (1 minute and 45 seconds), until—T: "They should thank you."

10—Theme (2 minutes and 5 seconds), until—T: "The call of dawn."

11—"Dramatic Agitato," by Hough (1 minute and 35 seconds), until—S: After the fight.

Note: FF. during fight.

12—"May Dreams" (Moderato Romance), by Borch (3 minutes and 20 seconds), until—T: "Hamilton Jones introduces."

13—"Birds and Butterflies" (Intermezzo Allegretto), by Vely (1 minute and 25 seconds), until—T: "Then came the shade."

14—Organ improvising (35 seconds), until—S: The automobile accident.

Note: Imitation of grind organ.

15—"Perpetual Motion" (Allegro Agitato), by Borch (2 minutes and 10 seconds), until—S: Ambulance leaves.

16—Continue pp. (30 seconds), until—T: "Diamonds in the rough."

17—Theme (2 minutes and 30 seconds), until—T: "With the coming of night."

18—"Bleeding Hearts" (Andantino Sentimento), by Levy (3 minutes and 40 seconds), until—T: "His errand of mercy."

19—"Heavy Mysterioso," by Levy (1 minute and 15 seconds), until—T: "On the wings of the morning."

20—"Dramatic Fantasia," by Bach (5 minutes and 50 seconds), until—T: "The verdict."

21—Theme (2 minutes and 15 seconds), until—S: Close-up of saloon entrance.

22—"Turbulence" (Allegro Agitato), by Borch (1 minute and 45 seconds), until—T: "Barker makes a final plea."

23—"Pizzicato Mysterioso," by Minot (2 minutes and 30 seconds), until—S: The automobile accident.

24—"Half Reel Hurry," by Levy (4 minutes and 10 seconds), until—T: "But when morning came."

25—Theme (2 minutes and 30 seconds), until * * * * * END.

"DAUGHTER OF MINE"

Theme: "Clematis" (From Boutonniere Suite) (Moderato Poco Agitato), by Tonning

1—"Streets of New York" (Popular Old Timer) (1 minute and 25 seconds), until—T: "Where even the cats."

2—Tacet—just produce effect of fighting cats (15 seconds), until—S: Close-up of window shade.

3—"King Solomon" (Medley on Hebrew Songs), by Tobani (3 minutes and 45 seconds), until—T: "Rosie I have two chapters."

4—"May Dreams" (Moderato Romance), by Borch (3 minutes and 15 seconds), until—T: "As Papa predicted."

5—"Canterbury Bells" (From Boutonniere Suite) (Capricious Allegretto), by Tonning (2 minutes and 25 seconds), until—T: "That evening Papa."

6—Theme (2 minutes and 50 seconds), until—T: "In due time."

7—"Hebrew Song," by Katz (2 minutes and 45 seconds), until—T: "I ain't telling you to get married."

8—"Blushing Rose" (4/4 Andante Serenade), by Johnson (2 minutes and 30 seconds), until—T: "When morning came."

(Continued in next column)

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(Continued from preceding column)

9—"Elegie" (from Pathetic Suite), by Luz (3 minutes and 15 seconds), until—T: "But love knows no."

10—Theme (1 minute and 55 seconds), until—T: "With an aching heart."

11—"Illusion Intermezzo" (Moderato), by Bustanoby (3 minutes and 35 seconds), until—T: "Rosie became a private secretary."

12—"Babillage" (Allegretto Intermezzo) (2 minutes and 40 seconds), until—T: "Hoping to locate the boy."

13—"Constance" (Moderato Cantabile), by Golden (5 minutes and 20 seconds), until—T: "At Rayberg's apartment."

14—"Sinister Theme," by Vely (2 minutes and 50 seconds), until—T: "So the Baron's baffled bride."

15—"Prudence" (Entr'acte Novelette), by Luz (3 minutes and 35 seconds), until—T: "Take this flower back."

16—"Comedienne" (Allegretto), by Hosmer (3 minutes and 50 seconds), until—T: "Sweet lady, he said."

17—"Comedy Allegro" (Characteristic), by S. M. Berg (2 minutes and 55 seconds), until—T: "Save me, cried Lady Diantha."

18—"Comedy Hurry," by O'Hare (2 minutes and 30 seconds), until—S: Close-up of lion.

19—"Gruesome Mysterioso No. 31," by Borch (1 minute and 5 seconds), until—T: "And Mr. Rayberg."

20—Theme (2 minutes and 5 seconds), until—T: "George Howard was really."

21—Continue to action (1 minute and 25 seconds), until—T: "Rosie's request for the final."

22—"At Twilight" (Moderato Romance), by Golden (2 minutes and 15 seconds), until—T: "But your promise."

23—Continue ff. (45 seconds), until—T: "Papa Mendelssohn took."

24—Theme (2 minutes and 5 seconds), until * * * * * END.

NEW THEATRES BUILDING

TENNESSEE

Memphis—Marcus Loew of New York has secured a site on property just back of the Security bank and it is reported that a huge modern theatre will soon be erected.

TEXAS

Ranger—H. B. Robb announces that the new motion picture theatre will soon be completed here and that it will seat fully 2,000 persons.

San Antonio—W. J. Lytle announces the plans to erect a $350,000 theatre between Houston and Travis streets, fronting on River. It is reported that $250,000 was paid for the site, which also will be utilized for many other buildings. The theatre will seat 2,000, it is stated.

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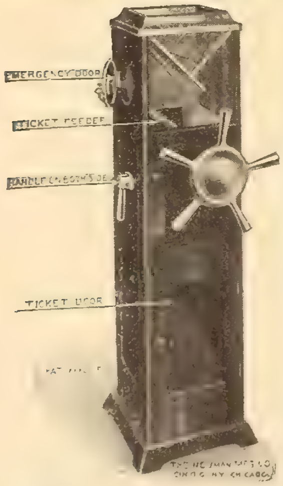

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Pictures Reviewed in Advance

[*In addition to Advance Reviews—covering pictures shown too early to be included in The Complete Plan Book—readers will also find under his heading each week the reviews of short features and serial episodes.*]

"The Man Who Turned White"

(Robertson-Cole—Produced by Jesse D. Hampton)

T has been sometime since H. B. Warner has graced the screen—a long enough time to make many of his romantic brothers of the histrionic world quite easily forgotten. But as his personality is enduring on the silversheet the fact that he has staged a "comeback" should regain him his old-time popularity. There are few actors better equipped than the star for the interpretation of colorfully romantic parts, and in "The Man Who Turned White" he will pick up his popularity where he left it a few short seasons ago.

His intelligence and personality are equal factors toward the success of this conventional picture. We think "conventional" is the right word, since he and others of the romantic school have been seen in this identical number time and again. The only difference is he has changed his British uniform for a French one in renouncing his race to take up the Oriental cause. He becomes an Arab instead of a Hindu, and until the girl and the call of his blood bring him back to his natural color, the costume and the stoicism of the "child of the desert" become him well.

The supporting cast that includes Barbara Castleton, Wedgewood Howell, Carmen Phillips, Jay Dwiggins and Eugenie Fords, is entirely adequate. Length 5 Reels. Distributed by Exhibitors' Mutual.—*Laurence Reid.*

Two British Pictures

(Obtainable Through Cosmofotofilm)

"THE Kiddies in the Ruins," a three-reel picture made by Welsh, Pearson and company, producers of "The Better 'Ole" and founded on a series of French cartoons, proves to be a subject full of heart interest and is splendidly acted by a cast that includes grownups as well as children. Nothing we have seen in a long while touches the heart so surely as does the scene between the Poilu and the Tommy when they meet and explain to each other by signs and expressions that each is a father. The acting of the two men is so true that the human quality of the situation is multiplied.

The action that concentrates on the play and sorrow of the children of the ruins gives a peculiar and interesting insight into the manner in which the youngsters have taken the war. However, the expression that the older players put into their roles touches the heart even before the kiddies themselves. The plot is a simple little thing and tells of a father who went to war and who returned to find his home in ruins and his wife, for the time, a prisoner of the enemy. While the director has brought out the heart interest with a deft touch and was ably assisted by the players the continuity of the offering is rather below our standard.

"God and the Man," a six-reel version of Robert Buchanan's book dealing with the initial steps of the Methodists in England and telling a story of rivalry and romance in which hate finally gives way to a broader understanding, is a costume picture and is quite overacted.—*Peter Milne.*

"Sally's Blighted Career"

(Christie Two-Reel Special)

THE producer of a Broadway musical revue usually acts on the principle that his out-of-town patrons (those males who night after night swell his box-office receipts) like to see pretty girls and much of them. Al Christie was evidently moved to produce "Sally's Blighted Career" because of his knowledge of this fact. The difference is that the patrons can stay in their own towns and witness Sally's activities, while they must pay railroad fare in addition to admission and war tax to see the other girls' blighted careers.

"Sally's Blighted Career" shows a musical show from the front of the house and from back stage—which is unusually interesting. It's only favored members of the Follies' patronage who can enter a dressing room. Christie takes you right in with his camera and doesn't bother you with the formality of an introduction. The show around which his plot skips is full of pretty femininity and shows a runway with the girls streaming out on it in typical Broadway style.

Certainly Al Christie's special is amusing, and certainly all local bald-headed rows should fidget in prescribed theatrical fashion on seeing the beauty chorus.—*Peter Milne.*

Three Educationals

(One Reel Each)

THE latest Educational pictures are headed by a Robert Bruce scenic entitled "The Pale Pack Train," which shows a number of scenes taken in the mountains of Oregon. As the title suggests, the camera has followed the winding trail of a pack train, consisting of four white horses, two men and two dogs, up the mountain side. The scenes are notable for the atmosphere of contentment and beauty that seems to surround them, even the titles and the tinting of the film going to contribute to this impression.

A most interesting reel is "A Day and a Night at Coney Island." All sort of glimpses of this famous resort near New York City should provide genuine entertainment for all picture audiences. Views of all the unusual concessions are included in the reel.

Silk Hat Harry is animated again, this time in "Rubbing It In." This shows Harry's experiences when he essays to enter a Turkish bath on ladies' day. He meets with a retainer a dozen times his size who certainly "rubs it in" to him. The cartoonist has permitted his imagination to run riot and, as he has a particularly humorous imagination, the results are exceedingly good.—*Peter Milne.*

HARRISON'S EXHIBITOR REVIEWS

"Taxi"—Triangle

IF you have played Taylor Holmes's last two pictures you ought to have a pretty good knowledge by this time of the kind of stuff he appears in; the general run of his stories is of the light, pleasing variety that appeal to patronages demanding clean amusement. While his pictures don't cause roars of laughter, they do something that is equally as good—they please inwardly, putting the spectator in a happy frame of mind.

Wills, and incomes, and the danger of losing them if such and such conditions are or are not complied with, is the idea that has inspired this story. The hero, in this instance, by accident befriends a chorus girl; but she turns out to be the missing heiress, whose income of $10,000 a year he is enjoying, because she could not be located. Being thus left penniless, he goes to work; but in doing so he complies with certain terms of his father's will, which brings him an income. In the end, he marries the girl. Released May 11. Length, 5 reels.

"Caleb Piper's Girl"—Pathe

ALTHOUGH there is nothing big about this picture, yet no one will say he didn't get his money's worth, because the story is just a little human document, appealing to the tender emotions.

The deep love the heroine feels for her father forms its basis: When her father unable is unable to meet the mortgage, she goes to work. She obtains a job as a moving picture actress, but loses out for lack of experience; just as she is leaving the studio, however, she bumps into a young actor, whom she once became acquainted with in her little town. This young man, upon learning the cause of her discharge, so pities her that he fixes it up with the manager on the quiet to take her back and pay her out of his own salary. In the end, strong love springs between them and they get married; they then return to her father and receive his blessings. Released May 18. Length, 5 reels.

"Oh You Women"—Emerson-Loos Production

YOU will actually be at a loss what to admire the most, the excellent entertaining qualities of the picture, or the brains that conceived and executed it. As far as the writer is concerned, the credit goes to the brains. You all undoubtedly know who Anita Loos and John Emerson are; for the benefit of those who might be newcomers into the ranks of the exhibitors, however, it may be stated that the former is the one who, through the ingenious construction of the subtitles in most of the pictures of the old Triangle days, featuring Douglas Fairbanks, assisted that star's inherent, unique screen qualities to come forward at breakneck speed; the latter, an experienced stage as well as screen actor, who, as a director of several Mary Pickford and other pictures, alone and in collaboration with Miss Loos, has given ample proofs of his directorial skill. This much for the brains.

Now for the picture, as an artistic production as well as an entertainment: Have you ever dreamt of a picture that would, from the first to the very last scene unfold itself with ease, without giving you a "kick in the ribs," that is, without containing such situations as would make you feel as having received such a sensation (a sensation present in the majority of the pictures released, that jars and jolts and shocks a blunt-nerved, shock-proof spectator); a picture in which the characters act and talk as regular human beings would; a picture which will not make you sit on the edge of your seat, nor hold you spellbound, but will put every particle of your body in harmony with your good senses, in harmony with the thought of the story and every situation of it; a picture that will make you laugh so heartily that it will make you hang your hands down and give up in despair any further efforts at laughing? Well, "Oh, You Women" is the one.

You have all heard, I presume, of the "Third Sex," product of this war. This picture is a satire on that sex, and on suffragism in general. Since the production of "When Women Vote," in the happy old single reel days, some twelve years ago, pictures ridiculing suffragism have been produced aplenty; but this one is the most intelligent of them all—it drives the point home more forcefully. The authors have used irony, sarcasm, persuasion, appeal to the common sense of women, all with delicacy and force.

If you have the production of better pictures at heart, make room for more days for this picture on your program; encourage this conscientious pair of producers, as by so doing, not only you further the better picture cause, but also you automatically help shut out some inferior ones. Released through Paramount. Length, 5 reels.

"The Unpainted Woman"—Universal Special

"THE Unpainted Woman" is another example of what a simple story can do, if, when constructing it, appeal to the best there is in human nature is the main object. There is nothing new or original in it; it is just a page from the human experiences; but the interest it excites is very strong, and the sympathy it awakens for the principal characters, most warm-hearted.

The story deal with the heroine, a servant girl to the wealthiest family of a small town, who is loved by the son, an emotional young man. He marries her in spite of the family's objections. The impetuosity of his love soon cools off, and he commences to neglect his wife. Turned down by every friend, except a saloon keeper, he abandons himself to drink. While in an intoxicated condition, he gets into a fight and is hit on the head with a bottle, expiring shortly afterwards.

The heroine, instead of giving up in despair, gets to work, grimly determined to make a place in this world for herself and her baby boy. She drudges and toils and dreams in her farm, until it makes it a paying proposition.

In the course of the story, she befriends a tramp, whom drink had caused to sink low. Touched by the kind treatment of the woman, who fed him and didn't ask him to work for it, the tramp remains on the farm and insists upon helping her. The influence of the heroine makes the tramp swear off drink for ever. Toward the end, love springs between them and they become united.

The scenes showing the hero rescuing the heroine and her boy from the barn, which was set on fire by the saloon-keeper, will thrill.

In point of entertainment, "The Unpainted Woman" compares favorably with the best ever contributed by Universal with Mary MacLaren in the lead. Released in May. Length, 6 reels

"The Best Man"—Hampton-Hodkinson

GOVERNMENT papers of great importance, stolen by a gang of crooks and recovered by the hero, who incidentally also gets the usual picture prize, is the theme of the story. There is nothing new about it, good, bad, and indifferent pictures having at innumerable times in the past been produced; in this instance, however, it beats the wildest dime novel that has ever seen the light. There are things done in it that could not have happened in real life. In comedy, they would have been the source of genuine merriment; but they are treated seriously in this instance. The actions of one of the characters, a member of the gang of crooks, in particular, stands out most prominently: Attired in full dress, he follows the hero all over, now running in the street after his automobile, now climbing the last car of the train, and in fact doing things that, in real life, would have landed him either in jail or in the insane asylum.

As wild as the story is, however, there is no doubt in my mind that it will appeal to a good number of picture goers, particularly to those who go to a picture theatre to spend an evening and forget their troubles, irrespective of the logic in a pictured story. It is only those who demand strict realism that may be disappointed. Another reason why not so many kicks may be heard is the fact that the picture is free from such situations as jar and jolt the feelings, leaving an unpleasant impression behind. Released May 4. Length, 5 reels.

"Fools' Gold"—Arrow Film

"FOOLS' Gold" has, figuratively speaking, all the characteristics of a horse that has run wild in a field; it starts out on one thing and then spreads in all directions. In fact, it may be rightly called the combination of several stories incoherently connected into one, actuated by a motive that is barely sympathetic, and wherein the characters are forced to show emotion where hardly any is needed.

The villainy of a man who cheated his partner, hero of the story, out of his sweetheart, the heroine, marrying her; the baseness of a woman who, by lies and misrepresentations, makes him believe the heroine, now a widow,—her husband having been beat to death in a saloon by some drunken brutes,—is his enemy, and by making him believe the heroine is against him, she lures him into marrying herself, thus destroying the happiness of two human beings about to be united; strikes and labor unrest;—all these happenings and many more have been thrown together to form a plot—the basis of this feature. Non-critical audiences may take in such a wild melodrama and enjoy it, but it is rather hard to ask of other picture goers to swallow such a conglomeration. Length, 6 reels.

HARRISON'S EXHIBITOR REVIEWS

"Mary Regan"—First National

IN considering this picture for your booking, you will be compelled to invoke the assistance of several factors: First of all, the popularity of the star, which is undeniably of first rate; secondly, the drawing possibilities of the picture, which are also very promising; and thirdly, the picture's artistic treatment—Miss Lois Weber has directed the picture.

As far as the story itself is concerned, although interesting and entertaining enough, the fact that it is not the best she ever had can hardly be denied. Its suspense is of mild tensity, there hardly being in the story a motive strong enough, or important enough, to create tense suspense; on the other hand, the construction of some of the subtitles is such as to hurt the suspense by giving away the action in advance.

The story is of the clean crook sort, in which the heroine is introduced as the daughter of a crook father; but she is straight. She loves a young detective and is loved by him, but she will not marry him in spite of his pleadings, being unwilling to allow the man she loves to marry a woman, the daughter of such a father as hers was. A gang of crooks, who are acquainted with her past, is trying to coerce her into assisting them in their scheme of robbing a wealthy young man, but she will not submit. In order to shut out all possibility of the detective's inducing her to become his wife, she marries the young wealthy man. In the course of the story, the detective asks her assistance in rounding up the gang of crooks. In the rounding up, however, her husband is killed. Being unable now to deny the pleadings of the man she loves, she consents at last to become his wife. Length, — reels.

"The Master Man"—Pathe

WITH crooked politics and crooked politicians as the material on hand, the author has written a story that fits the personality of Mr. Keenan particularly well, giving a vivid as well as realistic expression to his irresistible will. He is presented as the Master Man, to whose beckoning men, proud and strong, respond as mere puppets; whose will governors and other influential politicians obey as mere weaklings; who has it in his power to crush any one that dares oppose him.

The story is melodramatic. Several of the situations do not conform strictly with logic, the picture, nevertheless, is entertaining just the same, chiefly because of the good acting, as well as the skillfull continuity, the credit for which being due to Mr. Jack Cunninham. The exhibitor, in his eager desire for better pictures, has entirely overlooked the continuity writer. The success of a picture lies chiefly with him. Most of the stories are submitted in script form; it is this crude material which a continuity writer must whip into shape. It is his skillfulness that can make a first class screen story out of a script, sometimes a very poor one; it is also to the inexpertness of a continuity writter that many a bad picture, based on an otherwise good plot, is due. So, in giving Mr. Cunninham a great deal of the credit for the success of this picture, one is doing nothing but justice. Released May 25. Length, 5 reels.

"Home Breaker"—Paramount

MISS Dalton is presented this time as a saleslady; she is so successful in her work, and so congenial in her manners, that she is regarded by her employer as one of the family. She is in love with the son, a young man who cares more for pleasure than for work. While she is away on a trip, he falls in the hands of two swindlers, a man and his wife, posing as Russian nobles. She is introduced to them upon her return, and recognizing the crook in them, she sets about to counteract their plans. In order to disillusion the young man and make him forget the Russian woman who has charmed him, conceives a plan whereby she hopes to arouse his jealousy. She introduces the old man to act young, and pretend he is in love with herself. The plan works, and eventually the young man is brought to his senses. In the end, the bogus nobles are arrested, having been caught with some loot; the heroine then gets the hero.

While there is nothing big about the picture, yet it will entertain, just because the story is human, and because it has been handled with intelligence. The impression it creates is as if one had before him a successful story teller relating an interesting story, full of ginger. There are numerous clean and wholesome comedy situations in it that will draw hearty laughs. Released April 20. Length, 5 reels.

"The Red Lantern"—Nazimova Productions

THE story, which is entirely different than the usual run, combined with its numerous other merits, should, as a drawing card, surpass all of Nazimova's previous contributions.

The story takes the spectator back to the Boxer uprising days, when they seized Pekin, in an attempt to drive all foreigners away from China. Mme. Nazimova assumes a double role; she represents two half-breed sisters, the children of a white father and a Chinese mother. The one is raised as a Chinese girl, while the other, as a white. The Chinese girl, heroine of the story, falls in love with a white young man, but is made to understand by his mother that the barrier is inseparable. The objections raised by the mother deeply wound her feelings, the pain being augmented by the knowledge she is part white. Embittered against the white race, she joins the Boxer movement. In order to enlist a large following, she impersonates a goddess, supposedly having come down from heaven to assure them that she approves the movement. The uprising takes place, but fails, due to the timely arrival of European troops. The failure of the movement, as well as her inability to induce her father, who is in Pekin at the time, to acknowledge her, leaves no other alternative but death; so she dies at the feet of her father and her lover, who were summoned to the palace at the last moment, by drinking poison.

The theme is tragic, but not such as to leave depression. There are numerous situations in it that are highly dramatic. On the whole, it holds the interest tense in spite of its length of seven reels.

"Some Liar"—American

"SOME Liar" should satisfy a good number of picture goers, although, as compared with several of Mr. Russel's late contributions, it falls somewhat below their standard in entertaining values. The one attractive feature about it, however, is the fact that it is so different than the everyday run of pictures; also that it is clean and can be shown to any audience.

What stands out the most in the picture is, not the story, but the hero; almost all the interest is centered on him. He is presented as a man who can spin yarns by the mile. As a salesman of coffins and cradles, a queer combination, he cannot be excelled. With some miniature samples in his travelling case, he drops into a small Western town, and after explaining the utility of his ware, he receives several orders. In the course of the story, he finds hmiself in a position where he has to become a hero. Once, he beats the bully of the region, thus saving the girl, heroine of the story, from molestation. Again, he beats another villian, recovering from him some valuable letters, written to him by the heroine's mother, and which he was using in coercing her to give him her daughter as his wife. In the end, the hero and the heroine are united, but not until he has promised never to lie again.

There are several situations in the picture that will cause good laughs; the action of plot, on the other hand, becomes pretty rapid after the first two reels. There are also some good thrills in it. Released through Pathe May 18. Length, 5 reels.

"The Amateur Adventuress"—Metro

"THE Amateur Adventuress" is an offering above the average. There is enough originality in the story, and enough comedy situations in the picture, to satisfy any taste, however exacting. The types selected for the parts are highly successful; some of them are so comical, and they fit their part so well, that they cause an outburst of laughter whenever they appear on the screen. Victor Potel, the famous Slippery Slim of the single reel days, is one of them.

The heroine works as stenographer for a women's welfare society, the head of which is a hypocritical old man, a regular fox. She is engaged to marry a young man, so cheap that, whenever he invites her out, will not spend more than thirty-five cents for a dinner. The sight of the fine dresses other women wear, and the good dinners they enjoy in company of other men, make her revolt. She denounces her fiance, and, going back to work, forges the name of her employer to a letter, thus obtaining gorgeous dresses from a milliner. Dressed in such fine wear, she goes to a cafe in search of adventure. It is while in her first adventure that she is engaged by a stranger to "vamp" the young man who is charmed by the delicatessen girl. The scheme succeeds, but she falls a victim to the love of the stranger, who is the young man's uncle, marrying him in the end.

The picture is clean and fit for any audience. Released May 5 Length, 5 reels.

"THE THIRD DEGREE"—VITAGRAPH

Alice Joyce Stars in Fine Screen Version of Stage Success

MARK up another golden star opposite Alice Joyce's name. As the heroine in the screen version of Charles Klein's famous play, "The Third Degree," the Vitagraph star has probably scored her greatest triumph. And this is said when one takes into consideration her remarkable performance as Shirley Rossmore in the adaptation of the dramatist's other play, "The Lion and the Mouse."

Her charming girlishness, her force, and individuality, have never been given better expression than in the character of the waitress-wife whose love and faith in her husband saved him from the electric chair. She never wavered when events loomed up woefully black and her courage and devotion shaped things to an effective and satisfactory conclusion.

Most theatregoers are familiar with the play so there is no reason to dwell upon the dramatic structure nor the vital message it carried as expressed in simple faith and humanity. But space must be utilized in stating that Vitagraph has never turned in a better production—not even including "A Million Bid." The big smashing situations and climaxes have been faithfully visualized, and though the picture is seven reels in length this fact is never noticed so compact is the action.

Tom Terriss has done an excellent work in his picturization which is noticeable in the progressive development of the plot and the keen dramatic values that are realized. And it is staged with artistic detail. The supporting players are so thoroughly in their characters that they contributed largely in giving tone and quality to the play.—Length, 7 reels.—Released May 19.—*Laurence Reid.*

THE CAST

Annie Sands	Alice Joyce
Howard Jeffries, Jr	Gladden James
Howard Jeffries, Sr	Anders Randolf
Mrs. Howard Jeffries	Miss Hedda Hopper
Robert Underwood	Herbert Evans
Richard Brewster	George Backus
Dr. Thompson	J. T. Wade
Capt. Clinton	L. Rogers Lytton
Sergt. Maloney	Edward McGuire

By Charles Klein.
Directed by Tom Terriss.

PRESS NOTICE

Alice Joyce, the charming and talented Vitagraph actress, will come to the ——— theatre next in her latest picture, "The Third Degree." This is an adaptation of the play of the same name by Charles Klein and is considered one of the most absorbing and, therefore, entertaining pictures in which the star has ever appeared. Under the direction of Tom Terriss the feature has been given an elaborate production and one calculated to rouse the highest praise. All the faithful points of the original play have been carefully preserved and brought forward so that it retains its dramatic highlights. Miss Joyce contributes a noteworthy performance that is marked for its sincerity and charm. An excellent cast support her, that includes such capable artists as Gladden James, Anders Randolf, Mrs. DeWolf Hopper, George Backus, and L. Rogers Lytton.

The play lends itself remarkably well to picturization, as it embodies a wealth of action, suspense, human interest, and romance. These elements are admirably woven together, and through them the star shines radiantly.

As the working girl-wife of a young millonaire, she has occasion to express the highest form of histrionism. Her husband is disinherited for marrying beneath his station, and when he is wrongly accused of murder and given the third degree until he confesses to the crime, it is she who stands by him through thick and thin and shows such courage and devotion that he eventually gains his liberty.

THE STORY

It was during Howard Jeffries term in college that he became enamored with Annie Sands, a waitress in a local restaurant, and marries her. Happy in their love the young people returned home where they were greeted with haughty reserve by Jeffries, Sr., and his new bride, who, incidentally had carried on a violent love affair with Howard's unscrupulous college chum, Robert Underwood. The father utterly repudiated Annie because of her low station and when her young husband stood by her he was promptly disinherited. And the bridal couple took up quarters elsewhere.

Underwood, in financial straits, found an opportunity to write Mrs. Jeffries, Sr., for money and threatened suicide unless it was forthcoming. Terrorized, and fearing a scandal, she visited his apartment and refused to offer him any aid. In the apartment at the same time, in an intoxicated condition was Howard who sought to recover some of his debt. Being asleep at the time he didn't know that Underwood had killed himself. But he was arrested for acting strangely by the police. The "third degree" methods were tried upon him and the grueling tactics became successful after hours of exhaustion. And so he confessed.

His father refused him any aid, but Annie after several attempts enlisted the services of the family lawyer. Howard's case looked hopeless, however, until Mrs. Jeffries, Sr., conscience-stricken, offered up the fatal letter which showed that Underwood intended to take his life. All the evidence was in except the identity of the woman who visited the apartment on the eventful night. So Annie blackened her own name to spare the guilty woman any misery. In the end her nobility was appreciated. Thus she found happiness not only with her husband but with his father.

CATCH LINES

Charles Klein's greatest play, "The Third Degree," has been made into a wonderful picture with Alice Joyce as the star. Come to the ——— theatre ——— week and see a rare achievement.

How would you like to be arrested for a crime you didn't commit and given the "third degree" until you dropped from exhaustion and declared yourself guilty to stop the punishment? That is the experience that the hero underwent in "The Third Degree." You will see an absorbing play when it comes to the ——— theatre.

No matter if her husband appeared guilty she KNEW he was innocent. And she worked to save him. Did she succeed? See "The Third Degree," an adaptation of Charles Klein's great play.

Alice Joyce in her greatest triumph. See "The Third Degree."

She sacrificed her good name that another woman might be spared. She did this after she had left no stone unturned in freeing her husband from a charge of murder. A noble character? Indeed. See Alice Joyce in her latest and greatest role.

PROGRAM READER

The management takes great pleasure in announcing that Alice Joyce will appear at the ——— theatre in the near future in what is considered to be her greatest picture, "The Third Degree." As most of our patrons know, the subject is an adaptation of Charles Klein's great play that had such a successful run in New York and throughout the country. And as a picture it is every bit as praiseworthy as when it appeared here as a spoken drama. Many of you know the idea of the play that it exposes the cruel methods of a vicious police system known as "the third degree." It was through the agitation of this drama that these methods have largely become obsolete at the present time.

Miss Joyce appears as the waitress-wife of a young millionaire whom she marries while he is in college. The union isn't looked upon favorably by her father-in-law with the result that her husband is disinherited. When the young man goes to collect a debt from his chum the latter kills himself. His death is so mysterious that the husband is arrested upon a charge of murder. How he vindicates himself through the faith of his wife, and how she goes to any length to save another woman's honor, are the connecting climaxes of a powerfully absorbing photoplay. Miss Joyce is surrounded by such well-known players as Gladden James, George Backus, Anders Randolf and Mrs. DeWolf Hopper. Tom Terriss directed the picture.

SUGGESTIONS

There is nothing insignificant about this picture which leads us to suggest that you feature it as a special with all the advertising it will carry. It is not going too far to state that

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One of Vitagraph's best is "The Third Degree"

"THE SIREN'S SONG"—FOX

Theda Bara in a Story of Love and Intolerance; Fairly Convincing

IT seems odd to see Theda Bara in one of these old-fashioned pictures of parental intolerance where the heroine bursts the bonds of her environment, goes out into the world seeking expression, and after a proper lapse of time comes back to be misunderstood as before. The star has usually had subjects that were based upon unconventional plots and characterizations and if they were generally far from being plausible, at least they were not conceived for this purpose.

But "The Siren's Song" contains a moss-covered story that is far removed from truth, although the spectator must accept it as real because Miss Bara does not appear in one of her customary daring roles. Instead she is just another lighthouse keeper's daughter, who tolerates her father's bigoted outlook until the thought occurs to her that there are other people in the world who will accept her with a spirit of humanity.

The details, which show this Bretno fisher maid happy in the outside world, and her return to her former domicile, where she experiences her father's intolerance and a love-sick dominie's hypocrisy, are over-elaborated so that a semblance of life is not realized.

Had the story and characterization been treated more intelligently, the picture would have sounded a human note. Yet despite the theatricalities, the offering will undoubtedly please, since it brings into play a deal of action and love interest.

Miss Bara gives her usual good performance and makes the heroine quite sincere. The character of the dominie is so overdrawn that L. C. Shumway could do nothing with it. The others fitted. J. Gordon Edwards directed.—Length, 5 reels.—Released May 4.—*Laurence Reid.*

THE CAST

Marie Bernais, later known as Marinelli	Theda Bara
Jules Bernais	Alfred Fremont
Aunt Caroline	Ruth Handforth
Raoul Nieppe	L. C. Shumway
Gaspard Prevost	Albert Roscoe
Hector Remey	Paul Weigel
Paulette Remey	Carrie Clark Ward

By Charles Kenyon.
Scenario by Charles Kenyon.
Directed by J. Gordon Edwards.
Photographed by John W. Boyle.

PRESS NOTICE

The latest Fox picture starring Theda Bara and entitled "The Siren's Song" will be the feature attraction on the screen of the ——— theatre on ——— of ——— week. It presents a story based upon intolerance and bigotry, sacrifice and love, which, of course, make it an ideal vehicle for the expression of the star's emotional endowments. The central character is a Breton fishermaid, who is blessed with a beautiful voice, but who is condemned by her puritanical father because of her ability to charm the villagers with her gift for song. He also upbraids her for attempting to find happiness in the sheer joy of living instead of taking life seriously. His tyrannical attitude causes her to attempt suicide though she little knew at the time that it would result in giving her fame and fortune. Marie, as she is known, is fortunately rescued from a watery grave by a vocal teacher and it is through him that she is able to reach the heights.

And so the maid of Brittany becomes the siren of Paris through the charm of her voice. She also becomes the sweetheart of Gaspard, a wealthy manufacturer, who gives her the love that has been denied her in the Breton village. A former suitor, who professes to be a minister, but who might be called a wolf in sheep's clothing, entreats her to return home to sing for the departing soldiers. Marie doesn't know that his real motive is one of lustful passion until he reveals himself a true hypocrite. So she consents to go back. Her reception there, the retribution that is heaped upon her, the painful realization of her father's intolerant attitude, the sorrowful blow that comes when she discovers her voice is gone, the spirit of self-sacrifice she expresses in giving up her lover, and the final happiness that is hers when he returns—these are events that conclude the chapters of a powerfully dramatic photoplay. Miss Bara is admirably fitted by temperament and experience to play the stellar role. She is excellently supported.

THE STORY

Jules Bernais, the lighthouse keeper of a little Breton village, does not look kindly upon his daughter's joy of living and the fact that she possesses a beautiful voice. His puritanical manner was responsible in driving the girl's mother from home and he frowned upon Marie because she didn't take after him. He accuses her of being a temptress when she doesn't respond to the advance of Raoul Dieppe, a young minister, and the latter gives her up when his parents reprove him for loving beneath his station. Stunned by his action, Marie plunges into the sea but is rescued by Hector Remey, who was formerly a noted tenor, but who is now ekeing out a living in conducting a Punch and Judy show. He happens to be in the village because of the carnival season.

Appreciating the marvelous voice of Marie, Remey takes her to Paris where he is successful after a few years in making her a famous singer. Her happiness is made complete when Gaspard Prevost, a wealthy Parisian, comes into her life and offers a genuine love. But a shadow from the past looms up on a certain day in the shape of the minister who is shocked to learn of Marie's love affair and tries to persuade her to return to her old home. She agrees to go back to sing for the departing soldiers.

The intervening years haven't softened her father, who, when he learns of her liaison, prays for a curse to descend upon her. The shock kills him, and Marie, saddened by his death, enters into a state of spiritual exaltation. Raoul takes such an interest in her moral salvation that she gives up Gaspard. But events happen which show that the minister's solicitation is false, that because he coveted her is the reason he wanted the lover out of the way. So she denounces him and having sacrificed her voice for the soldiers, the girl abides her time until Gaspard, unable to forget his love, returns and makes her his wife.

PROGRAM READER

A story of a Breton fishermaid whose soul is tortured by the bigotry and intolerance that form the bonds of her environment, but who finds happiness in love and sacrifice and the gift of a beautiful voice, is presented in "The Siren's Song," a Fox feature shortly to be seen at the ——— theatre. Written by Charles Kenyon, one of the most prolific screen writers of the day, directed by Gordon Edwards, and starring Theda Bara, the picture promises to be one of the most powerful that the management has had the pleasure of presenting in some time. Our patrons know the dramatic and pictorial values that are so splendidly emphasized in the star's productions, and "The Siren's Song" is marked by the same high quality of theme and scenic investiture. Miss Bara does not humanize one of the famous heroines of history, nor does she appear in her familiar role of a vampire. So by playing a different kind of a part she will show you how capably she is endowed with emotional talent. "The Siren's Song" contains the necessary dramatic elements that excite attention and arouse suspense, and its theme is powerful enough to set one thinking. It is a strong picture and an appealing one.

CATCH LINES

Her puritanical father had warned her that she would bring a curse upon the Breton-villagers if she continued to find joy in living. And sure enough, his prediction came true. Did it influence her life and destroy her love? See "The Siren's Song."

Theda Bara as an innocent temptress. Not a vampire this time. Come to the ——— theatre next ——— and see the Fox star as a Breton maid in "The Siren's Song."

Her father condemned her as a siren because she charmed people with her beautiful voice. Well, she was a siren in the way she cast a spell over everyone who heard her sing. Then one day her voice was broken. She had sacrificed her gift to sing the Marseillaise.

SUGGESTIONS

Theda Bara's name is sufficiently well known that any announcement to the effect that she will appear at your theatre on a certain date is

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A persuasive moment in Theda Bara's latest William Fox presentation, "The Siren's Song"

"THE UNPARDONABLE SIN"-GARSON-NEILAN

Particularly Fine Combination of Talent Produces Wonderful Results

THE most enthusiastic reports of the popular appeal contained in "The Unpardonable Sin" were realized in fact before the picture had run its full length at the Broadway theatre, New York, on its opening night. While a list of incidents includes rape, wholesale murder and minor atrocities, things that are supposed to be in the discard these days, they are treated with such sure dramatic skill and contrasted with such effective comedy scenes, that the whole picture looms as a real epic of drama, the fundamentals of which are brute passions and unprotected innocence.

Major Rupert Hughes, of course, knows how to treat a story. So does Marshall Neilan. Here he has caught the Hughes' touch of narrating a drama with an ever dominant element of suspense, nor has that sense of comedy which he demonstrated to such fine advantage in his Mary Pickford pictures deserted him. It is this comedy that balances the picture so excellently and which furnishes invaluable relief.

Blanche Sweet returns to the screen in the dual role of the sisters, Dimny and Alice Parcot, and plays both parts wonderfully well. She brings out the bitter sadness and eager intensity of the former and the utterly hopeless attitude of the latter with a differentiation that is almost marvelous. Mr. Neilan has lighted her exquisitely.

The whole production as far as artistry and lighting go is in Mr. Neilan's typical and nearly unapproachable style. And the way he has brought out the suspense in the various episodes is still another tribute to his skill. Realism permeates every scene, whether of ruins, interiors or countryside.

Matt Moore makes much of the hero's role, playing with a sincerity that never loses its hold on the spectactor. Wallace Beery's German officer is an excellent study, and Wesley Barry's boy character, the center of the comedy, is a delightful piece of work. Mary Alden, as the mother, gives another highly creditable performance.

"The Unpardonable Sin" is the result of a particularly fine combination of talent. As a box office attraction it should lead them all for many weeks to come.—Length, 8 reels.—*Peter Milne.*

THE CAST

Alice Parcot Dimny Parcot	Blanche Sweet
Stephen Parcot	Edwin Stevens
Mrs. Parcot	Mary Alden
Noll Windsor	Matt Moore
Geo. Washington Stickler	Wesley Barry
Col. Klemm	Wallace Beery
The Brute	Bull Montana
Boy Scout	Bobby Connolly

By Major Rupert Hughes.
Directed by Marshall Neilan.

THE STORY

As Noll Windsor returns to his home preparatory to leaving to serve under Hoover on the Belgian Relief Commission, he finds Dimny Parcot, a beautiful girl, in a faint on the corner. He carries her to his house, and for days she remains unconscious. By a letter Noll discovers the shock that caused her coma. Traveling in Belgium, her mother and her sister Alice had been caught in the German onrush, and though they had taken refuge in a convent, the beasts had attacked them and ravished them both. Windsor eventually brings Dimney to consciousness, and she expresses her desire to go abroad and seek out her people. In Washington she is refused a passport because she is unmarried—and that is why she consents to go through the marriage ceremony with Windsor.

In Belgium, in the territory occupied by the Germans, Dimny and Windsor search for Alice and Mrs. Parcot. Often is Dimny subjected to the grossest mistreatment on the part of the Germans; once a big brute strips her in search of papers. But they are unable to protest. Colonel Klemm, he who ravaged Alice, sees Dimny and believes she is the same girl. When at last Windsor locates Alice and Mrs. Parcot, Dimny arrives too late to speak to her sister, as she is again brutally attacked and dies soon after. Windsor and Dimny takes Mrs. Parcot in charge, together with the little refugees who cared for her throughout her wanderings, and Windsor attempts to get return passports. But he finds that some power prevents him. Little does he know that it is Colonel Klemm who has issued the order. The Colonel promises Dimny passports for the party if she will but meet him at the intelligence office. Here he attacks her after giving her the papers.

But Windsor has followed, and through what seem to be God-sent circumstances, he rescues Dimny and drives like mad with her and the others to the Holland border. The Germans pursue, but are made captive by the Dutch soldiers and interned. So in America Dimny and Windsor begin a new life of mutual love and understanding rising out of and obscuring the horrors of the past.

PROGRAM READER

There are little sins that we all but smile at. There are those that we frown upon. There are those that are readily forgiven if the sinner but express his repentance. There are those that may be condoned only after penance of the severest sort. And there is the UNPARDONABLE SIN! A sin that the world cannot possibly forgive—that even God cannot forget! It is the most despicable sin of all. Alice Parcot and her mother were victims of this unpardonable sin. They had done nothing wrong, nothing to offend, and yet one day the skies to them became heavy with clouds, clouds that would never roll away. To Dimny Parcot, the sister, and to Noll Windsor this sin loomed as something unimaginable, something utterly without the pale of human circumstance.. They could not believe. But they went and they saw! What! Something that made their blood run cold, their hearts turn to ice, their eyes stare——

In "The Unpardonable Sin," the special production adapted from Rupert Hughes' novel and produced under the direction of Marshall Neilan, this that they discovered is shown to you.. "The Unpardonable Sin" marks Blanche Sweet's return to the screen in a dual role and a cast including Matt Moore, Wallace Beery, Wesley Barry, Mary Alden, Edwin Stevens and Bull Montana support her. It is a dramatic and tremendous production.

PRESS NOTICE

Manager ——— of the ——— theatre announces Harry Garson's "The Unpardonable Sin" as his attraction for all ——— week. This announcement will be received with great interest by those who are familiar with events in the picture world, for "The Unpardonable Sin" has already scored a tremendous success in Detroit, New York and Chicago, as well as other big cities throughout the country. It is adapted from the well-known novel by Major Rupert Hughes, and was produced under the personal direction of Marshall Neilan, without doubt one of the real artists of the day. Picture-goers of this city will recollect his work on a number of delightful Mary Pickford pictures.

"The Unpardonable Sin" is a story of Belgium in the days before the United States entered the World War. Manager ——— realizes that the conventional war picture is shunned sometimes during these days, but feels that time and conditions can never alter in effect or decrease the power of such a picture as "The Unpardonable Sin." It presents a drama of the utmost strength, in which the principals are neutral Americans, grossly mistreated by the invaders of Belgium. Major Hughes' plot and his powerful treatment of it have been brought to the screen with the utmost fidelity by Director Neilan, with the result that the picture has been acclaimed little short of a masterpiece wherever it has been shown heretofore.

The picture is notable in that it marks Blanche Sweet's return to the screen. She does some of the best acting of her whole career in the dual role of Dimny and Alice Parcot. An excellent supporting cast, including Matt Moore, Wallace Beery, Wesley Barry, Mary Alden, Edwin Stevens, Bull Montana and Bobby Connolly assists Miss Sweet. The picture contains a parallel thread of genuine comedy to balance its highly dramatic plot.

SUGGESTIONS

Of course, you will go out of the way to present such an extraordinary picture in an extraordinary manner. It has been our endeavor throughout this plan book to suggest in what directions your advertising lines shall run rather than to lay out the lines themselves. This latter is a task that the individual exhibitor can handle better to his own advantage. The direction of the lines is something very important, however. In the catch lines you will find the first a good one to precede your big type title, the second a suitable one to follow the title.. The third contrives to bring out the power and force of the picture, despite the fact that it is a war picture. This is based on the seemingly general assumption that war pictures aren't wanted these days. But if you can tell them you have something extra fine, and tell it impressively, they will come. Any exhibitor who has followed the reports of the business done on this feature knows that.

The Program Reader is an elaboration of the first catch line, and will stimulate interest in the production by reason of what it does not tell, and the Press Notice has been worded in a style to lend weight to the announcement.

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Scene from "The Unpardonable Sin"

"THE UNPAINTED WOMAN"—UNIVERSAL

Faithful Study of Rural Life That Is Rich in Characterization

NO picture in a long time has carried a more faithful reproduction of country life in its plot, characterization, and scenic investiture as Mary MacLaren's new offering, "The Unpainted Woman." The quaint rusticity of the scenes and settings, and the unexaggerated drawing of the rural characters, spell keen observation on the sponsors' part in making the picture reasonably true to the life it depicts.

There are loopholes present, however, in the dramatic cloth that do not harmonize with the idea. For instance, the spectator is led to believe that he is in for a quaint comedy sketch which naturally would have been more adaptable to the characterization, since it is humorously conceived. But after an introductory chapter, the story takes a melodramatic turn that is so entirely commonplace that the picture loses some of its charming atmosphere and quaint characterization. Yet it is interesting withal. Made so of course by its simplicity of plot, its emphatic notes of pathos and sympathy, and excellent interpretation.

The theme presents the struggles of a Swedish servant girl in her search for love and happiness. And before she emerges triumphant in the end, a lot of human interest and heart appeal have been conveyed to the spectator. A belated thrill tacked on to the arbitrary finish sends out a bit of suspense. Mary MacLaren makes the heroine real, and the other players give lifelike performances. The picture was reviewed at length on page 3089 of last week's issue.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Gudrun	Mary Maclaren
Martin	Thurston Hall
Holt	David Butler
Mrs. Holt	Laura Lavarnie
Edna	Fritzie Ridgway
Heine	Willard Louis
Pliny	Carl Stockdale
Mrs. Hawes	Lydia Yeamans Titus
Olaf	Micky Moore

By Sinclair Lewis.
Scenario by Waldemar Young.
Directed by Ted Browning.

CATCH LINES

Don't miss Mary Maclaren in "The Unpainted Woman," a deeply human drama of home folks. There is also enough comedy spirit in it to send you away in a happy frame of mind.

Mary Maclaren, the talented Universal actress, in her most appealing picture. See "The Unpainted Woman."

He loved her even though she was a hired girl, but after they were married his love turned to hatred. Did she find happiness again? See "The Unpainted Woman."

PRESS NOTICE

"The Unpainted Woman" is the feature that holds the place of honor on the ——— theatre's program for ——— of ——— week. This is a new Universal offering with the talented Mary Maclaren as the star and, in its quaint story by Sinclair Lewis, it reveals a glimpse of rural life that is made enjoyable because of its real characterization. It is seldom that this type of story is measured with such a human note because the policy has usually been to exaggerate. The author here has fashioned his tale with a keen insight into human nature, particularly, as it is found in the open country. And his skill merits the highest praise. Miss Maclaren has the role of a hired girl who is made fun of for her gawkiness although this defect does not prevent the village boob from marrying her. Her happiness is cut short when the husband takes to liquor, and when he is killed in a drunken brawl, she is placed in difficult straits. The heroine buys a farm with her savings and a hobo happens along and works it for her.

She is so magnanimous toward him that he will accept no pay. And as the months roll on he gradually regains his self-respect enough to offer his love. Of course a few obstacles are placed before her. Her late husband's chum attempts to discredit the tramp and make him out as responsible for setting her barn on fire. The latter is about to be lynched when the heroine hoves into sight and effects his rescue. Thus the romance develops into marital happiness. The scenes and situations are cleverly worked out and contain a deal of action and suspense as well as quaint comedy highlights. The picture is rich in atmosphere. Space does not permit the telling of the salient points of the story, but suffice to say that it contains enough incident to excite attention.

THE STORY

In Mullinsdale, a rural community in the Middle West, lives Gudrun Trygavson, who works as a hired girl for Mrs. Hawes. Though the girl is quite prepossessing in appearance her actions are so gawky that she is the laughing stock of the villagers with one exception. Charley Holt loves her. And though his socially ambitious mother attempts to discourage him and his friends hold Gudrun up to ridicule, nevertheless he makes her his wife and settles down to provide her a living. Her happiness is of short duration, however, because of Holt's unquenchable thirst, and he neglects her company and that of his little boy to engage in drinking contests with Heine Lorber, the proprietor of the town livery stable. In a drunken brawl Holt is mortally injured and after his death Gudron takes what little savings she has and invests it in a neighboring farm.

There she prospers. The sorrow in her life is completely effaced when Martin O'Neill, a hobo, who she has rescued from the depths of starvation and despair, offers her the love and respect that should have been given her by the lately deceased Holt. Martin it is, who has put the farm on a paying basis. He works hard, asking no financial reward but only his room and board. When he has regained his self-respect he offers to marry her and Gudrun accepts.

Had it not been for the despicable conduct of Lorber in setting her barn on fire, the young widow might never have known the true character of her new husband. The villain had attempted to discredit Martin in her estimation by declaring he started the fire. But virtue has its own reward. Thus Gudrun found love and happiness with the regenerated tramp.

PROGRAM READER

Mary Maclaren, who has appeared upon the screen of the ——— theatre in some of the most unusual pictures, will return shortly in her latest Universal offering, entitled "The Unpainted Woman." The story was written by Sinclair Lewis and produced by Tod Browning and it offers the star a wonderful opportunity to display her emotional talent. She assumes the role of a servant girl who is ridiculed by the natives of her community although one of them has the courage to marry her. Her happy courtship is turned into misery when her husband embraces liquor. After his death she finds happiness through the love of a "knight of the open road." Just a simple tale of love and sorrow—sorrow and love—punctuated with human characterizations, quaint comedy touches and rural backgrounds. It carries a wealth of action and detail and the management feels sure that its patrons will be highly entertained.

The author has developed his material splendidly and it has been handled with the utmost skill by Director Browning. The scenes reveal charming rusticity through their faithfulness to country life and against such a background the plot takes on a value that makes it more than just a medium to express a story. Miss Maclaren is given excellent support by Thurston Hall, David Butler, Laura Lavarne, Fritzie Ridgway, Willard Louis and Carl Stockdale. They are all rural characters to the life.

SUGGESTIONS

If you have played the Universal pictures which starred Mary Maclaren and found them successful you should have no trouble in cleaning up with her latest issue. We would advise that you emphasize it as a quaint comedy-drama of rural folks—the kind of story that has made "Way Down East" so enduring upon the stage. It has considerable pathos and sympathy and the characters are human and recognizably real. Bring out how a poor servant girl comes into love and happiness after the drab clouds in her life are swept aside. She is richly contrasted with the other characters, though all of them are quaint. Some effective word arguments can be used on this theme and also its picturesque backgrounds. Display the star and the scenes from the picture, bringing out the fact that she appears in a quaint character role. This subject will not raise ridicule for its rural spirit. It is true to life and the community it represents. Dwell on this point. The title is a striking one and it might be used in bringing out the character of the heroine. The climax carries a thrill in a fire scene that might be effectively used. In all, the picture contains plenty of angles for exploitation.

Mary MacLaren just couldn't help loving this little one in her latest Universal offering, "The Unpainted Woman"

"THE HOME BREAKER"—PARAMOUNT

A Highly Satisfying Comedy-Drama Starring Dorothy Dalton

DOROTHY DALTON should feel as highly satisfied with her latest screen expression as her following will feel contented after they have witnessed her in "The Homebreaker." That she has qualified as a comedienne has long since been proven, and Paramount with true appreciation and a good sense of showmanship, has given her a subject which brings her gift for comedy into full play.

It is a delightful offering, this one that presents the star as a traveling saleswoman, and as you may guess, the characterization is embroidered in the plot for all that it stands for in the world of realities. The story is human and bright and truly representative of its personages, and if it is developed along extravagant lines, this is because the comedy values demand it. The idea of a traveling saleswoman who gives up the road to teach the junior member of her firm how to conduct himself in matters of love and deportment seems like something new in the film scheme of things. And it is treated with humorous and serious consideration. A melodramatic note is introduced to give it substance and though it is arbitrary it serves its purpose.

The picture carries plenty of color in its backgrounds. A yacht figures in the scheme for the purpose of showing the star attired in overalls. She makes a pleasant picture at the wheel. Edwin Stevens has a big part and makes it stand out conspicuously, while Douglas MacLean attends to the character of the hero.—Length, 5 reels.—Released April 20.—*Laurence Reid.*

THE CAST

Mary Marbury, a Traveling Saleswoman	Dorothy Dalton
Raymond Abbott	Douglas MacLean
Jonas Abbott, a Merchant	Edwin Stevens
Fernando Poyntier, a Crook	Frank Leigh
Marcia, his Confederate	Beverly Travis
Lois Abbott, Raymond's Sister	Nora Johnson
Mrs. White	Mollie McConnell

By John Lynch.
Scenario by R. Cecil Smith.
Directed by Victor Schertzinger.

CATCH LINES

You all have met traveling salesmen. You know what genial, what hail-fellows-well-met they are and how chock full of personality. Well, this can be applied to the female of the species. Mary Marbury is a lady drummer and she is genial and resourceful and possesses a charming personality. Come to the ——— theatre and make her acquaintance in "The Homebreaker."

In which a resourceful girl breaks up a home to teach a young man a lesson and this accouplished she builds it up again.

She was able to convince buyers with her color and chatter, but she had a tough time in convincing a certain young man who was the idol of her heart. Not until she nearly broke up his home did he value her love and friendship.

PRESS NOTICE

Dorothy Dalton's latest Ince-Paramount photoplay, "The Homebreaker," will come to the ——— theatre on ——— of ——— week. This is from a story by John Lynch, an experienced screen writer, and affords the star a most attractive part—one that is quite a departure from the Western character she has so ably interpreted in the past. She appears as a traveling saleswoman who has no trouble in disposing of Abbott & Son's goods but her selling ability is not sufficient to convince the junior member of the firm that she thinks a great deal of him and that he should stay away from the bright lights and pay attention to business.

The elder Abbott would like to have her as a daughter-in-law but the son is too busy in chasing Broadway butterflies to appreciate what a fine little wife she would make. So the dashing drummer concocts a scheme with her senior employer to arouse the young man's jealously and make him embarrassed in the bargain. How it works out successfully, how the girl routs a party of grafters and saves the daughter of the house from a disastrous elopement, how her romance is developed according to her wish, are events which spell a most fascinating picture. Miss Dalton is afforded a chance to display a number of striking gowns which will delight the feminine patrons. Her dramatic work is of a high order.

"The Homebreaker" is a picture with a purpose and is true to life. Among those who help to convey the realities, aside from the star, are Douglas MacLean, Edwin Stevens, Nora Johnson, Frank Leigh and Mollie McConnell. The feature has been scenarioized by R. Cecil Smith, and produced under the direction of Victor Schertzinger, while Thomas H. Ince looked after the supervision.

THE STORY

Mary Marbury is a traveling saleswoman, and like all people who follow that vocation, whether male or female, she is fully able of taking care of herself. While sojourning in a "tank town" in Illinois the fair drummer encounters a couple of crooks and so obnoxious does the masculine party become in his attentions toward her that the resourceful girl promptly shows him his place. Indeed, the representative of Abbott & Son has the two crooks put off the train that is carrying her back to New York. She is considerably disappointed on reaching the office to discover that the junior member whom she expects to marry is setting himself a merry pace in the land of Bohemia. So Mary concocts a scheme with the elder Abbott whereby he is to humiliate his son by cutting up capers and thus bring the young man to his senses.

At a reception the father astonishes his guests in his spirit of youth and his flirtation with Mary. Which, of course, has the desired effect upon Abbott, Junior. Another factor which has contributed toward the old man's worries is the ease with which the two crooks mentioned above have ingratiated themselves with the children. These undesirable guests happen to be at the reception where the masculine party is planning an elopement with Lois Abbott. Everything is made ready even to the extent of the safe being robbed and the yacht made handy for a quick get-away when Mary discovers the plot. During a dancing interval she had gone aboard the boat with her employer and found the stolen money that the crook had placed there, for he intended to escape via. the water route. Of course the girl loses no time in straightening things out and when Lois sees the error of her ways and the thieves are captured, Raymond Abbott realizes that Mary is a wonderful girl. With his best drummer to guide his son through life, the senior member of the firm has no doubt about the young man's future behavior.

SUGGESTIONS

There are any number of good values in this picture for exploitation aside from the drawing power of the star's name. To begin with, its central character is conceived away from the beaten track as it presents a traveling saleswoman—really something new in characterization. This looks like a good angle to play up. Also make mention of the fact that the "drummer" is a whirlwind on the road and can talk any buyer into taking her articles, but who is unsuccessful in selling the junior member of her firm the idea that he should come to his senses and save his business from ruin. The humorous values are the ones to concentrate upon, despite the fact that the story carries a deal of dramatic action.

You might bring out that a yacht figures largely in emphasizing Miss Dalton's personality, for she has to don overalls and she looks splendidly efficient in them. She also wears a number of striking gowns. Bring out that point if your copy is written around the star. Also play up her captivating smile which is not duplicated in the wholesomeness it radiates by any other actress. The author's name is a good lead too, if you cater to a fan crowd. He has turned in some good stories.

PROGRAM READER

Dorothy Dalton, the Ince-Paramount star, will be seen in her latest picture entitled "The Homebreaker," shortly, at this theatre. This is a story of a traveling saleswoman, who is able to convince the buyers on the road that Abbott & Son's products are the best on the market; but, who is unable to impress the junior member of the firm that more attention to business and less catering to the bright lights would spell success in larger letters. Not until the girl concocts a scheme with the elder Abbott whereby she is to appear as an adventuress in luring him to the "dogs" does the young man, who is very dear to her heart, come to his senses.

An appealing story and one strongly fortified with comedy and dramatic highlights is "The Homebreaker," and really one of the best in which Miss Dalton has appeared, if one can single it out above the others. The star has plenty of opportunities to reveal her charming naturalness, her captivating smile, and her generous measure of talent. She has been riding on the wave of popularity due to her keen characterization of Western heroines. Here she has a different kind of role and she shines just as brilliantly. An excellent cast surrounds her which includes such well-known players as Edwin Stevens, Douglas MacLean, Frank Leigh, Nora Johnson, and Mollie McConnell. The story was written by John Lynch, scenarioized by R. Cecil Smith, and produced under the direction of Victor L. Schertzinger. Thomas H. Ince supervised.

Dorothy Dalton Demonstrating How It Is Done in "The Home Breaker"

"JOSSELYN'S WIFE"—ROBERTSON-COLE

Drama of Love Quadrangle Made Effective Through Surprise Finish

BESSIE BARRISCALE'S new picture, " Josselyn's Wife," an adaptation of Kathleen Norris' novel of the same name, is based upon a love quadrangle. To look at the framework one would think it offered a bigger problem than the customary eternal triangle, but unfolded as a photoplay it doesn't carry half the complexities that one would imagine. Indeed, it is easily followed until the climax, and this requisite is so deftly arranged with a novel twist that it compensates for a somewhat vague and lackadaisical story.

The star is well equipped through experience to play the character of a sorrowful wife, and she brings out all the pathos and sympathy that the part demands and makes it thoroughly human in every detail.

In drawing the heroine as the rival of her husband's step-mother, the author has introduced a new situation in screen dramaturgy, though it is not developed here with the intensity that one expected. There is too much heart appeal and too little conflict to place it in the category of " passionate drama "—where it should belong. The wife is one of those dependent creatures who trusts everybody. And the drama suffers accordingly.

However, when the husband is indicted for the murder of his father, the subject unfolds a lot of action which, while belated, is suspensive and novel enough to make it entirely effective. It develops that the little boy did the shooting while playing " soldier."

The star is surrounded by a capable cast that includes Ben Alexander. As the child of the story he supplies the comedy as well as the heart interest. Howard Hickman's direction is entirely praiseworthy. Length, 5 reels.—Released in May.—*Laurence Reid.*

THE CAST

Ellen Josselyn	Bessie Barriscale
Gibbs Josselyn	Nigel Barrie
Lillian Josselyn	Kathleen Kirkham
Grandpa Latimer	Joseph Dowling
Tommy Josselyn	Ben Alexander
Lindsay Pepper	Leslie Stewart
Lizzie	Marguerite DeLamott
Aunt Elsie	Josephine Crowell
Joe Latimer	George Hackathorn
Mrs. Rose	Helen Dunbar
Thomas Josselyn	Tom Guise

By Kathleen Norris.
Directed by Howard Hickman.

CATCH LINES

She married a man who fell in love with his step-mother! Think of it! Here were father and son living at cross purposes. An interesting picture of a domestic quadrangle is " Josselyn's Wife."

An artist and his siren step-mother caught in his studio by his wife and father. Here is a delicate situation for you. Come and see how it is worked out in " Josselyn's Wife."

By Kathleen Norris, one of the most prolific writers of fiction today.

PRESS NOTICE

Bessie Barriscale's latest picture, entitled "Josselyn's Wife," will be the feature attraction on the screen of the ———— theatre on ———— of ———— week. This is an adaptation of Kathleen Norris' book of the same name and has for its central character a charming young wife whose husband is an artist by profession. Gibbs Josselyn, as he is known, takes his bride to Europe as he does not look favorably upon his new step-mother. After a lapse of years he brings his family back home where a reconciliation is effected. It is then that he notices that the woman he formerly frowned upon is decidedly attractive.

Events occur which place the philanderers in a communion of understanding, and the estrangement that is springing up between Gibbs and his wife, Ellen, seems ready to be effected any day. A time happens when the guilty couple are caught in a studio by the wife and father. And this introduces a rich situation. How the husband is caught in a trap that means his imprisonment for murder, how the future looms up dreadfully black for Ellen, how the tender appeal of the little boy coupled with his confession of the crime, enacted in all innocence, rights things eventually, are events that are absorbingly told on the screen.

Miss Barriscale is again directed by her husband, Howard Hickman, and those in support are Nigel Barrie, Kathleen Kirkham, Joseph Dowling, Ben Alexander, Josephine Crowell, Tom Guise and others.

THE STORY

The indifferent cruelty of the young people at Mrs. Rose's reception preyed so upon Ellen Lattimer's mind that she bade a hasty adieu. She fully intended to return to her country home, but no sooner had she left the house than she encountered Gibbs Josselyn who was late in arriving. As the young man did not look with favor upon his new step-mother, he found Ellen's company very attractive, and after a brief courtship they were married.

An artist by profession, Gibbs took up residence in Europe to enlarge his talent, and when he had made his mark he brought his wife and little boy back to his father's home where a reconciliation was effected. His step-mother, being a personable and clever young woman, began to wield a strange influence over him. And as he was about her age she enjoyed his company much more than she did that of her elderly husband. It happened, however, that the unwholesome creature did not play her cards cleverly. A time came when the younger Josselyn suspected her of being indiscreet and when she tried to square herself she became involved in a tangle of lies. The adventure erected a barrier between father and son, the result of which the latter took up quarters elsewhere. Yet the elder Josselyn loved Ellen and his little grandchild, who would come and play " soldier " with him by the hour.

One morning the old man was found dead, shot through the heart, and Gibbs was indicted for murder since there was an estrangement between them. There seemed to be no solution of the crime for Ellen believed in her husband's innocence, until the little boy admitted he had played " at war " with his grandfather and had shot him. So Gibbs was exonerated. His prison confinement had gone hard with him, but he found his health eventually and with it came happiness.

PROGRAM READER

Patrons of the ———— theatre have long since accepted Bessie Barriscale as one of their favorite stars. Her long line of entertaining pictures have established her firmly across the film horizon. The management takes great pleasure in announcing, therefore, that included in the coming attractions that are booked for the ———— theatre, is "Josselyn's Wife," Miss Barriscale's latest contribution. The picture has been adapted from Kathleen Norris' book of the same name, and presents the story of a misunderstood young wife whose love for her husband is trespassed upon by his charming step-mother. He had endeavored to avoid the voluptious woman but to no avail, and in the process of the story he succumbs to her blandishments. A set of complications develop that all but engulf the philandering husband. But eventually the sun shines with radiance and the cracks in the domestic hearth are sealed up again.

SUGGESTIONS

In advertising " Josselyn's Wife " center your arguments and pictures around the central idea of the play, i. e., the love quadrangle. Triangles have been given to us in every conceivable shape, but here is something new in screen patterns that should not be neglected. It should make a striking argument for it presents a son at odds with his father over the latter's wife. Think of the fine copy obtainable in the fact that a young man is in love with his own step-mother and neglects his own wife to bask in her radiance! This idea if concentrated upon is going to excite a lot of curiosity. The climax also affords an opportunity for special appeal to the public. It presents the husband charged with the murder of his father and who is not given his liberty until his little boy comes forward with a strange story of how he killed grandpa while playing soldier. Don't give it away exactly—only state that a child figures strongly in vindicating his father's honor.

(Continued on page 3275)

Bessie Barriscale in a listening attitude in the Robertson-Cole release, " Josselyn's Wife "

"MARY REGAN"—FIRST NATIONAL

Third Anita Stewart Picture Should Prove Another Success

MARKED by lavish settings, action staged as extravagantly as the backgrounds, and possessing a story of a certain type of underworld life that should appeal to the popular mind, Anita Stewart's third First National production bids fair to score another box office success.

Miss Stewart herself is considerably more in the foreground than in her first production " Virtuous Wives," and the plot has melodramatic substance and action in greater quantity than did her second, " A Midnight Romance," so, considering the success of these former vehicles, it seems right to assume that " Mary Regan " should travel the same lines to box office success.

The star gives a performance well in keeping with her new-grown popularity and the support she receives is of the best. Frank Mayo as the leading man contributes a good characterization, while Carl Miller, Brinsley Shaw, George Hernandez, Barney Sherry and Hedda Nova, furnish assisting performances of value.

During some of its phases the action of the story is rather artificial, but the swift course that the melodrama takes makes stopping to point these places out a foolish pastime.—Length, 5 reels.—*Peter Milne.*

THE CAST

Mary Regan	Anita Stewart
Robert Clifford	Frank Mayo
Jack Morton	Carl Miller
Morton, Sr.	Barney Sherry
Jim Bradley	Brinsley Shaw
Peter Loveman	George Hernandez
Commissioner Thorne	L. W. Steers
Nina Cordova	Hedda Nova

From the Book by LeRoy Scott.
Directed by Lois Weber.

CATCH LINES

Why was Mary Regan shunned by society when she had done nothing wrong? She had wealth, beauty, position, her mother had been well liked in the best circles—and yet her friends refused to accept Mary Regan! See " Mary Regan," the latest picture in which Anita Stewart stars.

She deliberately refused the man who loved her—the man she loved and instead accepted the proposal of a drunken wastrel who did not have the courage to acknowledge her as his wife! Her reasons for so doing are only revealed in " Mary Regan," Anita Stewart's latest First National production.

Produced under the direction of Lois Weber, she who made " A Midnight Romance " and Mrs. Charlie Chaplin's most successful pictures.

PRESS NOTICE

Anita Stewart, who scored such successes recently at the ——— theatre in " Virtuous Wives " and " A Midnight Romance," returns again on ——— of ——— week for a run of ——— days in her latest First National production entitled " Mary Regan." This is an adaptation of LeRoy Scott's book of the same title and was produced under the direction of Lois Weber. It affords her the role of a young woman whose father was a notorious crook. She is ever fearful lest this trait of her parent's shall show in herself and so she refuses the love of Robert Clifford, a man high in the city's municipal circles.

As a result of this refusal she becomes entrapped in a clever blackmailing scheme, hatched by her father's former associates, in which she finds herself as an unwilling cat's paw. When she comes fully to a realization of the plot she communicates all the information she possesses to Clifford and through his efforts the schemers are foiled. And after this Mary accepts Clifford, who is finally able to convince her that marriage to him will do him no harm.

" Mary Regan " has been produced as lavishly as were the other two pictures in which Miss Stewart appeared recently. The star appears to her usual splendid advantage in the title role while surrounding her is a cast of particular skill including such well-known players as Frank Mayo, Carl Miller, J. Barney Sherry, Brinsley Shaw, George Hernandez, L. W. Steers and Hedda Nova.

As far as stories dealing with outlaws of society go " Mary Regan " may easily be classed among the best of this type.

THE STORY

Mary Regan is ardently loved by Robert Clifford, an official of the city. She refuses to marry him, however, because her name has a smirch on it. Her father, a notorious gentleman crook, married an heiress and while Mary has inherited all the finer qualities of her mother she is afraid that the traits of her father will some time show in her. More than this, she knows that Clifford will suffer if he marries her and attempts to introduce her to his friends.

Peter Loveman and Jim Bradley, old associates of her father's, attempt to win her over to their " trade "—blackmail. She refuses to have anything to do with them and goes away to the mountains for a rest and to endeavor to " find " herself.

To the same hotel Bradley brings Jack Morton, a young waster, put in his charge by a too-trusting father. Jack falls in love with Mary, which is just what Loveman and Bradley wanted him to do. Back in the city he proposes marriage and Mary, believing that she can save him from bad associates and sincere in her conviction that she can only be a hindrance to Clifford, accepts him. They are married and at a hotel near the city register under assumed names, as Jack wants to keep the affair secret from his father. However, the elder Morton learns of their being there and puts the wrong interpretation on the situation.

Later Mary learns of the attempt to swindle Morton of a sum of money through the predicament that Jack has fallen in and communicates her information to Clifford. Co-operating with the police he prevents the scheme from going through. But Jack, after his last wild revelry, dies. Mary, again free, feels the need of Clifford's love and protection and accepts him as her husband.

PROGRAM READER

Mary Regan accepted the proposal of marriage of Jack Morton's even though she did not love him, even though she loved with her whole heart and soul Robert Clifford and knew perfectly well that he loved her. But she believed that she would only bring him misery and sorrow as his wife. She thought that society would turn from her in scorn—refuse to accept her as being of their kind. And so she married Jack Morton. Then for a time events moved so rapidly that she had small time to think of Clifford. In the first place, Jack was afraid to acknowledge her as his wife and because of this fear his father branded Mary as a disreputable woman! Then suddenly she found herself the cat's paw in an astonishing scheme to blackmail the elder Morton! And she was perfectly innocent! The career of Mary Regan was, indeed, infested with all the adventure that the average mortal could require in a life time. Who was she? Why did society turn its back on her? She was innocent and yet they shunned her! You can see the conclusion of this fascinating picture at this theatre shortly, when " Mary Regan," the latest of the First National attractions starring Anita Stewart is shown for the first time in this city. It was produced under the direction of Lois Weber from a story by LeRoy Scott and is probably the best of Miss Stewart's recent efforts.

" THIRD DEGREE "

(Continued from page 3268)

Vitagraph has never turned in a better production, and we would advise that you bring this angle out for it is as big as " A Million Bid " in its dramatic quality. You have a number of arguments to exploit here. First off is the fact that it is an adaptation of Charles Klein's great stage success. The majority of your patrons have probably seen it in its original version, since a great many companies toured with it and it was also brought out in stock. So most of your people will want to see it on account of its familiarity. The central idea that the cruel, tortuous methods of the " third degree " are responsible in convicting an innocent man can be well utilized. And effective word arguments can be used in emphasizing the faith and love of the victim's wife in establishing his freedom.

Paper spreads hinting at the police methods in securing a confession will excite attention. The subject lends itself well to any kind of advertising. The star has a vast following and you won't make any mistake in going the limit in advertising her. She takes wonderful photographs and these displayed liberally in the lobby and the papers are going to attract not only her followers but those who do not frequent the picture houses. Bring out the director. He is well known to the fans as a man who is entirely dependable. And in the cast, such well-known players as Gladden James, Anders Randolf, Mrs. DeWolf Hopper, and L. Rogers Lytton will arouse comment among the dyed-in-the-wool patrons.

Scene from " Mary Regan "

"TAXI"—TRIANGLE

Starts Slowly, But Gathers Speed Toward the Middle

"TAXI" is a good comedy. For the first two reels it moves rather slowly. One might say that it doesn't seem as if all the cylinders were hitting. Then along about the middle it picks up and makes good speed and finishes with the meter ticking off the laughs quite as fast as the dimes tick by in reality. If it had started well "Taxi" might be described as an excellent comedy.

Taylor Holmes makes a likable chap of the hero-taxi driver and next in the cast in a position to furnish comedy is Maude Eburne, an actress who has had much success on the stage in eccentric comedy parts. She certainly makes the most of the role of the boarding house slavey in this picture and her scenes with the other players are all filled with excellent comedy due to her fine ability. Lillian Hall as the heroine is dainty and appealing.

"Taxi" hasn't much plot or at least not much has been brought out on the screen. This is the fault of the producers. They have really neglected to make the most of their opportunities, especially in the opening reels. But much of the comedy simply asserted itself, particularly when assisted by such a capable actress as Miss Eburne.—Length, 5 reels.—Released May 11.—*Peter Milne.*

THE CAST

Robert Harvey Randolph	Taylor Holmes
Madge Van Tillier	Irene Tams
Vivien Vivierre	Lillian Hall
Sweet Genevieve	Maude Eburne
Duke Beamer	Henry Sedley
Mrs. Borden Millyuns	Jane Jennings
Eileen Millyuns	Olive Trevor

From George Agnew Chamberlain's Cosmopolitan Magazine serial.

Directed by Lawrence Windom.

Photographed by George W. Peters.

CATCH LINES

Taxi, lady? Taxi, sir? Come take a round trip of romance and laughter for the price of admission to the ——— theatre where "Taxi" is now being shown. Taylor Holmes does the comedy honors—and asks no tips.

Ever hear of a taxi driver as a hero? Most people look on them as robbers. But this fellow is different. See him brought to life by Taylor Holmes in his latest comedy, "Taxi."

"Taxi"—in which and by which Taylor Holmes breaks all speed limits on laughter.

"Taxi" will make your laugh meter register to its capacity.

An hour's ride of fun and romance is what you'll find in this "Taxi" and the rate is cheap—see "Taxi" at the ——— theatre.

Some people think they can't afford taxicabs and they're right, for with a perpetual motion meter and a bandit at the wheel the tariff is high —but everyone can afford this "Taxi," the rate is the price of admission to the ——— theatre and the man at the wheel of laughter is Taylor Holmes. He'll give you a wonderful joy-ride on the road of laughter and romance.

PRESS NOTICE

Taylor Holmes, the popular Triangle comedian, will appear again at the ——— theatre on ——— of ——— week in his latest picture entitled "Taxi." Readers of modern fiction will recognize this title as that which adorned George Agnew Chamberlain's recent Cosmopolitan Magazine story. As a serial it afforded thousands a monthly cause for hearty laughter and now as a picture it seems destined to surpass its former record on the printed page.

Mr. Holmes assumes the role of Robert Randolph who forfeits a ten-thousand-dollar income so that a girl may have it and who goes forth to make a living driving a taxi. During her career behind the wheel he has many a humorous adventure, adventures which stand him in good stead when the climax of the story arrives. His position as chauffeur puts him on the inside track of a contemplated swindle and by his quick wit and by using his friends to good advantage he prevents it from going through and so saves the girl's income for her—and himself.

Mr. Holmes' ability as a comedian is well known and he derives the most from his unusual role here. He receives support of an adequate character from Lillian Hall as the girl, Maude Eburne in the comedy part of a slavey and Irene Tams, Henry Sedley, Jane Jennings and Olive Trevor in other prominent roles. The picture was produced under the direction of Lawrence Windom and includes many interesting scenes of New York City as backgrounds for the action.

THE STORY

Robert Randolph receives an income of ten thousand dollars a year by reason of the non-appearance of Imogene Pamela Thornton, who, by the terms of the will, would receive it if she could be found. Robert is jilted by Madge Van Tillier because ten thousand doesn't appear large enough to her. More or less disconsolate, Robert hires a taxi and rides about the town. As he draws up by the stage door of a theatre a pretty girl jumps into the cab and a man tries to follow her. Seeing the situation Robert throws the intruder out and drives off. What is his surprise to learn that the girl is none other than Imogene.

He takes her home to his apartment and turns it over to her and then goes forth in search of work—becoming a taxi driver. Imogene, because she took an immediate liking to Robert, doesn't relish the idea of depriving him of his ten thousand and tries, with other of his friends, to find him. But Robert refuses to be found. He becomes a very popular driver with all the city roustabouts because he always deposits them tenderly at their doors instead of merely throwing them out of his cab.

On one trip Robert hears a plot hatched by Imogene's oppressor to swindle her of her stock in the taxi company by which he is employed. He attends the directors' meeting himself and finds among the men a lot of the fellows grateful to him for taking them safely home. So the plot fails as Robert turns the tide in Imogene's favor. Besides this he is elected general manager and vice-president of the company. And then he asks Imogene to be his wife.

PROGRAM READER

Taxi! Taxi—Taxi? Taxi, lady? Taxi, sir? Don't say no, you really want this taxi. You'll have a round trip of wholesome fun all for the small price of admission to this theatre—and you don't have to tip the driver either. All of which means that "Taxi," the latest Triangle comedy starring Taylor Holmes, will come here shortly—and we feel sure that you will want to see it. The star's ability as a comedian is known by his previous work in Triangle and Essanay pictures but "Taxi" provides him with what is probably his most original and humorous role. There's great comedy in its five reels. The scenes between Mr. Holmes and Maude Eburne, the popular eccentric comedy actress of the stage, are some of the most laughable you ever saw and there's delightful romance in which the star is again ably assisted by Lillian Hall. In fact, "Taxi" has just about everything a picture could have to make it enjoyable. It's taken from George Agnew Chamberlain's Cosmopolitan Magazine serial and was produced under the direction of Lawrence Windom. The five reels include a number of New York City scenes filmed at night.

SUGGESTIONS

You ought to be able to make your advertising of this picture stand out as something altogether apart from the usual conventional announcements. The title, it need hardly be said, offers all sorts of opportunities for original copy. In the catch lines an effort has been made to play on the title interestingly. These, of course, may not appeal to your eye but they at least offer the basis of a number of catching advertisements. Build up on them with illustrations and arguments. Let your entire advertising copy go to elaborate on the title. And display the title prominently. It will catch the eye of itself.

"Taxi" also offers a good opportunity for teaser advertising. A repetition of the title by itself or with the word "hey" in front of it or "sir" or "lady" ater it would attract attention if run several times in the newspapers before the day of the showing. The same idea could be used for throwaways.

Lobby decorations, no matter how large or small, should follow out the same lines as the newspaper advertisements. If you are in the habit of "dressing" your lobby and your house employees when you play a picture for any length of time, of course "Taxi" offers you an easy opportunity. A stunt that might cost a little money but which would advertise the show well would be to placard a taxi with "You can't ride in this taxi but 'Taxi,' now at the ——— theatre, will give you the best joy ride in town," or some similar line, and hire a man to drive it around town.

"JOSSELYN'S WIFE"

(Continued from page 3273)

Feature the star's name. Miss Barriscale has arisen to the top of her profession through sheer ability. Bring out that her role of the trusting wife is an ideal one and that it perhaps is the best thing she has ever done. Play up the child actor, Ben Alexander. He scored a knock-out in Griffith's "Hearts of the World." Also announce that the star's husband, Howard Hickman, produced the picture.

Taylor Holmes Holds the Chauffeur's Throne in "Taxi," a Triangle Picture

"SOME LIAR"—AMERICAN

William Russell Breezes Through in Extravagant Farce-Comedy

WILLIAM RUSSELL disarms criticism in the style of pictures which he is offering the public. Inasmuch as they are extravagant things, based upon ridiculous ideas, one must accept them for their true value, which is that of inviting laughter without any measure of pretensions. The star has been maintaining a happy average of late and struck the high-water mark with his last previous picture, "Brass Buttons." Perhaps the pace has become too rapid for, in his new contribution, "Some Liar," there is a noticeable let-down in spontaneity of action and humor.

The idea behind it, while reasonably true, seems somewhat forced in execution, if one may take into account a lot of repetitious detail. It being extremely weak, the picture runs its course early and the spectator is only kept at attention through Mr. Russell's enthusiasm for his work.

Here the star is a traveling salesman with a line of cradles and coffins. In disposing of them he tells some whopping big lies, and having a breezy manner and a likeable disposition, he interests the gullible miners and the only girl. His gift of gab leads him into all sorts of trouble before he utters his first truthful remark—"I love you."

The picture departs from its farcical flourish in much of the action, and the melodramatic scenes substituted do not suffice to give it weight, although the principals work mighty hard to put it over. A few thrilling fights interspersed with the hero's lies and it is all over. Haywood Mack as the v-i-l-l-a-i-n, Eileen Percy as the girl, and Gordon Russell as an extra heavy complete the cast.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Robt. Winchester McTabb	William Russell
Celie Sterling	Eileen Percy
Sheldon Lewis Kellard	Haywood Mack
High Spade McQueen	Gordon Russell

By James Oliver Curwood.
Scenario by Stephen Fox.
Directed by Henry King.

CATCH LINES

He sold cradles and coffins, and being a traveling salesman he told some whopping big lies. His listeners drank in his words with silence and when he was through no one believed him but a mighty pretty girl.

He told her he killed a dozen men every day just for excitement. And she liked him because he was so cave-like in his killings. She didn't know that he was some liar.

William Russell in his latest breezy picture—a picture that will shake your sides so many laughs does it contain.

PRESS NOTICE

William Russell, the popular comedian of American pictures, will be seen at the ——— theatre on ——— of ——— week in his latest photoplay entitled "Some Liar." This is the breezy story of a young traveling salesman whose line consists of cradles and coffins. He arrives at the town of Yellow Jacket, Arizona, where he finds that the townsfolk have much need for his latter article. He sells a lot and tells a lot of lies. In fact, the salesman seems to market lies with as much ease as he markets his coffins and after a time all the inhabitants of Yellow Jacket have "fallen" for him, including one Celie Sterling.

He boasts to Celie about his prowess as a killer of men and that's where he makes a little mistake. For Celie, be it known, is bent on having a person named Sheldon Lewis Kellard killed for her special benefit. The salesman hadn't bargained on this and so finds himself surrounded by hot water—very hot water. How he gets out of it and manages to find a cool shower, how he finally comes to the point where he simply must tell the truth—when he realizes that he loves Celie, are events the humor of which can not be related here. Suffice it to say that the picture winds up in a veritable whirlwind of comedy even as it started.

Russell makes the title part a delightful personality while Eileen Percy as heroine and Hayward Mack as the villain lend good support. The scenario of "Some Liar" was derived from James Oliver Curwood's novel and production was in charge of Henry King.

THE STORY

Robert Winchester McTabb is a traveling salesman with a line of cradles and coffins, and when he comes to the mining town of Yellow Jacket, Arizona, he has no trouble in disposing of them. He is something of an accomplished liar and his yarns are such whoppers that the miners and a certain pretty girl are considerably impressed. Celie Sterling, as she is called, offers to invest in a coffin if Bob will get rid of an obnoxious individual by the name of Sheldon Lewis Kellard. As the salesman has told her of his man-killing exploits, he has to live up to them even though he is considerably scared.

High Spade McQueen, the proprietor of the gambling hall, also has a score to settle against Kellard, and so Bob sells him a coffin. As the gambler attempts to get familiar with Celie, the young Ananias knocks him down, though he is warned to order a coffin for himself. While lunching with the girl soon after his fracas with McQueen, he happens to see Kellard and is scared stiff. The latter warns him that he has nothing to fear as long as he is with the girl. So it is just one lie after another until Bob finds himself on the point of being lynched for supposed horse-stealing. When his innocence is proven in this case he still has Kellard and McQueen to settle with. The former has some compromising letters of Celie's in his possession and Bob recovers them after a severe tussle that involves not only these two men but McQueen. When everything is straightened out and Celie has discovered what an enormous liar the salesman is, he squares himself by uttering the first truth he has ever told—"I love you."

SUGGESTIONS

There is a wealth of advertising material in this picture which could be largely emphasized around the title. A number of novel lines will immediately suggest themselves to an enterprising exhibitor if he looks at the title for its full humorous value. There are malicious liars and others who lie for the fun of the thing. The hero here belongs to the latter variety. And the world laughs at and forgives such a fellow. Bring out this point and you can have some fun with your patrons if you tell them to watch closely and see if they can find themselves on the screen. Bring out the idea of the story in appropriate catch lines. The picture can sell itself on this angle alone. Advertise it as one of William Russell's breezy comedies, and bring out that no star is surpassing him in the quality of his subjects. He has a likeable personality that should count largely in his favor when he comes to your screen.

The author deserves mention because he is one of the most prominent in the fiction world. In his name and Russell's, coupled with the rich ideas that can be gained from the title and story, you should have no trouble in bringing the picture home a winner.

PROGRAM READER

There is no denying William Russell's popularity. After seeing him in a single picture you can't call him William any more. You simply must switch to Bill. Bill's latest picture, "Some Liar," an adaptation of James Oliver Curwood's novel of the same name, is one of the fastest and breeziest comedies that ever went over the screen. Imagine, if you can, a salesman, carrying a line of cradles and coffins stepping off the train in a little town in Arizona where killings were a perfectly ordinary occurrence. Would he have trade? Of course. But this particular salesman was also a born liar (no reflection on other salesmen) and he started in to sell his lies as fast as he dispensed with his coffins. He found himself in hot water before he could shake a lamb's tail twice and you'll find yourself in various ecstasies of laughter, providing you are still human. Eileen Percy is the girl that inspires Bill to tell the truth finally when he says "I love you," while others are Hayward Mack and Gordon Russell. It's five reels of laughter that are coming to you in "Some Liar"—and they're coming here soon.

William Russell must have been just telling one in "Some Liar," his American production distributed by Pathe

"THE AMATEUR ADVENTURESS"—METRO

Excellent Comedy Marks Emmy Wehlen's Return to Screen

METRO certainly sets a high-water mark for polite comedy in "The Amateur Adventuress," a picture which marks Emmy Wehlen's return to the screen after an absence of several months. It tells the story of a stenographer who forsook a life of drudgery for one of adventure. She is employed by a wealthy woman to break up her son's love affair with a delicatessen proprietor's daughter, and how she does it is amusing to a degree.

The whole picture, however, from first to last, covers in its various episodes as abundant comedy as ever was included in five reels of film. Miss Wehlen has a pair of excellent comedy foils in Victor Potel and Gene Pallette, while she herself appears to radiant advantage. That radiant covers everything —her looks, performance and her gowns.

A review of "The Amateur Adventuress" would not be complete without mention of the exceedingly clever subtitles, most of which are spoken. They are fitting and supply a laugh as well as the proper information.

But it was skilled work from every angle of production that caused "The Amateur Adventuress" to turn out so well. Metro seems to lead the field in the feature comedy line, particularly when this, its latest effort, is considered.—Length, 5 reels.—Released May 5.—*Peter Milne.*

THE CAST

THE AMATEUR ADVENTURESS

Norma Wood	Emmy Wehlen
Oliver Morley	Allen Sears
George Goodie	Gene Pallette
William Claxtonbury	William V. Mong
Mrs. Claxtonbury	Marion Skinner
Mrs. Sentel	Lucille Ward
Gregory Charles Sentel	Victor Potel

By Thomas Edgelow.
Scenario by June Mathis and Luther A. Reed.
Directed by Henry Otto.
Photographed by Arthur Martinelli.
Supervised by Maxwell Karger.

PRESS NOTICE

"The Amateur Adventuress," the Metro comedy which will be shown at the ——— theatre on ——— of ——— week marks Emmy Wehlen's return to the screen after quite a long absence. Her many friends will be glad to know that her return is marked by a picture, the comedy of which cannot be easily overestimated. As Norma Wood, the stenographer, in an adaptation of Thomas Edgelow's story which appeared in Young's Magazine, Miss Wehlen plays with a grace and charm and an appreciation of the comedy values of the story that again stamps her as one of the most skilled actresses on the screen. The plot is so arranged that the star is afforded opportunities for wearing a number of beautiful gowns.

Briefly the story tells of a stenographer's rebellion against a humdrum existence. She manages to secure some wonderful clothes and by means of these she is offered the job of weaning a rich man's son away from a delicatessen keeper's daughter. Of course there is her own romance to balance the picture. The comedy in "The Amateur Adventuress" is plentiful and never for a moment does the picture's gayety let down. The subtitles fairly sparkle with brilliant lines, while the situations of the story show an originality and humorous value that makes them doubly interesting.

Miss Wehlen receives capable support from A. D. Sears as the hero and from Gene Pallette, William V. Mong and Victor Potel in comedy roles. The story was adapted for the screen by June Mathis and Luther A. Reed and produced under the direction of Henry Otto.

THE STORY

Norma Wood is a stenographer tired with the monotony of her existence. Employed by Claxtonbury, the hypocritical president of a working girls' association and engaged to George Goodie, a smug, self-satisfied, selfish clerk, she finally rebels against it all and announces her intention of seeing life. The first thing she does is to charge a lot of gowns to Claxtonbury. His wife discovers it and Norma raises a small rumpus in the family when she says that Claxtonbury had sponsored the idea himself. She plays the game well and, although she is discharged, she receives a check from Claxtonbury to provide for her wants until she gets another job.

Subsequently she dons some of her fine clothes and enters the dining-room of a fashionable hotel. Here she is spoken to by Oliver Morley, who takes her home to his sister, Mrs. Sentel. The good woman is very much worried over her son who is infatuated with the daughter of a delicatessen proprietor. It is Norma's job to break up the affair. Gregory Sentel proves to be a conceited man and fails to live up to his mother's enraptured description. But Norma finds her job a difficult one until eventually she plays on Gregory's conceit and wins his attention. After that it is easy to disillusion him regarding the other girl by inviting her to tea. The way she acts, in comparison with Norma, finishes the job.

All this time Oliver has been falling steadily in love with Norma. When she plans to leave he proposes to her and she, after confessing all her "sins" to him, accepts.

CATCH LINES

She defied conventionality and resolved to see real life! She had been just a slaving drudge—she was going to have money, and fun and fine clothes! See "The Amateur Adventuress," the brightest bit of comedy ever encased in five reels of film.

She was hired to break up a love affair—see "The Amateur Adventuress."

He proposed marriage—and by marriage he meant that she should keep her job and take care of him besides! But she wanted to see LIFE. And she did see it—and you'll see the prettiest and peppiest comedy of the season in "The Amateur Adventuress."

Marking Emmy Wehlen's return to the screen in an original comedy—laughs in scenes and subtitles.

She didn't know how to pick up a man, but she made a bold stab at it! She was just an Amateur Adventuress—but she got what she went ater. See Emmy Wehlen in "The Amateur Adventuress."

PROGRAM READER

Over the little table in a cheap little restaurant George Goodie whispered what he thought words of love into the ear of pretty Norma Wood. This night of all nights he had resolved to spend sixty-five instead of thirty-five cents on their dinners and he had also resolved that they should get married. In fact he had done all the resolving without consulting Norma's feelings in the least. He helped himself to the biggest portions of everything and then blandly told her that after they were married she would have to get up an hour earlier in the morning so that she could finish the housework before going to the office! This was his idea of married life! It stung Norma to the quick and then she flared up. She flared and she stood up—on the table! With a glass of wine in her hand and the light of youth in her eyes she fairly sang forth her resolve to see LIFE! Then she walked out of the place and left George gaping. How Norma found life is told in the Metro picture, "The Amateur Adventuress," in which Emmy Wehlen is starred and which will be shown at this theatre shortly. It is one of the sprightliest comedies ever—a picture full worthy to mark Miss Wehlen's return to the screen after an overly long absence. Don't fail to see it.

SUGGESTIONS

If the previous Emmy Wehlen pictures were popular at your house advertise "The Amateur Adventuress" as marking her return to the screen. She has not been seen in any new pictures lately; hence you might make something of an event out of this one. Advertisements written in the form of an invitation to meet Miss Wehlen again at your theatre would be attractive and if you have a mailing list of regular patrons play up her return.

As regards the story you can go the limit on boosting its comedy. Without doubt it will prove amusing to every class of picturegoer. The theme, well expressed in the title itself, is one that possesses a lot of interest and you can develop this in your advertising. Don't be afraid of using superlative in talking about the picture. It's worth them.

If you cater to a regular fan patronage don't overlook the appearance of Victor Potel, an old time picture comedian. He has a prominent part and plays it well. His recent appearance with Mary Pickford will have recalled him to many.

But concentrate for the most part on Miss Wehlen's return (mention her wonderful gowns for your feminine patrons if it attracts) and the fact that as a comedy the picture ranks exceptionally high. Word of mouth advertising will do the rest providing you play the picture for a suitably long run.

Emmy Wehlen in a Scene From "The Amateur Adventuress"

"DAUGHTER OF MINE"—GOLDWYN

Human Interest Story That Hits the Mark

MADGE KENNEDY has a human interest story in "Daughter of Mine"—one that is endowed with realities so fraught is it with glimpses of everyday life. It is seldom that the quality of verisimilitude figures so largely upon the screen, so eager are scenarists and directors in surrendering to the conventions. But the star's latest contribution throbs with humanity and so is made genuine.

Hugo Ballin, Goldwyn's art director, is responsible for the story. He has journeyed to the East Side and came back with a slice of it which is visualized in the religious conflict engendered between Christian and Jew.

Mr. Ballin introduces a fanciful vein which, while of no consequence in the theme, balances the play with a humorous note. This idea of his has been used on the stage, but without much success, which is probably due to the dramatists attempting to deal in the ethics of the two religions.

Miss Kennedy invests her playing with charm and understanding. Tully Marshall as her father gives a convincing performance. A wonderful characterization. John Bowers is the young man in the case. Mr. Badger's scenes are faithful in atmosphere. There is the Ghetto teeming with life.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Rosie Mendelsohn	Madge Kennedy
Charles Howard	John Bowers
Papa Mendelsohn	Tully Marshall
Joseph Rayberg	Arthur Carew
Rabinowitch	Abraham Schwartz

By Hugo Ballin.
Directed by Clarence G. Badger.
Photographed by Marcel Le Picard.

THE STORY

Rosie Mendelsohn is a young girl of the tenements, beloved by George Howard, a struggling author, and watched over tenderly by old Papa Mendelsohn, a tailor. The latter does not take kindly to the young man, owing to his different race and religious belief, and the girl is induced to part with him through filial devotion. Papa Mendelsohn endeavors to find her a husband through a marriage broker but is unsuccessful, and since George has disappeared, Rosie's life is made miserable.

In an effort to locate her beloved, Rosie becomes a stenographer in a publishing house, thinking, perhaps, that he may turn up there with his manuscript. As she learns nothing of his whereabouts she conceives the idea of tracing him through his story and induces her employer to offer a prize for the best solution of it. Rosie types the first part of it from memory. Of course George, who has been having a hard time making a living, reads the advertisement in the papers and also recognizes the story. Spurred to ambition, the young man promptly submits the remainder and wins the coveted prize. So the lovers are reunited and return to Rosie's home where Papa Mendelsohn gives them his parental blessings. The old man appreciates that love breaks down all barriers.

PROGRAM READER

Rosie Mendelsohn was brought up to honor and obey her parents and when romance came into her life it ushered in a serious problem. Was it nobler to give up her Christian lover out of respect of her father's creed or follow the dictates of her heart? Surely it was a quandary. But she loved her father and accepted his religion and being a dutiful daughter she obeyed and gave up her romance, though the sacrifice meant a great deal of sorrow. However, she was unable to adopt his suggestion that she should marry a man of her own race. As time went on Rosie saw nothing of her lover until a day came when she could stand it no longer. She planned a scheme to bring him into her life again despite her father's wishes. And when he responded and picked up the threads of the old romance the event brought sunshine into Rosie's heart.

How the lovers, through their devotion to each other, made Papa Mendelsohn realize that race and creed form no barriers in affairs of the heart, how the old man gave them his blessing in the knowledge that love is generated in the melting pot of America, make a picture that is thoroughly appealing. We have no doubt but what you will be immensely satisfied when you see it on the ———— screen. "Daughter of Mine" was written by Hugo Ballin. It will appear here in the near future.

PRESS NOTICE

Madge Kennedy, Goldwyn's piquant star, forsakes the comedy field, in which she shines so brilliantly, in her latest picture, "Daughter of Mine." She will come to the ———— theatre on ———— of ———— week in a story of considerable heart interest and human appeal. Quite a radical departure for her! The theme has been generally neglected upon the screen, perhaps because producers were afraid to tackle its vital problem. But the author here has deftly treated the conflict of race and creed and has swept aside the barriers through the aid of America's melting pot.

Rosie Mendelsohn was her father's daughter and that is why she obeyed him and gave up her Christian lover. Papa Mendelsohn was a product of the old world and followed its ancient traditions and customs in all things. His belief was that people who professed different religions should not marry. Rosie on the other hand had a new perspective on things since she was born in America, the land where races and creeds are ground together in the melting pot.

Yet, because of her filial devotion she obeyed her father and gave up her lover, though it made her greatly unhappy. Love will have its way despite every obstacle and when Rosie was reunited to the man of her heart, Papa Mendelsohn realized that his theories were punctured. And so he gave his paternal blessings.

It is a delightfully human story and capably acted by Miss Kennedy and her players. In the cast are Tully Marshall, who gives a remarkably lifelike portrayal as the father; John Bowers, Arthur Carew, and Abraham Schwartz. The picture was directed by Clarence G. Badger from a scenario by Hugo Ballin.

SUGGESTIONS

Your exploitation on this picture should be dignified as it deals with religious conflict or the barrier which separates Christian and Jew. It presents the old world traditions that are shattered in the melting pot of America. Love sweeps aside the barrier of race and creed in the story and as it carries a deal of pathos and sympathy you should handle it not only in an impressive way but in a manner that will not offend. Aside from the drawing power of the star's name and what it stands for upon the screen, the best plan is to bring out the theme of the story for it is a powerful one and well calculated to arouse the greatest interest. It is a subject that has been neglected upon the screen and the fact that it appears original will excite curiosity. So let your advertising tell of the conflict of religion and how love and the melting pot of the new world breaks down the barrier.

Although Madge Kennedy is accepted as a comedienne she gives ample evidence here that she is something of a dramatic actress. Don't neglect this angle. Your audience should be acquainted with her versatility. The picture carries such a deal of truth in its main idea that it should be driven home. A spread of the star and another of Tully Marshall, who gives such a wonderful portrayal as the representative of orthodox prejudices, will help a lot. And be sure to get your patrons in the right mood that the picture doesn't solve any religious or racial problems but shows how the melting pot is making good Americans of them all. Play up the star and the theme in effective arguments. Miss Kennedy has become one of the most popular players on the screen, and her story is really something new under the camera lights.

CATCH LINES

She was a girl of the tenements and her father didn't look with favor upon her lover, who belonged to a different race and creed. But doesn't love sweep aside all barriers? The answer is found in "Daughter of Mine."

Madge Kennedy's radiant personality is seen to splendid advantage in a picture of the byways and highways of New York.

The personable Goldwyn star in a story of everyday life—a story of the tenements where the sun scarcely penetrates.

Although forbidden to see the young man in the case, the call of Love was heard and she obeyed.

When her old papa forbade her to see the boy—he came from a different race and creed—she obeyed. But her unhappiness won her father's consent and the love of the two children broke the barriers.

Delightful Madge Kennedy in a different kind of role. Not a madcap this time, but a simple girl of the tenements.

Madge Kennedy with Tully Marshall in a Scene From "Daughter of Mine"

"THE MASTER MAN"—PATHE

Frank Keenan Stars in Forceful Play of Love and Politics

FRANK KEENAN cannot keep his light under a bushel. As he possesses a dominant personality, what could be more appropriate to make it conspicuous than one of those tried and true melodramas of crooked politics? So as the master man—the power higher up—he comes into his own again. As the play calls for the fullest concentration upon the leading character, naturally the others are submerged to bring this feature about, although it must be said that the star shares the spotlight as much as possible with his players. Yet the picture is Frank Keenan all the way. And he gives it force and vitality so that it really becomes a high class melodrama.

As the Attorney General of the State, his dominant personality sweeps everything aside. If the Governor is fearless enough to fight the machine—well, death can be his reward. And the master man controls the invisible strings until a cog slips in the machine, and he emerges quite on a level with his oppressors and is duly captured.

A brief outline of the plot does not convey the intelligent treatment it has received from the sponsors. It unfolds a splendid array of novel situations which are so well handled for their suspensive values that one unconsciously takes a firm grip upon the chair. Each scene builds from the preceding one with ever-increasing interest, and though it is obvious that the god from the machine will be caught in his own trap the action is so tense that one hasn't time to notice the rift in the dramatic cloud.

Mr. Keenan receives excellent support from Jos. J. Dowling, William Mong, Kathleen Kirkham and others.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Emanuel Blake	Frank Keenan
Janice Ritter	Kathleen Kirkham
Geo. R. Vanter	Jos. J. Dowling
Mitchell Murray	Jos. McManus
McCullough Davenport	Jack Brammall
Sebastian Ritter	Wm. V. Mong
Governor Wheeler	Hardee Kirkland
Lieutenant Governor	J. Barney Sherry
Purdy Cavanaugh	Joseph Rae

By F. X. James.
Scenario by Jack Cunningham.
Directed by Ernest C. Warde.
Photographed by Charles Kaufman.

CATCH LINES

In which the political machine of the State is given a sound trouncing. Come and see "The Master Man" and watch how crooked politics are made.

The masterful Frank Keenan in "The Master Man," a picture that will stir the blood and quicken the pulse. A big picture in every way and the star at his best.

He thought he was secure upon his throne as the ruler of the political ring, but along came Light, Honesty, Determination, and the king fell to rise no more.

Don't fail to see Frank Keenan in "The Master Man." You will like him and the picture.

PRESS NOTICE

Those who delight in a good political story will fairly revel in Frank Keenan's next Pathe picture, "The Master Man," which comes to the ——— theatre on ——— of ——— week. This is a drama of crooked politics, centering about an unusually powerful personality, Emanuel Blake, the character portrayed by the star. It is a part which fits Mr. Keenan particularly well. Emanuel Blake is a master of men and there is hardly an actor better fitted to interpret such a part than Mr. Keenan. On second thought there is no actor better fitted for it—and few who could even equal Mr. Keenan's masterly performance.

Blake is as hard-headed and hard-fisted a politician as ever rose out of a rough ward for the greater part of the story. When anything gets in his way his motto reads "Crush It." But there is something good in the worst of it and this proves the rule with respect to Blake. And it is a woman who awakens within him something finer, at first perhaps it is only pity, but soon after it turns to love and when the tale is done there is a new Blake to be reckoned with.

"The Master Man" was written by F. X. James and scenarioized by Jack Cunningham, the same writer who showed such fine style on the previous pictures that Mr. Keenan did for Pathe. Ernest C. Warde directed the picture. A strong cast including Kathleen Kirkham, Joseph J. Dowling, William V. Mong and J. Barney Sherry surrounds the star.

THE STORY

Emanuel Blake, Attorney General of the State, dominates the political machine which has placed him in office, by his will power and magnetic personality. Thus he is known as "the master man." Governor Wheeler, an anti-machine man, is a menace to Blake and his satellites, since he has in his possession a document that would break up the ring. So Davenport, a catspaw for the men "higher up," is commissioned to recover the vital information. In his blundering methods, however, he accidentally kills the Governor and escapes into Blake's office, where he is safe under the latter's protection. The master man makes it appear that a young opponent of his machine, Mitchell Murray, is the murderer, although the evidence is so circumstantial that he doesn't go to prison until a long time has elapsed.

Blake also controls the destinies of Vanter, a wealthy steel man, and the latter's daughter is looked upon with deep affection by both Murray and the master man. As she has been adopted by the magnate it is advantageous that she obey his wishes in giving Blake her love although she thinks more of his young opponent. Her father, a derelict, bobs up to annoy her with his unwelcome attentions, and it happens that during the reception which is to usher in her marriage to Murray, the old man sneaks into the house and poisons Vanter. As Murray is framed at the same time, Blake is given a clear field to win the girl. But the master man is caught in his own trap and is sent away for a brief term in an asylum. When he comes out he is astonished to learn that Janice is facing trial as the party who killed Vanter. As a result he gains his coveted position on the jury in order to hold out against her conviction. Though eleven men attempt to win him over to their side, the master man is obdurate. And Janice is given her liberty when Blake points out her father as the guilty person. He also imparts the information that he is responsible for Wheeler's death. Permitted to leave the courtroom on heavy bail, he refuses to run away with Janice. And so Blake, now regenerated, resolves to pay his debt to the state.

SUGGESTIONS

No exhibitor need be told the proper manner in which to exploit the Frank Keenan productions. While there is a certain similarity about them as far as characterization is concerned, yet this factor is an important aid in advertising them. The star's personality is so emphatic in its forcefulness and magnetism that it has carried him through to success in nearly all of his works. But vigorous as he is, he can't do it all in establishing his chief stock-in-trade. So you must do your part in bringing out that his pictures are representative of his forceful personality. Let your patrons know that a Keenan subject is always endowed with a rugged quality. You will have them watching for it with a keener interest, for everyone who likes good red meat in his entertainment is sure to enjoy it.

As far as the story is concerned it deals with crooked politics—of the men higher-up. And being of this brand it bears a resemblance to life. Play up this point, for politics are always interesting. There are some communities that are bound to be hit by the story contained here. And the people will notice the resemblance. The title is a good one and indicative of a man who conquers with his brain and personality. Bring it out emphatically. Carry out the suggestion in the catch lines and photographs.

PROGRAM READER

A story of crooked politics as they control the governing processes of the State is contained in "The Master Man," Frank Keenan's latest picture, that will be seen here in the near future. The star is well endowed by nature and experience to play these masterful roles of which his Emanuel Blake, the Attorney General of the State, is perhaps the most virile of the lot. He is the master man who pulls the invisible strings that set the puppet legislators dancing, and if anyone opposes him—well, he can be attended to with quickness and despatch.

The star gives a remarkable performance of

(Continued on page 3280)

Frank Keenan in a tense moment during his latest feature, "The Master Man," distributed by Pathe

"THE UNWRITTEN CODE"—WORLD

In Which Kiku-San and Dick Tower Meet, Marry and Part

THE pictures that prove the truth of Kipling's "East Is East," etc., are many in number and "The Unwritten Code" may take its little place among them. Here the protagonists of the drama, Kiku-San and Dick Tower, meet in marriage, but it is not for long or ultimate happiness. Marriage fails to bridge the differences of race and customs and so they part, each of them wondering what it is all about.

"The Unwritten Code" has Shirley Mason as its star, and from this it may be judged that it was made some time since. If she fails to include a suggestion of the Orient in her facial makeup, she at least gives a well conceived and strikingly appealing interpretation of the little heroine. Matt Moore, too, performs well as Tower and Ormi Hawley and Frank O'Connor lead off a supporting cast, the other members of which are Japanese, with a brace of good performances.

The story is set in a pretty Japanese garden and some realistic interiors. The lighting is somewhat confusing with its sudden changes. "The Unwritten Code" is appealing and interesting, although as far as dramatic action goes it appears that a superfluous thousand feet of film is preventing this element from showing itself with good effect.—Length, 5 reels.—*Peter Milne.*

THE CAST

Kiku-San	Shirley Mason
Margaret	Ormi Hawley
Tower	Matt Moore
Thompson	Frank O'Connor
Kimura	T. Tomamoto
Okuma	F. Wada

By Bernard Durning.
Directed by Bernard Durning.

PROGRAM READER

Can there be a perfect marriage between an Oriental and an American? Would not the Unwritten Code interfere with the smooth running of such a matrimonial venture? To Dick Tower these questions were the merest sort of flapdoodle. There was nothing in his bright lexicon of youth that interfered with true love. And so in far-off Japan he took the beautiful little Kiku-San as his wife, despite the protests of his friends. They warned him that he was running headlong into unhappiness. He laughed back at them and told them he was running straight for happiness! What was the outcome of this marriage? Would it prove an exception to the rule? What, indeed, was the rule? All these questions are answered in "The Unwritten Code," the charming photoplay of Japanese life, which will shortly be presented at this theatre. We know you will enjoy it, particularly when we tell you that Shirley Mason plays Kiku-San and that Matt Moore carries the part of Dick. And the pretty Japanese garden scenes! These are fairly indescribable. Suffice it to say that everything in "The Unwritten Code" goes to make for the best in entertainment. It is an unusual and beautiful photoplay.

PRESS NOTICE

"The Unwritten Code," starring Shirley Mason, supported by Matt Moore, will be the featured attraction at the ——— theatre on ——— of ——— week. This is a romance laid in a Japanese setting, the principals of which are Kuki-San, a native girl, and Dick Tower, a young fellow from the States. After a courtship fraught with excitement and accompanied by all sorts of dangers, Dick marries the little Japanese flower and in a native house, surrounded by what seems to them a fairy garden, the young couple settle down to what gives great promise of being an ideal existence.

"But the best laid plans of mice and men—," Dick discovers after only a short time that the other Americans in the city refuse to accept his wife as one of themselves. Their ostracism goes further than that and even Dick himself is ignored by those who used to greet him gladly. Two or three of his old friends stay by him and it is one of these, Thompson, who advises him that he can easily end it all before it is too late by discarding his wife—after the custom.

But this Dick will not hear—it is all his fault, he says, and he will remain true to his wife no matter what happens. But "The Unwritten Code" enters into their destinies and brings developments of which Dick little dreamed. The conclusion of the tale is left for the screen to tell.

"The Unwritten Code" has some exquisite garden scenes while the atmosphere and costuming of the various players is always realistic. Miss Mason gives a performance full of appeal while Matt Moore, as always, renders a characterization of the first water.

CATCH LINES

Can there be a perfect marriage between an Oriental and an American? See "The Unwritten Code."

The "Unwritten Code" directs that an American shall not marry a Japanese but Kiku-San and Dick Tower did not heed it. Nothing could stand in the way of love, they thought. Were they right? See "The Unwritten Code" and find out.

What is the Unwritten Code? Dick Tower had heard it spoken of but even so he took little Kiku-San as his wife. Code or none he loved her! What was his fate? See "The Unwritten Code."

His friends told him he was headed straight for unhappiness. He laughed at them and retorted that he was arriving at the happiest moment in his life! But was he right? See "The Unwritten Code."

Should a man from the West take a girl of the East as his wife? See "The Unwritten Code" and find out the answer to this question.

THE STORY

In far away Japan, Dick Tower, from the States, meets Kiku-San, the sister of his college chum. She leads an unhappy existence, as her father is constantly drunk and gambles all his money away at a nearby Geisha house. The proprietor of this place, after looking on Kiku-San's beauty, plays a crafty game and succeeds in running up the father's debt to an enormous sum. Then he demands Kiku-San in payment thereof. And so low has the wretched man sunk that he agrees to the scheme. But when the girl enters the Geisha house, Dick goes to her rescue and takes her to his home. He is at a loss as to what to do with her until finally the bright idea dawns on him to marry her. This he is advised against by his friends of the American Club but nevertheless he makes Kiku-San his wife.

In the intimacy of their home the young couple lead a very happy existence but Dick finds when he ventures forth into American society with his wife that he is shunned by those who previously called him their friend. As time goes on he grows to see the folly of his marriage but the realization that it was largely due to this impetuousness and knowing the innocent love of the girl for him, are elements which bring his pity to the surface and he resolves to abide by his first choice.

It is Kiku-San's brother, however, who proves the deciding factor. Seeing that his sister is unhappy with her husband he forces her to refuse to accompany him to the States when he plans to return in time for Christmas. Hardly knowing why she does so, the girl-wife turns from her husband. He goes away happy in the thought that the parting was not a cross for her to bear while Kiku-San waits and waits for his return—and waits in vain.

SUGGESTIONS

By playing up the marriage between an American and a Japanese girl you should be able to work out some good advertisements on this picture. Be careful, however, not to include anything offensive to anyone in your copy. Interracial stuff always offers such opportunities and the utmost care should be exercised in avoiding them. Glance over the catch lines printed elsewhere on this page and see if one or more of them will not answer the purpose for inclusion in an advertisement. These are also written so as to cast a certain mystery over the title of the picture. NOT over the story, and if you use them they will stimulate interest on this account.

Decorations for newspaper and lobby advertisements should be Japanese in character. The garden scenes in this picture are beautiful and mayhap among the stills you will find a scene worth reproduction or copying.

The star is well known. Her Paramount pictures have put her way to the fore. Be sure to mention her in all advertising. Try to find room for Matt Moore, too. Common with his brothers, he is one of the best known leading men on the screen today and his name will carry weight.

If you haven't used Kipling's "East is East and West is West, etc.," on every Japanese picture that has come along you might use it in your publicity and advertising on this feature. It sums up the content of the story and at the same time stimulates real interest for it.

"THE MASTER MAN"

(Continued from page 3279)

the rugged power "higher-up" and the characterization is sound all through. The story unfolds a deal of intense action and the situations and climaxes are so arranged that the utmost suspense is generated. Mr. Keenan is surrounded by a well balanced company. Among those who add lustre to the picture are Kathleen Kirkham, Joseph Dowling, Jack Brammall, William V. Mong, and J. Barney Sherry. The story is by F. X. James and scenarioized by Jack Cunningham. Ernest Warde directed.

Shirley Mason Appears as an Oriental in "The Unwritten Code"

"THE WHITE HEATHER"—MAURICE TOURNEUR

Another Artistic and Unusual Melodrama from Tourneur

MAURICE TOURNEUR is establishing a new type of picture in the Drury Lane melodramas he is bringing to the screen. "The White Heather" is the latest sample of his art along original lines. And the secret of this originality is apparently due to the fact that Mr. Tourneur endows the product of Drury Lane with an atmosphere as artistic as that which he brought out in "The Poor Little Rich Girl" and "The Blue Bird." Transference to the screen by a hand less skilful and "The White Heather" might easily have turned out a "howling melodrama." Mr. Tourneur offers an artistic melodrama: still containing the popular appeal of the older kind and multiplying it by fine treatment.

Suffice it to say here that the story holds the interest firmly. It is the backgrounds to which we wish to draw attention. The undersea scenes including the fight beneath the waves, photographed by means of the Williamson Submarine Tube, are still startling in their newness. They form a most valuable advertising angle as well. But the backgrounds of all the action are notable. The superbly lighted rural scenes of Scotland, the groupings that confirm again that Mr. Tourneur is a landscape artist of the highest class, and the careful attention to detail in the interiors (interiors that afford any number of chances to go wrong), all these contribute to the excellent impression the picture leaves.

A cast of uniform excellence interprets the leading roles. H. E. Herbert, Mabel Ballin and young Ben Alexander are the most prominent among them.

"The White Heather" will stand the strongest sort of boosting and doubtless you will find that your receipts will increase with each day for its very originality will cause the best sort of word-of-mouth advertising.—*Peter Milne.*

THE CAST

Lord Angus Cameron	H. E. Herbert
Donald Cameron	Ben Alexander
Alec McClintock	Ralph Graves
Marion Hume	Mabel Ballin
Dick Beach	Jack Gilbert
James Hume	Spottiswood Aitken

By Cecil Raleigh and Henry Hamilton.
Scenario by Charles Whittaker.
Directed by Maurice Tourneur.

CATCH LINES

The fight to the death on the ocean bottom over a lady's fair name! See "The White Heather."

The White Heather had gone to the bottom of the sea carrying with it the records that would establish Marion's innocence before the world. Lord Angus Cameron did not want these records to become public property. Alec McClintock DID want them to. There was a mad race for the little town by the sea. They donned diving suits and descended to the ocean floor to fight to the death! Who won? See "The White Heather."

Maurice Tourneur's latest melodrama—adapted from the famous Drury Lane play of the same name—the real thrill of the season.

Including startling scenes photographed on the bottom of the sea.

PRESS NOTICE

Maurice Tourneur's latest production, "The White Heather," will be shown at the ——— theatre on ——— of ——— week. This is an adaptation of the famous old Drury Lane melodrama of the same name by Cecil Raleigh and Henry Hamilton and tells a story laid in Scotland and England, with the capital as the background for much of the action. The picture is notable in that throughout it is invested with the artistry that one always associates with the works of Mr. Tourneur and some remarkable undersea photography taken through the Williamson Submarine Tube. The climax of the play takes place on the ocean floor where two men, burdened in heavy diving suits, fight for the possession of a ship's record that will make or break a lady's good name. The fight is staged with all possible realism and makes a most unusual climax.

Mr. Tourneur's melodramas which he has been offering the followers of the pictures recently are nothing if not original. The artistic finish he equips them with tends to lessen their baldy sensational spots and redeems them as a most advanced sort of picture entertainment. "The White Heather" shows some exquisite scenes of Scotland, all of which give evidence of the artistic eye of the director, and the ability of his technical staff to make the commonplace beautiful in the extreme.

The principal roles of Mr. Tourneur's melodrama are enacted by a cast in which H. E. Herbert, Ben Alexander, Ralph Graves, Mabel Ballin, Jack Gilbert and Spottiswood Aitken are prominent. The screen version of the play was made by Charles Whittaker.

SUGGESTIONS

Probably Maurice Tourneur is as well known as any director in the field today—his past productions such as "Woman," "The Blue Bird," "Sporting Life," "The Whip," and "The Poor Little Rich Girl," together with the first Elsie Ferguson pictures have established him as one of the foremost in his art. By all odds then use his name in heralding your showing of "The White Heather." State also that it is an adaptation of another Drury Lane melodrama.

You have a good line of advertising copy springing from the fact that the climax of the picture takes place on the bottom of the ocean. There is no fake about this and the fight, ending when one of the participants in striving to cut the wind pipe of the other, cuts his own, is realistically staged in every detail. You can boost this climax as something different in the run of features and it would also be a good one to build your advertising pictures and arguments around. Its novelty will attract and make the reader wonder.

For the rest let Mr. Tourneur's name and the source of the play suffice. But remember this—you can boost and boost and boost, and, unless we're very much mistaken, everyone is going to want to know why you didn't boost it more.

PROGRAM READER

Lord Angus Cameron knew that if those records were found he could never assume a respected position in the business world. For they proved that Marion Hume, his sister-in-law's housekeeper, was his wife! His career, then, would be utterly ruined if the record of the marriage ever came to light. He felt pretty sure that they never would come to light for the simple reason that they were lying at the bottom of the sea in the sunken White Heather. But his fear kept bothering him. Just suppose Alec McClintock should go after those records and get them! So he finally made all haste to the little town opposite which the White Heather went down and attempted to hire a diver to descend to the depths and open the strong box. There was no diver to be found—and he had to don the suit and perform the trick himself! Down, down, down—finally his feet touched the soft bottom—the ship was there—he found the strong box—and then—there was Alec McClintock, ready for a fight to the death! This fight to the death on the ocean bottom forms the climax to one of the most thrilling melodramas ever shown, "The White Heather," which will be seen at this theatre shortly. It is adapted from the Drury Lane success of the same title and bears Maurice Tourneur's name as producer, which is enough said.

THE STORY

Lord Angus Cameron is heavily in debt and he goes to his brother in Scotland to ask for a loan. His brother tells him that he will give him nothing unless he marry in his own class so that he may have an heir. This it is impossible for Angus to do inasmuch as he is already secretly married to Marion Hume, his brother's housekeeper. But he evolves a plot. First he endeavors to do away with his little son and when Marion discovers this she makes known their relationship. Angus denies that they were ever married. Marion's father brings the case to the London courts. It appears that Angus and Marion, before two witnesses, took the marriage oath after the Scotch law on board Angus' yacht, the White Heather. Afterwards the boat sunk, taking with it one of the witnesses. The other had disappeared. And so the court rules against Marion and refuses to recognize her marriage.

Dick Beach, who has long admired Marion from afar, goes in search of the remaining witness and after long days finally finds him but gets no satisfaction from him. In the meantime Angus has located the spot where the White Heather went down. He attempts to secure a diver to go down after the records. None available, he descends to the depths of the sea himself. Alec McClintock, for a long time Marion's ardent lover, dons another diving suit and follows. On the sea floor the two men fight and it is only Alec who comes to the surface. The ship's records prove the marriage legal. Marion's good name is saved and then at last she goes to Alec's arms.

"The White Heather" has its tranquil moments, of which this is representative

"FIRES OF FAITH"--FAMOUS PLAYERS-LASKY

Salvation Army Picture Should Prove Profitable

IN all probability the popularity of the Salvation Army will be responsible for this picture's success. The drama was written around the activities of the organization both at home and in the war zone and people are just now waking up to the fact that it did a very great work.

As far as the drama itself is concerned, it remains the usual war picture, richer perhaps, in the way of comedy, but unable to cope with many of its companions as regards continuity. The action is rather choppy owing to an endeavor to tell two romances and to give a little insight into the history of the Salvationists. The comedy awarded to Robert Anderson, however, is well realized by this capable player. From a part similar to that which he carried in "Hearts of the World" he derives some delightfully human humor.

Eugene O'Brien, Catherine Calvert and Ruby De Remer in the other stellar roles appear to advantage, Miss Calvert in particular making a sincere and likable figure of the Salvation Army lass. Mr. O'Brien and Miss De Remer do not have much to do but do the little well.

Probably the exhibitor will find that cooperation with the local branch of the Salvation Army will result in good houses for his run of this feature.—Length, 6 reels.—*Peter Milne.*

THE CAST

Elizabeth Blake, a Salvationist	Catherine Calvert
Harry Hammond, a Broker	Eugene O'Brien
Agnes Traverse, his Fiancee	Ruby de Remer
Mrs. Traverse, her Mother	Helen Dunbar
Salvationist	Theodore Roberts
William Booth, Founder of the Salvation Army	Charles Ogle
Railton	Clarence Geldart
Booth's Secretary	James Neill
Mrs. Booth	Edythe Chapman
Jules, Pierre's Grandson	Pat Moore
Joe Lee	Fred Huntley
Mrs. Lee	Lucille Ward
Mark Southard, Manager of the Traverse Estate	Mowbray Berkeley
Luke Barlow, Elizabeth's Sweetheart	Robert Anderson

By Charles Whittaker.
Scenario by Beulah Marie Dix.
Directed by Edward Jose.

CATCH LINES

Are you one of the few who think the Salvation Army an inconsequential organization? If you are or if you're not, see "Fires of Faith," the picture drama of the times.

A picture that glorifies the great work of the Salvation Army in the war and that presents a wonderful drama of romance and thrills.

PRESS NOTICE

"Fires of Faith," a Famous Players-Lasky special production, will hold the position of honor on the bill of the ——— theatre on ——— of ——— week. "Position of Honor" is used advisedly, inasmuch as "Fires of Faith" presents a drama written around the wonderful work of the Salvation Army during the war. While the picture contains a personal story of the most interesting sort, the producers have managed to weave deftly in the dramatic action, scenes showing the members of the Salvation Army rendering help to the soldiers at the front. No more worthy organization than the Salvation Army operated during the hard years of the war and "Fires of Faith" besides offering an entertainment of the best sort pays a lasting tribute to the men and women who carried on the fight just behind the lines in France.

Space does not permit the relation of the personal story here, but suffice it to say that the dual romance of Elizabeth Blake and Luke Barlow, Agnes Traverse and Harry Hammond, carried through some of the severest fighting at the front, is full of homely heart interest and invigorating thrills. The leads are exceptionally well taken by such well known players as Eugene O'Brien, Catherine Calvert, Ruby de Remer and Robert Anderson.

The reels of the picture give some insight into the history of the Salvation Army and show Commander Evangeline Booth in a number of the scenes. The picture was produced by Edward Jose from a story by Charles Whittaker.

THE STORY

Harry Hammond scoffs the Salvation Army until Mrs. Traverse, mother of Agnes, to whom he is engaged, tells him some of the organization's history. But even then he cannot sit through one of the meetings held at the headquarters and he goes out in the street to wait for Agnes and her mother. He goes to the rescue of a woman he sees being mistreated by thugs. They slug him and shanghai him aboard a steamer bound for France. Elizabeth Blake, the woman he endeavored to rescue, had been betrayed and had come to a low level in life's scheme. Restored to health by the Salvation Army, she joins their ranks and when the United States enters the war departs for France with the first unit. Agnes is also a member of this body.

In the meantime Harry has learned of the wonderful work done in the war zone by the Salvation Army men and women. His manhood is awakened and he enters the flying corps. An explosion renders him blind and he is placed in a hospital where Elizabeth sees him every day and recognizes him as the man who attempted to save her in New York. She falls in love with him, but dare not speak of it. During a German advance Harry is left behind in the cellar of an old chateau where come Elizabeth and Agnes and Luke Barlow, a one-time farm hand, who has fallen whole-heartedly in love with Agnes.

With the assistance of a little boy and an old Frenchman they manage to hold out against the Germans until the tide of battle turns again and the Americans and French retake the village. Harry's sight is restored and a little later there is a dual wedding, Elizabeth never making known her love for Harry.

PROGRAM READER

Probably no charity organization rendered greater service during the war than the Salvation Army. With all due and proper respect to the Red Cross, Y. M. C. A. and other organizations, the Salvationists fitted in where no other workers fit—the Salvationists had their places—the others theirs. Any returned soldier will tell you of the S. A. doughnuts and the S. A. pies and of the hundred other little things that members of the organization handed out to make the going over the rough road easier. Today the Salvation Army is honored. Thirty-five years ago its members were stoned and turned into prison! It is in appreciation of this work of the Salvation Army that the Famous Players-Lasky corporation produced "Fires of Faith," the special production which will come to this theatre shortly. Besides giving an interesting insight into the work of these people in the war zone it tells an absorbing drama in which the principal players are Eugene O'Brien, Catherine Calvert, Ruby de Remer and Robert Anderson. Commander Evangeline Booth of the S. A. appears in a number of scenes in the picture. The story for "Fires of Faith" was written by Charles Whittaker and produced under the direction of Edward Jose.

SUGGESTIONS

You'll have no trouble getting all sorts of publicity for this picture. As it shows various of the activities of the Salvation Army on the battlefront here are a few of the means by which you can get publicity cheaply and effectively.

If you show the picture during the coming Salvation Army drive, donate a share of your receipts to the organization. Your local organization will gladly cooperate with you if this is the case.

No matter when you show it the local branch of the Salvation Army will be glad to help you out. It is official because Commander Evangeline Booth appears in a few scenes in it.

Some returned soldier will gladly write an endorsement of the wonderful work done by the Salvation Army in the war zone. Use this in all advertising.

Probably the smaller newspapers will be glad to carry editorials written on the rise of the Salvation Army to its present position. They at least will cooperate with you to the extent of reviewing the picture at length in their columns.

Sell copies of the song "Fires of Faith," regarding details of which you can learn through your exchange. A music store might cooperate along this line.

One of the pathetic moments in Paramount-Artcraft's big Salvation Army Special

"THE BOOMERANG"—PIONEER

Henry Walthall in Seven Reel Capital vs. Labor Picture

CAPITAL vs. Labor is the theme of this picture starring Henry B. Walthall. It possesses the usual personal plot and winds up with all differences between the two classes amicably adjusted. " The Boomerang " is in seven reels and has many little by-plots. The producers were possessed of a good idea and from time to time glimpses of a sincere endeavor to present the case of each side clearly are caught. However the action runs somewhat too long and the producers have failed to concentrate on any one line of action to sustain the interest from beginning to end.

Mr. Walthall's performance as the hero is the brightest spot in the entire seven reels and always commands interest and attention when he is on the scene. A cast of competent players surround him.

The picture offers a variety of scenery both among the high and the low and preaches a good moral in that it shows selfish capitalism as a miserable thing.—Length, 7 reels.—*Peter Milne.*

THE CAST

Peter Cameron	Melbourne McDowell
Rose Cameron	Nina Byron
George Gray	Henry B. Walthall
Maximillian Gray	Richard Norris
Nora Yorke	Helen Jerome Eddy
Napoleon Snape	Jack MacDonald
Antonio Giannone	Nigel de Brullier
Marie Giannone	Beulah Booker
Governor Montgomery	Gordon Sackville
Ann Montgomery	Maryland Morne
Wager Ames	Lloyd Whitlock
Daniel Nathaniel	William Ryne
Jim Hardy	Bert Appling

By William Hamilton Osborne.

CATCH LINES

He failed to throw the Boomerang expertly, and it returned to strike him full in the face—he had thought that the mass of the people were playthings, but he learned a lesson—a lesson he never forgot. See " The Boomerang," the Capital and Labor picture of the day.

The story of a millionaire's son who joined the workers and beat his own father in the world of business and politics. See " The Boomerang."

Can the differences between Capital and Labor be adjusted? See " The Boomerang."

In which Capital and Labor come to an amicable settlement.

He was out for power, and he cared not how many thousands of the poor he crushed to gain his ends. But he stepped a step too far! See " The Boomerang," the Capital and Labor story of the day.

PRESS NOTICE

" The Boomerang," an interesting picture in which capital and labor figure prominently, is scheduled to be shown at the ————theatre on ————of————week. This is a special seven-reel production, in which Henry B. Walthall, the noted dramatic actor, is starred. Ever since his appearance in " The Birth of a Nation," Mr. Walthall has laid just claim to being the foremost actor on the screen today. Though not so often mentioned among the " big " stars as some of his lesser contemporaries, his performances, one after another, have surely established him in an enviable position in the hall of actors' fame.

His part in " The Boomerang " is that of a young lawyer, the son of the president of a gigantic meat corporation. He plays this role with true feeling in all its many phases. In fact, whenever he is on the screen he holds the center of attention, and by his ability and depth of expression creates a character that will long be remembered. The story takes up the case of this young lawyer after he has been turned from his father's home owing to his opposition to a gigantic amalgamation that will bear down on the poor of the city with increased hardships. How he takes the side of the oppressed; how he fights for them and eventually wins out, even over his father and his powerful ally, are events which make a picture of unusual interest. There is a pretty romantic thread interwoven with the action of strife, and the whole picture is very well balanced.

Surrounding Mr. Walthall is a cast including players of special competence headed by Melbourne McDowell, Nina Byron, Helen Jerome Eddy, Jack MacDonald, Nigel De Brullier and Bert Appling. The picture shows a variety of setting and some unusual mass effects.

THE STORY

George Gray, son of a rich meat packer, is engaged to Rose Cameron, daughter of his father's most formidable rival. Cameron proposes a consolidation of the two business interests, and the results will give the single company absolute control of the market. George, as attorney for his father's corporation, opposes this as he thinks of the suffering it will probably cause the poor. George had previously paid a check to Snape, a vulture preying on society, who claims that Rose's brother has betrayed his niece. This check was made out to the niece herself, Nora Yorke. Peter Cameron secures this check and, misinterpreting it before his daughter and Gray, breaks off the engagement.

Subsequently George is turned from his home. He goes to a nearby city and there devotes his life to studying the conditions of the poor. He becomes something of a power in labor circles and attracts the attention of the independent candidate for governor, who, after his election, appoints him a district attorney. The consolidation of the meat corporations having been put through, the results are that prices go up and the quality of the meat goes way down. Several of the poor people are poisoned by it. George goes busily on studying the facts of the case. He learns also that Nora is really married to young Cameron, and it is through his services that the young man again gets a grip on life.

In time George brings suit against the meat corporation, and clearly wins his case. Besides proving his father and Cameron guilty, he opens their eyes to the true condition of affairs, and when the story closes it has brought a happy ending to the love affair of George and Rose and has brought a feeling of charity and kindness into the lives of the capitalists.

PROGRAM READER

" Boomerang, n., a missile used by the Australians, consisting of a piece of flat, curved hard wood, which, when thrown by the hand in a certain manner, describes a series of curves, and finally returns to the thrower, striking the ground behind him." Such is Webster's definition of the word boomerang. But there are other boomerangs besides those used by the Australians. And sometimes that are not thrown expertly. Instead of striking the ground behind the thrower, they sometimes return and strike him. Peter Cameron thought he knew how to wield the missile, and he threw it with all the force of his mental strength. It went careening through the air and returned —striking him full in the face! Peter Cameron didn't know how to judge human nature—that was why he failed. He thought the workers of the world were a bunch of cattle to be herded hither and yon at his beck and call. But he learned a lesson—a lesson which he never forgot. The lesson is shown in " The Boomerang," a spirited Capital and Labor story, with Henry B. Walthall appearing in the stellar role. It is a stirring picture, seven reels in length, and will be shown at this theatre shortly.

SUGGESTIONS

Pictures showing controversies between Capital and Labor should be of particular interest at this time. The question is a big one and interests everybody, even your middle classes, which are the backbone of the theatre audience when all is said and done. In your advertisements on this picture play up this angle, always being careful not to offend either side. It's a ticklish subject as well as an interesting one, and if you take a step too far on either side of the line you are liable to get in trouble with the authorities. However, presented judiciously, the picture should attract considerable attention.

The catch lines and the Program Reader take the Labor side of the situation, as is, in this instance, quite appropriate, inasmuch as the capitalists of the picture are won around to a sane way of thinking before the story's close. If you use them, or ones molded on the same pattern, you will be appealing to the popular mind and at the same time keeping out of trouble.

" UNPARDONABLE SIN "

(Continued from page 3270)

For the rest, all the advice we have room for here is to display the title—it's a corker. Display the author's name—he is exceedingly popular. Display the director's name—he is among the best known in his art. Tell of Blanche Sweet's return and her wonderful performance. All these things wil help put the picture over in the smashing style that it has gone over elsewhere.

CATCH LINES

There are little sins that we all but smile at; there are those we frown upon; there are those that must be condoned by the severest penance, and there is THE UNPARDONABLE SIN.

A striking picturization of Major Rupert Hughes' dramatic novel, produced under the direction of Marshall Neilan and marking Blanche Sweet's return to the screen.

Time and conditions never alter in effect or decrease in power a truly great picture. " The Unpardonable Sin " is one of these. Tomorrow and the day after it will remain as great as it is today and was yesterday. You must not miss it.

The splendid blending of a tremendously dramatic theme, deep pathos and spontaneous comedy —don't deprive yourself of THE dramatic thrill by missing " The Unpardonable Sin."

Blanche Sweet's triumphant return to the screen in a tremendous version of Major Rupert Hughes' dramatic novel of things as they were.

Henry B. Walthall

"FOOLS' GOLD"—ARROW

Mitchell Lewis, the Star, in a Disconnected Story

"FOOLS' GOLD" provides Mitchell Lewis with a role that demands a certain amount of versatility. In the opening reels he is the big-hearted, sympathetic son of the soil again, while with the passing of time and footage he becomes one of those iron masters who grind the less fortunate with crushing heels. In neither phase of the picture's action does Mr. Lewis appear at his best. In the first part he presents the character well enough, but the plot fails to assist him in scoring his usual appeal. Later, his head closely shaved, he seems lost in a new character and new makeup.

As for the story of "Fools' Gold," this is a disconnected piece of work. After the skip of years it begins on a totally new line of action—there is no connection between it and the first half. Strikes and labor unrest are introduced and not dramatically. The author seems wandering around in a maze of foreign incidents, incidents foreign to him and to each other.

The locations and camera work of the production can be highly praised, but in this instance these good qualities only go to dwarf the story still further. In its present state the picture bears subtitles that are exceedingly poor. With these rewritten and with careful editing the aspect of the picture might be improved considerably.—Length, 6 reels.—*Peter Milne.*

THE CAST

Marshall Strong	Mitchell Lewis
John Moore	Wellington Playter
Constance Harvey	Florence Turner
Lilas Niles	Sarah Truex
Old Niles	Francis Joyner
David Moore	Kempton Green
Nancy Smith	Evelyn Brent
Miss Hatch	Mlle. Marguerite Serruys
Sir Horace Seaton, Bart	Harry Hyde
Chris Kuhn	Loan Star Dietz
"Mother"	Elizabeth DuBarry Gill

Directed by Laurence Trimble.

SUGGESTIONS

If Mitchell Lewis is a favorite at your theatre you can create interest in the showing of this feature by announcing the fact that he appears in a new sort of role. You might even take one of the photographs of him in evening clothes, with his hair cut close, and print it with his name and an interrogation point beneath it. Thus you will inaugurate a teaser and campaign that would be effective if followed up each time with additional information regarding the star and the picture.

Lay stress on the beauty of the outdoor scenes and state that the picture presents a mining story. If you think that advertising a struggle between capital and labor counts you might use this angle as such a struggle is introduced toward the close of the picture.

PROGRAM READER

Marshall Strong, the big, cheery miner that he was, refused to give up hope of striking pay dirt when his partner John Moore, could do nothing but complain. It was Strong who kept things going, who urged himself on and buoyed up his partner's spirits. And finally the great day came when they struck the precious streak of ore. Their mine was successful after all. Then they rested and enjoyed the fruits of their labor and then one day Constance Harvey came to the nearby village to teach school. Both men met her, both were attracted by her, Strong felt a great love for her, Moore coveted her because she was pretty. And Moore saw to his dissatisfaction that Strong was receiving the favored glances from Constance. Maddened by his desire to possess the girl Moore set about to discredit Strong in her eyes and he eventually accomplished his purpose. He married her with a laugh behind his face—which, be it known, is a dangerous sort of laugh to have. And what was Strong to do then? Strong who had never done a wrong deed in his life—who had loved and who could not understand? In "Fools' Gold" which comes to this theatre shortly the outcome of this dramatic story is revealed. The star of the picture is Mitchell Lewis, one of the greatest character actors of the day and the picture is set in a variety of beautiful outdoor scenes.

THE STORY

Marshall Strong and John Moore are partners in a mine and one day they strike pay dirt. To the village near their claim comes Constance Harvey, school teacher, and both men fall in love with her. She favors the bashful awkward Strong to the more sophisticated Moore, but by playing a clever game in which he woes not hesitate to trick his partner, Moore wins her hand. After the marriage he becomes jealous of Strong and Constance comes to the realization that she chose her husband unwisely. Moore is killed soon after in a saloon brawl and Strong is blamed. He attempts to see Constance but when he goes to meet her spies some of the posse waiting near her and believes that she wishes to turn him over to the law. Embittered towards her he leaves that part of the country.

Many years later Marshall Strong is the owner of a valuable mine. He has married and the union is blessed with a daughter, Nancy. She is the only good influence in Strong's life. His wife is ambitious and cold and he himself grinds his workers as hard as he can. David Moore, Constance's son gains a position at the mine. He meets Nancy, and they fall in love. Strong's refusal to grant the workers' demands leads to an accident and David is trapped in the mine. Strong then realizes that through his neglect he has brought more sorrow into Constance's life. But David is rescued as are the other miners, Strong's nature softens again toward his employees and he gladly permits Nancy to marry the man of her heart, David.

PRESS NOTICE

"Fool's Gold," a six part feature, with Mitchell Lewis in the stellar role will be shown at the ——— theatre on ——— of ——— week. This contains a story of the western mining country and offers the well known star a wonderful opportunity to prove his versatility. In the first part of the picture he is shown as a big-hearted, good-natured, lovable miner, striving all the day with his partner to strike pay dirt on their little claim. And in time fortune smiles upon the two men and the yellow ore is unearthed. Happy in his new acquired wealth Strong (Mr. Lewis) now turns to pleasanter things—such as Constance Harvey, the village school teacher, who looks with favor on him.

But Constance is not for Strong. His partner, Moore, by one trick after another succeeds in placing Strong in a wrong light and as a result Constance tries to forget him and marries Moore. In time she grows to realize what a great wrong she did the man who really loved her but she is unable to right the situation. The plot then skips several years and takes up the romance of the second generation. How Strong's attitude, now hardened by disappointment and the knocks of the world, almost brings on another tragedy is graphically told in the concluding reels of "Fool's Gold."

Mr. Lewis appears as a different man in the latter reels of the picture and his many admirers will notice that he reveals a versatility heretofore not shown on the screen. Mr. Lewis is supported by a singularly able cast of talent.

CATCH LINES

Mitchell Lewis in a dramatic story of the great outdoors.

He thought he had struck real pay dirt and it turned out to be Fools' Gold!

He found gold but lost happiness.

He had lived through tragedy and become hardened but he changed in time to prevent a recurrence of the situation that wrecked his life.

He placed his faith in a man and was betrayed.

Mitchell Lewis in a new role.

The story of a miner who becomes a mine owner and forgot his early struggles.

"SIREN'S SONG"

(Continued from page 3269)

bound to excite the interest of the screen-going public. Probably no star on the film horizon has been publicized like Miss Bara. Every one knows who she is and what she stands for. She has no superior in the delineation of vampire roles and in playing them she has established her popularity. In this picture she gets out of her famous part as an everyday human being. And this looks like the angle to play up.

Tell your audience that Miss Bara is not a one-part actress, that here she shines with equal radiance in a role that is sympathetic and appealing. As filmgoers know about her from past publicity there is no use of treating of her personality unless you want to revive their memories through repetition. The best angle as suggested above is to concentrate upon the "different" picture idea, supplementing it of course with the fact that the same high quality of production is evidenced as usual. It being a tale of Brittany

Mitchell Lewis

Entertains Many Visitors from the West

It was "Old Home Week" recently at the New York offices of the Pioneer Film Corporation. M. H. Hoffman, general manager, was about the busiest man in town entertaining his callers from all parts of the country.

Among those who gave the Pioneer headquarters a portion of their time was T. L. Talley of San Francisco, who incidentally bought "Wives of Men" for his territory. Mr. Tally has been so busy during his New York visit that he says he'll have to take a week off when he gets home just to rest up.

A. Cubberly of Rubin and Finkelstein, before returning to Minneapolis, dropped in and stayed so long that he nearly missed his train while D. R. Graver of Charlotte, N. C., found time between his engagements to run in and talk over his plans for the future.

R. A. Scott of the W. P. Dewees office in Vancouver was a visitor who came only for a social chat but remained long enough to see and buy for his territory "Wives of Men."

John A. Schuberg of Vancouver was a late visitor who spoke with great optimism of the prospects in Western Canada, where the motion picture business is entering upon a new era, he stated. Mr. Flynn of Richards and Flynn of Kansas City, Mo., dropped in and brought some territorial rights to "Wives of Men" and "The Still Alarm."

Two Companies Busy at Capellani Studio

Two companies are now at work at the Capellani studio, in one of which Creighton Hale and June Caprice will be costarred under the direction of Albert Capellani, and the other of which Dolores Cassinelli is the featured artiste under the direction of George Archainbaud.

Work of enlarging the studio organization to accommodate the increased activities of the company is progressing rapidly. The newest addition to Director Capellani's staff is Lucien Andriot, formerly cameraman for the World Film Corporation and more recently an aviator in the American Cinematographic Division.

Other additions are George Archainbaud as director, Lucein Tainguy, as photographer, and Albert Dorris and Philip Masi as assistant directors.

Says Maciste Is Popular in This Country

Reports from various territories where D'annunzio's famous war hero, "Maciste," the well-known star of two great spectacles of the part now appearing in the super-serial, "The Liberator," confirms Harry Raver's prediction that "The Big Fellow's" newest vehicle would prove a splendid box-office attraction and add greatly to his already tremendous popularity. "In fact," said Mr. Raver, "the wildest enthusiasm is being shown wherever 'The Liberator' is circulating.

Scene from Maurice Tourneur's production, "The White Heather"

Weintroub and Febvre Visit Gaumont Plant

M. WEINTROUB, Manager of the Fontenelle Feature Film Company, of Omaha, spent the past week in New York. He reports that the motion picture industry is thriving in the middle West.

During the week, Mr. Weintroub was an interested visitor at the Gaumont Company plant, at Flushing, Long Island. The Fontenelle Feature Film Co. is handling the Gaumont News and Graphic, "Satan on Earth," and the Gaumont serial, "The Hand of Vengeance," in Iowa and Nebraska; and one object of Mr. Weintroub's visit was the booking of Gaumont's new novelty release, "Pictorial Life."

Another visitor to the Gaumont plant was Charles Febvre, manager of the Gaumont interests in Argentina, who arrived in New York last week. This is Mr. Febvre's second visit to the United States in the past twelve months; and his reports as to the popularity, in South America, of our film productions is very encouraging.

While here, he will look at specially meritorious pictures with the object of purchasing the rights for Argentina, Brazil, Uruguay, Peru and Chili. He will also, it is said, buy a number of pictures for Spain and Portugal, and possibly for some other European countries.

Confer in Chicago on West Comedies

Reversing the old idea of a coast to coast trip, Milton L. Cohen, president of Bull's-Eye Film Corporation in New York, and Nat H. Spitzer, studio manager in the Billy West studios in Hollywood, left their respective offices late last week and met in Chicago on Monday, April 27, for a conference with other Bull's-Eye officials on the New Billy West Comedies.

"We have no reason to doubt the success of the new series of Billy West comedies," said Mr. Cohen before entraining. "But our mutual desire is to make better and better comedies, and I have arranged this happy medium to prevent a coast-to-coast trip that would take up too much of our time."

Tyrad Announces Branch

The Tyrad Pictures, Inc., world distributors of special features, announce that they have opened a branch in Los Angeles of which Al. Nathan is manager at 802 South Olive Street.

Goldberg Makes Bet and Wins Umbrella

Unlike most men closely connected with the picture business, Lee L. Goldberg, secretary and general manager of the Big Feature Rights Corporation of Louisville, Ky., likes to see it rain. It gives him an opportunity to display the new silk $5,000 umbrella he possesses.

The umbrella did not cost $5,000. Mr. Goldberg calls it that to recall the manner in which he won it. On starting through a string of Kentucky and Tennessee towns to obtain bookings for First National Exhibitors' Circuit, of which Col. Fred Levy, of Louisville, is a franchise holder, Mr. Goldberg said he was coming back with $5,000 in bookings in three days and a half. Col. Levy bet Mr. Goldberg he couldn't pass the $5,000 mark.

When Mr. Goldberg returned his bookings aggregated $10,260. First, he visited Memphis, where Bridges and Tarlton, of the Maestic Amusement Company, took "Virtuous Wives," the Mary Pickford Pictures, "Shoulder Arms" and "A Dog's Life," all for return engagements. Later they reported better business on the repeats than on the original runs.

In and Out of West Coast Studios

By J. C. Jessen

Vitagraph News Bits

William Duncan is this week casting the first episodes of a new serial production which is to start immediately. The story for the new chapter play was written for Vitagraph by Cyrus Townsend Brady and Albert E. Smith. Its title has not yet been decided upon.

The Bessie Love Company, under the direction of David Smith, this week started the production of her next picture, adapted from the novel, "Hurrying Fate and Geraldine," written by Florence Morse Kingsley. The story was adapted to the screen by Stanley Olmstead and Edward J. Montague and will be given a new title for release.

The Antonio Moreno-Carrol Holloway company is making the seventh and eighth episodes of their serial, "The Perils of Thunder Mountain."

Universal Newsettes

Jack Ford has started production on the latest Harry Carey western picture, "A Man of Peace," written by Frederick J. Jackson, and prepared for the screen by H. Tipton Steck and George Hively of the Universal scenario staff. The cast includes besides Harry Carey, Joe Harris, Duke Lee, Jack Walters, Vesta Pegg, William Cartwright, Howard Enstedt and Zoe Rae.

There remain two weeks' work to complete "The Right to Happiness," the latest Dorothy Phillips production being staged under the direction of Allen Holubar. William Stowell and Robert Anderson appear in the principal supporting roles.

Paul Powell has practically completed his production of "The Weaker Vessel," starring Mary MacLaren. The story was written by Elmer Elsworth and Producer Powell in collaboration. Thurston Hall appears opposite Miss MacLaren.

Director Lynn Reynolds has been using the Midwick Country Club ground this week making exterior scenes in his production of "A Little Brother of the Rich," taken from the novel of that name by Joseph Medill Patterson. The cast includes Kathryn Adams, Frank Mayo, Barney Sherry and Lillian Leslie.

With Monroe Salisbury in the stellar role, Rupert Julian has begun the production of a multiple reel picture, whose working title is "Devils Have Their Friends." The story was written by Elliott Clawson, author of "The Kaiser, the Beast of Berlin." The greater part of the action takes place in Alaska. No supporting cast has thus far been announced.

Under the direction of Jacques Jaccard, Eddie Polo has just finished the production of "Cyclone Smith's Partner." Beatrice Burnham appears in the leading role opposite Polo.

Peggy Hyland smiling her way through her latest Fox production, "Miss Adventure"

Having completed "Hate Everlastin'," Pete Morrison has begun the production of another two-reel western comedy drama entitled, "The Terrible Bandit." Magda Lane appears opposite him.

James J. Corbett has reached the twelfth episode of his Universal serial, "The Midnight Man," which is being made under the direction of James W. Horne. Kathleen O'Connor appears as his leading woman.

At the Ince Plant

By way of preparation to meet the terms of his new Paramount contract which goes into effect about September 1st of this year, Thomas H. Ince last week added Lloyd Ingraham to his production staff at the Culver City studios to direct Douglas MacLean in a series of forthcoming features. There are now four companies at work under the Ince banner, including the Ingraham-MacLean troupe. This number will be increased to six before September.

Although no official announcement has thus far been made by Ince executives, it is generally understood that the MacLean productions are being gotten under way with a view to filling the gap in the Ince releases that will be made January 1st, when Charles Ray leaves to produce for the First National Exhibitors.

Bert Seibel, assistant director, and John Strumar, cameraman, have left Los Angeles for New York, to join the Dorothy Dalton company in the production of a new Thomas H. Ince feature, an Apache picture which is to be staged in the east under the direction of Joseph De Grasse. The company will probably remain in the east the better part of a year.

Plans for a complete laboratory designed to take care of negative and positive films have been approved by Thomas H. Ince for his Culver City studios. At present the company develops only its negatives, positive prints being contracted for on the outside. Work on the new laboratory, it is announced, will be begun shortly.

Thomas H. Hopkins last week joined the Ince scenario staff as continuity writer for John Lynch.

Under the direction of Fred Niblo, Enid Bennett has begun work on a new production at the Ince studios. No title for this release has thus far been decided upon.

About Metro Players

Edwin Carewe, of the Metro producing staff, who left the coast for New York upon the completion of his last Viola Dana picture, "False Evidence," has returned to the Hollywood studios. It is expected that he will direct the action of the Bert Lytell company in the story that is to follow "One-Thing-at-a-Time O'Day," on which they are at present working.

John J. Conley, formerly of the reading department at the Metro, has been promoted to the post of assistant director with the Charles Swickard company now at work on the May Allison production, "His Father's Wife."

The Hale Hamilton company, under the direction of Harry L. Franklin, is at work on the production of a comedy drama entitled, "Full of Pep," adapted for screen purposes by A. S. Le Vine from the original story of that name by Robert F. Hill. The story deals with what happened to a small prohibition republic when a young man, full of pep and bringing a suitcase full of liquid stimuli, pays a visit to the country. Hamilton is supported by a cast including Victor Potel, Alice Knowland, Alice Lake, R. D. MacLean, Charles Hill Mailes and Fred Malatesta. Rudolph Berquist is doing the camera work.

For the first time since the United States entered the war, the United States Shipping Board has granted a film company the privilege of using one of the nation's ships for making dramatic productions for privately owned companies. This week the Hale Hamilton company was allowed to go aboard the West Sequana, a government-built 8,000-ton freighter, to film scenes for the production of their latest picture, "Full of Pep."

Maxwell Karger has purchased "It's Easy to Make Money," a story by John H. Blackwood, as the next vehicle for Bert Lytell.

Metro presents Bert Lytell in "Blackie's Redemption"

Finis Fox is preparing the scenario. Edwin Carewe is to produce it.

John Ince is to direct Emmy Wehlen in the production of her next picture, "A Favor for a Friend."

Fox Studio Doings

The Gladys Brockwell company under the direction of Frank Beal is still working on the production of "Sadie," a story of the west in which Miss Brockwell appears in the role of waitress. Her supporting cast includes William Scott, Richard Rosson, Harry Dunkinson, Irene Aldwyn, Walter Long and Claire McDowell. Friend Baker is the cameraman.

"Be a Little Sport" is the title of a new Albert Ray-Elinor Fair comedy under way at the Fox plant. Lule Warrenton, George Hernandez, Leota Lorraine and Eugene Paulette complete the cast. Roy Klaffki is cameraman.

Here and There

Lieutenant Leslie Stuart, late of the Royal Field Artillery, at present playing an important part in Tom Moore's latest Goldwyn production, has suffered a relapse from a shrapnel wound received several months ago, which may necessitate an operation.

Harry Beaumont is directing the production of a film whose action is laid in England. Tom Moore is starred with Naomi Childers opposite. Herbert Standing, father of Wyndham Standing, has also been engaged for a character role in the production.

Director A. Barry has returned to the Goldwyn studios with Pauline Fredericks and company, after a week's stay in Berkeley, Cal., where they have been making scenes for a forthcoming production.

E. Richard Schayer, recently returned from overseas service, has been appointed head of the scenario department at the Brentwood studios. He is at present collaborating with King Vidor, director of Brentwood productions, on the next story to be staged by that company. No title has thus far been chosen for the new picture, but it has been announced that it will feature Florence Vidor, the producer's wife.

Schayer has a long list of photoplays to his credit, among them the screen version of Thomas Dixon's "The One Woman," several Stewart Edward White stories, and a number produced by the Paralta and B. B. Hampton companies.

C. H. Christie, of the Christie Film Company, has arranged with the Arrow Photoplay company of Denver, Colo., to distribute Christie films through that territory. Shipments have already left for Denver, including current one-reel subjects and the two-reel special releases, "Sally's Blighted Career" and "Rowdy Ann."

Under the direction of Lloyd Carleton, Ruth Clifford is at work in the production of a six-reel feature written especially for the company by Henry Christeen Warneck. The supporting cast includes Edward Coxen, opposite Miss Clifford, Andrew Robson, Richard Morris and Louise Fortune. Fred Hartman is photographing. No title has been assigned the production to date.

Frank E. Woods, supervising director for the Famous Players-Lasky company, is to leave Los Angeles May 7, for a three weeks' trip to New York.

Winifred Westover has been engaged by the American Film corporation to play leading roles opposite William Russell in forthcoming productions.

John Gilbert has been engaged by the Universal to play a leading part in Lynn Reynolds' production of the screen version of Joseph Medill Patterson's novel, "Little Brother of the Rich."

Hollywood Hookum

MAY 17, 1919 **NEWS** **MORE NEWS**

Cloudy and fair. Some dew.

Frank Lloyd is on a fishing trip.

Billie Rhodes is in our midst again.

Fritzi Brunette owns a canary and a parrot.

Jay Belasco had his hair curled this week au natural.

T. Santchi has a war garden now that the war is over.

Blanche Sweet is going East to take another look at Broadway.

May Allison is living in anticipation of a big crop of turkeys.

Jesse D. Hampton has his picture taken Tuesday night by a movie camera.

Bill Duncan is getting ready for another wild west kill-'em-off serial.

The local press this week said Charley Chaplin shortly expects to be a father.

Harvey Gates was seen the other day and not recognized. He had had a tooth pulled.

William Christy Cabanne was paged in the Alexandria, but the boy couldn't find him.

Si Snyder sends in another press sheet with a picture of Ruth Roland on the front page.

Jack Blystone can direct without wearing puttees, and thereby produces comedies so well.

J. Ham Lewis, the senator, is in town with his pink whiskers, and a film contract is rumored.

So Henry Lehrman is going to make comedies for the First National at a studio in Culver City.

Bill Parsons is back for a whiff of California sunshine, or whatever the weather man gives it.

The wife of D. Anthony Tauszky, Gardo Keva, a dancer, is in Verdun with the Pershing Players.

Lee Moran is taking a week's vacation to celebrate the fact that daughter Mary Jane has two teeth now.

Clarence Badger has discarded the megaphone recently tendered him, believing that stage whispers will be more emphatic.

Archie MacMakin is mentioned in connection with National's "hall-room boys series of comedies." Who's the other one?

Johnny H. Blackwood has been working nights, for we hear of Metro having purchased his story, "It's Easy to Make Money."

Tom Ince tried to buy out the insurance companies by placing $100,000 on each of his three stars, Dorothy, Enid and Charley.

Tom Ince's publicity department has recently acquired a mimeograph, and it works marvels in smearing up a piece of paper.

Danny Hogan has a girl baby at his home, and claims the arrival weighs fifteen pounds, and then he named the child Minette.

Al Christie, the originator of the Liberty Blonde chorus of forty, is shortly to step forth as the impresario of the Victory Vamps.

Of all the enthusiastic Victory Notes boosters, Billy Bitzer threatens to take the prize. He even talks about them in his sleep.

John Jack Gilbert is out at a San Fernando studio to aid the Universal Company in making a good picture. Jack's a juvenile, you know.

Walt. Percival has played in so many ruralistic pastorial silver screen plays, that he's finally decided he should go back to the farm.

Just why a friend should send Earle Williams a clock as a present is causing many at the Vitagraph studio to wonder—Earle is always so punctual.

Mitchell Lewis was seen giving a handsome residence a o. o. the other day, and so he will shortly be a citizen of the far-famed Wilshire district.

Bill Ritchie was visualizing a scene for a Lasky photoplay, and for that reason had to say "Good morning, Judge." The fine for speeding was ten dollars.

Bill Beaudine is shortly to bring out his panama hat with the fourteen-inch brim and crown, so we may expect to see a straw stack coming down the street any day.

Frank E. Woods is coming down to give N. Y. a o. o., leaving our town early in May—just a pleasure trip, for we understand Frank is to remain with the F. P.-Lasky gang.

A Japanese has written a letter to Charley Ray and shown Charley how to write his name in Japanese, but we can't show you, because we have no Japanese type in our office.

Virginia Kirtley of the past, who is now Mrs. Eddie Lyons, has had her pretty hilltop home done in cretonne for the summer. The color scheme will be announced later.

As we go to press, no local paper has carried the story that Nell Shipman has inherited two million dollars, and so we rise to inquire what happened to the press agent on the Coast.

William Desmond has grown much stouter on one cheek than when we last knew him. Bill says it's a tooth, and some mean individuals inquire whether his bride, Mary MacIvor, is that powerful in swinging a rolling-pin.

A mimeographed rumor reached HOOKUM that the P. A.'s are going to reorganize, or at least have a May party at a beach cafe. Clark Irvine is the instigator, and insists upon the old title of "The Screen Club."

Finis Fox wrote a continuity for Metro, and described one character as "the shadow of the poison ivy vine that prays upon the family trees." But what we intended to ask was ,"who named Finis—it's the last word in names, anyway."

The song-writing element of our colony threaten to have a contest on the preparation of lyrics for a new melody titled "Of All My Wife's Relations, I Love Myself the Best." Jack Kerrigan has promised to contribute and himself sing the song.

Speaking of the man who carries the theatre programs home to start his fire with, reminds us of an actor we know who collects all the candidate cards dropped in his automobile with the hope of some day starting a junk yard for scrap paper. Of course, we couldn't tell who the actor is.

One of our dailies pulled a bonehead this week when a compositor put an "o" in a word in the first syllable instead of a "u," and an "e" instead of an "a" in the last syllable. The studio wanted a musician, but instead a flock of semi-invalids called for engagements. The Spanish scene was not filmed that day.

The F. McGrew Willis Institute is the sign on a door in our building, and from a daintily printed brochure we learn this institution is to lead the motion picture industry out of the wilderness of poor stories by educating the uninitiated how to write for the screen by the direct detail method of plot writing. You came to a good building, McGrew.

Mary Anderson and Rosemary Theby, who knew each other at Brooklyn, which has 420 churches, met the other day at the Horsley studios and renewed acquaintances. They compared statistics on the number of miles of paved streets in Brooklyn, and are very proud they came from that town. The same evening Mary won the prize dance at the Southern California Theatre Owners' annual high jinks.

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the current quarter arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of Motion Picture News which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to February 16, 1919.

PICTURE BRAND STAR RELEASED PLAN BOOK

AFTER HIS OWN HEART (METRO) HALE HAMILTON (APR. 28) ....MAY 10
"Good farce idea is basis of star's latest picture."—M. P. News.

ALIAS MIKE MORAN (PARAMOUNT) WALLACE REID (MAR. 2) ....MAR. 29
"A real human character the centre of fine story."—M. P. News.
Exhibitor Comment—"Very good. Extra big business." "It drew fairly well."
Consensus—"Good picture, good puller."

AMAZING WIFE, THE (UNIVERSAL) MARY MACLAREN (APR. 7) ....(Six Parts)..........MAR. 29
"Here's one on which you can go the limit."—M. P. News.
Exhibitor Comment—"Picture A1 but hard to get star over in this town. Not liked. Poor business three days." "Average business."
Consensus—"Good picture, average puller."

AS A MAN THINKS (RAVER-HODKINSON) LEAH BAIRD (APR. 27) ....MAY 3
"New four-star combination steps over the line with a winner."—M. P. News.

BARE FISTS (UNIVERSAL) HARRY CAREY (MAY 4) .... APR. 26
(Six Parts)
"As satisfactory as all the Harry Carey pictures."—M. P. News.

BEATING THE ODDS (VITAGRAPH) HARRY T. MOREY (MAY 12) ....MAY 10
"Star continues his forceful way in a romantic drama."—M. P. News.

BEST MAN, THE (HAMPTON-HODKINSON) J. WARREN KERRIGAN (MAY 4) ....MAY 10
"Star appears in mystery story flavored with romance."—M. P. News.

BETTER 'OLE, THE (WORLD) SPECIAL CAST (MAR. 17)..MAR. 8
(Seven Parts)
"Novel and very entertaining; characterizations good."—M. P. News.
Exhibitor Comment—"Very good picture but seven reels too long for patrons. Disappointing to the gallery." "Decidedly different. Went over fine, especially with the better element. Well worth while playing. Good business against bad weather." "Very well liked to big business."
Consensus—"Pleasing picture, big puller."

BLACKIE'S REDEMPTION (METRO) BERT LYTELL (APR. 14) .... APR. 26
"Melodrama with power and pathos, and Bert Lytell."—M. P. News.

BLINDING TRAIL, THE (UNIVERSAL) MONROE SALISBURY (MAY 19) ....(Six Parts)..........MAY 3
"Predominant element is suspense; a trifle uncheery."—M. P. News.

BLIND MAN'S EYES (METRO) BERT LYTELL (MAR. 10).MAR. 22
"Bert Lytell excellent in murder mystery tale."—M. P. News.
Exhibitor Comment—"Excellent picture. Title misleading. Poor to average business." "Lytell's popularity is increasing wonderfully with every release."
Consensus—"Good picture, good puller."

BOLSHEVISM ON TRIAL (SELECT SPECIAL) SPECIAL CAST (APR. 20)..........(Six Parts)..........APR. 19
"Picture as good as its title; square deal."—M. P. News.

BOOTS (PARAMOUNT) DOROTHY GISH (FEB. 16)........MAR. 15
"Star attractive and comedy dominates this picture."—M. P. News.
Exhibitor Comment—"Picture proved very satisfactory. Star very pleasing." "Splendid in pleasing power and Miss Gish is coming strong." "Didn't draw although a good picture. Dorothy Gish not popular here." "Average business seven days."
Consensus—"Good picture, average puller."

BRAND, THE (GOLDWYN) REX BEACH CAST (MAR. 9)..MAR. 8
(Seven Parts)
"A Rex Beach story of the far North that rings the bell."—M. P. News.
Exhibitor Comment—"Good, interesting picture. Good in any house. Don't advance prices. Big business three days." "Average business four days" "The title as well as type of picture is passe in this town. We have not done regular business on any Rex Beach picture since 'The Barrier' and 'Auction Block.'" "Went over extra big four days. S. R. O. to 9.45 p. m."
Consensus—"Good picture, big puller."

BRASS BUTTONS (AMERICAN) WM. RUSSELL (MAR. 30) MAR. 22
"A lot of snap and zest to this comedy drama."—M. P. News.
Exhibitor Comment—"The Greatest Russell picture yet. Big business."

BREEZY JIM (TRIANGLE) CRANE WILBUR (FEB. 23)....FEB. 22
"Shows its age plainly. Hot stuff for hero worshippers."—M. P. News.

PICTURE BRAND STAR RELEASED PLAN BOOK

CALIBRE 38 (EDGAR LEWIS-SHERRY) MITCHELL LEWIS (APR. 13) ....(Six Parts)..........APR. 5
"Melodrama based on murder mystery; story well constructed."—M. P. News.
Exhibitor Comment—"Average business."

CAMBRIC MASK, THE (VITAGRAPH) ALICE JOYCE (APR. 7) ....APR. 5
"Star in version of unusual Chambers story."—M. P. News.

CAPTAIN KIDD, JR. (ARTCRAFT) MARY PICKFORD (APR. 6) ....MAY 3
"Mary Pickford in brittle comedy drama, fairly diverting."—M. P. News.
Exhibitor Comment—"Average business seven days." "Picture below Pickford standard. Average business."
Consensus—"Good picture, average puller."

CAROLYN OF THE CORNERS (PATHE) BESSIE LOVE (MAR. 9) ....MAR. 1
"Strong story but a little loose. Human touches plentiful.—M. P. News.
Exhibitor Comment—"Poor business." "Good, but very light show. Bessie Love has not drawing power." "One of the most pleasing stories I have shown in a long time. Big business."
Consensus—"Good picture, average puller."

CHARGE IT TO ME (AMERICAN) MARGARITA FISHER (MAY 5) ....MAY 3
"Star continues her frolicsome career in slender comedy."—M. P. News.

CHILD OF M'SIEU (TRIANGLE) BABY MARIE OSBORNE (FEB. 16) ....FEB. 22
"Film lacks heart interest, action and suspense."—M. P. News.
Exhibitor Comment—"Big business."

COMMON CLAY (PATHE) FANNIE WARD (MARCH 2)....FEB. 8
"Audience will likely praise this Ward picture."—M. P. News.
Exhibitor Comment—"Generally good picture. Good box-office attraction. Big business seven days." "Big business first two days, then extra big three following days, then big and finishing extra big again on the seventh day."
Consensus—"Fine picture, strong puller."

COURAGEOUS COWARD, THE (ROBERTSON-COLE) SESSUE HAYAKAWA (APR. 14) .... APR. 26
"Story of great interest; Japanese lovers united."—M. P. News.

COURAGE FOR TWO (WORLD) CARLYLE BLACKWELL (FEB. 17) ....FEB. 15
"Star with Miss Greeley offer fine comedy drama."—M. P. News.
Exhibitor Comment—"Big business two days."

CRY OF THE WEAK, THE (PATHE) FANNIE WARD (MAY 4) .... APR. 26
"Fannie Ward in an absorbing play of crime and punishment."—M. P. News.

DAUGHTER OF MINE (GOLDWYN) MADGE KENNEDY (MAR. 30)
Exhibitor Comment—"Ordinary feature. Nearly as bad as 'Day Dreams.' With the same star. They like Madge Kennedy here but NOT in the kind of stuff Goldwyn is handing out lately. Poor business." "A good picture if audience is in the right mood to enjoy it. Opened big business but fell down second day."
Consensus—"Good picture, average puller."

DELICIOUS LITTLE DEVIL, THE (UNIVERSAL) MAE MURRAY (APR. 27) ....MAY 3
"A highly pleasing comedy with Mae Murray starred."—M. P. News.

ECHO OF YOUTH, THE (GRAPHIC) SPECIAL CAST (FEB. 16) ....MAR. 8
"Cast is good and picture is clean and compelling."—M. P. News

END OF THE GAME, THE (HODKINSON) J. WARREN KERRIGAN (MAR. 23)..........MAR. 29
"Too much footage in this Western of '49 days."—M. P. News.
Exhibitor Comment—"This was the worst of any of the late Kerrigan pictures. Average to poor business."

ETERNAL MAGDALENE, THE (GOLDWYN) SPECIAL CAST (APR. 20) ....MAY 3
"Long heralded picture largely an allegory."—M. P. News.
Exhibitor Comment—"Opened to big business in spite of heavy rain early in afternoon. People satisfied."

EXPERIMENTAL MARRIAGE (SELECT) CONSTANCE TALMADGE (MAR. 10)..........APR. 5
"Stage play successfully turned into film drama."—M. P. News.

EXQUISITE THIEF, THE (UNIVERSAL) PRISCILLA DEAN (APR. 28)..........(Six Parts)..........APR. 19
"Star shows unusual talent; highly artistic."—M. P. News.

Exhibitors' Own Box Office Reports

PICTURE BRAND STAR RELEASED PLAN BOOK

EXTRAVAGANCE (PARAMOUNT) DOROTHY DALTON (MAR. 16) ....APR. 12

"Fully up to Ince standard; genuine drama."—M. P. News.

EYES OF THE SOUL (ARTCRAFT) ELSIE FERGUSON (APR. 20) ....MAY 3

"A beautiful story presented in a beautiful way."—M. P. News.

Exhibitor Comment—"The public does like a happy ending. However, this would not be a good picture if it ended any other way. Elsie Ferguson is well liked here."

FALSE EVIDENCE (METRO) VIOLA DANA (APR. 21)......MAY 3

"Rebellious heroine finds expression in the woods."—M. P. News.

FALSE FACES, THE (PARAMOUNT-ARTCRAFT) WALTHALL (FEB. 16) ....(Seven Parts)....................MAR. 1

"Strong melodrama of the spy sort; should please."—M. P. News.

Exhibitor Comment—"We were disappointed in the business done on this." "Went over big." "A real feature. Producers overplayed Walthall in all their paper and photos. Handicapped its money getting powers. Average business." "Good business at advanced prices. Pleased."

Consensus—"Excellent production, strong puller."

FIGHT FOR LOVE, A (UNIVERSAL) HARRY CAREY (MAR. 24) ....MAR. 22

"Star in strong story backed by beautiful scenes."—M. P. News.

Exhibitor Comment—"Big business."

FIGHTING DESTINY (VITAGRAPH) HARRY T. MOREY (MAR. 31) ....MAR. 29

"Star in another fine fighting picture with mystery touch."—M. P. News.

FIGHTING FOR GOLD (FOX), TOM MIX (MAR. 30).......APR. 12

"Clean picture with star unusually entertaining."—M. P. News.

Exhibitor Comment—"A good picture but opposition pulled the business away." "Tom Mix draws 100 per cent. in my city."

Consensus—"Fine picture, good puller."

FIRE FLINGERS, THE (UNIVERSAL) RUPERT JULIAN (APR. 21) (Seven Parts)....................APR. 12

"Hold interest from first to last; dual role story."—M. P. News.

FIT TO WIN (PUBLIC HEALTH FILMS) MAR. 2..........APR. 12

"If it is presented properly it will do immeasureable good."—M. P· News.

Exhibitor Comment—"Extra big business three days."

FOLLIES GIRL, THE (TRIANGLE) OLIVE THOMAS (APR. 27) .... APR. 26

"Sweet and homely tale of the chorus girl."—M. P. News.

FOR BETTER, FOR WORSE (ARTCRAFT) DE MILLE'S (AP. 27) ....(Six Parts)..........MAY 10

"De Mille scores with a tremendous heart theme."—M. P. News.

FORBIDDEN ROOM, THE (FOX) GLADYS BROCKWELL (MAR. 2) ....MAR. 15

"Story of love and politics well handled."—M. P. News.

Exhibitor Comment—"Good picture. All pleased. Good continuity. Average business."

FORFEIT, THE (HODKINSON) HOUSE PETERS (MAR. 10) ....MAR. 22

"Reviewer considers picture good throughout."—M. P. News.

Exhibitor Comment—"Pass it up, fellows. Poor business one day."

GAMBLING IN SOULS (FOX) MADLAINE TRAVERSE (MAR. 9) ....MAR. 22

"Madlaine Traverse in story of woman's revenge."—M. P. News.

Exhibitor Comment—"New star. A very good picture. Pleased everyone. Average business." "Average picture, average business." "Picture good but star does not draw." "Good average picture to average business."

Consensus—Good picture, average puller."

GENTLEMAN OF QUALITY, A (VITAGRAPH) EARLE WILLIAMS (MAR. 17)....................MAR. 15

"Earle Williams in novel dual role."—M. P. News.

GETTING MARY MARRIED (SELECT) MARION DAVIES (APR. 13)....................APR. 19

"Marion Davies gets good story; excellent picture."—M. P. News.

GINGER (WORLD) VIOLET PALMER (MAY 5)..............MAY 3

"Story of boy and girl love excellently performed."—M. P. News.

GIRL PROBLEM, THE (VITAGRAPH) CORINNE GRIFFITH (MAR. 3) ....MAR. 1

Exhibitor Comment—"Fair picture. Poor business."

GIRL WHO STAYED AT HOME, THE (ARTCRAFT) D. W. GRIFFITH'S (MAR. 23) ....APR. 5

"Hardly a flaw from production angle."—M. P. News.

Exhibitor Comment—"Very fine picture but we are unable to get the money that we should get with Griffith subjects." "Proved a very satisfactory picture. Opened extra big and two following days were average business."

Consensus—"Fine picture, good puller."

GO GET 'EM GARRINGER (PATHE) FRANKLIN FARNUM-HELENE CHADWICK (MAR. 23)....................MAR. 22

"A true wild and woolly one with two popular players."—M. P. News.

Exhibitor Comment—"Average business."

GOOD GRACIOUS ANNABELLE (PARAMOUNT) BILLIE BURKE (MAR. 2)....................APR. 5

"Regular Billie Burke type of film; mining atmosphere."—M. P. News.

Exhibitor Comment—"Billie Burke's last and our box office is glad. Average business."

GREASED LIGHTNING (PARAMOUNT) CHARLES RAY (APR. 20) ....MAY 10

"Star in a comedy with abundant small town atmosphere."—M. P. News.

Exhibitor Comment—"He is one star that men and women both like. Extra big and big business four days and average three days."

HAND INVISIBLE, THE (WORLD) MONTAGU LOVE (MAR. 17) ....MAR. 15

"Star's vehicle marks Harry Hoyt's directorial debut."—M. P. News.

HAPPY THOUGH MARRIED (PARAMOUNT) ENID BENNETT (FEB. 23)....................MAR. 1

"Amusing film that also appeals to finer emotions."—M. P. News.

Exhibitor Comment—"Miss Bennett not popular here. Poor business." "Enid Bennett a favorite here. This picture made them like her better. A swell picture to from average to big business." "Delightful little picture of a pleasing quality. Average business."

"Consensus—"Fine picture, average puller."

PICTURE BRAND STAR RELEASED PLAN BOOK

HEART IN PAWN, A (ROBERTSON-COLE) SESSUE HAYAKAWA (MAR. 10) ....MAR. 15

"Productions like this make an Art of reproducing."—M. P. News.

Exhibitor Comment—"Very good picture. Average business." "Splendid picture. Good settings. Fine shots. Excellent acting. Big business Sundays."

Consensus—"Excellent production, big puller."

HEARTS ASLEEP (ROBERTSON-COLE) BESSIE BARRISCALE (MAR. 31) ....APR. 5

"Joy for Barriscale fans; many find fault with story."—M. P. News.

Exhibitor Comment—"A splendid picture. One that pleased our patrons. Business big and average."

HEARTS OF MEN (HIRAM ABRAMS) GEORGE BEBAN (APR. 27). (5½ Reels)....................APR. 19

"Beban wins your sympathy; good film results."—M. P. News.

HELL ROARIN' REFORM (FOX) TOM MIX (FEB. 16).....MAR. 1

"Full of action and interest; star has human part."—M. P. News.

Exhibitor Comment—"A good picture well liked by Mix fans. In time will be a wonderful drawing card." "Best Western yet to big business." "Greatest Western ever made. Get this one by all means."

Consensus—"Fine picture, strong puller."

HELP! HELP! POLICE! (FOX) GEORGE WALSH (APR. 27) MAY 10

"Rollicking story with George Walsh cutting up capers."—M. P. News.

HER CODE OF HONOR (UNITED) FLORENCE REED (MAR. 17) ....(Six Parts)..........MAR. 15

"Brilliant star in exceptionally powerful picture."—M. P. News.

Exhibitor Comment—"Very good picture. Opened to average and then to big business."

HOUSE DIVIDED, A (BLACKTON-IND. SALES) SYLVIA BREAMER (APR. 27)..........(Six Parts)..........MAY 3

"Entertaining with pronounced love interest capitally played."—M. P. News.

INTRUSION OF ISABEL (AMERICAN-PATHE) MARY MILES MINTER (APR. 13) ....APR. 12

"Should satisfy all; clean romance well produced."—M. P. News.

Exhibitor Comment—"Very good picture to big business."

ISLAND OF INTRIQUE, THE (METRO) MAY ALLISON (APR. 7)....................APR. 19

"May Allison's latest is a good mystery picture."—M. P. News.

IT'S A BEAR (TRIANGLE) TAYLOR HOLMES (MAR. 16)..MAR. 15

"Should give substantial satisfaction; grins aplenty."

JOHNNY GET YOUR GUN (ARTCRAFT) FRED STONE (MAR. 9) ....MAR. 29

"Good chance for Stone to do his acrobatics."—M. P. News.

Exhibitor Comment—"Fair only. Average to poor business." "Star's first two killed him. This was a good picture." "Average business three days."

Consensus—"Good picture, ordinary puller."

JOHNNY-ON-THE-SPOT (METRO) HALE HAMILTON (FEB. 17) ....MAR. 1

"Average comedy drama made interesting because of star."—M. P. News.

Exhibitor Comment—"Sent 'em away talking. Big business first day and extra big business second day (Saturday)." "Good picture. Average business." "A very pleasing picture but star will never be a box office attraction."

Consensus—"Good picture, good puller."

JUNGLE TRAIL, THE (FOX) WILLIAM FARNUM (JUNE 1) APR. 26

"William Farnum traverses the jungle wilds."—M. P. News.

JUST SQUAW (ROBERTSON-COLE) BEATRIZ MICHELENA (MAY 11) ....MAY 10

"Star returns to the screen in Western melodrama."—M. P. News.

LAMB AND THE LION, THE (ROBERTSON-COLE) (MAR. 24) ....MAR. 22

"Human story that appeals. Acting good."—M. P. News.

Exhibitor Comment—"Exceptionally good. Opened big to average business." "A very light farce, did not hold interest. Star very weak. Poor business two days." "Billie Rhodes surely a winner."

Consensus—"Good picture, average puller."

LIGHT OF VICTORY, THE (UNIVERSAL SPECIAL) SALISBURY (MAR. 17) ....MAR. 15

"Holds interest throughout; hero drunk most of time."—M. P. News.

Exhibitor Comment—"Star seems to be adding to his popularity with each picture. Big business."

LION AND THE MOUSE, THE (VITAGRAPH) JOYCE (FEB. 24) ....(Six Parts)..........FEB. 22

"A special of the full-blooded variety."—M. P. News.

Exhibitor Comment—"Fine picture but weather hurt business." "Well liked. If all of Joyce's pictures were handled as well, Vitagraph would have bigger business on their program. Extra big business." "Inclement weather all week. Big business." "Great. Joyce is adorable." "Big business two days."

Consensus—"Good picture, good puller."

LITTLE COMRADE (PARAMOUNT) VIVIAN MARTIN (MAR. 30) .... APR. 26

"Pleases without showing anything sensational."—M. P. News.

Exihibitor Comment—"Little in name, little in star, and little in value. Poor business."

LITTLE INTRUDER, THE (WORLD) LOUISE HUFF (APR. 7) ....APR. 5

"A most satisfactory comedy drama."—M. P. News.

LITTLE ROWDY, THE (TRIANGLE) HAZEL DALY (MAR. 23) ....MAR. 22

"Comedy drama of the lighter type; heroine pleasing."—M. P. News.

LITTLE WHITE SAVAGE, A (BLUEBIRD) CARMEL MYERS (FEB. 20)....................MAR. 1

"Story handled skillfully; holds interest throughout."—M. P. News.

Exhibitor Comment—"Average business." "Great comedy. Different. Average business."

Consensus—"Good picture, average puller."

LOVE CALL, THE (ROBERTSON-COLE) BILLIE RHODES (APR. 20) ....MAY 3

"Simple Western story colored with star's personality."—M. P. News.

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LOVE DEFENDER, THE (WORLD) JUNE ELVIDGE (MAR. 31) .... **MAR. 29**
" Eternal Triangle told in simplest form."—M. P. News.

LOVE HUNGER, THE (HODKINSON) LILLIAN WALKER (FEB. 23) .... **MAR. 8**
" Wild melodrama; story to blame; don't blame director or star."—M. P. News.

LOVE THAT DARES, THE (FOX) MADLAINE TRAVERSE (APR. 20) .... **MAY 3**
" Star in new version of eternal triangle, effectively produced."—M. P. News.

MAGGIE PEPPER (PARAMOUNT) ETHEL CLAYTON (FEB. 23) .... **FEB. 22**
" Reviewer thinks it will cause walls to bulge."—M. P. News.
Exhibitor Comment—" A disappointment in drawing power and patrons disappointed in the picture." " One of the best. Big business two days." " Star well liked and this picture pleased."
Consensus—" Satisfactory picture, good puller."

MAN AND HIS MONEY, A (GOLDWYN) TOM MOORE (MAR. 16) .... **APR. 26**
" Tom Moore again justifies elevation to stardom."—M. P. News.
Exhibitor Comment—" Pleasing picture to poor business." " Very good. A winner. Extra big business three days." " Good comedy drama to big business. They like Tom Moore here." " Interesting drama with some good comedy."
Consensus—" Excellent picture, big puller."

MAN HUNTER, THE (FOX) WILLIAM FARNUM (FEB 23) MAR. 8
(Six Parts)
" No chance for a kick here; fits star exceptionally well."—M. P. News.
Exhibitor Comment—" One of his best pictures. Will always do business. One of best men stars in film. Big business." " 100 per cent. picture to big business." " Big business." " Good Farnum type of picture but the star could stand a change of story. Average business."
Consensus—" Excellent production, strong puller."

MAN IN THE OPEN, A (UNITED) DUSTIN FARNUM (Six Parts) FEB. 23 .... **FEB. 15**
" Star's second ' United ' is big in every respect."—M. P. News.
Exhibitor Comment—" Big business, fine picture." " A great picture and a great cast. Could not handle crowds either day." " Very good but patrons do not want Western pictures."
Consensus—" Excellent production, good puller."

MAN OF HONOR, A. (SCREEN CLASSICS) HAROLD LOCKWOOD (MAY 3) .... **APR. 26**
" Star in characteristic role; a colorful picture."—M. P. News.

MARIE, LTD. (SELECT) ALICE BRADY (MAR. 23) .... **APR. 12**
" Has a selling point to the woman."—M. P. News.
Exhibitor Comment—" Fine picture to average business."

MARRIED IN HASTE (FOX) ALBERT RAY-ELINOR FAIR (APR. 6) .... **APR. 19**
" Subtitles boost entertaining qualities; easy to see."—M. P. News.
Exhibitor Comment—" New stars, fair picture, just fair business."

MARRIAGE FOR CONVENIENCE, A (KEENEY-SHERRY-GENERAL) CATHERINE CALVERT (FEB. 24) .... **MAR. 8**
" Strong in action and character portrayals."—M. P. News.
Exhibitor Comment—" Good picture. Big business."

MARRIAGE PRICE, THE (ARTCRAFT) ELSIE FERGUSON (MAR. 9) .... **MAR. 29**
" True to life and touches the heart strongs."—M. P. News.
Exhibitor Comment—" Star improving. Very good picture. Average business."

MIDNIGHT ROMANCE, A (FIRST NATIONAL) ANITA STEWART (MAR. 10) .... **MAR. 22**
" Reviewer Peter Milne pronounces this a romantic shower bath."—M. P. News.
Exhibitor Commemnt—" In seven days' run opened extra big then big for three days and extra big last three days." " Second day's business larger than first day but not as good as for ' Virtuous Wives.' Favorable comments from patrons, high class patronage." " Big business seven days."
Consensus—" Pleasing picture, big puller."

MISS ADVENTURE (FOX) PEGGY HYLAND (MAY 4) .... **MAY 10**
" Highly adventurous tale of the sea and fisher folk."—M. P. News.

MISS DULCIE FROM DIXIE (VITAGRAPH) GLADYS LESLIE (MAR. 24) .... **MAR. 22**
" Reviewer pronounces this one a peach."—M. P. News.
Exhibitor Comment—" Pleasing star and story to average business."

MOLLY OF THE FOLLIES (AMERICAN) MARGARITA FISHER (FEB. 16) .... **FEB. 15**
" Should prove entertaining to all; clean theme."—M. P. News.
Exhibitor Comment—" Just a fair picture to average business." Splendid picture to big business."
Concensus—" Good picture, good puller."

MONEY CORRAL, THE (ARTCRAFT) WM. S. HART (APR. 20) .... **MAY 3**
" Wm. S. Hart in moving story with Eastern setting."—M. P. News.

MORAL DEADLINE, THE (WORLD) JUNE ELVIDGE (FEB. 24) .... **FEB. 22**
" Familiar yet appealing plot is basis of star's vehicle."—M. P. News.

NEVER SAY QUIT (FOX) GEORGE WALSH (MAR. 16) .... **MAR. 29**
" Star's stunts well shuffled with Ralph Spence's puns."—M. P. News.
Exhibitor Comment—" A good picture but the kidding title spoiled it. Business only fair." " Best Walsh picture since ' Pride of New York.' Opened big business with extra big business the second day." " Bum melodrama and attempted fun in worse sub-titles. Walsh a favorite but he will never get anywhere in such pictures as this."
Consensus—" Good picture, big puller."

OLD MAID'S BABY, THE (PATHE) BABY MARIE OSBORNE (FEB. 23) .... **FEB. 1**
" Weak story that little star handles well; should please."—M. P. News

ONE WEEK OF LIFE (GOLDWYN) PAULINE FREDERICK (APR. 13) ....
Exhibitor Comment—" Big business for two days. Gave excellent satisfaction."

OUT OF THE FOG (METRO) NAZIMOVA (FEB. 17) .... **FEB. 1**
(Seven Parts)
" A triumph of the Pictorial Art."—M. P. News.
Exhibitor Comment—" Not her best but good. Big business four days. First time a picture has had a four day run in any picture house in this city." " High brows out in force. Picture highly praised and merited same." " Great picture, wonderful star. I cannot imagine why such good attractions as this fall down at the box-office."
Consensus—" Excellent production, strong puller."

PAID IN FULL (PARAMOUNT) PAULINE FREDERICK (FEB. 23) .... **MAR. 8**
" Star is at her best here and story is compelling."—M. P. News.
Exhibitor Comment—" Great picture. Big business in two days." " Drew fine and they liked it. Big business." " Splendid production most carefully acted. Good box office attraction."
Consensus—" Excelent production, big puller."

PARISIAN TIGRESS, THE (METRO) VIOLA DANA (MAR. 31) .... **APR. 12**
" Viola Dana's personality wins again."—M. P. News.
Exhibitor Comment—" Very good. Dana better all the time. Big business." " Viola Dana always pleases."
Consensus—" Fine picture, big puller."

PARTNERS THREE (PARAMOUNT) ENID BENNETT (MAR. 23)....
Consensus—" Good picture, good puller."
Exhibitor Comment—" Very good. Big business two days." " Fine picture to average business."

PEGGY DOES HER DARNDEST (METRO) ALLISON (FEB. 24) .... **MAR. 1**
" A May Allison comedy that registers nicely."—M. P. News.
Exhibitor Comment—" Lent and bad weather brings average business." " Good comedy but no drawing card."
Consensus—" Excellent picture, average puller."

PEPPY POLLY (PARAMOUNT, DOROTHY GISH (MAR. 30).APR. 19
" Tears and laughs and under it all, good propaganda."—M. P. News.
Exhibitor Comment—" They like Gish here but didn't like the story. It is all right to reform reform schools but not as entertainment in pictures."

PEST, THE (GOLDWYN) MABEL NORMAND (APR. 20) ...... **MAY 3**
" The eccentric Mabel of olden days in a good comedy."—M. P. News.
Exhibitor Comment—" Typical Mabel Normand type of picture. Not overstrong as to plot. Pleased. Good story would help a lot. Average business."

PETTIGREW'S GIRL (PARAMOUNT) ETHEL CLAYTON (MAR. 23) .... **APR. 19**
" Heart interest is exceptional; war romance."—M. P. News.
Exhibitor Comment—" Very good picture and one of many with war background to get away to even average business."

PITFALLS OF A BIG CITY (FOX) GLADYS BROCKWELL (APR. 13) .... **APR. 19**
" If you're looking for big melodrama, here it is."—M. P. News.
Exhibitor Comment—" Extra big business with this and other feature. People like William Scott, the leading man for Brockwell."

PLACE IN THE SUN, A (TRIANGLE) MARGARET BLANCHE (MAY 4) .... **MAY 10**
" Cyril Harcourt's comedy drama screened as a melodrama."—M. P. News.

POOR BOOB, THE (PARAMOUNT) BRYANT WASHBURN (MAR. 9) .... **APR. 5**
"Absurdity is its chief entertaining point."—M. P. News.
Exhibitor Comment—"Very good comedy. Average business seven days." " A very fair feature. Story interesting." " Very good picture. Big business two days." " Good picture but they didn't come out in droves."
Consensus—" Fine picture, good puller."

POPPY GIRL'S HUSBAND, THE (ARTCRAFT), WM. S. HART (MAR. 15) .... **APR. 5**
" New style picture for Two-Gun hero; should win out."—M. P. News.
Exhibitor Comment—" Star's following did not care for him in this role. Opened big down to average business." " Drew big but disappointed everybody. Story rotten. Our patrons said so."
Consensus—" Fair picture, average puller."

PRICE OF INNOCENCE, THE (BUFFALO M. P. CORP.) STELLA K. TALBOT (MAY 11) .... **MAY 3**
" Story of a woman's supreme sacrifice. Artificial but picturesque."—M. P. News.

PROBATION WIFE, THE (SELECT) NORMA TALMADGE (MAR. 24) .... **MAR. 22**
" Norma Talmadge delightful as the probation wife."—M. P. News.

PRODIGAL LIAR, THE (ROBERTSON-COLE) WILLIAM DESMOND (FEB. 17) .... **MAR. 8**
" Helps you greet your patrons with a broad grin."—M. P. News.
Exhibitor Comment—" Splendid Western picture. Big business two days." " Very good picture. Satire on Western. Average business." " Fair surface picture with a light story."
Consensus—" Fine picture, good puller."

PUPPY LOVE (PARAMOUNT) LILA LEE (MAR. 2) .... **MAR. 29**
" Youthful romance scores with Lila Lee as star."—M. P. News.
Exhibitor Comment—" Receipts, picture and comment 'rotten.' "

PUT UP YOUR HANDS (AMERICAN-PATHE) MARGARITA FISHER (MAR. 16) .... **MAR. 15**
" Improbable plot, but should be enjoyed by all."—M. P. News.
Exhibitor Comment—" Elegant entertainment. Big business two days." " Big business in big down town house."
Consensus—" Good picture, big puller."

QUICKENING FLAME, THE (WORLD) MONTAGU LOVE (APR. 21) .... **APR. 26**
" Vivid story of marital unhappiness in melodrama."—M. P. News.

Gives You All Data on the Pictures

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REBELLIOUS BRIDE, THE (FOX) PEGGY HYLAND (MAR. 23) .... **MAR. 29**
"Star gives best performance in fairly amusing picture."—M. P. News.
Exhibitor Comment—"Extra big business."

RED LANTERN, THE (METRO) (SEVEN PARTS) NAZIMOVA (MAY 4) .... (Seven Parts) .... **MAY 10**
"Star superb in impressive and spectacular play of the far east."—M. P. News.

REGULAR FELLOW, A (TRIANGLE) TAYLOR HOLMES (APR. 13) .... **APR. 19**
"Clean and delightful comedy; thrills toward the end."—M. P. News.

RESCUING ANGEL, THE (PARAMOUNT) SHIRLEY MASON (APR. 6.) .... **MAY**
"Light and airy; should capture any audience."—M. P. News.
Exhibitor Comment—"Average business."

ROAD CALLED STRAIGHT, THE (BETZWOOD-GOLDWYN) LOUIS BENNISON (APR. 20) .... **MAY 10**
"Bennison's tricks and personality show to good advantage."—M. P. News.

ROARING ROAD, THE (PARAMOUNT) WALLACE REID (APR. 27) .... **APR. 26**
"Fast and exciting picture with hair-raising climax."—M. P. News.

SANDY BURKE OF THE U-BAR-U (GOLDWYN) LOUIS BENNISON (FEB. 23) .... **FEB. 15**
"Western subject full of human appeal and action."—M. P. News.
Exhibitor Comment—"They are liking Bennison here. Average business." "Very good. They like this star here, Both of his pictures gave satisfaction and got business." "Pleased, good business." "Star very pleasing but had poor support. Better business second day." big business two days."
Consensus—"Fine picture, good puller."

SATAN, JUNIOR (METRO) VIOLA DANA (MAR. 3) .... **MAR. 15**
"Star is excellent in new role."—M. P. News.
Exhibitor Comment—"Good picture to good business." "All good; no exception. Big to extra big business." "A very good picture. Well liked. Always does business."
Consensus—"Excellent picture, big puller."

SAWDUST DOLL, THE (PATHE) BABY MARY OSBORNE (APR. 20) .... **APR. 5**
"One of best Marie Osborne pictures; heart appeal."—M. P. News.

SCARLET SHADOW, THE (UNIVERSAL SPECIAL) MAE MURRAY (MAR. 3) .... (Six Parts) .... **MAR. 15**
"Fans will no doubt like this one; comedy is entertaining."—M. P. News
Exhibitor Comment—"Not as good as recent Mae Murray productions. Average business." "Average picture to big business."
Consensus—"Good picture, average puller."

SEALED ENVELOPE, THE (BLUEBIRD) FRITZI BRUNETTE (FEB. 17) .... **MAR. 8**
"Will compare favorably with many successful specials."—M. P. News.
Exhibitor Comment—"Average business."

SHADOWS OF SUSPICION (SCREEN CLASSICS) HAROLD LOCKWOOD (FEB. 23) .... **MAR. 1**
"Lockwood picture starts well but slumps at finish."—M. P. News.
Exhibitor Comment—"Fine business. Patrons well satisfied." "Excellent picture, big business." "Average business two days."
Consensus—"Good picture, good puller."

SHERIFF'S SON, THE (PARAMOUNT) CHARLES RAY (MAR. 30) .... **APR. 12**
"Best picture of type in which Ray appears."—M. P. News.
Exhibitor Comment—"Drew big on double bill and they liked it."

SILENT STRENGTH (VITAGRAPH} HARRY T. MOREY (FEB. 17) **FEB.15**
"Dual role subject that looks good. Should please all."—M. P. News.

SILK LINED BURGLAR, THE (UNIVERSAL) PRISCILLA DEAN (MAR. 31) .... (Six Parts) .... **APR. 5**
"Entertaining version of 'Boston Blackie' story."—M. P. News.
Exhibitor Comment—"Picture only fair. Big business."

SILVER GIRL, THE (PATHE) FRANK KEENAN (APR. 6) .. **MAR. 22**
"Frank Keenan in a dominating characterization."—M. P. News.

SIS HOPKINS (GOLDWYN) MABEL NORMAND (FEB. 16) . **MAR. 15**
"Characterization is good; picture above the average."—M. P. News.
Exhibitor Comment—"Not a good picture. After your patrons have had a look at 'Mickey' Normand will have to go some to please our patrons. She is either going back or Goldwyn cannot get stories for her. Not the Mabel of Keystone days. Big to average business." "Big business three days." "Comedy dramas very popular. Extra big business."
Consensus—"Satisfactory picture, big puller."

SMILES (FOX) JANE AND KATHERINE LEE (FEB. 23) ... **MAR. 8**
"Lee children in one that sets a record for them."—M. P. News.
Exhibitor Comment—"The public will have to read half this picture Jumped from average to extra big business." "Pleased immensely to extra big business." "Their best kid picture. Big business." "Best the Lee kids have done. Big business."
Consensus—"Excellent picture, big puller."

SOMETHING TO DO (PARAMOUNT) BRYANT WASHBURN (APR. 13) .... **MAY 10**
"Entertaining comedy drama starring Bryant Washburn."—M. P. News.
Exhibitor Comment—"Dandy picture to extra big business."

SPEEDY MEADE (GOLDWYN) LOUIS BENNISON (MAR. 23) .... **APR. 19**
"Story of pleasing sort; player's personality helps."—M. P. News.
Exhibitor Comment—"Star not known here but coming fast. Splendid new type of Western picture. Opened average business first day and last day to big business." "Our patrons are not so strong for Westerns but they like Bennison. Average business." "They like Bennison here. Business gets bigger with each feature released and played with this star. Extra big business."
Consensus—"Excellent picture, big puller."

SPOTLIGHT SADIE (GOLDWYN) MAE MARSH (APR. 6) .. **MAY 3**
"Star shines in role of a pious chorus girl."—M. P. News.
Exhibitor Comment—"Average business two days." "As good as the usual Mae Marsh picture. Average business."
Consensus—"Pleasing picture, average puller."

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STITCH IN TIME, A (VITAGRAPH) GLADYS LESLIE (MAY 5) .... **MAY 3**
"Star simulates gladness in an appealing story."—M. P. News.

STRONGER VOW, THE (GOLDWYN) GERALDINE FARRAR (APR. 27) .... **MAY 10**
"Star in picture with Spanish background."—M. P. News.

TASTE OF LIFE, A (BLUEBIRD) EDITH ROBERTS (MAR. 2) .... **MAR. 15**
"One that will stand boosting; story handled carefully."—M. P. News.

TEST OF HONOR, THE (PARAMOUNT) JOHN BARRYMORE (APR. 6) .... **APR. 19**
"John Barrymore—enough said, even in dramatic role."—M. P. News.

THAT'S GOOD (METRO) HALE HAMILTON (MAR. 24) ...... **APR. 5**
"This comedy drama a trifle slow, but mildly amusing."—M. P. News.
Exhibitor Comment—"Just fair. Average business." "That's good to average business."
Consensus—"Good picture, average puller."

THOU SHALT NOT (FOX) EVELYN NESBIT (MAR. 23) .... **APR. 5**
(Six Parts)
"Should satisfy fans who patronize this type."—M. P. News.
Exhibitor Comment—"The best picture Nesbit has made. Good business puller." "Nesbit is a goner." "Her best picture, but failed to get normal trade."
Consensus—"Good picture, good puller."

THREE GREEN EYES (WORLD) CARLYLE BLACKWELL (APR. 28) .... **APR. 26**
"All-star cast in best World release in six months."—M. P. News.

THREE MEN AND A GIRL (PARAMOUNT) MARGUERITE CLARK (MAR. 16) ....
Exhibitor Comment—"Very cute for ladies. Average business three days." "Average business seven days."
Consensus—"Pleasing picture, average puller."

THUNDERBOLTS OF FATE (EDWARD WARREN-HODKINSON) HOUSE PETERS (APR. 6) .... **APR. 19**
"Strong melodrama with political setting."—M. P. News.

TOTON (TRIANGLE) OLIVE THOMAS (MAR. 30) .... **MAR. 29**
"Looks like star's best bet on Triangle program."—M. P. News.
Exhibitor Comment—"Average business."

TRICK OF FATE, A (ROBERTSON-COLE) BARRISCALE (FEB. 24) .... **MAR. 1**
"Bessie Barriscale is doing best work of her career."—M. P. News.
Exhibitor Comment—"Very pleasing story. Above the average program picture." "A little better than average program picture. Everybody pleased. Fair business two days." "Star's work very good. Big business."
Consensus—"Fine picture, good puller."

TURN IN THE ROAD, THE (ROBERTSON-COLE) SPECIAL CAST (MAR. 24) .... **MAR. 29**
"This one should make patrons happy; will cause talk'."—M. P. News.
Exhibitor Comment—"Exceptionally good. Well produced. Patrons well pleased. Opened average business and following three days showed big business." "Well liked. Big business."
Consensus—"Excellent production, strong puller."

TWILIGHT (DE LUXE) DORIS KENYON (FEB. 23) ...... **MAR. 8**
(Six Parts)
"Delightful picture of youth; construction is good."—M. P. News.

UNKNOWN LOVE, THE (PATHE) DOLORES CASSINELLI (APR. 27) .... (Six Parts) .... **APR. 19**
"War and Love twined in Perret's production."—M. P. News.

UNKNOWN QUANTITY, THE (VITAGRAPH) CORINNE GRIFFITH (APR. 14) .... **APR. 12**
"Exceedingly pleasant O. Henry story with Corinne Griffith."—M. P. News.

UNPARDONABLE SIN, THE (GARSON-NEILAN) BLANCHE SWEET .... (Nine Parts) .... **(APR. 6**
Exhibitor Comment—"A splendid picture. Miss Sweet at her best. Perfectly directed, good photography, action intense, and a picture that every 'Honest to God' American should see. Extra big business seven days."

UNVEILING HAND, THE (WORLD) KITTY GORDON (MAR. 17) .... **MAR. 8**
"A melodrama that often oversteps bounds."—M. P. News.

USURPER, THE (VITAGRAPH) EARLE WILLIAMS (APR. 28) .... **APR. 26**
"Earle Williams in adaptation of Nat Goodwin's play."—M. P. News.

WAY OF THE STRONG, THE (METRO) ANNA Q. NILSSON (MAR. 17) .... **MAR. 29**
"Eternal triangle picture that ranks well up to Metro average."—M. P. News.
Exhibitor Comment—"Great snow and storm scenes. Big business." "From poor to average business."
Consensus—"Good picture, good puller."

WHAT AM I BID? (UNIVERSAL) MAE MURRAY (APR. 14) .. **APR. 5**
(Six Parts)
"Holds interest all the way; discriminating fans may find fault."—M. P. News.
Exhibitor Comment—"Murray well liked. Picture plot impossible. Settings excellent. Average business."

WHEN A GIRL LOVES (JEWEL) MILDRED HARRIS (APR. 7) .... (Six Parts) .... **MAR. 29**
"Immense both from the box-office and the screen."—M. P. News.
Exhibitor Comment—"A Western play with Wm. Stowell taking a more leading part than the star. Well received and showed good direction."

WHEN MEN DESIRE (FOX) THEDA BARA (MAR. 9) ...... **MAR. 22**
"Theda Bara makes miraculous escape from Germany."—M. P. News.

WHEN MY SHIP COMES IN (INDEPENDENT SALES) JANE GREY (APR. 7) .... **APR. 5**
"A melodrama of the stage with Jane Grey featured.'—M. P. News.

WHERE THE WEST BEGINS (AMERICAN) WILLIAM RUSSELL (MAR. 2) .... **MAR. 1**
"Another good picture to William Russell list."—M. P. News.
Exhibitor Comment—"Very good picture. Big business two days." "Big Bill Russell's best to date. Has every element necessary to make A-1 picture. Extra big business."
Consensus—"Excellent production, strong puller."

Index and Reports—"Flashbacks"—New Theatres

PICTURE BRAND STAR RELEASED PLAN BOOK

WHITEWASHED WALLS (ROBERTSON-COLE) WILLIAM DESMOND (APR. 14) ....APR. 12
"Of the light, pleasant variety; should please all."—M. P. News.

WICKED DARLING, THE (UNIVERSAL) PRISCILLA DEAN (FEB. 24) ....(Six Parts)..........FEB. 22
"Strong picture that keeps interest alive all through."—M. P. News.
Exhibitor Comment—"Good program feature. Priscilla Dean grows more popular with each picture here. Big business." "Extra big business two days." "First-class crook story to average business."
Consensus—"Excellent production, big puller."

WINNING GIRL, THE (PARAMOUNT) SHIRLEY MASON (FEB. 23) ....MAR. 22
"Shirley Mason's latest is a nice little picture."—M. P. News.
Exhibitor Comment—"A good little picture to average business."

WISHING RING MAN, THE (VITAGRAPH) BESSIE LOVE (MAR. 10) ....MAR. 8
Its naturalness puts it over; star is good."—M. P. News.

WOMAN ON THE INDEX, THE (GOLDWYN) PAULINE FREDERICK (FEB. 23)....................APR. 5
"Genuine Goldwyn success; filled with real suspense."—M. P. News.
Exhibitor Comment—"The type of picture that Pauline is best in but story did not come up to expectations. Well staged, acted and directed, but the story is not there. Business good but the star drew it all. "A good picture. One of Goldwyn's best. Should make more like it."
Consensus—"Good picture, good puller."

YANKEE PRINCESS, A (VITAGRAPH) BESSIE LOVE (APR. 21)....................APR. 19
"Bessie Love in Irish play of simple charm."—M. P. News.

"FLASHBACKS" ON EARLIER RELEASES

"Cannibals of the South Seas" (Robertson-Cole)—"First installment. Good picture of its type. Pulled it off second day on account of poor business."

"Cheating Cheaters" (Select)—"Well handled. They sure liked Clara Kimball Young in this picture. Big business."

"Broken Law" (Fox Re-issue)—"Not much. These re-issues are not going over at all."

"Caught in the Act" (Fox)—"Very good comedy drama. Pleased to big business."

"Venus in the East" (Paramount)—"Business poor. Accounted for by poor title. Picture is fair as a story but awful slow with no particular punch or pep. Star's work is fair. Poor picture for the amount of material in Irwin's original story. Too much of New York scenery and not enough action to excite interest."

"The Border Legion" (Goldwyn)—"Not a good picture. Bates too old. Did not draw. Better stars would have been a knockout. Average business."

"Go West, Young Man" (Goldwyn)—"Well liked to big business."

"I Want to Forget" (Fox)—"She does not draw here. Fair picture."

"De Luxe Annie" (Select)—"Dandy picture to big business."

"Go West, Young Man" (Goldwyn)—"Average business."

"Fortune's Child" (Vitagraph)—"Average business."

"The Forbidden City" (Select)—"Extra big business two days."

"Woman" (States Rights)—"A wonderful beautiful production. Something different. Big business three days."

"Law of Men" (Paramount)—"A dandy picture to big business two days."

"Mickey" (States Rights)—"Return date two days to extra big business. Greatest drawing card we have ever had."

"Luck and Pluck" (Fox)—"Men like Mix. Women do not. Average business."

"The Indestructible Wife" (Select)—"Picture pleased and drew well."

"Life's a Funny Proposition" (Robertson-Cole)—"A picture that will please any audience. But it did not draw here. Average business."

"His Birthright" (Robertson-Cole)—"A fine picture but did not draw well."

NEW THEATRES BUILDING

CALIFORNIA

Benicia—Walter B. Crooks, an exhibitor here, announced that plans are completed for the erection of a new theatre in Benicia to seat 600 persons and cost about $15,000.

Santa Cruz—H. Green states that the new Hihn theatre to be erected at the corner of Walnut and Pacific streets in this city will seat 1,400.

ILLINOIS

Freeport—The site has been acquired for Freeport's new $150,000 theatre. It will be located on Chicago street and Spring and have a seating capacity of 1,500.

Oglesby—The contract has just been awarded for a new motion picture theatre to be built here. It will seat 500 persons.

INDIANA

Anderson—Two additional motion picture theatres will soon be erected here, according to announcements made. John Ryan proposes to erect a theatre adjacent to the Banner Grocery on Main street. It will seat 400 persons. Manager Lockwood of the Cozy theatre is said to be planning a new house on West Eighth street.

KANSAS

Topeka—Plans are announced for the erection of a new $100,000 theatre at 815-17-19 Kansas avenue by local theatre men.

MASSACHUSETTS

Springfield—On the site of the old opera house a new theatre seating 2,500 will be erected, it is reported, at a cost of $250,000. Abraham Goodside of Portland, Maine, is said to be behind the project.

MISSOURI

Jefferson City—Billy Mueller, manager of the Jefferson theatre, has recently become the owner and also will build another theatre here on High street adjoining the Masonic building.

NEW JERSEY

Woodbury—The Woodbury Amusement Company is erecting a theatre to cost $20,000.

NEW YORK

Brooklyn—A seating capacity of 3,200 will be provided for their new theatre at Bedford avenue and Lincoln place, according to announcements of Levy Brothers. The project is said to represent an investment of $500,000.

Hempstead—The Philip Realty Company is reported to have plans for the erection of a new 1,600-seat theatre opposite the Long Island Railroad station.

Herkimer—A $40,000 corporation has been formed to build a new motion picture theatre on the Griswold lot. W. T. Manion, T P. Griswold, Frank M. Baker, F. A. Fagen and John E. Windecker are the promoters.

New York City—B. S. Moss will erect a new theatre to seat 3,500 at Prospect avenue and 161st street, according to reports. It is scheduled for completion by next January.

Wellsville—The new Babcock theatre has been completed and has a seating capacity of 800. It took eight months to finish the building.

NEW HAMPSHIRE

Dover—The new Strand theatre being erected by Harry Addition and Harris N. Shaw will occupy the site formerly occupied by the United States Hotel. The new foundations are already in.

OHIO

Cincinnati—The new Palace theatre now being erected on Sixth street has already installed the balcony, which will seat 1,600 persons, according to report.

Cleveland—The new Euclid theatre has been completed and opened to the public. It is located on East Ninth and Chestnut street, N. E., and has a seating capacity of 2,000. The cost is said to have been $400,000.

PENNSYLVANIA

Lykens—Lester G. Holtzman will erect a modern motion picture theatre on the Dr. Ulrich site, which he recently purchased.

Philadelphia—A capacity of 1,250 has been provided for the new motion picture theatre to be erected at 1524 to 1534 South street. —William Freihofer has commissioned an architect to draw plans for two new motion picture theatres to cost $350,000. One is to be located at Frankford avenue and Oxford lane and will seat 2,500. The other theatre will be located at Germantown avenue and Lehigh and will seat 3,500.—On the site of the old Tioga Convention Hall at Broad street and Allegheny avenue, a theatre will be erected that will seat 5,000 persons. Frank E. Cohen made the announcement.—The Stanley Company will erect a $1,000,000 motion picture theatre on the southwest corner of Nineteenth and Market streets with a seating capacity of 4,000.

RHODE ISLAND

Woonsocket—The Social Amusement Company has announced the site selected for the erection of its new 1,200-seat theatre. It will cost about $55,000 and have entrances on both Cumberland and Clinton streets.

SOUTH DAKOTA

Sioux Falls—Charles Sawyer has completed his new theatre here and named it the Liberty. It has been opened and has a seating capacity of 400.

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM COMPANY, INC.

(See Pathe Exchanges)

ARTCRAFT PICTURES

(See Famous Players-Lasky Exchanges)

BEAR STATE FILM COMPANY

(At State Right Exchanges)

The Vigilantes ....

BURLINGHAM TRAVEL PICTURES

(See General Film Exchanges Through Sherry Service)

CHRISTIE FILM COMPANY COMEDIES

(At State Right Exchange)

May 12—A Rustic Romeo........1
May 5—Too Many Wives........1
Apr. 28—Sea Sirens 1
Apr..21—Stop-Look-Listen 1
Apr. 14—Lost—A Bridegroom 1
Apr. 7—Apartment 23 1
Mar. 31—Marrying Molly 1
Mar. 24—Brides for Two 1
Mar. 17—Oh, What a Night 1
Mar. 10—Hard Luck 1
Mar. 3—Bobby Comes Marching Home........1
Feb. 24—Welcome Home 1

COSMOFOTOFILM COMPANY

(At State Right Exchanges)

The Hypocrites 6

EDUCATIONAL FILM CORP. OF AMERICA

(Through State Right and Educational Exchanges)

Photoplay Magazine Screen Supplement Released Once Every Month Showing Leading Stars at work and play 1
Mar. 24—The Passing of the Crow........1
Mar. 17—The Eagle and the Fawn........1
Mar. 3—The Washington Air Patrol........1
Feb. 24—What Is a Mexican?........1
Feb. 17—A Day with Carranza........1

BLACK AND WHITE COMEDIES (International)

May 5—Rubbing It In........1
Apr. 28—Knocking the H— Out of Heinie........1
Apr. 21—A Sweet Pickle........1
Apr. 14—Twinkle, Twinkle........1
Apr. 7—It Beats the Dutch........1
Mar. 31—Where Are the Papers?........1
Mar. 24—Snappy Cheese........1

BRUCE SCENICS

18—Scenic Succotash 1
17—The Lonesome Pup........1
16—Frozen Thrills 1
15—Men Met in the Mountains........1
14—Nature—Hot and Cold........1
13—Horizon Hunters 1
12—Sundown 1
11—The Pale Pack Train........1
10—The Tides of Yesterday........1
9—Before Breakfast 1

EXHIBITORS MUTUAL EXCHANGES

May —The Mint of Hell (William Desmond)........5
May —Josselyn's Wife (Bessie Barriscale)........5
Apr. —Modern Husbands (Henry B. Walthall)........5
Apr. —The Love Call (Billie Rhodes)........5
Apr. —The Courageous Coward (Sessue Hayakawa)........5
Apr. —Diane of the Green Van (Alma Rubens)........5
Mar. —Hearts Asleep (Bessie Barriscale)........5
Mar. —The Turn in the Road (Special Cast)........5
Mar. —A Heart in Pawn (Sessue Hayakawa)........5
Mar. —The Lamb and the Lion (Billie Rhodes)........5
Feb. —Long Lane's Turning (Henry B. Walthall)........5
Feb. —A Trick of Fate (Bessie Barriscale)........5

STRAND COMEDIES

Mar. 23—The Way of a Maid........1
Mar. 16—His Wife's Birthday........1
Mar. 9—The Door Between 1
Mar. 2—The Wig-Wag System (Elinor Field)........1
Feb. 23—Their Baby (Elinor Field)........1
Feb. 16—Almost a Hero (Elinor Field)........1
Feb. 9—Merely Marrying Mary (Elinor Field)........1
Feb. 2—How to be Happy Though Married (Elinor Field)........1

ROTHACKER OUTDOORS

Apr. 6—A Palestine Pilgrimage........1
Mar. 30—Glimpsing the Gondolas........1
Mar. 23—'Mid Sahara's Sands........1
Mar. 16—In Pyramid Land........1
Mar. 9—An Eyeful of Egypt........1
Mar. 2—Columbia Highway 1
Feb. 23—A Peek at Paradise........1
Feb. 16—Out Wyoming Way........1
Feb. 9—A Bit of God's Country........1
Feb. 2—Doing the Dells........1

FAMOUS PLAYERS—LASKY EXCHANGES

ARTCRAFT

May 25—True Heart Susie (D. W. Griffith's)........5
May 18—The Knickerbocker Bucharoo (Douglas Fairbanks)........5
May 4—The Money Corral (Wm. S. Hart)........5
Apr. 27—For Better—For Worse (De Mille's)........5
Apr. 20—Eyes of the Soul (Elsie Ferguson)........5
Apr. 6—Captain Kidd, Jr. (Mary Pickford)........5
Mar. 23—The Girl Who Stayed at Home (D. W. Griffith's)........5
Mar. 16—The Poppy Girl's Husband (William S. Hart)........5

PARAMOUNT

May 25—I'll Get Him Yet (Dorothy Gish)........5
May 25—The Haunted Bedroom (Enid Bennett)........5
May 18—The Busher (Charles Ray)........5
May 18—The Final Close-up (Shirley Mason)........5
May 11—The Lady of Red Butte (Dorothy Dalton)........5
May 11—The Home Town Girl (Vivian Martin)........5
May 11—Come Out of the Kitchen (Marguerite Clark)........5
May 4—Vicky Van (Ethel Clayton)........5
May 4—Oh You Women (Emerson-Loos Prod)........5
Apr. 27—Rustling a Bride (Lila Lee)........5
Apr. 27—The Law of Men (Enid Bennett)........5
Apr. 20—Greased Lightning (Charles Ray)........5
Apr. 20—The Home Breakers (Dorothy Dalton)........5
Apr. 13—The Roaring Road (Wallace Reid)........5
Apr. 13—Something to Do (Bryant Washburn)........5
Apr. 13—Let's Elope (Marguerite Clark)........5
Apr. 6—The Rescuing Angel (Shirley Mason)........ 5
Apr. 6—The Test of Honor (John Barrymore)........5

PARAMOUNT-ARTCRAFT SPECIALS

Feb. 16—The False Faces (Henry B. Walthall)........5

SUCCESS SERIES (Re-Issues)

May 25—The Woman in the Case (Pauline Frederick)........5
May 18—The Gentleman from Indiana (Dustin Farnum)........5
May 11—What Money Can't Buy (Louise Huff-Jack Pickford)........5
May 4—Hearts Adrift (Mary Pickford)........5
Apr. 27—Chimmie Fadden (Victore Moore)........5
Apr. 20—Gretna Green (Marguerite Clark)........5
Apr. 13—The Dictator (John Barrymore)........5
Apr. 6—Hulda from Holland (Mary Pickford)........5

TWO REEL COMEDIES

May 25—Love's False Faces (Sennett's)........2
May 18—Welcome Little Stranger (Montgomery Flagg Film)........2
May 11—When Love Is Blind (Sennett's)........2
May 4—Harold, the Last of the Saxons (Mr. and Mrs. Sidney Drew)...2
Apr. 27—The Little Widow (Sennett's)........2
Apr. 20—An Amateur Liar (Mr. and Mrs. Sidney Drew)........2
Apr. 13—The Foolish Age (Sennett's)........2
Apr. 6—The Last Bottle (Montgomery Flagg Film)........2

SINGLE REELS

May 25—From Cocoon to Kimona (Burton Holmes)........1
May 25—Action of the Heart (Bray Pictograph)........1
May 18—Across France with Yankee Gas Hounds (Burton Holmes).....1
May 18—Giants in Fairyland (Bray Pictograph)........1
May 11—Tagalog Tailors (Burton Holmes)........1
May 11—Lessons in Swordmanship (Bray Pictograph)........1
May 4—With the Yanks in France (Burton Holmes)........1
May 4—Bath Towel Beauties (Bray Pictographs)........1
Apr. 27—Filipino School Days (Burton Holmes)........1
Apr. 27—How the Telephone Talks (Bray Pictograph)........1
Apr. 20—Some British Bits Well Done (Burton Holmes)........1
Apr. 20—Fun in Feet (Bray Pictograph)........1
Apr. 13—Land of the Mompies (Burton Holmes)........1
Apr. 13—Coal Mining (Bray Pictograph)........1
Apr. 6—Seeing Sights in London (Burton Holmes)........1
Apr. 6—Tin Can Toys (Bray Pictograph)........1

FILM CLEARING HOUSE EXCHANGES

INDEPENDENT SALES CORPORATION

Mar. —The Littlest Scout (Blackton Production)........5
Dec. —Wanted for Murder (Elaine Hammerstein)........6
Dec. —A Romance in the Air (Bert Hall-Edith Day)........6

TEN-TWENTY-THIRTY SERIES

Apr. —When a Woman Strikes (Ben Wilson-Rosemary Theby)........5
Apr. —When My Ship Comes In (aJne Grey)........5
Mar. —Suspense (Mollie King)........5
Dec. —Her Mistake (Julius Steger Production)........6
Dec. —Life's Greatest Problem (Blackton Production)........6
Dec. —A Woman's Experience (Bacon-Backer Production)........6

SHERRY SERVICE, WILLIAM L.

Mar. 9—Marriage for Convenience (Catherine Calvert)........6
Mar. 2—Love and the Law (Edgar Lewis Production)........6
Feb. 23—Twilight (Doris Kenyon)........6
Feb. 16—Calibre 38 (Edgar Lewis Production)........6
Feb. 2—The Son of a Gun (G. M. Anderson)........5
Jan. 5—Wild Honey (Doris Kenyon)........6

BURLINGHAM TRAVEL PICTURES (Sherry Service)

The Gornergrat Railway........1
Lovely Lucerne 1
The Riviera of Lake Leman........1
Scrambles in the High Alps........1
Allied War Heroes Arrive in Switzerland........1
The Pilatus Railway........1
Unknown Switzerland (The Lotschenthal)........1
Facing Death on the Blumlisalp........1

Advance Information on All Film Releases

(Continued from preceding page)

FIRST NATIONAL EXCHANGES

Mar. 10—A Midnight Romance (Anita Stewart)	5
Feb. 3—Our Teddy (Roosevelt Pictures)	5
Jan. 5—Virtuous Wives (Anita Stewart)	5
The Romance of Tarzan (Elmo Lincoln)	
Shoulder Arms (Charlie Chaplin)	3
Italy's Flaming Front (Italian Official War Pictures)	
Pershing's Crusaders (Official Government Feature)	
My Four Years in Germany (Ambassador Gerard's)	

FLORIDA FILM CORPORATION

(At State Right Exchanges)

June —Hot Sands and Cold Feet	2
June —His Muzzled Career	2
May —With the Moonshine on the Wabash	2
May —His Concrete Dome	2
Apr. —Fred's Fictitious Foundling	2
Apr. —Fabulous Fortune Fumblers	2

FOX FILM EXCHANGES

STANDARD PICTURES

June 29—My Little Sister (Evelyn Nesbit)	5
June 15—A Woman There Was (Theda Bara)	5
June 1—The Lone Star Ranger (William Farnum)	5
May 18—A Fallen Idol (Evelyn Nesbit)	5
May 4—The Siren's Song (Theda Bara)	5
Mar. 20—The Jungle Trail (William Farnum)	5
Mar. 23—Thou Shalt Not (Evelyn Nesbit)	5
Mar. 9—When Men Desire (Theda Bara)	5

VICTORY PICTURES

June 22—The Wilderness Trail (Tom Mix)	5
June 8—Putting One Over (George Walsh)	5
May 25—The Divorce Trap (Gladys Brockwell)	5
May 11—The Coming of the Law (Tom Mix)	5
Apr. 27—Help! Help! Police! (George Walsh)	5
Apr. 13—Pitfalls of a Big City (Gladys Brockwell)	5
Mar. 30—Fighting for Gold (Tom Mix)	5
Mch. 16—Never Say Quit (George Walsh)	5
Mch. 2—The Forbidden Room (Gladys Brockwell)	5

EXCEL PICTURES

June 15—Cowardice Court (Peggy Hyland)	5
June 1—When Fate Decides (Madlaine Traverse)	5
May 18—Words and Music By—(Albert Ray)	5
May 4—Miss Adventure (Peggy Hyland)	5
Apr. 20—The Love that Dares (Madlaine Traverse)	5
Apr. 6—Married in Haste (Albert Ray)	5
Mar. 23—The Rebellious Bride (Peggy Hyland)	5
Mar. 9—Gambling in Souls (Madlaine Traverse)	5

PRODUCTIONS EXTRAORDINARY

Salome (Theda Bara)	8
Cleopatra (Theda Bara)	8
Les Miserables (William Farnum)	8

SUNSHINE AND TOM MIX COMEDIES

July 6—The Merry Jailbirds	2
June 15—Dabbling in Society	2
May 25—Virtuous Husbands	2
May 11—A Soft Tenderfoot (Tom Mix)	2
Apr. 20—The House of Terrible Scandals	2
Apr. 6—Tom and Jerry Mix	2
Mch. 23—Money Talks	2
Mch. 9—Six-Cylinder Love (Tom Mix)	2

MUTT AND JEFF CARTOONS

June 8—Hands Up	½
June 1—Oh Teacher	½
May 25—The Shell Game	½
May 18—Left at the Post	½
May 11—Sir Sidney	½
May 4—The Cave Man's Bride	½
Apr. 27—Seeing Things	½
Apr. 20—Pigtails and Peaches	½
Apr. 13—Subbing for Tom Mix	½
Apr. 6—Mutt the Mutt Trainor	½
Mar. 30—A Cow's Husband	½
Mar. 23—Out and in Again	½
Mar. 16—William Hohenzollern, Sausage Maker	½

FROHMAN AMUSEMENT CORPORATION

(At State Right Exchanges)

Once to Every Man (Jack Sherrill)	
My Own United States (Special Cast)	Through Metro
God's Man (H. B. Warner)	9

GARSON-NEILAN PRODUCTIONS

(Producing for Open Market)

The Unpardonable Sin (Blanche Sweet)	9
The Hushed Hour (Blanche Sweet)	

GAUMONT COMPANY

(At State Right Exchanges)

Tuesdays—Gaumont News	1
Fridays—Gaumont Graphic	1
The Real Roosevelt	2
Satan on Earth	2
The Hand of Vengeance (Serial of ten two-reel episodes)	2

GOLDWYN EXCHANGES

STAR SERIES

June 1—The Fear Woman (Pauline Frederick-	5
May 25—When Doctors Disagree (Mabel Normand)	5
May 18—The Crimson Gardenia (Rex Beach's)	6
May 11—Leave It to Suson (Madge Kennedy)	5
May 4—One of the Finest (Tom Moore)	5
Apr. 27—The Stronger Vow (Geraldine Farrar)	6
Apr. 20—The Pest (Mabel Normand)	5
Apr. 13—One Week of Life (Pauline Frederick)	5
Apr. 6—Spotlight Sadie (Mae Marsh)	5

BENNISON SERIES

Apr. 20—The Road Called Straight (Louis Bennison)	5
Mar. 23—Speedy Meade (Louis Bennison)	5

SPECIALS

The Eternal Magdalene	6
The Border Legion (Blanche Bates-Hobart Bosworth)	6
For the Freedom of the World	7
The Manx-Man	7
Social Ambition	7
Honor's Cross	7

CAPITOL COMEDIES

May 18—Circumstantial Evidence ("Smiling Bill" Parsons)	2
May 4—The Sea Wolf ("Smiling Bill" Parsons)	2
Apr. 20—Wanted—A Baby ("Smiling Bill" Parsons)	2
Apr. 6—The Midnight Alarm ("Smiling Bill" Parsons)	2

FORD EDUCATIONAL WEEKLY

May 18—A Wild Goose Chase	1
May 11—Can the Poor Fish	1
May 4—Going Up	1
Apr. 27—A Visit to New Orleans	1
Apr. 20—Good Roads	1
Apr. 13—Northern Sports Under Southern Skies	1
Apr. 6—Cut It Out	1

HILLER AND WILK, INC.

(Pictures Handled in the Open Market)'

The Silent Mystery (Francis Ford Serial)	
Woman	
The Wrath of the Gods	
The Battle of Gettysburg	
Raffles, the Amateur Cracksman	

HART, FAIRBANKS, KEENAN, TALMADGE RE-ISSUES

Fifty Fifty (Norma Talmadge)	
The Social Secretary (Norma Talmadge)	
The Devil's Needle (Norma Talmadge)	
Going Straight (Norma Talmadge)	
Children in the House (Norma Talmadge)	
The Drab (Frank Keenan)	
Bride of Hate (Frank Keenan)	
The Sins Ye Do (Frank Keenan)	
Jim Grimsby's Boy (Frank Keenan)	
The Thoroughbred (Frank Keenan)	
The Americano (Douglas Fairbanks)	
The Matrimaniac (Douglas Fairbanks)	
American Aristocracy (Douglas Fairbanks)	
Manhattan Madness (Douglas Fairbanks)	
The Half Breed (Douglas Fairbanks)	
Flirting with Fate (Douglas Fairbanks)	
Reggie Mixes In (Douglas Fairbanks)	
The Good Bad Man (Douglas Fairbanks)	
Wolfe Lowry (William S. Hart)	
The Desert Man (William S. Hart)	
The Square Deal Man (William S. Hart)	
The Gunfighter (William S. Hart)	
Truthful Tulliver (William S. Hart)	
The Devil's Double (William S. Hart)	
The Return of Draw Egan (William S. Hart)	
The Dawnmaker (William S. Hart)	
Captive God (William S. Hart)	
The Patriot (William S. Hart)	

HODKINSON CORPORATION, W. W.

(See Pathe Exchanges)

May 4—The Best Man (J. Warren Kerrigan)	5
Apr. 20—As a Man Thinks (Leah Baird)	5
Apr. 6—Thunderbolts of Fate (House Peters-Anna Lehr)	5
Mar. 24—The End of the Game (J. Warren Kerrigan)	5
Mar. 10—The Forfeit (House Peters)	5

INDEPENDENT SALES CORPORATION

(See Film Clearing House Exchanges)

IVAN FEATURE PRODUCTIONS

(At State Right Exchanges)

Life or Honor (Leah Baird-James Morrison)	7
Human Clay (Mollie King)	5

JEWEL PRODUCTIONS, INC.

(See Universal Exchanges)

KLEINE SYSTEM, GEORGE

(See World Film Exchanges)

KREMER FILM FEATURES, VICTOR

(Released on States Rights Basis)

Denny From Ireland (Shorty Hamilton)	5
The Snail (Shorty Hamilton)	5
The Ranger (Shorty Hamilton)	5
The Pen Vultur (Shorty Hamilton)	5

Advance Information on All Film Releases

(Continued from preceding page)

METRO EXCHANGES

June 23—One Thing at a Time O'Day (Bert Lytell)	5
June 16—The Family Tree (Emmy Wehlen)	5
June 9—Patricia (Viola Dana)	5
June 2—Almost Married (May Allison)	5
May 26—Full of Pep (Hale Hamilton)	5
May 19—The Lion's Den (Bert Lytell)	5
May 12—Castles in the Air (May Allison)	5
May 5—The Amateur Adventuress (Emmy Wehlen)	5
Apr. 28—After His Own Heart (Hale Hamilton)	5
Apr. 21—False Evidence (Viola Dana)	5
Apr. 14—Blackie's Redemption (Bert Lytell)	5
Apr. 7—The Island of Intrigue (May Allison)	5
Mar. 31—The Parisian Tigress (Viola Dana)	5
Mar. 24—That's Good (Hale Hamilton)	5
Mar. 17—The Way of the Strong (Anna Q. Nilsson)	5
Mar. 10—Blind Man's Eyes (Bert Lytell)	5
Mar. 3—Satan Junior (Viola Dana)	5

NAZIMOVA PRODUCTIONS

The Red Lantern (Nazimova)	7
Out of the Fog (Nazimova)	7
Eye for Eye (Nazimova)	7
Toys of Fate (Nazimova)	7
Revelation (Nazimova)	7

SCREEN CLASSICS, INC., SPECIALS

A Man of Honor (Harold Lockwood)	5
Shadow's of Suspicion (Harold Lockwood)	5
The Great Romance (Harold Lockwood)	6
Why Germany Must Pay (Special Cast)	6
The Great Victory (Special Cast)	6
Pals First (Harold Lockwood)	6

NAZIMOVA PRODUCTIONS

(See Metro Exchanges)

OUTING-CHESTER PICTURES

(At State Right Exchanges)

7—Up in the Air After Alligators	1
6—A Wasmanipae Week-End	1
5—Guided and Miss Guided	1
4—Maid, Mermaids and More Maids	1
3—Ballahooing on the Anarika	1
2—Teddy Birds	1
1—From Scales to Antlers	1

PARAMOUNT PICTURES

(See Famous Players-Lasky Exchange)

PATHE EXCHANGES

May 25—The Master Man (Frank Keenan)	5
May 18—Caleb Piper's Girl (Helene Chadwick)	5
May 4—The Cry of the Weak (Fannie Ward-Frank Elliott)	5
Apr. 27—The Unknown Love (Dolores Cassinelli-E. K. Lincoln)	6
Apr. 20—The Sawdust Doll (Baby Marie Osborne)	5
Apr. 6—The Silver Girl (Frank Keenan)	5
Mar. 23—Go Get 'Em Garringer (Helene Chadwick)	5
Mar. 9—Carolyn of the Corners (Bessie Love)	5
Mar. 2—Common Clay (Fannie Ward)	7

AMERICAN FILM COMPANY, INC.

Mar.16—Put Up Your Hands (Margarita Fisher)	5
Mar. 2—Where the West Begins (William Russell)	5
Feb. 16—Molly of the Follies (Margarita Fisher)	5
Feb. 2—The Amazing Imposter (Mary Miles Minter)	5

MADE IN AMERICA (Series) Hodkinson

(Eight One-Reel Episodes)

Apr. 7—Eighth, Forward—Always Forward	1
Mar. 31—Seventh, Overseas to Victory	1
Mar. 24—Sixth, The Hated K. P.	1
Mar. 17—Fifth, Building the Soldier	1
Mar. 10—Fourth, Victory Army in the Making	1
Mar. 3—Third, The Rookie	1

ROLIN COMEDIES

May 25—The Marathon (Lloyd-Pollard-Daniels)	1
May 18—Before Breakfast (Lloyd, Pollard, Daniels)	1
May 11—Si, Senor (Lloyd-Pollard-Daniels)	1
May 4—Young Mr. Jazz (Lloyd-Pollard-Daniels)	1
Apr. 27—Ring up the Curtain (Lloyd-Daniels-Polard)	1
Apr. 20—Crack Your Heels (Lloyd-Pollard-Daniels)	1
Apr. 13—Just Dropped In (Harold Lloyd)	1
Apr. 6—A Sammy in Siberia (Harold Lloyd)	1
Mar. 30—Next Aisle Over (Harold Lloyd)	1
Mar. 23—The Dutiful Dub (Harold Lloyd)	1
Mar. 16—Look Out Below (Harold Lloyd)	1
Mar. 9—I'm On My Way (Harold Lloyd)	1
Mar. 2—Hoot Mon (Stan Laurel)	1

TWO-REEL SPECIALS

May 11—His Vampy Ways (Walter Hall Comedy)	2
Jan. 19—Corinne, Come Here (Gloria Joy)	2

THE TIGER'S TRAIL (Serial)

(Starring Ruth Roland and George Larkin; Astra)

May 25—Sixth, The Secret Assassin	2
May 18—Fifth, The Tiger Trap	2
May 11—Fourth, Danger Signals	2
May 4—Third, The Human Chain	2
Apr. 27—Second, The Glowing Eyes	2
Apr. 20—First, The Tiger Worshippers	3

THE LIGHTNING RAIDER (Serial)

(Fifteen Two-Reel Episodes Astra Serial Starring Pearl White, Warner Oland, Henry Gsell)

Apr. 13—Fifteenth, Wu Fang Atones	2
Apr. 6—Fourteenth, Cleared of Guilt	2
Mar. 30—Thirteenth, the White Roses	2
Mar. 23—Twelfth, Hurled Into Space	2
Mar. 16—Eleventh, The Bars of Death	2
Mar. 9—Tenth, The Baited Trap	2
Mar. 2—Ninth, Falsely Accused	2
Feb. 23—Eighth, The Cave of Dread	2
Feb. 16—Seventh, Meshes of Evil	2
Feb. 9—Sixth, The Mystic Box	2
Feb. 2—Fifth, The Brass Key	2
Jan. 26—Fourth, Through Doors of Steel	2
Jan. 19—Third, Underworld Terrors	2
Jan. 12—Second, The Counterplot	2
Jan. 5—First, The Ebony Block	3

THE TERROR OF THE RANGE (Serial)

(Seven Two-Reel Episodes Starring George Larkin and Bessie Compson; Produced by Diando)

Mch. 16—Seventh, Run to Earth	2
Mch. 9—Sixth, Tangled Tales	2
Mch. 2—Fifth, A Threat from the Past	2
Feb. 23—Fourth, The Midnight Raid	2
Feb. 16—Third, The Chasm of Fear	2
Feb. 9—Second, The Hidden Chart	2
Feb. 2—First, Prowlers of the Night	2

NEWS REELS

Sundays—Topics of the Day	
Wednesdays—Pathe News	1
Saturdays—Pathe News	1

PIONEER FILM CORPORATION

(At State Right Exchanges)

The Boomerang (Henry B. Walthall)	
Virtuous Sinners (Wanda Hawley & Norman Kerry)	
Sins of the Children (Alma Hanlon and Stuart Holmes)	
Wives of Men (Florence Reed)	

RAVER PRODUCTIONS, HARRY

(At State Right Exchanges)

—The Liberator (Maciste Serial)	

SELECT EXCHANGES

May —Jacques of the Silver North (Mitchell Lewis)	5
May —The New Moon (Norma Talmadge)	6
Apr. —Red Head (Alice Brady)	5
Apr. —The Veiled Adventure (Constance Talmadge)	5
Apr. —Marrying Mary (Marion Davies)	5
Mar. —The Probation Wife (Norma Talmadge)	6
Mar. —Marie Ltd. (Alice Brady)	5
Mar. —Experimental Marriage (Constance Talmadge)	5
Feb. —The World to Live In (Alice Brady)	5
Feb. —Children of Banishment (Mitchell Lewis)	5

SPECIALS

Break the News to Mother (Special Cast)	6
The Hidden Truth (Anna Case)	5
Ruling Passions (Julia Dean-Edwin Arden)	5
The Midnight Patrol (Ince Production)	5
The Cavell Case (Julia Arthur)	5
The One Woman (Special Cast)	6

SELZNICK PICTURES CORPORATION

(See Select Exchanges)

—Upstairs and Down (Olive Thomas)	5

S-L PICTURES

(At State Right Exchanges)

Virtuous Man (E. K. Lincoln) Ralph Ince Attraction	

SHERRY SERVICE, WILLIAM L.

(See Film Clearing House Exchanges)

SOUTHERN FEATURE FILM COMPANY

(At State Rights Exchanges)

Beyond the Law (Emmett Dalton)	6

STATE RIGHT EXCHANGES

DOLL VAN FILM CORPORATION (CHICAGO)

(In Illinois, Indiana and Southern Wisconsin)

The Mad Lover	
Public Defender	
Carmen of the Klondike	
The Grain of Dust	
Hearts of the World	
The Crucible of Life	
Nine-tenths of the Law	
The Belgian	
The Zeppelin's Last Raid	
Those Who Pay	
Just a Woman	

DOO LEE FILM COMPANY, INC. (NEW YORK STATE)

May 1—The Window Opposite (Leah Baird)	7
Apr. 15—His Daughter Pays (Gertrude McCoy)	6
The Woman Who Dared	7
The Libertine	6
Babbling Tongues	7
Married in Name Only	6
Her Bargain	6
A Man's Law	5

Advance Information on All Film Releases

(Continued from preceding page)

Human Clay	5
One Law for Both	8
Sins of Ambition	7
A Slacker's Heart	7
Cleopatra	5
The Lonesome Trail	5
Mothers of Liberty	6
Jester Comedies (Twede Dan), one a week	2
The Silent Mystery (Serial in Fifteen Two-Reel Episodes (Francis Ford Mae Gaston and Rosemary Theby	
Two-Reel Western Dramas (Ann Little-Jack Richardson),one a week	
June 8—The Winning Loser	2
June 1—The Recognition	2
May 25—The Law of Hate	2
May 18—The Range Rider	2
May 11—The Fatal Return	2
May 4—A Canyon Romance	2
Apr. 27—Western Honor	2
Apr. 20—Prodigal Love	2
Apr. 13—Luxury's Lure	2

TRIANGLE EXCHANGES

May 25—Mayor of Filbert (Belle Bennett-Special)	8
May 18—The Water Lily (Alice Mann)	5
May 11—Taxi (Taylor Holmes Special)	5
May 4—A Place in the Sun (Margaret Blanche and English Cast)	5
Apr. 27—The Follies Girl (Olive Thomas Special)	5
Apr. 20—Devil M'Care (Crane Wilbur)	5
Apr. 13—A Regular Fellow (Taylor Holmes Special)	5
Apr. 6—Democracy (Jack Conway-Marguerite Marsh)	5

UNITED PICTURE THEATRES

(See World Film Exchanges)

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

The Unpainted Woman (Mary McLaren)	6
The Blinding Trail (Monroe Salisbury)	6
The Delicious Little Devil (Mae Murray)	6
Bare Fists (Harry Carey)	6
The Exquisite Thief (Priscilla Dean)	6
Fire Flingers (Rupert Julian)	6
What Am I Bid (Mae Murray)	6
The Amazing Wife (Mary Mac Laren)	6
A Silk Lined Burglar (Priscilla Dean)	6
A Fight for Love (Harry Carey)	6
The Light of Victory (Monroe Salisbury)	5

JEWEL PRODUCTIONS, INC.

Feb. 10—The Heart of Humanity (Dorothy Phillips)	9

I-KO COMEDIES

May 21—His Wicked Eyes (Dan Russell)	2
May 14—In Bad All Around (Eva Novak-Hughie Mack)	2
May 7—Good Night Turk (Charlie of the Orient)	2
Apr. 30—Sambo's Wedding Day	2
Apr. 16—Let Fido Do It	2
Apr. 9—A Movie Riot (Charlie of the Orient)	2
Apr. 2—A Skate at Sea (Dorety-Novak-Reynolds)	2
Mar. 26—Gymbelles and Boneheads (L-Ko Cast)	2
Mar. 19—Hearts in Hock (Peggy Prevost)	2

CENTURY COMEDIES

May 28—Frisky Lions and Wicked Husbands	2
Apr. 23—Looney Lions and Monkey Business (Animal Comedy)	2
Mar. 12—Society Stuff (Alice Howell)	2

NESTOR COMEDIES

Apr. 14—Green Eyed Johnny (Jack Dillon)	1
Apr. 7—Charlie Treats 'em Rough (Pat Sullivan Cartoon)	1
Mar. 31—Lizzie's Waterloo (Special Cast)	1
Mar. 24—A Beach Nut (Wallace Beery)	1
Mar. 17—Home Run Bill (Billy Mason)	1

LYONS-MORAN STAR COMEDIES

May 26—Taking Things Easy	1
May 19—Three in a Closet	1
May 12—The Bullshiviks	1
May 5—Fun in a Flat	1
Apr. 28—The Expert Eloper	1
Apr. 21—Scared Stiff	1
Apr. 14—Skidding Thrones	1
Apr. 7—State Room Secrets	1
Mar. 31—The Wife Breakers	1
Mar. 24—The Smell of the Yukon	1
Mar. 17—Lay Off	1

EDDIE POLO SERIES

May 26—The Wild Rider	2
May 19—A Phantom Fugitive	2
May 12—A Prisoner For Life	2

WESTERN AND RAILROAD DRAMAS..

May 31—Two Men of Tinted Butte (Walt Whitman)	2
May 24—The Gun Packer (Pete Morrison)	2
May 17—Lone Larry (Benedict Sedgwick)	2
May 10—Gun Law (Pete Morrison)	2
May 3—The Raid (Neal Hart)	2
Apr. 26—The Rustlers (Pete Morrison)	2
Apr. 19—The Honor of Men (Neal Hart)	2
Apr. 12—By Indian Post (Pete Morrison)	2
Apr. 5—Bill Brennan's Claim (Neal Hart)	2
Mar. 29—His Buddy (Pete Morrison)	2
Mar. 22—The Gun Runners (Neal Hart)	2
Mar. 15—The Black Horse Bandit (Helen Gibson—Pete Morrison)	2

THE RED GLOVE (Serial)

(Eighteen Two-Reel Episodes Starring Marie Walcamp)

May 26—Eleventh, Through Fire and Water	2
May 19—Tenth, Out of Death's Shadow	2
May 12—Ninth, A Leap for Life	2
May 5—Eighth, Facing Death	2
Apr. 28—Seventh, A Desperate Chance	2
Apr. 21—Sixth, The Flames of Death	2
Apr. 14—Fifth, At the Mercy of the Monster	2
Apr. 7—Fourth, The Passing of Gentleman Yeoff	2
Mar. 31—Third, The Vulture's Vengeance	2
Mar. 24—Second, The Claws of the Vulture	2
Mch. 17—First, The Pool of Mystery	2

NEWS AND MAGAZINE REELS

Mondays —Hearst News (International)	1
Wednesdays—International News	1
Fridays —Current Events (International)	1
Fridays —New Screen Magazine (Universal)	1

VITAGRAPH EXCHANGES

June 9—A Rogue's Romance (Earle Williams)	5
June 2—The Little Boss (Bessie Love)	5
May 26—Thin Ice (Corinne Griffith)	5
May 12—Beating the Odds (Harry Morey)	5
May 5—A Stitch in Time (Gladys Leslie)	5
Apr. 28—The Usurper (Earle Williams)	5
Apr. 21—A Yankee Princess (Bessie Love)	5
Apr. 14—The Unknown Quantity (Corinne Griffith)	5
Apr. 7—The Cambric Mask (Alice Joyce)	5
Mch. 31—Fighting Destiny (Harry T. Morey)	5
Mch. 24—Miss Dulcie from Dixie (Gladys Leslie)	5
Mch. 17—A Gentleman of Quality (Earle Williams)	5
Mch. 10—The Wishing Ring Man (Bessie Love)	5

VITAGRAPH SPECIALS

May 19—The Third Degree (Alice Joyce)	6
Apr. 28—Two Women (Anita Stewart)	5
Mch. 10—From Headquarters (Special—Anita Stewart)	5
Feb. 24—The Lion and the Mouse (Special-Alice Joyce)	6
Jan. 5—The Common Cause (Rawlinson-Breamer)	7

BIG V SPECIAL COMEDIES

May 5—Fares and Fair Ones (Montgomery and Rock)	2
Apr. 21—Mules and Mortgages (James Aubrey)	2
Apr. 7—Girlies and Grubbers (Montgomery and Rock)	2

LARRY SEMON COMEDIES

May 12—Passing the Buck	2
Apr. 14—Well I'll Be ——	2

THE MAN OF MIGHT (Serial)

(Fifteen Two-Reel Episodes Starring William Duncan)

—Fifteenth, The Rescue	2
—Fourteenth, The Living Catapult	2
—Thirteenth, The Flood of Despair	2
—Twelfth, The Volcano's Prey	2
—Eleventh, The Ship of Dread	2
—Tenth, Double Crossed	2
—Ninth, The Crashing Horror	2
—Eighth, The One Chance	2
—Seventh, Into the Trap	2
—Sixth, The Height of Torment	2
—Fifth, The Human Shield	2
—Fourth, The Gripping Hand	2
—Third, The Creeping Death	2
—Second, The Leap Through Space	2
—First, The Riven Flag	2

WARREN, EDWARD, PRODUCTIONS, INC.

(At State Right Exchanges)

Weavers of Life	
Souls Redeemed	

WESTERN IMPORT COMPANY

(At State Right Exchanges)

Mickey (Mabel Normand)	

WORLD FILM EXCHANGES

May 26—The Amateur Widow (Zena Keefe)	5
May 19—The Unwritten Code (Shirley Mason)	5
May 12—The Social Pirate (June Elvidge)	5
May 5—Ginger (Violet Palmer)	5
Apr. 28—Three Green Eyes (All Star Cast)	5
Apr. 21—The Quickening Flame (Montagu Love-June Elvidge)	5
Apr. 14—The Scar (Kitty Gordon-Irving Cummings)	5
Apr. 7—The Little Intruder (Louise Huff-Johnny Hines)	5

SPECIALS

Mar. 16—The Better 'Ole	7
Feb. 10—What Shall We Do With Him?	5
Jan. 6—Under Four Flags (Official Government Picture)	5

UNITED PICTURE THEATRES

—A Man's Fight (Dustin Farnum)	5
Mar. 30—Her Code of Honor (Florence Reed)	5
Feb. 23—A Man in the Open (Dustin Farnum)	6
Jan. 26—Adele (Kitty Gordon)	6
Jan. 5—The Light of Western Stars (Dustin Farnum)	6

NEW REELS

Tuesdays—Kinograms	1
Saturdays—Kinograms	1

KLEINE SYSTEM, GEORGE

Triple Trouble (Charley Chaplin)	
Behind the Lines in Italy	
Conquered Hearts	

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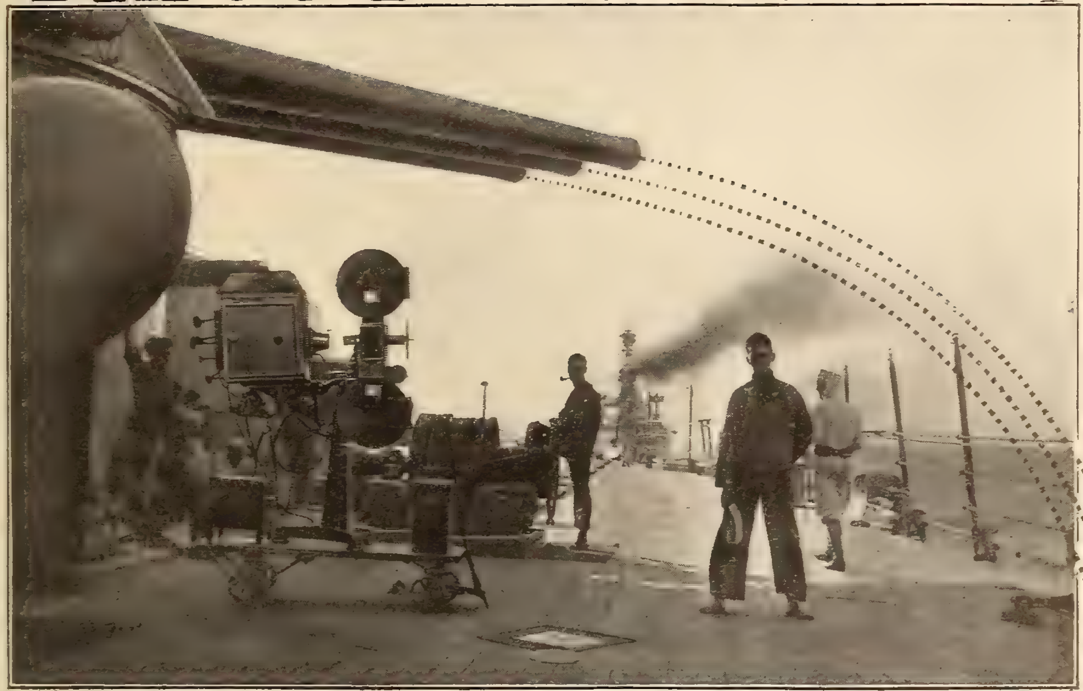

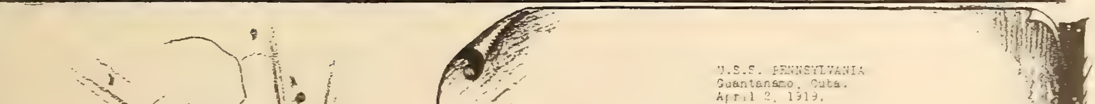
THIS
AND
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U.S.S. PENNSYLVANIA
Guantanamo, Cuba.
April 2, 1919.

The Precision Machine Co., Inc.
317 East 34th St
New York

Dear Sirs

I feel that it is my duty to tell you of the perfectly satisfactory service that I have received from the big "SIMPLEX" type S projector purchased through your concern over a year ago.

During the entire year the machine has been mounted on a heavy coaling truck, which is pulled from one part of the ship to the other every day to where they order the pictures shown, sometimes over gratings in the deck, over the raised bottoms of water tight doors and over places that make the machine subject to a great deal of vibration and jarring that would shake the spokes out of the wheels of a coal wagon.

During the firing of the big fourteen inch guns, also the five inch guns the machine sits right up on the gun deck, and within twenty feet of one of the five inch guns when it is fired eight and ten times in succession, and the same concussion and vibration coming from the firing of these guns tears ventilation pipes from the rivets and snaps half-inch rivets from the bulkheads of the compartments, but the SIMPLEX has gone through at least ten firings and to-day I will match the picture I am projecting against any theatre on the outside for steadiness, detail and beauty.

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Yours truly.
Olan L Hauck . Electrician

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THE PRECISION MACHINE CO. INC.
317 East 34th: St-- New York

Convention of Managers of First National Exhibitors' Circuit Exchanges, The Hotel Astor, New York, April 22, 1919

……

RESOLVED: That we, the undersigned managers of *First National Exchanges*, express to *Watterson R. Rothacker*, president of the ***Rothacker Film Manufacturing Co.*** of Chicago, our appreciation for the splendid cooperation he has given us and for the extremes to which he and his organization have gone—far beyond the usual limits of business practice—to relieve emergencies and assist us in giving satisfactory service to our exhibitor customers.

FURTHERMORE: We feel that it is both merited and fitting that ***Mr. Rothacker*** be told that to each of us here it is a fact, proven by the statements of exhibitors to us, that no other group of exchanges can boast of prints with superior tinting and toning, with clearer definition, with more carefully printed lighting effects, or with greater quality in any particular, than that in the prints made by the ***Rothacker Film Manufacturing Co.*** for the ***First National Exhibitors' Circuit.***

FURTHERMORE: The excellent system installed by ***Mr. Rothacker*** for filling emergency orders for replacements of short lengths of torn or destroyed scenes and titles operates greatly to our advantage in the promptness and accuracy with which they are filled.

FURTHERMORE: We know, from our experience in the past with the laboratory work of other concerns that the ***Rothacker Film Manufacturing Co.***, in comparisons of quality, service, accuracy and promptness, eminently deserves the tribute of an uninterrupted continuation of all laboratory work for ***First National Exhibitors' Circuit.***

FURTHERMORE: It is resolved that a copy of this resolution be sent to ***Mr. Rothacker***, and to the Board of Directors for ***First National Exhibitors' Circuit.***

Signed: Harry Weiss, R. C. Seery, Chicago; Boyd Cunningham, Washington; W. E. Lusk, Cleveland; C. R. Beacham, Atlanta; James Skirboll, Pittsburgh; L. Bickel, Dallas; Jack Brainard, Oklahoma City; H. J. Fitzgerald, Milwaukee; Harry Scott, Detroit; J. F. Cubberly, Minneapolis; Lieut. Jim Anderson, Richmond; Lee Goldberg, Louisville; Tom Spry, Boston; J. H. Von Tilzer, New York; W. J. Heenan, Philadelphia; F. A. Fischer, Seattle; Floyd Brown, Indianapolis; F. W. Falkner, New Jersey; E. V. Richards, Jr., New Orleans, Percy Smith, Buffalo; Harry Nolan, Denver.

We have read the foregoing, and declare it to be a true copy of the original resolution.

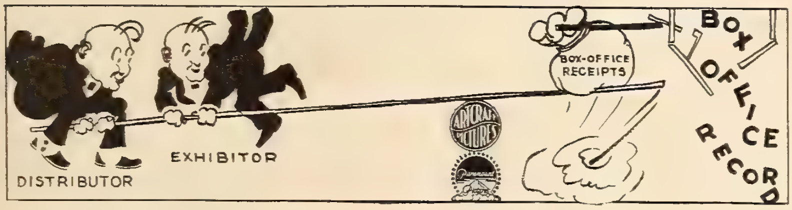
Lieut. Jim P. Anderson, Chairman.
Harry Weiss, Secretary.

MAY 24, 1919

Motion Picture News

Reg. U. S. Patent Office

DOMINATES THE FIELD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NEW YORK

TRADE MARK ARTCRAFT PICTURES

VOL. XIX-NO. 21 *Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the act of March 3rd, 1879* PRICE 15 CENTS
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An ARTCRAFT Picture

"DeMille's Finest Achievement"

"There is no denying the artistic and commercial value of such a story. DeMille's direction has given it the tempo, distinction and perfect play of every feature required. A distinct advance for the man who directed it; rich in matter that lies close to the heart of today."—Edward Weitzel, in Moving Picture World.

"Any DeMille photoplay is a delight, but 'For Better, for Worse' seems just a little more so than its predecessors."—S. M. Weller, in New York Review.

"No Cupid's dart ever found its mark with greater accuracy than does DeMille in 'For Better, for Worse.'"—Motion Picture News.

"DeMille has come nearer to sounding a true note in 'For Better, for Worse' than in any of his others."—New York Times.

"The finest example of screen drama, as it should be made."—Exhibitor's Herald.

"Cecil DeMille has added a masterpiece to the studies of domestic problems."—New York Globe.

All the other critics say the same.
So will your audiences.

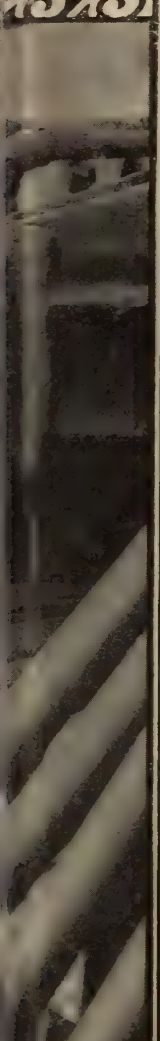
By Edgar Selwyn Scenario by Jeanie Macpherson

TRADE MARK
ARTCRAFT PICTURES

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES

DOUGLAS

FAIRBANKS



in "The Knickerbocker Buckaroo"

An ARTCRAFT Picture
Directed by ALBERT PARKER.

Twenty-three!

IT'S twenty-three weeks since a new Douglas Fairbanks-Artcraft picture was released.

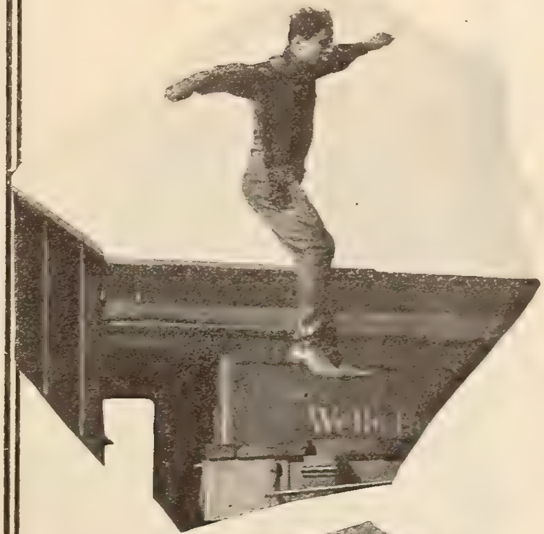
In that twenty-three weeks, $264,000 has been spent in making the wallopingest Fairbanks' picture that ever saw the light of the screen.

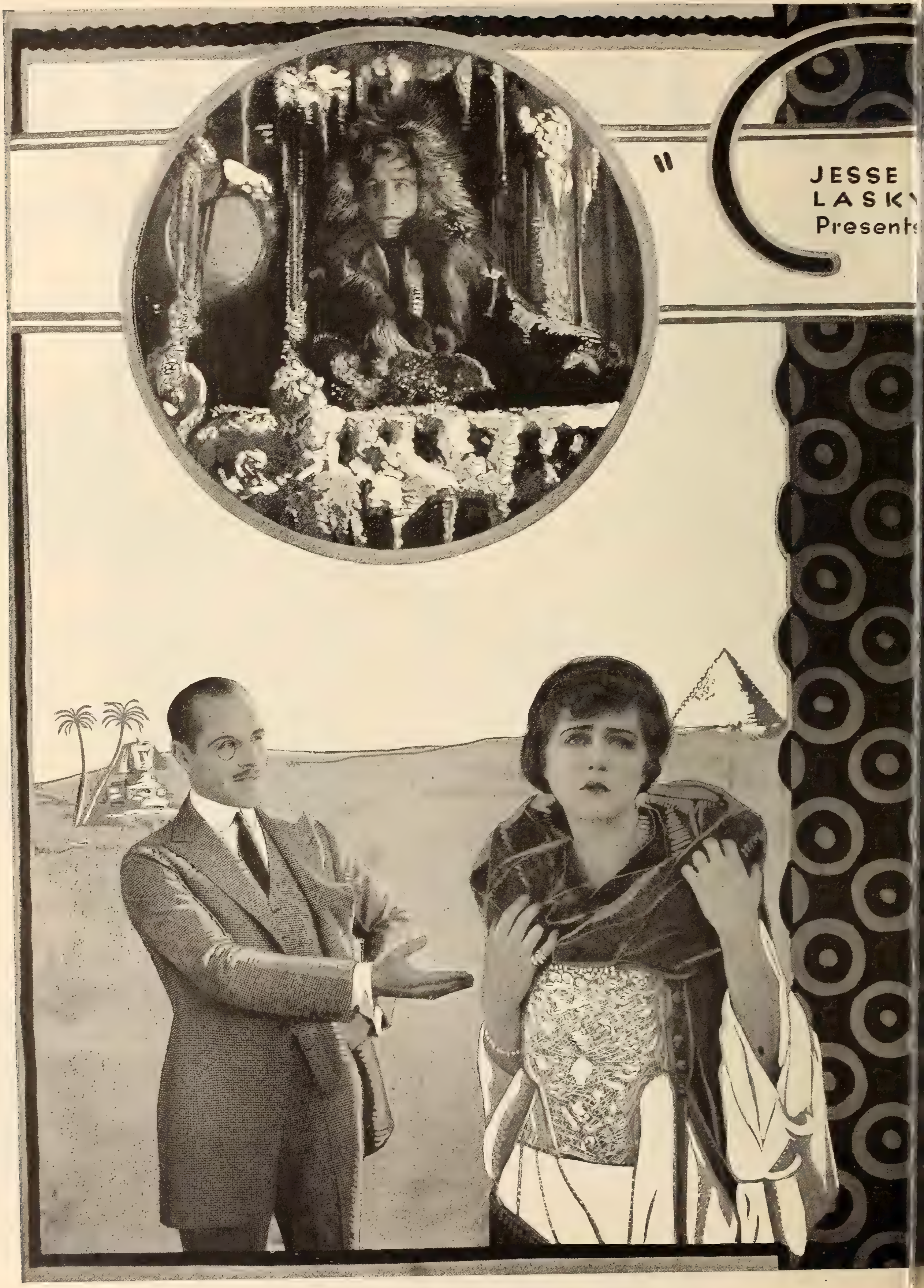
They're waiting for him—they've been waiting these many weeks, and when they see him in "The Knickerbocker Buckaroo" they'll come back and see it all over again.

They'll tell their friends and come along with them. Their friends will pass the good word along. They all want to see it.

Therefore—make your arrangements now for a run. It cost $150,000 more to produce than any previous Fairbanks picture. It's good for three times your ordinary run.

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres JESSE L LASKY Vice Pres CECIL B DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES




"
JESSE
LASKY
Presents

"THE WOMAN THOU GAVEST ME"

A
Paramount-Artcraft Special

From Arctic to Tropic

THE whole world is the stage for this great picture-drama of a woman's soul. Alaska, Southern France, Egypt, rural Scotland, India, London—these are the scenes through which the men and women of the picture-story play at their game of hearts.

Staged with all the sumptuous luxury and beauty at the command of a great director, Hugh Ford, and played by artists of real distinction, Katherine Macdonald, Milton Sills, Theodore Roberts, Jack Holt and Fritzi Brunette, "The Woman Thou Gavest Me" offers an opportunity for exhibitors to cash in on a story with immense emotional appeal, beautifully acted, wonderfully staged and universally popular.

Directed by Hugh Ford

By Hall Caine ***Scenario by Beulah Marie Dix***

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

Thos. H. Ince presents
Dorothy
DALTON

TRADE MARK
Paramount
Pictures

She was a lady

THOUGH her name was Faro's Fan. She ran a gambling-hell and staked the hoodoo players with the chips wherewith to play.

Then he came and Red Butte was doomed to perish. All of it—except the joint of Faro's Fan. How was that den of supposed iniquity saved?

It makes a story of intense heart appeal with a thrill for every foot. Come and see.

By C. Gardner Sullivan. Directed by Victor L. Schertzinger. Photographed by John Stumar. Supervised by Thos. H. Ince.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

in "THE LADY of RED BUTTE"

A PARAMOUNT PICTURE

THOS. H. INCE Presents

Dorothy Dalton

By C. Gardner Sullivan
Supervised by Thomas H. Ince
Directed by Victor L. Schertzinger
Photographed by John S. Stumar

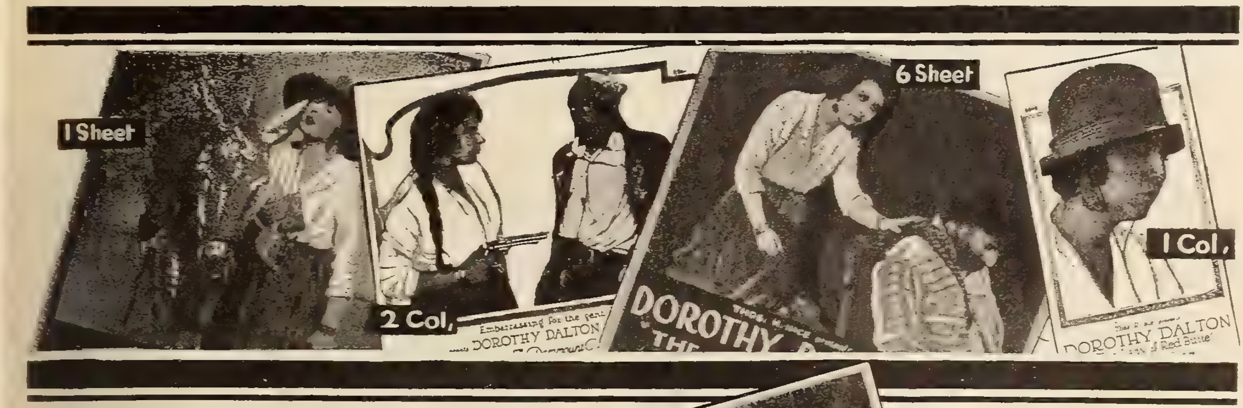
in

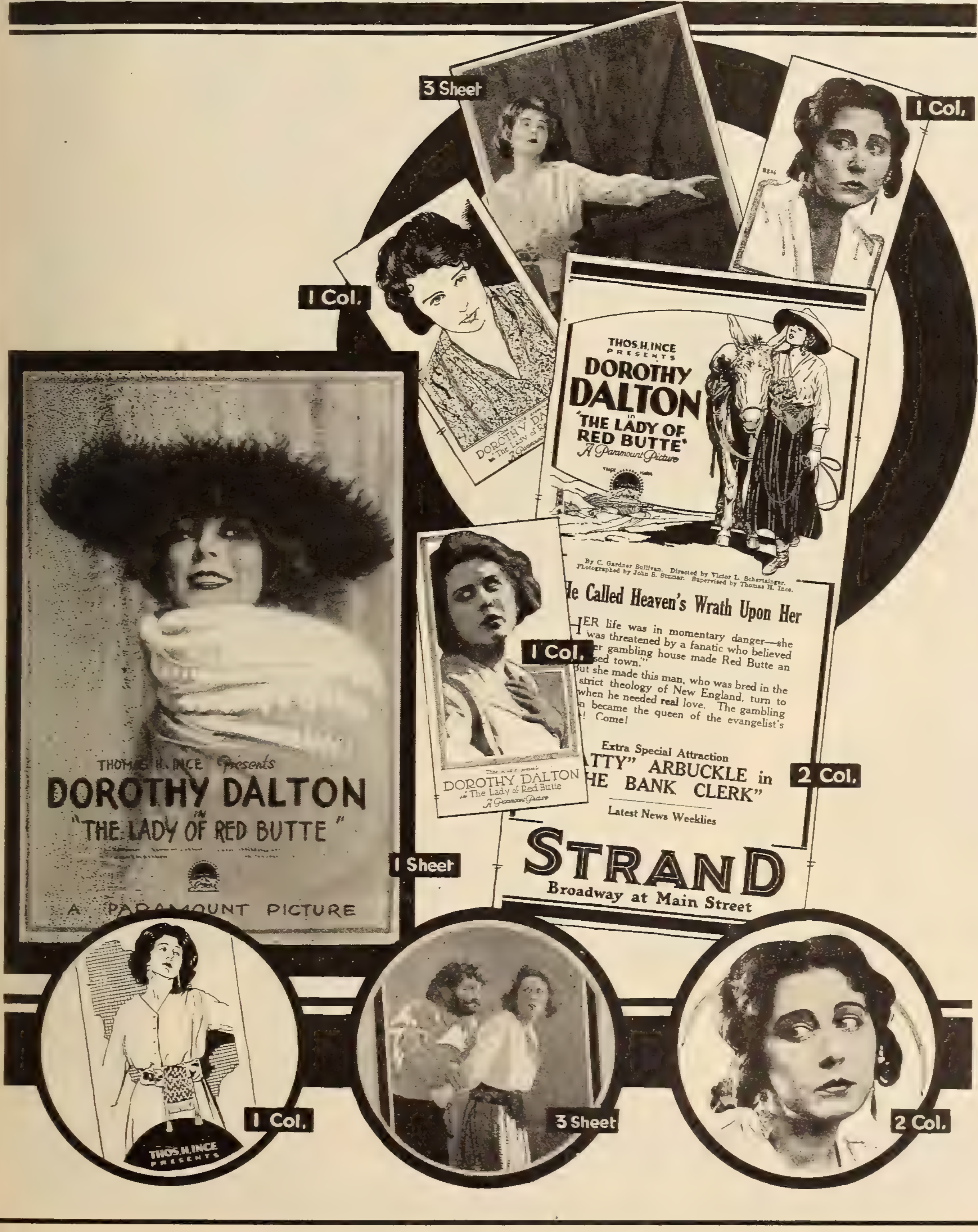
"The Lady of Red Butte"

A Paramount Picture

WHEN fire swept the town "Faro's Fan" gambling hell was the only building spared and the local minister, seeing in it an act of God, turned to her and found in "Faro's Fan" the love that he never thought existed on earth.

This is the 3-col. coarse screen Ad at your exchange waiting for you to use it on "The Lady of Red Butte." It will bring the fans to see "Faro's Fan"


1 Sheet
2 Col.
Embarrassing for the gent
DOROTHY DALTON
6 Sheet
DOROTHY
1 Col.
DOROTHY DALTON
The Lady of Red Butte


3 Sheet
1 Col.
1 Col.
DOROTHY DALTON
The Lady of Red Butte
THOS. H. INCE PRESENTS
DOROTHY DALTON
in
"THE LADY OF RED BUTTE"
A Paramount Picture
1 Col.
DOROTHY DALTON
The Lady of Red Butte
A Paramount Picture
THOMAS H. INCE Presents
DOROTHY DALTON
IN
"THE LADY OF RED BUTTE"
A PARAMOUNT PICTURE
1 Sheet
2 Col.
1 Col.
THOS. H. INCE PRESENTS
3 Sheet
2 Col.

By C. Gardner Sullivan. Directed by Victor L. Schertzinger. Photographed by John S. Stumar. Supervised by Thomas H. Ince.

le Called Heaven's Wrath Upon Her

HER life was in momentary danger—she was threatened by a fanatic who believed er gambling house made Red Butte an sed town."

But she made this man, who was bred in the strict theology of New England, turn to when he needed real love. The gambling n became the queen of the evangelist's ! Come!

Extra Special Attraction
ATTY" ARBUCKLE in
HE BANK CLERK"

Latest News Weeklies

STRAND
Broadway at Main Street

Here are more of the ad-accessories for "The Lady of Red Butte" Get them into print and on bill-boards and draw the crowds to see a picture of thrills and power-punch!

Thomas H Ince *presents*

ENID BENNETT

IN

"The Law of Men"

A Paramount Picture

Love Among the Artists

SHE lived in Bohemia and thought she could take care of herself. But she didn't know a villain when she saw him and her innocence nearly cost her the life of the man she wanted to marry.

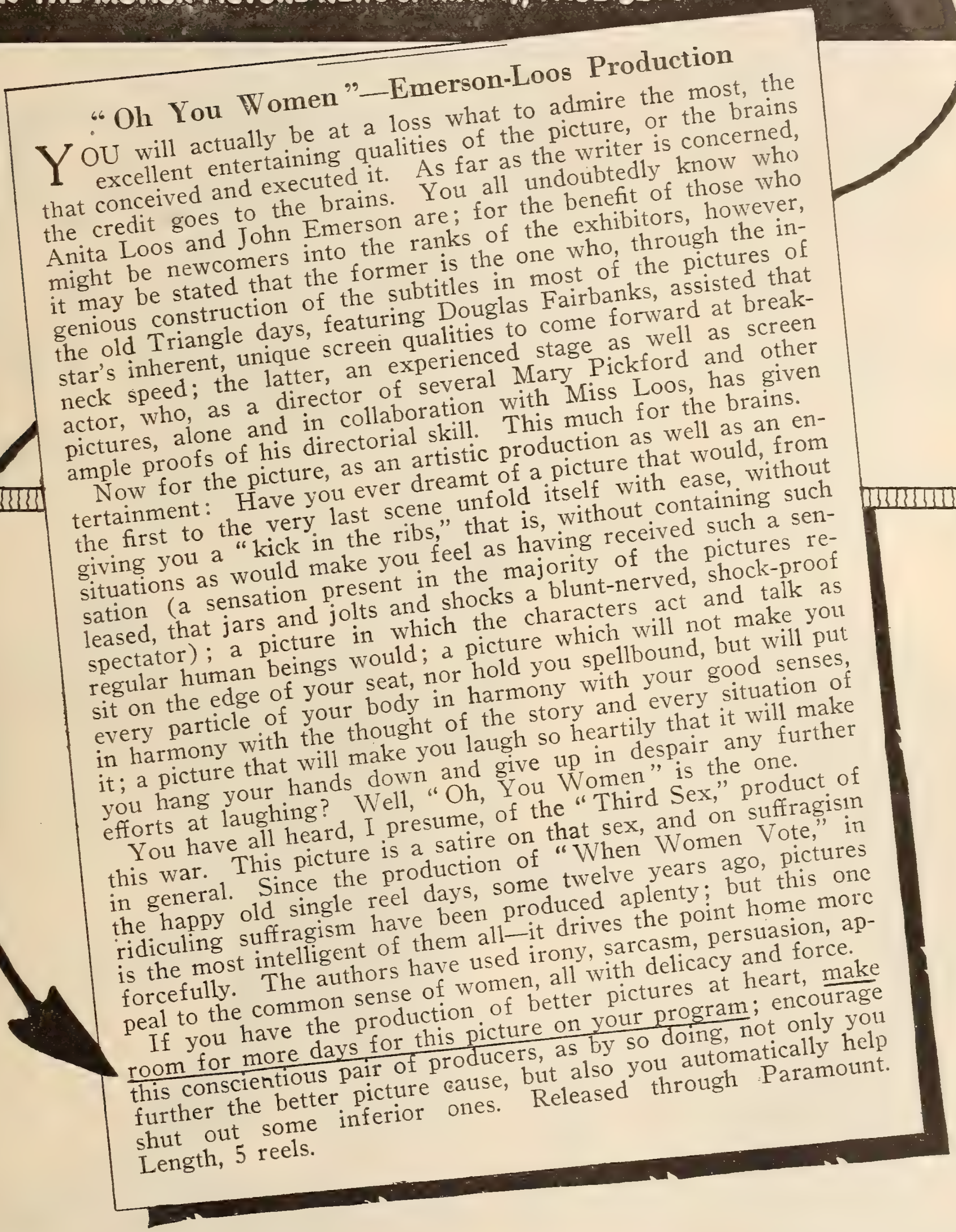
Enid Bennett in a strong, emotional drama with a plot of thrills and punch.

By John Lynch
Scenario by Ella Stuart Carson Directed by Fred Niblo
Photographed by George Barnes
Supervised by Thomas H. Ince

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

SOME EXCELLENT ADVICE FROM P.S. HARRISON

IN THE MOTION PICTURE NEWS of MAY 17, PAGE 3266



"Oh You Women"—Emerson-Loos Production

YOU will actually be at a loss what to admire the most, the excellent entertaining qualities of the picture, or the brains that conceived and executed it. As far as the writer is concerned, the credit goes to the brains. You all undoubtedly know who Anita Loos and John Emerson are; for the benefit of those who might be newcomers into the ranks of the exhibitors, however, it may be stated that the former is the one who, through the ingenious construction of the subtitles in most of the pictures of the old Triangle days, featuring Douglas Fairbanks, assisted that star's inherent, unique screen qualities to come forward at breakneck speed; the latter, an experienced stage as well as screen actor, who, as a director of several Mary Pickford and other pictures, alone and in collaboration with Miss Loos, has given ample proofs of his directorial skill. This much for the brains.

Now for the picture, as an artistic production as well as an entertainment: Have you ever dreamt of a picture that would, from the first to the very last scene unfold itself with ease, without giving you a "kick in the ribs," that is, without containing such situations as would make you feel as having received such a sensation (a sensation present in the majority of the pictures released, that jars and jolts and shocks a blunt-nerved, shock-proof spectator); a picture in which the characters act and talk as regular human beings would; a picture which will not make you sit on the edge of your seat, nor hold you spellbound, but will put every particle of your body in harmony with your good senses, in harmony with the thought of the story and every situation of it; a picture that will make you laugh so heartily that it will make you hang your hands down and give up in despair any further efforts at laughing? Well, "Oh, You Women" is the one.

You have all heard, I presume, of the "Third Sex," product of this war. This picture is a satire on that sex, and on suffragism in general. Since the production of "When Women Vote," in the happy old single reel days, some twelve years ago, pictures ridiculing suffragism have been produced aplenty; but this one is the most intelligent of them all—it drives the point home more forcefully. The authors have used irony, sarcasm, persuasion, appeal to the common sense of women, all with delicacy and force.

If you have the production of better pictures at heart, make room for more days for this picture on your program; encourage this conscientious pair of producers, as by so doing, not only you further the better picture cause, but also you automatically help shut out some inferior ones. Released through Paramount. Length, 5 reels.

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

TRADE MARK ARTCRAFT PICTURES

REX BEACH'S

Mystery Melodrama
of the Mardi Gras

The CRIMSON GARDENIA

Directed by
Reginald Barker

The Players

Owen Moore Alec B. Francis
Edwin Stevens Hedda Nova
Tully Marshall Betty Schade
Sydney Ainsworth Kate Lester
Hector V. Sarno

Under Goldwyn Direction

All the Rex Beach speed, suspense and punch from start to finish. And a new setting—New Orleans of the Mardi Gras, under whose motley lie adventure, romance, passion, revenge—and happiness.

Against this background, Rex Beach has thrown a break-neck story of pursuit and conflict unequalled in any of his previous pictures. Its climax is the most ingenious and gripping situation of the year.

The spectacular beauty and excitement of the famous New Orleans carnival and a true all-star cast make this picturization of Rex Beach's famous novel an absolute special in all but booking price.

If you had to pay for "The Crimson Gardenia" what you pay for the whole Rex Beach Star Series, you would still be getting your money's worth—and more.

GOLDWYN DISTRIBUTING CORPORATION
Samuel Goldwyn, President

Betzwood Film Company Presents

Louis Bennison

in

The Road Called Straight

by Wilson Bayley

Directed by
Ira M. Lowry

"A CORKING PICTURE"

— VARIETY

"Louis Bennison is sure to prove a delight in 'The Road Called Straight' and will furnish many a heart throb and thrill. The production looks as if all the money in the world was spent on some of the interiors. 'The Road Called Straight' is a corking picture from whatever standpoint one cares to view it."—Variety.

"By following 'The Road Called Straight' Louis Bennison has made a picture that will make many friends. Louis Bennison's personality makes his road to the heart of his public a straight one."—Moving Picture World.

"Louis Bennison makes his characterization refreshingly new, genially natural and unusually sincere. Mr. Bennison gives us some wonderful scenes."—New York Telegraph.

"Mr. Bennison has a manner all his own, a winning personality and an ability to put over comedy — and original comedy at that – in a style of his own."—Motion Picture News.

Goldwyn
Distributing Corporation
Samuel Goldwyn, President

A "Filler" That Fills

Almost any short subject can "fill" your program. There is only one that can fill your house—can put people in those few empty seats that mean the difference between failure and success.

The Ford Educational Weekly can do this by bringing you *new patrons.*

Not just people your competitor has had. If you can take them away from *him,* he can do the same to *you.*

NEW patrons—100 per cent new. People who don't ordinarily go to picture theatres. That is what you need and what the whole industry needs.

You can get these patrons with just one thing—the sort of film the newcomer likes and remembers and talks about—the scenic and industrial pictures of the Ford Educational Weekly.

The pre-eminence of the Ford product in its field is granted by every exhibitor who applies those two vital standards—quality and drawing power. The new patron recognizes this quality and becomes "a regular."

The name Ford is a guarantee to a vast army of Americans. The Ford Weekly draws new patrons as no other single unit in pictures.

Call it a "filler," if you like.

It will fill your theatre.

FITZPATRICK
and McELROY
Chicago
Sole Representatives
FORD MOTOR CO.
Motion Picture
Laboratories

GOLDWYN DISTRIBUTING CORPORATION
Samuel Goldwyn, President

FORD EDUCATIONAL WEEKLY

Announcing

J. Parker
Read Jr.'s
presentation of

LOUISE GLAUM

in

SAHARA

by
C. GARDNER SULLIVAN
Personally Supervised by
ALLAN DWAN

W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

The Year's Most Luxurious

"When I find the woman I will kill her"

Motherhood—The thing that will not die!

Gowns and riches to whet the dreams of any woman who ever lived.

The Street of the Beggars in the Kingdom of Misery—the sweet, dream-laden odours of the East. The fumes and scents of the drugs of forgetfulness.

A love that whipped the strange devil in a beautiful woman and sent her back to look her husband and the world in the eye unafraid.

Special Production

Fascinating Paris—Enchanting Cairo. A sun-blistered, palm-clustered oasis in the sand-stung Egyptian Desert of Sahara.

An American civil engineer and his beautiful young wife, the most adored and admired woman of the world's gayest city, eating her heart out from sheer loneliness in the burning sand-sea, ruled by the mysterious Sphinx.

A fabulously wealthy Russian Baron, with the craft of the fox, weaving his dream of luxury and extravagance into the mind of a flattery-loving woman.

A deserted husband and wonderful child driven into the Street of the Beggars almost beside the walls of the opulent House of the Dawn, where the wife and mother fights the battle with her own conscience and again flees into the silent desert to remake the man whose mind and life she wrecked.

These are the stories that build the heart and mind-throbs of "SAHARA." Love and rejection. Temptation and flight. Conscience and maternal instinct. *Retribution* and reparation.

The drama awaits you. ENTER NOW!

"Have I made you happy?"

THE CAST

Of Perfect Players

Mignon	LOUISE GLAUM
John Stanley	Matt Moore
Baron Alexis	Edwin Stevens
The Boy	Master Pat Moore
Mustapha	Nigel de Brullier

Environment: Paris and Cairo of today. The Desert of Sahara.

Technically one of the most beautiful productions you have ever seen.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

This "Writes the Ticket" on the Next Twelve Months in the Film Business.

1. The selling of individual pictures is the hot flame to burn the dross and slag out of the product of the film market.

2. As the number of pictures that the exhibitor supports no longer can be made to carry the weak ones, economic conditions will force a rearrangement of the plans of those who have been making film to support *their producing and distributing machinery.* This will mean consolidations, realignments and affiliations, particularly on the part of the smaller Producer-Distributor concerns if they are to successfully compete with a larger concern. Of greater importance to YOU, the Exhibitor, will be the fact that all of these concerns will, by the issuing of stocks or securities, place values *on the basis of what they think THEY ought to have.* And, as usual, they will call upon you to bear the burden of carrying them.

3. After these realignments there will be concentrated in the hands of the Producer-Distributor concerns a stream of quality product without which your theatre cannot exist. This product will be *the life blood of your business.* Economic conditions and modern merchandizing methods will then force *the national operation of theatres,* instead of individual operation and you must pay for this life blood *with the virtual ownership of your theatre.* In no other way can you satisfy the fictitious values placed by these Producer-Distributors on their businesses at this time and in no other way can these businesses exist after their long debauches of bidding against each other for stars, directors, books etc.

4. Only one concern in this business sees this condition clearly. Unthinkingly, you exhibitors have been helping create the very situation that menaces your independence. Only one concern has been building for years to meet this condition. Only one concern will, *at the critical moment to you, as exhibitors,* have a stream of life blood for your theatre that you will be able to obtain under conditions that will swell your profits instead of swallowing them. Only one concern will be able to use the general confusion for the exhibitor's and its own interest.

Don't you think it highly advisable to you to make a connection with this one, exceptional concern? Don't you think it advisable to support it while you can without injury to yourself, thereby establishing the contact with the stream of life blood that you are going to need, perhaps as quickly as the next six months?

In proof and support of these definite forecasts we have prepared one of the most dramatic books you have ever read about the motion picture business. It is entitled "12 Years" and will not be mailed to a general list. *You must write to get a copy of it.*

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

A MILLION DOLLAR MAN IS READY TO GO TO WORK FOR YOU

He is one of those outside big business men that the motion picture industry has been needing. He is a daring, imaginative producer-manufacturer. He understands the great American public intelligence. He has the feeling of *an artist.* He is sensitive, temperamental—and *nervy.* He piles on the costs to do the big things but, by the Eternal, he produces results.

His name is Benjamin B. Hampton. He knows the studio, the camera, the screen. He has deserted big business interests because *he believes the motion picture to be the greatest thing in the world.* He proved three years ago that he knew what you call *"box office"* by bringing, in association with Rex Beach, the powerful stories, *"The Barrier"* and *"The Auction Block"* leaping through your Powers and Simplex machines to turn in profits.

The biggest production advance made in the past two years is the inauguration of the

Benjamin B. Hampton Productions
of
Great Authors' Pictures Inc.

leading off with one of the greatest of all American stories by an author whose following runs into millions

The WESTERNERS

The photoplay of the novel by

STEWART EDWARD WHITE

Dynamically directed by EDWARD SLOMAN

and with an all-star cast of world-known screen favorites comprising ROY STEWART, MILDRED MANNING, ROBERT McKIM, WILFRED LUCAS, MARY JANE IRVING, GRAHAM PETTIE

Unless you keep "open time" in late June and early July for this production in your theatre, some outside daring showman will step in with "The Westerners" and sweep the town off its feet. Make your summer motto read: "Get every *outside* dollar *inside* the box-office."

Benjamin B. Hampton Productions are released under the stable, quality name and reputation of W. W. Hodkinson.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE *Exchange, Incorporated*

What 10 Great Newspapers Say About "AS A MAN THINKS"

New York Tribune:

"As a Man Thinks" goes to the very heart of the problem of human morals and shows how a frivolous wife, without guilt, makes her child's father doubt its paternity.

New York Sun:

A remarkable drama dealing with the single standard of morality; the story of a good woman in bad company.

Chicago American:

Augustus Thomas' "As a Man Thinks" shows the impossibility of a single sex standard unless the standard demands that men be as good as their wives.

Chicago Examiner:

Augustus Thomas has outdone himself in "As a Man Thinks." A story that thrills and grips the imagination.

Cincinnati Enquirer:

Augustus Thomas justifies his great reputation in "As a Man Thinks" . . . . Challengingly dramatic from its first gripping title to its climax.

New York Journal:

Augustus Thomas' best play is "As a Man Thinks." A vivid, human drama moving with intense interest and analyzing one of life's great problems as only a master can do it.

Philadelphia Ledger:

Here we have a tremendous sex problem treated with the hand of a master in portraying human emotion.

Chicago Journal:

"As a Man Thinks" tells one of the realest problems in life. The story shows how a good woman can cast doubt on the paternity of her child.

Minneapolis Journal:

The majority of America's so-called successful playwrights would give their souls to have written this great drama.

Indianapolis News:

A remarkable woman is the heroine of "As a Man Thinks." Everyone will want to see the story of Elinor Clayton.

Harry Raver
presents
AUGUSTUS THOMAS'
Famous American Success

AS A MAN THINKS

Starring
LEAH BAIRD
The Picture Girl Beautiful

Directed by
GEORGE IRVING

ARTCO PRODUCTIONS INC.
FOUR STAR PICTURES
1400 BROADWAY N.Y.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

Triangle Special Presentation

"THE MAYOR OF FILBERT"

Photoplay of Charles F. Stocking's novel, presented with an all-star Triangle cast, including

JACK RICHARDSON
J. BARNEY SHERRY
BELLE BENNETT
BEN ALEXANDER

directed by Christy Cabanne

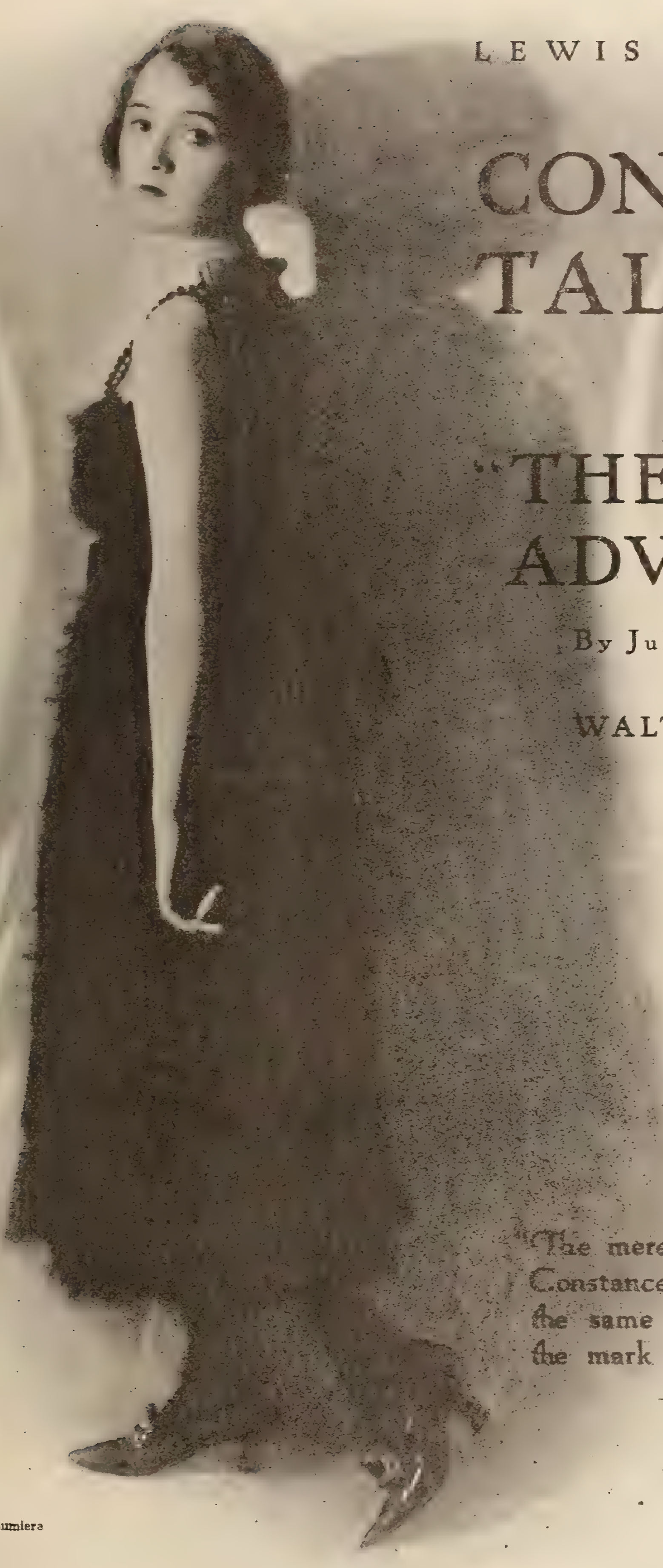
released May 25th

1457 Broadway

Triangle Distributing Corporation

New York

SELECT SP PICTURES



LEWIS J. SELZNICK

presents

CONSTANCE TALMADGE

in

"THE VEILED ADVENTURE"

By Julia Crawford Ivers

Directed by
WALTER EDWARDS

"The mere announcement, 'It's a Constance Talmadge picture,' is the same sort of guarantee as the mark sterling is on silver."

—Mae Tinee in *Chicago Tribune*.

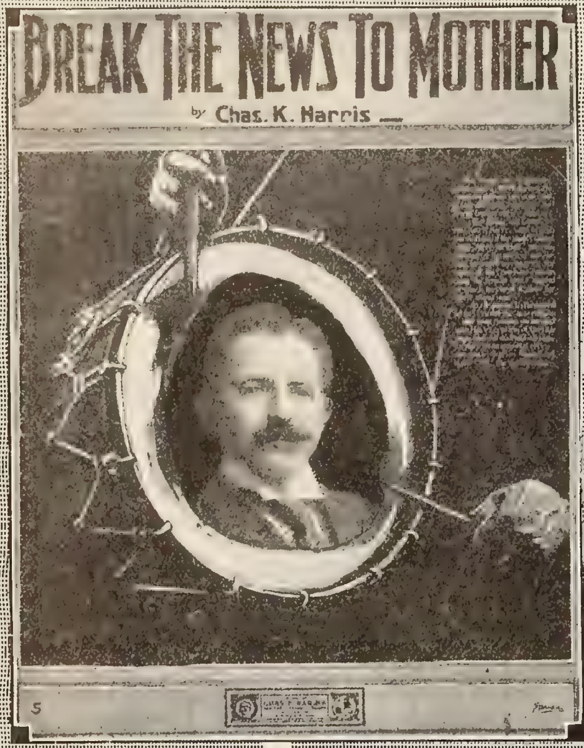
SP

© Lumiere

SELECT SP PICTURES

presents

"Break The News to Mother"


BREAK THE NEWS TO MOTHER
by Chas. K. Harris
5

INSPIRED BY
THE FAMOUS SONG BY

CHARLES K. HARRIS

NOT A WAR PICTURE

A timely Select Special of tender sentiment, undying faith, and Mother Love — with

PEARL SHEPHARD
GERTRUDE BERKELEY
and RAYMOND BLOOMER

DISTRIBUTED EXCLUSIVELY BY

SELECT PICTURES CORPORATION
729 Seventh Avenue New York City

SELECT SP PICTURES

presents

a word to the wise on

"BOLSHEVISM ON TRIAL"

MARCUS LOEW SAYS:

"I consider 'Bolshevism On Trial' one of the timeliest Specials we have ever run. At all our houses we found patrons eager to see this long-heralded feature. In those theatres where the patronage of the so-called foreign element is strong the interest was simply intense. We did a smashing business."

Take a tip from the experience of this great showman!

Get in touch at once with the Select Exchange which serves you (and serves you right !)

SELECT PICTURES CORPORATION
729 Seventh Avenue New York City

SELZNICK PICTURES

PLAY THESE THREE ACES

OLIVE THOMAS

EUGENE O'BRIEN

ELAINE HAMMERSTEIN

© LUMIERE

SELZNICK EXPLOITATION WILL GIVE YOU A FULL HOUSE

Secure Selznick Franchises Through SELECT Pictures Corporation Branches.

S P

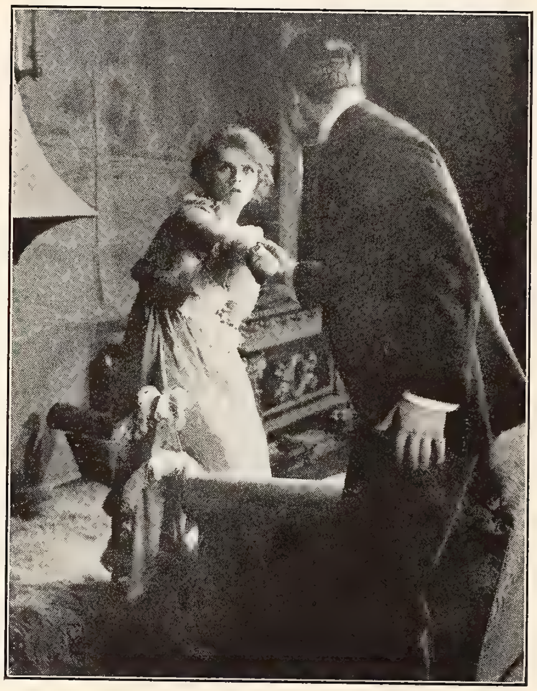
SELZNICK PICTURES

YOU CAN'T GET AWAY

from the pulling power of

OLIVE THOMAS

IN



"UPSTAIRS and DOWN"

From cellar to garret—a laugh on every step.

Secure Selznick Franchises Through SELECT Pictures Corporation Branches.

SELZNICK PICTURES

EUGENE O'BRIEN

Will make his debut as a Selznick star in

"THE PERFECT LOVER"

From Leila Burton Wells' story, "The Naked Truth."

Secure Selznick Franchises Through SELECT Pictures Corporation Branches.

SELZNICK PICTURES

ELAINE HAMMERSTEIN

In a series of eight
splendid emotional dramas
yearly, beginning with
S. Jay Kaufman's

LOVE OR FAME?

Secure Selznick Franchises Through
SELECT Pictures Corporation Branches

UNITED·ARTISTS·CORPORATION

MARY
PICKFORD

CHARLIE
CHAPLIN

DOUGLAS
FAIRBANKS

D·W·
GRIFFITH

Revolution!

The things that were and the things that are, are good only to build upon. When present conditions become intolerable we must either throw them off or sink under their weight.

For years the motion picture industry has been bound by traditions and customs, by practices and methods that have not only outlived their usefulness but that have fostered the growth of many burdensome evils. These we are casting from us, and are embarking on an era of progress and prosperity that demands full freedom of action.

In protest against the antiquated and obsolete methods of distribution which hindered their giving of the best in their power, Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D.W. Griffith, admittedly the four greatest individual producers of motion pictures, have cast off these shackles of yesterday and have organized to distribute their product on a basis that means absolute and complete independence for the exhibitor.

At Last—REAL Open Booking

United Artists Corporation, for the first time in the history of the industry, makes possible the booking of the supreme box-office attractions of the screen *by the individual picture only.*

Gone is the program, that relic of filmdom's dark ages, and its modern substitute, the star series. In their stead is the only sound basis on which an exhibitor can run his theatre—the booking of individual pictures on a standard of pure merit.

United Artists Corporation will deal with exhibitors by the single picture only. The booking of each release of each of the four producing units will constitute a separate and distinct transaction, so that at no time will there be any obligation that will prevent an exhibitor from running his own affairs in his own way, free from the dictates of those whose sole business it should be to serve him.

This is revolution—yes; but we are striking the blow *for* the exhibitor, not *at* him. We are tearing down a forest of dead wood and are planting in its place a new, live growth whose fruit will be greater profits for the exhibitor and the full liberty in which to benefit by those profits.

OSCAR A. PRICE, *President*
HIRAM ABRAMS, *General Manager*

MARY PICKFORD CHARLIE CHAPLIN

The Magic and Wonder of Their Art Have Made Them Supreme

Inspired artists, all, by every test and trial. They have no rivals; there are none to challenge the high places they hold; even imitation dares not aspire here. Each in a distinct field, bringing ever fresh creations, their permanent hold on that most fickle of all things, popularity, is the best evidence, were any needed, of the superlative quality of their art. They are what they are through sheer merit, set on the heights by the millions in whose esteem they will always stand unmatched.

Their Independence Gives Them Production Opportunities Undreamed of

That new and hitherto undreamed-of heights of production will be attained by these artists is assured. Each will produce but four pictures a year, taking time to realize so much that they have heretofore been unable to accomplish. Under their new arrangement, from script to screen their productions will have every resource and aid available, months for work where they had weeks before, and absolute freedom for the full expression of their own personality. The motion picture of today scarcely offers a standard by which the forthcoming productions, made under such conditions, can be judged.

·UNITED·ARTISTS·

Their Combined Following Is the Life Blood of Your Box-Office

How different might have been the story of the motion picture had it been denied the ineffable charm of Mary Pickford, the joyous adventurings of Chaplin, the breezy, lovable, two-fisted manhood of Fairbanks, or the searching study, the deep understanding, the inspiration of Griffith. Concentrated in the personalities of these artists are the elements that have made the motion picture the giant that it is. They are the very heart of the appeal that the screen makes to the masses. Their followers are the motion picture audiences of today.

Better Pictures Than Ever and Genuine Open Booking

All of this advance in production is to be backed by a selling policy equally progressive and far-reaching in its departure from time-worn, oppressive methods. Genuine open booking is here—the day in which the exhibitor may buy a single picture without any entangling agreements, conditions, obligations or penalties. It is the day of sound business, the application of common sense to motion picture rental, freedom for the producer and the exhibitor alike. United Artists Corporation opens wide its doors and discloses this new era in film commerce.

First release on September 1st 1919-

A DOUGLAS FAIRBANKS Picture

Bookings now being made in order of their receipt

UNITED·ARTISTS·CORPORATION

OSCAR A. PRICE, President

HIRAM ABRAMS, General Manager

Executive Offices—729 Seventh Avenue, New York

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in
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William Russell's best picture to date.

James Oliver Curwood wrote the story.

Hundreds of thousands of people read it in the October 1918 issue of The Green Book.

Stephen Fox, who wrote "Brass Buttons," prepared the working script.

Henry King directed the production.

YOU can cash in at the box-office on this picture which is so funny it will make even the operator laugh.

William Russell Productions Now Booking at Pathé Exchanges:
"Hobbs in a Hurry" *"All the World to Nothing"* *"Brass Buttons"*
"When a Man Rides Alone" *"Where the West Begins"*

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Flakes of it—drifts of it—big "blizzardy" piles and swirls of it that are going to look mighty refreshing to patrons after the release date of the first episode—May 26th. That's undoubtedly ***ONE*** of the big reasons for the record advance bookings on this newest VITAGRAPH serial.

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AND

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AND THEN—

MORE SNOW!

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VITAGRAPH

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presents

BESSIE LOVE
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"THE LITTLE BOSS"

Whisk your patrons away in fancy to the redwood forests with this latest Bessie Love picture—the finest thing that this delightful star has done.

Written especially for this winsome favorite by the gifted writer, Rida Johnson Young, and directed by David Smith with Nature's own "sets" as the background for many of its wonderful scenes, "THE LITTLE BOSS" holds every element to please and entertain.

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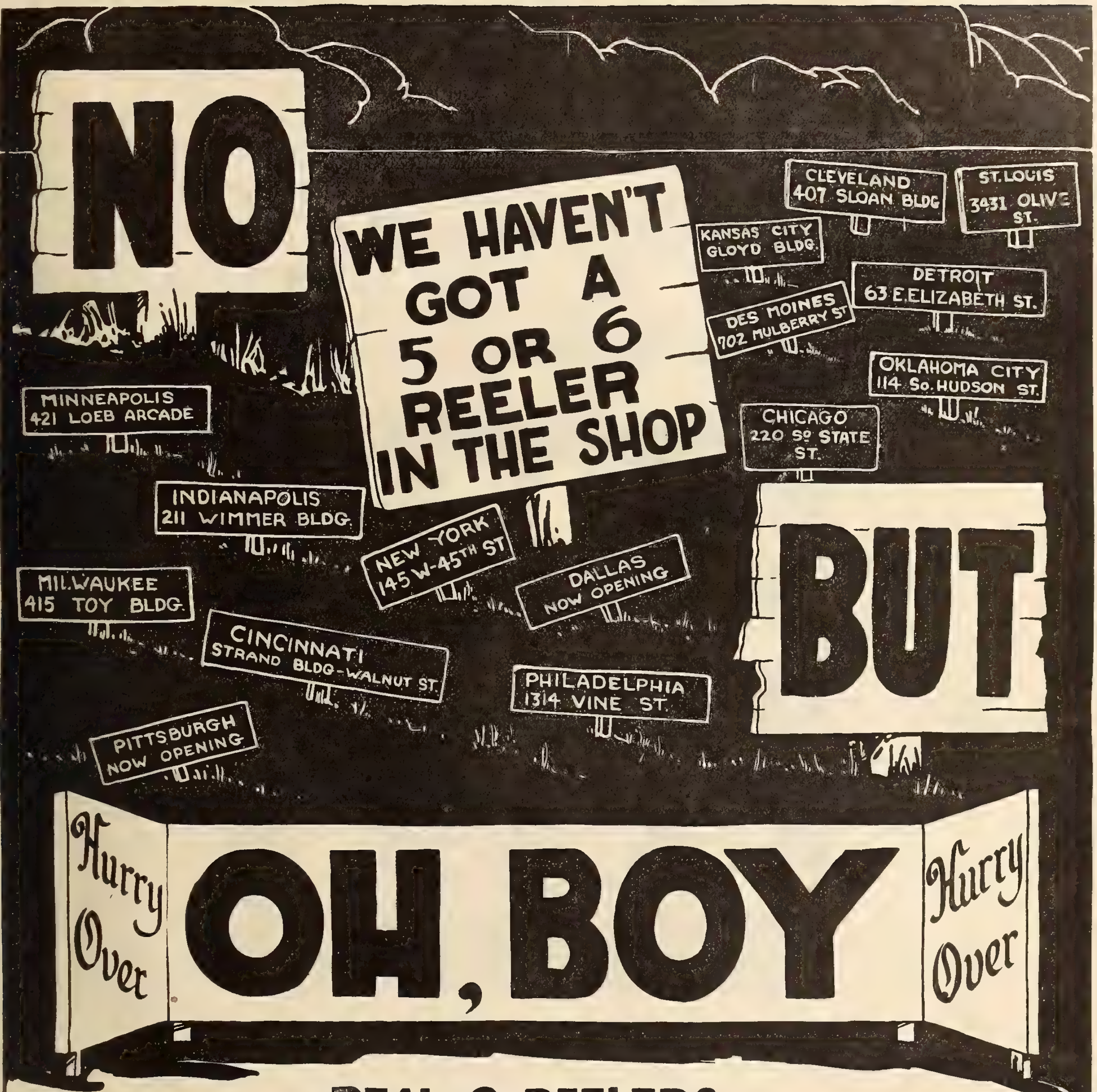
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Exhibitors' Dictionary

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"They come blocks to see them" (Outing-Chester Pictures)—Hugh Andrews, The Lagoon, Minneapolis.

FROM SCALES TO ANTLERS–Three men go up into far northern Quebec, through a wild and beautiful mountain country, encountering fighting trout, friendly squirrels, inquisitive birds, timid deer and big lumbering Bull Moose. A picture that realizes the outdoor dream of every man, woman and child. *Release No. 1.*

TEDDY BIRDS—A glimpse of our former President, Theodore Roosevelt, among the bird life he loved, and then many absorbing minutes among bird families, close-up, with a typical American boy as the hero of this astonishing and appealing story of feathered Americans. *Release No. 2.*

BALLAHOOING ON THE ANARIKA—A journey into the mysterious back country of British Guiana, far up the Potaro, up the Essequibo, and then away up Anarika Creek, and many fascinating adventures along the way. *Release No. 3.*

MAIDS, MORE MAIDS AND MERMAIDS–Real American girls at their camp in the Maine woods, where they perform a hundred outdoor wonders each day. Slim, yet sturdy, they flash through the water in long dives, bend to the mutual drive of the canoe, dash over the plains on the backs of wiry ponies. An eye-opener for mere man! *Release No. 4.*

GUIDED AND MISS GUIDED—A young tourist lady bought a sweet mountaineering costume, hired two Swiss guides, and then invited us to go along. It must be admitted that the young tourist lady did not always perform as she had planned—in fact, at one time she may be seen attaining a mountain top by being dragged up ignominously like a sack of meal. But the picture is a masterpiece—to any one except the tourist lady. *Release No. 5.*

A WASWANIPAE WEEK END—Among the Indian trappers of the Hudson Bay region, who set their wits against the savagery and wile of panther, lynx, bear and wolf. From such woodsmen as these the world's fur trade obtains much of its enormous supply of pelts. *Release No. 6.*

UP IN THE AIR AFTER ALLIGATORS—Two daring young sportsmen get the hare-brained notion of hunting alligators in the Florida Everglades by aeroplane; so up like a hawk from Miami, over the land and down in the center of the dark and mysterious swamp wilderness. After a fierce struggle in the black waters, they fly off with a monster 'gator trussed up in the cockpit. *Release No. 7.*

MR. OUTING FLOATS A DREAM–Down on the warm bosom of the sleepy Amazon, where everything is like a dream, and life realizes the old foolish imaginings we all have had of the romantic traffic on the great river highway, the quaint people, and thronging animal life. *Release No. 8.*

CAMERARING THROUGH AFRICA, Thrill One—Charles Cottar, famous big game hunter, starts out in British East Africa on one of his astounding wild animal hunts. Several lions charge the camera, but never quite succeed in reaching it. One springs from cover at Cottar himself, and is downed by him with his head almost at the hunter's feet. These are close-up pictures, and in the opinion of everyone who has seen them, by far the most sensational that have ever come out of Africa. *Release No. 9.*

CAMERARING THROUGH AFRICA, Thrill Two—Cottar continues his hunt, filming hippopotami by the herd, crocodiles, and many other features of African game life, including, at the end, a large number of belligerent rhinoceroses that charge straight at the camera, but are unfailingly stopped just before they reach the tripod. *Release No. 10.*

ITASCA MAKES HER BOW—The Mississippi River has its source in Lake Itasca, where it begins as a tiny streamlet which any boy can jump over. Many interesting forms of animal life are encountered on our trip, and a great forest fire puts a beautiful and impressive end to it. *Release No. 11.*

OUT-COLUMBUSING COLUMBUS—We admit that Columbus discovered quite a bit, but the camera man proves that he overlooked many highly interesting things—even on the West Indian Island where he encountered his first land in the Western Hemisphere. *Release No. 12.*

GETTING GAY WITH NEPTUNE—It takes a bevy of girls to get gay with the old fellow, and they do it to the satisfaction of everyone, cutting up all sorts of capers in his private ocean, completely shattering his dignity and that of the audience. A "girl" picture of a new sort. *Release No. 13.*

WHERE THE SCREEN TREE GROWS—The story of an earnest search for the land of the heron—the classic heron we always see painted on Japanese screens. And at last the discovery of the very bird, in the queer country where Men-o'-war perch up on trees! *Release No. 14.*

WRANGLING DUDES—You've heard of a "Dude ranch"—one of those super-wild and excessively wooly Montana ranches where they do a rushing business "taking in" Eastern tenderfeet. Of course they have to stage daily "hold-ups" and "murders" and things or the "dudes" will want their money refunded. *Release No. 15.*

HERE COMES THE GROOM—Among the Zulus the bride doesn't amount to much—a few cows paid her father and he is content. But the groom leads a busy life. He has to pursue his intended over the prickly stubble fields. He has to fight off rivals. He dresses all up in a necklace and sweats around, cutting up a lot of necessary foolishness he'll cut out soon as they're spliced. A great picture for your women patrons. *Release No. 16.*

PIKING AFTER PIZARRO—Pizarro got more gold from the billionaire Incas of Peru than all the other "discoverers" put together, and thinking this over fired us with an ambition to go down there and repeat the performance. We were pikers, perhaps, in that we would have taken much less—and gosh! what a lot less we got! *Release No. 17.*

MR. OUTING CLIMBS ABROAD—Down at the great Victoria Falls the enormous number of temperance drinks going to waste makes us think suddenly of prohibition, so we let the cataract roar and journey hopefully across the desert to the home of that staunch dry champion, the camel. Here we learn a lot and witness many undreamed of things. *Release No. 18.*

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Broadway's Funniest Comedy Star

JOHNNY DOOLEY

in a series of two-reel comedies based on
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The acme of comedy film production.

HILARIOUS, YET DISTINCTIVELY HIGH-CLASS.

JOHNNY DOOLEY as the office boy brings a new characterization to the screen. There is something about him that makes you laugh every time he walks into the picture.

JOHNNY DOOLEY'S unusual acrobatic ability, his four years of European pantomime experience and his unique way of putting over fun will make him universally popular. Right along with Johnny goes a story which holds your interest, and is jam full of laughter. Speed and "Eye Gladness" are expressed in the "Dooley Beauty Brigade," which is shown in every Johnny Dooley picture.

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"As a motion picture entertainment, the writer is of the opinion that there has not been anything produced to date which can honestly surpass that which was shown at the Rialto Theatre on the morning of May 9th."

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"A most excellent high class show throughout, flawless production including an unusual comedy; cannot fail to please a discriminating audience."

BEATRIZ MICHELENA

Just Squaw

Released by

Robertson-Cole Company

Division of Films

Through

Exhibitors Mutual

Motion Picture News Says—

May 10 1919.

Motion Picture News

"JUST SQUAW"—ROBERTSON-COLE

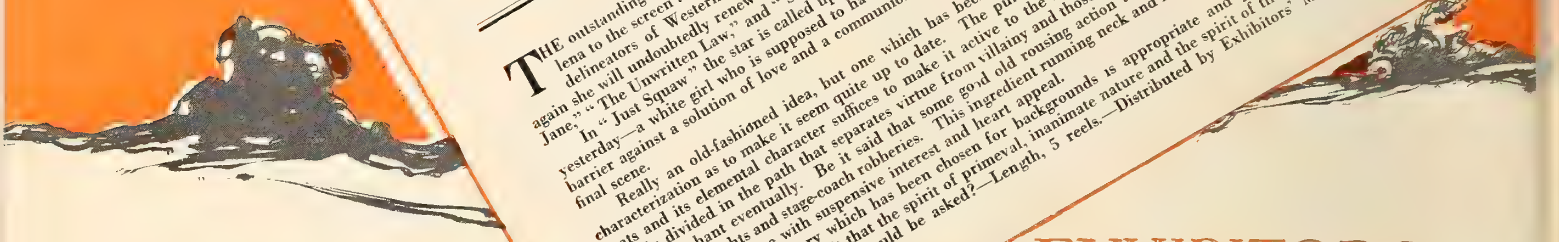
Beatriz Michelena Returns to the Screen in Western Melodrama

THE outstanding feature of this new Robertson-Cole offering is found in the return of Beatriz Michelena to the screen after a long absence. It cannot be denied that the silent drama lost one of its best delineators of Western stories during her retirement and by consenting to grace the silver sheet again she will undoubtedly renew her popularity that was established in such plays of calibre as "Salomy Jane," "The Unwritten Law," and "Salvation Nell."

In "Just Squaw" the star is called upon to impersonate one of the well remembered characters of yesterday—a white girl who is supposed to have a strain of Indian blood in her and which erects a racial barrier against a solution of love and a communion of spirit until her true ancestry is established in the final scene.

Really an old-fashioned idea, but one which has been developed with enough novelty in plot and characterization as to make it seem quite up to date. The pulse of the story throbs with melodramatic beats and its elemental character suffices to make it active to the finish. The figures in the drama are equally divided in the path that separates virtue from villainy and those that follow the upright standards are triumphant eventually. Be it said that some good old rousing action takes place which is indicated in desperate fights and stage-coach robberies. This ingredient running neck and neck with that of romance saturates the picture with suspensive interest and heart appeal.

The Western scenery which has been chosen for backgrounds is appropriate and picturesque, and the action is so set against it that the spirit of primeval, inanimate nature and the spirit of the wild drama seem to blend. What more could be asked?—Length, 5 reels.—Distributed by Exhibitors' Mutual.—*Laurence Reid.*



EXHIBITORS TRADE REVIEW Says—

Just Squaw

By HELEN ROCKWELL

In this release Beatriz Michelena returns to the screen after quite an absence. The feature is a stirringly melodramatic one. Its scenes are laid in the Bad Land of the West, its characters are superlatively rich in virtues or black in crimes, as the case may be, and its action embraces fights, stage coach robberies, chases on horse-back and all the other western requisites from six-shooters to half-breed Indians. It is a picture that will appeal because of its virility, and because the villains get their just deserts, and everything turns out right for the hero and the heroine, who are molested through so many feet of film. It is entertainment that is thoroughly alive and enlivening. The author and director have done a thorough job in keeping the story consistently wild and woolly.

There is an appeal about the feature which will make itself felt with fans who crave excitement, thrills and carefully laid suspense. There is a fight scene in the last few minutes of the film that will make the gallery boys stand up and whistle!

Beatriz Michelena is seen as a half-breed Indian girl who discovers she is "white" in time to accept the hero's offer of marriage. She is a lovely and picturesque figure in her Indian robes, and plays with spirit and feeling. As the half-breed brother, Albert Morrison acts the part though he doesn't look it, and Andrew Robson as Snake LeGal—there's a villainous name for you—is sufficiently convincing in a wicked role. Lovely western locations add tremendously in making the feature appeal to the vision as well as to the emotions. Exhibitors will find that this is a western feature likely to hit the popular fancy.

May 10, 1919

MOVING PICTURE WORLD Says—

"Just Squaw"

Beatriz Michelena Sustains Reputation for Skillful Interpretation in Production for Exhibitor's Mutual.

Reviewed by Margaret I MacDonald.

THE performance of Beatriz Michelena, the well-known stage star, in "Just Squaw" a five-part Western Melodrama appearing on the Exhibitors Mutual Schedule is but a repetition of the colorful work which has characterized her former screen efforts. The production is wholesome and entertaining, and will appeal to the average audience, particularly because of the work of the star, who gives a notably graceful portrayal of the role of an Indian-reared white girl. The story is set in the beautiful hill country of the West, and its traditional bad men are convincingly impersonated. Andrew Robson heads the list as Snake LeGal. The role of the half-breed is well interpreted by Albert Morrison.

Cast.

Fawn	Beatriz Michelena
The Stranger	William Pike
Snake LeGal	Andrew Robson
The Half Breed	Albert Morrison
Romney	D. Mitsoras

Story and scenario by Earl Snell.
Directed by George Middleton

Released by

Robertson-Cole Company
Division of Films

Through

Exhibitors Mutual

to the thinking exhibitors of the country

(AND WE THINK THEY ALL THINK)

In the belief that exhibitors should have a voice in selecting the titles of the attractions they show, we respectfully solicit their opinions regarding any one of the following titles. We want this title for **one of the greatest and most timely features ever offered.**

Select one of the following:

"THE WILD OATS HARVEST"
"IGNORANCE"
"THE GREATEST ENEMY"
"THOU SHALT NOT"
"THE SOLITARY SIN"

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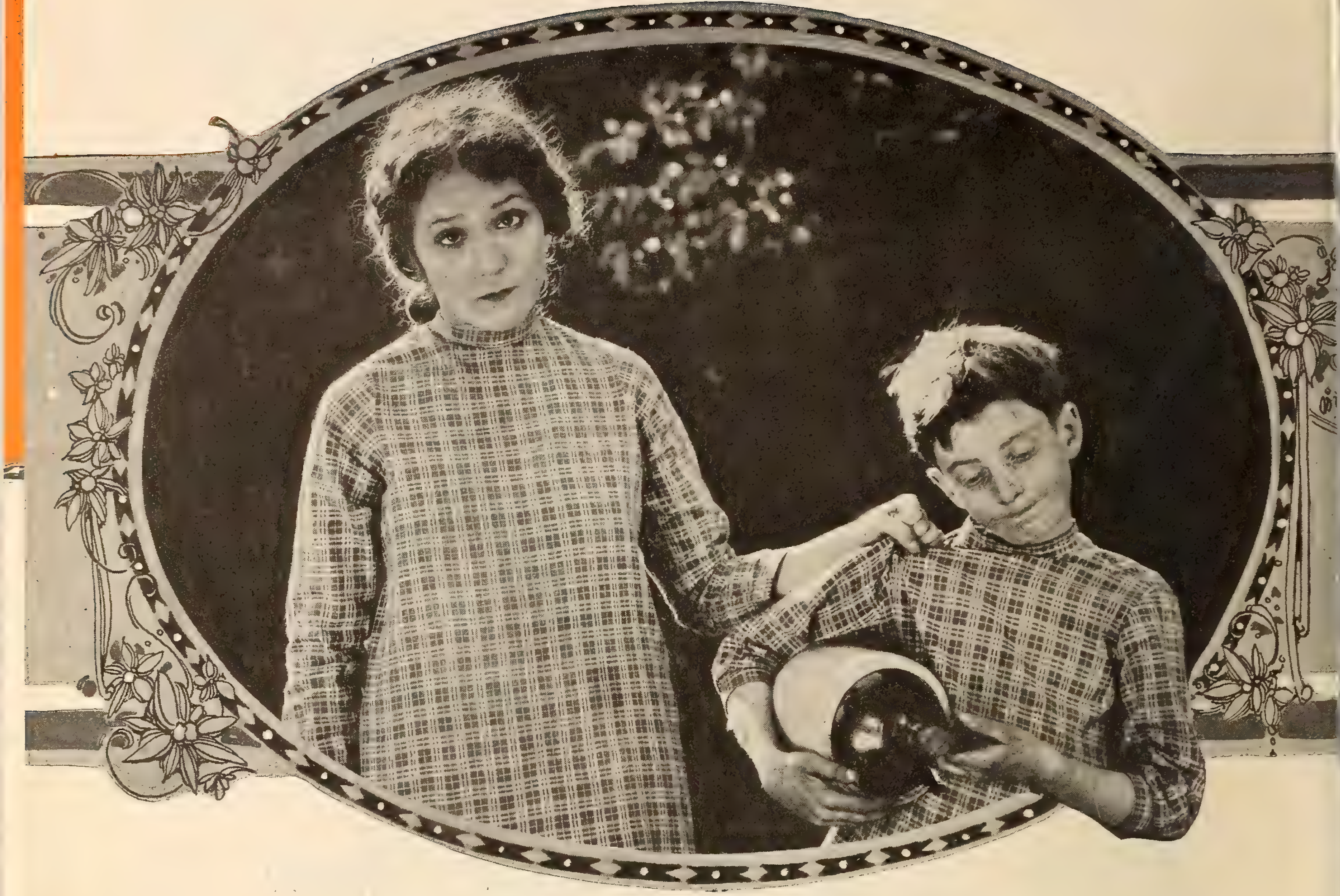

Mary Pickford has

IN JEAN WEBSTER'S CEL

"DADDY

Directed by

Photographed b

Breaks all records at Adams Theatre, Detroit, and continued for second week at Washington Theatre. Most pleasing and popular picture of the year.

TRY TC

outdone herself

BRATED STORY AND PLAY

LONG LEGS"

Marshall Neilan

Charles Rosher

Breaks all records at Rivoli Theatre, Denver, at thirty cents admission. The first day of the second week's run at the Grand, Newark, N. J., was bigger than any previous day.

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MARY

The 7 Reel Super-dreadnaught of Melodramas

ANITA STEWART

The ideal type for this most fascinating character of modern fiction—heroine of Leroy Scott's Sensational Novel of Big Business and Big Pleasure in New York

Directed by Lois Weber

Presented by
Louis B. Mayer

FIRST NATIONAL EXHIBITORS CIRCUIT

A First National
Attraction

REGAN

A woman haunted by fear of her past, out of which the evil reputation and pals of "Gentleman" Jim Regan, her Father, crook and cynic, were ever reaching for her.

Loving, but fearing to contaminate with her family name the man who would marry and cherish her.

A STAR AND STORY THAT
WILL PACK YOUR HOUSE!

BOOK THEM NOW!

GLADYS BROCKWELL

IN THE WILLIAM FOX PRODUCTION

The DIVORCE TRAP

A TRAGEDY OF MODERN DIVORCE

DIRECTION BY FRANK BEAL

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A Feature Serial

ELECTRIC IN ITS DYNAMIC FORCE AND HIGH VOLTAGE CLIMAXES

Fifteen Episodes

Featuring

ANNE LUTHER and CHARLES HUTCHISON

As Co-Stars

Mr. Hutchison is the most daring and sensational performer on the screen

Produced by WESTERN PHOTOPLAYS INC.

Written and Directed by
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Hayakawa's Drawing Power Has Never Been Disputed

"Productions like this make an art of producing" said *Motion Picture News* about "A Heart in Pawn."

"Hayakawa's work presents something distinctive and a bit more satisfying than is to be found in random photoplays. "Courageous Coward" contains a lot that will interest film fans," said *Exhibitors Trade Review.*

"Bonds of Honor" is intense and dramatic in an entertaining way that engrosses one absolutely." *Screen Opinions.*

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BILLIE RHODES

In Search of Arcady

Box-office Reports Acknowledge Her a Money-Maker

'Star and picture well liked by our patrons. Star pleases and will get stronger. Big business in Seven Day Run."

'Great. Patrons Pleased. Billie Rhodes scored big. An extraordinary comedy. Get it quick before the other fellow"

Exhibitors Comment, *Motion Picture News.*

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PRESENTING
CARL HARBAUGH'S
ELABORATE PRODUCTION
OF
MARY MURILLO'S
REMARKABLE DRAMA

THE OTHER MAN'S WIFE

With
STUART HOLMES
AS THE MAN

And
ELLEN CASSIDY
AS THE WIFE

OPEN FOR IMMEDIATE BOOKINGS

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The Other Man's Wife

A POWERFUL DRAMA ABOUT WOMEN

Adapted for the Screen by Mary Murillo :: *Directed by Carl Harbaugh*

BY man-made laws of tradition evolved centuries of sex-bound women emeshed in a slavery of sex. The bond by which man—in his natural desire for a mate—has held her, cheating himself of the SUPER-*W*OMAN.

FRED HARTLEY—whose marriage to Bruce Drummond's daughter encumbered him with a wife who lived for pleasure alone	NED HAY
MRS. FRED HARTLEY—A social Butterfly	ELLEN CASSIDY
ELSIE DRUMMOND—Her sister	OLIVE TREVOR
J. DOUGLAS KERR — A polished vulture who preyed on the inborn sympathetic and sacrificial qualities of women	STUART HOLMES
BRUCE DRUMMOND—A wealthy ship builder	HALBERT BROWN
MRS. BRUCE DRUMMOND—A real mother	MRS. GARRISON
WILBUR DRUMMOND—A spoiled son	LESLEY CASEY
JIMMY MOORE—His home his castle, his mother his queen	DANNY SULLIVAN
BETTY MOORE—Private secretary to Bruce Drummond	REGINA QUINN
MRS. MOORE—Who lives for her children	LAURA NEWMAN
DAVY SIMON—The pride of the Simon family	GEORGIE JESSEL
BECKY SIMON—His frivolous sister	EVELYN BRENT

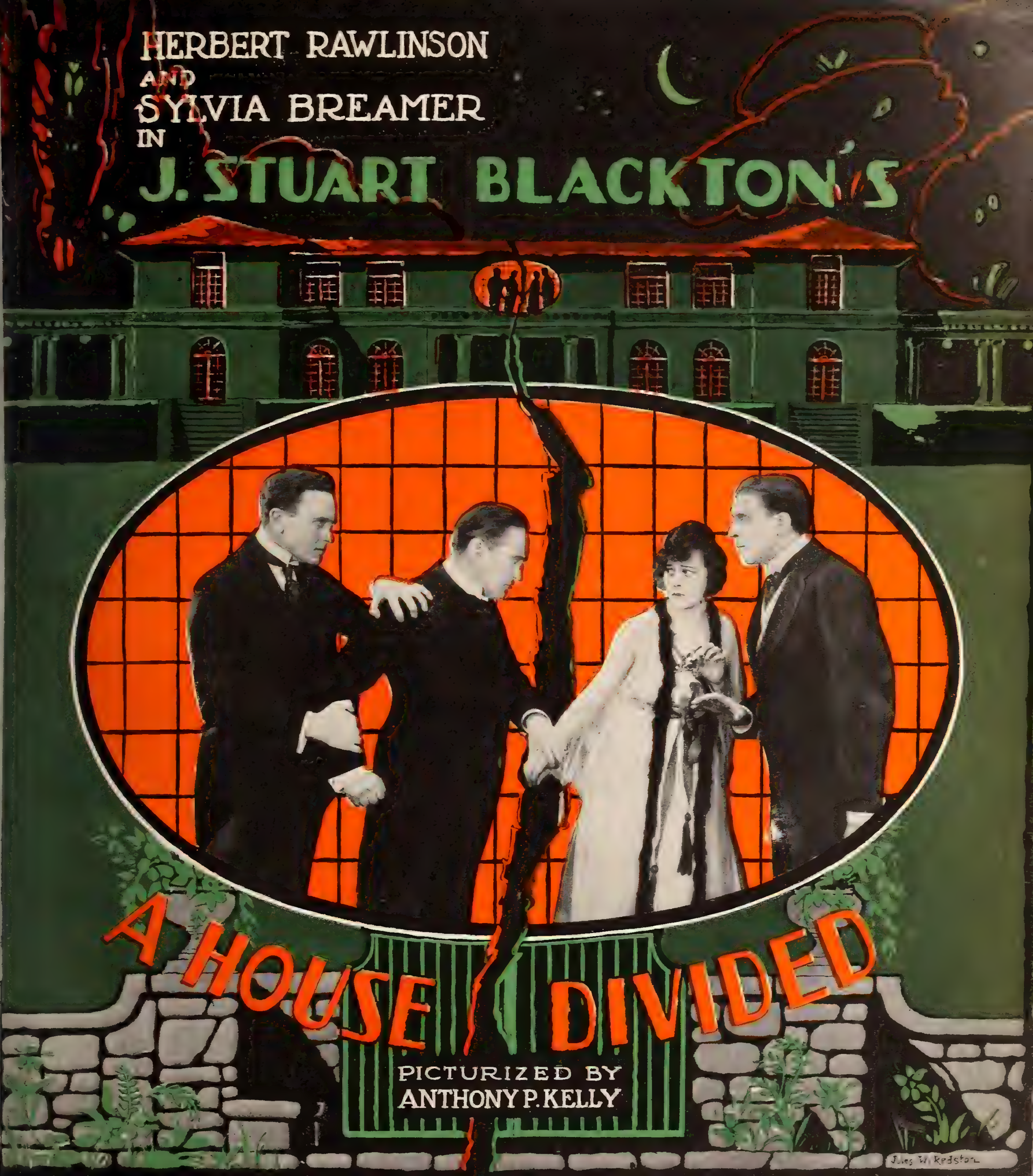
And a large supporting company of talented players.

TIME—THE PRESENT PLACE—NEW YORK

A Special Production for High-Class Theatres

Booked by INDEPENDENT SALES CORPORATION
Distributed through FILM CLEARING HOUSE, Inc.

FRANK G. HALL, President



HERBERT RAWLINSON
AND
SYLVIA BREAMER
IN

J. STUART BLACKTON'S

A HOUSE DIVIDED

PICTURIZED BY
ANTHONY P. KELLY

FROM RUTH HOLT BOUCICAULT'S FAMOUS NOVEL

THE SUBSTANCE OF HIS HOUSE

(Love, Marriage & Divorce)

Booked by
INDEPENDENT SALES CORP.

Distributed thru
FILM CLEARING HOUSE, INC.

FRANK G. HALL, PRESIDENT.

J. Stuart Blackton's

A HOUSE DIVIDED

AN EXCEPTIONAL production bearing the same relation to pictures in general as a drama of equal worth, scoring a distinct hit on Broadway, bears to ordinary stage offerings.

Mr. Rawlinson and Miss Breamer are supported by a company of unusual excellence, portraying the varied assortment of characters of well-bred modern life, called for by Ruth Holt Boucicault's powerful story, with realistic skill and a most congenial sense of "class."

Rights Controlled by
British-American
Pictures Finance Corp.

ARRANGE YOUR
PLAY-DATES
IMMEDIATELY

Booked by
INDEPENDENT SALES CORP.

Distributed thru
FILM CLEARING HOUSE, Inc.

FRANK G. HALL, *President*

THE PUBLIC WILL CREATE A NEW SCREEN IDOL

THE FROHMAN AMUSEMENT CORPORATION PRESENTS
The most compelling, original and captivating character of the screen

Texas Guinan

Embodying all the *love, sacrifice, bravery* and *glory* of the women of the Great West in 26 *smashing, staggering, beautiful, high-art* two reel productions composed from stories originally written for six reel productions.

To be released one every two weeks on the state right basis.

This is the second announcement, and 60% of the entire world has been contracted for.

These productions are original creations that will form the featured part of any theatre's program.

The star, the story, the method of staging, the advertising matter, all combine to form the greatest state right offering of short length productions ever presented.

Contracts awarded to Independent Exchanges of standing and progressiveness.

The
FROHMAN AMUSEMENT CORPORATION
William L. Sherrill, Pres. 310 TIMES BUILDING *New York City*

Harry Garson

whose revolutionary presentation of " The Unpardonable Sin " has created a new epoch in the exploitation of super motion dramas, will present a series of four Special Productions created by

Monte M. Katterjohn

who will strive to give you special pictures of extraordinary theme and quality; " specials " worthy of the name because of their artistry, technical perfection, carefully selected casts, general production bigness, and coherent, entertaining story values.

All production details will be under the personal supervision of the author—an arrangement which marks the inauguration of a new departure in the creation of quality motion picture entertainment.

This is the
most important
announcement
in this issue

June 4, 1919

is the first release date of the
new one-reel screen novelty,

Pictorial
LIFE

Once a week thereafter. Every phase of life cleverly and entertainingly portrayed. The best Independent Distributors will handle this latest production of the

Gaumont Co.

PROOF!

A PROGRESSIVE advertising manager of one of the leading distributors has recently completed an exhaustive questionnaire of the organization's branch managers on the circulation and value of the motion picture trade papers.

The methods followed were careful and deliberate; the results are convincing beyond all question or doubt.

The questionnaire places MOTION PICTURE NEWS far ahead of the field in *circulation,* in *reading matter,* and in *influence.* The answers place MOTION PICTURE NEWS far at the top as the choice of these branch managers, should this corporation decide to confine its advertising to *one paper.*

The results prove conclusively that it is the opinion of the men in the field that the manufacturers could secure far greater results by the use of larger space in a few publications rather than by the thin spreading of advertising to cover all mediums soliciting picture advertising.

There is real meat and immense value to every manufacturer and advertising manager in the figures tabulated on the opposite page. In itself, this questionnaire points the way to a more efficient use of every advertising dollar spent; to a saving of many dollars.

The questionnaire points also to a method by which *You* can test the value of the mediums in the field. And when *your* test proves that MOTION PICTURE NEWS " Dominates the Field "—back up your test by concentrating your advertising in—MOTION PICTURE NEWS.

[For obvious reasons it has been necessary to withhold the name of the distributor in the following report, and to delete the names of other publications. A copy of the report is on file in MOTION PICTURE NEWS *office, however.]*

Mr. ————.

I have just finished compilation of reports from the branch managers on the motion picture trade papers, and I am submitting these figures for your information.

In sending out a questionnaire on the subject of motion picture trade papers the branch managers were asked to confer with their sales force and to submit completely unprejudiced reports in a general way as to their opinion on the value of the various publications in the field as advertising medium. For the purpose of the questionnaire they were asked to consider nine publications.

They were asked to list the three papers which were most widely circulated in their territory in one, two order, and they reported as follows:

FIRST

Motion Picture News	15
Other Publications	5 4 2 1

SECOND

Motion Picture News	10
Other Publications	9 8

This would indicate very clearly so far as circulation is concerned the News easily runs first.

It is often the experience of space buyers that a publication may have circulation and still lack readers. For that purpose I asked the branch managers to report on what publications they believed the exhibitor read, the reports being as follows:

FIRST

Motion Picture News	13
Other Publications	8 4 1 1

SECOND

Motion Picture News	12
Other Publications	8 16 1

Then for purposes of determining prestige I asked them to report what publication they felt carried the most influence with the exhibitor in the territory and the reports were:

Motion Picture News	11
Other Publications	8 6 2

I asked the branch managers to express an opinion, if they were limited to one publication, which one they would select. This question, I believe, the most important in the questionnaire in that it pinned the branch manager down to a definite statement of opinion on which publication he felt would be of most use to him if we were to concentrate our advertising in one paper. They reported as follows:

Motion Picture News	17
Other Publications	7 4

The branch managers reported 23 to 4 in favor of a larger amount of space in a small list of publications as more valuable to sales effort.

These reports were submitted from 28 of the 29 branches. The original replies to questionnaire are on file and are available to you any time that you may ask for them.

Respectfully submitted,

————————,

Director of Publicity.

As Usual—16 Pages of Exploitation Aids in the Service Bureau This Week—See page 3385

Motion Picture News

Vol. 19 No. 21.

May 24, 1919

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Wm. A. Johnston, *Pres. and Editor.*
Robert E. Welsh, *Managing Editor*

Henry F. Sewall, *Vice-Pres.*

E. Kendall Gillett, *Sec. and Treas.*
Fred. J. Beecroft, *Adv. Manager.*

Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Representative, W. M. Hight, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 618 Wright and Callander Building (Hill at Fourth St.); 'Phone Pico 780. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book. Western Union registered cable address is "Picknews," New York.

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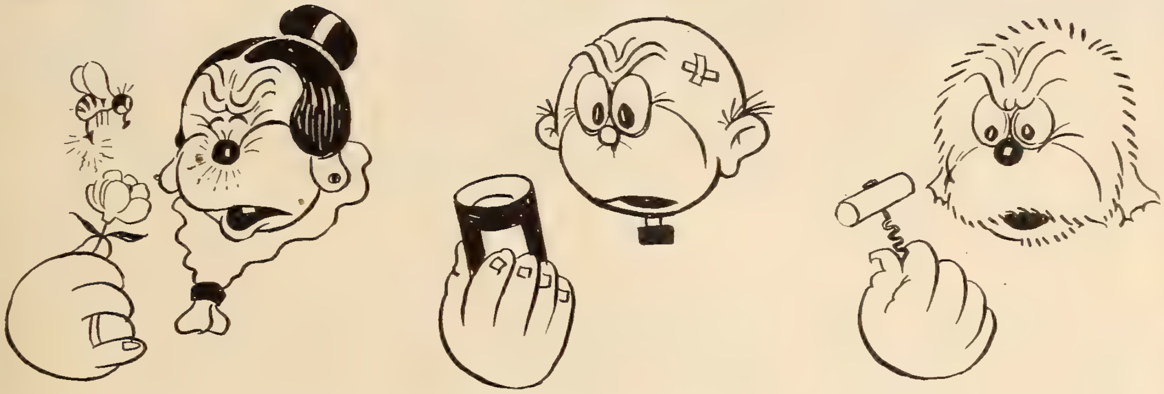

Mrs. Rummy, Happy Hooligan and Judge Rummy—"their sorrow will bring you joy"

The funniest cartoon characters in existence—and the best known. Backed with nation-wide publicity, reaching millions of newspaper readers. *"The comedy in these pictures is practically sure-fire—the gags are clever and the animation smooth * * * they make admirable subjects for any theatre's program,"* says Peter Milne in a recent review in the *Motion Picture News*. YOUR patrons can enjoy them if you specify

"International" Black-and-White Comedies

AVAILABLE FOR BOOKING AT ANY EDUCATIONAL EXCHANGE

Other releases: "The Passing of the Crow"
"A Day and Night at Coney Island"
"Sundown"—a Robert C. Bruce Scenic

BOSTON, MASS.
Federal Feature Film Co.,
48 Piedmont Street,

CLEVELAND, OHIO.
The Argus Motion Picture Co.,
823 Prospect Street,

PHILADELPHIA, PA.
Electric Theatre Supply Co.,
S. E. Cor. 13th & Vine Streets,

CHICAGO, ILL.
Bee-Hive Exchange,
207 So. Wabash Avenue,

NEW ORLEANS, LA.
First National Exhibitors' Exchange,
712 Poydras Street,

LOS ANGELES, CAL.
Consolidated Film Corporation,
818 So. Olive Street,

SAN FRANCISCO, CAL.
Consolidated Film Corporation,
90 Golden Gate Avenue,

DETROIT, MICH.
Standard Film Service Co.,
602 Jos. Mack Building,

SEATTLE, WASH.
N. W. Consolidated Film Co.,
2020 Third Avenue,

ST. LOUIS, MO.
Standard Film Corporation,
3317 Olive Street,

INDIANAPOLIS, IND.
Bee-Hive Exchange,
109 West Maryland Street,

MINNEAPOLIS, MINN.
Standard Film Corporation,
406 Film Exchange Building,

KANSAS CITY, MO.
Standard Film Corporation,
Boley Building,

MILWAUKEE, WIS.
Bee-Hive Exchange,
Toy Building,

BALTIMORE, MD.
Baltimore Booking Co.,
412 E. Lexington Street,

EDUCATIONAL FILMS CORPORATION
OF AMERICA
729 7th AVENUE NEW YORK, N.Y.

LUCKY AS A 4-LEAF CLOVER

That's what the 4 Essanay-Chaplin revivals are to the exhibitors showing them. Read what these critics say of "A Night in the Show," "The Bank," "Police," and "Shanghaied" and you will know why:

> "Charles Chaplin, in his old Essanay pictures, proves conclusively that he deserves all of the affection which his followers have given him."—*New York Tribune.*
>
> "The audience which filled the Rialto enjoyed Chaplin in an Essanay of the vintage of 1915 as though it had been made last week and released yesterday."—*New York Review.*
>
> "See Charlie Chaplin in the roaring Essanay comedy, 'Police.' You will enjoy it from the very start, and it will make you forget your troubles and drive away the blues."—*Cumberland (Md.) News.*
>
> "Charlie Chaplin delighted Majestic Theatre audiences in a revival of his Essanay comedy triumph, 'A Night in the Show,' regarded as one of the funniest things he has done." —*Spokane (Wash.) Spokesman Review.*
>
> "'The Bank,' the Essanay-Chaplin comedy, appeals to all lovers of real humor."—*Erie (Pa.) Herald.*
>
> "'A Night in the Show' shows the great comedian at his best. The picture was enjoyed the second time more than the first."—*Helena (Mont.) Record-Herald.*

The 4 Essanay-Chaplin revivals, "A Night in the Show," "The Bank," "Police," "Shanghaied" and also "Triple Trouble," are now booking at all WORLD FILM EXCHANGES.

Trademark
Reg. U. S. Pat. 1907

Essanay
GEORGE K. SPOOR, PRESIDENT
George Kleine System
Distributors

Trademark
Reg. U. S. Pat. 1907

C CB431193
MAY 19 1919

"When you see it in 'The News' It's News"

Motion Picture News

"The Exhibitors' Medium of Communication"

HAS THE QUALITY CIRCULATION OF THE TRADE

Volume 19, No. 21 May 24, 1919

The Question of Stories

CHARLES PATHE visits the United States only too seldom. Further, the industry sees too little of him when he is in this country. Mr. Pathe brings a viewpoint broadened by a perspective that it is possible for none of us on these shores to secure. We are too close to the daily grind.

On the occasion of each visit, however, Mr. Pathe usually consents to issue a single statement concerning his observations of conditions in the industry on this side of the water.

Our memories of these statements go back to the days when Pathe was releasing through General Film and we journeyed to the famous address, "1 Congress Street, Jersey City," to meet the distinguished film pioneer. And on each occasion we have been struck with the clear insight and broad vision that has characterized Mr. Pathe's observations.

The statement issued this week is no exception. On one point in particular it strikes us as pointing the way to a solution of one of the industry's pressing problems.

* * *

A Royalty Basis for Authors

MR. PATHE'S observations on the impossibility of effecting monopoly in the picture industry are interesting and true; his praise of Mr. Brunet will be echoed by all of us. But the broadest possibilities are unfolded in his declaration that:

"A lack of specialization in scenarios is our most evident weakness. It seems to me that the greatest possibilities of the screen will not be secured until the authors creating for the screen and the directors are rewarded on a royalty basis, just as playwrights and novelists are now rewarded in proportion to the success of their efforts."

There is a thought here that is big in potentialities. Many signs have pointed toward a development of the royalty idea in picture production. The prominent authors releasing through W. W. Hodkinson are vitally interested in the success of their product; directors are numerous who have arrangements akin to royalties.

But Mr. Pathe's words hint at a broader application of the principle. They point to a hastening of the day when the screen will no longer merely adapt from the stage, magazine and book, but will encourage the creative brains of the country to prepare its wares *directly* and originally for the motion picture.

* * *

Check Off the Date—June 18th

EVERY energy that MOTION PICTURE NEWS can bend to the purpose is gladly placed at the disposal of the committee planning a testimonial dinner to Sydney Cohen, Samuel I. Berman and Charles L. O'Reilly.

The stated purpose of the testimonial to these three gentlemen is, "In recognition of their untiring efforts to legalize the exhibition of motion pictures on Sunday in New York state."

But the real purpose, it strikes us, is deeper than that. The dinner is a testimonial, in our opinion, to three men who have shown that 100 per cent exhibitor organization, free from internal politics, can accomplish miracles in securing justice from legislators.

The dinner, it strikes us, is to three men who have shown that 100 per cent exhibitor organization *is possible*—to three men who have given the industry an *inspiration*.

Striking a different level, it might be said that the dinner is only part payment on a debt of gratitude owed to three sincere, unselfish workers by every producer, distributor and exhibitor in New York State.

But at any rate, if you want to give impetus to film organization in every section of the country—mark the date on your calendar now. It is June 18th—the place, the Waldorf-Astoria.

* * *

Warming Up for Fall

FILM men have never seen a year in the industry's history more feverish in its preparations for the fall season. New theatres are planned on all sides; more elaborate production plans seem to be under way in every studio.

Of interest, therefore, is the initial announcement this week of the "Big Four," bringing the news that their first subject will be ready September 1st.

It may be expected that Hiram Abrams' announcement that each picture of the organization will be booked singly will meet with a hearty reception from exhibitors. Mr. Abrams' experience has brought him in touch with every angle of the industry; in recent months he has had unusual opportunity to observe conditions throughout the country.

The decision in favor of a wide open market seems, therefore, another bit of evidence, added to the cumulative events of the past few months pointing to a lively, spirited and healthy fall season for the industry.

W A Johnston

Dealing in Personalities

If one more picture organization will only stage a convention now and invite out of town exhibitors we will be able to meet every showman in the country without stepping out of Times Square. Sam Rothapfel and Frank Hall did the trick for us last week and when we arrived in the Astor lobby at Friday noon we found exhibitors on all sides. It isn't a bad idea in a business way, either, if we can believe the reports we heard regarding the contracts for the Unit Programme signed after the showing at the Rialto.

Ran into Harry Crandall first of all and congratulated him on his new publicity man, Nelson Bell. Harry made some pertinent observations:

"Bigger and better theatres are coming in every section; productions are getting more elaborate and costly. We are in a boom reconstruction era and the answer seems to me that the exhibitor must devote more attention than ever to his publicity and advertising. Comparatively speaking publicity has been neglected by most in the past; but the exhibitor who neglects it in the future will be lost in the shuffle."

Then a few days later we met B. F. Fineman, who has left the Famous Players-Lasky Corporation to embark on some ambitious state rights plans. And learned that Bernie has some ideas along the line of special and individual exploitation for exhibitors on his features.

Be Sure to Read Page 3370.

Just because we heard that the Big Four was going to make its announcement this week the Big Five—Blaisdell, Mason, Dannenburg, Jim Beecroft and Yours Truly—got busy last Friday and entertained once more. J. D. Williams and Harry Schwalbe were this time the guests of honor. Following the "get acquainted luncheon," the party adjourned to First National's projection room and witnessed a one-reel comedy masterpiece. But we have been sworn to secrecy—until the ad department gets ready to break the news.

J. A. Quinn, the Los Angeles exhibitor who stirred up things around these parts with some articles in Motion Picture News, is in town.

Mr. Quinn has some ambitious plans. A cooperative studio is one, while another is a modest plan for a sort of Motion Picture Board of Trade that would uplift production methods and results and trample on a few of the many abuses in the game.

Results of Mr. Quinn's talks with the manufacturers in New York will be watched with interest.

Be Sure to Read Page 3370.

As we go to press all is mystery regarding the results of the Famous Players-Lasky convention. But prophets are many who will volunteer their own opinion regarding the news that should break next week. The most frequent guess heard is that Famous Players-Lasky will declare for the open market and a curtailment of the number of releases. All of which, as we have said so often before, should help along the gayety of nations.

H. J. Reynolds, of Renco Film, Chicago, was a visitor to our fair city during the week just past.

Another Chicagoan whom we met during the week is Fred L. Wilke, president of Continental Pictures. Mr. Wilke is making the Jess Willard picture.

We hear that Will Rogers will again become a Goldwyn star at the close of his present Ziegfeld Follies season.

Willard Patterson, manager of the Criterion at Atlanta, is still in our midst.

From Kansas City comes news that Frank Newman's big new house will open on June 1. It will be known as the Newman Theatre, with M. H. Feld the manager in charge. From all reports the house will be a beauty. It will seat two thousand.

Be Sure to Read Page 3370.

Our recent query, "Who Started This Open Market, Anyway?" brings this reply from Bre'er A. F. Dittmann, of Brownsville, Texas: "Who cares? Is it a Patent? What good is it, anyway?" Golly, Mister Dittmann, you shock us. If we were releasing pictures ourselves we'd have to pound the typewriter for several pages to get the shock out of our system. But since we are not releasing we will merely put the query up to those who are. And the blame be on your head, Mr. Dittmann, if we are buried 'neath 'steen columns of publicity.

Arthur Levey, film exporter and importer, sails for England on the Mauretania this Saturday.

H. B. Wright, former salesman in the Seattle territory, is now associated with James Q. Clemmer, of the Clemmer Theatre, that city.

Film men who attended the Boston exhibitors' convention will probably remember meeting Bill Wright's nephew, Sergeant Ralph H. Rowe, then preparing to sail for France. Here's a story they will enjoy reading:

A helmet that once adorned the head of a member of the Prussian Guards will find a resting place for the years to come on the library wall of the Mountain Lakes, N. J., home of Bill Wright, of Vitagraph, formerly secretary and treasurer of the Kalem Company.

The helmet is a present from Bill's young cousin, Sergeant Ralph H. Rowe, recently returned from France, and with it goes an interesting and humorous tale of how he got it. Some time before the armistice a squad in charge of Sergeant Rowe captured a German patrol in the Argonne. Rowe spied the good looking dress helmet on one of the prisoners and remembering suddenly Mr. Wright's last admonition to bring back a German helmet, he demanded it of the Boche.

The latter refused and showed fight. A ring was cleared and with another Yank acting as referee they went at it. Young Rowe polished off the Hun in quick time and took the helmet.

From the coast comes a crisp news budget. It is topped with the announcement that Thomas Ince has signed Douglas MacLean and Doris Lee May as co-stars to Paramount releases beginning in August. Six stories have already been purchased for the pair, at a cost of $67,000.

Then we hear that Mary Pickford has purchased a hundred thousand dollars' worth of Victory Bonds. That the total purchased by the industry in Los Angeles was nine hundred thousand, while an equal amount was sold to the public by the picture folk.

Our next times tells that Geraldine Farrar and Lou Tellegen arrived in Los Angeles on Wednesday, prepared to start on their first Goldwyn production as co-workers.

Follows a statement that Rollin Sturgeon has signed a one year contract to produce for Universal.

Then a bit of real news in the declaration that Chester Conklin has been engaged for Fox Sunshine Comedies by Hampton Del Ruth.

A hot last minute rumor says that Sid Chaplin has signed with Paramount at $200,000 per negative.
Take it or leave it—suit yourself.

"Single Picture" Policy For the "Big 4"

In First Official Announcement Regarding Booking Plans Declaration Is Made for Wide Open Market—September Will Bring Fairbanks in Initial Release

SIXTEEN pictures a year, all booked on an individual basis, with the first release scheduled for September 1, sums up the first official announcement of the United Artists Association issued this week. The long awaited declaration of policy is emphatic for open market booking of the productions made by the "Big Four"—Mary Pickford, Douglas Fairbanks, Charles Chaplin and David Griffith.

"The product of the United Artists Association will be released and rented solely by the individual picture," is the flat statement made in the announcement. Four pictures a year will be released for each of the members of the "Big Four," with Fairbanks leading the way in September. There will be no attempt at series booking, either by single stars or other combinations.

"No Strings to It"

The initial statement bears the signatures of Oscar A. Price, president, and Hiram Abrams, general manager. It declares:

"United Artists Corporation will deal with exhibitors by the single picture only. The booking of each release of each of the four producing units will constitute a separate and distinct transaction, so that at no time will there be any obligation that will prevent an exhibitor from running his own affairs in his own way, free from the dictates of those whose sole business it should be to serve him."

In a supplementary statement Hiram Abrams emphasized the fact that while open booking has been talked about for years and so-called open booking plans have been tried and tried again, genuine open booking had not been attempted on a broad scale heretofore because producers and distributors lacked confidence in their product.

"During the last year and a half," said Mr. Abrams, "I have personally made five trips that have carried me over the entire country for the purpose of sounding out exhibitors on every phase of film rental. To everyone with whom I have discussed the matter, it is so obvious that the program system and the star series system are for the sole purpose of protecting the 'weak sisters' on release lists, that I marvel that producers and distributors persist in these practices when the entire trade knows why they exist.

"It is unsound business to force weaker attractions on to an exhibitor's program as a premium on the rental of a good attraction. Exhibitors should not be obliged to play inferior shows as part of the price of getting superior films, nor should big stars be penalized by making them carry the load of lesser attractions.

"We intend to market the pictures of the United Artists individually, picture for picture, each production on its own merits. We will not contract for more than one picture at a time, and no exhibitor will be obligated to run one set of pictures in order to procure the releases of another artist.

"I cannot emphasize too strongly the fact that we will deal in single pictures only. We will not sell in any other way.

"Hundreds of exhibitors, of all classes, have assured us that our plan is what they have been waiting for these many months. We believe that the exhibitors of the country are business men first, and we are going to deal with them on a sound business basis. They will be able to come to us as independent buyers, take what they want, and pass up what they do not want.

Hiram Abrams

"It will be our task to make every production so superlatively good that each will find its ready market. If we do not make pictures of the highest quality, we will suffer the loss, not the exhibitors, who, under the program or star series systems, are obliged to take the poor with the good, to their own loss.

"Right here let me point out the wholesome influence our system will have over the entire picture business, from production to exhibition. Miss Pickford, Charlie Chaplin, Douglas Fairbanks and Mr. Griffith know that each of their offerings must be marketed individually and that each and every picture must therefore be the very best their art makes possible. In realization of this, the United Artists have surrounded themselves with conditions that make for perfect production. They will have ample time in the making of each picture and they will produce with their whole heart in the work. Thus is every production guaranteed to be as good as the artist can make it. If the entire industry produced on such a basis, programs and star series systems would be unnecessary.

"And there is the further thought that this system of production and our system of releasing would soon kill off the overproduction that is sapping the industry's energies and resources. It would be solely 'the survival of the fittest' and not the everlasting supporting of the weak and the self-appointed.

"We are coming into the field, then, one hundred per cent equipped for real business. From this day forward, the Pickford pictures, the Chaplin pictures, the Fairbanks pictures and the Griffith pictures that we will release, supreme attractions of the screen, will be produced and distributed so that, picture for picture, they will give to every exhibitor the greatest possible volume of profits. Truly, a new era in the motion picture industry has begun."

Executive offices have been opened at 729 Seventh Avenue, New York, in the former General Film quarters, and already bookings on the Fairbanks subject are being recorded.

Percy L. Waters Elected President of Triangle

Before the directors of the Triangle Film Corporation met last week, Percy L. Waters was vice-president and general manager.

After the directors of that organization met and the distributing branch also went into session, Percy L. Waters became president and general manager of both the Triangle Film Corporation and the Triangle Distributing Corporation.

Mr. Waters has been a film man for nearly twenty-five years. He has maintained the Triangle connection since a year ago. He was active in organizing the General Film Company when motion pictures was an infant and was affiliated with General for about five years.

No radical or immediate changes in Triangle operations are announced. The present plan of one feature a week will be maintained. There are twenty-five Triangle exchanges throughout the country.

Picture Officials Attend Ottawa Meeting

The twenty-third annual meeting of the National Fire Protection Association was held in Ottawa, Canada, May 6th-8th, when representatives of the motion picture industry were in attendance and actively participated in the deliberations.

The convention was of special interest to the motion picture industry owing to the proposal for adopting scientific rules for the storage and handling of motion picture films.

The rules promulgated by the association are said to be accepted generally by the underwriting interests throughout the country as standards upon which their rates are based.

Plan Dinner to Sunday Show Workers

WITH William Fox as the energetic chairman, a committee representative of the entire industry is rapidly being organized to arrange a testimonial banquet to Sydney L. Cohen, Charles L. O'Reilly and Samuel I. Berman, the three New York exhibitors, for their untiring efforts to legalize the exhibition of motion pictures on Sunday in this state.

The Grand Ball room of the Waldorf-Astoria is the place selected; the date, June 18th.

Mark it off on your calendar now!

For William Fox is guarantee for the fact that the dinner will be the most elaborate ever held in the motion picture industry. Every producer and distributor will be represented on the committee staging the affair; every section of the state will have its exhibitor representation. An attendance of one thousand is conservatively estimated.

At a meeting on Wednesday of the temporary committee, William Fox was named chairman; Charles Haring, secretary, and Louis Blumenthal, treasurer. Headquarters will be at Mr. Haring's office, 1587 Broadway. John Zanft, of the Fox organization, will be associated with Mr. Fox in the active handling of the affair. Lee Kugel, of the World Company, has been named publicity director. William Brandt, the Brooklyn exhibitor, previously named chairman of a dinner planned by the New York City exhibitors, generously stepped aside to allow Mr. Fox to handle a dinner that would be state-wide and representative of all the industry.

It is expected that a complete committee will be named in time for publication in next week's issues of the trade publications.

Many distinguished state and city officials will be in attendance, while the committee is working on surprise features that will make the dinner a unique one in film annals, and one in every way commensurate with the achievements on behalf of the industry of the three guests of honor.

The price of the dinner has been set at ten dollars a plate. Many ladies will be in attendance at the banquet, while the seats in the Astor Gallery, overlooking the banquet tables, will also be available to those members of the fair sex who do not care to attend the dinner. These seats will be sold at $2.50 each.

Canadian Meet Proves Success

First Annual Gathering at Toronto Sees Many Things of Interest Occur—Banquet Ends Two-Days' Convention

THE convention of Canadian exhibitors held at Toronto, Ontario, on Monday and Tuesday, May 5 and 6, was an unqualified success. It was the first annual gathering for moving picture theatre men from all parts of Canada and it was called at the instance of the Motion Picture Exhibitors' Protective Association of Ontario, presumably the largest and strongest of the exhibitor organizations in Canada. The attendance of one hundred and ninety-four exhibitors and other representatives was recorded during the two days, a great number visiting the city from Ontario points. The membership role of the Ontario association totals a few more than two hundred and only a few of the active members of the organization were not present.

The announcement was made during the session that more than half of the capital stock of the new Canadian Exhibitors' Exchange Company, Limited, the co-operative distributing company formed by the Ontario exhibitors' association, had been subscribed. The total capitalization of the company is $100,000 and more than $50,000 has been "covered."

On the second day of the convention, which was held in the Sons of England Hall, the permanent directors for the Canadian Exhibitors' Exchange were elected by the share holders by a secret ballot, the vote resulting in the selection of the following: J. C. Brady of Toronto, president of the Ontario association; H. Alexander, Toronto; Thomas Scott, Toronto; Dr. R. J. Richardson, Toronto; A. A. Cooper, Huntsville; H. P. Redway, J. S. Smart, Port Hope, and L. Ludwig, a Toronto barrister. The scrutineers were Messrs. Brady and Ludwig.

One of the prominent visitors at the convention was Mr. Y. M. Franklin of Halifax, representing the Maritime Motion Picture Exhibitors' Association. Mr. Franklin announced that his association had adopted a resolution to the effect that none of its members would book films from exchange companies which operated their own theatres in opposition to those controlled by the independent exhibitors. The members of the Maritime association also have refused to book films under a contract which does not contain a thirty-day cancellation clause.

Letters were read from various Government officials and others in which appreciation was expressed over the assistance extended by the exhibitors for various war and charity campaigns and movements. The Federal Government had been petitioned to repeal the fifteen cent reel tax but the step had not yet been taken by Parliament. Mention was also made of various concessions secured from the Ontario Government, including a new law which permits the admission of unaccompanied children to theatres on certain days. These had been secured mainly through the co-operative effort of the exhibitors' association of Ontario.

A big banquet was held at the King Edward Hotel, Toronto, on the Monday evening, when over one hundred exhibitors and guests occupied places at the tables. Two orchestras of six pieces each were in attendance and the artists included some of the best vocalists in Canada. The evening concluded with dancing. Among the dinner speakers were Chairman J. C. Brady, Y. M. Franklin of Halifx, Dr. R. J. Richardson of Toronto and Mr. Ludwig, the legal adviser of the exhibitors' association.

Stern on Trip

Abe Stern, secretary and treasurer of the L-Ko Motion Picture Kompany, made a hurried trip to the West Coast studios of the company at Los Angeles last week. The trip was a suddenly planned and executed affair, and therefore smacks of something interesting.

Managers Form Association in South

The Southeastern Managers association was recently organized at a convention held in Atlanta, Ga., and officers were elected as follows: President, Willard C. Patterson, of Criterion theatre, Atlanta, Ga., Vice-President, Percy Wells, Wilmington, N. C., Secretary, Ben Lee Smith, Tudor theatre, Atlanta, Ga., Treasurer, H. L. Cardoza, representative of the Wells interests in Atlanta.

Executive committee: E. A. Schiller, representative of Loew's interests, chairman; Frank Miller, Augusta, Ga.; Walter Brockin, Bambridge, Ga.; Joe Burton, Toccoa, Ga.; E. L. Stringer, Marietta, Ga.; W. S. Mudd, Birmington, Ala.; and George Warner, Columbia, S. C.

There were representatives of the leading movie houses present from Georgia, Florida, Alabama, and the two Carolinas. Many matters of interest to the exhibitors were discussed. The purpose of the association is to work for the betterment of the industry and for mutual protection of the exhibitors' interests. The meeting was an executive one.

Declares "Fit to Win" Is Highly Educational

In refutation of charges made by the National Association of the Motion Picture Industry that the film "Fit to Win" is unfit to see, Surgeon General Rupert Blue of the United States Public Health Service has sent a telegram to the Censorship committee of the Association, declaring the picture to be highly educational, and screened with the fullest authority and endorsement of the Federal Government.

General Blue agrees to confer with the National Association on its offer to exhibit "Fit to Win" free of charge, provided such exhibition is made at the usual hours that moving picture theatres are open and that the association also provides all necessary advertising accessories.

Charles Pathe Sees No Film Monopoly

Noted Frenchman Says Monopoly Is Impossible in Business Because There Can Be No Monopoly of Creative Force—Lack of Scenario Specialization the Great Menace

IN an interview given to a representative of MOTION PICTURE NEWS, Mr. Pathe, who is one of the real pioneers of the industry since its inception and has seen it grow from a toy to a great instrument of education and amusement, declares, that he has seen individuals, one after another, endeavor to secure a monopoly of the business and has always refused to be a party to their attempts. The scenario, says Mr. Pathe, is a very important factor in the production of pictures, but the independent producer who has a good story, adapted to the screen and who produces it adequately, and there will always be such, he says, will have no difficulty in finding a distributor for his film. Mr. Pathe also observes with interest the success with which Pathe Exchange has distributed pictures under the open booking plan during the last twelve months and states that it has given most excellent results.

One Cannot Control

"No individual, no organization, can hope to control the motion picture business," said Mr. Pathe when seen at his office by a representative of MOTION PICTURE NEWS a short time after his arrival to this country. "Creative skill is not given to one person or a few. The history of the business proves that exhibitors desire to present good pictures to their patrons without regard to the trademarks which they bear. Good films do not depend so much upon their stars as they do upon the stories which they depict, and their directors. There can be no monopoly of the imagination which creates the story or that which realizes it before the motion picture camera.

"The independent producer who has a good story, adaptable to the screen, and who produces it adequately (and there will always be such producers) will have no difficulty in finding a distributor for his film. Monopoly in our industry would have the effect of impeding its progress; there would be no encouragement toward constant improvement in quality. Competition inevitably insures progress. We may all hope for better pictures and a satisfactory growth in business as long as the door is open to individual effort and I fail to see how it can be closed.

Serious Menace to Business

"The most serious menace to the motion picture business is the lack of specialization in the making of scenarios. At the time of my last visit to this country I noticed that this branch of the industry did not receive the attention which it deserved; that the most important factor in a film of the first quality is a story of the first quality, and that the story must take precedence of the star in the production of pictures. It would seem that the main defect in the lack of quality in pictures being known, it should be easy to find a remedy, and having found it to apply it; but unfortunately such is not the case. Future dividends depend upon those who write, or will write, for the screen. Our writers do not sufficiently develop their ideas. Their desire, and this is natural under the conditions, seems to be to turn out as many stories which are marketable as possible. This tendency should be curbed. The production of negatives would be immediately reduced (and everyone will admit that this is desirable) if each producer understood the vital importance of studying with the greatest possible care each of the hundreds of scenes which compose a five or six reel feature. Were this done many stories which are insufficiently developed and are lacking in the essentials, but which under present conditions are put into pictures, would never be produced and this would be to the good of all; of the stars who through such pictures lose their popularity; of the producers and distributors who through such pictures lose money and prestige. Furthermore such action would result in a very definite improvement in quality in the pictures which were produced, and therefore would be to the financial betterment of all connected with the industry. No producer should accept a story unless he is convinced of its future success as a picture. Even if he were to err in his judgment the picture at any rate would not be a triviality. In confining the production of pictures to stories which meet with the real appreciation of those competent to judge, the returns from each negative would naturally be increased, and that to a pronounced degree.

Charles Pathe, of the Pathe organization

High Prices Paid for Stories

"The high prices which are paid for stories of good quality, either books or stage successes, illustrate the demand which exists for really good material. It would seem that in view of these high prices the screen should possess authors which are as capable as their colleagues of the printed book. That the number of good screen authors is as small as it is, is sufficient proof that our present methods of paying for their services are bad, either in whole or in part.

"I have observed with interest during the last twelve months the success with which Pathe Exchange, Inc. has distributed pictures under the so-called Open Booking Plan, a policy which, it seems, is now receiving the serious attention of every important American distributor. It has given us most excellent results, with the inevitable result that there has been a reduction in the number of pictures which we have released, and a corresponding increase in the average quality. I had occasion to remark the last time that I was here, upon the serious error which is committeed in making good productions stand the losses upon negatives of little or no value. Open booking tends to eliminate, or at least mitigate, this trouble, since each film is booked upon its individual merits. In this way the tendency is to produce well, instead of producing much, which, as Shakespeare says, is a consummation devoutly to be wished."

Southeastern Exhibitors to Meet on June 15 in Atlanta

Five hundred exhibitors from the southeastern states are expected it is stated in Atlanta on Sunday, June 15th to attend the meeting of the Southeastern Theatre Managers Association, which will be held at an Atlanta hotel.

The Southeastern Theatre Managers association was formed at a meeting held April 13, with 151 theatres represented. The purpose of the organization is to better motion picture conditions generally in the southeast.

It is announced that many matters of vital importance to the members of the association will be taken up at the meeting. The membership now includes motion picture exhibitors from big and little towns throughout the southeastern territory, and all members of the association are being urged to attend.

The officers of the association, all well-known motion picture men, are as follows: Willard C. Patterson, Atlanta, president; Percy W. Wells, vice-president; Hugh L. Cardoza, Atlanta treasurer; B. Lee Smith, Atlanta, secretary. The members of the executive board are E. A. Schiller, Atlanta, chairman; George C. Warner, Columbia, S. C., Walter Bracken, Bainbridge, Ga.; Joe Burton, Toccoa, Ga.; W. S. Mudd, Birmingham, Ala.; Frank J. Miller, Augusta, Ga., and E. L. Stringer, Marietta, Ga.

Famous Players Meeting Opens

District Managers and Special Representatives Gather in New York—Change in Distributing Policy Is Expected

THE Convention of the out-of-town District Managers and Special Representatives of the Famous Players-Lasky Corporation's Distribution Department was opened May 12 at eleven o'clock by Walter E. Greene, Vice President of the organization in charge of that department.

After the opening address by Mr. Greene, in which he welcomed the visiting exchange men and spoke most enthusiastically of the past achievements of these men and of the prospects of the future, Al Lichtman, General Manager of the Distribution Department, opened the discussion concerning the policy of the company in handling its 1919-20 product. Although the details of the meetings held thus far are not available at this time, it is understood that the organization is contemplating a radical change in system of distribution for the coming year. The present season will draw to a close on August 31 and with the beginning of the new season on September 1, it is felt that exhibitors will be able to avail themselves of a new method of booking Paramount and Artcraft pictures which will be a great improvement over present methods.

"We are not in a position to give the details at this time," said Mr. Greene, speaking in connection with the meetings held since Monday. "Our entire new plan is still in a tentative state and it would be premature to make a detailed announcement now."

The out-of-town managers began to arrive in New York May 9 and every part of the country is represented. Service to the exhibitor will occupy a great part of the time of these meetings in that it is the ambition of the Famous Players-Lasky Corporation to assist the exhibitor in putting over his pictures during the coming year, in a manner never before attempted in the business.

The men attending the daily meetings in the New York headquarters of the company on Fifth Avenue, are: Walter E. Greene, Al. Lichtman, Charles C. Burr, S. R. Kent, John C. Flinn, Fred Gage, Eugene Zukor, A. G. Whyte, Harry Asher, W. E. Smith, F. V. Chamberlin, C. E. Holcomb, Dan Michalove, J. W. Allen, M. H. Lewis, H. H. Buxbaum, Louis Marcus, Herman Wobber, Mr. Jones of Australia, Louis Loeb, J. W. Toone, B. P. Fineman, J. K. Burger, L. F. Guimond, A. O. Dillenbeck, Jerome Beatty, G. N. Shorey, W. A. Bach.

Officials and salesmen of the New York Exchange of the Famous Players-Lasky Corporation, to the number of about twenty-five, partook of a beefsteak dinner at Castle Cave May 6. Messrs. Wit and Humor were also among those present, while Old Man Business, an uninvited guest, vainly sought admittance.

Present as guests of honor were President Adolph Zukor, First Vice-President Jesse L. Lasky, Al Lichtman, General Manager of Distribution, and C. C. Burr, Assistant General Manager. At the request of Exchange Manager Arthur Whyte, Mr. Lichtman assumed the management of the distribution of wisdom and nonsense, and by reason of his intimate acquaintance with the individual merits, weaknesses and foibles of those present, measured, as usual, fully up to the requirements of the occasion.

Those present were Mr. Zukor, Mr. Lasky, Mr. Lichtman, Mr. Burr, Arthur Whyte, Eugene Zukor, Harry Danto, John McNevin, Ben Roman, Charles Goetz, Nat Bier, Jos. Lee, M. Striemer, W. G. Roosevelt, R. Gledhill, N. Goosman, R. Flothow, L. Rosenwasher, A. M. Weinberg, J. J. Marks, M. Helborne and H. R. Davis.

John McNevin was in charge of the arrangements and a good time was had by all.

Montreal Theatre Changes Hands

The Tivoli Theatre, Bleury and St. Catherine streets, Montreal, has passed into the control of Sam Louis and Harry Pomeroy, the latter assuming the management of the theatre. The Tivoli, which is one of the best known moving picture theatres in Montreal and is located on a prominent downtown corner, was closed on May 14 for four days during which time it was entirely redecorated and refitted. One of the new features is a Symphony orchestra under the direction of Joseph Hudson, formerly of the Holman Theatre, Montreal.

Pomeroy has been manager of the Holman Theatre, Montreal, for the past year or more and was previously the manager of the Globe Theatre, Toronto. The Holman is controlled by the Canadian Universal company.

Incidentally, the Holman had a repeat run of "The Heart of Humanity" during the four days starting Sunday, May 11, when the feature again drew large crowds.

How They Looked to

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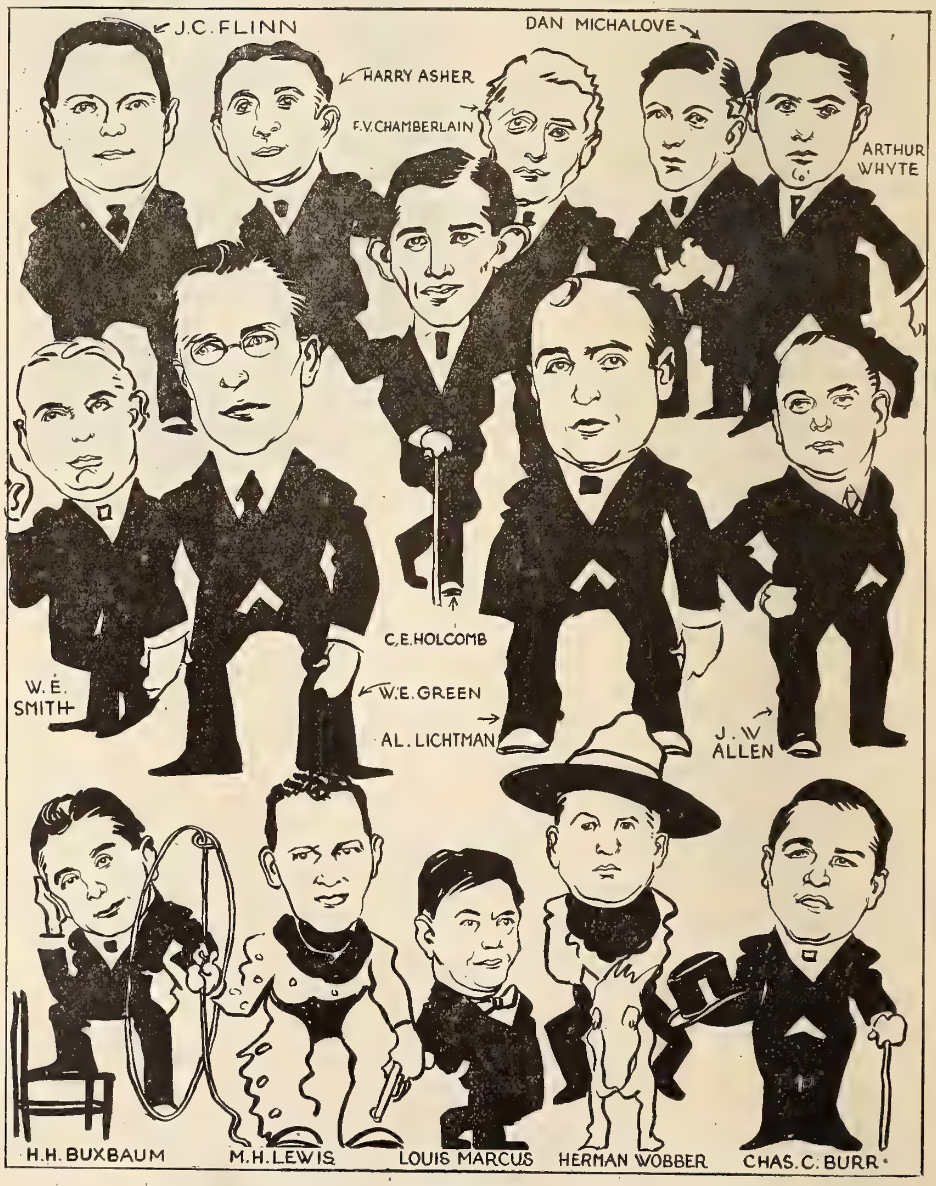
Paramount's Cartoonist



Among those present at the Famous Players-Lasky convention as seen by the company's cartoonist

Ohio Scores Temporary Sunday Victory

Ohio reformers are happy, as they have scored a temporary victory on the Sunday picture show question. This comes as a result of the action of the lower house of the Ohio Legislature to postpone indefinitely action upon the Banker bill, which sought to make Sunday shows legal. Under the Banker bill communities were to be given the right, through local option elections, to decide whether or not they favored shows on Sundays.

Just before the decision to postpone action on the Banker bill, the House considered an amendment to make shows legal on Sundays between 1 p. m. and 7 p. m. This, of course, also goes into the discard.

The action of the Ohio lawmakers was due to the unwillingness of rural members to give the cities the right to settle this question for themselves.

Representative Blauser, of Fairfield County, offered an amendment, eliminating the hours 7 to 9 p. m. This was carried. As this would virtually deprive the motion picture houses of their most profitable hours on Sunday, the sponsors for the bill voted for an indefinite postponment of action.

Victory Loan Reports Still Come In

The motion picture industry went over the top with such force in the fifth and final Liberty, or Victory, Loan campaign that reports of the excellent work done by members of the profession are still coming in from all sides.

The Comedy Theatre in Brooklyn, the smallest William Fox theatre, made an exceptional record. Manager D. Schaefer was the only speaker at the house, and through his efforts the patrons subscribed for over $50,000 in Victory notes.

Norma Talmadge conducted a consistent campaign at Fiftieth street and Broadway, New York, throughout the drive. Her propaganda film was called "We'll Show Them," and helped the star dispose of many thousands of dollars in bonds.

Famous Players-Lasky held sway during the drive in Forty-second street, using various attractions with which to draw attention to their stars who were selling Victory bonds.

Moves Organ to Make Room for Seats

A new idea is being tried out in the New Colonial theatre, Cincinnati, where the organ has been transferred to the rear of the second floor balcony. This allows the placing of seats on the first floor in the space formerly used for the orchestra pit. This feature was worked out when it was decided to build two theatres on the site of the old Colonial theatre, on "Motion Picture Square," West Fifth street. With a wall between them, the fans have their choice of two theatres, the Ohio, managed by Thomas A. Reilly, and the New Colonial, under the management of Julius Frankel.

Franklin Urges Unity In Fight

Thinks Albany Victory for Sunday Shows Is More Than a State Triumph—Commends Those Who Worked for It

"We want now above all things," said Harold B. Franklin, of Buffalo, N. Y., this week, "to turn our energy against all adverse legislation of every description."

Thus spoke Mr. Franklin following a statement in which he declared that the Albany victory in regard to Sunday motion pictures also belongs to the people and other states.

Mr. Franklin said "The great victory of the people and the exhibitors in regard to the Sunday motion picture bill at Albany is more than a New York State triumph. The result should be of interest to every state in the union. It is the opening wedge in breaking down the wall of narrow prejudice and bigotry that has surrounded legislation in connection with the motion picture industry. The passing of the bill shows conclusively that the people of the empire state recognize the screen as a factor in their daily lives and their interest in having the measure passed is a material tribute to the motion picture.

"Without outside aid, several exhibitors led by Sydney Cohen, Sam Berman and Charles O'Reilly, at their own expense spent considerable time gathering about them several hundred exhibitors from every part of New York State. These exhibitors, representing every grade in the theatre, joined hands and completed the organization of the New York State Exhibitors' League at Syracuse a few months ago. Without flare of trumpets, the men of the league sunk their differences and personality, and worked zealously as a unit to awaken the public interest in the Sunday opening legislation. A plan carefully worked out that reached every nook and corner of the State. Every step was carefully analyzed. No medium was overlooked in order to reach the people and point out the necessity of passing this bill. The screen, the local newspapers, petitions, labor organizations, and various chambers of commerce all joined hands in this work.

"This victory belongs to the people, for it is their voice that penetrated through walls of the capitol.

"About 200,000 petitions were secured in Buffalo alone. These were assorted into their various districts, carefully bound, and addressed to the respective Senator and Assemblyman of each district.

"Over 80,000 petitions came from Rochester, and other localities, laid down a petition barrage in similar proportion. A prominent official of the Senate chamber made the statement that during the past 25 years, no set of petitions were as effective as those that came through on the Sunday opening bill.

"Some exhibitors may now be inclined to lay down satisfied on account of the successful passage of the bill. No greater mistake could be made at this time. The success of the Exhibitors League should be an incentive "to carry on," and strengthen the organization so that the future of the motion picture bill be preserved.

"Exhibitors should not forget those Senators and Assemblymen that voted for the bill. They should be made to realize that your screen is theirs for the asking. The same spirit that prompted them to do the right thing by the people in spite of powerful opposition should prompt the Exhibitor to show their appreciation.

"We want now above all things to turn our energy against all adverse legislation of every description, and remove any barrier that stands in the way of progress of the motion picture industry. Let every exhibitor, large or small, therefore determine to build up an organization that will be a recognized power, which will go a great way toward making our triumph permanent."

Memphis Expects to Get New Theatre

Memphis, Tenn.—(Special to Motion Picture News) Memphis is to have a new motion picture theatre within a few months, a deal having been closed whereby C. H. Pantage of Seattle, Wash., will include Memphis in his theatrical circuit.

The site is the Holst building on Main street, just south of Monroe, occupied for many years by the A. V. N. Vleet-Mansfield Drug Co. Work on tearing down the old structure is to start right away and it is hoped to have the building ready in time for the new season.

C. D. Pantage of Birmingham, Ala., has already leased part of the first floor for a confectionary store.

Kearse Takes Over Burlew Theatre Property

T. L. Kearse of Charleston, W. Va., announces that he has taken over the Burlew theatre property in that city, which came into effect May 1st. Mr. Kearse states that he is now engaged in redecorating and remodeling the theatre with an object to make it the equal, if not the peer of any of the legitimate houses in the south.

This theatre will be devoted to high class photoplays and the legitimate drama. The seating capacity of the Burlew which is 1600 will be increased it is said to 2000 and carry an orchestra of sixteen pieces.

Cincinnati Lyric Begins Picture Season

The Lyric theatre, Cincinnati, closing its regular season of road shows, has been leased for the summer season by Isaac Libson. Starting with Sunday, May 11, with "Oh, You Women!" Mr. Libson will show first-class films. The regular Lyric theatre orchestra, of which Theodore Hahn is conductor, will continue business at the same old stand during the summer season. The summer picture season will start at the Grand Opera House on Sunday, May 18.

The Reader has His Say

Brenner Asks Question That Many Minds Are Puzzled Over at Present Time

Motion Picture News:

What will become of the small town Exhibitor?

This is the thing that is coming up in my mind every day, and it is really of some concern, and deserves some discussion, and I wish I were able to go into it with some degree of intelligence.

We are facing a proposition in that of advance of prices, that will eventually put us out of business. When a salesman calls on me with these so-called better pictures, and tells me he has something better than the average run of pictures, in most cases this is true, but can we go on and on charging higher prices, every time we give our patrons a good picture? No we can not and I find that I have come to the place where I must put my prices at a reasonable figure and make the price staple, and for continued success the pictures must also be staple. Why must our prices be the same? There are a great many reasons for this, but the important reason here in this little city is my patrons are not what you would call high salaried people and they are not able to spend large amounts of money for their entertainment, on the other hand they are of the highest type of intelligence and demand the best in pictures.

The producer is making pictures today for the larger places, and it is hard for the small exhibitor to get through and make a success, under present conditions, and if the producer does not have some consideration for us in the future, we are doomed for defeat.

It will give me pleasure to hear from small town Exhibitors, giving me their opinion as to feeding these so-called high grade and also high priced pictures to their patrons.

I say we should be getting good pictures most all the time and at a price we won't be compelled to hold our patrons up every time they come to a show.

Sincerely yours,
W. H. BRENNER,
Cozy Theatre, Winchester, Ind.

* * *

Is Exhibitor "Goat" to Exchange? Melton Phelos Declares Such Is Case

Motion Picture News:

In my past fourteen years' experience in the Motion Picture Industry, I never can remember the day when the Exhibitor was the "Goat" to the Film Exchanges, as much as he is today.

It doesn't matter what happens in the Motion Picture Industry, the Exhibitor is always the "Goat." For instance: Some time ago, the Exchanges in Cleveland and throughout the country, put their heads together and passed Rules among themselves, that each and every picture booked would require one picture deposit. Which, if the Exhibitor had three or four theatres, he would have to invest $3,000.00 or $4,000.00 among the different Exchanges, without receiving a penny interest.

Later, they made another Rule, which required that the Exhibitor pay all Films in advance of date played, if not they would ship the Film C. O. D.

That was all good enough, said and done. The Exhibitor had to like it.

Now, in the past three or four weeks, the Exchanges, in Cleveland, Ohio, got their heads together and they passed a Rule that: NOT ONLY REQUIRES A DEPOSIT FOR PICTURES BOOKED FROM THEM; NOT ONLY ASKING YOU TO PAY THEM IN ADVANCE FOR PICTURES BOOKED FOR YOUR THEATRES; but they passed a Rule that: "IF THE CHECK IS NOT IN THE OFFICE PRIOR TO THE DATE PLAYED, THEY WILL NOT SHIP ANY FILMS OUT C. O. D." (Because perhaps through the Exhibitor's error or the Exchange's error, some Exhibitor refused to lift the C. O. D.). Now, if by mistake an Exhibitor failed to send a check previous to the day shown, he will have to close up his theatre until the Exchange is absolutely guaranteed of his money.

That looks like a good way of doing business, but, for the Benefit of the Exchanges only, not the Exhibitors.

What guarantee and what damages are the Exchange willing to pay to the Exhibitors when, a Film booked for a certain day, is paid in advance and through the error of the Booker or Express, the Exhibitor will not receive the picture, having spent money in advertising in newspapers, bill posting, etc.

If you call up the Exchange and ask them why they didn't send the Film their answer will be, "Very sorry, but it was the Booker's fault or someone else, but will send it to you later."

Melton Phelos, of the Elyria Theatres Co., Inc., Elyria, Ohio

Did the Exchange stop and think what this disappointment meant, not only to the Exhibitor alone, but to the Public in general? Did the Exchange stop and think how much money the Exhibitor lost that day? But why should the Exchange Manager worry? For, he has a Deposit, Pictures paid in Advance, and if the picture failed to show up at the Theatre, he is sorry, but it was a mistake.

Time will come, My Dear Editor, and its coming fast, when the Exhibitor will realize and open his eyes to the fact that "HE IS BEING THE GOAT." all the time.

What chance has a Small Exhibitor to run decent picture, without investing all his Capital for Deposits? What chance has a Small Exhibitor to exist in the Motion Picture Industry, if sometime through his error or sickness, he fails to send his check in to the Exchange, for the picture and after he has heavily advertised not only does he disappoint his patrons but he loses his bread and butter as well.

I hope the time is coming when the Exchanges will realize that the Exhibitors' bread and butter is just as good as the Exchange Men's bread and butter.

Hoping you will give this your careful consideration, with my full authority for publication.

Yours respectfully,
MELTON PHELOS,
Of the Elyria Theatres Company,
Elyria, Ohio.

* * *

Will High Prices Drive Us Back to the Vaudeville Theatre?

Motion Picture News:

Note in a recent issue of Motion Picture News an article on pictures and vaudeville, and what you say is true, as the vaudeville houses with a special feature on the bill makes it a double attraction, and we know that is what crowds vaudeville houses, especially the large ones in the cities.

The high rentals of pictures will eventually drive some of the motion Picture houses into vaudeville. You will remember I wrote a long article for your paper on the same matter about a year ago.

The Moving Pictures Theatre Managers must keep pace with the vaudeville houses. To show you, this week we are playing William A. Brady's "Stolen Orders," and enclosed you will find ads. That will explain to you just why we have crowded houses all this week, as we're turning them away on this picture. You see we are running it after the Shubert Theatre which ran it last summer at $2.00 prices. We take advantage of the advertising of that Theatre.

A little later I will write a longer article on the matter.

Verv truly yours.
THOMAS D. SORIERO,
Manager Park Theatre, Boston, Mass.

Calls on Virginia Exhibitors to Get Active in Politics

The time has come when exhibitors and theatre managers must make a fight for their rights. Just as long as we sit still and fail to interest ourselves to the extent of seeing that men are selected for the legislative halls who are disposed towards us we are going to have censorship, high licenses, restrictions against Sunday operating, etc.

Who are the leaders of censorship? It is none other than this same reform element who have apparently succeeded in putting the country dry without submitting the question to the people. That these people are well organized and never cease to work is a question beyond dispute. What are the results in Virginia? We would have had censorship in Virginia today had our last session of the legislature lasted one or two days longer, and unless more liberal representatives are elected this fall we are going to have censorship just as certain as the Lord made little apples. The writer was the lone exhibitor of Virginia present during the closing hours of the last legislature and succeeded in getting the license reduction bill through, therefore, knows whereof he speaks.

The patrons of the censorship bill, Dr. Cannon, is the president of the Anti-Saloon League of Virginia and one of the leading prohibition workers in America. He in conjunction with the State Moral Commissioner, the Rev. J. Sydney Peters, have been busily engaged for the past weeks paving the way for the election of men who will vote them more power, more money that they may enjoy a $10,000 salary per year to enforce prohibition and carry out censorship and other so-called "moral reform" laws. This they will do unless we exhibitors get busy immediately and pick men who believe in equal rights and who will promise us to go forth and represent the people without their hands tied by Dr. Cannon and Rev. Peters.

Some exhibitors are kidding themselves into believing that conditions are better during dry times. This is all wrong. The wave of prosperity that we are just going through has absolutely nothing to do with the liquor question. As a matter of fact I contend that business would have been better if we had saloons here under proper regulations. Paying as high now as $12.00 per quart of liquor naturally does not leave as much money in men's pockets to spend for amusement as it would if they paid $1.00 a quart for same. And further, we will all agree that when a fellow has a drink or two on the best seat in the house is none too good for him. My attendance has decreased with men. They frequent the restaurants, pool rooms, bowling alleys and poker games more now than during saloon times. But this is getting away from the question, as the whiskey question seems settled, or at least until the question is settled by a nation-wide vote.

We cannot afford to sit still and trust our fate into the hands of men who are tied by the Anti-Prohibition party. We have got to select our own men who will stand by us, and unless they are willing to give us this promise we don't want them. We should put it square up to these candidates before the August primaries. August will soon be here, so let every man who has his own interest at stake GET BUSY NOW. Primaries will be held in Virginia in August when candidates for the Legislature and Senate will be selected. Cannon and his forces have their men slated. What are we going to do? Let's all get busy now and persuade some fellow to run who will stand by us.

There never was a better time to elect our men than now. The feeling is against this reform element stronger now that what it was two years ago when Governor Davis was given more votes than his two dry opponents combined. It will be easy sailing for men who will announce themselves along the same line as Governor Davis did. It took a good many dissatisfied dry voters to change to elect Davis when you stop to think that Virginia went State Wide by nearly thirty thousand votes, but they did not favor such stringent laws and if given a vote today it is the general opinion of all that the State would go overwhelmingly wet. Davis was a straight out wet candidate and defied the dry forces, which would verify this opinion.

Whether we are wet or dry let's forget this and get busy now to hunt out men who will at least stand by us in opposing censorship in our next Legislature. If exhibitors and theatre men in other states will take similar action there is no telling what can be accomplished.

At the recent censorship hearings in Chicago a university professor placed the motion picture before the church in the development of the child today. The home was first, school second, motion picture third and church fourth. Let's hold that third place.

Yours for improvement of conditions instead of sitting still and allowing them to be made worse.

J. HENKEL HENRY,
Empire Theatre, Winchester, Va.

Independents Close Open Market Talk

THE discussion as to "Who Started This Open Market" draws to a close this week. Two independent distributors have the final say in the matter, and both turn to a study of history to make their cases.

Jesse L. Goldburg, now with the Frohman Amusement Corporation, turns the pages of history back to the Life Photo Corporation which he and Edward Roskam organized in 1913 to produce open market pictures. Other students of film history may make up a similar case by recalling that at that time Adolph Zukor had already presented "Queen Elizabeth" and other productions on something akin to the "Open Market," while the names of Harry Raver's All Star and other organizations come to mind.

The Last Word

But the close of the controversy makes as interesting reading as the installments that have gone before, and if you enjoy peppery word-slinging don't miss this week's contributions.

Mr. Goldburg's letter follows:

Mr. William A. Johnston, MOTION PICTURE NEWS.

DEAR MR. JOHNSTON: I have never, since my connection with the motion picture industry, rushed into print to contradict the observations of any other person, but the communications of your three correspondents published in the last issue of the MOTION PICTURE NEWS under the heading, "New Angles on the Open Market," prompts me to "throw my pen in the ink pot."

Marshall Neilan's observations contain a logical discussion of the fairness of the theory of open market distribution, but my versatile friend Reichenbach merely proves his intimacy with the early history of some of those whose names now occasionally adorn pages of motion picture publications. Neither Lewis J. Selznick, Harry Reichenbach nor any other person excepting your exceedingly humble servant, and those who were associated with him in the days of the Life Photo Film Corporation are entitled to any credit for establishing the open market.

If motion picture history concerning this question is of any consequence allow me to recite the situation that existed even before you became connected with MOTION PICTURE NEWS. The Life Photo Film Corporation, of which I was secretary and general manager, was the first and only consistent producer of state right productions in the year 1913. At the time we were making pictures and camouflaging our camera in deadly fear lest "vidoques" of the patents company would discover that in the camera box there was an intermittant movement. We were discovered and promptly sued, but we nevertheless continued producing such attractions as "The Banker's Daughter," "Northern Lights," "The Greyhound," "Captain Swift" and twenty-four other features, which are even now being reissued under substitute titles. We were the only concern to whom an independent or state right exchange could look for a supply of any regularity, and theatres when they booked "open" booked only Life Photo Film productions, because there was no competition. We advertised the open market. We solicited the open market, in fact *we created the open market.*

At that time Brother Zukor didn't know what a motion picture was. Brother Brady looked askance at anything excepting the legitimate stage. Walter Irwin was practicing law. Frank Hall wasn't even buying rights on films in Jersey, and if my information is correct Lewis J. Selznick was either in the jewelry business in Pittsburgh or was clerking for Carl Laemmle. Paramount had not been born, but I do distinctly recall that Jesse Lasky, who was then producing vaudeville acts, called to interview the undersigned with the then Samuel Goldfish, and suggested that he would like to become part and parcel of the Life Photo Film Corporation.

The productions which Mr. Reichenbach exploited such as "The Hypocrites" had never been transfered to celluloid, and I beleieve that "The Hypocrites" which marked the advent of Harry's originality had not see nthe light of day for two years after the Life Photo Film Corporation had blazed the trail. Maurice Tourneur and Leonce Perret had not set sail from France and Edgar Lewis was working for me as a director. Ivan Abramson was connected with Jewish drama on the East Side; W. E. Shallenberger was practicing medicine someewhere in the Middle West; Harry Sherman had not been born as far as motion pictures were concerned, and even at that time Harry Reichenbach—well, what's the use.

I could go on indefinitely and from that time, 1913, until today, midst the rise and fall of my own little craft, I have nevet even for a moment been associated with or supported any policy other than open booking.

I seek no ecomiums, but when film history is written I do feel that the few convolutions in the lilliputian deposits resting under my cranium should receive the credit properly its due.

Yours very truly,
JESSE J. GOLDBURG.

* * *

It's a Natural Evolution

From P. B. Dana of the Arrow Film Corporation comes the following "sideline" observation on the "open market" controversy:

Editor MOTION PICTURE NEWS, *New York City, N. Y.*

DEAR SIR: I have been reading with amusement, from the side lines, as it were, the present controversy over the momentous question "who is responsible for the open book market?" As there seems to be developing a real serious problem in the minds of the "trade," and for fear this question may be causing untold suffering especially among the publicity men, of whom I happen to be one, I will settle the question forthwith, finally, definitely and absolutely, to wit—

The open booking market is *the natural evolution or development of the business.* Just as the four-cylinder automobile was the natural development of the old-time one-lunger, and the six and twin sixes is a further development, so is the open booking market the natural development of the booking system. It *had* to come, it was *bound* to come, because it is the one *sure* way of raising the motion picture business to the plane that the industry deserves.

While the open booking market is the natural development of the business the man who fostered this movement for many years, the man who has talked it incessantly, has written reams of matter about it and published it in his house organ (The Arrow Bulletin) and talked to hundreds of exchange men from every part of the world, and who has probably been more directly responsible for the *rapid growth* of the idea than any other man, is W. E. Shallenberger, president of the Arrow Film Corporation.

Sincerely yours,
P. B. DANA,
Director of Advertising and Publicity.

CURBS THE SALES

Pennsylvania Bill Would Limit Tickets to Number of Seats

HARRISBURG, Pa. — Motion picture and other theatres in Pennsylvania will no longer be permitted to sell tickets in excess of the number of seats in the house, if a bill introduced on May 6 in the House of Representatives, by Assemblyman Bucher, is enacted into law. The measure has been referred to the Law and Order Committee.

It provides that no place of amusement to which the public is admitted upon the payment of an admission charge, shall offer for sale any tickets or tokens evidencing the right of the admission to such theatre for any performance, greater in number than the seating capacity.

Any theatre manager or owner who allows ticket purchasers to stand in the aisles during the whole or any part of a performance or who shall violate any other provision of the act, shall be guilty of a misdemeanor and upon conviction shall be fined not less than $25 or more than $100 or undergo imprisonment of from one to three months or be both fined and imprisoned, in the discretion of the court.

Real Beneficial Reviews Begin on Page 3461

Letters From Our Readers

Be Fair to the Picture Industry,
Says Nate Erber of Indiana

I picked up our morning's paper recently and my eyes beheld this caption: "CRUSADE AGAINST IMMORAL PICTURES," in New York City, ordered by Mrs. Ellen A. O'Grady, Deputy Police Commissioner of that city. I, of course, do not know Mrs. O'Grady, but my mind suggests that she must be a fine, broad-minded American woman of high ideals to have become honored with that lofty position; but why the publicity of the immoral pictures? Is everything immoral mentioned in this article? Is it fair because there is one bad boy to say that all boys are bad? Is it fair that because there is one bad girl to say that all girls are bad? If one hotel has the stain of immorality, does that make them all unclean? Because one theatre reeks of everything unclean, does that make all the beautiful palatial monuments for the picture industry unclean? Because there are some producers of pictures that work with foul methods, does that make the industry unclean? WAKE UP, PICTURE INDUSTRY; FOR GOD'S SAKE, WAKE UP! Are Paramount, Metro, Select and all producers rotten, because there are rotten ones? Is Zukor, Hodkinson and the rest of the clean picture men different than Schwab of steel fame, or Hershey of chocolate fame, or Woolworth or any other big business men? Are they assailed every day? Surely some of Schwab's big industry turns out a faulty product unintentionally; some of Hershey's chocolate might, by error, leave that magnificent institution faulty, and likewise any other big business; but the ideals of these big men are clean human ideals, and their greatness has imbued ideals in them. Are we picture beings to live our lives through with the finger of scorn pointed at us? Don't we live as other citizens? Don't we love our families, our communities, as other people? Don't we want our girls and our boys to become clean, moral and useful children? Bosh! you picture reformers, do you advertise the good in pictures when you see the scum of the gutter made a man or a woman of on the screen? Do you advertise the good in pictures when the weak and the feeble, at a picture show, can get the very source of education that you have failed to give them? Do you reformers tell of the great big broad education our little ones, you and I, get when we travel with Burtcn Holmes to the Andes or the Alps, with Chester to the Amazon, with Johnson to the South Seas, with Pathe News, Hearst's or Universal Weeklies around the world? Do they speak of us in praise for the great big unselfish good that was performed in that terrible war? Are we worthy of their honest criticism? If we are LET US GO OUT AND GET IT, LET US TAKE ISSUE WITH REFORMERS AND SETTLE THIS QUESTION NOW. Are not some of the literary brains of the past and the present utilized in the production of better pictures? Are there not a great number of the scenarios for pictures adapted from the very magazines that lay on your library table, open to your boys and girls; must they be unclean, immoral, because there are some of that class? There were pirates on the high seas and so there are in pictures. I love clean pictures, and so does the editor of this magazine, and so does every clean man connected with the picture industry. Here are two extracts copied from the article published in our morning paper, which, of course, was a New York dispatch. A sample: "Say, kid! Let's vamp that guy." Another sample: Two foreign girls were heard to say, who had been to the picture show: "We want to be American girls, like in the moving pictures, have a good time, automobiles and nice clothes." I really do not know where to place that reflection, as it reflects in the article on all our American girls, or all of our pictures; but I would like to state that we are proud of all of our good American girls, and we trust that their lives shall be filled with the good things that a good American girl craves, and reformers, take notice, you can't poison public opinion by such petty extracts against all the good American girls or all the pictures. I am associated with a man who has always served clean pictures to his public, and I am proud of my record in three cities of having done the same. There are bad apples in every basket, and faded roses in every bush, but there is the sweet juicy apple and the beautiful fragrant rose, and I make a fair comparison of apples and roses to all that is good and clean in pictures. The salvation of all advertising has and will come about with clean and truthful advertising; that salvation was worked out by the big broad men in that business who cared only to be identified with clean and truthful advertising. Politics or reformers dared not interfere with their salvation; pictures will work their salvation along identically the same lines. I stand on this platform for freedom of all clean literature and for freedom of all clean pictures. Of one thing I am certain, that there are sufficient broad, big, clean men identified with the picture industry to work out a profitable industry minus anything in that industry that would in any manner, shape or form tend to corrupt the morals of any community. Politics has never entered into the advertising clubs of the world, as I understand it, and why should it as long as they stand for that which is clean, and why should politics interfere with the picture industry as long as those identified with it, that is, the big broad clean men, who ultimately will make up the industry, can operate their own business of other industries are operated? I would suggest to the editor of this magazine that the exhibitors of this country form an organization, immediately, not to fight about prices, production, or anything but this one big vital question: ARE WE GOING TO BE ALLOWED TO LIVE, OR SHALL WE GO BACK, BACK, BACK, SO FAR THAT IT WOULD TAKE A GENERATION TO GET BACK TO WHERE WE WERE BEFORE CENSORSHIP AND OPPOSITION TO PICTURES BEGAN? An organization of the clean part of the business to go out a "flying squadron," as it were, to tell the truth to any community as to what the intentions of those who have their dollars and their business integrity is. When there are a dozen different mouths pealing forth the untruth about pictures, let there be a dozen mouths on the ground to enlighten that same public as to the truth. I trust that you will make any corrections, if need be, in this article before offering same to the trade.

NATE ERBER,
Mgr., Strand Theatre,
Fort Wayne, Ind.

* * *

Says Distinctive Marks Would Help
Identify Parts of Features

One of the greatest detriments today to both the exhibitor and Exchange is the lack of distinctive marks on the parts of features so as to enable exhibitors or inspectors to immediately identify each part of the aforesaid features.

Of course it would not be best to go back to the old method of marking each subtitle throughout the reel as part one, two, three, etc., due to the fact that frequently the exhibitor prefers that the patrons not know the exact number of reels they are seeing, but I believe that each or a great many of the subtitles could be easily marked in one of the corners with a small number (which would indicate the part) and thereby enable the picture industry to quickly recognize each part.

We have all heard of the exhibitor who showed part three before part one, etc., so why not take the proper precaution to avoid such an embarrassing predicament.

ABE H. KAUFMAN,
Memphis, Tenn.

Censor Law Proposes Higher Rate

HARRISBURG, PA.—Persons or corporations submitting films for examination and approval of the Pennsylvania Board of Motion Picture Censors will have to pay double the present fees for examination if a proposed amendment to the censorship law, offered in the House of Representatives last week by Assemblyman Baldi, is enacted into law.

The bill provides that the fee shall be two dollars instead of one dollar, as now, for the examination of each film, reel or set of views of 1,200 lineal feet or less, and two dollars instead of one "for each duplicate or print thereof which must be applied for at the same time and by the same person." The bill was referred to the Committee on Judiciary General.

The week just past was designated in the House as the last in which new bills may be offered during the present session of the Legislature unless by anunimous consent. Bills, however, may still be offered in the Upper branch of the Legislature.

World Pictures to Build in Pittsburgh

World Pictures announnces that contracts have been let for the construction of a five-story building in Pittsburgh which will be used by this company as its exchange in that city. This is following the policy of the company to own its own buildings in the different cities in the United States where branch offices are maintained.

Five of the popular Christie players are Boston and Philadelphia are already represented by buildings belonging to the World Film Corporation. It is expected that within the next four weeks a piece of property will be purchased in Seattle on which will be constructed a building for the use of the Seattle Exchange. Thus, World Pictures again demonstrates that it is a distributing organization of permanency.

New Christie Comedies

presented in three of the latest comedies, two of which have just been produced by William Beaudine and one by Al E. Christie.

Bobby Vernon and Patricia Palmer will be seen in "Sea Sirens," a summer story by the sea.

Dorothy DeVore with Harry Ham are presented in "Too Many Wives," a story in which a full sized harem (the Christie girls) almost disrupt a happy romance between Dorothy DeVore and Harry Ham.

The third of the new comedies which will be released in May, was called "A Rustic Romeo" and features Bobby Vernon and Patricia Palmer and Bill Beaudine's "Cootie" automobile.

PUTTING IT OVER

A Story Without Names—But Its's True Everywhere

WE are not mentioning any names in this item for obvious reasons, but we can direct anyone who wants to know to the proper parties.

Recently an exhibitor with one of the houses on the main street decided that he wouldn't advertise a certain picture. He thought that it was mediocre and that he would take his chances on it. He had it on for a week's run, but the second day he took it off. He blamed the picture, not his failure to advertise.

But the exchange man was shrewd. He went to the exhibitor who had the picture for one day of the following week and induced him to increase the run to three days and advertise heavily. The second house was eight blocks away and far from as attractive as the first run. But the advertising was attractive and for the three days it was mighty hrad to get even standing room.

Now the first run man is worrying about his judgment of pictures. Don't you think that he had better worry about his exploitation judgment?

Exhibitor Service Bureau

Service That Means Sales For You

IN April 13, 1918, there appeared in the MOTION PICTURE NEWS the first Special Service Section that was ever carried in any trade paper on any motion picture. At that time it was a distinct novelty, but since then they have become frequent until now two or more of them appear with each issue.

These special sections are in addition to the regular departments. There is no attempt made here to pass on the merits of the pictures. Their one object is to aid the exhibitor to get the most out of offerings that he has already booked. They are real exploitation talks to the exhibitor which he can in turn use in telling his patrons about the offering.

This matter is not guess work, theory stuff. In the first place the picture is actually viewed under the best possible conditions and studied carefully from every angle of showmanship before a line of matter is written. *Exploitation by the company and the press material is ignored unless they fit in with practical exhibition ideas. These sections are of especial value to the exhibitor who is unable to see the picture before he shows it and this is the case with probably nine-tenths of them—especially those in the smaller cities.*

In brief it is a case of the exhibitors having the pictures looked at in their behalf by a man who looks at them from their angle and who takes the same care in making suggestions for the method of exploitation as in passing on ideas for the Exhibitors Service Bureau.

NATURALLY one who has the opportunity of seeing the presentations at the larger theatres is able to keep in touch with idea and music suggestions for pictures because of that contact. It is very very often that the methods that have been used in the exhibition and exploitation of one picture apply just as well to another offering of similar character, and on many occasions ideas that have been proven successful at the larger houses have been included among the suggestions made in the Special Service Sections.

It will be interesting to exhibitors generally to note cases where New York theaters show these same pictures later and how the same spirit is followed. It is not meant to indicate that these theatres are following the trail of the Special Service Section, but because long familiarity and weekly attendance at these houses has instilled in the writer a knowledge of just what these theatres—with the practical showmanship of their managements—will do with most pictures.

And the point that we seek to make clear is that these are not the work of an arm chair exhibitor, but the suggestions for the presentation and the advertising is studied with even more care than if the writer were showing the picture at his own theatre. That is necessary so that the suggestions can be made to apply as far as possible to all sections of the country and to varying conditions.

Even aside from the help that these give, the greatest thing is that they make the exhibitor THINK. Possibly he will disagree with all the ideas advanced on a particular picture and use none of them, but it is a pretty safe bet that he will start in to PLAN FOR HIMSELF AND TO GIVE FAR MORE THOUGHT than he would give if the offering came to him in the ordinary course of eevnts.

SO many recent cases have been called to our attention of cases where exhibitors have used ideas in Special Service Sections that were published months ago and so many requests have come for the dates on which specific offerings have been covered that we are printing here a complete list, with the date of issue:

After the War	Nov. 28
Amazing Wife (McLaren)	April 5
Bare Fists (Carey)	May 10
Blinding Trail (Salisbury)	May 24
Boots (Dorothy Gish)	Mar. 1
Border Wireless (Hart)	Oct. 12
Cannibals of the South Seas	Dec. 7
Common Clay (Ward)	Mar. 11
Crashing Through to Berlin	Sept. 28
Creaking Stairs (McLaren)	Feb. 8
Danger, Go Slow (Murray)	Dec. 14
Delicious Little Devil (Murray)	May 17
Diane of the Green Van (Rubens)	April 5
Don't Change Your Husband (DeMille)	Feb. 1
Exquisite Thief (Dean)	May 3
Fight for Love (Carey)	Mar. 22
Final Close-Up (Shirley Mason)	May 24
Fire Flingers (Julian)	April 26
Girl of My Dreams (Rhodes)	Dec. 21
Good Gracious, Annabelle (Burke)	Mar. 11
Greatest Thing in Life (Griffith)	Dec. 21
Heart of Humanity	Jan. 11
Homebreaker (Dalton)	April 26
Just Squaw (Michelena)	May 17
Keystone Reissues	Dec. 14
Kiss or Kill (Dean)	Nov. 23
Lady of Red Butte (Dalton)	May 17
Light of Victory (Salisbury)	Mar. 15
Little Comrade (Martin)	April 5
Marriage Price (Ferguson)	Mar. 15
Money Corral (Hart)	May 3
Mrs. Chas. Chaplin	Dec. 14
Over the Top	April 13, 1918
Partners Three (Bennett)	Mar. 29
Red Lantern (Nazimova)	May 10
Regular Fellow (Holmes)	April 5
Roaring Road (Reid)	April 19
Roped (Carey)	Jan. 25
Rustling a Bride (Lila Lee)	May 3
Scarlet Shadow (Murray)	Mar. 8
Silk Lined Burglar (Dean)	Mar. 29
Spirit of Lafayette	Mar. 15
Success Series (Paramount)	Sept. 7
Talk of the Town (Phillips)	Oct. 5
Test of Honor (Barrymore)	April 12
Three Men and a Girl (Clark)	Mar. 22
Tiger's Trail (Pathe Serial)	April 26
To Hell with the Kaiser	June 29
Turn in the Road	Mar. 15
Unknown Love (Cassinelli)	May 3
Vanity Pool (McLaren)	Nov. 30
What Am I Bid? (McLaren)	April 19
Wicked Darling (Dean)	Feb. 22
Wildcat of Paris (Dean)	Dec. 28

"Cool" Pictures and Bathing Suit Ads, Stop Hot Weather Slump in San Antonio

THIS might be turned into an ideal scenario called "The Curse of the Carnival Corsairs," or a song writer might see in it the possibilities for a big ballad hit to be titled "I'll Make You Turn to Me Again," but it's really the story of how W. J. Lytle, manager of some seven theatres in San Antonio, Texas, including the Empire, that city's leading cinema house, brought back to the home fold a patronage which strayed and for the time being seemed to have become lost.

San Antonio is a city where the summer starts early and lets everyone know it is there, and though the Empire has an ideal cooling plant that makes it several degrees cooler than the outside in the summer, Manager Lytle is inclined to hold the advertising of this in the reserve until the real hot weather settles in. A spell of hot weather early in the season naturally works havoc with the theatre's patronage as all those who have cars take to the wide and open road. However, it was not hot weather alone that started the slump in theatre business in San Antonio that Manager Lytle staved off at the Empire through a clever trick of showmanship.

Every year San Antonio holds what is known as "Fiesta Week," a celebration some seven days in duration, which is marked by daily parades and much funmaking on the streets. However though, such a week would to many appear a show bananza, it isn't because of the fact that the plazas and streets of the Texan city are lined with carnival tent shows and it is one week that San Antonio's cannot and will not attend a show indoors. One week of poor busiess is accepted by San Antonio theatre managers as a matter of course, but this year it looked as though the patronage which had swerved away from the regular shows to answer the seductive siren of the carnival had gone for good. Then came a spell of hot weather.

Manager Lytle knew that the people who were not patronizing his house and all the others in the city were keeping away because they felt it was too warm to go to the theatre. His problem was to make them think they would be cool even when attending a theatre without resorting to exploiting the "cooling system." Here's where Manager Lytle assumes the role of a psychologist.

ROYAL-EMPIRE-PRINCESS
MAGAZINE & PROGRAM
A Hotel Maid by Day—A Princess by Night

Program cover did advance work with the picture of Miss Stewart a week ahead

"I am going to book a couple of pictures with cool written all over them," he told W. H. Branch, director of publicity for the Empire. "And I want you to spread on them big, but forget the cooling system."

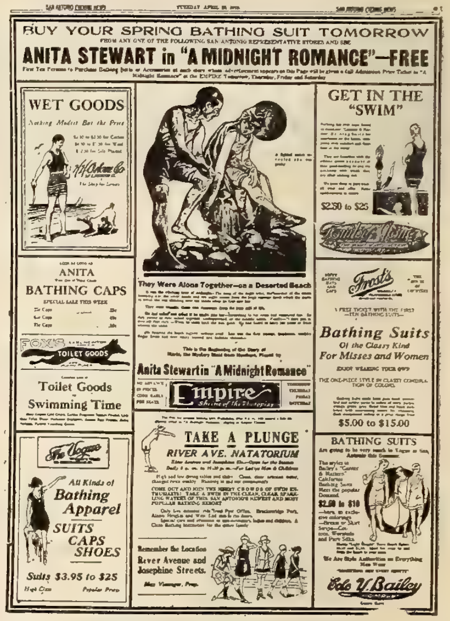
The two pictures Manager Lytle booked were "The Brand," Rex Beach's story of Alaska, with enough "snow stuff" in it to make the man who works in Booth's Fisheries' refrigerator think he is living in the tropics, and "A Midnght Romance," Anita Stewart photoplay of summer hotel life and the surf.

Having come to San Antonio from St. Paul, Minnesota, Branch was not handicapped in not knowing what snow was like, and to talk about snow was like second nature to him, and in looking at his ads on Rex Beach's Alaskan picture a lot of persons must have thought he was a "snow" fiend (couldn't pass the opportunity up) or that the heat had distracted him. However, either a lot of persons in San Antonio had never seen snow or there were a lot of northerners in the city who were lonesome for the sight of it—because the Empire played to capacity houses, when the other San Antonio theatres were playing to only half ones.

"Virtuous Wives" broke the Empire house record for the year on New Year's Day, and no one thought that any other Anita Stewart picture could anywhere near rival record made by her first First National release. However when the end of the run of "A Midnight Romance" was reached it was found that it had played to a slightly larger gross than the first Stewart picture, and that the attendance was larger the last day of the picture's run than the first day.

In putting over "A Midnight Romance," Branch started earlier by firing an opening gun in the magazine published by the Empire-Princess and Royal theater management. Anita Stewart's picture was on the front cover with a little reading matter dealing with the witchery of bathing suits and sea beaches. Inside was another picture and a story about the picture. The next week another front cover picture of the star and more about bathing-suits and beach flirtations, and another story, but not once was the word "cool" mentioned, that's where the psychology came in. On Sunday previous to the picture's run, which began on Wednesday, an ad dealing with the mystery side of the picture with no mention of bathing-suits and beach was run. That was to get those who love mystery stories interested and to prevent the public from thinking of the photoplay as just a sweet, sugary romance.

A chance for free advertising presented itself to Branch in the shape of Miss Stewart's bathing suit. So the Empire publicity ~~man~~ immediately went to the office of the leading afternoon newspaper and explained the plan by which the merchants of the city could dispose of a supply of bathing suits and the Empire theater and "A Midnight Romance" secure a full page of advertising at the cost of a few passes. The result was a full page ad devoted to bathing suits and swimming pools and all centering around the photoplay in the newspaper.


BUY YOUR SPRING BATHING SUIT TOMORROW

FROM ANY ONE OF THE FOLLOWING SAN ANTONIO REPRESENTATIVE STORES AND SEE

ANITA STEWART in "A MIDNIGHT ROMANCE"—FREE

WET GOODS

Nothing Modest But the Price

GET IN THE "SWIM"

$2.50 to $25

ANITA BATHING CAPS

SPECIAL SALE THIS WEEK

FOX'S TOILET GOODS

Toilet Goods Swimming Time

They Were Alone Together—on a Deserted Beach

Anita Stewart in "A Midnight Romance"

Empire

Frost's

Bathing Suits

Of the Classy Kind

For Misses and Women

$5.00 to $15.00

The Vogue

All Kinds of Bathing Apparel

SUITS CAPS SHOES

Suits $3.95 to $25

TAKE A PLUNGE

RIVER AVE. NATATORIUM

Remember the Location

River Avenue and Josephine Streets.

BATHING SUITS

Eclo Y. Bailey

This was the full page tie-up that the Empire got from San Antonio merchants

Another stunt was the following letter:

> Do you sell bathing suits? I don't, but I believe in reciprocity, and that's why I am writing you. Anita Stewart, the famous motion picture star, appears in a bathing suit in a number of scenes in "A Midnight Romance," the photoplay which comes to the Empire for four days, starting Wednesday. Anita only wore a few stunning evening gowns last time she appeared at the Empire and the house records were smashed. What will happen when she appears in a bathing suit, we don't dare to prophesy—but it will attract attention, you may be sure.
>
> What's Anita Stewart's wearing a bathing suit got to do with your selling them? Just this—anyone who sees how attractive she and Jack Holt, her leading man, are in bathing suits, is going to turn around and buy one too. Now if you have a window display showing the suit or suits you think Anita Stewart and her leading man should have worn in the photoplay, the charming image Miss Stewart makes in "A Mid-

(Continued on page 3398)

ROYAL-EMPIRE-PRINCESS
MAGAZINE & PROGRAM
ANITA STEWART in "A MIDNIGHT ROMANCE"

And then the next week the theatre came back with another pose of the star

Advertising Leaders and the Way They Look at Film Exploitation

Hitting 'Em A Smash

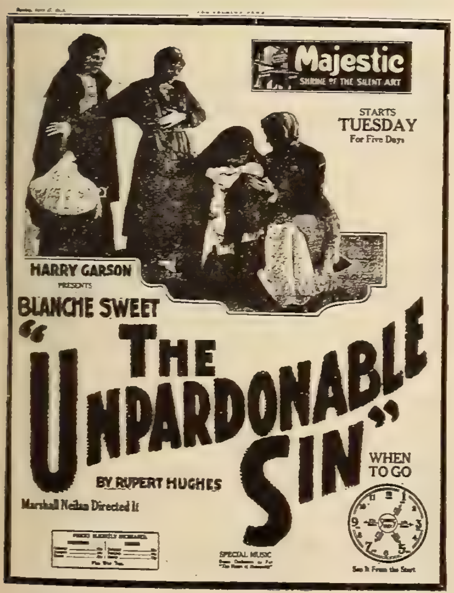
SINCE W. S. McLaren, managing director of the Majestic and Colonial theatres, Jackson, Mich., was in New York this week and gave us some of his ideas on advertising we are taking the liberty of writing this story about him and his work here, instead of the customary signed article.

Mr. McLaren's creed is to hit hard when you are hitting and to drive your theatre just a little ahead of the other fellow's. *He is not afraid to play the big pictures and then to put the volume of advertising behind them that is needed to impress their bigness on the whole territory.*

Most of you are familiar with his work through the numerous reproductions that have appeared in these columns. He used big space and generally follows black type so as to make his displays stand out in the papers. He puts just enough matter in these to carry the full message of the picture that he is showing—and then stops.

His policy in advertising the big pictures is shown in his recent campaigns on "The Heart of Humanity" and "The Unpardonable Sin." On both of these he went to full pages and he found, as he already knew from experiment, that this pays mighty well when you have the goods to deliver. And the result is that he is able to show pictures like these for five days in a city that has a census population of 35,000.

On "The Unpardonable Sin" Mr. McLaren used 700 inches in each of the two daily papers and practically the same on "The Heart of Humanity." We have illustrated one of the full pages on the latter picture in which a greater portion is devoted to the straight display matter and the rest to reading matter about the picture and cuts. The only other thing appearing there is the announcement of the Colonial theatre. You will note the small amount of matter in the largest display. The single column at the left is devoted to a talk about the prices, fifty cents for the best seats, and the statement that the Majesic would be justified in charging as much for the picture as for "The Birth of a Nation."


Majestic
SHRINE OF THE SILENT ART

STARTS
TUESDAY
For Five Days

HARRY GARSON
PRESENTS
BLANCHE SWEET
"THE UNPARDONABLE SIN"
BY RUPERT HUGHES
Marshall Neilan Directed It

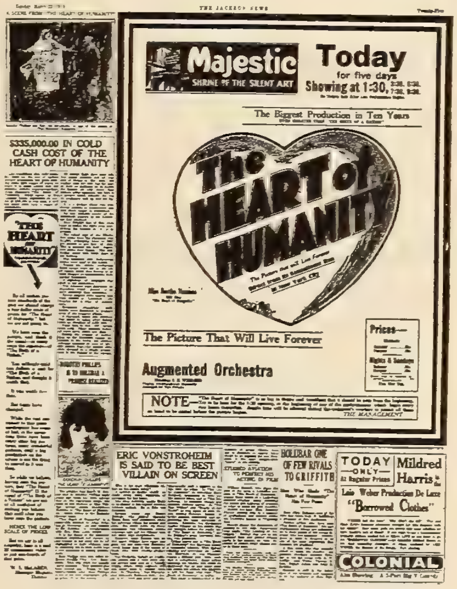
WHEN TO GO

SPECIAL MUSIC

See It From the Start

This is just about the record for the fewest possible words on a page

On the Wednesday before the Tuesday opening of the run on "The Unpardonable Sin" the big advertising campaign was started and we have reproduced here one of the three column, fifteen inch displays that he used. We call your attention to this as a splendid example of the way to use space. Here the essential things are told and an attractive cut of Miss Sweet used. Now this picture had attracted so much attention during the Detroit run and the Detroit papers circulate so largely in Jackson that the main thing that Mr. McLaren had to do was to remind the public that this was the same picture and he did this cleverly in his price reference in the box at the lower left.


THE JACKSON NEWS

$335,000.00 IN COLD CASH COST OF THE HEART OF HUMANITY

"THE HEART OF HUMANITY"

HENCE THE LOW SCALE OF PRICES

W. S. McLAREN

Majestic
SHRINE OF THE SILENT ART

Today
for five days
Showing at 1:30,

The Biggest Production in Ten Years

The HEART of HUMANITY

The Picture That Will Live Forever

Augmented Orchestra

Prices—

NOTE—

THE MANAGEMENT

ERIC VONSTROHEIM IS SAID TO BE BEST VILLAIN ON SCREEN

HOLUBAR ONE OF FEW RIVALS TO GRIFFITH

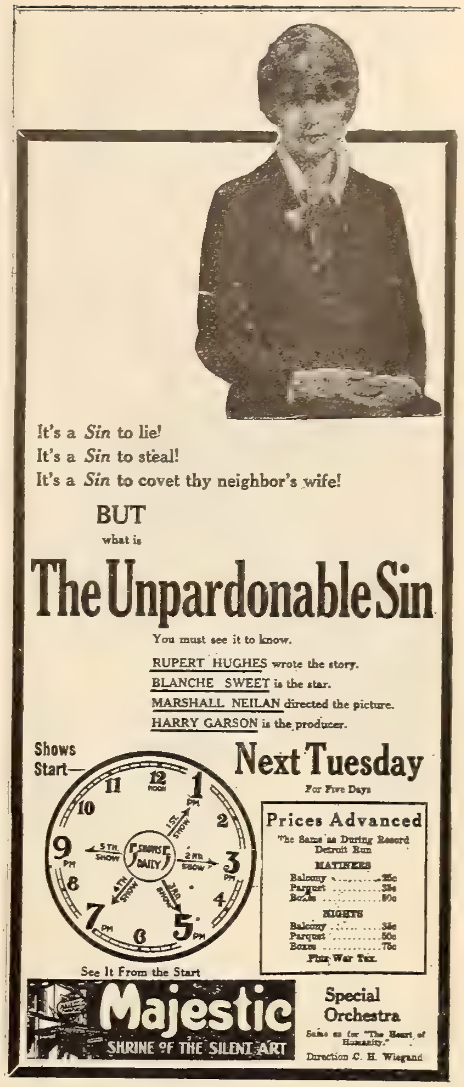
TODAY
—ONLY—
At Regular Prices
Mildred Harris
Lois Weber Production De Luxe
"Borrowed Clothes"

COLONIAL

Here McLaren took a full page and combined reading matter and display advertising

Then comes along the page display that was used on Sunday. Certainly this is striking and it comes very near to beating the record for the fewest number of words in an advertisement of that sort. The name of the theatre, the date, the star, the title, the author, the prices—and then you are done. Half pages were carried on the opening day and during the run of the picture and these went more into details concerning the production, though still refraining from a large amount of printed matter.

In addition to this heavy advertising Mr. McLaren put up a thousand sheets for his billboard displays and used window cards all over the city and covered the town with small hangers carrying the name of the picture on both sides. Then he had a lobby display that attracted attention.


It's a *Sin* to lie!
It's a *Sin* to steal!
It's a *Sin* to covet thy neighbor's wife!

BUT
what is
The Unpardonable Sin
You must see it to know.

RUPERT HUGHES wrote the story.
BLANCHE SWEET is the star.
MARSHALL NEILAN directed the picture.
HARRY GARSON is the producer.

Shows Start—

Next Tuesday
For Five Days

Prices Advanced
The Same as During Record Detroit Run

MATINEES
Balcony 25c
Parquet 35c
Boxes 50c

NIGHTS
Balcony 35c
Parquet 50c
Boxes 75c

Plus War Tax.

See It From the Start

Majestic
SHRINE OF THE SILENT ART

Special Orchestra
Same as for "The Heart of Humanity."
Direction C. H. Wiegand

This was three columns, fifteen inches, and gets in the Detroit angle, coupling up with the publicity there

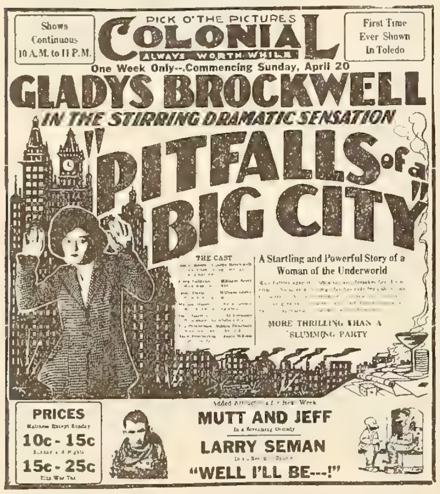
"I believe in studying my pictures in advance and when I find that I have the goods I believe in going out and spending the money to let others know it," says Mr. McLaren. It certainly pays to do liberal advertising and all the time that you devote to preparing the matter is well invested in the patronage that you receive. *When I get something worth while I believe in hitting it a real smash. I have put over some big campaigns, and I am going to put over a lot more of them in the future—in fact every time the opportunity presents itself."*

In his regular advertising day after day he uses large space and has attractive displays. We haven't the material at hand just now to illustrate these, and, any way, this is not Mr. McLaren's own article. A little later we are going to have one signed by him which will more fully give his ideas about advertising and the policies that he follows in exploiting his two houses.

But remember the lesson that is taught here: Hit 'em a smash! When you know that you have a picture that will stand up go out and spend the money.

Your Idea and Ours

THIS is a good display for the more sensational type of pictures, twelve inches, four columns, from the Colonial theatre, Toledo, O. Here full advantage has been taken of the title, "Pitfalls of a Big City" and that is certain to attract attention. It is backed up by the black and white outline of the skyscrapers and then the figure of Gladys Brockwell with her hands up as shrinking from some danger.


PICK O'THE PICTURES
COLONIAL
ALWAYS WORTH WHILE
Shows Continuous 10 A.M. to 11 P.M.
First Time Ever Shown In Toledo
One Week Only--Commencing Sunday, April 20
GLADYS BROCKWELL
IN THE STIRRING DRAMATIC SENSATION
"PITFALLS of a BIG CITY"
THE CAST
A Startling and Powerful Story of a Woman of the Underworld
MORE THRILLING THAN A SLUMMING PARTY
PRICES
10c - 15c
15c - 25c
MUTT AND JEFF
LARRY SEMAN
"WELL I'LL BE---!"

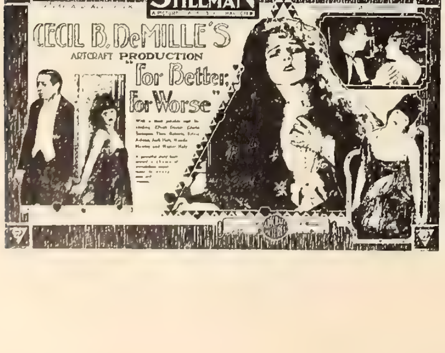
In the display which the Colonial used in another paper it improved this display by playing up in a boxed effect the two sentences, "More thrilling than a slumming party," and "A story of every city's underworld." We believe that these brief lines are more convincing than the selling argument which is used here and which says:

> A startling and powerful story of a woman of the underworld who battles against temptation and forsakes her life of crime. No more appealing play has ever been shown on the screen. A pretty romance is woven into the story. It's the greatest production in which Gladys Brockwell has ever appeared. You cannot afford to miss it.

Now that has the sound of "old stuff." The two shorter lines that we have already mentioned put the punch over immediately and spare one the sordid details, as it were.

It's not only the dime that the patron leaves in your box-office, but the delight that he takes away with him that figures in your profit.

REDUCTION that is necessary here caused this half-page display to lose the greater part of its punch, but there is enough left to illustrate the point that we wish to make. Here is a case where Loew's Stillman, Cleveland, O., has put this over as a DeMille production, the proper thing to do.


LOEW'S STILLMAN
CECIL B. DeMILLE'S
ARTCRAFT PRODUCTION
"For Better, For Worse"

Mr. Kuhn knows that with DeMille productions one associates beautiful women, stunning gowns, and at least unusual emotional expressions. So there are four striking halftones used, but even then the personality of Gloria Swanson is not the only one featured, for the striking picture of Wanda Hawley permitted an even more appealing picture and this was made the center "punch," with the other three scenes showing Miss Swanson and two of them Elliott Dexter.

There is the simplest possible selling lines, with the names of the players, and then a single sentence which tells us that this is "a powerful story built around a theme of tremendous importance to every man and woman." Care has been taken to avoid the war idea that might mislead as to the true character of the picture.

He who argues with his patrons is always lost.

WE take from the same page of the Winnipeg, Manitoba, *Tribune,* two of the best advance and near-teaser advertisements that we have seen. These appeared in the Thursday issue and both referred to attractions that were to be seen the following week. They were entirely separate and apart from the current offerings at the two houses and so could not have the effect of weakening the "now" bill as might have been the case had they simply been made additions to the current announcements.

THREE WOMEN DID IT!

ANITA STEWART
THE STAR.

LOIS WEBER
THE DIRECTOR

MARION ORTH
THE AUTHOR.

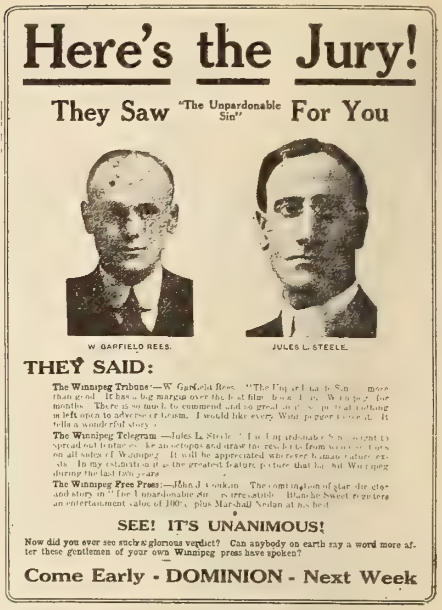
If you think woman's creative genius is not the equal to man's prepare to change your mind after seeing.

"A Midnight Romance"

AT THE
Province THEATRE
NEXT WEEK.

In the case of "A Midnight Romance" the Province theatre made this appeal straight to the women and did it in the fewest possible words in a space five inches, double column. With the heading, "Three Women Did It" there follow the names of the star, director and author and then the sentence: "If you think that woman's creative genius is not equal to man's, prepare to change your mind after seeing 'A Midnight Romance.'"

Simple and effective. It will get the immediate attention of the women and you can be mighty sure that they will bring the men of the family along to see a tribute paid to their success.


Here's the Jury!
They Saw "The Unpardonable Sin" For You
W. GARFIELD REES.
JULES L. STEELE.

THEY SAID:

The Winnipeg Tribune:—W. Garfield Rees.

The Winnipeg Telegram:—Jules L. Steele.

The Winnipeg Free Press:—John J. Conklin.

SEE! IT'S UNANIMOUS!

Now did you ever see such a glorious verdict? Can anybody on earth say a word more after these gentlemen of your own Winnipeg press have spoken?

Come Early - DOMINION - Next Week

Dominion theatre used nine inches, three columns for "The Unpardonable Sin" and took a very different angle. This picture was shown in private review in advance of the opening and the manager of the Dominion got the newspaper men to see it and then to write in their respective papers what they thought of the production.

With the caption, "Here's the Jury," and the name of the production in the smallest type there are pictures of two of the critics printed. Now these pictures of newspaper men that the people know are sure to attract attention and then follow the extracts from their criticisms. Then the theatre adds the caution, "See! It's unanimous. Now did you ever see such a glorious verdict? Can anybody say a word more after these gentlemen of your own Winnipeg press have spoken?"

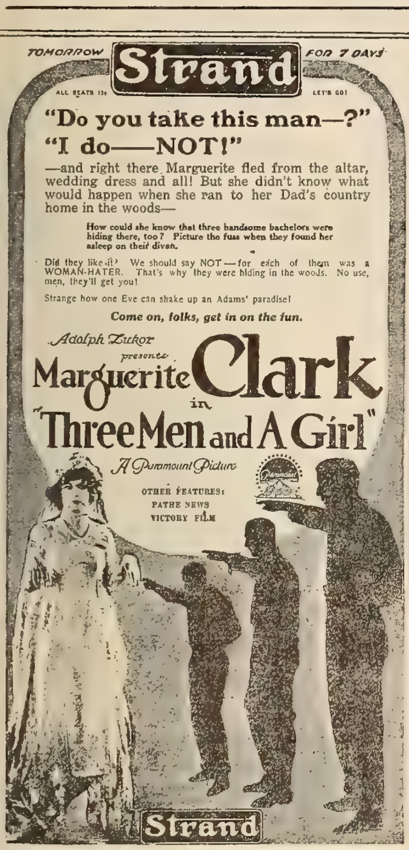
It's certainly good, convincing stuff and both of the displays are splendid interest-arousers in a coming production without, as we have already said, lessening the interest in the current offerings.

Proof of the picture is often in its presentation.

TIME wasn't so very long ago that when we wanted to illustrate particularly bad advertising we could generally find some of the specimens that we wanted by picking up a Cincinnati paper. Today these same papers are ones in which to find some mighty good display work and as evidence of this we are taking two from a single issue of the *Times-Star*—displays which were written by the same man for theatres under the same ownership.

Walnut theatre uses eleven inches across four columns in advertising "A Midnight Romance." This display is something on the order of the McCormick exploitation of the picture, but at the same time different. The idea of "silk at night" and "drudgery and gingham by day" which is such good stuff has been used in the upper left and the lower right corners with good effect. For values, arrangement, white space

What Live Wires are Doing



TOMORROW **Strand** FOR 7 DAYS
ALL SEATS 15c LET'S GO!

"Do you take this man—?"
"I do——NOT!"

—and right there Marguerite fled from the altar, wedding dress and all! But she didn't know what would happen when she ran to her Dad's country home in the woods—

How could she know that three handsome bachelors were hiding there, too? Picture the fuss when they found her asleep on their divan.

Did they like it? We should say NOT—for each of them was a WOMAN-HATER. That's why they were hiding in the woods. No use, men, they'll get you!

Strange how one Eve can shake up an Adams' paradise!

Come on, folks, get in on the fun.

Adolph Zukor presents
Marguerite Clark in
"Three Men and A Girl"
A Paramount Picture

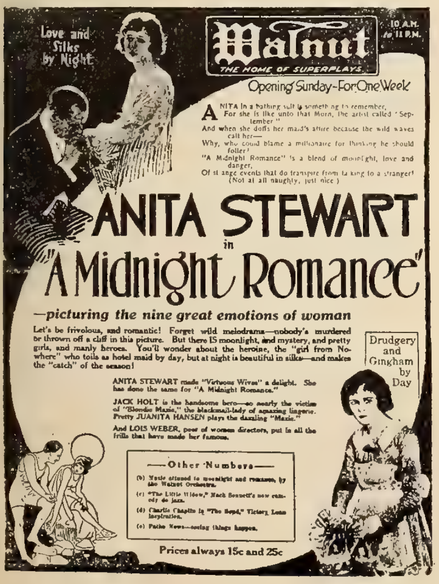
OTHER FEATURES:
PATHE NEWS
VICTORY FILM

Strand

and proper setting of the selling arguments we consider this another one of the cases where the hundred per cent mark has been reached.

At the start there is a verse. It wouldn't take any medals as poetry, but it gets into the spirit of the picture and that is what you want. This is the way that it rambles along:

Anita in a bathing suit is something to remember,
For she is like unto the Morn the artist called "September."
And when she doffs the maid's attire because the wild waves call her—
Why, who could blame the millionaire for thing he should foller?
"A Midnight Romance" is a blend of moonlight, love and danger,
Of strange events that do transpire from talking to a stranger.
(Not at all naughty; just nice,)



Love and Silks by Night

Walnut
THE HOME OF SUPERPLAYS
10 A.M. to 11 P.M.

Opening Sunday—For One Week

ANITA in a bathing suit is something to remember,
For she is like unto that Morn, the artist called "September."
And when she doffs her maid's attire because the wild waves call her—
Why, who could blame a millionaire for thinking he should foller?
"A Midnight Romance" is a blend of moonlight, love and danger,
Of strange events that do transpire from talking to a stranger!
(Not at all naughty, just nice.)

ANITA STEWART in
"A Midnight Romance"

—picturing the nine great emotions of woman

Let's be frivolous, and romantic! Forget wild melodrama—nobody's murdered or thrown off a cliff in this picture. But there IS moonlight, and mystery, and pretty girls, and manly heroes. You'll wonder about the heroine, the "girl from Nowhere" who toils as hotel maid by day, but at night is beautiful in silks—and makes the "catch" of the season!

Drudgery and Gingham by Day

ANITA STEWART made "Virtuous Wives" a delight. She has done the same for "A Midnight Romance."

JACK HOLT is the handsome hero—so nearly the victim of "Blondie Maxie," the blackmail-lady of amazing lingerie. Pretty JUANITA HANSEN plays the dazzling "Maxie."

And LOIS WEBER, peer of women directors, put in all the frills that have made her famous.

—Other Numbers—

(b) Music attuned to moonlight and romance, by the Walnut Orchestra.
(c) "The Little Widow," Mack Sennett's new comedy de luxe.
(d) Charlie Chaplin in "The Bond," Victory Loan inspiration.
(e) Pathe News—seeing things happen.

Prices always 15c and 25c

Then under the title there is further selling talk, somewhat repetition, but only to the extent of bringing home the charm in the picture's appeal:

> Let's be frivolous and romantic! Forget wild melodrama—nobody's murdered or thrown off a cliff in this picture. But there IS moonlight, and mystery and pretty girls and manly heroes. You'll wonder about the heroine—the "girl from Nowhere who toils as a hotel maid by day, but at night is beautiful in silks—and makes the "catch" of the season.

Then attention is called to the star's work in "Virtuous Wives," the fact that Jack Holt and Juanita Hansen appear in the picture and to the direction of Lois Weber.

Without using the exact language the designer of the twelve inch triple for the Strand got right into the spirit that we suggested in our Special Service Section on "Three Men and a Girl." The illustration is especially good because it brings out the figure of Miss Clark in wedding costume and then has the silhouettes of the three men in a manner that leaves the reader curious and then forces him to read the selling talk above.

There is a good catch line too in the question and answer at the top: "Do you take this man ——?" "I do——NOT."

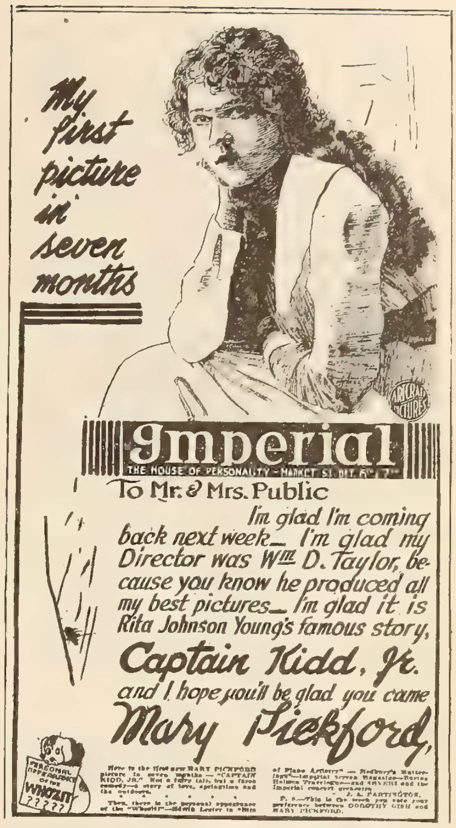
Because there are these two different eye-catchers employed the designer did the right thing in using the name of the theatre at both the top and bottom of the display Typing and spacing are unusually good.

Fellow who thinks motion picture exhibition consists only in turning the crank will probably be turning one for some other exhibitor tomorrow.

WE have commented before on the fact that with "Captain Kidd, Jr." the point to be brought out is that it is Mary Pickford's first appearance on the screen after seven months, but it has remained for the Imperial theatre, San Francisco, to do this just a little better than anyone else—according to the evidence that has been before us.

This occupies twelve inches across three columns and the well drawn picture of Miss Pickford gets immediate attention and then the eye travels directly to the statement in handwriting at the left. (And this reminds us to say to you that any telling point that you try to make in the advertising should be on the "face" side of the illustration just as it has been done here.)

For some months J. A. Partington has been following the plan of addressing his appeals to "Mr. and Mrs. Public." In this case he has signed the matter with Mary Pickford's name. Incidentally, we are mighty glad to see that Mr. Partington has not said that this is her best picture, but there is a clever reference to the fact that W. D. Taylor directed her best pictures and there is but one conclusion to be drawn. The appeal is there without making any promise for some one to question.



My first picture in seven months

Imperial
THE HOUSE OF PERSONALITY

To Mr. & Mrs. Public
I'm glad I'm coming back next week— I'm glad my Director was Wm. D. Taylor, because you know he produced all my best pictures— I'm glad it is Rita Johnson Young's famous story,
Captain Kidd, Jr.
and I hope you'll be glad you came
Mary Pickford,

PERSONAL APPEARANCE OF THE WHOZIT ?????

Some folks confuse "hard luck" with that lazy feeling.

THIS page display of the Empress theatre, Edmonton, Alberta, is a splendid announcement of coming attractions at the theatre, but it is very poor so far as the exploitation of the current attraction, "The Heart of Humanity." It is a mighty fine example of the fact that you cannot put two punches over at once.

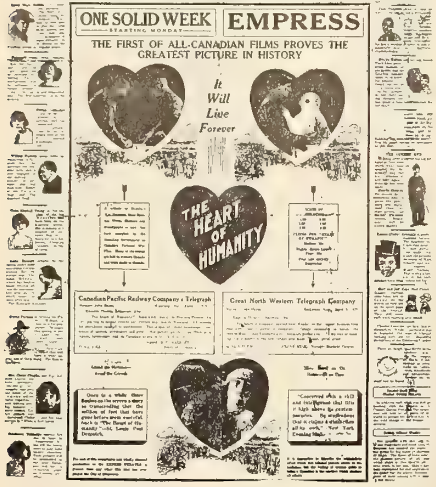
Of course the display on the current picture stands out the strongest and gets the first attention, but start in to try to read this and you will find that your eye constantly meets the temptation of wandering off to get the matter surrounding the smaller cuts. That point is not made so strong in the reproduction because the type in the matter at the sides is so small in the reproduction here as to leave it with the effect of being little more than a border.

This display is headed "A promise fulfilled" and then goes on to say:

> Starting with the new year the Empress management made a promise to its patrons that the house would maintain its high standard during the coming year and even go beyond it in securing the biggest and best in stars and productions that the motion picture world had to offer. It is a well-known fact that there are only a limited number of recognized stars making motion pictures today and if after glancing down the outside columns of this advertisement you find that I have overlooked any good bet, please write me a letter.

It would have been much better to have referred in this statement to the fact that the Empire has promised its public the biggest and best attraction and then to have centered the whole display on the fact that it has made the promise good by bringing "the greatest of them all"—and

Scoring Hits and Errors


A PROMISE FULFILLED

ONE SOLID WEEK
STARTING MONDAY

EMPRESS

THE FIRST OF ALL-CANADIAN FILMS PROVES THE GREATEST PICTURE IN HISTORY

It Will Live Forever

THE HEART OF HUMANITY

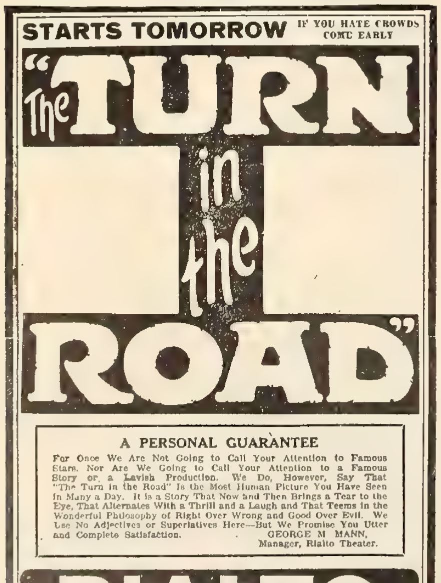
Canadian Pacific Railway Company's Telegraph

Great North Western Telegraph Company

then referring to the Canadian phase of the picture. It would have been well worth the increased expense to have given the whole page to "The Heart of Humanity" and another to the other matter, or to have had a neat pamphlet with the later announcements for distribution among the patrons that saw this picture, prepared with the statement that "The Heart of Humanity" is the sort of picture that the Empire is always striving to show and offering some evidence of the treats for the future.

No use to watch the wheels go round unless they take you somewhere.

HERE is another theatre to use verbatim the "personal guarantee" suggestion that we made in the Special Service Section on "The Turn in the Road." George W. Mann, the manager, has signed this, and it has been made the selling argument for the picture, the title and the name of the theatre being the only.. This is a three column, ten inch display of the Rialto, San Francisco.


STARTS TOMORROW

IF YOU HATE CROWDS COME EARLY

"The TURN in the ROAD"

A PERSONAL GUARANTEE

For Once We Are Not Going to Call Your Attention to Famous Stars. Nor Are We Going to Call Your Attention to a Famous Story or a Lavish Production. We Do, However, Say That "The Turn in the Road" Is the Most Human Picture You Have Seen in Many a Day. It is a Story That Now and Then Brings a Tear to the Eye, That Alternates With a Thrill and a Laugh and That Teems in the Wonderful Philosophy of Right Over Wrong and Good Over Evil. We Use No Adjectives or Superlatives Here—But We Promise You Utter and Complete Satisfaction.

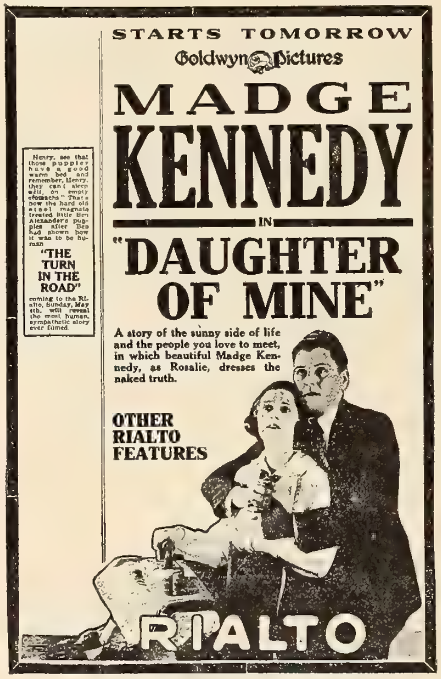
GEORGE M MANN,
Manager, Rialto Theater.

RIALTO

But really how unusual was the exploitation of this picture is best shown by a glance at the advertisement that had made its appearance the preceeding Sunday. The large type was given over to informing the public that Madge Kennedy was to be seen at the Rialto in "Daughter of Mine," but to our mind the most convincing part of the display was contained in the small type matter boxed off at the left. It read:

> "Henry, see that the puppies have a good warm bed, and, remember, Henry, that they can't sleep well on empty stomachs." That's how the bald old steel magnet treated Ben Alexander's puppies after Ben had shown him how it was to be human. "The Turn in the Road" coming to the Rialto Sunday, May 4, will reveal the most human, sympathetic story ever filmed.

That certainly is the sort of stuff that will have the population of every town watching and waiting for a picture. It is a case, and an excellent one, of selling anticipation without hurting the pulling power of the current attraction.


STARTS TOMORROW

Goldwyn Pictures

MADGE KENNEDY

IN

"DAUGHTER OF MINE"

Henry, see that those puppies have a good warm bed and remember, Henry, they can't sleep well, on empty stomachs." That's how the hard old steel magnate treated little Ben Alexander's puppies after Ben had shown how it was to be human

"THE TURN IN THE ROAD"

coming to the Rialto, Sunday, May 4th, will reveal the most human, sympathetic story ever filmed.

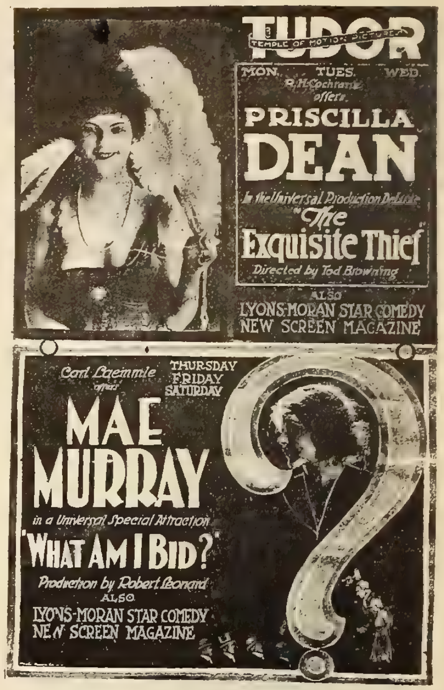
A story of the sunny side of life and the people you love to meet, in which beautiful Madge Kennedy, as Rosalie, dresses the naked truth.

OTHER RIALTO FEATURES

RIALTO

There are a good many people who will question the propriety of letting the second Sunday announcement get by without mentioning the names of the cast and also dwelling a little more on the humanness of the offering, but we endorse this plan as a splendid one to use very occasionally—and when you have a picture that will back up your statements. Constant repetition of this stunt would of course kill its selling power.

Another value of this plan is the creation of word of mouth advertising. We haven't the slightest doubt that first advertisement drew hundreds of queries from regular patrons and that they were watching the papers carefully for further announcements.


TUDOR

TEMPLE OF MOTION PICTURES

MON. TUES. WED.

R. H. Cochrane offers

PRISCILLA DEAN

In the Universal Production DeLuxe "The Exquisite Thief"

Directed by Tod Browning

ALSO

LYONS-MORAN STAR COMEDY

NEW SCREEN MAGAZINE

Carl Laemmle offers

THURSDAY FRIDAY SATURDAY

MAE MURRAY

in a Universal Special Attraction

"WHAT AM I BID?"

Production by Robert Leonard

ALSO

LYONS-MORAN STAR COMEDY

NEW SCREEN MAGAZINE

IN some ways this is an excellent display. The Tudor theatre has been able to get good printing of this 17½ inch advertisement across four columns and the pictures of such attractive stars as Priscilla Dean and Mae Murray is bound to attract.

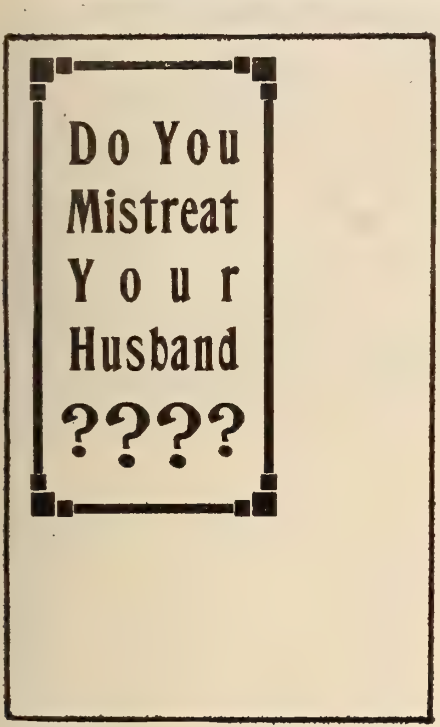
There are two distinct faults that we have to find with this. First, we are violently opposed to advertising two different attractions to be shown on different dates equally. We believe that the picture to sell is the TODAY picture. Using the same space that the Priscilla Dean announcement occupies it would have attracted just as much attention in the Sunday issue and certainly to have reserved the Mae Murray half of it to the Wednesday afternoon and Thursday morning issues when the theatres usually carry only "card" announcements would have brought much more attention.

Then it has been left to the appeal of the star alone to draw the people to see these offerings. There isn't the lightest bit of a selling argument and we doubt very much whether the names of the men presenting the attractions and the directors mean very much to the Atlanta audience. It is true that the cuts carry out an idea of the appeal of the picture, but to our minds it should be put over straight and a demand created for each picture on the "meat in it."

"Try" generally brings the grunt of satisfaction.—TRY—UMPH.

HERE is a clever little idea that has just been used by Tally's Broadway theatre, Los Angeles, during the second week of the showing of Norma Talmadge in "The Probation Wife." From the "Southwestern Blue Book" which contains the names of the wealthiest people in southern California, the publicity department of Tally's took the names of 10,000 women and to each one of these was mailed a four-page folder, 3¼ by 4¾ inches, which bore on the front page the

From 100 Per Cent to Zero



Do You
Mistreat
Your
Husband
????

question, "Do you mistreat your husband?" The address was carried in the space below the question so that no one could possibly miss it while the one-cent postage stamp held the folder together until the stamp was broken.

This is the way the matter on the second page read:

> Many a wife knows how to treat a husband, but very few know how to mistreat one.
>
> Nothing in all the world will make a vagrant husband more jealous than to find his wife having as good a time as he thinks he is having.
>
> No, this is not a sermon. Read on.

And then the third page carried these lines:

> The "Eternal Triangle" would cease to exist if husbands would pay as much attention to their wives as they do to business—and other things.
>
> A woman's love is deeper than the ocean, and she never shares it—except when hubby becomes neglectful.
>
> Men, did you ever try putting your wives on probation?
>
> Women, this probation stuff works both ways.
>
> Turn over—not you—the page.

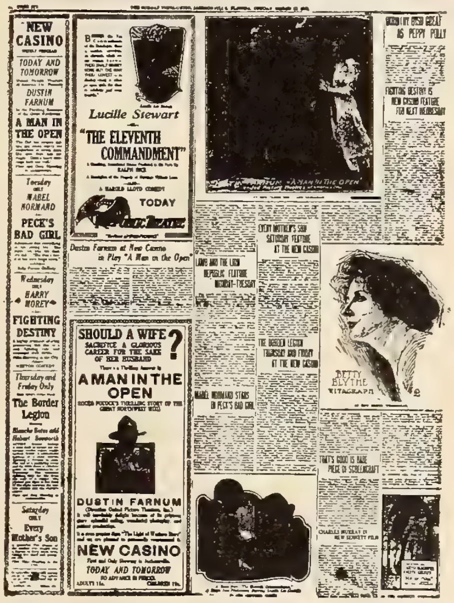
And then on the final page is the announcement of the picture, date and theatre. The publicity department reports that this increased the sale of the higher price seats 100 per cent and has been convincing evidence of the value of personal appeal. It's mighty good work.

No use to be on the band wagon unless you can blow your horn.

HERE are two pages from the Jacksonville, Fla., *Times-Union,* but they require a little explanation. These cuts were made a couple of weeks ago and at that time we saw signs that the Jacksonville theatres has decided to change their style of advertising and to get the real punch over. However, the issues that we have seen since that time make us doubt whether the reform is to be permanent, for there have been serious indications of backsliding.

When we first reviewed the general newspaper-motion picture situation in Jacksonville, we told you that it seemed to be the habit to advertise the bills for the entire week in the Sunday paper and to give as much attention to the offer for the following Saturday as to the Monday picture. Here it is shown by the advertisement of the Casino theatre, but that house has gone further and has advertised the attraction for Sunday and Monday in separate space.

Arcade theatre, in announcing its opening attraction, unquestionably had the best advertising on either of the pages. Here the picture of Nazimova stood out strong, and there was enough of the selling argument on "Out of the Fog" to convince the reader that here was a picture worth seeing.



NEW CASINO
TODAY AND TOMORROW
DUSTIN FARNUM
A MAN IN THE OPEN
Tuesday only
MABEL NORMAND
PECK'S BAD GIRL
Wednesday only
HARRY MOREY
FIGHTING DESTINY
Thursday and Friday Only
The Border Legion
Blanche Bates and Hobart Bosworth
Saturday only
Every Mother's Son

Lucille Stewart
"THE ELEVENTH COMMANDMENT"
RALPH INCE
A HAROLD LLOYD COMEDY
TODAY

Dustin Farnum at New Casino in Play "A Man in the Open"

SHOULD A WIFE SACRIFICE A GLORIOUS CAREER FOR THE SAKE OF HER HUSBAND?
A MAN IN THE OPEN
ROGER POCOCK'S THRILLING STORY OF THE GREAT NORTHWEST WILDS
DUSTIN FARNUM
NEW CASINO
TODAY AND TOMORROW
NO ADVANCE IN PRICES
ADULTS 15c. CHILDREN 10c.

GREENWICH BUSH GREAT AS PEPPY POLLY

FIGHTING DESTINY IS NEW CASINO FEATURE FOR NEXT WEDNESDAY

EVERY MOTHER'S SON SATURDAY FEATURE AT THE NEW CASINO

LOVE AND THE LAW REPUBLIC FEATURE MONDAY-TUESDAY

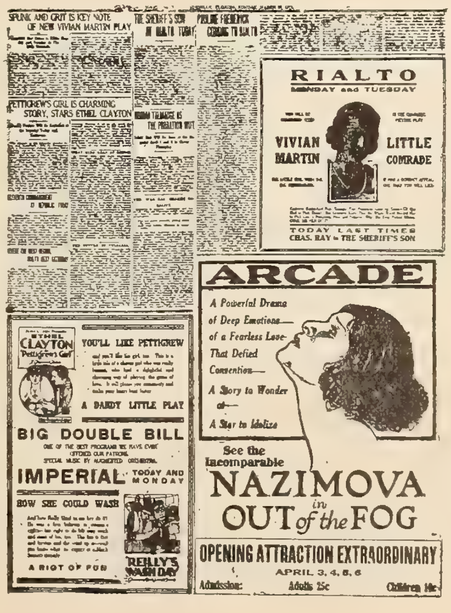
THE BORDER LEGION THURSDAY AND FRIDAY AT THE NEW CASINO

MABEL NORMAND STARS IN PECK'S BAD GIRL

BETTY BLYTHE VITAGRAPH

THAT'S GOOD IS RARE PIECE OF SCREENCRAFT

CHARLES MURRAY IN NEW SENNETT FILM



SPUNK AND GRIT IS KEY NOTE OF NEW VIVIAN MARTIN PLAY

THE SHERIFF'S SON AT RIALTO TODAY

PAULINE FREDERICK COMING TO RIALTO

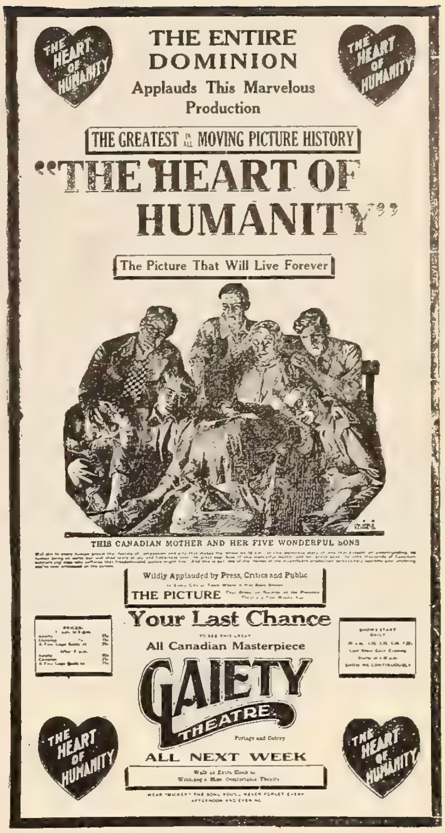
PETTIGREW'S GIRL IS CHARMING STORY, STARS ETHEL CLAYTON

NORMA TALMADGE IS THE PROBATION WIFE

RIALTO
MONDAY and TUESDAY
VIVIAN MARTIN
LITTLE COMRADE
TODAY LAST TIMES
CHAS. RAY in THE SHERIFF'S SON

ETHEL CLAYTON
Pettigrew's Girl
YOU'LL LIKE PETTIGREW
A DANDY LITTLE PLAY
BIG DOUBLE BILL
ONE OF THE BEST PROGRAMS WE HAVE EVER OFFERED OUR PATRONS
SPECIAL MUSIC BY AUGMENTED ORCHESTRA
IMPERIAL TODAY AND MONDAY
HOW SHE COULD WASH
A RIOT OF FUN
REILLY'S WASH DAY

ARCADE
A Powerful Drama
of Deep Emotions—
of a Fearless Love
That Defied
Convention—
A Story to Wonder
at—
A Star to Idolize
See the
Incomparable
NAZIMOVA
in
OUT of the FOG
OPENING ATTRACTION EXTRAORDINARY
APRIL 3, 4, 5, 6
Admission: Adults 25c Children 10c



THE ENTIRE DOMINION
Applauds This Marvelous Production
THE GREATEST IN ALL MOVING PICTURE HISTORY
"THE HEART OF HUMANITY"
The Picture That Will Live Forever
THIS CANADIAN MOTHER AND HER FIVE WONDERFUL SONS
Wildly Applauded by Press, Critics and Public
THE PICTURE
Your Last Chance
All Canadian Masterpiece
GAIETY THEATRE
Portage and Colony
ALL NEXT WEEK

THE HEART OF HUMANITY
THE HEART OF HUMANITY
THE HEART OF HUMANITY
THE HEART OF HUMANITY

EVER note that when exhibitors are convinced that their picture is a big picture better advertising results? We do not mean simply more space, but that the quality of the matter used is superior. If they would make up their minds to treat every production as a big one so far as hundred per cent exploitation is concerned we are sure that there would be more money in their box offices.

Which is introductory to say that these five full columns of the Gaiety theatre, Winnipeg, Man., represent one hundred per cent efficiency. It appeared in two colors, with the hearts and the title in red, but it would have been striking in black and white. Of course, this is handled from the Canadian angle and possibly its appeal is even stronger in the land of the maple leaf than in this country. You will note that this display does not go into the details of the picture, but slams out some striking sentences. The Randall cut is particularly striking and here, under the heading: "The Canadian mother and her five wonderful sons, is one of the best selling arguments that we have seen. It is in small type, but it will be read. We reprint it:

> —will stir in every human breast that feeling of compassion and pity that makes the whole world kin. In this wondrous story of love that passeth all understanding, no human being on earth but will shed tears of joy and happiness over the great sacrifices of this wonderful mother and her brave boys, like unto thousands of Canadian mothers and sons who suffered that freedom and justice might live. And this is but one of the themes of the magnificent production surpassingly supreme over anything that you've yet witnessed on the screen.

Clouds don't hang around very long when the breeze of advertising starts to work.

Of course, you can balance yourself on one leg, but it is a whole lot safer to stand solidly on both feet.

Scene during stage spectacle at Fox theatre, Aurora

Aurora Theatre Gives Dance in "Garden of Eden" During "Woman" Showing

THAT the plane of the picture industry is constantly rising is proved in no better way than by the elaborate presentation of big pictures being made by theatres in towns which the old time theatre manager considered not large enough for metropolitan presentation.

Credit goes to Mr. Burford and Mr. Rubens of the Fox Theatre of Aurora, Illinois, for a presentation of Maurice Tourneur's production "Woman" in a manner which invites comparison with the efforts of the largest theatre in the country.

A mammoth stage setting depicting the Garden of Eden was arranged, and with the special lighting effects realized a scene of beauty which received great applause at every performance. A dancer was also employed in a very clever manner.

In the picture Eve is shown reaching for the forbidden apple, and as this scene flashed on the screen the lights were dimmed and the curtain rose on the dancer standing in the same pose. After her dance, which was supplemented by special music, the picture was resumed and the beauty and novelty of the performance proved by the box office that such efforts do pay the exhibitor in the smaller towns.

Procession of Dogs Advertises "A Dog's Life"

Recently the whole population of Stanley, Wis., was aroused to what seemed to be a parade of every dog in the universe down the main street. Some of them concluded that the Pied Piper had come to town and was making his appeal canine. But others remembered that Tom Foster, manager of the Star theatre, had advertised for everybody to bring his dog to the theatre that morning and had then adorned them with signs reading "I'm On My Way to the Star theatre to see Charlie Chaplin in 'A Dog's Life.'" Of course the processions got lots of attention in themselves and there were impromptu dog fights galore that added to the interest. Mr. Foster reports the stunt brought him business.

Attractive Photos in Windows Bring This Exhibitor Crowds

Fred W. Hermann, manager of the Savoy theatre, Wilkes-Barre, Pa., believes in making the appeal to women every time he gets a chance, and he saw the opportunity when he witnessed the screening of Anita Stewart in "A Midnight Romance." He decided that there should be a display in every store in the city that made an appeal to women.

But at the same time he realized that he had to keep those displays on the same high plane as the shops he used. So he selected a score or more of pictures of Miss Stewart and had these mounted like the regular cabinet-size photographs and then a corner clip-over bearing the words: "Savoy. Charming Anita Stewart in "A Midnight Romance," and the dates of showing. The type for all but the name of Miss Stewart was very small.

Not only did all the merchants requested allow the pictures in their windows, but many who had not been requested themselves called up the theatre asking for such displays. Mr. Hermann says of the pictures: "They were beautiful things and were attractive to the women, just the people I wanted to reach, and seventy per cent of my patrons, by the way—and to bring them to associate Miss Stewart's name with 'A Midnight Romance.' In this I was successful. It is a simple thing, but satisfactory."

Mark Gates Scores Big Hit with His Anniversary Bill at the Dayton Theatre

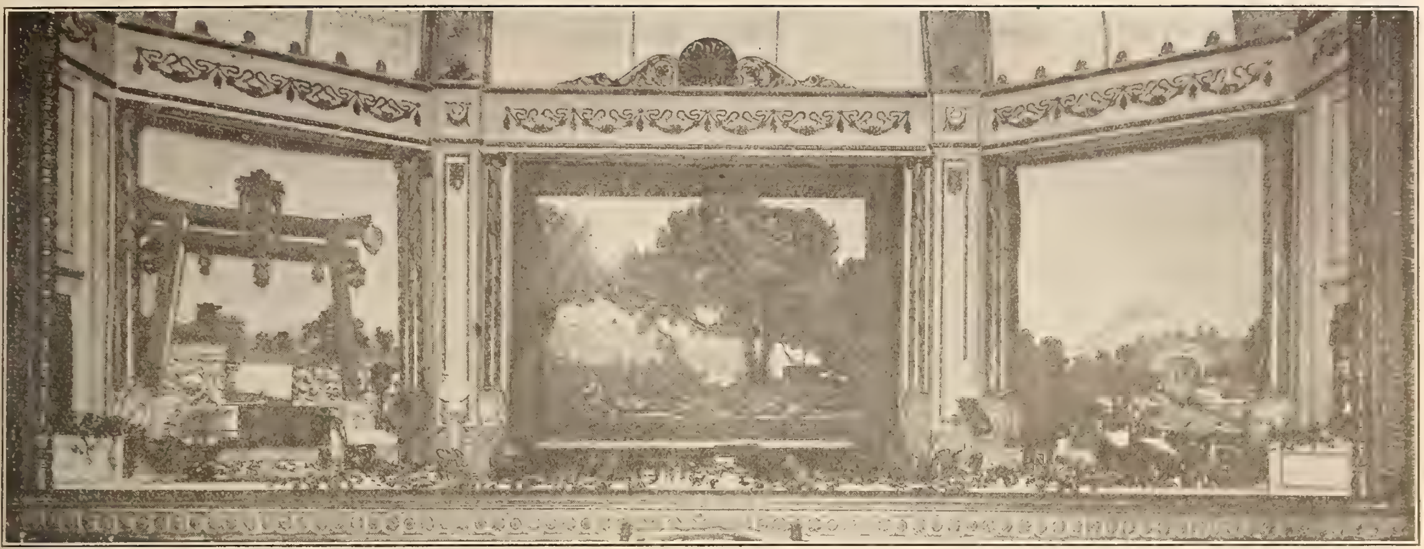
LAST week the Dayton theatre, Dayton, O., and one of the finest houses in the country, observed its birthday. The Dayton owes a large share of the success to Mark Gates, the managing director and the man who is responsible for the construction of the splendid theatre. Mr. Gates was also instrumental in the construction of the Circle, Indianapolis, now under the direction of S. Barret McCormick. The Dayton has a seating capacity of 2500, making it the largest motion picture theatre in Ohio, though Dayton is the fifth city of the State.

Policy at the Dayton is to show the big features immediately on their release and many productions have been seen there before they have been shown in New York. Mr. Gates is one of the strongest believers in advertising and has set a new mark in that city. Much of his advertising has been reproduced in these pages. Music is another of the features and special scores are prepared for all the features with overtures and vocal numbers used.

Nazimova in "The Red Lantern" was the anniversary week attraction and a big advertising campaign was used to put it over in the best possible manner. A distinctive Chinese atmosphere was given the theatre and the lobby was a bower of flowers with cherry blossoms predominating, while red lanterns and Chinese parasols carried out the effect. Girls in the box office and the ushers were attired in Chinese costumes.

Mr. Gates received congratulations from many producers and exchange men on his anniversary bill.

Mark Gates



Both sides of the stage setting were devoted to "The Red Lantern" the week preceding its showing at Shea's Hippodrome. It was unveiled as the trailer was being run

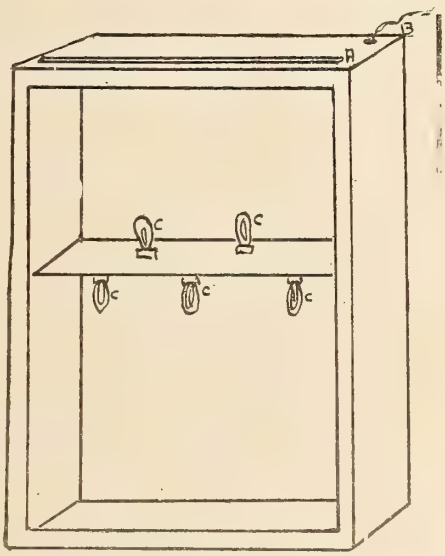
Atmosphere All Over Theatre as Franklin Presents "The Red Lantern" in Buffalo

HAROLD B. Franklin, managing editor of Shea's Hippodrome, Buffalo, last week succeeded in surrounding his presentation of "The Red Lantern" with a delightfully inviting atmosphere through the origination of several novelties, which though unusual were still of a dignified character thoroughly in keeping with the character of this big house. Frequently the dignity of advertising is imposed upon in the use of novelties, yet here were several distinctive ones that stood out and attracted much attention.

For a week previous to the actual showing of the picture a special trailer was used depicting some of the big scenes in "The Red Lantern." This in itself would not be a novelty, were it not for the fact that Mr. Franklin unveiled two characteristic settings in the side panels at the same time that the trailer was screened. Illustration "A" shows these settings, the center panel, which is a reproduction of the famous painting "The Sheperd" was replaced by the trailer itself. The sets were illuminated in red and soft orange effects, the subjects being of a Far East character, and the music accompaniment being characteristically Chinese.

NAZIMOVA
THE RED
LANTERN

Striking life-sized cut-out that was used for lobby display



How Franklin arranged illuminated announcements. "A" indicates slide for card, "B" lamp cord, and "C" electric lights

In connection with the advance announcement, Mr. Franklin also conceived what is probably the newest idea in displaying posters. He prepared a special frame, attractively finished in mahogany to harmonize with the regular frames. In these frames were placed cut outs from posters obtained from the exchange and illuminated from behind as shown in illustration "B." This photo shows two of these frames, several of which were placed along the lobby. While the striking effect is lost in the photograph, it was indeed startling to see a clear blue sky with its reflection in the waters below, as shown in garden scene from the production in the first panel, and the name Nazimova and the lantern lighted in the second panel in brilliant red.

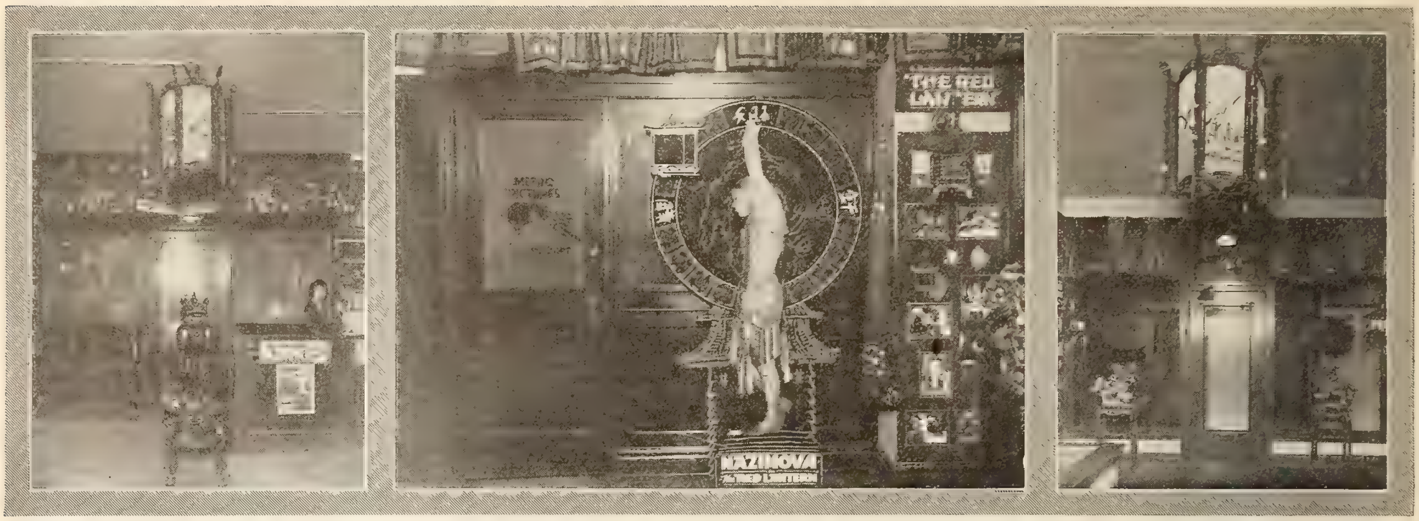
Photo "C" shows a life size cutout prepared from material obtainable at the exchange, the red lantern in the upper corner being lighted with red incadescent bulbs. The figure of Nazimova was brought out in natural color with a background of black, red and gold.

For the presentation itself, huge Chinese lanterns were hung on each side of the screen which dimmed up into a brilliant red at the prelude played to the opening of the picture, which with Chinese gongs and insense burning from huge jardinieres gave the desired atmosphere and distinguished the picture from the commonplace. During the opening of the picture two new side settings were also unveiled again, depicting scenes of an Oriental flavor.

The illustrations show the large 12-inch ad used on the Saturday and Sunday dramatic

(*Continued on page* 3394)

Effective use of announcement cards. Diagram above shows the light plan



Mighty seldom that the exchanges break into this department, but Manager C. E. Smith of the Chicago Metro office fitted up such a wonderful display in his exchange that it conveys many hints to exhibitors. Chinese effects are used everywhere, and these suggest displays that showmen may use in their lobbies and in show windows. The cut-out in the center panel is particularly attractive, and is sure to get business for any theatre

Atmosphere All Over the Theatre for "Red Lantern"

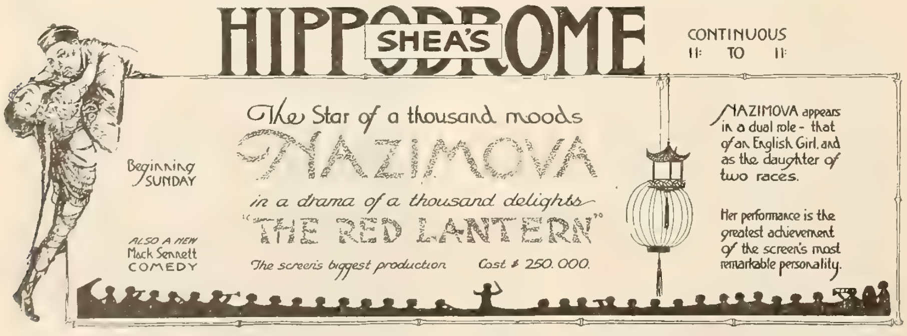
(Continued from page 3393)

pages, and the small three-inch ad used on Monday, both of which through the well arranged reading matter and illustrations, showed up wonderfully well and were given predominating position in the makeup. The Monday ad, while small, stood out like a house afire because of its "unusualness."

The production was screened several times by Mr. Franklin and Alfred Moulton, musical director, and an excellent original musical setting arranged. While the Chinese motif was maintained, it was not allowed to dominate. This on the theory that a seven-reel production would become monotonous with an entire setting of Oriental melody. In the Hippodrome score there was plenty of light and shade.

During the showing of the picture huge Chinese lanterns were suspended in the lobbies from the large clusters and large bamboo poles with lanterns atop placed here and there about the big stage.

The supplementary films of the program were in contrast with the program feature. The comedy was Mack Sennett's latest with the orchestra played a "jazz" accompaniment. The Hippodrome Magazine and The Topics of the Day completing the program. The stage setting was a reproduction of the "Fishing Boat of Dieppe," by Flaeming. The overture was "Stradella," by von Flotow.



HIPPODROME

SHEA'S

CONTINUOUS
11 TO 11

Beginning SUNDAY

The Star of a thousand moods
NAZIMOVA
in a drama of a thousand delights
"THE RED LANTERN"
The screen's biggest production Cost $250.000

ALSO A NEW Mack Sennett COMEDY

NAZIMOVA appears in a dual role - that of an English Girl, and as the daughter of two races.

Her performance is the greatest achievement of the screen's most remarkable personality.

Effective twelve-inch four column ad. in the Sunday papers has simplicity, class and strength

Rural Stage Settings Accompany Features at the New Garricks in the Twin Cities

MANAGER JULIUS JOHNSON has just completed a successful week's showing of "The Turn in the Road" during which he had a special setting to get just the right atmosphere in the New Garrick theatre, Minneapolis.

Mr. Johnson is his own organist—in fact, that is the way that he entered the motion picture business, and plays his own overtures. With this picture he used "William Tell" on the pipe organ. Pathe News with views of a local aeroplane accident added followed and two vocal selections by the Minneapolis Ladies Quartette, which goes to France within a fortnight preceded the screening of the feature. A Billy Parsons' comedy completed the program.

For the stage setting for "The Turn in the Road," Mr. Johnson used a left-hand panel drop, showing a quiet country farmhouse centered among a cluster of big trees with a whitened road turning as it came from behind a distant hill and into the foreground. On the right side of the stage a wooded scene and a red barn on a green hillside made up the second harmonious panel. Red, yellow, blue and green lights faded in and out of these panels, as Mr. Johnson began "William Tell," and as the tempo of the piece became more agitato the stage was darkened, and lightning, thunder and rain effects added to the setting.

The ladies quartette sang its selections from the central panel where the screen was raised. A grand piano, the ladies in white evening costumes were flooded with soft amber and red light, the latter coming from a high stand lamp which stood beside the piano, and from a border strip atop the opening. As the last song was completed the purple velvet curtains closed over the setting to allow for the dropping of the picture sheet and the feature started off on the plush gradually creeping on the screen as the curtains were withdrawn.

It was a rather strange coincidence at the New Garrick, in the other twin city, St. Paul, there was also a rural setting arranged by Manager Theo. L. Hays. The attraction was "The Romance of Happy Valley." The program there opened with the setting showing a farmer boy leaning on the handle of a pitchfork and looking toward a distant mountain on which various lights effects played. As the setting was darkened and clouds began to pass before the pale moon, which gradually rose and reflected in a stream which ran alongside of the hill, the boy turned toward the audience, laid aside his fork and sang a popular song with full orchestral accompaniment, and as an encore with clarinet, violin and harp. As the encore was completed the stage was darkened, and the velvet curtains drawn across the setting as the singer bowed his way to the left. As soon as the curtains touched they parted again, and the Pathe Weekly was flashed on the screen. This reel was followed by local pictures showing the Liberty parade.

D. W. Griffith's most recent war story, "The Girl Who Stayed at Home," was the feature film at the New Garrick theatre the following week.

During the overture, "Raymond," the stage drops parted, and disclosed a distant hill at sunset with the sun's rays streaking through slowly moving clouds and other rays playing upon the stream that worked through the bed of the valley.

How New York Stages the Show

PROBABLY the most popular three women stars in motion pictures are at the three leading New York photoplay houses this week, Mary Pickford, Marguerite Clark and Norma Talmadge. Two of them are seen in comedy and the third in a very tense Russian drama. And in another way there is a coincidence, for there is not a scenic on the bill at any of the houses, something that we have never known before.

Strand has Mary Pickford in the first of her First National subjects and the feature is so long that there have to be cuts made in other portions of the program. This has led to a combination of the overture with a solo that is very effective. One other vocal number, the Strand Topical and the latest Sennett comedy, "When Love Is Blind" completes the bill.

Norma Talmadge is at the Rivoli in "The New Moon," a story of Bolshevik Russia and to relieve the tenseness, there is a Mutt and Jeff used very early in the magazine and the usual comedy at the end. The Rivoli is also showing "When Love Is Blind." There is a particularly effective arrangement of the second orchestra selection, "A Forge in the Forest" with a special setting.

This is another all-comedy week at the Rialto, with Marguerite Clark in "Come Out of the Kitchen" as the feature, Mr. and Mrs. Sydney Drew in "Harold, the Last of the Saxons" and one of the Charles Chaplin revivals, "The Cure." The element of humor is carried even into the overture and there is a dance of three girls before a special setting that is in keeping with the theme for the week.

Rialto Theatre

DR. RIESENFELD is putting on another one of his all-comedy bills at the Rialto this week and keeps his audience laughing throughout the show. Everything on the program, including the music, has a touch of comedy to it.

It is mighty seldom that we have occasion to find fault with anything that is done at the Riesenfeld theatres, but there is to us a distinctly jarring note in the introduction of an announcer this week. This man wearing a full dress and a silk hat appears at the edge of the stage before each number and tells what is to come next. In our opinion it serves to chop the program to pieces instead of allowing it to remain a symphonic whole. And neither did we think very highly of the gentleman's brand of humor.

But with that out of our systems, let us go into the good parts of the very excellent bill, made all the more pleasing by the music and effects. "The Merry Wives of Windsor" is the overture this week and this highly tuneful selection is played with the lights all in red, coming up to gold at the end.

Rialto Magazine opens with Pathe pictures of the allies taking charge of the Austrian naval base at Cattaro and her fleet seized. There is applause for the scenes of the French sailors presenting arms to the Serbian garrison and for a French cruiser and submarine that had been captured by the Austrians and now released. "To the Nation's Honor" is played here. Then come the "Topplitsky Sayinks" which have become a regular Rialto feature and here "My Desert Fantasy" is played.

Gaumont presents some interesting pictures of the Prince of Wales flying over England and here "Sons of Britain" is used with the orchestra fading down for effects as the flight scenes are shown. Pathe has views of the parade in Chinatown in honor of the Chinese who served in the American army and of one who had a D. S. C. medal. Pictures of the Oriental-Americans buying Victory Bonds are included and "Chinese Serenade" is used. Kinograms illustrated the way to remove a stone house in ten minutes with the use of dynamite. Here a dramatic allegro is used with tympany and organ rumble for the explosion scene. From the same source comes the climax to the magazine with pictures of Paris honoring the British heroes of Zeebrugge. The marching men and Admiral Beatty get a large amount of applause and the brilliant rendition of "March Lorraine" adds a considerable part to the enthusiasm.

Emauel List then renders "Down in the Well" and then comes the latest of the Sidney Drew comedies, "Harold the Saxon." There was a touch of sadness here, for lots of us at least imagined that we could see on the late comedian's face evidence of the illness that was to take him away shortly after this picture was made. It is a story of amateur theatricals and gets lots of laughs.

"First Love" is played at the screening and then when Polly is pleading with him to take part in the play we have "Cuckoo" used without the introduction and then with the title "the next evening" there is a change to "Babillage" and with the introduction of "Boadicea" we have "Lohengrin" cleverly employed, with "Babillage" following through. Then when the bartender enters there is "Mamma's Blues" played on the brasses and cymbals only with "Sinbad" taking the place at the title "endless drilling." As the bartender crosses the stage "Re di Lahore" is played and at the point where he falls down there is a drum roll with the orchestra tacit a moment and then "Sinbad" played again.

Later that evening with the Drews at their home we have "I Love You" used. With the arrival of the big night there is a change to "Dixiana' and as the curtain rises the music goes into "Shakespeare Songs." Then with the announcement that King Harold comes there is a trumpet call and tympany rumble and then with his arrival on the stage there is "Hugenots" changing to "Zoo Step" with the title "The play went on" and then with the second rising of the curtain "Navarraise" was used as especially arranged. When the fight starts there is a change to "Honky" and as the woman comes on the stage to ask Henry to appear in her play "Inquisitive Woman" is used with "Aida" at the end as he points his finger for her to get out. The picture gets a good hand at the end.

Still further carrying out the comedy idea we now have "The Jester's Dance," staged by Adolf Bolm of the Metropolitan and with a beautiful stage setting designed by John Wenger. The curtains at either side of the stage part with the first of the music revealing beautiful Venetian water scenes with the lights all down to blue. Then we have the dance with two girls in costume and the third girl attired as a Jester. It is splendidly done and wins the heartiest of applause.

Then comes the feature, Marguerite Clark in "Come Out of the Kitchen." This deals with a poor but proud Southern family and therefore Dr. Riesenfeld has aptly used much Southern music in his score. At the screening we have "Carry Me Back to Old Virginny" used and then with the title "Another old Southern family' there is a change to "Down South" and then "Uncle Remus" with the introduction of Charles, while "Tulips" is played on the appearance of Randolph Weeks. For the scene where the auto drives up to the home "After Vespers" is used as arranged, changing to "Gems from Stephen Foster" for the arrival of Crane. "I'll Pray for You" gets a laugh as it is used for Mrs. Faulkner, the haughty society woman and then "Molly Dear" as Claudia introduces herself as the Irish cook, and then with the scene showing Claudia trying to do the cooking "Cousin Jasper" is employed.

After that selection the organ takes up the music and plays the greater portion of the picture coming back with the title "Determined to stick together," and playing "Love's Melody" with a change to a minuet for the sleeping youth and then to "Clematis" as the girl runs upstairs. The theme Friml's "Adieu" is used for the first time with the title "Then you will serve" and with the serving of the dinner "Picking Peaches" is played. Then when she gets the letter saying that the operation on her father is a complete success "Sunny South Overture" is used. "Yesterthoughts" is played where Crane enters the kitchen and then as he turns to

Tips From First Showings Here

the brother and says "With your permission" before asking Claudia to "come out of the kitchen" the theme comes in and is used to the end.

Then comes more and more comedy with a revival of Charlie Chaplin's "The Cure." It is because probably that we never heard such music played with this picture when it was fresh that we enjoyed it all the more at the Rialto Sunday, but we have impressed upon you before the earnest attention that Dr. Riesenfeld gives the comedies. "He's a Jolly Good Fellow" is used at the screening and with the title "To be cured of drinking" there is a change to "Chaplin Feet." Then for the scene when Chaplin and the other man get caught in the revolving doors "He Walked Right In and Turned Around and Walked Right Out Again" is played with laugh provoking results changing to "Buster" as the door is jammed. With the title "His wardrobe" "Steve" is used with a change to "Minnie, Shimmee for Me' as Charlie is invited to come and take the water, and to "Chaplin Feet" as he runs away.

When the villain is seen flirting with the girl "Limbo Land" is played and as Chaplin goes to the bath "Slippery Hank." Here we have all sorts of imitations as the comedian shunts from one place to another and then as Chaplin is seen posing the ballet from "Faust" is used, with a chord for each pose. Then for the massaging scenes "Won't You Help Me" is used and when Chaplin is told that he is next "Kangaroo Hop" is played with "Clouds" coming in with the title "The next morning" and being played to the end.

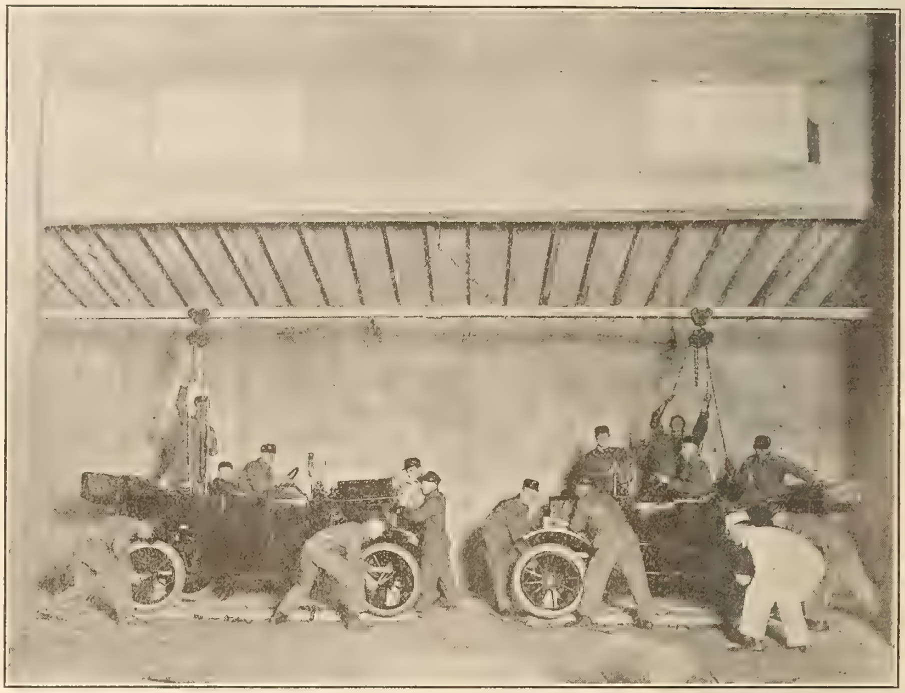
Merkel's "Album Leaf in E" is the organ solo.

Strand Theatre

WITH the feature unusually long Managing Director Jos. L. Plunkett has had to cut down from his usual program this week, and he has both saved time of the performance and supplied a happy effect by combining a song with the overture, and a special setting.

There is an unusual musical setting for the feature, too, that exhibitors will do well to study, because this picture is particularly subject to musical treatment and proper playing will get a great deal more out of it. Mr. Plunkett has a wide selection in his arrangement.

Selections from "The Red Mill" from the overture and several of the airs are played with the lights in gold and then at the start of "Moonbeams" the lights go down to purple and the curtains part revealing a landscape with reclining sheep and a lake in the background and in the foreground a moving windmill with a light in the window and the moon shining above. Miss Ann Rutledge in Dutch costume stands at the right of the stage and then sings "Moonbeams" in that charming way of hers that has made her one of the greatest favorites with Strand patrons. It makes a pronounced hit.



Scene on the stage during the Ford assembling contest which attracted so much attention at Grauman's theatre, Los Angeles. An account of this was printed here last week. It won much newspaper publicity

Strand Topical opens with Pathe pictures of more American soldiers going from Hoboken to Germany. These are volunteers for the Army of Occupation and they get a big hand. "We're All Going Calling on the Kaiser" is the most appropriate music. Pathe also shows the start of the three navy flyers from Rockaway Beach. There are some fine shots including some striking close-ups of the motor and then pictures taken from another airship, one of which shows one of the big flyers coming straight at the camera "America First" is played here. Then with the pictures of the ruins of Trinidad "Evening Reverie" is used and the Pathe analysis of motion picture brings "Reconciliation." The final punch at the end comes with Pathe pictures of American soldiers posting Victory Loan posters at Porta Nigra, Germany, and the astonished Huns looking on and then International Views of Secretary Daniels reviewing the "Devil Dogs." There is a fine shot of the color bearers with the American flag and the Marine standard marching right toward the camera and the men passing in review before it. "Sons of Uncle Sam" is used for both of these pictures.

Immediately following the Topical comes the feature, Mary Pickford in "Daddy Long Legs." "Ecstasy" is used at the screening and then with the title "Baby Souls" there is a change to the first selection of "Suite Enfantine." With the title "The late John Grier" brings us "A Fanciful Vision" and with the christening of the rich child "Camelia." With the introduction of Judy (Mary Pickford) "Sunbeams" is played.

Comedy is helped along at the scene where the matrons hear the noise when the "Lump of Sugar" is played heavily accented, and then at the point where the orphans see the matrons there is a sudden pause followed by "The Snow is Dancing," played to action. When we see the man stealing there is a dramatic agitato used and with the view of Judy and the kid on the hunger strike "Bleeding Hearts" is used. When Judy swings to the trapeze we have "Elfenreigen" and then for the scene of the drunken dog "Essence Grotesque."

When Judy tells the children to take all the jam they want we have "Garden Dance" until the title of "Whispering Chorus" when there is "Bluette" changing again to the "Dance of the Clowns" as the jam-eaters are discovered. With the title "Judy calls the monthly visits of the board" the organ takes up the music for 22 minutes. It comes back with Mary leaving on the train with the engine bell effects and "Evening Rambles." Where we have the homesick girls "Love Fancies" is played once and then follows through "Conte Amusante."

Where we see the headquarters of Dan Cupid "Arlequin and Colombine" is played and then with Judy's first literary effort we have "Romeo and Juliet" and then where the screen gives the effect of the curtain rising on the outdoor performance with Judy as "Juliet" the love scene from "Romeo" is played, and then with the curtain coming down there is a change to "Butterflies" with the introduction to

Music Hints For Entire Programs

Lock Willow farm "The Bee and the Flowers" becomes the accompaniment, changing to "Cherry Blossoms" at the title "Why Judy put up her hair" and to "Moon Glow" as Jimmy greets Judy.

Then with the title "Moon magic" and the scenes between Judy and Jarvis Pendleton "Think Love of Me," which becomes the theme, is used for the first time, and as the auto drives away with Jarvis it is carried for a short time on the organ. When Judy asks what's the use of graduation if you have no one that loves you around "March Nuptiale" is used. Now time passes and we have Judy as a successful author received by society and here "Bluette" is played and with the cops chasing Jimmy "Wedding Blues" is used without the introduction. The theme comes back again as Judy and Jarvis are seen sitting at the window and then with the title "The big moment of Judy's life" there is a change to "Woodland Echoes." With Judy making her decision to go to see Daddy Longlegs there is "Dream Flowers," the theme returning to the end where Jarvis says that he wasn't permitted to open his mail. There is a big laugh with the kicking girl at the end that almost drowns out the music.

Redferne Hollinshead, a splendid tenor then sings "Like Stars Above" and "You'll Find a Shamrock Blooming in Every Irish Heart."

There was lots and lots of comedy in the feature and there is still more of it the Mack Sennett comedy that winds up the bill, "When Love is Blind." This is full of chase stuff with the slick crook who gets the crowds into all sorts of jambs and the result is an almost constant roar of laughter. Ben Turpin and Charles Lynn have the role of the rivals while Marvel Rea, Phillis Haver and Marie Prevost add the pretty girl element. And Mack doesn't hide the sort of hosiery that they wear. The croquet scene is one of the funniest that has been put into pictures.

At the Strand "You'll Have to Put Him to Sleep" is played at the screening and is then followed through with "Jazz Baby" until the girl declares "I love brave men" and there the organ takes it up continuing until the appearance of the bear when "Le Taquin" is used. Then with the warning that the house is full of crooks there is a mysterioso until the scene at the end with the two girls when "Can You Tame Wild Women" is played.

Selections from "Rigoletto" form the organ solo.

A. J. Moeller arranged this attractive display in the lobby for the showing of "A Romance of Happy Valley" at the Theatre De Luxe, Detroit. The lobby is very large and so a portion of the floor space could well be spared

Rivoli Theatre

BECAUSE there is not a laugh in the feature there has been comedy placed in the Rivoli Magazine this week and it also follows in its customary place on the bill at the end. Wonderful music, both in the screening of the feature and for the musical numbers help a great deal to clear away the tenseness.

Liszt's "Thirteenth Rhapsody" is the overture and it is played with all the lights in red. The music at the start is in the minors and is carried on flute, 'cellos, piccolos and minor horn effects. About half way through there is a czimbalon solo, then the flute and light strings come in and finally into the full orchestra with the brasses. Then there is a xylophone playing with the czimbalon and then a drum roll and a martial strain, going back to the strings and a brilliant burst at the end. It is a selection that is little played, but it makes a big hit at the Rivoli.

Rivoli Magazine opens with Kimogram pictures of the naval flyers making their start for Newfoundland for their "hop" across. There are some fine views here many of them being taken from an accompanying machine. "Hands Across the Sea" is the music, but the orchestra becomes tacit as Production Manager Jos. LaRose gets in his realistic effects of the speeding motors.

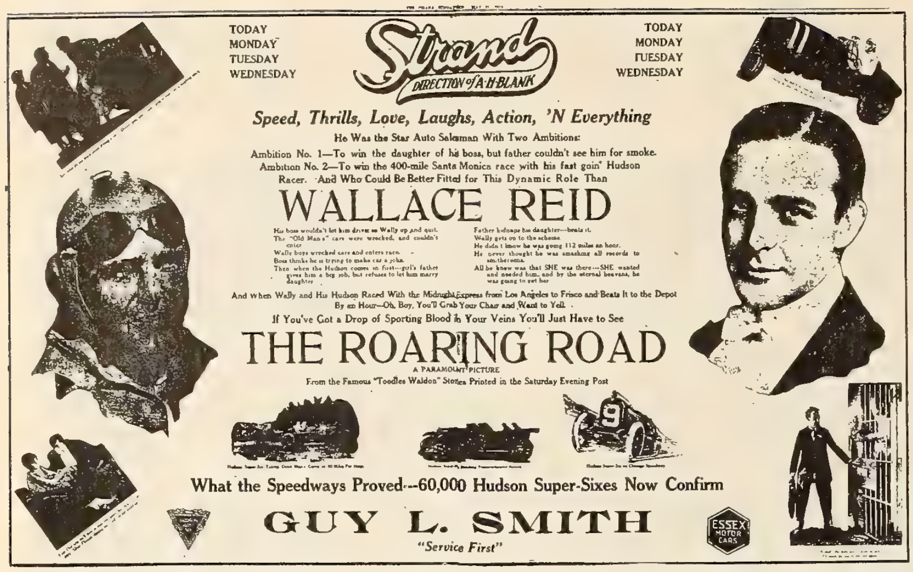
Now we start to laughing with Mutt and Jeff in "Left at the Post." Here we are shown Mutt eating hay and as we have the orchestra playing "Snookum Hollow" there are wails of a human voice from the orchestra pit that get more laughs. Then we also have imitations of the weeping as the girl is seen crying and as Mutt and Jeff join her in tears. With the title "Where's your husband" there is a change of the music to "You'll Do It All Over Again." With the appearance of the villain "The Plunger" is played and then as we have the wild horse kicking the stablemen out one by one we have the whistle effects with the auto horns for the chase and then the race effects for the horses running, with whistles again when Mutt and Jeff are seen waiting. At the title "Five hours later" "All Night" is played to the end of the cartoon.

Kinograms shows us how the W. S. S. are made at Washington to the music of "Midsummer" and from the same source we have view of clearing Fox Lake, Ill., of Hun fish—carp—and "Bees" is used. Then come International Pictures of the funeral of Archbishop Hayes with the organ carrying the music and Gaumont furnishes a comic relief with a negro baptism at Lake Charles, La. Here "A Cyclone In Darktown" is played.

Now comes the punch at the end. First we have International views of the doughboy doughnuts gathering money for the Victory Loan with the Salvation Army lassies at work and here "Monstratvia" is played. Then come the International pictures of the Marije review in Germany and here "Semper Fidelis" is played with the full orchestra.

Here we have the only vocal number on the bill, the trio from "La Gioconda" rendered by Ann Rosner, Mlle. Pascova and Martin Brefel. For this there is a special setting with a square window at the rear, an evergreen on either side of the window and a hanging candelabra in the center.

"The New Moon" with Norma Talmadge as the star is the feature. This is based on the present situation in Russia with the Bolshevik decree as to women as



TODAY
MONDAY
TUESDAY
WEDNESDAY

Strand
DIRECTION of A. H. BLANK

TODAY
MONDAY
TUESDAY
WEDNESDAY

Speed, Thrills, Love, Laughs, Action, 'N Everything

He Was the Star Auto Salesman With Two Ambitions:

Ambition No. 1—To win the daughter of his boss, but father couldn't see him for smoke.
Ambition No. 2—To win the 400-mile Santa Monica race with his fast goin' Hudson Racer. And Who Could Be Better Fitted for This Dynamic Role Than

WALLACE REID

His boss wouldn't let him drive so Wally up and quit.
The "Old Man's" cars were wrecked, and couldn't enter.
Wally buys wrecked cars and enters race.
Boss thinks he is trying to make car a joke.
Then when the Hudson comes in first---girl's father gives him a big job, but refuses to let him marry daughter.

Father kidnaps his daughter---beats it.
Wally gets on to the scheme.
He didn't know he was going 112 miles an hour.
He never thought he was smashing all records to smithereens.
All he knew was that SHE was there---SHE wanted and needed him, and by the eternal heavens, he was going to get her.

And When Wally and His Hudson Raced With the Midnight Express from Los Angeles to Frisco and Beats It to the Depot By an Hour—Oh, Boy, You'll Grab Your Chair and Want to Yell.

If You've Got a Drop of Sporting Blood in Your Veins You'll Just Have to See

THE ROARING ROAD

A PARAMOUNT PICTURE

From the Famous "Toodles Waldon" Stories Printed in the Saturday Evening Post

What the Speedways Proved---60,000 Hudson Super-Sixes Now Confirm

GUY L. SMITH

"Service First"

ESSEX MOTOR CARS

Strand theatre, Omaha, followed the suggestion in our Special Service Section on "The Roaring Road" that cooperation from auto agencies could be had. The theatre wired to Wallace Reid and found he used a Hudson car in the race scenes, and then the management found it easy to get the Hudson agency to take this double spread in the Sunday paper. It was one of the finest possible advertisements for the theatre. A couple of Hudson cars were displayed in the Strand lobby

WATCHING CLOCK

Your People Don't Come to the Theatre for That

JUST happened to pick up a copy of a newspaper and find there an article advocating that a certain theatre put in a clock for the benefit of the patrons. We hope that this is only a stray request.

We don't have to go back very far to the time when houses had a clock to the left or right of the screen. It was generally such an eyesore that it spoiled half of the enjoyment of the picture.

It's well enough to provide a clock somewhere in the rear of the house for the convenience of those who want to know the time, but to keep it out of the picture vision. It is a strange sort of a theatre these days where people come to either voluntarily or against their will watch the clock.

Make their enjoyment so keen that they WON'T CARE what the time may be.

New York's Way

the underlying strain. It is a very tense drama with considerable of tragedy. The musical interpretation at the Rivoli is splendid but most of the selections used are the numbered ones from the great musical library of the two houses.

At the screening "Moussorgskyana" is played going into a numbered selection with the introduction of Kosloff and a tympany rumble with the title "The spreading of the flame." For the scene of the ball at the palace the polonaise from "Eugen Onegin" is played followed by a tympany rumble for the scene at the Bolshevik meeting. With the arrival of Michael at the ball the waltz from "Eugen Onegin" is used.

Numbered selections then follow until the title "Wherefore we love them not" and here "In the Silence of the Night" is used followed by "Danse Russe" for the scene in Volsk. With the pictures of the anarchist club "Siege of Kazan" is played and then the organ until the title where Sonia sees Michael and then we have the theme introduced, "Russian Romance." Again numbered selections follow until almost the end and then with the scene at the Saratoff border "A Russian Pansy" is played with the theme coming back with the title "The New Moon."

There is a pretty effect with the second orchestra selection, "A Forge in the Forest." The house lights are all in blue here the selection is started and we have the songs of the birds in the forest and beautiful effects. Then the stage curtains part revealing a scene in the forest with the mountains rising at either side and just a little of red light upon it. Then we have the anvil effects from the orchestra and the electrical arrangements so that they get the flash with each stroke.

Mack Sennett's "When Love is Blind" is also shown at the Rivoli this week. At the screening "Mr. Jazz Himself" is used and then with the title "Borrowing an umbrella" "Have a Smile" is played. At the start of the croquet game there is a change to "Geraldine" and as the cat appears "Me-ow." With the title "Hotel thieves active" "Limbo Land" comes in and when the man with the cane is seen "Good Scout." With the appearance of the diving girl the music becomes "The Spinning Wheel" and with the title "I might be lonesome" there is used "Trombone Ball" twice through with all the jazz effects and the trombone dominant. Then "Frivolity" follows through to the end. Of course there are all the effects with which the Rivoli orchestra is so proficient.

Selections from "Faust" make up the organ solo.

Empire at San Antonio

(*Continued from page* 3386

night Romance" and your line of goods are going to be connected together in the public mind. That's where the reciprocity comes in. To give it all a boost, the Express will run a picture of the window display which is selected as the best and the Empire management will give $10 worth of tickets to the decorator who designs the display.

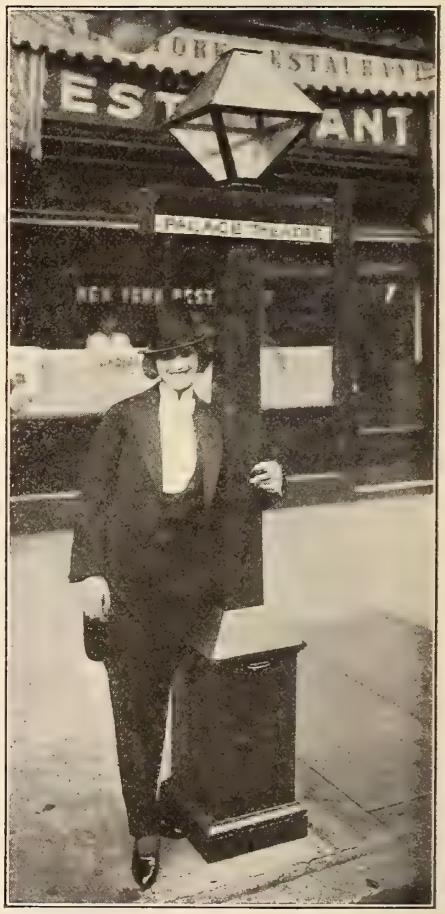
All that's necessary to get in on the free publicity and a chance at the tickets is to make mention somewhere in the display which should be in the window by Wednesday, that "Anita Stewart in 'A Midnight Romance' is at the Empire." Just give this to your window man and don't bother to thank me.

The result was nine full window displays in the best stores of the city, and they were all window displays that people would stop and look at (Don't ask why, just think a moment)—and big business for the Empire.

St. Paul Has Kiddies Guessing What Picture Is About

Manager Theo. L. Hays of the New Garrick theatre, St. Paul, secured some very good newspaper co-operation for his showing of Mary Pickford's last Artcraft drama, "Captain Kidd, Jr." The St. Paul *Pioneer Press* conducted a guessing contest amongst the young readers of the boys' and girls' section and seven youngsters who guessed nearest to what the film play was really about were awarded season passes to the New Garrick.

The *Pioneer Press* published photographs of the youngsters who won the prizes



To boost "Oh You Women," Palace theatre, Buffalo, has a woman dressed in "1950 attire" and parading around the city carrying a lamp post

Rothapfel Shows Dream as an Accomplished Fact

By the Creator of “Seeing the Rialto with Rothapfel”

NEARLY two years ago the exhibitors of the country were for the first time literally taken behind the scenes with Samuel L. Rothapfel and shown in detail week after week by Motion Picture News how he made his presentations and why he did the different things. This continued as a weekly feature until the opening of the Rivoli, and later was succeeded by the present heading.

All of which is purely introductory, for one of the first things that Mr. Rothapfel confided to the writer was that he wanted to produce pictures. He always showed his willingness to do anything possible to aid other exhibitors, and devoted hours of his time to articles and answering questions through the Motion Picturé News. But he was not content with that, for he wanted to help elevate the motion picture business throughout the country not by mere advice and not by simply telling what he was doing, but by giving them the concrete product.

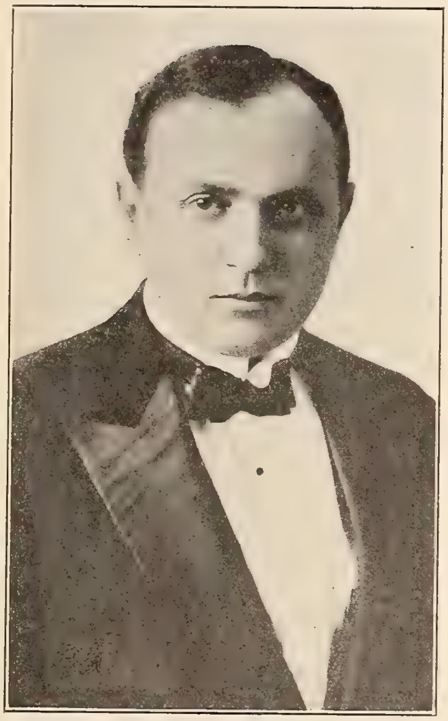
On the ninth of May—for nine is Rothapfel's lucky number—count the letters in his name—he showed his art to the biggest crowd that ever attended an invitation premiere in New York—a crowd that filled every seat in the house—so much so that we could change when we found ourselves wedged between two fat ladies who were considerably too wide for their chairs. And for enthusiasm and appreciation of the work of Mr. Rothapfel, it was evidenced again and again.

TO most of those who have been familiar with the way that he put on shows at the Rialto and the Rivoli, the presentation was a disappointment—the sort of a disappointment that means a whole lot of the exhibitors. Most of the wiseacres expected that the first Rothapfel Unit Program would be invested in a bunch of scenic settings and elaborately staged musical numbers. As soon as the announcement of his plans had been made there were the question: “How are the smaller exhibitors going to afford all of those scenic settings? Is he going to ship them around the country? Pooh, it can't be done.

And so they were disappointed because there is not a scenic setting in the program as shown at the Rialto. For Mr. Rothapfel has gone further than a mere setting or series and sets, and has gathered together all of the elements of a program in a symphonic whole. *There is distinctly a theme—that of the pursuit of happiness running through the series of pictures, and they are blended so perfectly that the effect on the average spectator after the program is completed is that of artistic delight.*

There is ample opportunity to elaborate and put in the scenic settings that the individual exhibitors may desire, but the point is that they are not necessary and that the enjoyment of this program can be just as keen in the smaller house as in the biggest provided the exhibitor will follow carefully the very simple directions that go with the unit program.

SO the first thing that the exhibitor wants to know is what he is going to get besides the pictures. He gets the complete musical score with the various selections bound together, the signs and the cuts all properly made so that any one who can read and play music can get every note in at exactly the proper place. These complete musical scores are to be shipped with the pictures themselves, and will cover all sorts of musical conditions even down to the theatre that uses nothing more than a piano.



Samuel L. Rothapfel

There are also instructions for the lighting effects, and these are very simple, and it is suggested to the individual exhibitor that he can probably best work out those most fitted to his house. And then there are general suggestions to the leader of the orchestra—all of these very simple and very brief, because the arrangement of the program is such that there is nothing to puzzle.

This musical score has been prepared by Mr. Rothapfel and Dr. Hugo Riesenfeld, who was musical director of the Rialto and Rivoli, while Mr. Rothapfel was managing director, and who has now taken the latter's place. Hours and hours have been spent in working this out, and it includes a wide range of numbers including several original selections.

NOW, let us look at the presentation as it was given at the Rialto to the exhibitors and members of the industry. There were some little touches added here because of this being a premiere that are not needed in the regular theatre showing. For instance, the presentation was opened with the playing of “The Star Spangled Banner,” and during the overture and the Marine picture, there was a detachment of marines on either side of the theatre.

The overture as especially arranged by Mr. Rothapfel and Dr. Riesenfield is a brilliant composition, full of light and life with a military note at times coming in “First Unit Programme, 1919,” is the title of it. Then there is a film announcement of the program and a statement from Mr. Rothapfel as to why he has gone into the producing end of the business, and what the program seeks to accomplish. It is an announcement that is made purely for the understanding of the exhibitor. There is a clever little touch added here with the playing of “The Anvil Chorus” during the screening.

Now the first picture, “The Woods of Fair Water,” is an immortalization of the famous achievement of the “Devil Dogs” at “Belleau Wood,” and is intended as the climax, or the final punch of the news weekly. Mr. Rothapfel is really the originator of making his own arrangements of news pictures, *and he realizes their value too keenly to offer a program that would omit these. So he suggests that the exhibitor make those selections for himself, and then add the Fair Water Picture at the end.* Lighting here is down in blue.

SCENIC element is furnished by views of the shell-marked wood, and there are some clever effects with the fading into the scene of the marching marines that will bring out the greatest applause with a few strains of “Marseillaise” brought in, and then “Marine Hymn,” with “Taps,” sounded at an indicated place and then a militant finish. During the showing at the Rialto the Rialto Male Quartette sang the “Marine Hymn,” and this is a splendid idea for exhibitors who can get the singers. They should be stationed where they cannot be seen.

The next picture can best be called a prelude to the deayure. It is based on Massenets “Elegie.” This music is brought in twice and “Angelus” is all used twice. “The Last Hour” is the title and it features J. H. Gilmore, telling the story of an old man who has devoted all his life to gathering money and his dreams of the things that might have been now that his time has come. As presented at the Rialto there was a song rendered at the title, “And now his time has come to die.”

“False Gods” is the feature that follows immediately. This is a screen version of E. Lloyd Sheldon's famous drama and

Representative exhibitors of the United States gathered in New York for the Rothapfel showing and the dinner tendered him at the Astor. His venture was voted a big success

the cast includes Grace Darling, Hugh Thompson, Florence Billings, Harry Meystayed, Ida Darling, Alfred Hickman and Leo Delaney. It is the story of man and wife who are happy in each other's love until they are thrown into society and compelled to sacrifice their own desires to the custom of the "set," to trade personality on business, resulting in entanglements of the husband with a young widow and the wife with two "men of the world." It is essentially a gripping drama, but one with a happy ending.

Huerter's "Melodie" is the theme used, but we are not going into the discussion of the music here, for it is all supplied to the exhibitors who are going to show this and useless to those who are not.

NOW comes just one of those little bits that gives your audiences a chuckle without tiring. It is entitled "A Thought of Equity," and in cartoon form with just three pictures and three sentences: "The duck eats the worm. The man eats the duck. The worm eats the man."

Now there has been fantasy in the marine picture and in the prelude to the feature and there is more of it in the comedy, "Wild Flowers," by George V. Hobart. The program calls it a new idea comedy and it certainly is. We would advise exhibitors in their advance notices to tell no more about this than the fact that it is written by the noted lyricist. Here is something that is going to create you a world of word of mouth advertising and you do not want to take the edge off it by trying to tell the story. It comes at the end of the bill so let it advertise the Unit Program for you to those who have not seen it.

FOR the benefit of exhibitors it is the story of the adventures of two young New York girls of the "chicken" class. It is satirical and extremely funny and it never borders on the vulgar. There are additional laughs added with the animated subtitles in which two cartoon characters go through a merry chase. Now there is an original composition supplied that is played with each of the sub-titles, a bit that is carried largely on the horns in a large orchestra and one that will help the laughs along a lot. By all means it should be made just as indicated. Other selections used in the comedy, in the order that they are played, are MacMillen's "Causerie" ("Prairie Flower") "I'm Always Chasing Rainbows," "Palmetto Hop," "Eyes That Say I Love You," "Lily of the Valley" and "Shim-Me-Sha-Wabble."

AS we have said, the exhibitor who has booked this program needn't worry any about trouble that he is going to have in showing it. The art of Mr. Rothapfel as an exhibitor and his knowledge of all classes of theatres from the little room behind the saloon in the Pennsylvania mining town to the Rivoli as the background for his ability as a producer has enabled him to take care of all of these things .

Then what about the exploitation?

Now in the first place we would not worry about this program being too high a class for the ordinary motion picture fan, because in our opinion the average person who enjoys any good show will be delighted with this one. The people that you want to reach are those that you rarely get to your theatre and we would advise you to go after everyone of these with the most intensive campaign that you have ever used. All of the exploitation should be dignified, but particularly the letters that you send to your mailing list. And as we have indicated, we would not confine this merely to the regular list, but it should go to every one.

You should tell your patrons briefly whom Rothhapfel is. Remember that we in the industry come to know all about the leaders, but the general public should be informed.

In the first place, we believe that your newspaper will be glad to carry just the sort of matter that you want, telling his career, and that the man who has been called the world's premier exhibitor has now become a producer, so that he may give his own ideas to the whole world instead of confining them to New York City.

You only have to explain the high class of this program to get the hearty co-operation of the newspapers, if they are really interested in the upbuilding of the city.

YOUR letter should be along the same lines. Tell them who he is and then his reasons for becoming a producer. Cite to them that his dreams of the best in motion pictures are represented by this work, and that you are able to present with the program exactly the same musical score that is used in New York.

Don't use cheap paper for this. Spend a little extra money and it will pay.

We would go to every woman's club in the city, and, if possible, deliver a little speech in advance of the showing, telling about the program and assure the people that you are trying to aid in the general movement for better things, and that you are presenting this program as the acme in development of motion pictures and music.

Your newspaper advertisements should call attention to the fact that you have brought New York's best to your own theatre—that your policy is always to keep in the forefront, and that when this latest development in the art came you were quick to appreciate what it meant for your patrons. Make this first general announcement at least a week before the opening of the engagement, and then a few days before the start you can tell about the individual picture.

Hit this a smash. It is a big development, and you should go after business along big lines.

Make your lobby displays look impressive. Don't ever let a hint of the "stunt" get in any of your exploitation. And that doesn't mean that the appeal should be "high brow"—but HUMAN.

Live News from the Producers

Photoplay Has Many Stars in Coming Issues

Vice-President E. W. Hammons, of the Educational Films Corporation of America, announces the names of a few of the stars who will be seen in coming issues of the "Photoplay Magazine Screen Supplement."

Clara Kimball Young, Anita Stewart, Mary Pickford, Ethel Clayton, Mable Normand, Dorothy Dalton, Pauline Frederick and Dorothy Phillips are the feminine contingent, while Marshall Nielan, Charles Ray, Lewis Cody, Charles Chaplin and D. W. Griffith are included in the group of male stars.

In addition to the "singles" listed above, there will also be a few "teams" and "family turns" as for instance, Bert Lytell and Alice Lake, and a very impressive little "drammer," "The Troubles of a Film President" with Richard Rowland, of the Metro Pictures Corporation, supported by May Allison and Viola Dana, of the Metro players.

The fifth issue of "The Supplement" will be ready for release on June first.

Four More Prizmas

Prizma announces that it has added to its list of subjects for immediate release through World Pictures, the following four natural color films: "Hawaii," "Glacier Park," "Old Faithful," "The Apache Trail."

So far Prizma has fourteen subjects covering a wide range that affords nature lovers splendid entertainment. The four last subjects are regarded by the Prizma officials as the best offerings that have been made by this concern.

Newest portrait of William Russell, of American Film Company

Fox and Sheehan Arrive Home

Many Achievements Accomplished Abroad—With Exception of Germany and Austria, Fox Offices Are Said to Cover World

Gladys Brockwell is presented by Wm. Fox in "The Divorce Trap"

WINFIELD R. SHEEHAN, general manager of the Fox Film Corporation, returned from Europe on the Mauretania on Saturday night, May 10, after a business trip of several months abroad. William Fox, with whom Mr. Sheehan left New York, arrived home more than a week ago unannounced.

An achievement of the visit abroad is the establishment of a dozen additional exchanges, it is said, either opened or arranged to be opened. In Paris, which will serve as the continental European center of distribution, Abraham Carlos was put in charge. Offices in Lyons, Marseilles, Bordeaux and Lille were opened, and are in operation. Branches in Italy, it is said, will be Milan, Turin and Naples, with headquarters in Rome. Other branches will be Brussels, for Belgium; Amsterdam, for Holland, and Geneva, for Switzerland. With the exception of Germany and Austria, Fox offices now cover the world.

The Fox Film Corporation has been well represented in Great Britain, Australia, South America, Canada, France, Italy, Spain, Denmark, Russia, Norway, India, Java, China, Japan and Philippine Islands in the past, but will be better represented in the future, since the company, unlike many other film concerns, prefers to market its own wares. Sydney Abel is abroad now, carrying out the work recently begun by Mr. Fox and Mr. Sheehan.

Mr. Sheehan on arrival emphasized the point that about 5,000 new theatres are to be built in Europe now that restrictions on building materials have been removed. A country of 48,000,000 inhabitants, England has only 4,200 picture houses. The government realizes the value of the screen for propaganda and is doing everything possible to help build new theatres. For five years not a theatre has been built; and now that so many thousands of men are being released from the army there will be plenty of labor available.

France in this matter is in a condition similar to that of England. There are only 1,200 theatres there now. Some cities of 50,000 have no motion picture theatre. Within the coming year there will be twice as many as now exist. Italy has 1,000 and this number will be doubled. The Fox Film Corporation, according to the Exhibitors' Service Bureau, is leaving no stone unturned to supply a large share of the picture demand which the new theatres will create.

Universal City Reports Production Activity

FROM the West Coast comes the news that Universal City is teeming with cinematic activity at the present time and more than a dozen companies are "shooting" daily. Several of the directors are working on stories for the stars with a view of starting immediate production.

The cast for the newest Harry Carey picture, "A Man of Peace," written by Frederick Jackson, has been completed and Peggy Pearce, former Triangle Star, has been chosen to support Carey in the feminine lead.

Others who will support the star are: Joe Harris, Duke Lee, Jack Walters, Vesta Pegg, William Cartwright, Howard Enstedt and little Zoe Rae. Jack Ford is directing from the script prepared by George Hively and H. Tipton Steck, Universal staff authors.

"The Weaker Vessel," in which Mary MacLaren is starring, has been about completed by Director Paul Powell, who collaborated the story with Elmer Ellsworth, the well-known screen writer. Thurston Hall is the leading man in support of Miss MacLaren.

Eddie Polo has just finished the two-reel Western melodrama, "Cyclone Smith's Pardner." The picture was made under the direction of Jack Jaccard and is said to be one of the best of the Cyclone series. Beatrice Burnham is cast as Carey's feminine lead.

Clara Kimball Young is as good with the reel and line as she is in the reel upon the screen. The camera caught her experiencing a rest, between pictures

C. F. Zittel Makes Plan Statement

Announces Plans Made and Work Accomplished in Connection with New Series of International Cartoon Comedies

IN a statement this week General Manager C. F. Zittel, of the International Films Service, announces the plans that have been made, and the work accomplished, in connection with the new series of International cartoon comedies, now being released through the Educational Films Corporation of America.

The difficulty of turning out a five-hundred foot cartoon subject is little appreciated by the average exhibitor. The International studio staff is under the direction of Gregory La Cava, and consists of thirty artists. Finding just the right sort of people for this exacting work is not the least of the difficulties connected with cartoon making. They must be able to appreciate a funny situation from a description, and to bring out all the laughs in their finished drawings. In cartoon work, every line in the sketch, and every second of running time, is a vital part of the finished comedy, and must have the very best attention.

One man may work days on a few feet of film, and therefore an organization very nearly 100 per cent perfect must be employed to maintain a schedule of one five hundred-foot subject every week. The old International staff, that produced the original series of twenty-two releases, was thoroughly demoralized by the influenza and the demands for military service last fall, and production had to be stopped. Now, after months of effort, the staff has been built up again to a point where the quality is assured.

The exclusive International process of double animation is another detail that goes to make the finished cartoon so thoroughly enjoyable in the theatres. This process has been so perfected that the action is as smooth and natural as it would be with living characters, the only noticeable difference being that the comic folk can do stunts that are quite impossible and therefore funny. The director takes his work most seriously, almost living up to the reputation of the real humorist, who is never known to smile. He writes his scenarios, chooses his casts and directs the scenes exactly as if the comic folk were real.

The distribution of the comedies through the sixteen exchanges of the Educational Films Corporation of America has resulted in an almost complete circulation to the better theatres of this country. Vice-President E. W. Hammons, of the Educational, has not been satisfied with this distribution alone, but has accomplished a very complete sale of the foreign rights as well. The cartoons are being shipped regularly to every foreign sales territory on a contract basis that insures the international circulation of every release.

New bookings are being received daily since the inauguration of the new series in March. Mr. Zittel is planning at this time a "spring drive" to find out directly from the exhibitor just how the new product is received, and to trace down every suggestion that could result in a better comedy. Mr. Zittel intends to hold the International comedies in the first rank of cartoon releases—a position which they have earned by past performances.

One little detail of the production at the present moment is worth especial attention. The director tries to work each comic reel up to one funny climax that will be remembered. A comic line or idea that an audience will make a mental note of—to repeat to their friends. Each cartoon is presented as a part of a varied photoplay program, and it is Mr. Zittel's purpose to make each release so thoroughly enjoyable that the average spectator will go out with a remembrance of the comedy rather than the other features.

Starts "Phil for Short"

When the cast was assembled at the World Studio at Fort Lee to begin work on "Phil for Short," the new picture which Oscar Apfel is to direct with Evelyn Greeley as a star, James A. Furey and Henry Hallam, two actors with historic careers, were among those engaged.

This engagement is the first in thirty-two years that these two players had in which they are to play together. When "Erminie" was produced thirty-three years ago at the Casino theatre, New York, both Mr. Hallam and Mr. Furey were in the original production, Furey playing the Marquis de Ponvert while Hallam was cast as Eugene Marcel.

One a Week Release for "Ham and Bud"

While Jans Productions, Inc., of 729 Seventh avenue, New York City, announced that it had secured fifty-two single reel comedies from the Kalem output of 1914 featuring Ham and Bud, the Company is actually in possession of ninety-two of the Ham and Bud's, according to later reports.

F. E. Backer, general sales manager, states that out of the entire purchase of Ham and Bud comedies his concern carefully examined them and selected fifty-two of the best subjects for release through state rights exchanges one a week for a year.

"Fifteen exhibitors to every state right buyer is the proportion of inquiries received anent these re-issues," declared Mr. Backer. "This proves conclusively that the exhibitors themselves are more familiar with the entertaining powers and comedy qualities of Ham and Bud and are looking forward to the opportunity of playing them."

World Conducts Houdini Trade Showings in Many Cities

Before any of its exchanges release the picture, World Film Corporation announces that a private trade showing of the first five episodes of "The Master Mastery," the super serial starring Houdini, will be held in each of the territories it has taken over as distributing agent for Octagon Films, Inc., controlling this B. A. Rolfe production.

Arrangements for this showing have already been made and invitations mailed to exhibitors.

The territory taken over by World Film Corporation for distribution of "The Master Mystery" is embraced on the states of Minnesota, North and South Dakota, Iowa, Missouri, Kansas, Nebraska, Washington, Oregon, California, Nevada, Arizona, Montana and Northern Idaho.

Leah Baird, in "As a Man Thinks," distributed by W. W. Hodkinson

Evelyn Nesbit Is the William Fox Star in "A Fallen Idol," a Standard Picture. In the Center Is Peggy Hyland Cajoling the Old Mariner in "Miss Adventure." George Walsh, at the Right in "Help, Help, Police," Gets in a Good Lick.

Prominent Screen Players Support Clark

A number of well-known motion picture actors will be seen in support of Marguerite Clark when her new Paramount picture, "Come Out of the Kitchen," is released March 11. This is the photoplay based upon the famous story by Alice Duer Miller. Clara Beranger did the continuity.

The cast includes Eugene O'Brien, Craufurd Kent, Frederick Esmelton, Frances Kaye, May Kitson, Bradley Barker, Albert M. Hackett, Augusta Anderson, Rita Spear, George Stevens, Frances Grant and her ebony offspring, George Washington, who appear respectively as Mammy Jackson and "Snowball."

It is understood that Clara S. Beranger will do additional stories and continuities for Marguerite Clark.

Hallsboro's New Theatre

J. T. Carroll of Hallsboro, N. C., will open his new theatre on June 1st, according to a current announcement from that city.

"Shanghaied" Brings Back Charlie Chaplin In An Essanay-Chaplin Comedy

B. P. Fineman is to Distribute

Resigns from Famous Players-Lasky and Takes Offices on Broadway—Recently Finished Tour of Exchanges

B. P. FINEMAN announced this week that he had resigned from the Famous Players-Lasky Corporation to enter the field as a distributor of motion pictures through the states rights exchanges. Offices have been opened at the Fitzgerald Building, and an organization is being formed to market features that are of sufficient merit to warrant their being exploited as special productions.

Immediately prior to his resignation, Mr. Fineman had made a highly successful tour of the Famous Players-Lasky exchanges in the interests of the sales department of that organization. During this trip, he paid considerable attention to the methods used by the most successful exhibitors in the exploitation of their attractions.

Mr. Fineman stated

"I am in the market for big pictures. The throwing open of the industry by the almost unanimous adoption of the open booking policy by the big distributing concerns, due to the demand of the exhibitors, has created an entirely new field for the independent producer and distributor. The big theatres will no longer be compelled to tie up all of their time, and will be able to avail themselves of the exceptional picture that is produced every once in a while by the independndt producr. That is the type of production that I am going to distribute, and I am in a position financially to handle the most elaborate productions. As a matter of fact, that is the only type of picture I am interested in—the big special production.

"Exploitation for the exhibitor of the pictures I will distribute will be a feature of my business. I believe that there are almost limitless possibilities along these lines, and I am going to see that the fullest advantage is taken of them in all pictures I will handle."

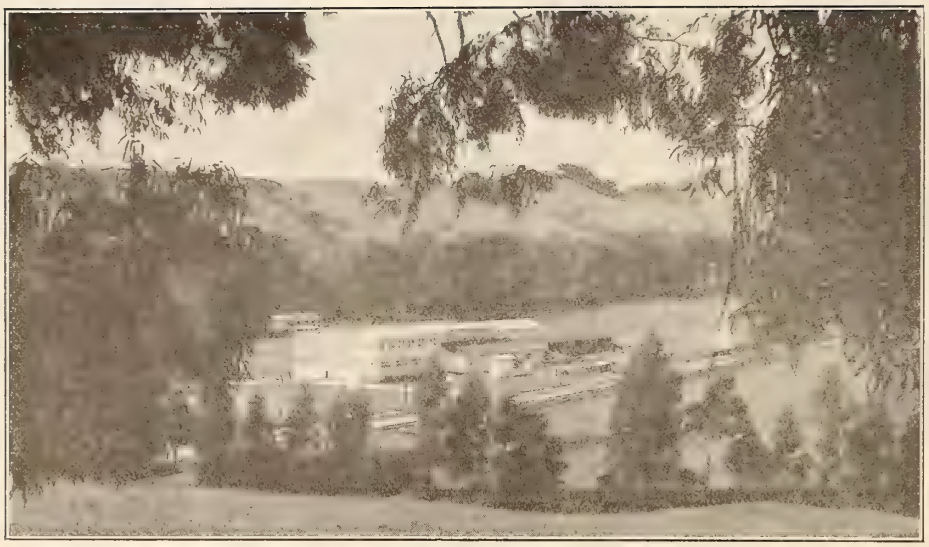
Mr. Fineman recently returned to New York after active service in the U. S. Army, as an officer in the Tank Corps. Before his entering the service, he had been a member of the Famous Players-Lasky organization. He was immediately re-engaged on his arrival by that company, and had received an important promotion just prior to his determination to go into business for himself.

"Love or Fame" Stars Elaine Hammerstein

SELZNICK Pictures Corporation announces that "Love or Fame?" is the title of the first production in which Elaine Hammerstein will be featured. The scenario is from an original story by S. Jay Kaufman, and is of unusually strong plot interest. It concerns a young girl who aspires to become a great opera star, and who is called upon to decide between a big career or the man she loves.

Can a woman succeed in a professional career, and retain her honor, without paying the price. This is the question raised in "Love or Fame?" The heroine is informed that the feat is impossible, yet she is determined to try it. Her trials and temptations form the action for an absorbing drama that should make one of the most powerful and absorbing plays yet seen on the screen, it is declared.

In the role of the ambitious singer who is determined to have both love and fame, Elaine Hammerstein has a part ideally suited to her and one that should bring out all her charms and ability. Miss Hammerstein's career in the silent drama has been one of remarkable success and distinction, and it is predicted by many shrewd showmen that she will develop into one of the screen's biggest box office stars. Selznick intends that every one of Miss Hammerstein's forthcoming productions shall be something big, something unusual that will lend itself to special exploitation. The company is weighing every story from the exhibitor angle as well as the star angle before deciding upon it. Announcement of release date will soon be made.



These studios in San Rafael, Cal., are where Beatriz Michelena is producing the features for Robertson-Cole, who distribute through Exhibitors' Mutual

Lloyd Willis Returns From Tour

Feels Enthusiastic About Conditions in Industry and Sees Great Era of Prosperity Dawning in Picture Business

"THE greatest era of prosperity in the motion picture industry seems dawning. On every hand the indications are that during the next five years investors in the amusement industry will reap the greatest profits that the industry has ever yielded."

Such, at least, is the opinion of Lloyd Willis, assistant to President J. A. Berst, of United Picture Theatres of America, Inc. Mr. Willis has just returned from a visit to United's Eastern Exchanges, where he met many exhibitors and sounded their views upon the immediate future of the picture business.

During his trip, Mr. Willis visited Cleveland, Akron, Pittsburg, Huntington, W. Va., and Washington.

"In nearly every city of importance in the country, new theatres are building," said Mr. Willis, in discussing his trip. "This is true in Cleveland; it is true in Toledo, where Mr. E. Zorn, of the Temple Theatre, is now arranging to tear down his present first-run house and materially enlarge his seating capacity. It is true also of Huntington. It is true of Pittsburgh. I am informed that twenty-one motion picture theatres are now under course of construction in New York City. Reports from the West and South indicate that the same is true in those sections of the country.

"It is particularly gratifying to Mr. Berst and every other United official to note the enthusiasm which pervades the army of United exhibitors. Our first four releases have been met with an acclaim such as seldom is accorded the initial releases of a maiden film company. Perhaps this is due in part to the fact that those theatres which play United pictures are full parners in United Picture Theatres of America. Perhaps it is due in part also to the production standard which United has set for itself. Certainly, the telegrams and letters from United exhibitors, telling of broken house-records with United productions, seem to bear out this latter belief.

"United has just completed its second Kitty Gordon release, "Playthings Of Passion." This picture—the fifth United release since January 6th—is perhaps better than any of the preceding four—better in story, action and theme; better in dramatic values and better in direction. At least, it is up to United's standard.

Another Stage Women's War Relief Picture

IT is expected that followers of the stage and dramatics as well as the enthusiasts of the screen will be treated to some exceptional talent in the Stage Women's War Relief picture now being made under the title of "Tom's Little Star," and which will be released through the Universal company.

"Tom's Little Star" is the eleventh of the series of twelve being made for the S. W. W. R. under the direction of Eugene Spitz, George Terwilleger and Louis Dunmyre.

The cast varies from those playing tragedy roles to those of light comedy, and includes Constance Binney, Otis Skinner, Henry Miller, Blanche Bates, William Jefferson, Wheeler Dryden, Henry Hull, Lucia Moore, John W. Cope and Daniel Frohman. With the exception of one or two, all of the stars named are now playing in current New York attractions.

Work on the picture was started this week and will continue into next week. Several of the scenes are being taken at the Liberty theatre, the rest being at the Estee studios on 125th street. The story of the picture has not been released, but Miss Binney will cast as the lead or the "star" as given in the title of the picture.

Pre-release views of the S. W. W. R. pictures are said to have shown that they will be among the best pictures that will be released in the coming year.

Macauley Feature to Play at Strand May 25

The Srand Theatre, New York City, on Sunday, May 25, will give its first showing of "Whom the Gods Would Destroy," the First National feature based on the novel of the same name by Charles R. Macauley. Joseph L. Plunkett, managing director of the Strand has been busy planning special music and effects which will accompany the picture.

"Whom the Gods Would Destroy," tells a vivid story of a young inventor and a pretty Belgian girl who were sent through a hell of suffering at last to discover happiness. While the war background is entirely subordinated to the love theme, and there are virtually no battle scenes, yet one is made to understand the whole scheme of German ambition, and the reasons for its downfall through clever indirection.

"The Courageous Coward" Not a War Picture

Probably because of its belligerent sounding title, the impression has been gained in some quarters that "The Courageous Coward," featuring Sessue Hayakawa which Robertson-Cole released through Exhibitors' Mutual, is a war picture. In an announcement this week, Robertson-Cole depreciate this impression. There is not even the faintest hint of war in "The Courageous Coward." In reality the story centers about a young Japanese student who sacrifices position and reputation to protect the man he believes the girl he loves is about to marry.

"Reclaimed" Is Booked

Elk Photoplays, Inc., reports that they have closed contracts for their new feature "Reclaimed," with such first-run houses as B. F. Keith, Loew, Cashin Enterprises, M. & S. Circuit, Sidney Cohn, L. Houston, and many others.

Grace Darling, in "Virtuous Men," S-L Picture

C. H. Cochrane, Dorothy Phillips, P. A. Powers, Mary MacLaren and Priscilla Dean, of Universal

Alpine Quintet Appears in Metro Feature

A decided novelty in the way of local color and real European talent is being introduced by Metro in the forthcoming production of E. C. Durling's comedy-drama entitled "Almost Married" in which May Allison is starred.

For the scenes in the Alps, Metro has engaged Ralph D. Robinson's Alpine Quintet, a musical act including two men and three girls, who are at present on the Coast after touring this country in a series of concert engagements. All the members of the quintet are musicians, dancers and yodlers, and Metro intends to use them in the scenes in and around the Swiss Chalet and the mountain "shots."

Goldwyn Purchases Five

Samuel Goldwyn announced five new plays that the Goldwyn Pictures Corporation has purchased for production.

"The Wrong Door," by Jesse Lynch Williams, will star Madge Kennedy; and Mabel Normand has an unparalleled opportunity to be funny in "Up-Stairs."

"Heartsease" is another play that Goldwyn will put into the hands of a director shortly. "Lord and Lady 'Algy'" is the all-star play by R. C. Carton that gave William Faversham an extra triumph last year. Tom Moore will star. The fifth is a big new Rex Beach production, entitled "The Girl from Outside."

Carl Laemmle, President of the Universal Film Manufacturing Company

Another for Monroe Salisbury

Universal Announces Completion of "The Open Road," with a Strong Cast in Support of the Star

"THE OPEN ROAD" is the title of the latest Universal Special Attraction starring Monroe Salisbury. They state that none of their pictures made recently has received such praise from those who have seen the first print.

It was directed by Rupert Julian, star and author of "The Fire Flingers," and the screen author, Bernard McConville, with scenario by Elliott J. Clawson.

A special cast was selected for this picture, including many of their best known screen characters, namely Rhea Mitchell, Alice Elliott, Sydney Franklin, Marion Skinner, Pat Moore, Alfred Allen and Herschel Mayo.

Monroe Salisbury, who has starred for Universal in "The Millionaire Pilot, "Hugon the Mighty," "The Guilt of Silence" and his most recent release, "The Light of Victory," is cast in "The Open Road" of the picture are laid in New York's little as Tony, an Italian immigrant. The scenes Italy and the West. The time depicted is about a decade ago.

Tony, the moulder of clay and seller of statues in little Italy, adopts a spindling newsie and decides to go West, acting towards the little Tony as father, mother, maiden-aunt and good Samaritan. Before he leaves for the great West and the open road he pledged his faith to the beautiful Carlotta and promised to send for her when his ranch is well under way.

Kate Billings was the daughter of the bar-keeper. But she hated men who were weak. When Tony a year after his arrival in Red Butte, whipped the bully of the place Kate declared her love. Tony knew she cared only for the best man and told her so. He left behind him on his return to his cabin a woman scorned. Kate ran away with the bully, but after he declared he was not of the marrying kind she found shelter in Tony's cabin.

The bully spread scandal, but Tony was cleared and later when he learns that the beautiful Carlotta has already married he overtakes the stage which is carrying Kate away, holds it up and steals his bride, who is glad to submit to his embraces.

"Auction of Souls" Receives Added Publicity

THE beginning of a remarkable public support of a feature attraction is seen in the voluntary advertising of "Auction of Souls," the First National picture which has been started by the Committee for the Relief of the Near East (Armenian Branch) of North Texas. As soon as he had seen "Auction of Souls," C. P. Sites, of Dallas, Texas, director of this relief work, is said to have sent out several thousand personal letters to influential persons in his district urging them to see the picture.

His letter was a declaration of sponsorship for this film which, under the name of "Ravished Armenia" was seen by the foremost citizens of a number of the largest American cities at $10 per seat, it is said, the proceeds being added to the $30,000,000 fund which was raised nationally to send food, medical attention, and other necessaries to the millions perishing in the Near East.

Similar support is to be given "Auction of Souls" everywhere it is declared by local committees of the Committee for the Relief of the Near East. Mr. Sites has forwarded to the headquarters of this body, in New York, his recommendation that all interested in the Armenians, the Greeks, Syrians, Persians—and all others who have been crushed during the war period by the "infamous Turk"—see "Auction of Souls."

Mr. Sites, in his letter, said that he considered "Auction of Souls" to be an excellent visualization of the atrocities which were visited upon Aurora Mardiganian, the Armenian girl, who is the central figure of the picture, and her friends.

With the added support of the hundreds of society people, educators, professional men and philanthropists who saw "Auction of Souls" when it was shown for the benefit of the Near East in the largest cities, this direct propaganda of local committees all over the country bids fair to give the film one of the most remarkable voluntary advertisements it is stated in the history of motion pictures.

"Better Times" Is a Brentwood Production Directed by King W. Vidor. ZaSu Pitts Is the Attentive Young Lady

"Sahara" Secured by Hodkinson

Distributing Corporation Obtains North American Rights on J. Parker Read Special, Starring Louise Glaum

W. W. HODKINSON CORPORATION announces that it has obtained the complete North American distribution rights for J. Parker Read, Jr.'s special production, "Sahara," starring Louise Glaum and personally supervised by Allan Dwan, the story being the work of C. Gardner Sullivan.

It is stated that Producer Read held back its release date until the completion of nation-wide changes in the Hodkinson sales organization.

"Sahara" will be offered to exhibitors under the individual booking policy recently announced by the Hodkinson Corporation and first releases are scheduled in a dozen cities for June 1.

Beginning with the basis of a spectacular C. Gardner Sullivan emotional drama, Allan Dwan has produced what is declared to be the most daring picture of his career as a director with Triangle and Douglas Fairbanks productions in the past.

"Louise Glaum in 'Sahara' has the best-gowned role of her screen career," declared a Hodkinson official. "She has in the role of Mignon Stanley thirty changes of gowns and was never so beautiful and pictorial before in her life. Every gown is a modern one and six of them come direct from Paquin in Paris."

"Sahara" is to be continuously exploited in the trade press and backed up with regional publicity in every motion picture zone in the United States and Canada. It is marketed by the W. W. Hodkinson Corporation with the color inserts that appear in the trade press localized for use as advance programs or for distribution in advance of the presentations to audiences everywhere.

Its lithographs and accessories are credited with being the most unusual exploitation aids that have been provided with any picture of the season. There are also provided special musical orchestrations for the benefit of exhibitors everywhere—one by Dr. Hugo Reisenfeld and the other by Victor Schertzinger.

"Break the News to Mother" Has Heart Touch

DIRECTOR OF SALES CHARLES R. ROGERS has just sent to Select's branch managers in twenty-one cities throughout the country a letter in which he enthusiastically endorses the box-office possibilities of the big special attraction, "Break the News to Mother," which, produced by B. S. Moss, has been acquired by Select Pictures Corporation for distribution.

Mr. Rogers says: "A line in a Potash and Perlmutter play says, 'Nowadays if you want to entertain people you got to pretty near break their hearts.' That's what 'Break the News to Mother' will do. It is chuck full of heart throbs from beginning to end.

"Thousands upon thousands of soldiers are coming home these days. 'Break the News to Mother' links up with this, though there is not a single battle scene in the film nor has it any reference to the war.

"Mother love is the keynote of the picture, but it has a high class romance as well. It carries a big punch. It is the kind of a picture that starts growing on you from the first and by the time it is ended your heart is in your throat."

It is true that "Break the News to Mother' does not deal in any way with the war, and although at the very end the picture's leading juvenile—he can scarcely be called a hero—is seen in an army uniform, the fact is emphasized in all publicity and advertising aids that this is not a war picture, but a story of village life. It is a picture of peace and quiet, of human faith and of mother love.

Select is relasing "Break the News to Mother" at once, prints having already been shipped to all exchanges. Advance bookings in the Metropolitan district of New York forecast the picture's success in that territory, it is said, for more than fifty separate dates have been booked within a very short time, some of the most prominent houses being included.

Joseph Poland Sells Story to Universal Company

Joseph Franklin Poland, well known screen writer, recently sold to the Universal a story for a big special production, entitled "The Spitfire of Sevilla," in which Hedda Nova will be starred. The sale of this story solves a problem that has long been troubling Mr. Poland. Before entering the film field, he was head of department in a large New York exporting house. Here he studied Spanish. Since then he has often wondered of what value his knowledge of the language and customs of Spain was to him, until he conceived the idea of writing "The Spitfire of Sevilla."

More Officials Promoted by Select Pictures

Select announces the appointment of J. A. Conant as branch manager of the Cincinnati exchange, and W. C. Viebrock as assistant comptroller for the company.

Mr. Conant was formerly branch manager of General Film Corporation's Cleveland Exchange, and is said to be known personally to fully ninety per cent of the exhibitors in Cincinnati and the Cincinnati teritory.

Mr. Viebrock, who for the past two years has been traveling auditor for Select Pictures Corporation, was recently appointed by Comptroller J. A. Derham to the position of assistant comptroller.

Manheimer Buys Serial

The entire foreign rights, it is announced, of the thirty-one-reel serial, "The Great Gamble," have been bought by E. S. Manheimer, with offices at 130 West Forty-sixth street, New York. The production was made by Western Photoplays and was directed by Sidney Golden. Charles Hitchinson and Anna Luther are the featured players.

Houdini, in a moment in "The Master Mystery," distributed by Octagon Films, Inc.

A Universal
Special
Attraction

MARY MacLAREN

in

"The Unpainted Woman"

Mary

FEW stories have been more straightforward than "The Unpainted Woman"—few productions more adroitly directed—few dramas so perfectly acted.

With the simple folk of a small farm community for its people, "The Unpainted Woman" unreels a drama which, for realism, strength and depth of feeling, will not soon be forgotten by any audience.

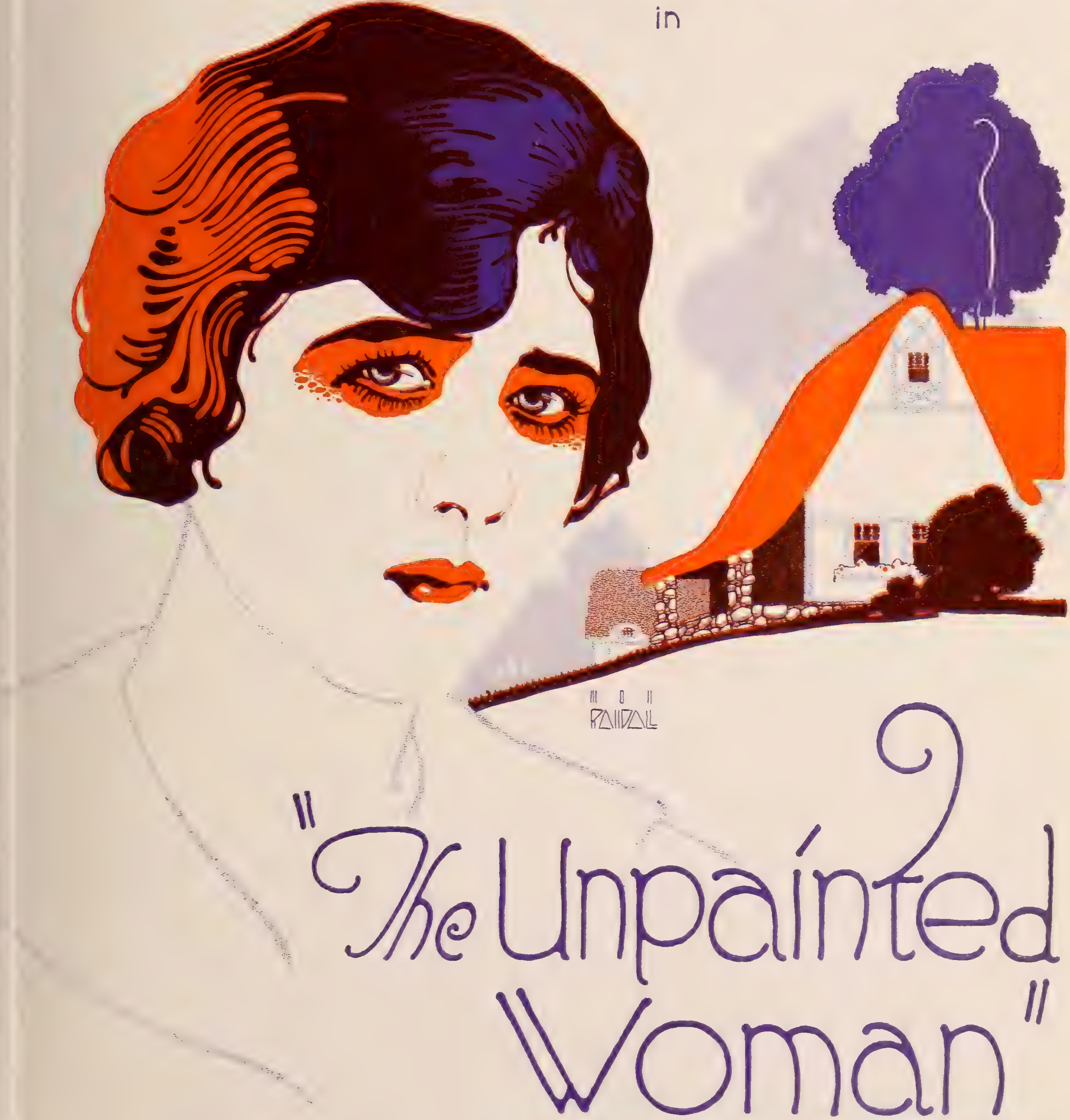
McElravy, in The Moving Picture World, says: "The story is original in conception and unusual in development—firm in its portrayal of rural types and gripping and vivid in its pathetic picture of the heroine's struggles to find happiness."

WID says: "Miss MacLaren never misses an opportunity to exert a human appeal."

That's it—*human appeal!* That's what made "Shoreacres" and "The Old Homestead"—and that's what will make "The Unpainted Woman"—make it one of your biggest successes of the year.

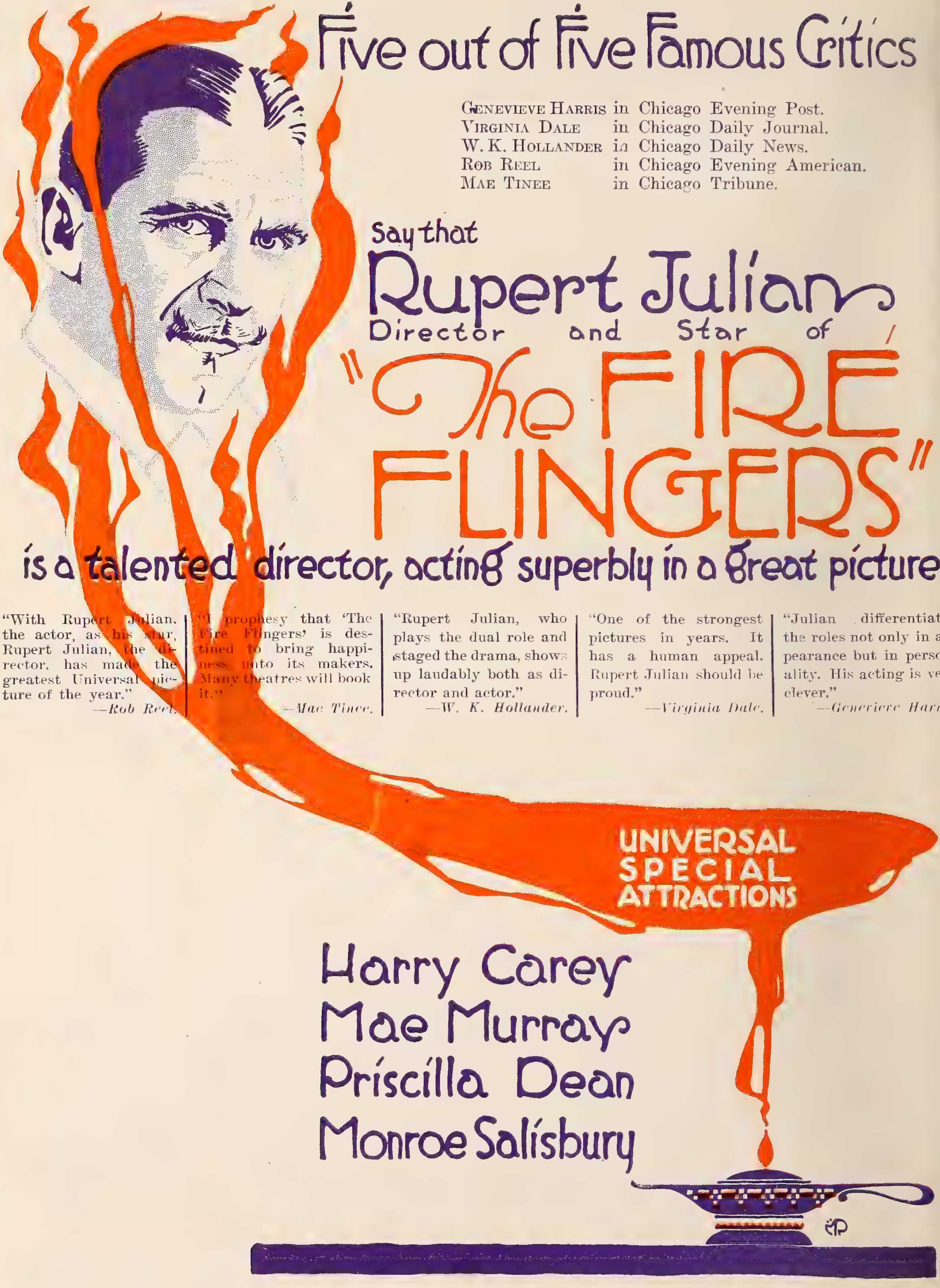
MacLaren

in



"The Unpainted Woman"

A UNIVERSAL SPECIAL ATTRACTION



Five out of Five Famous Critics

Genevieve Harris in Chicago Evening Post.
Virginia Dale in Chicago Daily Journal.
W. K. Hollander in Chicago Daily News.
Rob Reel in Chicago Evening American.
Mae Tinee in Chicago Tribune.

Say that

Rupert Julian

Director and Star of

"The FIRE FLINGERS"

is a talented director, acting superbly in a great picture

"With Rupert Julian, the actor, as his star, Rupert Julian, the director, has made the greatest Universal picture of the year."
—*Rob Reel.*

"I prophesy that 'The Fire Flingers' is destined to bring happiness unto its makers. Many theatres will book it."
—*Mae Tinee.*

"Rupert Julian, who plays the dual role and staged the drama, shows up laudably both as director and actor."
—*W. K. Hollander.*

"One of the strongest pictures in years. It has a human appeal. Rupert Julian should be proud."
—*Virginia Dale.*

"Julian differentiates the roles not only in appearance but in personality. His acting is very clever."
—*Genevieve Harris.*

UNIVERSAL SPECIAL ATTRACTIONS

Harry Carey
Mae Murray
Priscilla Dean
Monroe Salisbury

Special Service Section on

Monroe Salisbury in "Blinding Trail"

ACTION is the key word of "The Blinding Trail," but exhibitors who are going to show this picture should not lose sight of the heart interest and the appeal to the gentler sex by bringing out for all they are worth the "two women" element. *At the same time there should be care taken to see that the impression is not left that this is another of the well konwn "eternal triangle" pictures.*

This is a drama of the north country and strong men. Even the interiors carry the atmosphere of the frozen country and, as pointed out elsewhere, there should be an especially strong appeal made on this point by the exhibitors who are going to show it during the hot weather period. But while we are pointing these facts out, we would also let it be known that this is not one of the dance hall pictures, for most of the productions that have the snow as their background find a great portion of their locale laid in the midst of the "fire water."

Monroe Salisbury is naturally associated with the manlier class of pictures and with those that keep things moving. This is no exception and so the exhibitor will make no mistake in going after the Salisbury fans. And he should mention the two women in the cast who are certain to bring additional patrons to the theatre.

THE action: To the north woods where "Big Jim" McKenzie is the fearless and beloved boss of the lumber camp come John Halverson, lumber king, and his daughter Helen and her cousin, Adele Grey. The two girls are directly opposites in nature, Helen being the society butterfly, beautiful, vain and fickle, while Adele is all-true woman. But both of the girls are attracted to the powerful man and when McKenzie risks his own life and suffers blindness in saving Helen from death on the toboggan slide, she practically forces her cousin to induce McKenzie to propose.

Eye-sight restored, Jim and Helen are married. A year passes and just as the child is born to the young couple Jim is again stricken blind. Here he shows the nobleness of his nature. Because he does not want the girl wife to worry for him in the time of her trial he arranged to be started straight for the bed and there pretends that he can see mother and child. But of course he cannot long keep the secret of his renewed affliction and soon thereafter Helen's love begins to wane.

From the moment of her arrival at the lumber camp Jean DuBrey, McKenzie's assistant, has had a warm interest in the girl who paid no attention to him. But now his interest is increased because she is the wife of another while the instinct of the flirt shows in the wife. She, pretending to still love him, and DuBrey apparently his loyal friend the two carry on their affair with an openness that attracts the attention of all the camp except the blind man.

BUT finally Bill Cairnes, an old employe and hundred per cent loyal musters up courage enough to tell McKenzie that there is a lot of talk about his wife and DuBrey. Even from this loyal friend McKenzie conceals the fact that he knows this is true by replying "You can't blame her for not wanting to spend her days with a blind man," but at the same time one may guess that his plans are being laid.

Then there comes a powerful scene where the wife, in the presence of McKenzie, hands DuBrey a letter arranging for their elopement and the wife, after kissing her husband goes to the arms of the other man. But during all the time of his affliction and while his wife has been paying attention to the other man Adele has continued her devotion and then at the dramatic moment when he calls for "Helen" and finds her missing it is then that Adele comes to him.

"You are a beautiful woman, Adele," he tells her. "I couldn't see it until I was blind."

Though sightless, McKenzie has a perfect sense of direction and distance and when he finds that his wife is missing he goes to DuBrey's cabin where the couple are about to set out on their elopement. Under pretense of talking business he locates his assistant, then tricks DuBrey into opening the door for him and in that position he seizes the villain and the fight starts—and it is some fight. DuBrey is finally able to get to his pistol and he fires the shot which kills—not McKenzie, but Helen and then the powerful lumber boss chokes the other to death just as the house is consumed by fire started by a lamp overturned during the fight.

Outside the cabin Adele finds McKenzie, his sight restored by a fall that he got during the struggle. Of course, the end is happiness with the man come to find the right girl for him.

OF course you will play the name of the star strong in your advertising and will play up scenes in which he appears in your advertising. There is one point you want to watch: If any of the pictures that you use, show him blind, with

Here is the contrast between the two women in "Big Jim's" life. At the left is the girl he married, in the center the cousin and at the right he is realizing the true love

At the left DuBrey pretending his solicitude for McKenzie, at the right the wife and the injured man and in the center the big fight scene between the blinded man and the friend who attempts to steal his wife

a bandage over his eyes, be sure that the selling talk makes it clear that this is not a lasting affliction and that he gains his sight back in the end.

For somewhat the same reason the title of the picture should be explained further so as to get out the full drawing power of the picture. The blindness does supply a fine point on which to turn a selling argument:

"While he could see he was blind to real love and married the wrong woman. It was only when he was stricken with darkness that he came to see the falseness of the flirt he had married and the true love of the other woman. But the light of the world came back to his eyes and the light of true love illumined his heart."

Should you use as the illustration one of the scenes showing the big fight, it should be explained what this is all about so that there will be an appeal to the women as well as the male element. And the wise exhibitor will keep in all his exploitation the idea of the two women, remembering that here he has a selling point to both sexes and on a clean production.

THIS element, the romance, the action and then the snow, out-door appeals are those that you want to include. Now let's say that you have used a striking cut at the top or at least in an upper corner of the display. Then you will have the name of the star and there is a line that you can use that will get attention:

"His name always means action."

—and then follow this with the title. Then here is a selling talk that gets all of the angles in

"Here is a mighty drama of the snow country, a love story of the frozen north where men's hearts breathe strong. It is a story of action and of love—of two women who thought they loved a man—and of the doodness that triumphed.

"It is a story without liquor and without a dance hall—of a clean minded lumberman who was blind in his love until he lost his sight. And then his heart came to see aright. With the two women before his seeing eyes he picked the wrong one, and it was not until his sight was taken from him that he came to know the frailty of the one married and the strength and beauty of the soul of the other one.

"Then there comes the big fight—it is truly a fight for love. You'll thrill with the tensest scene that you ever saw on the screen—of a blind man and his naked hands against one armed—and who could see. It comes out just right and the light of the world comes back into his eyes while the light of real love triumphant comes to his heart and to that of the right girl.

"It's the prettiest, plottiest, liveliest picture we've shown in a long time."

THAT'S not too long, even if it seems to be. Make up your mind once that you are going to get more people into your theatre than you would if you depended only on telling the public that this was a picture in which a tremendous fight is staged. This scene is well worth bringing out, but the other elements are to be considered to make the appeal universal.

Then here is another one:

"Up in the frozen north 'Big Jim' didn't know much about women until the daughter and the niece of the lumber king came into his life. One of them was pretty, vain and spoiled, yet when he risked his life to save her she was captivated and her charms brought his proposal.

"He failed to see the best of her sex in the other woman, and it was only when he was stricken blind that he came to realize their true characters. His wife was about to elope with another, yet heaven directed this sightless man to the couple and there followed a fight that will long live in your memory.

"He could see again now—the beauties of the world about him—and the beauty of the girl whom he really loved. It's just the sort of a story that is divided between the thrill and romance—something to keep you on the edge of your seat all the time and leave you mighty happy at the end."

NOW we have illustrated scenes showing both of these women, and if you will take the space, you can make a mighty attractive advertisement by using one of these at each of the upper corners of the display and then at the bottom you can use one of the scenes showing the fight But be sure to take sufficient space so that you won't have the crowded effect, and then start your display off:

"Both of these women loved Big Jim McKenzie."

This should be in two lines of type about 30 pt., and then it can be followed by this in considerably smaller, even down to 10 pt. if the matter is indented sufficiently on the sides, but we would try to make the matter run as deep as the figures of the women:

"He had the keenest eyes in all the northland, but he was blind in matters of love. One of these was pretty and petted, spoiled and fickle. She loved to flirt and her gayness won him after he had risked his life and lost his sight in saving her. . . . And the other girl stood aside, though there was real love in her heart. . . .

"Then sightless his heart began to see. In the very room with him his wife and his supposed friend plotted their elopement. His cunning divined it and he groped his way through the snow to thwart the lovers. How he did and the fight between the blind man with his naked hands, and the armed rival who could see is one of the finest pieces of action you ever saw in a picture.

"Just what happened you must see for yourself—how Big Jim's sight was restored to his eye, and how the light of true love was put in his heart.

"Which of these was the woman? Which would you pick?"

Then the name of the star and the title of the picture should follow and below that we would run a smaller line:

"It's all out of doors in the snow stuff. You'll forget there ever was hot weather."

Center, the bride, and at the right the wedding and at the left the accident which brought the romance about

Chance to Dispel Heat Gloom From Your House

WHILE an active radiator is pleasant in New York as this is written many portions of the country are in the middle of summer and by the time this picture is shown in most sections Old Sol will be doing his best to discourage motion picture attendance. Here is just the sort of a production in which to get the idea of snow and the north country before your patrons. It will make them feel cool, if nothing more, and that psychological appeal will bring many of them into your theatre.

It is a very simple thing to construct snow scenes in your lobby by using ordinary cotton. There should be an outline of mountains and if possible a trail leading down the center and disappearing in the distance. This display should be high enough up to be out of the reach of children who might be tempted to sample the snow to test its reality. Scene pictures which show the snow scenes should be largely used and further atmosphere can be gained with snowshoes and furs.

In case of particularly warm weather the use of electric fans blowing over concealed cakes of ice and directly toward the street can be used profitably if you simply get the flood of cool air effect without a gale of direct draft that may offend the women.

EXHIBITORS who make it a point of sending circular letters to their patrons can get one by following either of the selling talks that we have used and making a couple of references to the fact that this is a story of the snow country.

This also offers a chance for a teaser campaign. Get from your local weather bureau each day the readings of the thermometer; pick the highest one and then use boxes scattered through the paper reading:

Temperature 88 on the streets of Sweetwater Yesterday, but 20 Below on " The Blinding Trail "

This is especially good if used in advance of the announcement of the picture in the newspapers, or used in card form to be sent to your mailing list.

Here is also an opportunity to get cooperation from the drug stores and various concerns that have cool drinks. For a week before the showing get one of them to name a very cold drink *" The Blinding Trail,"* and then advertise it with cards saying that it is *" The coldest thing in drinks. It'll make you forget there ever was such a thing as hot weather."*

Your advertising, when you announce the picture, will act as a reflex that will boost the drink for the dealers. Combined with the newspaper teaser stuff the stunt will work especially well.

THERE should be either a song suggestive of the north and the wild life as the prelude to the picture, or a well known love song. There can be a clever effect here by a special effect which will show snowclad mountains and then a slight waterfall at the right of the stage with the effect of the water running off in the distance. Lights and an electric fan will get the effects.

With this have a girl in Indian costume singing " From the Land of Sky Blue Water." The rising moon effect can be carried out effectively and further emphasis may be made to the coldness by having a campfire burning in the foreground—not a real one of course—and letting this die down as the moon rises. The stage lights should all be kept dim for this effect.

In case this is not possible an excellent song for a woman's voice is " Love Is Divine." This may be then carried into the picture as the theme.

" The Song of Songs " or " Love's Old Sweet Song " are excellent substitutes.

In using any of these have the girl singer in a filmy white dress so as to keep the cool effect prevailing.

HERE is a case where we would not suggest introducing the theme too often, and you will get a better effect. There is a place after McKenzie has heard the old man tell about his wife, when he calls " Helen " and the other girl gets up and comes to him. At the call the orchestra should become tacit and then let the theme be introduced as Adele comes forward. The music scores have suggested using the theme first with the two girls entering the room after the accident, but we believe that is too far in advance.

Any one of the three songs that we have suggested as a vocal number can be carried in as the theme. There is also suggested Martin's " Yesterthoughts," and when the picture was given its pre-release showing at the Broadway, New York, Victor Herbert's " Sweethearts " was used.

There can be a pretty touch added with the scene where Helen and her baby are seen in the bed and " Sing Me to Sleep " can be played. Any lullaby may be used here, and then with the title " It's a boy," " My Little Billiken " will get the audiences going. " Norwegian Suite " can be used for most of the snow stuff and the rest of the music should be of the higher order.

2 GIRL PLAYERS

They Should Be Brought Out in Your Advertising

THOUGH we would play them only incidentally and put the greater part of the appeal on Salisbury we would call attention to the fact that Helen Jerome Eddy and Claire Anderson have the parts of the girl cousins—the two different types of women.

Miss Eddy has played with a great share of the best known players, including Mary and Jack Pickford, Dustin Farnum, George Beban and many others. She has recently scored a big hit in another production and her work has attracted attention all over the country.

Claire Anderson was formerly in Keystone comedies. Every one will remember her. Tell your public that she has not been " promoted " and that they will find her fascinating in a serious role.

Continuity Important, Says Miss Beranger

"COME OUT OF THE KITCHEN," the Paramount-Marguerite Clark photoplay which was the feature at the Rialto theatre in New York the week of May 11, received exceptionally favorable comments from all of the papers, including the trade press.

Clara S. Beranger, who has been supplying continuities and stories to Famous Players-Lasky at the rate of at least one a month, did the continuity of "Come Out of the Kitchen," with the result that opinions have proven that continuities are not the least important thing in film production. Concerning this latest picture, Miss Beranger said: "It is not always that a screen adaptation of a stage play can satisfy a public familiar with the stage version, but in 'Come Out of the Kitchen' the general verdict seems to be that the screen version goes a step further even than the stage play in getting laughs and in holding the interest of the public. This was proven at every performance during the picture's run on Broadway."

Regarding the part she had in making "Come Out of the Kitchen" the good picture that it is, Miss Beranger declined to talk, but concerning any story for a picture she said: "The personality of the star has much to do with putting over a photoplay, but too much stress cannot be laid on the importance of continuity. To make a successful picture out of a successful play requires not only an accurate knowledge of the technique of the screen but also the power to eliminate and build up wherever it may be necessary to carry on the interest of the photoplay."

Adolph Zukor, President of Famous Players-Lasky, Welcomes Back Capt. Al Kaufman, Former Studio Manager

In doing the continuity for "Come Out of the Kitchen" it is generally conceded that Miss Beranger has not only succeeded in maintaining the charm of the original play and given Miss Clark an unusually good chance to display her charm and comedy power but she has also added many original touches that have done much toward making "Come Out of the Kitchen" the success that it promises to be.

World Film Describes Its Five June Releases

WORLD Pictures announce their releases for June and these include five big pictures. Evelyn Greeley leads off on June 2 with "Phil for Short," written by Clara S. Beranger and Forrest Halsey and directed by Oscar Apfel. Hugh Thompson appears as her leading man.

Second on the list for the month comes "Thru' the Toils," which is scheduled for release on June 9. Koby Kohn wrote the story and Harry O. Hoyt is the director. Montagu Love celebrates his re-entrance into picture work by starring in this production.

Two new comers appear in the World release scheduled for June 16. They are Betty Compson and George Larkin, who are co-starred in "The Devil's Trail," a story of the great out doors directed by Stuart Paton. The story of this production is laid in the Canadian northwest, a region ripe in romance and action where full blooded men and women live, love and hate. Miss Compson has appeared in a number of Christie comedies and big feature productions. Mr. Larkin made many friends by his recent appearance in a serial, "Hands Up."

June Elvidge appears on June 23 in "Loave and the Woman," a story written by Philip Lonergan with the scenario prepared by Giles R. Warren. Tefft Johnson is the director. Philip Hatkin handled the camera. Prominent in the cast are George MacQuarrie, Rod La Rocque, Laura Burt and Ed Roseman.

The final release for the month is a Madge Evans picture, "Home Wanted." The story for this production was written by Lucy Sarver.

Gerald Bacon Signs Lucy Cotton for "Sunup"

GERALD BACON, who formed, recently, his own producing company, announces that he has signed Lucy Cotton, stage star, for his first production, a screen version of Max Marcin's play, "Substitute Prisoner," retitled "Sunup," the production of which will be started next week at the Bacon-Backer studio.

Miss Cotton, the star of the first Bacon production to be released by Frank G. Hall, president of Independent Sales Corporation, is a popular stage favorite, her latest success in the spoken drama being "Turn to the Right" and "Up in Mabel's Room."

Mr. Bacon will announce the supporting cast within the next week. Oliver D. Bailey will direct under the personal supervision of Mr. Bacon. His first feature will be released in June. Basil Dickey wrote the scenario.

Arthur H. Sawyer Back from Trade Tour

Arthur H. Sawyer, one of the members of the firm of S-L Pictures, returned to New York this week following a country-wide trip in the interests of "Virtuous Men."

Mr. Sawyer visited several of the largest cities in Indiana, Illinois, Michigan, Pennsylvania, West Virginia and Ohio, as well as many of the far Western States. He reports that "Virtuous Men" is meeting with tremendous success in all sections of the country which have already been disposed of to state rights buyers.

Arthur S. Hyman, of Detroit, Michigan, who is handling the S-L production for Indiana, Illinois and Michigan has already received an unusual amount of first-run bookings from leading exhibitors.

Garson's "Hushed Hour" Opens in Detroit

Harry Garson's second Blanche Sweet production, "The Hushed Hour," was given its first public presentation in Detroit on May 18 at the Broadway Strand—scene of "The Unpardonable Sin" premier.

Mr. Garson is very sanguine he will duplicate his phenomenal success with the latter, it is stated, and points with a great deal of pride to the cast, which is said to be all-star, and the fact that the story is entirely different from the usual run of screen offerings.

In the cast are: Milton Sills, Mary Anderson, Harry Northrup, Gloria Hope, Rosemary Theby, Wilfred Lucas, Wyndham Standing, Lydia Knott, Winter Hall, Bennie Alexander, Edward M. Kimball, Norman Selby (Kid McCoy) and Blanche Sweet.

Methodists to Use Films

Arrangements have been consummated by representatives of several of the large film producers and of the Methodist Missionary Centenary for the use, on a scale it is said far larger than has ever before been attempted by any denomination, of motion pictures as a leading feature of this Protestant body's Centenary Celebration of Amrican Methodist Missions at Columbus, Ohio, June 20 to July 13.

Lucy Cotton, in Gerald Bacon's feature, "Sunup," through Independent Sales Corp.

The first annual beefsteak dinner of the Famous Players-Lasky employees. New York Exchange, held on May 6. In the picture are Adolph Zukor, Jesse Lasky, W. Greene, C. Burr, E. Zukor and A. Lichtman

"Ravished Armenia" Has Telling 24-Sheet

One of the strongest business getting 24 sheets recently designed it is declared, is that being sent out by First National to advertise "Auction of Souls," the feature which originally was known as "Ravished Armenia," and which tells the story of an Armenian girl who lived through the terrors inflicted by the Turks from 1915 to 1917.

Officials of First National had first hand opportunity when this poster was put up on New York boards to observe its effectiveness. At various points in the city they noted a high percentage of pedestrians stop to gaze.

The twenty-four sheet is an ideal combination of attractive lettering, presenting the most telling facts about the feature, and of large pictorial representations of the leading figures in the story strikingly posed.

Mae Murray, in "The Big Little Person," Universal

Strong Cast for White's "The Westerners"

AN all-star cast it is reported will make its appearance when Benjamin B. Hampton presents his visualization of Stewart Edward White's famous novel, "The Westerners." With no stars under contract to exploit, Mr. Hampton was free to pick actors for the parts, and the result was a cast of star players that has never before been equalled it is said.

No introduction is needed to Mildred Manning, Roy Stewart, Wilfred Lucas and Robert McKim. Each one is a star in his own right, it is said, and in "The Westerners" each not only has the best role of his career, but each has realized his or her greatest possibilities, it is stated. The remainder of the cast contains Mary Jane Irving, Graham Pettie, Clark Comstock and Frankie Lee, and none of their characters is submerged for the stars.

Mildred Manning did not "happen" to get the dual role of Prue Welch and Molly Lafond. In referring to her work in "The Westerners" Miss Manning was chosen because many of her previous pictures were viewed by Mr. Hampton, Mr. White and Mr. Sloman, the director, and she was found to possess the dramatic ability and the personality that exactly belonged to the roles she was picked for.

Roy Stewart says "The Westerners" gives him the first chance he has had to do a really conscientious piece of acting. Cheyenne Harry, the role portrayed by Mr. Stewart, is a big-hearted young miner whose admirers are limited only by the population of the town.

Wilfred Lucas attracted much attention several years ago for his performance in "Acquitted," a D. W. Griffith picture that introduced Bessie Love to the screen. To Robert McKim, one of the screen's most famous villains, falls the role of Michael Lafond, the half-breed. McKim's stage experience covers eight years of stock, road companies, repertory and vaudeville.

Graham Pettie, one of the screen's most popular and versatile character men, is cast as Professor Welch, the absent-minded old scientist. Clark Comstock is the only actor cast as an Indian. The two children in the picture are Mary Jane Irving and Frankie Lee.

"The Westerners" was produced by Mr. Hampton. E. Richard Schayer wrote the continuity, and Edward Sloman directed. It is to be released at an early date.

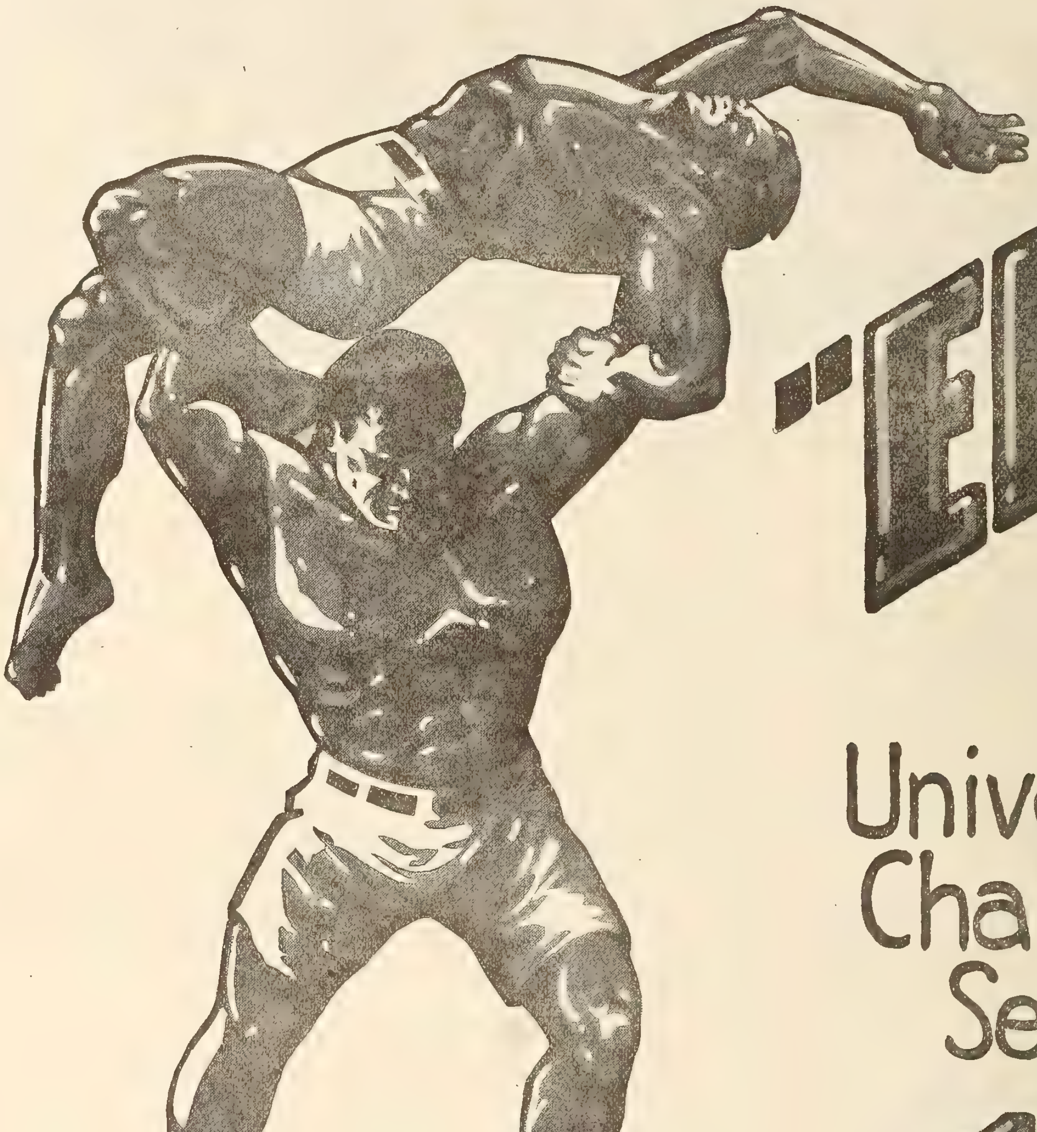
"As a Man Thinks" Is Praised by Exhibitor

WHAT newspaper and word-of-mouth advertising combined will do for a strong motion picture was reported last week in Denver where the first Harry Raver-Augustus Thomas-Four Star screen drama, "As a Man Thinks," made a record for itself and for Talbot's America theatre, Denver.

In advance of its first presentation at the America, Manager Talbot advertised "As a Man Thinks" liberally and more especially so because he was leaving for New York for his annual spring trip.

"It was the kind of production I felt I could safely leave on my screen to sustain the America's volume of patronage," said Mr. Talbot in New York at the Hotel Algonquin, where he received his daily box office reports from his Denver associates. "As a Man Thinks" opened to a one day's record business for the house, built up his box office level still farther with each succeeding day and wound up its week by giving us the best Saturday we have had in more than a year.

"The Denver newspapers accorded the picture unusual attention, especially in view of the fact that pictures are not reviewed by critics after their first showing. This is the kind of dramatic production that causes patrons to talk and the effect of their talking is visible in the box office receipts."



"ELMO

Universal's
Challenge
Serial

18
Episodes

THE MIGHTY"

Featuring the Great

ELMO LINCOLN

celebrated Star of "TARZAN of the APES"
with GRACE CUNARD and big Cast

ON June 14th Universal releases its new challenge serial—"ELMO THE MIGHTY"—featuring ELMO LINCOLN, celebrated Star of "TARZAN OF THE APES."

Exhibitors who have played "TARZAN" and even those who haven't but who have heard of the records established by that production will in a flash understand the advertising possibilities of the Star of "TARZAN" in a big special serial written for Lincoln.

In addition to ELMO LINCOLN, you get GRACE CUNARD, whose popularity in serial extends 'round the globe.

Within the next ten days advertising and publicity campaign books will be forwarded to Exhibitors throughout the country. If you do not get your copy notify your nearest Universal Exchange. This new book carries elaborate props entirely complete and ready for all theatres.

Because of the sameness in advertising claims of all competitive serials we ask you to review as many episodes of this new serial that you can, and let the serial itself win its own booking. That's the test. Your nearest Universal Exchange will handle your booking now in advance.

To the Left Is a Moment in the Norma Talmadge Production, "The New Moon," for Select. In the Center Marion Davies Dines in "Getting Mary Married," and at the Right Is a Riotous Moment in "Bolshevism on Trial."

Apfel Talks on Abuses in Picture Making

"CORRECTING abuses in picture making," says Oscar Apfel, who is directing Evelyn Greeley in "Phil for Short," a World Picture, which will be released in June, "has been deferred until it has come to the time when either steps must be taken to make a radical move or the industry will suffer by being regarded as just a makeshift to get the dimes from an entertainment-hungry public. We cannot go much further along the road we have traveled, if we expect to get anywhere. Indifference, carlessness, time killing, rank extravagance are the characteristics of picture-making. The stories and continuities disclose very little originality. To much dependency is placed on the patience of the public who are asked to accept anaemic development of plot, and must be satisfied with what is given them on the principle of, 'If you don't take it, then leave it.'

"To begin with we start off wrong with our stories. You can't write a good story between grape fruit and griddle cakes, and by the time luncheon is served at Claridge's, the story is sold, and a continuity writer turns his finished product over to the 'fillum' magnate. Within twenty-four hours the director is supposed to have shot about forty scenes. It's all wrong, Algernon. You may have hit a bull's-eye the first time you ever had a rifle in your hands. But you have never done it since. Neither can it be done in pictures twice in succession.

"You can't draft a pretty girl from a department store, and the next day expect her to make Sarah Bernhardt look like an amateur actress at a church entertainment. To get the best results the director must have people working with him that he does not have to tell when to breathe, bat an eyelid, raise their finger, or do the simple little things that a six-year-old child would do naturally as a result of a situation. These are but a few of the things that are wrong in picture making, and the sooner a little horse sense is shown in the making of picture plays the longer the industry will endure and the entire fraternity will profit by employing sane, sensible methods in manufacturing entertainment for the millions of picture patrons."

Describes the Ruben and Finkelstein Policy

I. H. RUBEN and M. L. Finkelstein, owners of fifteen theatres in St. Paul and Minneapolis, and holders of the First National Exhibitors' Circuit franchise for that territory, have solved to their satisfaction the difficult question of selecting profitable special features to be shown in their houses.

The exhibitor everywhere is said to be troubled with the question of whether he shall take a picture which may cost $25 to $50 a day, with fairly well-known stars, and advertise it very heavily, or whether he shall contract for a film which may cost as much as $100 a day, and carry the biggest stars.

Years of experience have led Ruben and Finkelstein to decide upon a fixed policy. They have studied the margin of profit carefully, and having selected a careful routine, stay by it regularly, it is reported.

Telling of the methods of himself and his partner, Mr. Finkelstein said: "Our plan is to see the picture, if possible. Of course, it is a picture which contains the best star obtainable. We do not consider anything else. Long ago we decided that it did not pay us to show the cheaper sorts.

"Having seen the picture and decided that it is a big one, we go the limit on advertising. It was this way with the recent Anita Stewart film, "Virtuous Wives." We knew the title was good, felt the power of Owen Johnson's name and of Miss Stewart as a drawing card, but we wanted to see the picture, and be completely convinced.

"We were not disappointed upon seeing the picture. We were made enthusiastic. At once the order was given for big advertising displays. The newspapers were given half-page ads, and preparations were made for liberal use of the billboards."

Ralph Ince Will Produce for Selznick

Myron Selznick announces that he has just closed a contract whereby Ralph Ince will produce for the Selznick Pictures Corporation. The first of the Ralph Ince productions will be Eugene O'Brien's debut as a Selznick star, "The Perfect Lover."

This is not Mr. Ince's first connection with Selznick productions. It was he who directed Robert Warwick in "The Argyle Case," one of the first Selznick productions when Lewis J. Selznick launched his open booking campaign. Following this success, Mr. Ince placed to his credit a long list of big photodramas, notable among which were "Today" and "The Corespondent." Among the stars he has directed are Anita Stewart, Florence Reed, Olga Petrova, Robert Warwick, Elaine Hammerstein, and others.

Mr. Ince will begin work immediately upon the Eugene O'Brien picture, "The Perfect Lover." This story is based upon a tale by Leila Burton Wells, "The Naked Truth," which ran in Harper's Magazine.

Mildred Manning, Edward Sloman and the donkey, in "The Westerners," distributed through Hodkinson

Three Interesting Moments in "The Red Lantern," of Which Production Nazimova is the Star. The Picture is Rated as Her Best Since She Entered the Field of Silent Drama

Monarch Buys Lears Stock in St. Louis

The Monarch Film Service of Memphis, Tenn., has purchased the entire stock and offices of the Lears Theatre Supply Co., located at 420 Market street, St. Louis, Mo. The firm will take full charge and operate one of the largest machine supply houses in that part of the country under the name of the Monarch Theatre Supply Service. The St. Louis office will be operated in addition to the company's offices in Memphis.

Extra! Extra!! Extra!!!

The Ohio Board of Censorship, through Mrs. Maude Murray Miller, one of its members, announces that if the proposed Willard-Dempsey fight at Toledo, July 4, does not show too much brutality, the films will be allowed to be exhibited in Ohio.

The censors have not indicated upon whose judgment regarding the brutality they will depend to base their decision.

Mabel Normand, in Her Latest Goldwyn Picture, "When Doctors Disagree"

"Joyous Trouble Maker" Wm. Farnum's Next

ANOTHER book by a well-known author has been purchased as material for a production starring William Farnum. This is "The Joyous Trouble Maker," by Jackson Gregory, the popular magazine writer and novelist, author of "The Outlaw," "The Short Cut," "The Wolf Breed," "Six Feet Four" and innumerable short stories.

"The Joyous Trouble-Maker" is a story of the west. In it William Farnum will appear as Dick Steele, the calm, almost presumptuous, happy-go-lucky "mining engineer, gentleman of adverse fortune, Lord of an empty pocketbook and a full heart," who defies Beatrice Corliss, owner of the Queen's Ranch, the Little Giant Gold Mine and many millions of dollars besides—all inherited from wealthy and autocratic parents. Beatrice orders Dick Steele off her ranch, where he has staked out eighty acres. Dick laughs at her orders and threats and continues his search for a secret gold cache, which he believes is in the ground and to which he feels he is just as entitled to as the original discoverer.

Burning with indignation, Beatrice sends several of her men to oust him off the ranch, but they prove to be old friends, with absolute faith in his honesty—so they abandon the task. Joe Embry, confidential adviser to Beatrice and an unscrupulous character, persuades Beatrice that Steele is a crook. The fighting Corliss spirit asserts itself in the girl, who cuts off Dick's supplies. Unknown to Beatrice, however, three of Embry's men jump Dick only to receive a thorough thrashing for their pains. From this on the story has many interesting incidents.

It is not yet decided when William Farnum will begin work on "The Joyous Trouble Makers," but it is said that J. Godon Edwards will direct the production as well as a number of others which are to be made for Mr. Farnum from well-known novels, the rights to which have been acquired by the Fox Film Corporation.

William L. Sherrill Returns to New York

WILLIAM L. SHERRILL, president of the Frohman Amusement Corporation, alighted from the Twentieth Century in New York, thereby bringing to a close a three months' trip to his Los Angeles studio, where the Texas Guinan two-reel Westerns and the Mack Swain single-reel Comedies are being produced.

At his office Mr. Sherrill gave the following interview to a representative of the NEWS:

"I have always believed in our productions, primarily because I have put every ounce of endeavor into turning out what I believed to be extraordinary box-office attractions, but in the case of the Texas Guinan Westerns and Mack Swain Comedies, I am here to say that the Frohman Amusement Corporation, even in these short length productions, being the first we have ever made, will astound the exhibitors, and give the public something altogether new and original.

"My judgment as to the demand for meritorious one and two-reel pictures seems to have been vindicated by the contracts which greeted me at my New York office. It might be surprising for the industry to learn that more than seventy per cent. of the entire world has been sold on the Westerns and Comedies without a cancellation clause in any contract, and with a substantial deposit on each one, and that, without the showing of a foot of film or even so much as a still photograph.

"In the making of these shorter length subjects it is not to be assumed that I have abandoned the production of features. This company will continue to turn out the larger attractions. The story for the next seven-reel picture has been chosen by me, and I should say will measure up to the best that has been produced heretofore."

Mr Sherrill has not determined finally the length of his stay in New York, but it is possible that he will return to the West Coast in about a month.

Larry Semon, Vitagraph Comedy Star and Director, with his assistant, M. S. Pebbles, look over a script amid pleasant surroundings

Hodkinson Promises Big Summer Productions

IN contrast with all of the prevailing standards of the industry, Benjamin B. Hampton and the W. W. Hodkinson Corporation declare that they are to release in June, July and August a sequence of bigger productions than have ever before been launched in the United States during the summer months.

They expect that not only exhibitor but producer interest in this innovation will be keenly revealed in a few weeks, when Stewart Edward White's first screen production, "The Westerners," the initial production of Great Authors' Pictures, Inc., begins playing in the principal cities of the country.

"The Westerners" negative and working prints have just been received from the California studios, where Mr. Hampton has been working for months, and the importance of the work that this new producing factor has been doing is said to be immediately apparent.

Mr. White's story is described as having been made on all-star lines instead of following the single-star standards.

Every role in "The Westerners" is declared to be filled by a player who has been starred frequently by the larger companies of the industry. If ever there was a picture that would have carried itself when merely well cast, "The Westerners" would have done so it is stated, and they announce that for this very reason Mr. Hampton has piled on the added attractions in the form of stars.

Roy Stewart, Mildred Manning, Robert McKim, Graham Pettie, Wilfred Lucas and little Mary Jane Irving are all stars of this drama of the gold rush into the Black Hills of Dakota. The directorial work of Edward Sloman contributes still another element to the production.

Circuit Bookings for "Bolshevism on Trial"

THE entire circuit of Marcus Loew Theatres in New York and Brooklyn is playing "Bolshevism on Trial," Select Pictures' special attraction, to box-office figures which are reported as setting records in many houses on this circuit.

The records made in the Loew theatres back up the experiences of enterprising exhibitors throughout the entire country who are said to be availing themselves of the exceptional exploitation possibilities of "Bolshevism on Trial," and consequently are declared to be "cleaning up" on this timely Select Special.

Loew's Delancey Street, 116th Street and Avenue B theatres in Manhattan; Burland theatre in the Bronx, and the Metropolitan theatre in Brooklyn lead in the business they have done with this Select Special, but the other Loew theatres are also said to be achieving fine results with this production.

An example of the means employed by the various Loew houses to stimulate public interest in the neighborhood can be taken from the exploitation methods used by Manager Dolinsky of the Avenue B theatre. The usual exhibition hours for the Avenue B are from 1 to 11 P. M.; to accommodate the crowds which came to see "Bolshevism on Trial" he opened the house from 10 in the morning until midnight daily.

The Avenue B theatre is in a neighborhood populated largely by recent Jewish immigrants, and accordingly Manager Dolinsky got out special fliers and a half-sheet printed in both Jewish and English, in addition to the striking paper furnished by Select.

He made liberal use of cut-outs made from this paper, which he pasted on the mirrors and doors of his theatre lobby—inexpensive but with a good selling punch. It is declared that his attendance broke all records.

Rothapfel Showing Packs the Rialto

The occasion for the showing of the first Rothapfel Unit Programme on Friday, May 9, was more of a national film occasion than purely a local one. At the invitation of Samuel L. Rothapfel a large number of out of town exhibitors and editors of daily newspaper photoplay departments came to the city, remaining as the producer's guests during all the time they were here.

The Rialto theatre was crowded to the roof when the exhibition began at shortly after ten in the morning and besides being attended by these visitors, a large number of representative men of the trade were present.

At the conclusion of the showing of the Unit Programme, activities were adjourned until the evening when Mr. Rothapfel tended his friends and guests a banquet at the Hotel Astor.

All those who assisted in turning out the first programme, including the casts of the feature and comedy pictures were also present. The bill of fare included a number of delicacies appropriately named after various members of the producing organization and the Indepenedent Sales and Film Clearing House corporations.

Following the dinner there were several speeches by heads of the trade press, dramatic editors and others. Those at the speakers table surrounding Mr. Rothapfel were Taylor Holmes, E. Lloyd Sheldon, author of "False Gods," the feature of the programme, Frank Hall, president of the Independent Sales Corporation and Film Clearing House through which the programme is distributed, Tom Oliphant of the Evening Mail, S. J. Kaufman of the Globe, Louella Parsons of the Telegraph, Lesley Mason of the Trade Review, George Blaisdell of the Moving Picture World and William A. Johnston, MOTION PICTURE NEWS.

All the speakers praised Mr. Rothapfel's first efforts in the producing line.

Stewart Edward White, Author of "The Westerners," First Great Authors, Inc., Production, Distributed by W. W. Hodkinson

Special Service Section on

Shirley Mason in "The Final Close-up"

THOSE who are going to show Shirley Mason in "The Final Close Up" should never for a moment get serious in their exploitation. Here is a picture that at times becomes almost a burlesque on motion pictures, for the heroine is an ardent "fan" and longs to live such situations as she has seen on the screen—and does—with the result that you are getting a laugh almost every minute.

The motion picture angle should be kept strongly to the fore. You have here a laugh almost every minute.

This motion picture angle should be kept strongly to the fore. You have here a particularly fine chance to appeal to the girl element of your community, for if there are any of them in your section who do not cherish an ambition to show their talents on the screen then they are included in the class that want to live such romances. And it is such a human angle

Another element that should be kept to the fore is the seashore resort and we would certainly use pictures of Miss Mason in a bathing suit in some of the advertising. It gets in the idea of coolness that is certainly going to appeal to audiences during the warm season. And then if your exploitation is along the light and humorous angles you will be sure to let everyone see that there is nothing "heavy" here—no problems for sultry weather solving.

THIS is the story: Nora Nolan is an orphan, daughter of a street excavator and a washer woman, and she has to work in the basement of a department store where it is as hot as blue blazes. There Jimmie Norton, Irish, too, but whose father has become a millionaire, first sees her. Jimmy has refused to enter his father's business and is a reporter on the local daily and he goes to Featherstone's store in search of a story and there sees Nora topple over, overcome by the heat.

Result is that the manager gives her a vacation so that she may recover—a vacation with four dollars and twenty cents as her total capital. But Jimmy has overheard enough of her conversation with the other girls to know her longing for romance and her financial situation. He is perfectly willing to work for his own living, but for Nora's sake he touches his father for $200, and gets it with the warning that it is the last.

"Nothing gives a boarding house such a crack between the eyes as to have some one croak in it" is the observation of Nora's landlady as the girl staggers into the house, but a few moments later the $200 comes to the girl from a mysterious source and she resolves that it is to pay for the good time she has been longing for. So off to fashionable Winchester-by-the-Sea, where the exclusive set holds forth as a sort of a club, she goes.

JIMMY has turned in his story which is a terrible roast on conditions at Featherstone's stone, and as Featherstone is one of the chief supports of the paper Jimmy loses the job. But he isn't worrying, because he knows that he can get fifteen a week and his board playing on the Winchester Hotel baseball team and without suspecting that Nora has picked the same happy hunting ground thither he goes.

But the society folk resent very much the intrusion of Nora and her little Irish ways cause them to absolutely ignore her. Only one, Lloyd Gregory, posing as a suitor of Emily Westervelt-Moore, one of the society girls, even notices her, and he with an ulterior motive, but he soon finds that Nora won't stand for any freshness. There are some clever comedy scenes that show her troubles at the hotel and there is a laugh and a little of the French spirit when Nora is shown using her stocking as the "First National Bank." One of her unfortunate breaks is to buy from a shop in the hotel a summer outfit that had been the property of Emily the summer before, and the rest of the guests are quickly informed of that fact.

Just then Jimmy arrives on the scene and is heartily greeted by the guests, especially by Emily who is determined to catch the rich youth. But at the first ball game Jimmy runs on Nora and they renew the friendship begun at the chance meeting in the store. Then seeing the way that she is treated by the others, Jimmy confesses the truth of the Irish girl's station and begs Emily to pretend to be her friend and help the shopgirl have the time of her life for two weeks. But instead of

Basement Garment Clearance

Center Nora at work in the department store basement store, at right her "First National Bank" and at the left she finds her movie romance coming true

In the center Nora puts the flirt in his place, at the right her cleverness make the haughty society girl her victim and at the left she is getting close to happiness

consenting to that Emily guesses at the interest of Jimmy and tells the guests with the result that they go to the management with the demand that she be turned out. But Nora has the wit to know her rights and refuses to budge.

OUT of the pity for the girl something else comes and Jimmy and she become constant companions. It is while they are in bathing that Gregory, who is really a thief, loots the bathhouses, getting away with jewels and money, including the remainder of Nora's "roll." Even then Nora refuses to call the game over, but for the time keeps her loss secret and goes ahead bravely.

Still smarting under his rebuff Gregory sees a chance to "get even" and at the same time further protect himself by suggesting that Nora is the thief and as she has made no complaint of her loss it is made all the easier. Then Emily determines to carry the game still further and goes to Nora's room to hide her own jewelry there so that the girl will be convicted. But while she is starting out Nora comes in just in time to see the society girl dart into the bathroom. A turn of the key and Emily is a prisoner.

Then come the searchers. They find the jewelry which the mother recognizes as Emily's, but again the Irish wit is there for she replies that certainly it belongs to her "dear friend Emily," who has put it there while taking a bath and then goes to the door and releases the girl who, after being a prisoner four hours, and afraid Nora will denounce her has to enact the role arranged. Of course, she is vindicated while the rest of the guests are stunned with the sight of Emily and Nora arm in arm.

BUT in the hour of her triumph she confesses to the hotel manager that she, too, has been robbed and offers to work for the board she owes. He sends her to the kitchen as a dishwasher, but Jimmy is called home by the illness of his mother. Her evenings Nora spends along the beach, alone, and it is here that she overhears Gregory and his confederate laying their plans to rob the hotel safe that night and make their get-away.

That same evening Jimmy has confessed to his father that he is in love and the old man declares that he will have no society girl in his family and when he hears the truth that it is a little Irish girl he orders his automobile and the two start for Winchester, arriving just in time, for the robbers have overcome the night clerk and are about to blow the safe as Nora, from her hiding place in a chest and armed with a huge sauce pan confronts them. Father and son overpower the thieves and the hotel is aroused.

Out on the veranda Jimmy proposes, at the same time revealing that he is the one that sent the $200 and that his father is a millionaire. "I know what happens to a poor girl when she marries a millionaire's son," she declares, but the father who has been listening answers her with "This is what happens," and then kisses the girl.

Then the two are alone again and Nora whispers to him that in the movies they always have the "final close-up" and we get the scene very realistically.

HERE is a case where it doesn't matter if you do "give away" the plot, for the interest is in the way that it is handled. The three elements to work in are the shop girl idea, the longing for a "movie" romance and a happy ending.

We would prefer to use as the illustrations for the advertising, if you prepare your own, the ones showing Nora and Jimmie in bathing suits or the one showing the "final close-up" with the girl in his arms or that which shows her with the sauce pan in her hand defying the burglars. Then here is a selling argument:

"She was a poor little shop girl and mighty pretty. But the only romance that she knew was those that she saw in the movies. And she just loved the movies, and to her the best part of them was the 'close-up' which showed the heroine in the hero's arms. But alas, she thought, no such luck for her.

"But a week later she was right in the midst of it. She was the guest at a fashionable resort, with haughty society dames, who wouldn't notice her all around. Then there were crooks and a big robbery, and a plot that she overheard and foiled and she was a real heroine. And don't forget that there was a close-up in her story—just the sort that she—and you—like to see."

Then this one:

"Her Irish wit and cleverness came in handy when little Nora Nolan, shop girl and orphan was thrown right in the midst of a regular movie plot.

"Only last week she was sweltering in the basement of a department store and today she was the guest at a fashionable seaside hotel. All around her were rich society people who snubbed her and a fresh 'villain' whom she soon put in his place.

"Then there was a scandal. She first checkmated a plot against her and turned the table on a society girl, then she overheard the plans of the regular movie burglars—and checked them, too.

"Gee, movies had always been her greatest delight and here she was living one. But the final close-up—you know the place where the hero takes the heroine in his arms was always the part she liked best. A movie that omitted that was 'no good' for Nora. Yes, there was a final close-up in Nora's movie and it'll delight you as well as it pleased her."

HERE are some short ones:

"Nora Nolan loved movies and especially that 'final close-up' of the lovers, but she never expected any such thing in her whole life. But then she found herself right in the middle of a thriller and it'll get you a lot of laughs and better satisfaction."

"She was Irish, and maybe that's the reason Nora made such a good heroine when she found herself right in the middle of a real movie—and the pretty girl in the 'final close-up.'"

"Little Nora was only seeking a rest, but she jumped into the middle of a regular motion picture plot—and of course she was in the hero's arms for the 'final close-up.'"

In the center Nora becomes acquainted with pots and pans, at the left she is using one on the burglar until the arrival of her sweetheart's father who gets into action at the right

Appeal Should Be Made Strong to the Girl Element

WITH this picture released May 18, the greater part of the exhibitors will play it during the school vacation season, and we would certainly make a special appeal to the young women with this one. It ought to be good for building up matinee business, and with this in view we would obtain a list of all the high school girls, all of those coming home from colleges and all of the younger women of the city, irrespective of whether they are married, and send out a special letter to these. Like this:

"Nearly everyone of us girls has had a secret longing to be either a motion picture actress or to really live the romance of a movie.

"I've always just loved movies, for they were only amusement when I was a little shop girl. I always liked the happy ones the best—and I just hated the ones that didn't have the final close-up of the heroine in the hero's arms.

"I never expected to get closer to one than the first row, but then I found myself mixed right up in the most thrilling sort of a movie plot. You'll get lots of laughs out of it at my expense, and I hope that you'll be as happy when the final close-up comes as I am now.

"Won't you let me show you? That's the name of it—"The Final Close-Up" and it's at the Empire all week, starting Sunday.

"Nora Nolan——That Was."

This would also be effective as a newspaper ad. and in this case try to get position on the woman's page or next to the society column.

WE do not know of any more striking lobby display that you can make than the simple use of cut outs, especially of the three sheet showing Nora in the hero's arms. With this there should be simply the title of the picture shown. Let your one sheets and the other matter that you use in the lobby carry out the rest of the work. There should be ample scene pictures used and pictures of the star. But don't try to get too much of a crowded effect.

The simple use of the cut outs mounted on heavy white cardboard to give the appearance of a motion picture screen, and especially if you use a shadow box effect is the best. This can be improved for the night effect by having bright lights hidden in the shadow box and flashing on the "screen" and off constantly. To get this over the best these should be placed high enough to be over the heads of the people, and there should be no other lighting at the top of the lobby—unless essential as a guide to your patrons.

This same idea can be carried out further by obtaining permission of the owner of the building across the street to use a portion of his front during the engagement. Then construct there a screen the exact size of yours and then mount in the middle of this the cut out mentioned and then paint around, so as to give the circular effect that you see in so many close-ups. This should be worked by a spot light from the front of your house. It will get quick attention. Be careful to get this high enough so that the bright light will not interfere with traffic rules.

THIS is another chance for an All-Happy bill. The music should be light and tuneful with the love songs and the old-fashioned ballads given preference There is a splendid chance here for an Irish setting of music and songs.

For the overture you can use either Victor Herbert's "Eileen," which was originally known as "Hearts of Erin," or his "Irish Rhapsody" or any of the standard Irish selections. Then you can carry the Herbert idea through your program by using for the song just before the feature his "Molly." If you don't care for that, "My Little Irish Rose" or any of the Irish love songs.

Here is a little way in which you can get a good effect just before the picture is shown: Have a male singer and let the first part of the song be sung with the lights fairly dim in blue and a rose garden setting, with a drop at the back covering the screen. Then toward the end of the song have the lights dim down to out, while the back drop goes up revealing the screen, and at that moment a girl in Irish costume joins the male singer in front of the screen and at the very end the spot is thrown on them and the screen revealing them in embrace, much as is shown in the close up on on the screen. Only their heads and shoulders need show and then with the picture starting and the titles appearing they can fade away behind curtains at the sides.

THEME for this picture, should be the song, if you have used one, or some one of the Irish love songs, otherwise. This should not be introduced until the scene where the boy and girl are seen together at the hotel, and then should be repeated at their appearances together. Especially should it be used where the boy points to the girl with the saucepan brandished and says to his father, "That's Nora."

There are some other clever little touches that can be put into the music with the use of easily recognized airs. For instance, when the crook tries to flirt with Nora "He's a Devil in His Own Home Town." Another place with the bathing scenes "Splash Me," an old favorite can be used. Still further along there is a place where the son tells his father that the girl he wants to marry is Irish and there just a touch of "Wearin' of the Green" should be played. There is another moment a few scenes from the end where the girl says "I know what happens when a poor girl marries a millionaire's son." Here use just a bar of "The Curse of an Aching Heart" on trombone or oboe. Further back there is a title for the gossips that shows two hens and "Chicken Reel" or "Turkey in the Straw" will help the laugh along.

Lytell Appears In Second Bartlett Story

ON May 19th Metro released one of its biggest programme offerings produced under the policy of well-known authors. "The Lion's Den" is the name of the offering by Frederick Orin Bartlett, with the screen star, Bert Lytell, in a role of which this actor has never before been seen upon the screen.

The story recounts the incidents in the life of the Right Reverend Samuel Webster, who plans to build a recreation or meeting club for the small boys of the little town.

In his efforts to collect a suitable sum with which to start his club, the Rev. Webster, encounters unforeseen obstacles in the form of opposing merchants, who refuse to see the new idea in the same light, and his contributions received from these crabbed and short-sighted individuals inspires the young clergyman to enter the so-called lion's den of commerce and build up a business in opposition to the delinquent merchants.

He goes on Sunday to the church, as did the village blacksmith, but during the week, in order to accomplish his purpose he dons a store-keeper's apron and waits on his customers behind the counter of his general store.

His rival in trade, one Grocer Stedman, father of the lovely Dorothy, becomes furious, and cuts his prices below cost in order to drive out the business-like minister, but his efforts are without avail, as the boys of the town, doing their mother's errands, patronize the clerical grocer.

The turning point arrives with the night that Stedman's store catches fire, and the Rev. Webster, with his volunteer fire brigade of the village boys, takes the opportunity of heaping coals of fire on the head of the hard-hearted merchant, by saving his business from ruination.

Special Exploitation for Bennison's Picture

GOLDWYN announces that it is making an intensive effort to help motion picture theatre owners throughout the country put over in the most successful manner the newest Betzwood picture, starring Louis Bennison.

The officials declare that "The Road Called Straight" is worth a big effort at special exploitation and a plan of showmanship and advertising has been prepared to aid exhibitors in extracting every ounce of value from what they regard as an unusually strong production of a star whose popularity is growing so fast.

Exhibitors are urged by the company to prepare cards a week or ten days in advance of the showing and post them on every available tree and post, particularly in the outlying districts. The card on a tree is intended to take the place of a sign post as the descriptive matter on the card is to read, "This is 'The Road Called Straight,' Louis Bennison."

Numerous other original stunts, calculated to excite keen interest in the production, have been prepared. Lobby displays suggestive of the story, which depicts a western cowboy coming east to make a ridiculous debut in society, are planned and the officials point out that most of the special advertising stunts suggested are really inexpensive and undoubtedly will be unusually effective nevertheless.

Besides an array of advertising lay-outs and catch lines, the usual Goldwyn accessories, are also provided, including one-, three- and six-sheet lithographs, a roto one-sheet, lobby sets in 8x10, 11x14 and 22x28, all colored by a new process described as remarkable. Appropriate captions suggestive of the action portrayed has been arranged especially for the lobby sets, and the regular slides and music cue sheets are also supplied by the distributors. The array of exploitation aids are suitable for large or small towns.

Famous Players-Lasky Stars Elliott Dexter

ELLIOTT DEXTER, one of the popular leading men as well as one of the finished actors of the screen, is to be starred under the Famous Players-Lasky banner.

This announcement was made this week by Jesse L. Lasky, Mr. Dexter's signed contract, covering a period of years, having just been received at the home office of the Famous Players-Lasky Corporation.

Mr. Dexter has just started work at the Lasky studio in Cecil B. DeMille's Artcraft picturization of Sir James M. Barrie's play, "The Admirable Crichton," in which, as in most of the recent DeMille productions, he is featured in the leading male role.

Immediately following the completion of this picture he will begin his first starring vehicle, under the direction of William C. DeMille. The title of the production is "Don't Change Your Wife," and as may be inferred, it is a sequel or companion picture to Cecil B. DeMille's wonderfully successful "Don't Change Your Husband," by Jeanie Macpherson, in which Mr. Dexter played the leading male role.

"Of Mr. Dexter it may be truthfully said that he has well won and richly deserved the honor which elevation to stardom entails," said Mr. Lasky in commenting upon Mr. Dexter's experience and fitness. "He is versatile, conscientious, thoroughly appreciative of the mission of the screen in furthering the highest dramatic art, and withal a fine gentleman. Moreover, he is handsome and of splendid physique and at all times acts with a fine understanding of the requirements of the character he is portraying."

Joins Community Bureau

Mr. C. H. Moore, General Manager of Film Production for the Division of Educational Extension, Department of the Interior, has left the service of the Government and has become associated with the Community Motion Picture Bureau as its Special Representative.

In the active war period Mr. Moore was called from the service of Pathe to the aid of the Ordnance Department in Washington.

An event in "Mary Regan," the latest Anita Stewart production distributed by First National

Pioneer Adds Film Editing Department

The new film editing department of Pioneer Film Corporation settled into its new quarters last week and began operations. This is the latest step in the Pioneer plans of expansion.

The editorial staff is headed by William A. Rudkin and Donald I. Buchanan, and has as its third member Southard Brown, press agent of the organization.

Immediately after the announcement that the editing department has begun activities, Pioneer made it known through a statement that it has secured the film rights to "Confession," by Hal Reid. The rights were bought for National Film Corporation of America, it is announced. This is expected to be included in the six specials which are being made for Pioneer, and contains a part that is said to suit Henry B. Walthall, the star, very nicely.

Smiling "Billy Parsons," president of the National, in a wire to the Pioneer, said: "We intend to put our best foot forward and if Confession don't prove to be the greatest dramatic picture that ever hit the country, I am going to retire from the picture business forever."

It will be remembered that "Confession" played for several seasons in New York and on the road with Theodore Roberts and Orrin Johnson as co-stars.

Morris Makes Short Trip

For the first time since he assumed the position of General Manager for Select Pictures Corporation, Sam E. Morris has left New York City for a flying trip to Philadelphia and Washington. In these two cities Mr. Morris will visit the Branch Offices of Select Pictures which are under the management of Max Milder and V. P. Whitaker. On this trip, Mr. Morris will also interview prominent exhibitors in these cities and the surrounding territories, for Mr. Morris is a firm believer in keeping close to the exhibitor.

D. W. Griffith, who has opened a season of pictures in New York

Many Pre-Release Dates for "The New Moon"

CHICAGO, Dallas, Pittsburgh, Cleveland, Toledo, Fort Worth, Washington, Richmond, Baltimore, Buffalo and several others are among the first of the big first-run cities to secure advance play dates on Norma Talmadge's latest Select Picture, "The New Moon," which had its premiere May 11, at ths Rivoli in New York. Dates at other Metropolitan theatres, including all of the Loew theatres, were announced last week.

Sig Faller's Bijou Dream theatre, with a seven-day booking, leads the list of Chicago houses to date in pre-release runs on "The New Moon." Other Chicago houses are the Riviera, four days, and the Randolph, four days.

The management of the big Jefferson theatre in Dallas, Texas, has signed "The New Moon" for a seven-day run, while the Grand Opera House in Pittsburgh will also show it for seven days. Other seven-day bookings that have been reported this week are the Stillman theatre in Cleveland, Alhambra theatre in Toledo, Metropolitan in Washington and Shea's Hippodrome in Buffalo. "The New Moon" has been booked for four days each at the Egypt theatre in Fort Worth, Colonial in Richmond and the New Theatre in Baltimore.

"The New Moon" is a Russian story by H. H. Van Loan. It presents Miss Talmadge in a decidedly new role, that of a Russian Princess who is torn from the side of her fiance through the workings of the Bolshevist movement.

Beach Elected President

Rex Beach, the Goldwyn author, was elected president of the Authors' League by the Council at their seventh annual meeting. Recently, Mr. Beach has produced several thrilling dramas which have been released through the Goldwyn organization. At present, Mr. Beach is in his summer home at Ardsley-on-the-Hudson, where he is working on a novel and a new scenario which will be released through Goldwyn.

Frank E. Woods Visits New York

And runs into a Tom Hamlin interview

ACROSS the continent, thousands of miles from his "work bench," we trapped him and quizzed him to our hearts' content.

We wanted to know just how he made the wheels of the motion picture industry go 'round.

Frank E. Woods, Supervising Director of the Lasky Studios on the West Coast, was visiting New York City. He confessed that it was the "annual" vacation in which he "starred" every two years.

The question we first propounded was: "How can a man supervise nearly six hundred film productions and even manage a single 'annual' vacation in TEN years?"

Well Frank E. Woods admitted that he did it and then shut up like a clam. He wouldn't tell us how he did it. But he did it. Figures don't lie. He was associated with David Wark Griffith in the old Majestic and Reliance days, and then with Triangle.

In the year 1917 Mr. Woods joined Famous Players-Lasky and the calibre of the productions under his supervision, taken with the vast quantity turned out, marks him as an exceedingly busy person.

Supervising a film production of today is finally acknowledged to be an immense task, even by the most scoffing layman. They admit it in spite of all attempted criticisms directed at some mere slip in the technique. But to take the charge and responsbility of an army of productions; well—that's Frank E. Woods.

We learned from Mr. Woods that it is just as easy for a photoplaywright to write a successful stage play as it is for the playwright to write a winning photoplay. In other words, that it was not a case of the screen deriving all its ideas from the stage. That a large group of screen writers have been developed during the last few years and that the screen stands by itself upon its own legs.

It is no longer the little sister of the stage, but the Big Brother of all clean recreation, entertainment and amusement.

Says we: "Will you tell us, Mr. Woods, whether the plot market is 'Bullish' or 'Bearish?'"

"There are only a few given plots to work upon," said Mr. Woods. "You must recollect that for practically ten years we have had subjects galore filmed in single reels, two reelers and the larger features of the last five years.

"Consider that about ninety-five reels a week are being produced at present; say fifteen five-reel subjects and a dozen more subjects utilized in one and two reelers. Then recollect that at one time the General was issuing about seventy reels a week in short subjects while the Universal and Mutual made up possibly sixty more reels a week.

"I really believe that the production was greater in volume several years ago than it is today. It was certainly greater in the number of subjects utilized. With all the actual plots used and the great quantity of subjects already filmed it later became a question entirely of superior production.

"Today we simply present our subjects in a more entertaining and appealing way. More artistic and with careful attention to detail. The limit has not yet been reached."

Mr. Woods stated that he believed that D. W. Griffith and Cecil B. De Mille were the two greatest motion picture producers.

As Supervising Director of the Lasky Studios he has a direct interest in the selecting of the story, the preparation of the script until he finally turns it over to the director. Then Mr. Woods takes the picture up again for the editing and subtitles. The finished product is then sent forth; maybe with a little prayer.

For Mr. Woods deplores the fact that the film producer is handicapped as compared with the producer of stage plays. And he states that no matter how much of a hit the film production may have made with all the film colonists, it may after all be a rank failure.

"The real public is the final judge, and while the producers, directors, artists, and all friends who may witness the professional premiere of any particular film production, may fairly rave over it; sometimes there is a different tale reported from the various box offices throughout the country.

"But the producer of a stage play can 'try it out on the dog,' as the saying goes, and show his play in many towns, in the meantime making the changes he finds necessary to make it a better production. He can fairly hack his stage play to pieces until it doesn't bear the most remote resemblance to the original play and finally envolve a big success from a bad failure.

"We cannot do it in the films. When we send out the finished product it is done."

While Mr. Woods hurried for his train we noticed several telegrams in his pockets and imagined they were wiring him frantically from the West Coast to "hurry back, we haven't had a bit of sunshine since you left."

Betty Compson, World star

Century Comedy Beauties, in laugh-makers for Universal distribution

Owen Moore Appears with Hedda Nova in "The Crimson Gardenia," a Goldwyn Picture scheduled for release May 18

William Russell, American star, and Stephen Fox, scenarist, intensely absorbed in "Six Feet Four"

Douglas Fairbanks trying to look like an imagined ancestor in his latest Artcraft production, "The Knickerbocker Buckaroo"

Marion Davies, Select star in "The Belle of New York"

Stills That Tell the Story Better Than Words

Mary Miles Minter in a scene from "A Bachelor's Wife"

Karger Gets Atmosphere in Circus Story

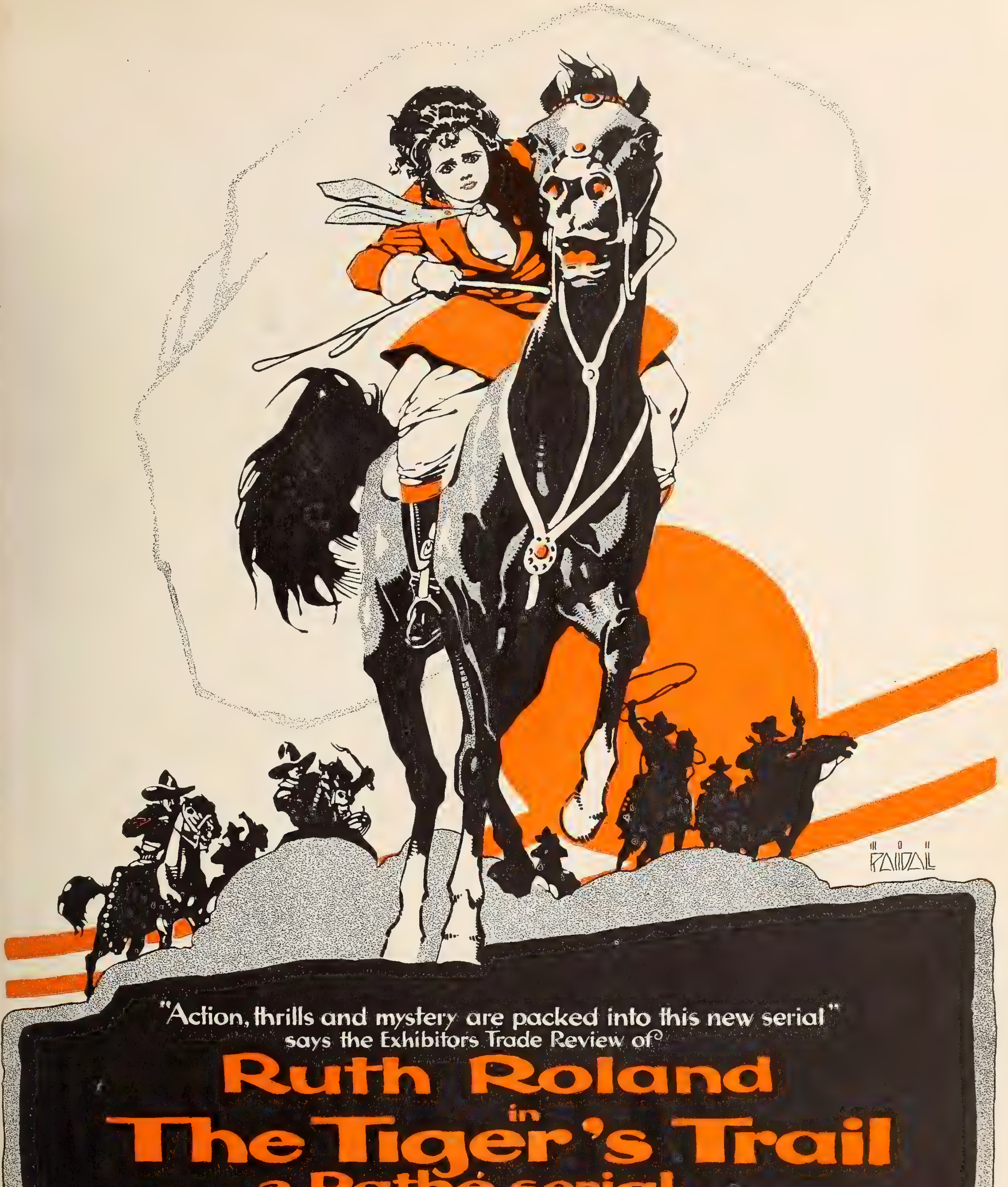
Circus stories are, in motion pictures, generally without either plot or reason, and are merely a jumble of acrobatic stunts bunched together with comedy subtitles, and the wire-walking queen always marries the poor serious clown and the audience files out sadly avowing never to go again," says Maxwell Karger.

There is a reason for this, and Mr. Karger, Director-General of Metro productions, knowing the reason, decided, when he purchased "One-Thing-At-A-Time O'Day" from the author, William Dudley Pelley, for the Metro star, Bert Lytell, that he would produce the story in a spirit of the circus so necessary to its success.

"Technical details," said Mr. Karger, speaking of circus pictures in general, "are not the only requisites of a good circus picture. The spirit of the circus must be there; must be paramount in all the scenes as well as the atmosphere. Just sawdust and red paint don't make a good circus."

And realizing the value of this factor in the circus story, Mr. Karger has turned over the script to Director John Ince, who will be assisted by Fred Warren and Webster Cullison, both of whom are ex-circus men and well acquainted with the atmosphere of "the big top."

In this new picture Bert Lytell will be seen as a boobish-appearing country gawk, who puts one over every now and then. He has what is classified as a one-track mind and he does only one thing at a time. He makes a special study, as he says, of one thing, which, in many men would prove a virtue indeed. "Stradivarius" is his surname, his parents labelling him thusly because "he fiddles away his time."



"Action, thrills and mystery are packed into this new serial" says the Exhibitors Trade Review of

Ruth Roland
in
The Tiger's Trail
a Pathé serial

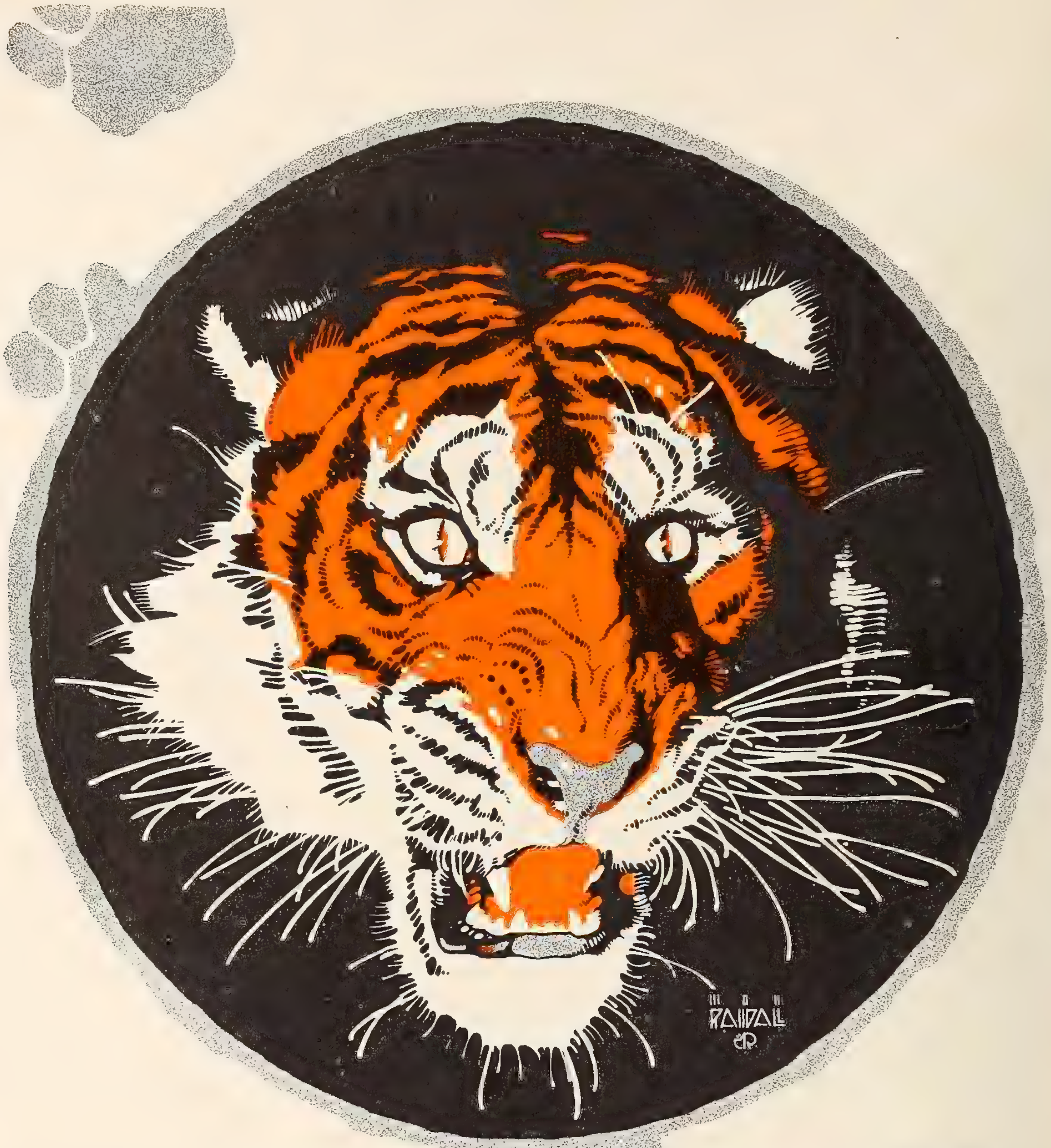
with a distinguished cast including George Larkin

"Full of exciting incidents." says the M. P. World

Produced by Astra Written by A. B. Reeve and C. A. Logue

Pathé Distributors

A black and white photo, size 8x10 of the illustration in this ad, will be sent free by the Pathé Advertising department to any exhibitor who wishes to make use of it in his advertising.



Watch them, Mr. Exhibitor, as they sit in your theatre, with set faces and eyes glued to the screen. Hear the low muttered "ohs" and "ahs" as breathles situations follow one another rapidly. Listen to their applause as the episode is finished!

It's
A Pathé Serial
of course!
Ruth Roland in
The Tiger's Trail

With a distinguished cast including **George Larkin**
Produced by **Astra** Written by A. B. Reeve and C. A. Logue

Pathé Distributors

A black and white photo, size 8x10 of the illustration in this ad, will be sent free by the Pathé Advertising department to any exhibitor who wishes to make use of it in his advertising.

Reports Leslie Feature Makes New Records

"A Stitch in Time" is said to be piling up new records for the Gladys Leslie-Ralph Ince production. A compilation of booking figures collected at the various Vitagraph offices places "A Stitch in Time" far ahead of all releases to date which star "the girl with a million-dollar smile."

A feature noticed in connection with the engagement of "A Stitch in Time" in various cities is the marked interest said to be taken in the screen version of this Fulton Theatre (New York City) success by patrons of dramatic stock houses where "A Stitch in Time" has been seen directly after its release to the weekly-change theatres.

This manifestation of interest on the part of one class of theatre-goers controverts a claim once made that screen versions of popular stage plays suffer in patronage after previously seen on the stage. If anything, the advertising expended in behalf of a stage play redounds to the benefit of a later screen version, an eventuality undoubtedly applicable as well to a reverse case.

Players in support of Miss Leslie include Eugene Strong, Agnes Ayres, Julia Swayne Gordon, Earle Schenk, Charles "The Unknown Quantity," Corinne Grifchester and Charles Walton.

Ralph Ince and Montagne Again Collaborate

With Ralph Ince's return to the Vitagraph, Edward J. Montagne is again collaborating with the well-known director on the Ince scripts. This method was followed for many years while Mr. Ince was with the Vitagraph, writer and director working together, somewhat similar to the Emerson-Loos combination. Some of Vitagraph's best pictures were the result.

Since Mr. Ince's return to the Flatbush plant, he has already completed "A Stitch in Time" and "Too Many Crooks," and Mr. Montagne is now putting the finishing touches to "Belinda Puts Her Hair Up," which will be their next vehicle to go into production.

Fox Cameraman Thrills

What is declared to be one of the most daring feats of photography seen in a long time was by Harry Plimpton, cameraman for Richard Stanton, who is staging "Checkers," the great racing picture, for William Fox. Plimpton, in a seaplane, filmed three members of the "Checkers."

The players were in another hydroaeroplane over Jamaica Bay, Long Island. The scene furnishes one of the big thrills in "Checkers."

Blackton Adds Three

J. Stuart Blackton, it was announced this week, has engaged, in addition to the cast already assembled for his new and yet unnamed picture, "Jolly" Fanny Rice, Gus Alexander and Eddie Dunn. All are well known to fans.

Goldwyn Discusses Screen Drama

Believes Producers Will Profit If They Listen More Closely to Suggestions from the Screen Public

Madge Kennedy, in "Strictly Confidential," Goldwyn film

It is the public's developing idea of the scope of the motion picture as much as the producer's that is compelling a change in the technique and composition of the screen drama, according to Samuel Goldwyn, who has recently returned from a long stay at the Goldwyn studios at Culver City, California.

"The producer is so wrapped up in his side of the matter that he often forgets that public attention does not stand still. The great body of screen observers have a great opportunity for finding flaws in the fare that is offered them, and it is a mistake to believe they merely adopt a waiting and uncritical attitude. Motion picture men have a good deal to learn yet from the magazines. Imperfect as most modern popular magazines are, it must be recognized that they are constantly in a state of evolution to meet the changing demand of the public interest and taste. The greatest disaster that could happen to the motion picture would be to have it stand still and not take advantage of new opportunities for technical novelty.

"I am interested in that side of the matter because our entire effort at the Goldwyn studios now is to perfect a form of the picture that will set it aside from the other forms of entertainment, especially the stage, on which it has been patterned. All our directors are pooling their ideas in the hope of finding new ways of setting off the picture in motion and of minimizing the energy of the spectator in giving it his attention. Critics may say we are too ambitious to attempt a thing that has not yet been accomplished. But we feel that the screen is an art by itself, not a sister art to anything, and as such there must be principles underlying it as yet undiscovered which will, when put into practice, allow it to obtain the honored place and recognition as a definite and unique thing we all believe it is. Men like Griffith and Ince have done much in that direction. Without laying claim to too much, I like to believe that Goldwyn productions will go into screen history as one of the chief contributing factors to the effectiveness and imaginative ennoblement of the motion picture."

Reports Exhibitors Praise "Veiled Adventure"

While exhibitors in every part of the country are said to be praising Constance Talmadge's current Select picture, "The Veiled Adventure," in which she is presented by Lewis J. Selznick, Miss Talmadge is putting the finishing touches on her forthcoming Select attraction, "Happiness a la Mode." Even at this early date exhibitors who have already played "The Veiled Adventure" are making anxious inquiries concerning Miss Talmadge's forthcoming attraction it is reported, and although no release date has as yet been announced, hundreds of requests are said to have been received for early bookings.

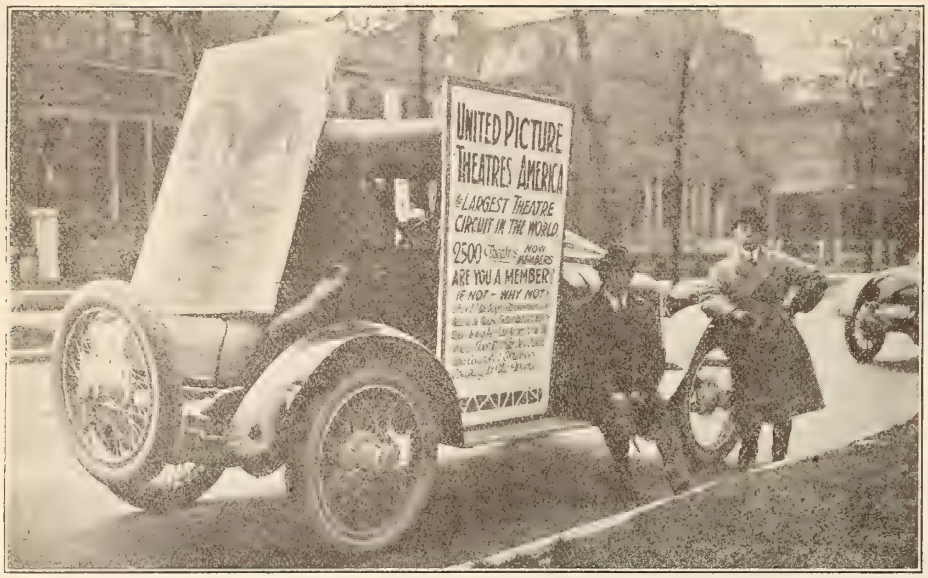
One large Western exhibitor writes:

"'The Veiled Adventure' stood them up four afternoons and nights. Let me have Constance Talmadge's next as soon as it is finished."

Tornado is Filmed

A tornado which fullfils an important part in the plot development of "A Man's Fight" the latest super-feature with Dustin Farnum just completed by Director T. N. Heffron at the Brunton Studios, provides one of the realistic and spectacular effects in this forthcoming United Picture Theatres offering. First is seen the gathering of the storm, the leaves stir and tremble. The wind increases to a gale, and trees bend before the blast.

Bessie Love, the dainty one, starring in Vitagraph's "A Yankee Princess"



A "moving" argument for urging membership in the United Picture Theatres of America

Becomes Member of United's Advisory Board

SIDNEY M. NUTT, proprietor of the New Central theatre, the most exclusive motion picture house in Hot Springs, Ark., has upon the invitation of President Berst accepted membership on the Advisory Board of United. Mr. Nutt's appointment makes a total of 29 of America's leading exhibitors serving on United's Advisory Board.

Mr. Nutt says:

"I will be delighted to serve and do anything I can to make the United the leading concern in the world, which I think will be soon. It looks as though you have the right principle and the right men, so you can't lose.

"You are going forward every day, and if we will be careful and not try to grow too fast we will win out. Go slow but sure and you can't go wrong."

W. J. Lytle of San Antonio, Texas, owner and manager of the Royal, Empire, Princess, Wigwam and Pike theatres in that city, was appointed to the United Advisory Board last week.

Among the visitors to the home office of United last week were two members of the Exhibitors' Advisory Board, Mr. Edward Zorn, of the Temple theatre, Toledo, Ohio, and Mr. W. J. Hayes, of the Strand theatre, Erie, Pa.

Members who purchased additional shares last week, include: Isadore Teacher, Evanston, Ill.; J. W. Romwebber, Akron, O.; D. Filizola, Ft. Scott, Kansas; Stanley & Brill, Sedalia, Mo.; J. E. Haggard, Nevada, Mo.; Wes. Millington, Ottowa, Kansas; William Pearl, Highland Park, Ill.; W. W. Graham, St. Louis, Mo.

Forty-nine new members are reported by United for the current week.

Lou Tellegen Signs for Goldwyn Pictures

THE latest featured player in the Goldwyn roster is Lou Tellegen, whose engagement was announced by the Goldwyn Pictures Corporation recently.

Mr. Tellegen will play opposite his wife, Geraldine Farrar, in a series of photoplays under the direction of Frank Lloyd, also a recent Goldwyn acquisition. The couple will leave New York Saturday for the Goldwyn studios in Culver City, California, where they will begin work immediately.

Mr. Tellegen has had a most colorful career in the drama. Though his nationality is primarily a blending of Dutch and Greek, he is a typical product of the French school.

In the last few years Mr. Tellegen has achieved widespread popularity in this country, representing among all critics the delicate artistry of the European theatre. Perhaps his most notable appearance was with Dorothy Donnelly in "Maria Rosa." He has appeared in "The Ware Case," "The King from Nowhere," and several other plays. His most recent performance was in "Blind Youth," which he himself wrote in collaboration with Willard Mack.

In February, 1916, Lou Tellegen married Geraldine Farrar. This is the first time the two have appeared together.

Aside from an appearance when the screen was in its earliest days, Lou Tellegen has never before appeared in motion pictures. The plays that the records star him in are "The Victory of Conscience," "The Explorer," and "The Unknown," "The Victoria Cross," "The Black Wolf" and "The Long Trail."

Deslys Feature Captures

Gaby Deslys, it is estimated, has reached a higher degree of popularity through the phenomenal drawing power of "Infatuation," issued as a Pathe special. So great has been its drawing power that return dates are said to have been played and original bookings extended. It captured Los Angeles, the home of the sternest of cinema critics when it was booked for one week at Quinn's Rialto, beginning April 27.

Goldwyn Plans Publicity to Blanket America

Since the return of Samuel Goldwyn from the Culver City, a new publicity policy has been worked out, aiming to reach every important publicity medium in America, in every corner of the country, with material on Goldwyn productions.

Two new publicity agents have been added to the Goldwyn staff since the recent engagement of Ralph Block as director of publicity, and Kenneth Macgowan as director of advertising. Howard Dietz, well known both as a newspaper writer and an advertising writer is now with the Goldwyn organization. Miss Lucy Huffaker, former publicity writer for the Washington Square Players, and wife of Edward Goodman, their director, joins the Goldwyn publicity staff this week.

Hedda Nova is Engaged by Universal Film

Hedda Nova, a distinguished and widely-known European actress has been engaged by the Universal company to play the title role in "The Spitfire of Seville," Joseph Franklin Polland's latest photoplay which has been purchased by the Universal for a super-production. Priscilla Dean, the Universal star who was scheduled to play the title role in this super-production is ill with pneumonia and Mlle. Nova has been chosen to take her place in the production.

Thurston Hall will be Mlle. Nova's leading man and George Seigmann will direct.

George Walsh Popular

Unique evidence of the popularity of George Walsh, the William Fox star, in South America was given last month by the production in Rio de Janeiro of a three-act stage comedy entitled "The Rival of George Walsh." The play was written and directed by Francisco Marzullom, one of the best-known actors in South America, and was greeted with capacity houses throughout its run.

Evelyn Marbin, in "Hell on Earth," Guy Empey Picture for Select Distribution

Goldwyn Makes Plans for Scenario Material

Extensive plans for additional scenario output at the Goldwyn Studios appropriate to the comprehensive plans for the new Goldwyn star pictures, are being made by J. G. Hawks, managing editor. Negotiations for several important works of fiction are now under way, and the staff of writers at the Culver City Studios are said to be working on a number of new adaptations, as well as several striking original stories.

The newest addition to the scenario force is Harvey Gates, who comes backed by a long record of cinema successes. Now he is working on a vehicle for Pauline Frederick.

Thompson Buchanan, an American author, another recent Goldwyn acquisition, is working on an original story for Madge Kennedy, of modern setting, in which the star will play a society part.

Griffith Brings New Comedy East

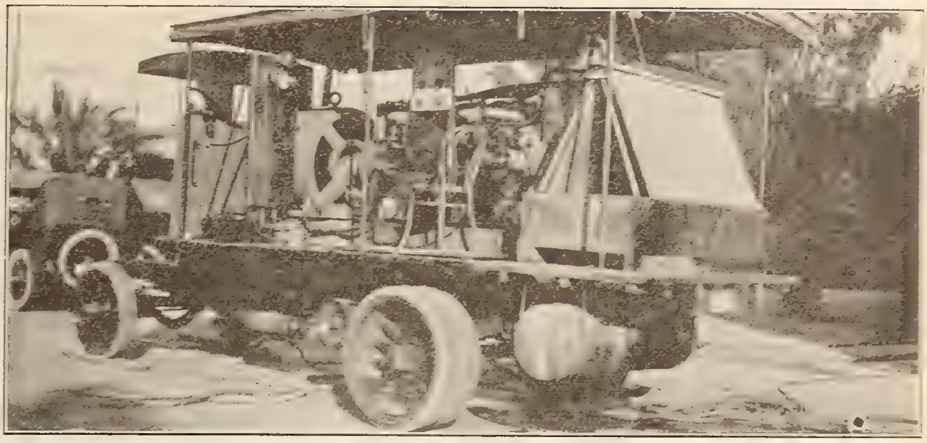
When D. W. Griffith came to New York recently for the opening on May 13 of his repertory season at the Harris Theatre, he brought to the metropolis with him his latest completed subject, "Trueheart Susie," a country comedy of the type of "A Romance of Happy Valley." In "Trueheart Susie" Claire Seymour, who appeared in "The Girl Who Stayed at Home," is featured, with Robert Harron in a principal role.

"Broken Blossoms" was the production which Mr. Griffith put on as the opening program of his season at the Harris.

Features Vivian Martin

Vivian Martin, Paramount star, is completing her new picture, "The Third Kiss," at the Morosco studio, Hollywood, Robert G. Vignola being the director. Meanwhile, Miss Martin's next Paramount release, "The Home Town Girl," was scheduled for May 11. This is an adaptation of "You Can't Just Wait," a story by Oscar Graeve, which appeared first in Collier's Weekly. The adaptation was made by Edith M. Kennedy and Robert Vignola directed.

Wilfred Lucas, in "The Westerners," distributed by Hodkinson



The Power House on Wheels Used by Lois Weber for Lights in Producing "A Midnight Romance." in Which Anita Stewart Is the Star. First National Distributes the Picture

Bigger and Better Films Says Brentlinger

ALBERT F. BRENTLINGER, general manager of the Bankers' and Merchants' Theatres Company, Fort Wayne, Ind., is an exhibitor who believes the future of the picture business depends entirely upon bigger and better pictures. He further holds that the exhibitor should have the right to choose his pictures in order that he may know what he is giving his public.

In a recent letter to Floyd Brown, manager of the Indianapolis Exchange for First National Exhibitors' Circuit, he expresses this very clearly. His letter contains many thoughts of interest to all exhibitors. Mr. Brentlinger wrote:

"It is with great pleasure that I advise you of our wonderful success with 'Virtuous Wives.' It broke all records in our three houses, the Liberty, Terre Haute; Orpheum, Ft. Wayne, and Murrette, Richmond.

"This photoplay made a profound impression upon our audiences. It is a masterpiece of technical perfection. It was gratifying to present to my patrons a picture of such high calibre as this as Miss Stewart's first release.

"I feel you are right when you demand of your various stars to make pictures which will meet with your approval before acceptances are made. In so doing you can be assured that all pictures will contain all the elements that go to make up a first-class production, and one that every exhibitor can boost as such. Nothing is more detrimental to the exhibitor of today than to exploit a picture as a great special and find it only an average production.

"I have made a very careful study of the picture industry and I have come to the conclusion that the situation is fast developing into a 'survival of the fittest.' The time has come when the producing companies must make real pictures if they expect to meet with success. The market is overstocked with productions that lack punch and unless this is overcome business is bound to suffer. Nothing can drive our patrons back to legitimate attractions sooner than pictures that do not hold the interest and the sooner the producer comes to that realization the better it will be for the business.

"No one is more willing than I to pay good money for productions which come up to the standard, as this class of pictures are proving my success, while the other kind mean failure. I am confident you will continue to release only pictures which meet your approval."

Thompson Leading Man for Greeley

Hugh Thompson, the widely-known screen player, who has appeared as leading man for Theda Bara, Virginia Pearson, Annette Kellermann, Florence Reed, Emma Wehlen, Olive Tell, Doris Kenyon and others has just completed work in the five-reel picture issued in S. L. Rothapfel's first Unit Program, and has been engaged by World Pictures as leading man for Evelyn Greeley in "Phil-for-Short," the first World picture to be produced with Miss Greeley as the sole star.

Oscar Apfel is directing the production.

Engages Chinese Actors

In order to obtain realism and genuine characters for several scenes in the serial, "Elmo the Mighty," being produced by the Great Western Producing Co., and for which the Universal has the exclusive rights in the United States and Canada, Henry McRae who is directing the picture, obtained the services of several Chinese men to play the parts allotted to those characters in the serial.

Wanda Hawley, who has just signed a three-years' contract with Famous Players-Lasky

Of the Universal favorites portrayed we notice in the left panel Josephine Hill, latest comedy star, and in the extreme right panel is pictured Mary MacLaren in her latest Universal offering, "The Unpainted Woman." In the centre group a gripping moment is shown in "Pretty Smooth," starring Priscilla Dean

Lou Tellegen Makes Interesting Statement

WITH the signing of his contract to play in Goldwyn Pictures, with his wife, Geraldine Farrar, Lou Tellegen comes forth with this interesting statement:

"It is with a tingling of expectation that I look forward to the work at Culver City," said Mr. Tellegen on the morning scheduled for his departure from New York. "I have appeared in pictures before, to be sure, but somehow I feel as though I were taking a fling at a new form of art. For, in fact, the motion picture has changed since my last adventure with it and changed considerably. It has progressed—oh, so much. Where once the actor was unable to play his role with the subtlety of character, due to the undeveloped machinery of the camera, to-day this is all done away with.

"I feel that in appearing on the screen to-day I can put into my acting the minute expressions, the details of gesture which the spoken drama allows. When the motion picture was in its younger days I was not able to do this, and it was with a keen disappointment that I was informed that it would be necessary for me to work in time with the camera flashes. No art is an art until its mechanism is perfected. The motion picture to-day stands as an art merely because it has conquered its medium. I am a sculptor and I understand to the full just what this means. If I have not the proper clay I cannot model to artistic satisfaction."

Eulogizes Priscilla Dean

Further proof that Universal has the "find of the year" in its feminine star Priscilla Dean is evidenced by the many reports being received at the Universal home office in regard to the success of the attractions in which she is the star. Almost daily telegrams and letters are received it is said congratulating Universal for the excellent attractions of Miss Dean.

That she is a drawing power is shown by the fact that some of the largest theatres in the east have booked her vehicles. Recently the Rialto, of Washington, D. C., one of the Moore circuit of theatres in Washington, and the Boston theatre of Boston, Mass., signed up for the Dean feature "The Exquisite Thief."

Jack Mulhall with Metro

Jack Mulhall who has played many important parts on the screen, will be leading man for Emmy Wehlen in "Fools and Their Money."

Mr. Mulhall is a graduate of Columbia University and is well known especially in New York, having been a member of the West End Stock of this city for two years. Later he appeared for some time on the Orpheum Circuit in his own sketches. He later played with James K. Hackett in "The Grain of Dust."

Says Nesbit's Latest is Big Success

Evelyn Nebit's latest William Fox play, "Thou Shalt Not," recently released, has met with great success, asserts the Exhibitors' Service Bureau of the Fox Film Corporation, and part of this success has been due to the way in which the play lays bare the religious hypocrisy and bigotry of a small town.

The Fox Film Corporation is in receipt of a letter from the National Board of Review of Motion Pictures praising the picture highly, and particular mention is made of its revelations of small-town provincialism and cruelty.

Formes Joins Vitagraph

Karl Formes, the singer, recently at the Park Theatre in New York, is going in for picture acting under the Vitagraph banner. He will be seen initially in "The Little Boss," in which he supports Bessie Love, on June 2, and in "Rogue's Romance," supporting Earle Williams, on June 9. His characterization in the former play is that of Old Farley, one of the important roles of the play. Years ago, Mr. Formes took a fling in the movies for a short period, appearing in several Kalem productions.

Walcamp Gets New Title

"The Queen of 1000 Cowboys" is the latest title applied to Marie Walcamp, Universal's daring serial star, as the result of her thrilling exploits at the Fourth Annual California Rodeo staged at Sonora, California on May 3 and 4.

Miss Walcamp was the guest of honor at the big round-up of western events in which more than 1000 cowboys participated for handsome prizes offered to keep up interest in the fastly-passing sports of the great west that was.

Rogers to Publish Books

Will Rogers, the Goldwyn star, has completed arrangements for the publication of a series of books by Harper & Brothers. The first of the series deals with The Peace Conference.

Harold Lloyd and Bebe Daniels Are Up to Their Fun-Making Again in "Young Mr. Jazz," Rolin-Pathe Comedy

Press Book Now Ready for MacLaren Feature

Universal's press book for the exhibitor's on "The Unpainted Woman" is now being sent to the exchanges for distribution. Mary MacLaren is the star of this Special Attraction picture which portrays the life of a woman who lived in the land of the wheatfields.

The press book is complete in every detail, as are all the press book on the Special Attractions now being issued by the Universal company. A complete story is given for the exhibitor, short synopsis, newspaper stories and reviews, ad cuts, and advertising aids of every description. Many letters from exhibitors have been received by the Universal company since it started issuing the press books, all of which have commended the idea and told of its helpfulness in exploiting the picture being shown.

"Happiness a la Mode" Is Talmadge's Next

"Happiness a la Mode" is announced as the title of Constance Talmadge's next Select Picture, in which she will be presented by Lewis J. Selznick. Miss Talmadge has already completed her part of the production, and the finishing touches are being added before the original print is shipped to New York. According to present arrangements "Happiness a la Mode" will be released as a June attraction, following "The Veiled Adventure," her present offering.

Standing Appears with Miss Talmadge

Wyndham Standing, who had the principal male role in "Eyes of the Soul," Artcraft picture starring Elsie Ferguson, and who has appeared as leading man for many of the better known stars, has the role opposite Norma Talmadge in "By Right of Conquest."

Ruth Roland depicts the spirit of Spring as star of the Pathe serial, "The Tiger's Trail"

Rothapfel Sells Foreign Rights

Robertson-Cole Company Buys All Foreign Markets Outside U. S. and Canada for the Rothapfel Unit Program

Jane Grey appears in "When My Ship Comes In," for Independent Sales Corp.

THE Robertson-Cole Company have taken over the entire rights to the Rothapfel Unit, outside of the United States and Canada.

This deal, which involves a vast sum, was concluded by representatives of Robertson-Cole and Frank G. Hall, president of the Independent Sales Corporation and vice-president of the Rothapfel Pictures Corporation, immediately after the showing of the initial unit at the Rialto theatre.

Thus are declared to be allied two of the most powerful factors in motion picture fields, for S. L. Rothapfel is said to be almost as well known abroad as he is in the United States, while Robertson-Cole long ago became established as one of the foremost organizations in the cinema exporting business.

Robertson-Cole have already concluded arrangements whereby Jury's Imperial Pictures, Ltd., whom they represent in the United States, will take over the distribution of the Rothapfel programmes through the British Isles. Jury's is announced as the foremost distributing organization in all Britain, and the most expert handling of the Rothapfel Unit is expected from this source.

Under a recent arrangement, Jury's distribute in the British Isles all the Robertson-Cole motion picture products, and in additions will buy for Robertson-Cole the foremost European productions for American distribution. Robertson-Cole, as Jury's American representatives, have already closed several important deals for their British associates, not the least of which was the recent purchase of Maurice Tourneur's, "The White Heather."

Viewing the situation from a foreign angle, Robertson-Cole is declared to have made a ten strike in obtaining the Rothapfel Unit for foreign distribution, while Rothapfel is being congratulated for aligning himself with such an organization as Robertson-Cole.

The association of Robertson-Cole, and the Rothapfel Unit is described as giving further prestige to the already firmly established position of Robertson-Cole as one of the foremost factors in the motion picture export field. The entire globe is circled by pictures produced by the various Robertson-Cole units. The people who handle the foreign business of Robertson-Cole are said to be experts in this line, made so by years of export activity.

First Run Presentations for Buffalo Feature

FIRST run presentations of "The Price of Innocence," initial production of the Buffalo Motion Picture Corporation, of Buffalo, N. Y., in which Stella K. Talbot is starred, will be given in every key city in the United States within the next two weeks, it is declared.

It already has received its premier of a week's run at the Washington theatre, Detroit, Mich., to exceptional patronage, and a season of seven days to big business at the Strand Theatre, New Orleans. It opened for a week's run on Sunday in Cleveland and St. Louis. The remaining key city engagements will be played next week.

The Buffalo Motion Picture Corporation is headed by Frank L. Talbot, a former exhibitor and well known showman, as president. Mr. Talbot was one of the first of the producers for the legitimate stage to enter the ranks of motion picture exhibitors. He used the famous Hippodrome theatre in St. Louis to introduce the new art in that territory.

Last fall, in Buffalo, he was given the opportunity to work out the production ideas acquired in his years of experience as an exhibitor. The Buffalo concern was organized and financed by a number of prominent bankers and business men there. "The Price of Innocence" was chosen as the first story, and Miss Stella Talbot was selected as the star.

The production is being released independently by all First National Exhibitors' Circuit Exchanges. Likened in action and theme to the two famous classics, "Shore Acres" and "'Way Down East," it is proving itself it is said to be a genuine box office attraction.

Releases Latest Fairbanks

"The Knickerbocker Buckaroo," Douglas Fairbanks' big special production recently acquired by the Famous Players-Lasky Corporation, was released on the Artcraft schedule May 18. This production is reputed to have cost upwards of $260,000, and was made on a scale of lavishness said never before to be equalled by Fairbanks in any of his pictures. Albert Parker directed.

Marjorie Daw is leading woman and the support includes William Wellman, Frank Campeau, Edythe Chapman and Albert McQuarrie.

Select Officials Have Celebration

Many from Home Office, Together with Several Hundred Exhibitors, Guests at Opening of Enlarged Quarters in Boston

OFFICIALS from Select's Home Office and several hundred exhibitors in the New England district were the guests of New England Manager David J. Selznick last Monday in celebrating the opening of newly enlarged quarters of the New England Exchange in Boston. The officials from Select's Home Office who were present were General Manager Sam E. Morris and Director of Sales Charles R. Rogers. Owing to the urgent need of his presence in New York, Mr. Lewis J. Selznick, President of Select, was unable to attend.

The location of the new New England Exchange remains at the same address, 69 Church street, but the quarters are said to have bene enlarged to twice their former size. The building next door to the old Exchange has been taken over, and together the two buildings have been remodeled and decorated so that from the inside it gives the appearance of one large building.

This is the second time within a year that the quarters of the New England Exchange have been enlarged. Several months ago, when Director of Sales Charles R. Rogers was New England Manager, considerable new floor space was annexed. Since that time, however, the New England business has steadily increased and about a month ago it was realized that even more space was needed.

Constance Talmadge, in "The Veiled Adventure," Select picture

Director of Sales Charles R. Rogers, under whose supervision as New England Manager the Boston quarters were first enlarged, went to Boston last Saturday to assist New England Manager Selznick with the arrangements for the celebration.

Invitations had already been sent to several hundred exhibitors in the New England territory and replies of acceptance were pouring in with every mail. Mr. Rogers arrived just in time to save Mr. Selznick from an attack of nervous prostration.

The events for the day were arranged in the form of a running program and consisted chiefly in the projection of the latest Select Pictures including Star Series attractions and Specials. Refreshments were served throughout the day.

Universal Continues Relations With Tippett

IN the wake of the recent departure for Europe of John D. Tippett, it is announced from Universal headquarters that that company's product in Europe will continue to be distributed under the supervision of Mr. Tippett through the Trans-Atlantic Film Company of London, which has been the European distributing center for the entire Universal product for the past six years. It was that long ago that Mr. Tippett sailed for Europe to organize the European distribution of Universal Pictures, founding the Trans-Atlantic Film Company for that purpose, and the notable success which he has had in the foreign circulation of these pictures has made him recognized as one of the foremost European distributors of motion pictures.

Mr. Tippett is the only American film executive who has consistently distributed an American product in Europe through his own offices exclusively.

During his recent visit to America, as the result of a series of conferences between Mr. Tippett, Mr. Carl Laemmle, Mr. P. A. Powers, and Mr. R. H. Cochrane of the Universal Film Company, a satisfactory arrangement was entered into for the indefinite continuation and extension of their relations.

Mr. Tippett, before leaving for Europe, declared that American film product in Europe this year would enjoy greater vogue than ever, but that it would be necessary for American film producers to grant more recognition to London as a film center than it has in the past.

Moves to Fifth Avenue

The New York office of the Zane Grey Pictures, Inc. and Great Authors Pictures, Inc., has moved from 3 East 44th Street to 547 Fifth Avenue.

Master prints of "The Westerners" for Great Authors Pictures, Inc., and "Desert Gold" for Zane Grey Pictures, Inc., are on the way here from the West. Rumor from the California film colony pronounces "The Westerners" and "Desert Gold" absolutely the most wonderful pictures produced this year. They will be released as specials by W. W. Hodkinson Corp.

Releases "Reclaimed"

The Alpha Pictures, Inc., announce the release of "Reclaimed" in Greater New York and northern New Jersey, through the Elk Photoplays, Inc.

Names Episodes of New Pathe Serial

"The Great Gamble," the Western Photoplays, Inc., serial to be released August 3 by Pathe Exchange, Inc., is described as a tense gripping story of crook life for which the entire United States was searched in an effort to find suitable locations. Actual exteriors in six states are said to be shown in the action of the picture.

The co-stars are Anne Luther and Charles Hutchinson. Joseph A. Golden is both author and director of the picture.

The following episode titles have been announced:

Episode No. 1—"The Great Gamble."
Episode No. 2—"The Clock of Doom."
Episode No. 3—"Into the Chasm."
Episode No. 4—"In the Law's Grip."
Episode No. 5—"The Draught of Death."
Episode No. 6—"Out of the Clouds."
Episode No. 7—"The Crawling Menace."
Episode No. 8—"The Ring of Fire."
Episode No. 9—"Through Iron Doors."
Episode No. 10—"Written in Blood."
Episode No. 11—"The Stolen Identity."
Episode No. 12—"The Wolf Pack."
Episode No. 13—"Barriers of Flame."
Episode No. 14—"Under Arrest."
Episode No. 15—"Out of the Shadows."

Says "Modern Husbands" Suits Walthall

Critics of Henry B. Walthall's work in motion pictures have frequently laid stress on what they consider the failure of the producer to furnish him with the proper type of vehicle. Walthall is an unusual character, who needs special attention when it comes to the selection of a story. In "Modern Husbands," which Robertson-Cole release through Exhibitors Mutual, Walthall apparently has been placed in exactly the type of picture for which his talents are best suited, for wherever it has been shown it has received an immeasurable share of praise.

"Modern Husbands" is Walthall's latest work for Robertson-Cole. It is built around the lives of two married couples, and an unscrupulous "love pirate."

Marc MacDermott, who appears with Norma Talmadge in her latest Select vehicle, "The New Moon"

Reef Lauds First National Attractions at Decorah as Money Makers

R. J. Reef, of the Star Theatre, Decorah, Iowa, says that for seven years he has been building up a steady patronage by giving his patrons his personal guarantee of the quality of the subjects he books. He has shown all the First National attractions, he says, and in every instance he has made big money.

"I go out on the stage and tell my patrons such and such a picture is coming," said he. "Of course, I make a thorough investigation of the picture before I give it such announcement. After many such talks from the stage, and a liberal use of one of the best mailing lists in this country, together with liberal space in the local newspaper and in the papers in nearby towns, I can always feel confident that a picture will go over as it should. I never devote so much attention to a picture unless it merits it—and I always put over every First National attraction this way."

Mitchell Lewis Denies Leaving Select Pictures

Following the printing of an item in a trade paper daily to the effect that Mitchell Lewis had withdrawn from his contract with the Select Pictures Corporation to go on his own in feature productions, Lewis at his Los Angeles office last week denied the statement that he would make no more productions for the Select Corporation.

Through the courtesy of Lewis J. Selznick, Lewis had been given permission to appear in one special production in addition to his pictures being made for release through the Select Corporation, of which Mr. Selznick is the head. This special release for one production gave rise to the report that Lewis would sever his affiliation with Select.

Elsie Ferguson in her current Artcraft production, "The Avalanche"

Assures Seven Paramount-Drews

Original Schedule Will Be Maintained According to Official Announcement of Famous Players-Lasky

Houdini is shown tied to the drive wheel of a locomotive to provide one of the multitude of thrills planned for his Famous Players-Lasky picture

WALTER E. Greene, vice-president of the Famous Players-Lasky Corporation in charge of distribution, has just announced that in accordance with the original schedule, there will be seven Paramount-Drew comedies during the current season.

Following the death of Mr. Drew, considerable speculation has been evident among exhibitors, particularly those who have contracted for the entire series of Paramount-Drew comedies, as to whether or not the Famous Players-Lasky Corporation would be able to deliver seven subjects. Mr. and Mrs. Sidney Drew together made five comedies for Paramount release in the following order: "Romance and Rings," "Once A Mason," "The Amateur Liar," "Harold, the Last of the Saxons," just released, and "Squared," to be released June 15th.

"Squared," the next film in which Mrs. Drew and the late Sidney Drew appear, is said to be not only different, in that Henry and Polly are not man and wife, but also it is not written around the home and the domestic life of these two leads.

It is a business play, with all the scenes laid around a business office. Henry is the office drudge, the old faithful who does all the work, gives his entire loyalty to the firm, gives his very life to his work and yet someone else always gets the money and credit. Polly is a Twentieth Century business woman who tries to draw Henry out of his rut.

Following the release of "Squared," two comedies in which Mrs. Drew will star alone, will be presented. They are "Bunkered," a golf story, and "Night of the Dub," another highly amusing two-reeler. In both of these stories Mr. Drew had a hand in the writing.

"Harold, the Last of the Saxons," the current release, is reported to have already scored one of the greatest hits ever registered by Paramount-Drew comedies. Congratulatory messages have been received from all parts of the country both by the Famous Players-Lasky Corporation and the V. B. K. organization, which produces these films.

Robertson-Cole Sells Scandinavian Rights

AN unprecedented season of popularity for American films in Continental Europe is predicted by Chester Beecroft, who represents the Scandinavian Film Agency of Copenhagen in the United States. Mr. Beecroft has just returned from an eleven weeks business trip abroad, where he went to confer with his firm regarding distribution of the Robertson-Cole pictures.

Before leaving for Europe, Mr. Beecroft, as representative of the Scandinavian Film Agency, purchased the entire Robertson-Cole motion picture production for 1918 and 1919, and in addition a large number of specials handled for foreign rights only by Robertson-Cole. This deal is declared to involve nearly a million dollars and was the biggest foreign transaction of the year.

"Every indication points to a record year for Robertson-Cole films," asserted Mr. Beecroft. "The type of production which thus far has been issued by Robertson-Cole fits in ideally with what the continental European motion picture enthusiast regards as the best screen plays.

"In addition to the star series already mentioned, the Scandinavian Film Agency purchased the following specials for Continental Europe: "Nine-Tenths of the Law," with Mitchell Lewis; "Her Man," with Elaine Hammerstein; "Men," with Chraoltte Walker, "The Eleventh Commandment," with Lucille Lee Stewart; "Those Who Pay," with Bessie Barriscale; "Just a Woman," with Charlotte Walker; "The Prodigal Wife," with Mary Boland; "Devil's Playground," with Vera Michelena; "Where Love Is," with Ann Murdock; "The $15,000 Mystery," with Detective Wm. J. Burns and "The Pendleton Round-Up."

"In addition to these the Scandanavian Film Agency bought fifty-two Billie Rhodes comedies, twenty-six Capital Comedies and eighteen of the super series of Jester comedies with Twede Dan."

Barthelmess in New York

The many friends of Dick Barthelmess, formerly of Broadway, New York, but now of Broadway, Los Angeles, are welcoming him back during his short leave from studio work, which has been granted him by D. W. Griffith for the purpose of attending the opening of "Broken Blossoms" at the Cohan Theatre. In this production Barthelmes has a featured place.

Variety of Subjects For Metro

Director-General Maxwell Karger Reports Discovering Spice in Various Themes of Productions Under Way

WITH Viola Dana in a frothy farce, Bert Lytell in a tale of the big tops, May Allison in a story of the stage, Hale Hamilton putting pep into prohibition, and Emmy Wehlen satirizing newly rich society, Director-Genearl Maxwell Karger is said to find plenty of variety in his supervising at the Metro studios.

There are only five characters in Miss Dana's production, *"Some Bride,"* a seaside farce of a bride with "can't behave" eyes and a jealous husband. Irving Cummings has the latter role.

As "World of Make Believe," Bert Lytell makes a "special study" of everything he undertakes, and carries that thing to completion. Lytell had to make a special study of getting a job with a circus, and of persuading the bareback rider, Eileen Percy, to love him. John Ince, who directs the production, has as assistants, Danny Hogan, rustling circus props, Webster Cullison, directing close shots, and Fred Warren, major-domo of the three hundred extra people.

Emmy Wehlen and her company have been working two weeks on "Fools and Their Money," the satire on Manhattan society picturized by Finis Fox from the story by E. Forst. Miss Wehlen has a cast including Jack Mulhall, Frank Currier, William V. Mong, Hugh Fay, Charles Hill Mailes, Mrs. Bertram Grasby, Betty Peterson and Molly McConnell. Herbert Blache is directing.

Hale Hamilton is presented by Metro in "After His Own Heart"

"Almost Married," in which May Allison has the role of a "Swiss nightingale" who flies to New York's Cabarabia, was completed last week. Charles Swickard is directing the picture, and the cast includes Walter I. Percival, Frank Currier, Harry Ratenbury, James Warton James and Hugh Fay.

What happened to a certain "dry" republic when a lively young man with a gift of gab and a grip full of liquid "pep" breezed in, is being depicted in "Full of Pep," in which Hale Hamilton is starring under the direction of Harry L. Franklin.

Strong Types Predominate in Warner Feature

ATTENTION to detail which will be found paramount in the first Superior Picture, "The Man Who Turned White," starring H. B. Warner, which Robertson-Cole will release next month through Exhibitors Mutual, extended particularly to the selection of Warner's supporting players.

Without Joudar, the "Bornu Barber," or in other words the real villain of "The Man Who Turned White," the story would lack "pep" and might become uninteresting. So Jesse D. Hampton, had to face his most difficult task. Scouring the Hollywood film colony, he finally hit upon Manuel Ojeda, who professes to be a Mexican, but who is suspected of being Arabian. He looks the villian and acts it even better, and with his dark skin he did not need much make-up to portray Joudar.

One of the cleverest touches in the feature was given by Carmen Phillips, who plays the part of Fanina. As Fanina, the dancing girl of the desert, she does one of the most graceful "bits" ever seen on the screen. Walter Perry, who made himself a name as one of the most versatile character actors on the West Coast, has another prominent part in the production. He plays a watchman. Perry has frequently been seen in William Desmond Pictures, his latest appearance being in "The Mints of Hell."

Wedgewood Nowell, who plays Capt. Beverly, "a moral coward, but a courageous soldier," is well known as a heavy, his most recent work being with Alma Rubens, in Diane of the Green Van." Jay Dwiggins is M. Mirabeau, the merchant of Mzab.

Eugene Ronde, a favorite of other days, reappears as the wife of the Merchant of Mzab.

"Wagon Tracks" Is Next Hart Feature

C. Gardner Sullivan, scenarist, is responsible for Wm. S. Hart's new Artcraft picture, produced under supervision of Thomas H. Ince, and following "Square Deal Sanderson" which is now completed.

"Wagon Tracks" is the title of this picture. It deals with the life of those who followed the old Santa Fe trail westward in the Eighteen-fifties and sixties. Experienced guides brought the wagon trains across the deserts and through the mountains. It is as such a guide that Wm. S. Hart will be seen—Buckskin Hamilton, captain of the emigrant trains, a "son of the new empire," fearless, brave, resourceful.

Universal Film Shown at Automobile Club

Some of the most prominent good roads enthusiasts in the country were guests at the annual meeting of the National Highway Traffic Association at the headquarters of the Automobile Club of America, 247 West 45th street, New York City, Wednesday night, May 14, when the first presentation of "The Open Road to a Greater America," Universal's campaign film, was the feature.

This film, the first ever produced exploiting the dire necessity of better highways in America, has aroused a great interest among exponents of this movement. Among those who have expressed interest and offered their support, it is said, are listed some of the highest officials of the nation's more important highway associations."

Lytell Uses Two Cameras in Circus Story

Long shots and close-ups of Bert Lytell are filmed simultaneously in the production of "One-Thing-At-A-Time O'Day," at the Metro studios. The Metro star faces two directors and two cameramen in nearly every scene of the circus story.

John Ince directs the body of the story and the master scenes of the circus episodes, with Robert Kurrle, Bert Lytell's photographer, at the camera crank. The closer scenes are directed by Webster Cullison and photographed by Eugene Gaudio. In practically all of the scenes, long shots and close shots are taken at the same time.

Negotiations for Kaufman

It is announced at the offices of the Selnick Pictures Corporation that negotiations are under way for securing the services of S. J. Kaufman to write for the Selznick stars.

The Pioneer Film Corporation Presents Henry B. Walthall in "The Boomerang," Made by National

Announces First Select for May Release

The first of Select pictures May releases will be "Break the News to Mother," a Select special attraction inspired by the famous song of the same name by Charles K. Harris. Two others which will be released later in the month are Norma Talmadge in "The New Moon" and Mitchell Lewis in "Jacques of the Silver North."

"Break the News to Mother" is a story of romance and a mother's love for her son. In the adaptation of this story for the screen there has been retained all the sweet sentiment which made the song so famous.

Raymond Bloomer has the leading male role in the special, while the leading feminine role is played by Pearl Shepard. Others in the cast are Gertrude Berkley, Alice Gerard, Forrest Robinson, William Baily, Louis Stern, Joseph Smiley and Chester Barnett.

Universal Schedules More Animal Comedies

Announcement has been made by the Universal of the early release of the second of its Campbell animal pictures, with Joe, the Monk, and Charlie, the elephant, as the leading actors. "And The Elephant Still Pursued Her" is the fanciful title chosen for the second of these animal comedies.

The members of the cast include Dora Rogers as the Girl; Rube Miller, the opera house manager; Bob McKenzie as the villain, and Ross Letterman and George Allen as his frisky henchman.

Mae Murray Scores Again

One of the best Universal Special Attractions ever produced is the newest Mae Murray picture "The Big Little Person" according to Universal officials. The producer's predictions are that this attraction will be of great box-office value. The picture is five reels in length and was adapted to the screen by Bess Merideth from the novel by Rebecca Cooper Eastman.

A moment in "The Third Degree," Vitagraph film presenting Alice Joyce

Coming Program Offerings

Four June Releases for the Metro

Refreshing Light Summer Plays Follow Exhausting War Times, It Is Announced—Clean Humor Predominates

Bert Lytell in "The Lion's Den," his latest Metro vehicle, has evidently bearded the lion

THE announcement from the Metro studios of that producing firm's releases for the month of June, show light, clean humor predominating as a welcome change from the trying days of the war. The first of the four June releases is May Allison in a racy story scheduled for June 2, describing the trials and tribulations of a prima donna imported by a progressive young theatrical promoter. "Almost Married" is the title of the comedy-drama, and it is a screen adaptation of E. V. Durling's story written especially for Miss Allison by the erstwhile New York reporter. June Mathis and Luther A. Reed, of the Metro staff, converted the vehicle to the screen, and Charles Swickard directed under the supervision of Maxwell Karger, Director General of Metro.

On June 9, under the title of "Patricia," Metro will release the first venture of a new combination of writers in the persons of Anne and Alice Duffy, two San Francisco women. June Mathis and Luther A. Reed, who are well acquainted with the personality of Viola Dana, have made the adaptation from the play. Henry Otto, who directed May Allison in "The Island of Intrigue," directed "Patricia," and John Arnold, Miss Dana's regular photographer, was the cameraman.

Emmy Wehlen's "The Amateur Adventuress" is scheduled for release on June 16. It is the story of the newly rich called "The Family Tree," depicting the efforts of a contractor's family to secure recognition on a social plane with the established aristocratic families of their town.

It is an original story by E. Forst. The story was scenarioized by Finis Fox, of the Metro staff, and was directed by Herbert Blache. Martin Allen is Blache's cameraman, and Maxwell Karger supervised the direction.

Supporting Miss Wehlen in "The Family Tree" are Jack Mulhall, Charles Mailes, Mollie McConnell, William V. Mong, Betty Peterson, Gerard Grassby and John Steppling.

Bert Lytell in "One-Thing-at-a-Time O'Day," from William Dudley Pelley's short story in the Saturday Evening Post, stands out prominently as one of the few good saw-dust ring pictures since that side-splitting comedy success, "When the Circus Came to Town," by William H. Cook, who is also a recent addition to the Metro staff.

Eileen Percy is Mr. Lytell's leading woman. The others in the cast are Joseph Kilgour, Jules Hanft, J. Carrol, Fred Heck and Bull Montana. John Ince directed.

George D. Baker adapted the story to the screen, and Robert B. Kurrle, cranking the camera, completes the personnel.

Shirley Mason's Latest

In the new Paramount picture, "The Final Close-Up," which overflows, it is said, with good comedy and dramatic situations, Shirley Mason again plays the type of role which is so well liked by screen patrons—a purely American girl, full of pep and activity, who keeps things moving all the time and never allows a dull moment to creep into her daily life. This picture is scheduled for release May 18. Royal Brown wrote the original story, which was scenarioized by Julia Crawford Ivers.

Walter Edwards directed. The supporting cast includes Francis McDonald, James Gordon, Betty Bouton, Eugene Burr and Mary Warren.

Dustin Farnum is star of "A Man's Fight," United Picture Theatres feature

William S. Hart's New Picture for Artcraft Is "The Money Corral." Marguerite Clark, in "Come Out of the Kitchen," Is Scheduled to Wear Many Costumes. At the Right Is a Moment in "Vicky Van," in Which Ethel Clayton Is the Featured Player

Keith's Circuit Books "Topics of the Day"

"TOPICS OF THE DAY," selected from the world's news by the Literary Digest and produced by Timely Films, Inc., has been booked for the Keith circuit houses, each film for seven days' run. The arrangement includes eight houses in the New York district, and Indianapolis, Cleveland, Philadelphia, Pittsburg, Columbus, Cincinnati, Toledo, Dayton, Youngstown, Ohio, and Louisville.

Omaha audiences have shown the keenest appreciation of the short feature which is booked at the Rialto. It was a big hit from the very start and Manager H. M. Thomas speaks in highest appreciation of it in a communication to Pathe Exchange, saying:

"Permit me to compliment you upon your new release, 'Topics of the Day.' I believe the issuing of a film of this character is the biggest advancement of the motion picture industry in some time.

"I have just shown the first of these films, and I want to tell you right now that I would not think of running a program in the future with this feature eliminated."

Beginning the carefully planned national campaign to get a record-breaking distribution of "Topics of the Day," the Literary Digest on May 3, in the course of a quarter-page display in 300 newspapers, gave a conspicuous place to the growingly popular "punch" paragraphs dealing with social and political and other foibles of the hour.

William Russell Is Featured by American Film Company in "Some Liar"

Goldwyn to Release Three Ford Weeklies

The next three Ford Educational Weeklies to be released through Goldwyn disclose the romantic interest which surrounds the history of common things:

"From Mud Dug," the story of pottery making, takes audiences through the largest pottery kilns in the world.

"The Land of Ukulele," is a visit to the Hawaiian Islands.

In "The Only Way," concerns the traffic cop, the railway guard, the teamster and the fireman.

The releases dates for these Ford Weeklies are:

May 25—"From Mud Dug," the Story of Pottery Making.

June 1—"The Land of Ukulele," A Visit to the Hawaiian Islands.

June 8—"The Only Way," a Picture of "Safety First."

Lewis Completes Another

Mitchell Lewis' forthcoming Select picture, "Jacques of the Silver North," completes the list of three attractions which Select pictures has announced for the month of May. The production is now finished and will be distributed the latter part of the month.

Pleasing in every detail, it is believed "Jacques of the Silver North" will find particular favor with those lovers of the outdoors who delight in viewing great stretches of virgin North territory, with snows so deep that human habitations are almost buried in them.

Another Minter Feature June First

American announces that "A Bachelor's Wife," with Mary Miles Minter in the stellar role, will be released June 1.

The production is said to be one of the most ambitious recently undertaken by the "Flying A," revealing Miss Minter in a distinctly new characterization, and is said to be the strongest of all the recent features in which she has been offered.

Books Goldwyn Features

Bookings are reported increasingly active on Goldwyn's two most recent extras, "The Eternal Magdalene," by Robert H. McLaughlin, and Zane Grey's "The Border Legion." Several cities in the Northwest are claimed to have already signed up for first runs. The Goldwyn Seattle branch has reported that the Majestic Theatre, of Portland, Ore., has arranged for first runs on succeeding weeks, of "The Border Legion" and "The Eternal Magdalene."

Jesse D. Hampton presents H. B. Warner in the Robertson-Cole picture, "The Man Who Turned White," through Exhibitors Mutual

Says Morey Feature is Booked Solid

"Beating the Odds," said to be solidly booked from coast to coast, came to the screen May 12, rated as one of the best productions ever made with Harry T. Morey as the star. "The Money Maker," a popular novel, forms the foundation of "Beating the Odds." The story was written by Irving R. Allen; Paul Scardon directed it.

The new Vitagraph-Morey production deals for the most part with life in the underworld, but, on the contrary to usual treatment in screening that phase of life, is not converted into lurid melodrama. "Beating the Odds" is declared to be distinctly "different" for the reason that its types and the conditions pictured are without exaggerations.

In the cast are George Majeroni, Robert Gaillard, Eulalie Jensen, Robert Mowbray and Frank Norcross.

Chadwick Heads Pathe's May 18 Program

Pathe Program for May 18 was headed by Helene Chadwick, recently Douglas Fairbanks' leading lady, who is said to give a delightful, breezy and charmingly emotional performance in "Caleb Piper's Girl," a five-act comedy drama, produced by Astra.

"The Tiger Trap" is the title of the fifth episode of "The Tiger's Trail," in which Ruth Roland is starred, and "Before Breakfast" is the Rolin comedy, featuring Harold Lloyd, with Bebe Daniels and "Snub" Pollard and characterized as a bit of "Hooverian hilarity haloes in hash."

Engages Conway Tearle

It was announced this week that Conway Tearle has been engaged to appear with Marion Davies in her latest feature, "April Folly," which she is making at the Biograph studio in New York. Robert Leonard is directing.

Constance Talmadge, in "The Veiled Adventure" for Select

Here is a quartette in perfect harmony and from left to right we see Louis B. Mayer, producer; Anita Stewart, star; Marshall Neilan, director, and Harry Schwalbe, of the First National

Poland Reported Successful Screen Author

"A BACHELOR'S WIFE," a Mary Miles Minter comedy-drama which the American will release June 1, is the third successive Minter vehicle written by Joseph Franklin Poland.

Mr. Poland is not on the regular authors' staff of the American but has contributed much of his recent work for the use of the "Flying A" stars. The two previous Minter subjects from the Poland pen were "The Amazing Impostor" and "The Intrusion of Isabel," each of which claims a number of box office records to its credit, and a fourth Minter-Poland production, "Yvonne from Paris," has just been completed at Santa Barbara under Emmett J. Flynn's direction.

Another new story by Mr. Poland, "The Tiger Lily," is serving as the "different" vehicle in which Margarita Fisher will be featured in a midsummer release.

At present Mr. Poland is living in Santa Barbara, where he can keep in close touch with the American studios. He is, howver, a Brooklynite by birth, and was educated at Erasmus Hall High School and Columbia University. He entered the newspaper world, but shortly transferred his activities to the still bigger world of the screen. After considerable service as a staff writer for Kalem and Vitagraph, he launched out as a free-lance and has been turning out photoplay stories of high rank ever since. He is still in his twenties.

Pathe Special Shows Aerial Warfare Scenes

PATHE NEWS continues to score in its series of air pictures and the recent special spectacle arranged by the aviators at Kelly field, San Antonio, taken exclusively by Pathe cameramen, has called forth country-wide commendation, it is stated, from both exhibitors and from airmen at all stations. This thrilling "Battle of the Clouds" reproduced vivid scenes of aerial warfare, first showing Hun planes bombing a model French town; the village in flames and the inhabitants fleeing in terror; and then the Yankee planes to the rescue, and, after a fierce battle, completely routing the foe. And in Pathe News No. 38, released May 7, the "aerial touring car" is introduced for the first time in sight-seeing over Atlantic City, excellent panorama of the resort being taken at an altitude of 2000 feet. Then as you sit in your aerial seat, you hold your breath while the plane loops the loop and then goes into a nose spin. It is all very thrilling and the camera catches every detail of it.

One of the biggest hits was made by the special which covered the parade of the 26th Division of New England. It took place on Friday afternoon, April 25. The negatives were received in New York at midnight and sixteen prints were shipped by messenger to Boston at 10 o'clock the following morning, it is said, so that they were shown in the theatres of the Hub at 5 o'clock Saturday afternoon.

Arthur Guy Empey, in "Hell on Earth" for Select Distribution

The Independent Field

J. Barnstyn Forms Some Big Plans

Contemplates Covering Europe with United States Films—Describes Continental Economic Conditions in Picture Activities

BECAUSE he plans to reach every country in Europe with his films—and because he believes that the films to accomplish this must be of American make—J. C. Barnstyn, director of the British & Continental Trading Company, with headquarters at The Hague, Holland, arrived in New York this week on "important business." In addition to his British & Continental Company duties, Mr. Barnstyn is the sole buying agent of the H. A. P. Film Company of Holland, which supplies film programs to one hundred and forty of the two hundred and twenty-five motion picture theatres in the Land of Dikes.

The H. A. P. are "renters"—what we in America would call an exchange—and the exclusive distributors of World, Triangle, Keystone, Christie Comedies and other well known American film productions in Holland. It is expected that the plans now maturing will enable Mr. Barnstyn and his associates to cover the entire Continent of Europe, exclusive of the British Isles, as thoroughly as they now do Holland.

"We will immediately extend our operations to Belgium, France, and Italy," said Mr. Barnstyn, when seen at Inter-Ocean Building, "and eventually cover the Continent with American pictures. I am here to get a close-up view of the producing conditions on this side. I shall remain on this side until middle August, when I return to The Hague, but I will be back in October for a stay of at least a year."

Mr. Barnstyn declared that while there is considerable unrest in Europe, picture conditions were good. He said that unemployment was an evil, but that it had not especially affected the cinemas, as the masses had the small admission fee for motion pictures, although they often lacked the means to attend the theatres producing legitimate attractions. Having plenty of time on their hands, the cinemas got their patronage.

When he started four and a half years ago, Mr. Barnstyn says, he rented a small building near the present one, which the firm owns outright. He had five employees, whereas today there is a staff of sixty. His first American films were purchased through Inter-Ocean, and the late Henry J. Brock, of that firm, was the first American film man with whom Mr. Barnstyn did business. Gus S. Schlesinger of Inter-Ocean, who attended to Mr. Barnstyn's first purchases, is still with Inter-Ocean and is again assisting Mr. Barnstyn in the selection of pictures from the American field.

Mr. Barnstyn is making his temporary headquarters at the Inter-Ocean Building, 218 West 42nd Street, until he finds quarters in the Manhattan film district for a permanent American buying office. He is residing at the Hotel Astor.

Jess Willard Feature Ready In Few Weeks

JESS Willard, champion heavyweight boxer of the world and star of "The Challenge of Chance," which the Continental Pictures Corporation is making, will come to the screen in a few weeks as a widely advertised individual.

It is estimated that several millions of dollars will be spent by the newspapers of the country during the next two months in providing news of him to their readers.

Every newspaper of consequence, every press agency and news syndicate is now engaged in a campaign of publicity concerning the champion, and one paper alone announced recently, it is said, that it had already laid plans to spend $25,000 for obtaining training camp news and pictures of the champion and his challenger. Many others will spend as much and more, it is thought.

As indicating the interest that has been aroused in the champion, there was one of the greatest bidding contests in the history of sports and entertainment on the part of cities seeking to be chosen as the site of the battle on July 4th.

Willard, in this production, which marks his advent among film stars, does not appear as a prize fighter, but it is promised that the champion will be seen in some of the most sensational rough and tumble fighting that the most ardent admirer of fisticuffs could wish to see. It is claimed for Willard that he is a real "find" for the screen, a new type of star, and that he not only screens well, but also is a good actor. This being so, his coming release will be awaited with interest by everyone interested in motion pictures, whether in or out of the industry.

Willard is said to be very seriously interested in his motion picture work, more interested in its future than the ring, in fact, so that the "Challenge of Chance," which is to be a seven reel special feature, probably will be the vehicle by which a real star, known the world over, will be brought out.

Rifkin Visits New York

Herman Rifkin, head of the Eastern Film Exchange of Boston, is making his headquarters, while on a visit to New York, at the office of the Pioneer Film Corporation. It is announced that Mr. Rifkin contemplates making several additions to his purchase for New England.

George Cheseboro, in Texas Guinan two-reelers produced by Frohman Corporation

To Exploit Gale Henry and Billie West Comedies

Milton L. Cohen, president of Bulls Eye Film Corporation, producers of the Billie West comedies, and distributors of the Gale Henry comedies, announces that James L. Mendelson, special representative, will start on a trip that will mbrace the entire United States.

Mr. Mendelson is one of the youngest men in the film industry, and for several years has specialized in the intricate policies of state right distribution as well as production, and wherever he goes he will bring to exchange men handling these brands and to exhibitors showing them the direct contact with the main office that is deemed essential to increased activity and successful exploitation.

Bacon Busy on First Film

Gerald F. Bacon, who recently organized his own producing company, releasing through Independent Sales Corporation and the Film Clearing House, Inc., announces that he will commence work on the first of the series of eighteen productions to be made, next week. Mr. Bacon will occupy the Bacon-Backer studio following Charles Miller who is now completing the first of the Miller features.

Mr. Bacon received the finished scenario for his first feature from Basil Dickey, this week. Mr. Dickey wrote the continuity from Max Marcin's play, "Substitute Prisoner," re-titled "At Sunrise." Oliver D. Bailey will direct the production. He is now casting for the first picture and will announce the cast next week.

"White Heather" Scores

Maurice Tourneur's latest production, "The White Heather," had its premiere at the Rialto theatre in New York, offered with a special musical arrangement by Hugo Riesenfeld. "The White Heather" scored a remarkable success. The New York critics received it with uniformly enthusiastic comments.

At the left is a moment in "False Gods," the feature film of the first Rothapfel Unit program. In the center is a shot from the comedy, "Wild Flowers," and at the right is a set used in the production of the feature

A. L. Shakman Values All Educational Films

Managing Director A. L. Shakman, of the 81st Street Theatre, on upper Broadway, New York City, is one of the oldest customers on the books of the Educational Film Corporation's New York exchange. He has used practically every release in their vaults, and is constantly clamoring for more.

Mr. Shakman combines the single-reels with his vaudeville and picture program, defying all precedent by listing the subjects under heading "Educational Studies," which is declared to be about the most reckless manner possible of billing entertaining material.

Sells Foreign Rights

Through the International Variety & Theatrical Agency, Ltd., rights to the Outing-Chester Pictures have been sold as follows:

Africa, south of the Equator, to African Film Trust, Ltd.

India, Burma and Ceylon, to India Films, Ltd.

Malay States, Siam and Dutch East indies to Middle East Films.

The price paid establishes a record, it is said, for short subjects in these markets.

A tense moment in "Khavah," first Sholom Aleichem film made by Zion

Rothapfel Unit Proves Successful

So Says Exhibitor on Showing His Program to Large Audience of Critics and Public

SAMUEL L. Rothapfel's premiere showing of his first Unit Programme was pronounced a big success by the packed house which viewed it at the Rialto Theatre May 9. Expressions of favorable opinion are said to have come from all sources—the public, the trade and daily press, social, civic and dramatic organizations; dramatic and screen critics, exhibitors and producers. From nearly every source, Mr. Rothapfel, the producer and Frank G. Hall, president of Independent Sales Corporation, which is handling the distribution of the Rothapfel Unit, have received congratulations from representative men and women on the artistry and dramatic novelty represented in the premiere of this programme. More than two thousand are said to have attended the opening at the Rialto Theatre in the morning, and more than three hundred came as Mr. Rothapfel's guests to the Hotel Astor at night, and without exception the opinion was expressed that the first Rothapfel Unit Programme was all that was expected. Immediately following the showing of the programme, the twenty-odd dramatic and screen critics representing the most prominent and widely read daily papers in the country, wired their editors a brief outline of the programme and their criticisms, and all were of the opinion, it is stated, that the Rothapfel Unit Programme represents entertainment that satisfies every demand of exhibior and public.

Among the expressions of opinion on Mr. Rothapfel's first Unit Programme are the following:

H. M. Thomas, general manager, Rialto Theatre, Omaha, Neb. "As Mr. Rothapfel is a pioneer in modern photoplay presentation, so he is the pathfinder in a new idea in motion pictures—that of the Unit Programme. I have just reviewed the opening Programme at the Rialto Theatre, and I must say that I was agreeably pleased with every detail. Mr. Rothapfel deserves the credit of the entire industry, and I personally wish to congratulate him. I think it is up to the exhibitors of the United States to show their earnest appreciation of Mr. Rothapfel's efforts by booking his Programme, which will certainly add class and prestige to any theatre showing it."

Charles A. Goldreyer, owner of the Concourse, University and Fordham theatres, N. Y. C. wrote: "Without bias I can state that I believe that in offering the Rothapfel Unit to the patrons of my theatres, I am giving them the height of motion picture entertainment."

Eva E. Keleher, "Lottie Lee" of the Cleveland News-Leader, said: "If I could write flowery language my words concerning the Rothapfel Unit Programme would be an ever-blooming tree. I personally think it a splendid programme; is artistic; includes everything that has been done and much that should have been done a long time ago."

The speakers at the banquet and reception given by Mr. Rothapfel and Frank G. Hall at Hotel Astor on Friday evening were: Ashbel P. Fitch, president Film Finance Corporation, toastmaster; Samuel L. Rothapfel, Frank G. Hall, Major T. C. Sterrett, U. S. Marine Corps; Col. A. S. McLemore, U. S. Marines; Mr. W. A. Johnson, editor Motion Picture News; Mr. E. Lloyd Sheldon, Mr. T. E. Oliphant, dramatic editor Evening Mail; J. A. Quinn, managing editor Rialto Theatre, Los Angeles, Cal.; William Brant, president Brooklyn Motion Picture Exhibitors League; Louella O. Parsons, motion picture editor Morning Telegraph; Frank Morris, writer; Col. Howard Borden, S. Jay Kaufman, N. Y. Globe; Leslie Mason, publisher of Trade Review; George Blaisdell, editor Moving Picture World.

Reports Big Success for "Romance of the Air"

Reports coming to Frank G. Hall, president of Independent Sales Corporation, handling the distribution of "A Romance Of The Air," starring Edith Day and Lieut. Bert Hall, American Ace, through the exchanges of the Film Clearing House, indicates that this aerial attraction is meeting with big success through the Middle West and on the Coast.

An added attraction in the presentation of this feature in these territories, is the personal appearance of Lieut. Hall in the larger cities.

Showing a Part of the Crowd Which Lined Up Before the Kinema Theatre in Los Angeles to Gain Admission to "The Unpardonable Sin," Garson-Neilan Production

Declares "Mickey" Consistent Profit Maker

As predicted by W. H. Production Company, "Mickey" is being reported as one of the best box office attractions and the most consistent profit-making features that has ever been released, and this fact is said to be borne out particularly by exhibitors who have shown the picture not only once but over and over again, they particularly claiming that it is among the most profitable repeat photoplays that is shown in the motion picture theatre.

Sam Ackerman, manager of the East Side Theatre, Detroit, Michigan, made the following statement in a letter addressed to Mr. Joe Horwitz, exhibitor for Michigan:

"I wish to state that although I have been in the show business for nine years, I have never played to such crowds as I have while showing 'Mickey.' I played 'Mickey' after all the theatres on Gratiot Avenue, and I could not control the crowds. It took five policemen to try to keep them in line. It is, without doubt, the greatest drawing crowd that I have ever had at my house."

Sidney Lust, who controls the rights to Delaware, Maryland, District of Columbia and Virginia, stated that in Baltimore at the Parkway Theatre, "Mickey" played to approximately 40,000 people on a six days' showing. At the Strand, which was the next house to show "Mickey," they also played a six days' engagement and the records at this house were smashed to smitherines, and in Washington, "Mickey" is repeating in all of the theatres that have already played it regardless of the number of days the first engagement consisted of in the way of a run.

Calvert Feature Has Carefully Selected Cast

Under the direction of R. William Neill, Catherine Calvert is nearing the completion of her picture, "The Career of Katherine Bush," at the Fifty-Sixth Street studio of the Famous Players-Lasky Corporation. This is the photoplay adaptation of Elinor Glyn's sentimental novel of the same name, the scenario having been written by Catherine Stuart.

Seldom, if ever before, has such exacting discrimination been exercised, it is declared, in the selection of a cast as for this production. In fact, the picture had been under way for nearly ten days and practically all the minor scenes had been filmed before Miss Calvert's leading man had been finally selected. After much careful consideration John Goldsworthy was finally engaged to play the leading male role in Miss Calvert's support, that of Lord Algernon Fitz-Rufus. Mr. Goldsworthy, a graduate of the English stage, is one of the best known juveniles on the stage or screen.

Other members of the cast are Craufurd Kent, who plays Lord Gerard Strobridge; Mathilda Brundage, who plays Lady Garribardine; Helen Montrose, Ann Dearing, Augusta Anderson, Claire Whitney, Norah Reed, Albert Hackett, Earl Lockwood, Walter Smith, Robert Minot, Edith Pierce, Allen Simpson and Fred Burton.

Billie Burke has a good start in her new Paramount picture adapted from the stage play, "Billeted," which is being produced under the direction of John S. Robertson at Fifty-sixth Street. Frank Walton is again assisting Mr. Robertson in the directing.

Irene Castle's big special production of Robert W. Chambers' "The Firing Line" is nearly completed under the direction of Charles Maigne.

Jenks Returns to Europe

Harry Maze Jenks, the proprietor of Harma Film, returned to Europe by the *Aquitania*, very well satisfied with his visit.

His chief technical adviser, Mr. Henry Howse remains in New York, as General Manager for the time being, to carry on the business of Harma Productions, Inc., and has secured offices at 46 West 24th Street.

Mr. Henry Howse has had a long career in the trade.

Arrangements are being made to strengthen Harma's European organization, by engaging well-known American artists, it is said also one, if not more front rank American Directors who will proceed to Europe as soon as possible.

Arrow Reports Continued Success in Field

The Arrow Film Corporation reports continued activity in the state right market. Since this firm has moved into its new office business has shown a decided increase. Mitchell Lewis' latest picture, "Fools' Gold," which co-stars Florence Turner, and a strong cast as well, has been selling rapidly. There is some territory still open on this splendid subject, but most of the territory has been sold.

Florence Turner returns to the screen in "Fools' Gold," and is as charming as ever. This is a picture of the great Northwest, and it is said that the scenery and photography is unexcelled.

"The Masked Rider," the fifteen episode Western serial handled by Arrow is also selling fast. This serial stars such well-known players as Ruth Stonehouse, Paul Panzer and Harry C. Myers. William Steiner produced this serial, and the location was a little near San Antonio, Texas, where the scenery is well suited for this kind of a picture.

Radin of Tyrad Plans Trade Tour of Country

Matthias Radin, president and general manager of Tyrad Pictures, Inc., of 729 Seventh avenue, New York City, is completing plans for a business trip which will include the principal cities of the United States and Canada. He expects to leave New York City next week.

The trip is in the interests of "And the Children Pay," "Your Wife And Mine," and "Passions of Men," three five-reel productions which Tyrad is state righting at this time. Radin's plan is to give elaborate showings of his subjects to the trade in various cities included in his itinerary. He will devote his efforts mainly to "Passions of Men," starring Lottie Tilford, which is his firm's latest acquisition.

Catherine Calvert is star of "Marriage for Convenience," a Frank A. Keeney picture

Of the many comedy situations abounding in Christie Comedies we must picture three of them. The left panel shows Bobby Vernon in "A Rustic Romeo," while the panel on the right reveals a predicament in "Stop, Look and Listen." The two pairs of eyes in the center panel show a flirty moment in another Christie Comedy, "Too Many Wives"

Outing-Chester Film Shows Wild Haytian Dances

H. D. Ashton, Outing-Chester cameraman, returned Monday from a three months expedition into Hayti, where in order to film one of the prohibited voodoo dances he was compelled to join in the wild gambol himself, and steal off to crank his machine whenever the fun got so fast and furious that his disappearance was not noticed it is declared.

Among other things he had to drink goat's blood as it spouted from the slashed jugular of the sacrifice. Finally he was made a high priest, and given some authority, which he utilized in filming the altar, the gifts, and particularly the dance.

There are only three of the old voodoo drums left on the island, and one of these Ashton brought back with him. It will be presented to the American Museum of Natural History later, but will for some time be displayed by first-run houses during the week they have the voodoo dance release.

Gaumont Camera Man Has Thrilling Voyage

Cameraman A. E. Gold, of the Gaumont Company, reports a thrilling voyage from New York to Trepassey Bay, Newfoundland, on the U. S. S. "Prairie."

The "Prairie" left New York several days ahead of the start of the N-C's from Rockaway Point, so that it would be at Trepassey Bay, the second stage of the trans-Atlantic journey, when the aircraft arrived. The run from New York to Newfoundland took four days, through heavy, rolling seas.

Pearl White Writes

Pearl White, Pathe serial star in "In Secret," has written a book called "My Struggle for Fame," it was announced this week.

The book is expected to be published immediately.

Capital Produces and Also Distributes

It was announced from Chicago this week that the new arrangements that have been practically completed by the Capital Film Company will introduce them to the exhibitors of the country as a producing as well as a distributing organization.

The new plans which are being crystallized by Mr. C. Eddy Eckels co-operating with Mr. S. L. Barnhard will mean the producing by the Capital Film Company of many new two reel pictures of character made from the best stories by well known authors, with the punch in them that will insure box office drawing strength, and enable the managers of theatres throughout the country to furnish their clientele with the clean, snappy, up to the minute program which entertains and obviates the necessity of sitting through five or six reels of "WATERED STOCK" to get the meat of a plot that could be told in a single reel. This does not mean that the Capital Film Company contemplate an immediate discontinuing of distributing the re-issues of worth while pictures of the past, but a step forward to fill the crying need of the exhibitor for two-reel subjects that will enable him to conscientiously present to a discriminating public a well balanced program. When the Capital Film Company's new wires are properly installed, and the current turned on, it is figured that the instantaneous illumination will be so bright "that he who runs may read" the sign which will spell the end of the exhibitors booking trials and tribulations and give to this organization a vote of thanks from both manager and public. For reinstating the Keystone of the industries arch of success (crisp short subjects) which had been temporarily removed by over ambitious producers of large super productions, the correct translation of which would mean "Footage Only."

Additional Independent News on page 3482

Bockliss Secures Rights on Swain Comedies

Without screening a production, and without seeing as much as a photograph, it is said, Sidney Garrett, president of J. Frank Brockliss, Inc., negotiated a contract with Jesse J. Goldburg, general manager of Frohman Amusement Corporation whereby the entire foreign rights on the Mack Swain comedies were secured by Mr. Garrett. This is possibly the first instance where a transaction involving twenty-six productions was closed in advance of the showing of even the first attractions, but Mr. Garrett states that the reputation of Mack Swain is such as to justify this.

Negotiations are also pending between the Frohman Amusement Corporation and Mr. Garrett for the acquisition of the Texas Guinan two-reel Westerns.

Says "Unknown Quantity" Proves a Bonanza

"The Unknown Quantity," Corinne Griffith's current release, is said to be proving a bonanza among Vitagraph offerings of the past weeks. Much new business has been written on the score of this graphic picturization of a story by O. Henry. It is, in fact, as human a document on the screen as the story proved to be.

Miss Griffith is supported by Huntley Gordon, Frederick Buckley, Harry Davenport, Jack Ridgeway and Jack McLean. The picture was directed by Tom Mills.

Shallenberger Returns

W. E. Shallenberger, president of the Arrow Film Corporation has returned to New York from a western trip, a combination business and pleasure trip. Shallenberger finds the west in a highly prosperous condition and the picture business in a particularly flourishing condition.

"There is considerable talk on the subject of the open booking and exchanges everywhere are considerably exercised over the contemplated actions of the various film concerns who have announced a change of system," said Mr. Shallenberger.

Clara Kimball Young being presented with Sergeant Warrant for meritorious war-service. The group also shows Harry Garson and Blanche Sweet during the run of "The Unpardonable Sin" at the California in San Francisco

Fitz-Gerald Completes First of New Series

CISSY FITZ-GERALD, whose film and dramatic career is said to have encompassed the globe, is producing a new series of comedies under her own engagement. The picture will be known as the "Cissy and Bertie" series. The first of the comedies has been completed and the others are in a stage of development, which promises an early release.

Miss Fitz-Gerald is best known in filmland for her two years of work with Vitagraph, appearing under that management as the lead character in "The Winsome Widow," "How Cissy Made Good," "The Accomplished Mrs. Thompson," "Cissy's Innocent Wink" and "Curing Cissy." Her earlier dramatic efforts were directed by Charles Frohman and she became a favorite in America as well as in Australia, India and China.

The first release of the new series, "Cissy's Funnymoon," will introduce two new characters of American domestic life, "Cissy and Bertie." The succeeding films will carry the pair through the various farcical situations created by "Cissy's" firmness of rule and "Bertie's" ingenuous faculty of doing the wrong thing in the right place. The new comedies were written by Mildred Considine, who is now said to be working on a play for Mary Pickford. The cast includes Joseph Kerr, Beverly Byrd, Leonard Mellin, Gertrude McKenna, Ralph Johnson and Victor Beecraft. Edwin Middleton is director. The films are being produced in the Chicago studios of the Rothacker Film Company, which is co-operating with Miss Fitz-Gerald's company.

Katterjohn to Produce Four Special Features

ALMOST a year ago Monte M. Katterjohn, noted as an author of virile film dramas, announced the formation of his own producing organization to make a series of four special pictures of greater than program merit.

This week it is stated that the long period of preparatory thought and labor is drawing to a close, and that actual production of the first picture will soon be undertaken.

"In preparing this first production," said Mr. Katterjohn, "I realized that it would unfailingly be regarded as a criterion for my future efforts. I knew that to secure the confidence and support of the exhibitors of the country, my initial production must furnish convincing proof of my ability to create pictures—stories of unusual entertainment qualities—a success not only from the box office standpoint, but also from the standpoint of the critical public.

"I have exercised the utmost care in laying out the production. The scenario continuity has been written and re-written many times, and in each of its six hundred script scenes, the utmost detail of action has been thoroughly outlined.

"To the many who have expressed interest in my forthcoming productions, I am glad to report that my expectations for ideal producing conditions have been more than fulfilled, and that my faith in the financial success of my pictures has increased tenfold. The exhibitor, to whom these productions are dedicated, shall be the judge."

Purchases Foreign Rights to Calvert Features

Bech, Van Siclen and Company, Inc., have purchased the foreign rights to four pictures with Catherine Calvert, who has been engaged recently by the Famous Players, as a star.

The pictures acquired are "Marriage," "Out of the Night," "Marriage for Convenience," "Romance of the Underworld."

Houdini Serial Plays Pantages' Circuit

Though they have never played Houdini in person, the Pantages circuit of vaudeville theatres in the West will have Houdini as an attraction through the medium of the screen. Joseph J. Goodstein, the head of the Arrow Photoplay Company, Denver, announces that he has booked Houdini in B. A. Rolfe's super serial, "The Master Mystery," in the Empress Theatre, Denver, one of the Pantages houses, for a fifteen weeks' run, beginning May 12. "The Master Mystery" will be run in connection with the Empress' regular vaudeville bill, each episode being played for a week.

Mr. Goodstein controls the distributing rights to the Houdini serial in Colorado, Wyomind, New Mexico, Utah and Southern Idaho.

Sill Joins Company in Seattle

It was announced from Seattle, Wash., this week that J. C. Sill, who has been photographer for Robert C. Bruce scenic films through Educational Films, has joined the Adventure Pictures Company, recently formed in Seattle, for the purpose of producing and marketing adventure scenic pictures.

Other members of the Adventures company, as announced from Seattle, are Jack Rantz, an exhibitor, who will be president, and H. H. Brownell, formerly manager of Mutual branch. Mr. Brownell, it is understood, will be general manager of Adventure.

Bloxbe to Produce

The Bloxbe Film Corporation announces that it is going to make twenty-eight comedies of a very unique idea. Six episodes have already been filmed it is reported and will be ready for the release within a short time.

The direction of the pictures will be handled by Philip Van Loan. Associated with him will be Fred Bezerril.

Johnny Dooley and Lillian Hall, in the first Johnny Dooley comedy, the name of which has not been announced

Equipment Service

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Remember a manufacturer who advertises has a reputation to keep up.

His goods must be the "BEST POSSIBLE."

"Just as good as"

means there must be something "phoney" somewhere—

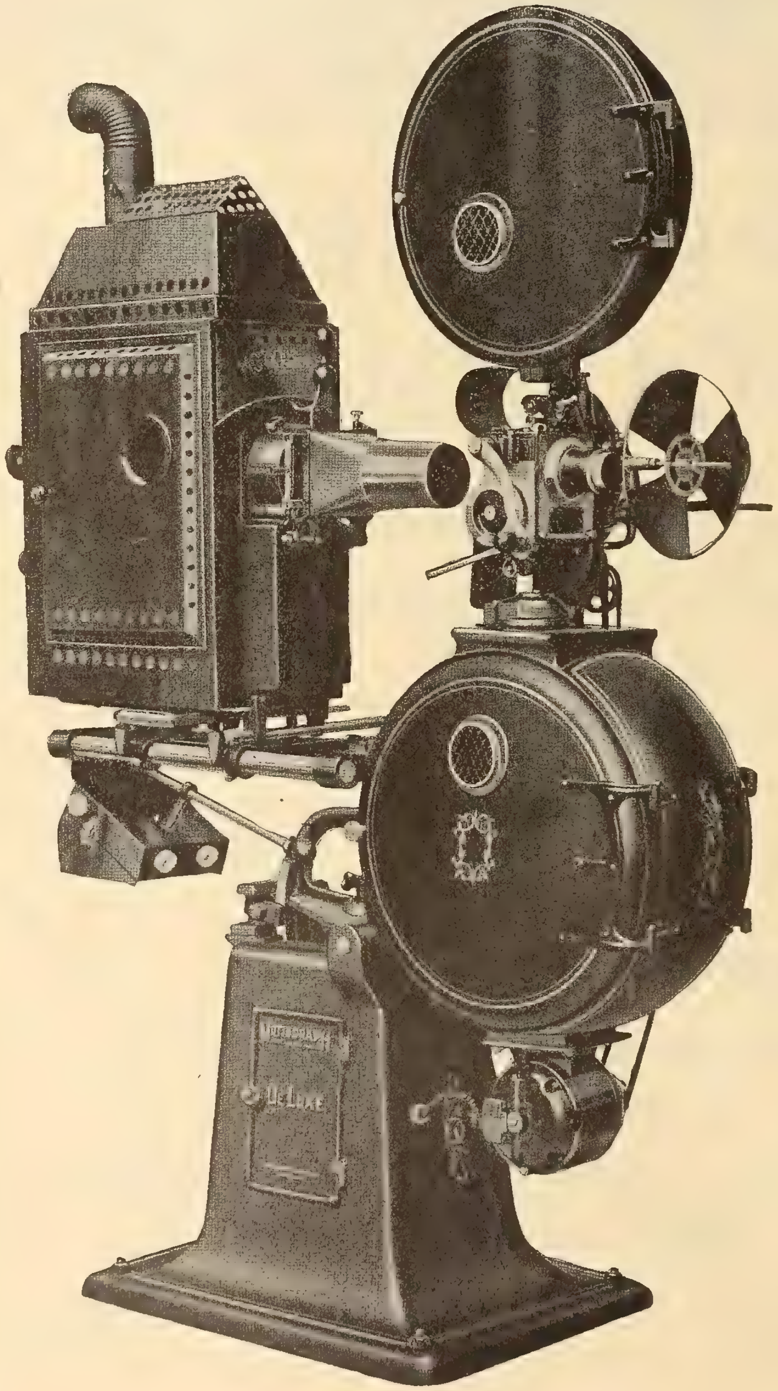
Something which evidently will not stand Advertising direct to the purchaser.

Projection Music — Laboratory — Studio Theatre

ONLY TWO KINDS OF PROJECTORS

MOTIOGRAPH DE LUXE

AND THE OTHERS



The MOTIOGRAPH DE LUXE, the only Projector in which die castings are not used, puts it in a class by itself.

Its perfect projection and long life, which is insured by the quality of material used, and proven by the many users, who speak of its perfect projection and wearing qualities, makes it well worth your consideration.

If you don't know about it write for literature, and get acquainted with this high class projector.

The Enterprise Optical Mfg. Company

564 W. Randolph Street
Chicago, Ill.

Equipment Service

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. L. Bragdon..........................*Technical Editor*

Film Stock Outside the Theatre

ON this page in the May 17th issue we discussed the question of the risks involved in the use of inflammable film stock as they exist today in Motion Picture Theatres throughout the country and also the risks involved in the handling of this stock in exchanges.

We now come to the third classification, namely, the risks and protective measures necessary to show motion pictures in the home, school, Y. M. C. A. and other semi-public gatherings.

The consideration of this subject is of the greatest possible importance, as this field is increasing every day and the demand for pictures for educational and instructional purposes is growing rapidly.

This field is one which is not protected by laws and regulations such as protects the theatre. There is no general regulation or law requiring that a fireproof booth be used, such as is necessary for theatres. People in general do not realize the great danger and risk which they are running when they show film printed on inflammable stock in their homes, in the schools, or any other semi-public meeting place.

This, however, is being done every day by people who, if they realized what they were doing, would certainly give up the practice. The general statement might be made that any motion picture machine of any make or model is unsafe when used with inflammable film outside of a fireproof booth.

The statement has been made that the greatest danger is during the time of handling the film when it is not actually in the projector. This is true but just as a chain is no stronger than its weakest link, so the safety involved in the showing of motion pictures is no greater than the most dangerous element which enters into the process of showing. Therefore, if motion picture film is dangerous while being put in or taken out of the projector, the entire mechanism should be located in a fireproof enclosure while this process is going on. Then, should the projector be proven to be absolutely safe it can, after being loaded with the film be moved out into the auditorium, providing, of course, this will enhance its usefulness, and be of added value by so doing.

As a rule a projection equipment is purchased by an absolute novice who knows nothing about the electric control devices which he is using, about the mechanics of the projector, and in fact is absolutely ignorant of the entire outfit, except for the knowledge which he has derived from the instruction book or catalogue of the manufacturer. He knows nothing of the dangers involved and smoking, as a general rule, is allowed, near the projector, while the reels of film are being changed, or while they are not in use and are lying about absolutely unprotected in the open. The saying is that Providence protects babies and those intoxicated. To this should be added the amateur operator of a motion picture projector, for thus far we have had but few accidents.

Since this condition exists in the use of a professional projector, how much more does it apply to the portable type. Even a 900 watt lamp or less is a dangerous light source, as the heat which it generates will ignite inflammable film within a very short space of time if the rays of light are allowed to be concentrated on the film while not in motion.

The man who buys one of these miniature projectors, built for the "professional standard," and who feels that he can take it home and use it indiscriminately, obtaining his film from any exchange where he can secure a subject which he desires, is not doing himself justice, and is subjecting his family to risk for which he should be held criminally liable. The mere fact that this film is made on inflammable stock regardless of the safeness of the machine condemns the entire outfit unless properly protected. If non-inflammable film is used in this machine the danger is eliminated, but this is not often done. There is very little non-inflammable film used today in the "professional standard" width, and if there were, people in general would "take the chance" and use inflammable stock because it is cheaper to rent and easier to get.

There is absolutely no need, as we stated last week, of forcing this non-inflammable stock upon the theatre interests, for they do not need it, do not want it, and should not be made to use it. Those interested in private or semi-public motion picture showings should, however, be forced to conduct them in a manner which is absolutely safe.

This may be done in two ways:

First, make it a criminal act, subject to imprisonment and fine, to show motion pictures without a booth when inflammable stock is used.

Second, set up some standard which is protected, or guarded, so that the general public will not obtain anything but positive prints made on burning stock.

Over a year ago the Society of Motion Picture Engineers set up what is known as a "safety standard," which is a narrow width film specially perforated and designed for use on miniature projectors. The particular perforation laid down is not patented. This is a weakness of the standard.

There are today several concerns using this standard, or planning to do so. They are compiling libraries of film on instructional subjects as well as purely entertainment films—the latter printed from negatives controlled by the large film companies of the country which have been already exhibited in the theatres throughout the country.

These positives are printed from the same negatives as are used in printing film in the "professional standard," merely being reduced by an optical printing process. The "safety standard" can therefore be printed from any negative made on the "professional standard".

With film produced in this "safety standard" runs a label which states that it has been printed on non-inflammable stock. The rental charge for this film as compared with the "professional standard" is very small and only companies making a specialty of supplying this demand can afford to handle prints on this "safety standard."

It was stated some time ago that the easiest way of fighting this "safety standard" and forcing it into disrepute would be, when the demand for this film became great enough for some one to flood the market with inflammable film in this size to be given away which would cause immediate action on the part of the fire authorities throughout the country. Any man who would do this should be put on trial and given a prison sentence. He could not be too strongly condemned.

This new "safety standard" may not be as well protected as we might wish, yet when it is thoroughly established we believe that public opinion will be so strong against an action of this kind that a man will think twice before he prints a picture on inflammable stock in this standard.

The same thing applies to the traveling salesman as applied to the man who shows film privately. Should he show a picture on inflammable film to a prospective customer without a booth he should be criminally prosecuted, for the danger here is just as great as the danger in any semi-public gathering.

(*Continued on page* 3487)

Equipment Operating

Projection

Questions Answered

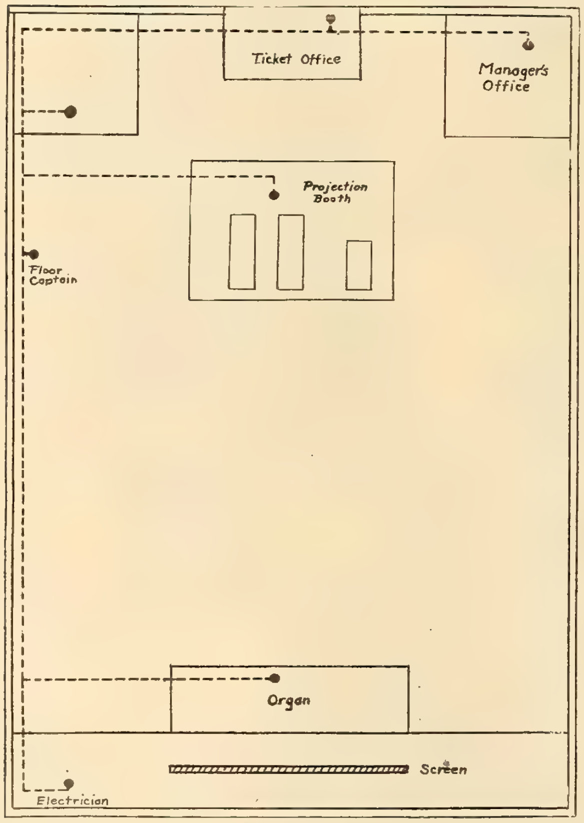
The Use of Inter-Communicating Telephones in Motion Picture Theatres

By R. T. Pierson—Sales Engineer. Stromberg-Carlson Tel. Mfg. Company.

INTER-COMMUNICATING telephones are to-day installed in all business establishments which are conducted along efficient and economical lines. The thought, however, may not occur to you how Inter-Communicating telephones can be adapted to the needs of Motion Picture Theatres.

Let us then consider the tactical points in a Moving Picture Theatre, or, in other words, the points or locations which for the successful operation of the theatre must be kept in close touch with the executive head of the organization:

House Manager's Office
Box Office
Operating Booth
Main Floor Captain
Balcony Floor Captain
Orchestra Pit
Music Room
Electrician
Doorman



Drawing showing pocitions of different stations in an inter-communicating telephone system as would be installed in a medium sized theatre

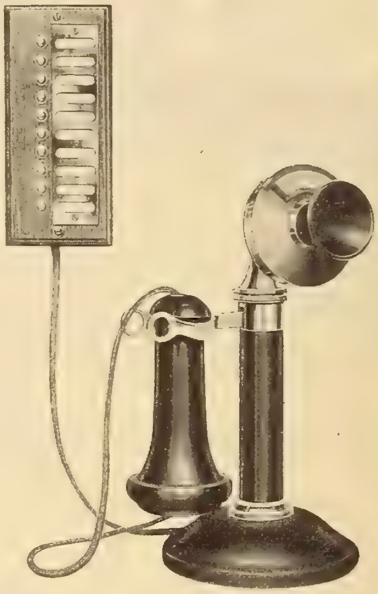


Figure No. 1

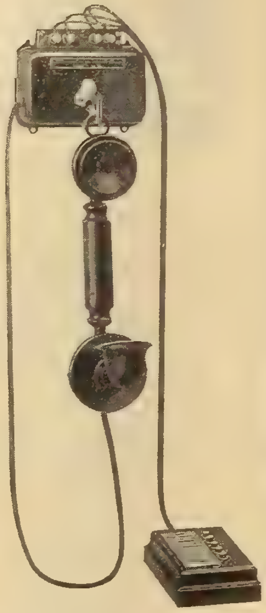


Figure No. 3

Now take into consideration some of the advantages that accrue in the management if an Inter-Communicating telephone is installed at each of the above locations in the Theatre. The Theatre is crowded; in other words, every available seat is occupied, and, of course, fire laws in the most instances prevent standing. The Manager first telephones the Box Office to stop selling tickets. Then possibly, he notices a number of people leaving by exits and telephones the Main Floor Captain and the Balcony Captain requesting the number of vacant seats on the Main Floor and Balcony. He receives his answer immediately, and in turn advises the Box Office and the Doorman, the number of people to be admitted to the unoccupied seats. It is immediately seen that 100 per cent efficiency is gained in the seating capacity of the theatre without the loss of time, where if it was necessary for the House Manager or some employee to make this investigation by personal observation, and return to the Box Office with the information considerable time would elapse.

Again the theatre is crowded, and the House Manager notices that there is a large crowd outside awaiting admittance—so he immediately telephones the operator, ordering him to abandon all special features, and only run the feature films. This, of course, is giving especially good service to the patrons of the theatre without any loss of time. The larger majority of the people in the theatre and those waiting for admittance have been attracted by and are interested in the feature film.

It is a common occurrence to receive a telephone call at the Box Office for a certain Doctor, or any other person who is known to be in the theatre. In such cases it is only necessary for the Box Office or House Manager to telephone the operator to run a slide at the end of the reel then showing to inform the desired person that their presence is required at the Box or House Manager's Office.

The House Manager for some reason wishes to change the music either during the period the Orchestra is playing or when the majority of the members of the Orchestra are in the Music Room. In this case it is only necessary for him to telephone the leader in either the Orchestra Pit or the Music Room and give what orders he deems advisable.

Although there are usually duplicate projecting machines in the Operating Room, many occasions arise when it is essential that the operator get in touch with the electrician immediately, and the use of a telephone in this instance is absolutely indispensable.

If the House Manager wishes to change the electrical effects in the theatre or outside of the building during the period that the show is in progress or if something has gone wrong with the lighting system, it is only necessary for the House Manager to telephone the Electrician, and have such changes or repairs as are required made promptly.

To the House Manager will naturally arise many other thoughts of situations in which he and his employees can use an Inter-Communicating system.

(*Continued on page* 3450)

No Splutter
No Flicker
No Carbon Dust
No Crater Troubles

if you use WESTINGHOUSE MAZDA LAMPS for Motion Picture Projection.

The 900-Watt lamp is recommended for general motion picture theatre service, and will give satisfactory service for throws up to 100 feet on a 12-foot x 16-foot screen.

The 600-Watt lamp is for use where there are shorter throws and smaller screens, as in churches, lodges, colleges, and other places. It is particularly adapted for use on rural lighting outfits where the power supply is limited.

Write for descriptive matter.

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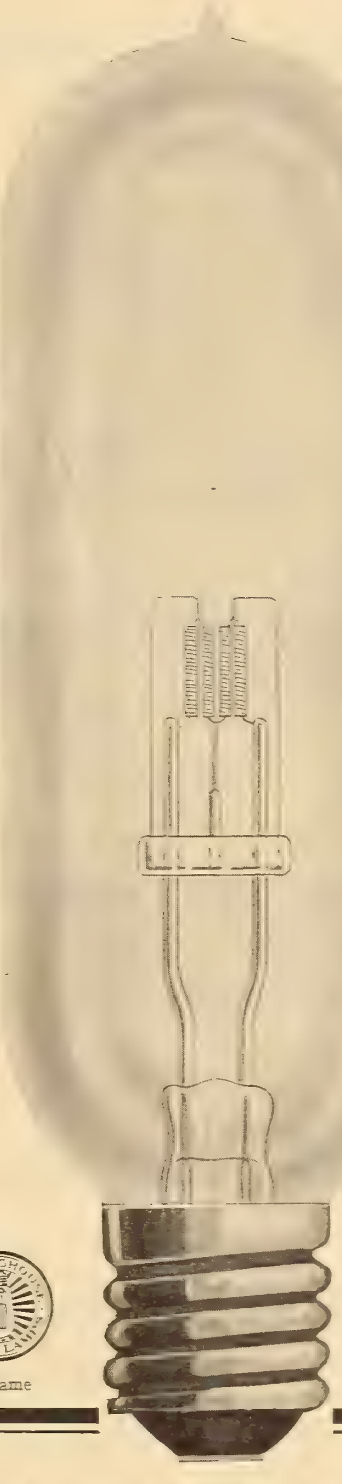


WESTINGHOUSE MAZDA LAMPS

For Motion Picture Projection

Good Projection

Sometimes a star draws the crowds, sometimes it's a story that does the trick, but good projection is the magnet which fills the theater day in and day out. "Good Projection" is given by one of the well-known exhibitors as the secret of his success.

SILVERTIP
Direct Current Carbon

has made possible perfect projection. This carbon is used with the Columbia upper and gives a white light of high intensity. No flicker or shadows on the screen.

White A. C. Special
Alternating Current Carbons

give absolutely noiseless and flickerless projection. The light compares favorably with that given by the D. C. arc.

Write for Circulars.

NATIONAL CARBON
COMPANY, Inc.
CLEVELAND, OHIO

(Continued from page 3448)

The advantages outlined in the preceding paragraphs only cover the period the theatre is open to the public, but there are just as many advantages to be derived from the house telephone system during the period before and after the theatre is open to the public.

The above outline covers the number of stations required in the larger theatres, but the manager of a smaller theatre will find that he can manage his theatre on a more efficient and economical basis if he, too, will install an Inter-Communicating telephone system, using possibly a fewer number of stations at locations which he deems advisable, which will naturally be suggested to him after looking at the above list as used in the larger theatres.

The type of system generally recommended to be installed to give this service is commonly known as a "selective ringing common talking, Inter-Communicating telephone system," and derives its name from the fact that each telephone in the system is equipped with a number of push buttons for signalling the other stations selectively. By depressing the button marked with the name or number of the station wanted, the bell of that station is rung. No other station in the system will be signalled but the one desired, and as a consequence each station may call and talk with any other without interfering with the remaining stations. Any or all stations may be called in rapid succession for the purpose of giving general instructions or conversations involving the attention of these responding to the general call.

The words "common-talking" are derived from the fact that all conversations are carried by means of a single pair of talking circuit wires which are common to all stations.

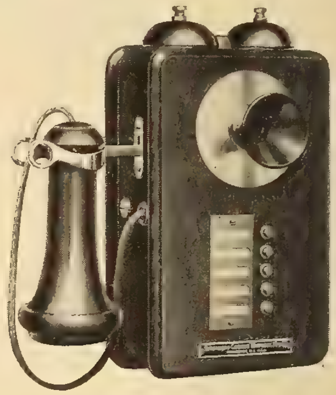


Figure No. 2

Figures 1, 2 and 3 illustrate the desk, wall and combination telephone which are used in this system. They are furnished in two standard sizes—six and eleven stations. If a smaller number of stations are required a partial equipment may be purchased for immediate operation and additional apparatus installed at any future time if required.

These instruments include in their equipment standard long-distance type transmitters, receivers and all associated minor apparatus, 5 or 10 single contact push buttons as required by the size of the system are connected in the telephone or mounted on separate push button blocks for ringing the other telephones connected to the system.

It will be found that the Combination Telephone as shown in Figure 3 will be the most suitable and convenient for use in Motion Picture Theatres especially for use in the Box Office, Operating Booth and Orchestra Pit. This is due principally to the fact that the transmitter and receiver are contained in one piece, so that it is possible to carry on a conversation, leaving one hand entirely free for other work, which may be necessary to perform while carrying on this conversation.

The cables for making connections between stations are made up with a waxed core containing two pairs of No. 18 B & S Gauge conductors, and the balance of No. 22 B & S Gauge single conductors depending upon the size of the system.

Two types of cables are furnished—one with the tightly woven exterior braid, the other with a lead sheath. The lead cable costs more than the braided covered type, but has the advantage that humid atmosphere, leaky pipes and condensing steam and vapor have no effect upon it. Of course, when rightly installed the lead covered cable is always good unless the sheath is broken by abrasion. On the other hand, braided covered cable is cheaper and easier to handle, and will give perfect satisfaction under certain conditions, but it must be remembered that braided cable will not stand moisture, and that cable which has absorbed moisture is absolutely useless for telephone purposes.

One centrally located set of about six cells of dry batteries is required to supply both talking and ringing current for this type of system. The exact number of cells required, of course, depends upon the length of the line. These dry batteries should last under normal conditions for a period of at least a year, so that the maintenance in such a system when once properly installed amounts only to approximately $3.00 per year. This, of course, is not counting the depreciation on the system, but when it is figured that such a system using a good quality of apparatus properly installed should last for at least 15 to 20 years the depreciation is a small item.

To insure satisfactory and continuous service of Inter-Communicating telephone systems, the apparatus and material should be carefully selected, but the importance of having the proper installation work done cannot be too strongly emphasized. No matter how excellent the apparatus may be there will be constant operating trouble and expense for repairing unless the installation is made in a thoroughly workmanlike manner with connections properly and securely made.

Extra-lite Shutter Tested and Approved

THE Projection Department has received many inquiries concerning the merits of the so-called "Extra-lite" shutter manufactured by the Precision Machine Company. Not having witnessed a demonstration up to the present time, the editor has answered such inquiries as satisfactorily as he could by making use of what has been written and claimed for the device. A few days ago, however, the Precision Machine Company ran a special test in order that a conclusive report might be made in this department. Readers may now consider the results of this test as an authoritative report on this lately developed shutter.

For the benefit of those who have not made themselves familiar with the new shutter, a few words of description will be given. The Extra-lite shutter is constructed with the same proportioned blades as the standard Simplex shutter but instead of being made of solid opaque material, the blades consist of two layers of perforated wire cloth between which is placed a secret "filler." This material called the "filler" performs a most important function which will be described later.

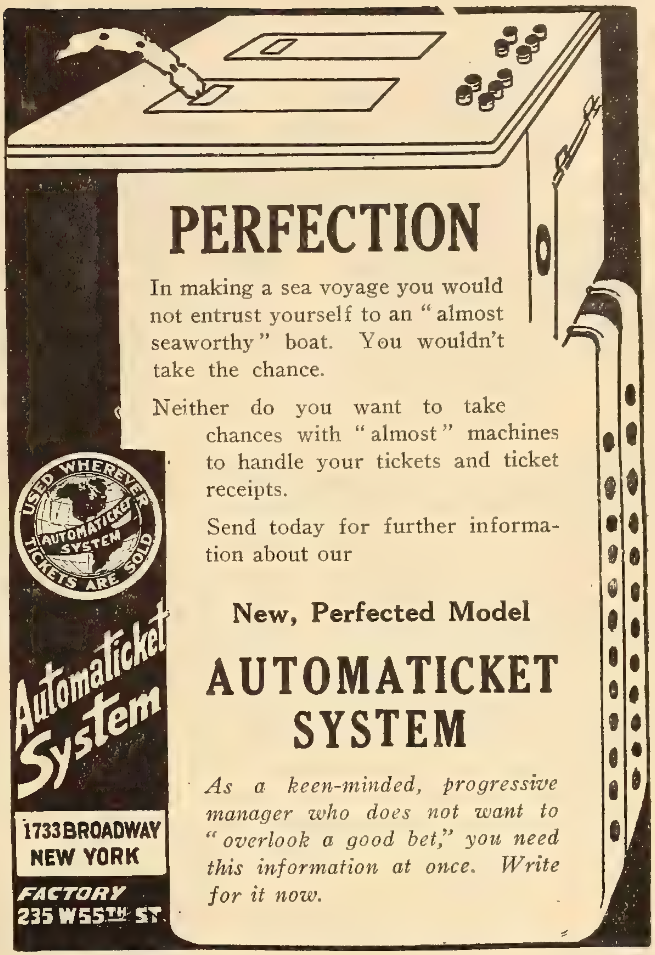
In order to show how completely the procedure was carried out the test will be described in detail. Two similar machines were mechanically connected so as to turn at the same speed. Two prints of the same negative were run through the two machines and timed to bring the same two scenes before the aperture simultaneously; and lastly two incandescent lamps of the same rating were used for the illuminants. Two six foot pictures were projected side by side on a white muslin screen at 60 feet.

The two machines were started. In a few seconds after comparing both titles and scenery it was not a difficult task at all to select the better picture. In each case that we selected the better picture, we were informed that we had picked the picture projected on the machine with the Extra-lite shutter. There was no doubt at any time in the minds of those present regarding the comparative quality of the two pictures. One was the usual 'very good' picture seen at the better houses. The other possessed an indefinable something which might be called "snap" but which was probably better definition due to the presence of a greater quantity of screen illumination.

The next test was the one which every purchaser of an Extra-lite shutter may carry out if he so wishes. It consisted of closing up the open segments in the shutter with black cardboard and projecting the picture through the perforations alone. The object of this test was to demonstrate the quantity of light which passes through the material of which the shutter is made. This quantity is really considerable. At 60 feet we were just able to read titles which is a much more difficult feat in any film than viewing scenery. After this test we would estimate that the makers' claims in percentage increase of light are justified. With every shutter sent out there is furnished the necessary pasteboard closures to allow projectionists to run this test themselves.

The next test was a searching one and would have brought out any flaws existing in the operating of the shutter. Instead of running a standard exposed film through the machine, its place was taken by a strip of film stock on which at regular intervals pairs

(*Continued on next page*)



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In making a sea voyage you would not entrust yourself to an "almost seaworthy" boat. You wouldn't take the chance.

Neither do you want to take chances with "almost" machines to handle your tickets and ticket receipts.

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New, Perfected Model

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As a keen-minded, progressive manager who does not want to "overlook a good bet," you need this information at once. Write for it now.

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SWAAB'S SUPERLITE SCREEN

Is a perfect Silver Screen and will not oxidize; remains bright and Silvery and can be cleaned easily and quickly. Swaab's Superlite Silver Screen now in use in the Stanley and other large representative theatres in this and other cities. Price is 75¢ per square foot. An additional charge is made for the Special Stretcher Frame, according to size, the average extra cost is $30.00. You are not obliged to buy the frame.

NEW SPEER CARBONS

now ready and far superior in quality and screen results to any carbons thus far produced.

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for Power 6A and 6B are pleasing their users—not a single one has fallen down or been returned. They are sold for $37.50 and $40.00 respectively and are complete absolutely. Dealers do not recommend our Motor Equipments because they cannot make anything on them. We have priced them so that the Exhibitor gets the best price regardless of the Dealer. WE ARE EXCLUSIVE DISTRIBUTORS OF THE *SIMPLEX* MACHINE. We repair all makes of machines and sell all supplies. Your old machines taken in trade for *SIMPLEX*.

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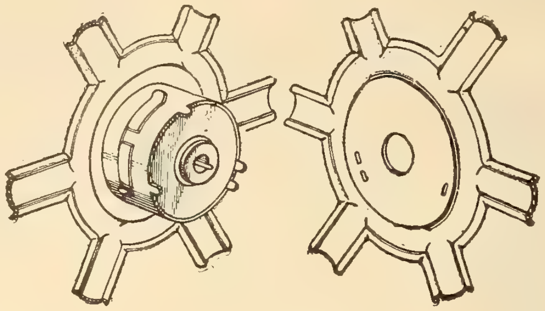
1327 Vine Street, Philadelphia, Pa.



Mr. Projectionist:

On account of unavoidable manufacturing delays, it will be two or three weeks before we can get a supply of Boylan Even Tension Reels into the hands of the Distributors.

Please be patient. You will feel well repaid when you finally get the reel and observe the *light* even tension on the film, so light that it cannot wear the lower sprocket or the sprocket holes. You will be amazed at its operation.

AUTOMATIC REEL COMPANY
203 Evans Building Washington, D. C.

EASTMAN FILM

first made motion pictures practical—to-day it plays its full part in making the best pictures possible.

Identifiable by the words "Eastman" and "Kodak" in the film margin

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

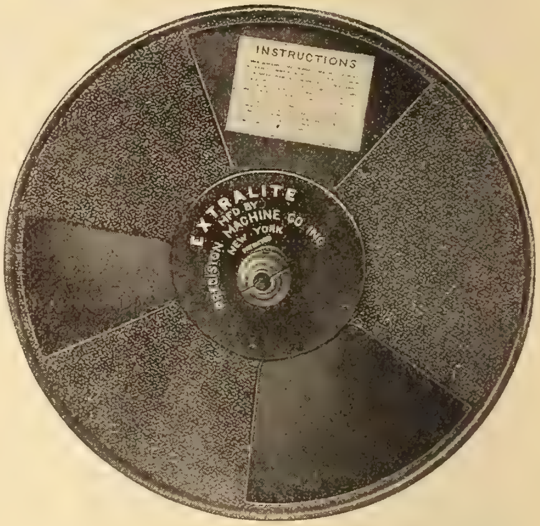
(Continued from preceding page)

of circular holes had been accurately punched. For all purposes this film produced a screen image of pure black and white, hence there was the greatest opportunity for the picture to show "travel ghost" if such a defect existed. We can say, however, that at a few feet from the screen itself, not a trace of travel ghost could be distinguished.

These tests are convincing proof that the shutter is a distinct addition to projection room equipment and that moreover it will prove to be a current saver of really commendable proportion. If a sufficiently brilliant picture is now being projected with the usual shutter an equally brilliant picture may be thrown on the same screen through an Extra-lite shutter with 10-20% less current. This latter fact rather than an increase in brilliancy, should interest the exhibitor who is paying the current bill.

No attempt has been as yet made by either the manufacturer or others to explain the action of this shutter by the theory of optics. The final test and the best test is the human eye itself, which in this particular instance as we have shown, is much better satisfied by a picture projected with an Extra-lite shutter.

Some of those who have studied the Extra-lite shutter have wondered if the sides of the perforations would not catch and reflect the light, producing halation on the edges of the screen and even going so far as to throw light about the theatre. Fortunately the "filler" which is used solves this problem so successfully that not a bit of halation or vagrant light can be discovered.



By examining the cut closely it will be noticed that on the two flicker blades there is a narrow sector which is not treated with the "filler." The width of this sector is slightly less than the diameter of the beam of light at the point of intersection. By allowing an unimpeded travel across the flicker blades that portion of the light ray is let through which is of the greatest value in illuminating the screen, and this added quantity more than makes up for any grayness (which may be present but is not distinguishable by the eye) produced by the movement of the film during the inter-position of the cut-off blade.

In conclusion it can be said that: The Extra-lite shutter is a decided improvement over the usual type of shutter inasmuch as its use will permit of better projection in houses where insufficient screen lighting is now being secured, and more efficient projection in theatres using abnormal amperage for the results being obtained. Moreover, the Extra-lite shutter will not produce travel ghost any more quickly than the opaque shutter which is not at all when adjustments are correctly made. There is no perceptible graying of the tones in the picture nor is there produced vagrant light to cause waste and detract from the picture on the screen. The Precision Machine Co. is now making the Extra-lite shutter a part of every machine leaving the factory and their faith in the shutter seems to be substantiated by the results of the above demonstrations.

Theatres Worth While on Page 3459

Letter from Iowa, and the Reply to It

Robert F. Smith, Hospers, Iowa:

Enclosed please find three good reasons for more members in the N. A. M. L. I cut them out of Episode One of "The Lightning Raider." They should be sent to the museum.

In the April 12 issue of the News you inquired concerning the name of the operator at the theatre I spoke of. I am sorry to say that I do not know his name but if I ever see him personally I will try to convince him to join the N. A. M. L. If we round up all of those fellows there won't be any more punch holes or splices (?) like the enclosed.

Please forward some more stickers. I used up those you sent a while ago. I have never received a film with a sticker on, but I suppose the exchange removes them. By the way, what is the best way to apply the sticker? I put them on the side of each reel but when they're re-wound at the exchange the sticker doesn't follow the film. As it is, I never know whether or not a film has been inspected by a League member (although by the condition of some of the films I receive no League man ever saw them). I often spend four hours getting a two-hour show in decent running condition If it made any better show I'm willing to work six. I cut out all of the misframes as I inspect them on the rewind, and as I near the end of each reel, hunt for punch-holes and cut them all out where it is possible without weakening the film. I made twenty-five splices in a two-reel comedy last night. We run from sixty to ninety day stuff here and you know the usual condition of such films. No titles, worn down to about three-fourths of a reel, and the perforations are ripped off until it is actually dangerous to project the picture. It is a relief to get a decent film.

I noticed in last week's New's that the league has just over a thousand members. Here's hoping there will be more thousands to come.

In reply: We know of no better place for the labels than the outside of the can. The purpose of these labels is not to notify the next user of the film that it has been inspected but rather to let the exchange know that you have used the film and are returning it in a satisfactory condition for the next man. As you know, the great trouble has been to get exchanges to thoroughly inspect returned reels before sending them out again. We hope to better this general condition by constantly doing our part until the exchanges begin to "see the light" and bring it about themselves.

The N. A. M. L. now has approximately a thousand members. This number, while truly remarkable as showing the interest taken in its formation, does not represent by any means a large percentage of projectionists. The majority of reels, therefore, probably never come under the watchful eyes of N. A. M. L. members, with the result that most of the films that you and other League members receive have never been inspected by conscientious projectionists.

A new supply of labels is on its way to you by parcel post.

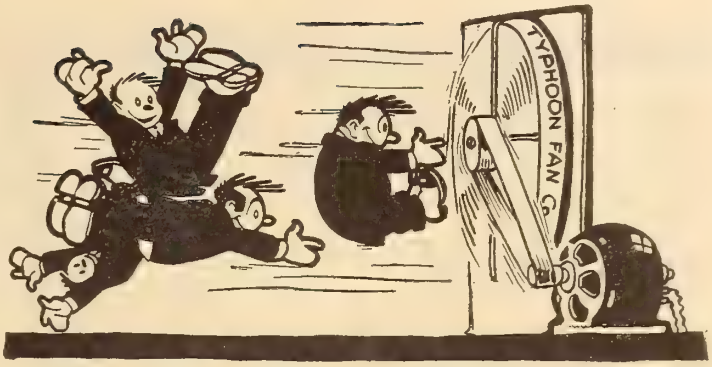
The three film specimens which Mr. Smith sent in had splices varying from five to nine sprocket holes in length and in none of the samples did the perforations of the splice match closely enough to allow the point of a pin to pass through.

The Boylan Even-Tension Reel

A FEW days ago we received from the Automatic Reel Company of Washington, D. C., a Boylan Even-Tension Reel for the purpose of having it tried out under actual conditions. We accordingly turned the reel over to Mr. B. W. Sheppard, who is in charge of the main projection room of the Inter-Ocean Film Company. Mr. Sheppard gave the reel a thorough test with both 1,000 and 2,000 foot film, and from the results obtained we are pleased to say that the Boylan reel will do all that its manufacturers claim for it, and is satisfactory in every way.

The basic idea of the reel is extremely simple. Instead of a one-piece hub, the Boylan hub consists of two pieces; one of which is a wooden cylinder which slips over the key on the take-up shaft. This cylinder slips inside the main portion of the hub which is also lined with wood; thus we have a wood-to-wood bearings.

When the machine is started the friction between the driven cylinder of wood and the reel itself is sufficient to turn the latter.



Cool Comfort Pulls Business in Hot Weather

People want the movies—but they want comfort, too.

Give them the same breezy comfort they enjoy on auto rides. Cool them off with gentle, refreshing TYPHOON BREEZES.

It means capacity business all through hot weather. The extra admissions will pay for your Typhoon Cooling System before summer is over.

Ask for Typhoon Booklet. A postcard brings it.

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An Entire Theatre Circuit Works for Better Projection

SOME time ago Mr. E. V. Richards, Jr., General Manager, Saenger Amusement Co., Inc., sent out a letter to all the operators on his circuit on the subject of picture machines and the care of films. I answered his letter, told him that I was a member of the National Anti-Misframe League and explained the league to him. He answered my letter at once and asked me to start the Anti-Misframe League on the Saenger Circuit. Enclosed you will find a letter that I have written on that subject, and which I intend to send to all operators on the Saenger Circuit. The result should be about one hundred or more new members for the Anti-Misframe League:

Dated at Houston, Tex., April 15, 1919.

From Charles A. S. Smith,
Chief Operator,
Isis Theatre,
Houston, Tex.
To All Operators Saenger Circuit of Theatres:
Subject: Anti-Misframe League.

Brother Operators:

As chief operator of one of the Saenger theatres and a member of the National Anti-Misframe League, I have been requested by General Manager E. V. Richards, Jr., of the Saenger Amusement Co., Inc., to get in touch with all the operators of the Saenger Circuit theatres with a view of inducing every one of you to join the National Anti-Misframe League, thereby making the Saenger Circuit 100 per cent. in this, as it is in many other matters.

The purpose of the league is to assure smooth projection by elimination and remedying misframes, bad patches and other physical defects which may be found in the film.

There is no charge to join the League, but membership in it stamps an operator as a man who keeps faith with himself and his duty as well as with his employer and the public. Every operator should join the league and his membership in it should be an incentive to co-operate with his brother operators in assisting to overcome the evils practised in operating rooms of theatres and inspection rooms of film exchanges. A good patch will preclude and avoid a blank screen, elimination of misframes will please the patrons of the house.

As a matter of justice to yourself and dignity to your profession, as a conscientious duty to the Saenger Circuit in which we all take pride, as a conscientious duty to the patrons who make possible our pay checks, I urge you to look in the back part of the MOTION PICTURE NEWS for the application blank which you will find there addressed to the National Anti-Misframe League, to fill out this blank and to mail it as soon as possible.

Trusting you will lend your assistance in making the Saenger Amusement Co. circuit of theatres 100 per cent. in Anti-Misframe, I am,

Fraternally yours,
(Signed) CHARLES A. S. SMITH,
I. A. T. S. E. Local 279.

It is when we receive letters such as this one that we are convinced the League will be a wonderful success. When the projectionists on the Saenger circuit receive Mr. Smith's well-written appeal and become members of the League—as they will without a doubt—it will mean that not a film will be sent back to the exchanges from any Saenger theatre until it has been placed in first-class condition. You can't make us believe that the exchanges will ignore the bettered film condition and refuse to do their own work better.

Mr. Smith should be congratulated for his initiative in starting the ball rolling on the Saenger circuit.

Cue Sheets
Latest Hits

Music

Musical
Equipment

Review of Latest Musical Compositions

1—“Flutter On, My Broadway Butterfly”—Fox trot. The hit from Monte Christo, Jr., now playing at the Winter Garden, New York. (J. H. Remick, 217 W. 46th St., N. Y.)

2—“Monte Cristo, Jr.”—Another fox trot hit from Monte Cristo, Jr., now playing at the Winter Garden, New York. (Remick.)

3—“I'm Forever Blowing Bubbles.” Waltz. Here is it, boys. The tune you hear played everywhere. The sensational dance hit of the year. (J. H. Remick.)

4—“You're Still An Old Sweetheart of Mine.” Fox trot. A new ballad song hit. An over night success. A number which will become just as popular as that famous “Smiles.” (J. H. Remick.)

5—“Down By the Meadow Brook.” A big romantic waltz hit. The latest and newest waltz craze. (Waterson, Berlin & Snyder, Strand Theatre Bldg., N. Y.)

6—“Tears of Love.” Wonderful song orchestrated as fox trot and one step. Specially adapted for dancing or concert purposes. (J. W. Stern.)

7—“Himalya.” Latest and greatest hit by S. R. Henry and D. Onovas. Published as one-step, fox-trot and intermezzo. (J. W. Stern, 100 W. 38th St., N. Y.)

8—“Sweet Yesterdays Waltz”—Most wonderful waltz published by A. A. Penn. Play it—Gladden the hearts of a million dancers. (Carl Fischer-Witmark, Orch. & Band Dept., Cooper Sq., N. Y.)

9—“America Never Took Water and America Never Will”—No beer, no music—that's the slogan—Play it and help beat Prohibition. One step intro. “Welcome Home, Laddie Boy.” (Carl Fischer-Witmark.)

10 “Dear Little Boy of Mine”—E. R. Ball's new one arranged as a waltz. Play it and make a real big hit. (Fischer-Witmark Orch. Dept.)

11 “Scintillations” by Lucius Hosmer. A delightful concert piece. Its general style is suggested by its title. (Oliver Ditson Co., 178 Tremont St., Boston, Mass.

12 “Pastorale” by S. Barmotine. A great composition, suitable for certain scenes in photoplays or for general concert purposes. Arranged for orchestra by Otto Langey. (Oliver Ditson Co.)

13 “Berceuse,” by S. Barmotine. The greatest of its kind. (Oliver Ditson Co.)

14 “Shadows.” The sensational waltz hit by Howard Lutter. Same arrangements as featured in all the Goldwyn productions of “Shadows,” featuring Geraldine Farrar. (Vandersloot Music Pub. Co., Williamsport, Pa.)

15 “Lisztiana,” by A. Chiaffarelli. A novelty march hit which is sure to please. Based upon famous “Liszt” themes, it makes a most unique and wonderfully spirited number. It is clever, interesting and melodious, while the arrangement is not difficult but sounds brilliant and effective. (Carl Fischer.)

The Sticker Conquers!

“OH! What's the use? I have tried it. It's useless. It doesn't pay. Music is nothing but an unnecessary debit on the box-office receipts. I know what I am talking about.”

Such are the universal expressions adopted by most of our exhibitors to act as an ice-bag on the heads of hot advocators of “Better Music for the Film,” a fact which cannot be denied, even by the most impartial individual. I admit most of our exhibitors have tried to work toward the betterment of musical conditions in their theatres, but how many have possessed enough resoluteness to indefatigably continue this work until crowned by results.

The fundamental doctrine responsible for the evil that most exhibitors are resigning to musical junk is to be found in the fact that “The exhibitor of to-day is trying to monetize everything, even art.” He doesn't realize that in order to build a house the foundation must first be started, and that it is the bottom that carries everything and not the top.

Music and aristic surroundings are the fundamental principles of your show and cannot be monetized. They should be considered as an investment indispensable to the mighty structure of success, as is the invincible foundation of a majestic skyscraper.

Determination to continue is the secret of success. I know exhibitors who have installed large orchestras in their theatres, determined to improve their shows, “but here is the But.” They have failed. Why? The peremptory answer to this question is again lack of determination to continue the good work. Three days after the installation of a good orchestra, the exhibitor begins to count. “How much more have I taken in?” is his first question. It is again that great spirit of covetousness that prompts most of our exhibitors to deviate from their original resolution to promote the sterling policy of exhibiting pictures.

Art must be thoroughly developed before it can realize something. Art cannot be converted into money unless perfect. It cannot create results in its stages of infancy. It cannot be advocated by people whose minds do not parallel with the fact that success can only be attained through steadfastness and determination to continue what has been started.

Mr. Exhibitor, kindly note. “To preserve results from eating, you must continue to eat.” “To preserve results from advertising, you must continue to advertise.” “To preserve results from manual or mental work, you must continue to work.” The same applies to the music in your theatre. “Steadfastness to indefatigably continue is the only power leading to success.” In plain English, musical ambitions cannot be considered as New Year's resolutions, or, in brief, “The sticker conquers.”

M. Winkler.

LATEST MUSIC CUES

“A HOUSE DIVIDED”

(Blackton-Independent Sales)
Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: “Love's Old Sweet Song,” by Molloy

1—“Illusion Intermezzo” (Moderato), by Bustanoby (2 minutes and 25 seconds), until—T: “The Christmas Eve party.”

2—“Santa Claus” (Overture), by Olney (2 minutes), until—T: “That little minx, Helen.”

3—“Golden Youth” (Valse Moderato), by Rosey (2 minutes and 30 seconds), until—T: “Ben's bashful advances.”

4—Theme (40 seconds), until—T: “New Year's eve.”

5—“He Is a Jolly Good Fellow” (March) (Popular Old Timer) (3 minutes and 5 seconds), until—T: “The morning after.”

6—“Drinking Theme,” by Roberts (1 minute and 30 seconds), until—S: Close-up of letter.

7—Continue pp. (40 seconds), until—T: “A farewell and almost.”

8—“Capricious Annette” (Moderato Caprice), by Borch (1 minute and 5 seconds), until—T: “Another Christmas eve.”

9—Theme (50 seconds), until—S: Mary stops playing piano.

Note: As piano solo to action (direct cue).

10—“Intermezzo” (Moderato), by Huerter (1 minute and 30 seconds), until—S: Mary playing piano.

11—Theme (25 seconds), until—T: “Mary just rendered.”

Note: As piano solo to action (direct cue).

12—Theme (1 minute and 55 seconds), until—S: Mary stops playing piano.

Note: As piano solo to action.

13—“Love Song,” by Abbott Lee (1 minute and 25 seconds), until—T: “Christmas afternoon.”

14—Theme (4 minutes and 10 seconds), until—T: “Through the weeks that.”

15—“May Dreams” (Moderato Romance), by Borch (1 minute and 30 seconds), until—T: “The Devonshire reception.”

16—“Path of Flowers” (Waltz), by Brooks (4 minutes and 15 seconds), until—T: “Mary a few moments.”

17—Theme (1 minute), until—T: “With the morning.”

18—“Dramatic Recitative,” by Levy (1 minute and 15 seconds), until—T: “With the night.”

19—“Ave Maria,” by Gounod (1 minute and 25 seconds), until—T: “In answer to his repeated.”

(Continued on next page)

(Continued from preceding page)

20—" Serenade Romantique " (Andante), by Borch (1 minute and 15 seconds), until—S: Interior of church."

21—Organ improvise to action (church scene) (1 minute and 15 seconds), until—T: " Quietly married in France."

22—Theme (1 minute and 40 seconds), until—T: " In London."

23—Continue pp. (45 seconds), until—T: " Just a song at twilight."

24—Piano Solo (direct cue) " Just a Song at Twilight " (1 minute and 5 seconds), until—T: " I am so sorry."

25—" Valse Divine," by Rosey (2 minutes and 10 seconds), until—T: " Why that is Mrs. Philip."

26—" Dramatic Narrative," by Pement (3 minutes and 35 seconds), until—T: " The heart breaking news."

27—" Sorrow Theme " (Andante Pathetique), by Borch (2 minutes and 55 seconds), until—T: " As it neared the day."

28—" Heart Wounds " (Dramatic Pathetic), by Grieg (4 minutes and 10 seconds), until—T: " How long have you been."

29—" Lamento " (Dramatic Pathetic), by Gabriel-Marie (3 minutes and 15 seconds), until—T: " I am just the woman."

30—Theme (50 seconds), until—T: " The aftermath."

31—Continue ff. (1 minute and 15 seconds), until—T: " Mary goes back to France."

32—" Last Spring " (Dramatic), by Grieg (4 minutes and 15 seconds), until—T: " Then let's go to him."

33—" Love Song " (Dramatic), by Flegier (2 minutes and 25 seconds), until—T: " Just a song at twilight."

34—Theme ff. (3 minutes and 35 seconds), until * * * * END.

" THE OTHER MAN'S WIFE "

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: " Dramatic Reproach " (Andante Expressive), by Berge

1—Theme (1 minute and 30 seconds), until—T: " The hand that rocks."

2—" Home Sweet Home " (Song) (25 seconds), until—S: Close-up of big mansion.

3—" Valse Moderne " (Valse Lente), by Rosey (2 minutes and 45 seconds), until—T: " You work every night."

4—Continue pp. (50 seconds), until—T: " Bruce Drummond."

5—" Dramatic Recitative," by Levy (2 minutes and 40 seconds), until—T: " Wilbur Drummond's musical education."

6—" Humorous Drinking Theme," by Roberts (20 seconds).

Note: Eight bars only followed by

7—" Impish Elves " (Winsome Intermezzo), by Borch (3 minutes and 45 seconds), until—T: " The whole family has gone."

8—Continue pp. (20 seconds), until—T: " Out of Uncle Sam's."

9—" Victorious Democracy " (Fantasia), by Bach (4 minutes and 10 seconds), until—T: " Jimmy Moore."

10—" Send Me Away with a Smile " (Popular song) (50 seconds), until—T: " Why couldn't Becky."

Note: Play chorus only.

11—" Tragic Theme," by Vely (4 minutes and 45 seconds), until—T: " Now that we had all:"

12—" Boruch Habu " (Hebrew Song) (2 minutes and 5 seconds), until—T: " Mother."

13—Theme (50 seconds), until—S: Close-up of big transport."

14—" Yelva " (Overture), by Reissiger (3 minutes and 40 seconds), until—T: " What will you say to a little."

15—Continue pp. (55 seconds), until—T: " Mr. Kerr makes a social call."

16—Theme (5 minutes and 10 seconds), until—T: " I am afraid you may have."

17—" Dolorosa " (Poeme D'Amour), by Tobani (2 minutes and 10 seconds), until—T: " The last time you did this."

18—" Over the Top " (American March), by Berg (1 minute and 45 seconds), until—T: " While the flower of air."

19—" Violetta " (Moderato Caprice), by Tobani (2 minutes and 40 seconds), until—T: " Every time Mr. Kerr."

20—" The Crafty Spy " (Original Descriptive Mysterioso), by Borch (1 minute and 30 seconds), until—S: " Jimmie's mother reading newspaper."

21—" Dramatic Suspense," by Winkler (40 seconds), until—T: " Woman's sacrifice."

22—" Bleeding Hearts " (Andante Sentimento), by Levy (5 minutes and 5 seconds), until—T: " You seem serious Mr. Kerr."

Note: Watch explosion.

23—Theme (3 minutes and 35 seconds), until—T: " We demand more money."

24—" Turbulence " (Allegro Agitato), by Borch (3 minutes and 35 seconds), until—T: " How clever of you Mr. Kerr."

25—" Pathetic Andante," by Vely (2 minutes), until—T: " The sight of these."

26—Theme (2 minutes and 30 seconds), until—T: " The spirit of fighting America."

27—" Battle Hurry," by Levy (1 minute and 30 seconds), until—T: " While the civilian world."

28—" Aces High " (American Aviation March), by Roberts (1 minute and 45 seconds), until—T: " You sent for Private Simon."

29—" Dramatic Narrative," by Pement (2 minutes and 35 seconds), until—S: Close-up of wedding invitation.

30—"Dramatic Agitato," by Hough (2 minutes and 5 seconds), until—T: " Well, we understood."

31—Continue ff. (40 seconds), until—T: " He escaped but."

32—Theme ff. (2 minutes and 40 seconds), until * * * * END.

" THE MAYOR OF FILBERT "

(Triangle Special)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Love Theme: " Memories " (Characteristic Andante Cantabile), by Crespi

Major Theme: " Sinister Theme " (Dramatic), by Vely

1—Sinister Theme (2 minutes and 15 seconds), until—T: " Johan Schmidt the Mayor."

Note: Watch shot.

2—" The Crafty Spy " (Original Descriptive Mysterioso), by Borch (1 minute and 25 seconds), until—T: " The poor man's club."

3—Continue pp. (1 minute and 5 seconds), until—T: " Headquarters of the League."

4—" Lento Allegro " (From Symphonette Suite), by Berge (1 minute and 45 seconds), until—T: " And meantime the Mayor."

5—Sinister Theme (1 minute and 5 seconds), until—T: " Kultur teaches that."

7—" Hunkatin " (Half Tone one-step), by Levy (1 minute and 20 seconds), until—S: Close-up of workingmen.

8—Sinister Theme (2 minutes and 20 seconds), until—T: " Sure I know all the bartenders."

9—" A La Mode " (Popular one-step), by Rosey (1 minute and 5 seconds), until—T: " Molly Vaughn a social."

10—Love Theme (1 minute and 15 seconds), until—T: " Charles Smith steps off."

11—" Savannah " (Popular one-step), by Rosey (2 minutes and 30 seconds), until—T: " What are you trying to do? "

12—" Erotik " (Dramatic), by Grieg (5 minutes and 50 seconds), until—T: " I'm looking for Mr. Taft."

13—" Dramatic Recitative," by Levy (3 minutes and 20 seconds), until—T: " Something is wrong."

14—" Ein Maerchen " (Dramatic Fantasia), by Bach (4 minutes and 50 seconds), until—S: Interior of saloon.

15—" Tragic Theme," by Vely (3 minutes and 45 seconds), until—T: " In a neighboring town."

16—" Serenade Romantique " (Dramatic), by Borch (4 minutes and 50 seconds), until—T: " Daddy, where have you been? "

17—Love Theme (2 minutes and 55 seconds), until—T: " We'd better watch him."

18—" Gay Cavalier " (Popular one-step), by Belwin (2 minutes and 30 seconds), until—S: Children in garden.

19—" May Dreams " (Moderato Romance), by Borch (4 minutes and 30 seconds), until—T: " Saturday night in Filbert."

20—" Agitato No. 69," by Minot (1 minute and 15 seconds), until—T: " The substitute Mayor is called."

21—" Appassionato No. 40," by Borch (4 minutes and 30 seconds), until—T: " So Loring has been here."

22—Love Theme (1 minute and 35 seconds), until—T: " The day before election."

23—" Dramatic Agitato," by Hough (1 minute and 55 seconds), until—T: " Men like you Denman."

24—Continue ff. (1 minute), until—S: " The Mayor is fighting."

25—" Furioso No. 60," by Shepherd (1 minute and 50 seconds), until—T: " At the Mayor's apartment."

26—" Dramatis Andante No. 39," by Berge (3 minutes and 10 seconds), until—S: Election parade.

27—" Dramatic Tension No. 44 " (Agitated), by Borch (2 minutes and 15 seconds), until—T: " I've had too much Kultur."

28—Sinister Theme (2 minutes), until—T: " Real Mayor discovered."

29—" Half Reel Hurry," by Levy (3 minutes and 40 seconds), until—T: " Molly I'm not John Smith."

30—Continue to action pp. or ff. (4 minutes and 15 seconds), until—T: " Election night."

31—" Review " (Triumphal March), by Berg (2 minutes and 25 seconds), until—T: " On the road to happiness."

32—Love Theme (30 seconds), until * * * * * END.

Another Musical Novelty

A POPULAR song, entitled " Upstairs and Down," has been inspired by the latest Selznick photoplay, " Upstairs and Down," and dedicated to Olive Thomas, the beautiful and versatile star of this production. The music is by that well-known writer, Walter Donaldson, and the words are by his colleagues, Sam M. Lewis and Joe Young.

The song is published by Waterson, Berlin and Synder, and they intend exploiting it extensively in conjunction with the picture. They have shown excellent taste by using the portrait of Miss Thomas as the cover of this song, and aside from its musical value, this alone will attract the attention of the public.

Not only is this song appropriate for the picture, " Upstairs and Down," but it is of such excellent musical merit that it can be used very effectively in conjunction with any motion picture requiring a characteristic moderato melody as the Theme.

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"THE NEW MOON"

(Norma Talmadge-Select)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Dramatic Tension" (In Russian Atmosphere), by Borch

1—"Chason Russe" (Moderato), by Smith (3 minutes and 45 seconds), until—T: "Kosloff a savage terrorist."

2—"Crafty Spy" (Original Descriptive Mysterioso), by Borch (2 minutes and 35 seconds), until—T: "The spreading flame."

3—Continue ff. (25 seconds), until—T: "The ball at the palace."

4—"Valse Moderne" (Moderato), by Rosey (2 minutes and 30 seconds), until—T: "One that travels."

5—"Sleeping Beauty" (Waltz Dramatic), by Tschaikowsky (2 minutes and 45 seconds), until—T: "The next new moon."

6—Theme (40 seconds), until—S: Anarchists are trying to break palace door.

7—"Half Reel Furioso," by Levy (5 minutes and 5 seconds), until—T: "Wherefore we love them."

Note: Watch shots and explosions.

8—"Sinister Theme," by Vely (2 minutes and 25 seconds), until—T: "Winter in Volsk."

9—"Chanson Sans Paroles" (Moderato), by Tschaikowsky (2 minutes and 35 seconds), until—T: "The Anarchists' Club makes."

10—"Dramatic Tension," by Levy (1 minute and 15 seconds), until—T: "Michal half-famished."

11—Theme (1 minute and 40 seconds), until—T: "I want work and food."

12—"Melody" (Moderato), by Friml (1 minute and 30 seconds), until—T: "Returning home, Kameneff."

13—"Dramatic Narrative," by Pement (2 minutes and 55 seconds), until—T: "The first order."

14—"Melody" (Moderato), by Rachmaninoff (3 minutes and 50 seconds), until—S: Kosloff fighting with girl.

15—"Dramatic Agitato," by Hough (3 minutes and 10 seconds), until—T: "It was one of the soldiers."

16—Continue pp. (45 seconds), until—T: "Another drastic order."

17—"Serenade" (Dramatic), by Widor (2 minutes and 55 seconds), until—T: "I understand your evil intentions."

18—"Dramatic Agitato No. 43," by Borch (1 minute and 50 seconds), until—T: "Kosloff confides in."

19—Theme (50 seconds), until—T: "The return of Kameneff."

20—"Erotic" (Dramatic), by Grieg (3 minutes and 50 seconds), until—T: "The first to escape."

21—"Dreams of Devotion" (Dramatic), by Langey (3 minutes), until—T: "Have you no faith."

22—Theme ff. (1 minute and 30 seconds), until—T: "Shaved and newly attired."

23—"Perpetual Motion" (Allegro Agitato), by Borch (3 minutes and 10 seconds), until—T: "That is the man."

24—"Half Reel Hurry," by Levy (6 minutes and 15 seconds), until—T: "Mindful of her brother's warning."

Note: To action pp. or ff.

25—"Tragic Theme," by Vely (2 minutes and 10 seconds), until—T: "Kameneff."

Note: Watch shots.

26—"Furioso No. 60," by Shepherd (1 minute and 25 seconds), until—T: "Again at the Saratof Border."

27—Theme (1 minute and 30 seconds), until * * * * * END.

"LEAVE IT TO SUSAN"

(Madge Kennedy-Goldwyn)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Capricious Annette" (Moderato Caprice), by Borch

1—Theme (1 minute and 15 seconds), until—T: "Aboard the Sunset Limited."

2—"Fairy Phantoms" (Allegretto), by Friedman (2 minutes and 45 seconds), until—T: "A passenger from the last step."

3—"Illusion" (Moderato Intermezzo), by Bustanoby (4 minutes and 15 seconds), until—S: Train whistle blowing.

4—Tacet (50 seconds), until—S: Train disappearing in the distance.

Note: Just produce effects of leaving train.

5—"Dramatic Suspense," by Winkler (2 minutes and 5 seconds), until—T: "Susan, where is she?"

Note: With ad. lib. train effects.

6—"Sinister Theme," by Vely (4 minutes and 20 seconds), until—T: "A deserted wagon shed."

7—"Half Reel Storm Furioso," by Levy (4 minutes and 55 seconds), until—T: "Pretty soft for us."

Note: Begin pp. then to action pp. or ff.

8—"Pizzicato Mysterioso," by Minot (2 minutes and 35 seconds), until—T: "Well boys, I see."

9—"Finale," from "Ariele" (Allegro), by Bach (4 minutes and 50 seconds), until—T: "Rain's over we'll adjourn."

10—Continue pp. (50 seconds), until—T: "At the Palace Hotel."

11—"Comedy Allegro," by Berg (3 minutes and 40 seconds), until—T: "At open window."

12—"Dramatic Tension," by Levy (3 minutes and 15 seconds), until—T: "Three A. M."

13—Continue ff (2 minutes), until—S: The fight.

14—"Hurry No. 33," by Minot, to action (1 minute and 55 seconds), until—S: Bandits leave room.

15—"Galop No. 7," by Minot (2 minutes and 50 seconds), until—T: "The approach of the appointed hour."

16—Theme (1 minute and 25 seconds), until—T: "Defender Rock."

17—"Finale" (Allegro) (from Symphonette Suite), by Berge (3 minutes and 45 seconds), until—T: "Scouring the hills."

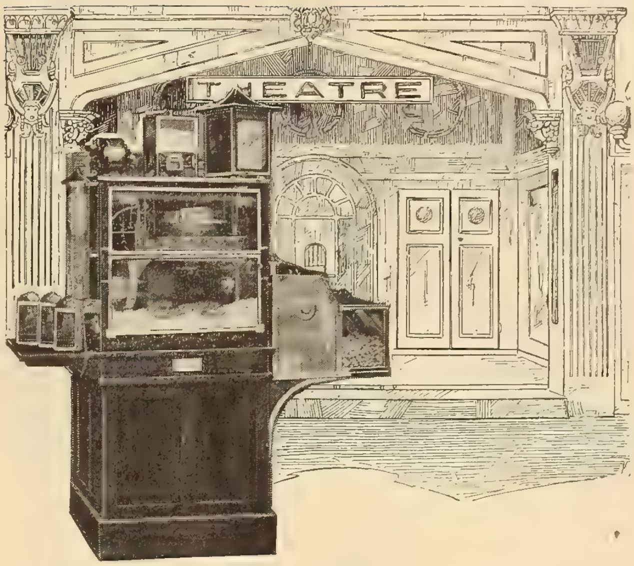
18—"Half Reel Hurry," by Levy (4 minutes and 15 seconds), until—S: The rescuing party arrives.

Note: Effects of howling dog.

19—Theme (2 minutes and 30 seconds), until—T: "A few weeks later."

20—"A La Mode" (Popular one-step), by Rosey (1 minute and 35 seconds), until—T: "You must go quickly."

21—Theme (3 minutes and 40 seconds), until * * * * END.



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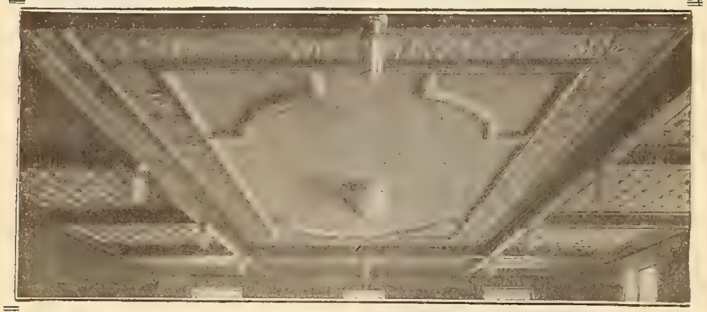

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"SPOTLIGHT SADIE"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Camelia" (From Boutonniere Suite) (Allegretto Cantabile), by Tonning

1—"Sounds of Erin" (Waltz), by Tobani (2 minutes and 5 seconds), until—T: "In Paterson, New Jersey."
2—"Sparklets" (Moderato), by Miles (1 minute and 20 seconds), until—T: "Two years and."
3—Theme (1 minute and 45 seconds), until—T: "To all appearances."
4—"Dramatic Recitative," by Levy (1 minute and 35 seconds), until—T: "John Page, founder."
5—"Blushing Rose" (Moderato Serenade), by Johnson (3 minutes and 40 seconds), until—T: "Dick Carrington who."
6—"Valse Moderne" (Valse Lento), by Rosey (1 minute and 40 seconds), until—T: "The red rooster Tavern."
7—Continue pp. (35 seconds), until—T: "Hazel Harris leads."
8—"A La Mode" (Modern One-Step), by Rosey (2 minutes and 45 seconds), until—T: "John Page solves."
9—"Mysterious Nights" (Valse Dramatique), by Berg (2 minutes and 55 seconds), until—T: "Busy little Tommy."
10—"Love Song" (Moderato), by Puerner (3 minutes and 20 seconds), until—T: "Don't you love me."
11—Theme (3 minutes and 5 seconds), until—T: "The next morning."
12—Continue pp. (1 minute and 30 seconds), until—T: "Sister Nancy is not forgotten."
13—"Dramatic Narrative," by Pement (1 minute and 35 seconds), until—T: "Give me some real publicity."
14—"Clematis" (From Boutonniere Suite) (Moderato Poco Agitato), by Tonning (1 minute and 50 seconds), until—T: "Dick Carrington indifferent."
15—"Canterbury Bells" (From Boutonniere Suite) (Capricious Allegretto), by Tonning (4 minutes and 5 seconds), until—T: "For the first time."
16—Theme (2 minutes and 15 seconds), until—T: "A late afternoon party."
17—"Path of Flowers" (Waltz), by Waldteufel (2 minutes and 5 seconds), until—T: "Between the acts."
18—Continue to action (1 minute and 50 seconds), until—T: "The morning."
19—Theme (1 minute and 30 seconds), until—T: "A surprise party."
20—"Impish Elves" (Winsome Intermezzo), by Borch (2 minutes and 25 seconds), until—T: "Oh look, look."
21—"Drinking Theme," by Roberts (1 minute and 15 seconds), until—T: "Hazel Harris is in trouble."
22—"Turbulence" (Allegro Agitato), by Borch (2 minutes and 50 seconds), until—T: "I'm just watching the little saint."
23—Theme (50 seconds), until * * * * * END.

NEW THEATRES BUILDING

UTAH

Bountiful—A new theatre is planned for this town in the very near future, as a committe of men are now looking for the most suitable site.

Salt Lake—Edward Mehesy announces that plans have been completed for a new Rialto theatre to be opened by November 1. A seating capacity for 1,000 will be provided.

Salt Lake—W. H. Swanson is reported to have plans ready for the erection of a new $750,000 theatre on Main street, corner of Fourth

VIRGINIA

Painter—Perdue & Libis are erecting a new modern motion picture theatre here which will have a seating capacity of 500. It will be known as the Arcadia theatre.

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Theatres Worth While

William Fox Builds New Theatre in Springfield, Mass.

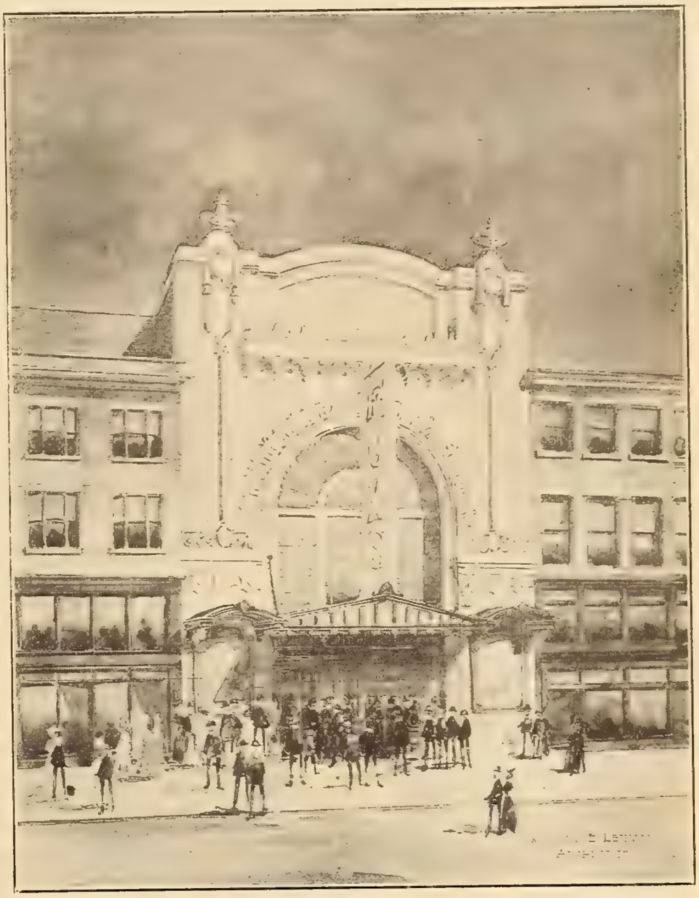
PLANS have been completed and contracts awarded by William Fox for the immediate erection of a new theatre in Springfield, Mass., to replace the one now occupied by Fox's Theatre. The location is considered ideal, fronting directly on the main street in the heart of the down-town business district, and within one minute of the railroad station. The titles for the acquisition of the land on which the present theatre stands, as well as for large strips in the rear and side, were acquired by Mr. Fox a few weeks ago.

The theatre will undoubtedly be the largest in the state, and probably the largest in New England, having a seating capacity of three thousand five hundred seats, one thousand nine hundred and fifty of which will be on the orchestra floor, and the balance on one balcony, and all indications point to an edifice of architectural beauty in keeping with its size—in fact to one of the most magnificent houses on the William Fox Circuit.

The facade of the building will be laid up in a mat-glazed terra-cotta, from which will extend a large marquise of unique construction, measuring thirty-five feet in width by twenty-two feet in length. It is intended to make the illumination of the front a matter of special effort, a huge double-faced diagonal electric attraction sign extending from both extremities of the front elevation to a center-point at the outer edge of the marquise, and covering the entire height of the building. The upper portion of each face will bear the name of the theatre, the lower decks being devoted to the names of the stars, attractions, etc. Under marquise lights will be suspended in delicately tinted globes, which will carry out the prevailing color-scheme of the lobby. The lobby proper will be finished in caenstone with enrichments of burnished gold-leaf panels. The ceiling of the entresol is to be vaulted and hung with stalactite chandeliers of opalescent glass.

In drawing up the specifications, particular attention has been paid to the ventilating and interior illuminating systems, both of which will be distinct innovations. Apparatus has been contracted for, which will cause the air throughout the entire theatre to be changed uniformly and regularly every two minutes, the incoming air being kept at the same temperature as the out-going. A huge air-filter is to be installed into which the air will be conducted through pipes from fanned inlets on the roof in the rear of the theatre. After passing through the chemicals of filtration and being purified, it will be distributed evenly throughout the auditorium. The lighting of the auditorium is to be a combination of the direct and indirect, and, with the aid of dimmers, transparencies, etc., pictures will be presented with the most unique and effective lighting auxiliaries.

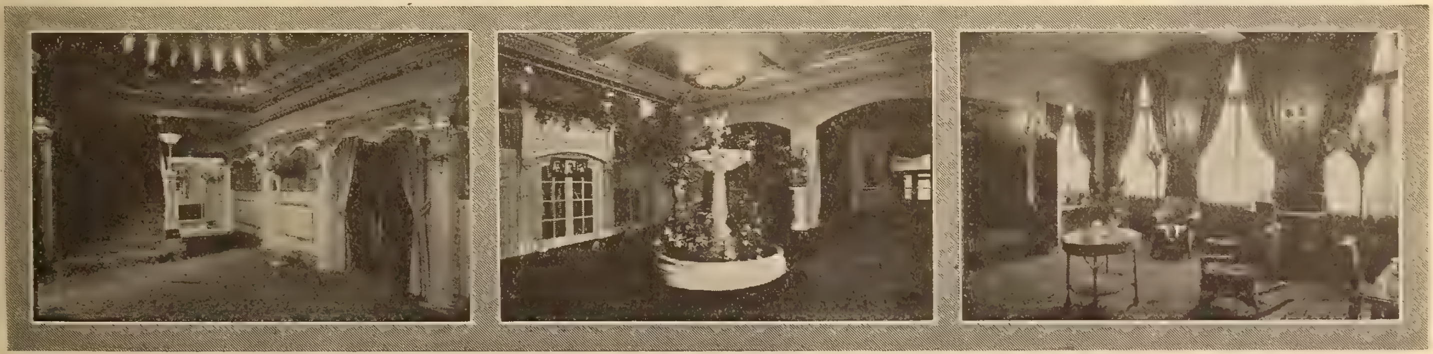
The construction and illumination of the stage, it is said, will be a radical departure from those of even the most recently built theatres, affording facilities for electrical and scenic effects that will be thoroughly novel.



How the new Fox theatre at Springfield, Mass., will look when completed

All the musical aids to proper picture presentation will be provided for also. A twenty-four thousand dollar organ will be installed which will have all the up-to-date attachments. In addition to this a thirty-piece orchestra will be engaged.

Offices have been furnished in the present Fox Theatre building for the accommodation of the construction and engineering chiefs of the William Fox staff, who will move their headquarters to Springfield immediately upon Mr. Fox's return from Europe, when work will be started. It is expected that Mr. Fox and John Zanft, his personal representative, in whose hands the arrangements have been left, will occupy a suite of offices in the same building from time to time while construction is in progress.



At the left is the foyer of the Columbia theatre, Portland, Ore., a corner of which is shown in the center panel. At the right is the rest room. The Liberty and Columbia theatres are operated by Jensen and Von Herberg

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THE Apollo Theatre, 209 West 125th Street, New York City, managed by Mr. Sam Hurtig, has been recently refinished and many improvements made.

Mr. Hurtig is a theatre man of long standing, having been in this business for over twenty years. His present theatre, since the changes have been made, has a seating capacity of 1,250.

The equipment and furnishings are all new and of the latest types. Music is furnished by a Photoplayer Organ, 24 feet in width, which was installed at a cost of $20,000. The picture, which is projected by two of the latest 6-B Powers machines, equipped with an entirely new system of ventilation, is thrown on a Mirroroid screen, with shadow boxes on the sides. Portraits enclosed in the show boxes cover some of the pipes of the organ and produce a very pleasing appearance.

The projection room in general is well equipped with all necessary apparatus and with every facility for fire protection. A special rewinding room equipped with everything that is necessary has been placed just a few feet from the projecting room. As a rule, one of the projectionists examines the reel as he winds, while the other operates the machine.

Over five years ago Mr. Hurtig hired two brothers, Sam and Will Selkey, as projectionists. They are still with him, neither one having missed a show during their time in his employ. As would be assumed, they produce a picture well worth seeing.

The interior of the theatre is artistically lighted in a manner which does not detract from the screen picture. Large electric fans keep the air in motion at all times. Over 6,000 lamps are used in the display on the exterior of the theatre, with a large American flag of incandescent lamps aiding greatly in making the facade attractive.

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Pictures Reviewed in Advance

[In addition to Advance Reviews—covering pictures shown too early to be included in The Complete Plan Book—readers will also find under his heading each week the reviews of short features and serial episodes.]

Rothapfel's First Unit Program

(Independent Sales—Film Clearing House)

SAMUEL L. ROTHAPFEL'S first Unit Program, which was shown last week at the Rialto theatre before an invited audience, revealed five different subjects, including a feature drama and a two-reel comedy. The first picture on the bill is entitled "The Wood of Fair Water" and is intended as a climax for a news or magazine reel. This is a tribute to the United States Marines' achievement at Belleau Wood and contains a number of views of the famous battle ground. With appropriate music it is impressive, although there are many pictures of just scarred tree trunks which could be elided.

"The Last Hour," a visualization of Massenet's Elegie, is also impressive with the appropriate music. The picture itself, which shows an old bachelor brooding over what might have been, includes a number of double exposure scenes which do not possess the highest technical polish that is possible.

The brightest spot on the program is the largest, the feature entitled "False Gods," by E. Lloyd Sheldon. While this is somewhat slow in getting started, the interest begins to accumulate about at the middle and rises to a climax of real dramatic force. The story tells of an architect and his wife, who, when success comes in business, encounter all sorts of pitfalls in high society. The picture is splendidly acted by a cast headed by Grace Darling, Hugh Thompson, Florence Billings, Ida Darling, Harry Mestayer, Alfred Hickman and Hattie Delaro.

The story contains a number of good comedy snatches and is exceedingly well staged in a number of fine settings, while the photography is to be commended. With a few eliminations in the early reels, "False Gods" will stand any test that the exhibitor may care to apply to it in comparison with the better program features of the day.

Next on the bill comes a humorous little conceit entitled "A Thought of Equity," an epigram evidently the first of a series, and then comes the comedy, "Wild Flowers," from the pen of George V. Hobart. There are some very clever titles in its two reels, all in rhyme and containing some animated figures that catch the audience's attention. The comedy itself is amusing, treating as it does with the day's activities of New York's "wild women."

Mr. Rothapfel supervised the production of all the pictures while the actual direction was in charge of Wally Van. His first program is of varying merit and doubtless the lessons Mr. Rothapfel learned in formulating it will be turned to good advantage, so that the few mistakes of an initial attempt will not appear in a second. Further comment on the program, including a listing of the music and lighting plots, will be found on previous pages of this issue.—*Peter Milne.*

"Broken Blossoms"

(D. W. Griffith Production)

"BROKEN BLOSSOMS" marks a real advance in the motion picture art and not since the day of D. W. Griffith's "Birth of a Nation" has there been such an advance. Here the producer departs from all beaten paths of directorial effort— his story, his production, his effects are different from anything that has been shown on the screen heretofore. And moreover with all these radical changes he has established the motion picture higher than ever before in the ranks of the various arts.

"Broken Blossoms" is a tragedy, not, mind you, a mere melodrama with an unhappy ending, but tragedy real and simple. Mr. Griffith found his groundwork in and received his inspiration from Thomas Burke's "The Chink and the Child," a story of London's Chinatown. Its main characters are the girl, Battling Burrows, her father, and the Chinamen. Battling always vents his cruelty on the little child, beating her, hitting her, whipping her. After one of these prosecutions she falls in a faint at the Chinaman's door and he, having long admired her from afar takes her to his room, baths her wounds and dresses her in soft silks. His love for her is a holy thing—it is worship, but Battling can not understand and when his evil self has asserted itself to its full vile rage, the girl, the Chinaman—and he himself are dead.

Of course words can not do the picture justice. The art of the director has accomplished what no linotype can accomplish. It is the reality of the tragedy that strikes to the very heart, a reality that is made forceful by the rare simplicity with which the plot has been treated. The story progresses naturally and the accumulating force is felt like a swiftly running tide. The crash of emotions that brings the tragedy to its climax is intensity itself. Simplicity is, indeed, a wonderful thing when brought into play by such an artist.

There are three performances rendered in "Broken Blossoms," neither one of which has been paralleled. Lillian Gish as the girl lives the role of the broken, fearful, miserable child whose few hours of earthly happiness are furnished by the yellow man. Her scenes with the brutal father in which she becomes the very epitome of fear, and with the silent Oriental in which she for the first time revels in comfort and satisfaction, are nothing if not lived. Richard Barthelmess as the Chinaman characterizes the role with a touch of velvet softness that shrouds it with a deep appeal. Doiald Crisp's Battling Burrows is the essence of brutality and vulgar pride.

Mr. Griffith and Mr. Bitzer have revealed some new effects of photography, effects which suggest the brush of an artist more than a grinding cameraman. The scenes of London Chinatown and the atmosphere that shrouds them fairly draw the spectator into the picture.

"Broken Blossoms" is the great work of a great artist. By it Mr. Griffith proves that a tragedy can reach the heart, can appeal without recourse to the saccharine-coated implements of the picture carpenter.—*Peter Milne.*

HARRISON'S EXHIBITOR REVIEWS

"Come Out of the Kitchen"—Paramount

IT will prove a rather hard job for you to determine which will give your patrons the most pleasure, Marguerite Clark, or the story. You may have to call it a draw; it seems that each was made for the other.

The plot is based on the stage play of the same name, a dramatization of the book by Alice Duer Miller. It is a domestic little drama, full of comedy, so wholesome that it will make spectators laugh to their heart's content; tenderly pathetic situations are also found here and there. It is a genuine American little story that will have a particular appeal to all Americans. It depicts a proud, impoverished family of the modern South. The father goes somewhere for his health. The doctors determine an operation is necessary, but money is nowhere to be had. The heroine manages to induce her sister and her three brothers to rent their house for the summer to a wealthy young man, who was looking for one. One of the conditions of the lease is that all servants must be white. The house is ready for delivery, but at the last moment their agent wires that he is unable to furnish them with white servants. Consternation reigns, but rather than have the lease broken and thus lose the only chance of helping father, they determine to assume the servant duties themselves; the heroine is elected as a cook. In the end it results in a love affair between the young man and the heroine.

For over a year Miss Clark has hardly appeared in a better picture. Released by Paramount May 11. Length, 5 reels.

"The Veiled Adventure"—Select

YOU ought to consider yourself lucky if you have this picture coming. From a production angle, as well as from an entertaining, it may, without any hesitation, be graded 100 per cent. Never has Constance Talmadge been supplied with a story that is so close to real life. It gives her an opportunity to act like a regular human being. In seeing it projected on the screen, one wonders whether he is looking at something created by mechanical contrivances or is witnessing an actual occurrence, such as we experience in our daily lives, acted by characters with bone and flesh, so realistic is the impression.

"The Veiled Adventure" is a delightful romance, full of vigor, saturated with comedy, clean and wholesome. In addition, unlike attractions of this class, suspense of strong tensity has been ingrained into the plot, an accomplishment which is due to skillful construction which avoids giving away the impending action. Some of the situations arouse strong anxiety, also; the kind that leaves a pleasurable impression.

The subtitles are most artful. They have been composed so cleverly they add as much to the inherent good qualities of the story; they are full of sublety, wit and humor; they are like little gems.

This picture deserves a longer run, if any does. Released through Select. Length, 5 reels.

"The Mayor of Filbert"—Triangle

THERE is a class of picturegoers whose tastes are plain and not hard to satisfy; the demands of such are usually simple; exaggeration and lack of realism do not prevent them from enjoying a picture, sensation rather than actualism being what gives them the most enjoyment. To such the present offering may turn out to be the kind that would just suit their tastes, but to think of asking a hard and critical spectator to accept this picture as an evening's entertainment would be the same as if you accused him as lacking good sense of humor.

The plot is of the dual role variety, in whose construction situations showing suffrage, murder, a wronged woman and her illegitimate child, an underworld and the political machinery back of it, under the leadership of a Mayor, have been employed in a way that taxes the credulity. Dual role stories, at their best, are but poor material for a picture, as they possess an inherent weakness; it consists in having the same person portray two roles, a fact which, of course, could not be so in real life—one cannot be himself and at the same time someone else; the inborn knowledge of this truth constantly haunts a person's mind; as a consequence the illusion is badly shattered. Portrayal of two roles by one and the same person was attractive while it was a novelty, because it mystified, but the case is hardly so any longer, especially where a story lacks originality. Released through Triangle May 25. Length, 7 reels.

"The Law of Men"—Paramount

"THE LAW OF MEN" is not a picture you could brag about; at the same time it is not the kind that would make you wish to shrink to nothing. It is just an ordinary melodrama, with merits and defects. Its merits are realistic acting and good treatment, features which have imparted to it whatever entertaining value it possesses; while its chief defect, the fact that the theme is common, much in vogue throughout the life of motion picture production, especially during the old days—the innocent hero is arrested for murder, tried and convicted on circumstantial evidence, being saved in the end by the confession of the real murderer. Another weak point is the ability of an "average intelligence" picturegoer to foresee, after the second reel or so, how the story will wind up, thus weakening the suspense.

The wife of a prominent attorney and guardian of the heroine shows too much friendship for an architect of known libertine tendencies. He remonstrates with his wife.

The architect, fascinated by the beauty of the innocent-minded heroine, whom he met by chance, lures her to his apartments, but when he reveals to her his real purpose she becomes horrified; she manages to escape and return home. The hero, noticing her agitation, demands to know and is told the cause. Enraged at the vileness of the man, he rushes to the architect's hotel, enters his apartments unperceived, but is discovered and thrown out by the butler. Returning home, he induces the heroine to marry him at once, so as to give him full rights of protecting her. Just as the wedding ceremony is over, policemen enter and arrest the hero for the murder of the architect. He is tried and convicted, but before sentence is passed the heroine's guardian confesses that it was he who murdered the architect for having stolen the affections of his wife.

The picture contains no offensive situations; it should give average satisfaction. Released April 27, with Enid Bennett as the star. Length, 5 reels.

"The New Moon"—Select

FOR a melodrama, "The New Moon" is extraordinarily impressive; it is also realistic, but its realism depends on the amount of information of the subject treated each spectator possesses. The interest arousing properties of the picture should be sought, not in the originality of the story, but in its timeliness; it strikes a chord that is vital and of universal interest.

The Nationalization of Russia's women under the Soviet regime forms the foundation of the plot. Miss Norma Talmadge is presented as a Princess, who, escaping the revolutionists, goes to another province and, under an assumed name, sets up a grocery store. The chief of the Soviet of that district recognizes her, and in order to obtain her issues a decree making women a National property and orders them to register. As the heroine has refused to register, she is arrested and brought before the chief, who is determined to obtain her by force if not by persuasion. Right at that time, however, the Prince, her betrothed, who was arrested by the revolutionists and was to be executed but had managed to escape, comes to her rescue. They escape and move to another district, where they are happily united.

The scenes showing the executions, intended and accomplished, may be considered by some picturegoers as too strong; they are a little too long and could be shortened to good advantage. Released by Select. Length, 5 reels.

"Rustling a Bride"—Paramount

A VILLAIN, a horse thief, and his Mexican accomplice; a glove, planted by him for the purpose of incriminating the innocent hero; a girl, the heroine, stolen from the hero by the villain and taken to a remote cabin in the desert; the arrest and conviction of the hero on the strength of the discovery of his glove at the corral, for horse thieving, an act he did not commit; his sentence to string from a tree; the heroine's escape and her arrival just in time to prevent such a gross error of primitive justice; the hero's and the heroine's final union—all these situations, which used to form the basis of the old-day Western melodrama, have been dug up from the chest and borrowed to construct the present plot, the basis of Lila Lee's latest contribution.

The picture, in spite of the oldness of the idea, is much more entertaining than any one of those released in the past with Lila Lee in the lead. What helps it mostly are the thrilling situations towards the end; also the fine work of the supporting cast, which is headed by Monte Blue, a late and wise addition to Lasky producing forces. Released by Paramount. Length, 5 reels.

HARRISON'S EXHIBITOR REVIEWS

"Daddy Long Legs"—Mary Pickford

MOST of the entertainment in this picture is derived from its first part, which depicts the heroine's life in the orphanage; it gives the star the opportunities she most desires, opportunities that are most excellently adapted to her inclinations—to show kindness to children; it is her life-long joy; also from the last part, which shows the culmination of the love affair with a man who turns out to be her Daddy Long Legs, her protector. The part between is a little draggy; also badly cut up, lacking continuity; characters appear, later to disappear without a due explanation. The faults, however, can be attributed solely to the haste with which the production was assembled and shipped East. The task of editing must have been tremendous, when one bears in mind that the length of the original production was over 100,000 feet. It is hoped, however, that these defects will be remedied before it reaches the smaller exhibitor.

Jean Webster's book, that forms the basis of the picture, is known in America widely. This fact has inspired Miss Pickford to follow the original as closely as possible. Such a commendable desire, however, has also its drawbacks, because, while the development of certain ideas in a story intended for reading purposes may produce pleasing results, in pictures, quite often, have the opposite effect: For instance, the endeavor to shroud the identity of Daddy Long Legs with mystery. It seems to be irritating rather than suspense producing to the spectator. Such suspense, instead of as natural, appears as artificial.

The production end of the picture bears unmistakable signs of the minute care with which it has been surrounded. It is extremely artistic.

With proper re-editing there is no reason why this attraction should not give satisfaction, especially to all women and children and to those of men who like the sentimental sort of pictures. In fact, the first part of it, showing the pranks of the children in the orphanage, the intoxicated dog, and other laugh producing incidents, should delight all youngsters, as well as grown-ups. Released through the First National Exhibitors circuit. Length, 7 reels.

"Mints of Hell"—Robertson-Cole

PICTURES produced in Alaskan atmosphere have invariably proved extremely fascinating, especially if such are shown during the summer months; the icy atmosphere, the snow-clad trees—a sight which never fails to inspire a lover of nature,—the white ground, all seem to exert a pleasurable influence upon the mind, an influence which acts favorably upon a perspiring body. One other kind of subject that charms and fascinates the mind, when ably portrayed, is gold-mining: Imagine then how much pleasure should a picture afford, a picture that combines the two elements and presents them as naturally as if the drama was an actual occurrence of life, men in flesh and blood taking part. Such an attraction "Mints of Hell" is: It is so realistic that you couldn't be held nearly as spellbound, you couldn't be more in love and sympathy with the good characters, had the story been real and you a participant in it.

Although strong,—men at times being shot as if they were nothing more than brute animals,—the picture is in nowise gruesome, as, whatever killing is done, it is fully justified by some damnable or monstrous act of the sufferer, an act which draws the spectator's ill will.—Released through Exhibitors' Mutual in May. Length, 5 reels.

"All Wrong"—Pathe

"ALL WRONG" is a fairly good entertainment, that is, the kind you don't have to feel nervous while playing, but at the same time not of such a quality as you could make any rash promises about: It contains some laughs, some cleverly complicated situations, etc., and it maintains a fairly good suspense; the production end, on the other hand,—that is, continuity, acting, direction, photography, etc.,—is first class.

The story is chiefly a travesty on the hero's theory, which is securely and unassailably lodged in his brains,—that a married couple can better retain the respect and love for each other if they live apart, meeting only now and then; so after their marriage, the groom puts his theories into practice. In the course of the story, quite a few comical episodes happen, but in the end, the hero finds his ideas are all wrong, and that he cannot do without being close to "wifey." Bryant Washburn is the star.—Released through Pathe June 1. Length, 5 reels.

"Destiny"—Dorothy Phillips

"DESTINY" is a production big in every sense of the word: It is not its length nor any other material factor that impresses one with its bigness, but the inherent good qualities of the story, qualities which appeal to the intellect as well as to several of the pleasurable emotions; they succeed in arousing the spectator's interest, winning his good will and also in holding him in agreeable suspense. Such is the influence that is exerted upon the mind, and as the picture contains no illogical, discordant situations of any description, it should satisfy a wide circle of picture-goers.

Frenzied finance is the theme. It is dramatic in the extreme in its development, two strong wills being brought into a violent conflict. The picture opens showing a farmer and his family, consisting of his wife, daughter and two sons. The eldest boy becomes dissatisfied with the farmer life, and sets his plans for going to the city to seek his fortune, though his parents disapprove of such a move.

The spectator is now carried forward by twenty years and is shown the eldest brother, now a successful and very prosperous Wall Street financier, attempting to exercise his iron will over his sister. She loves a young broker, her brother's business rival and a bitter enemy. He forbids her to have any social intercourse with the broker, but she states that, as the same kind of blood flows in her veins as in his, will accept no bossing; so she defies him and marries the man she loves. Furious at her defiance, he now more than ever becomes determined to ruin the object of his hate, and thus break his sister's spirit and bend her will to his. He throws the weight of his wealth in the stock market and by manipulating it comes out victorious. He breaks his brother-in-law, but in the process he also drags down a number of others.

Regret and grief, however, follow in his triumph, as the man he vowed to ruin lies dead, having been killed by the discharge of the gun while trying to prevent a banker, a co-victim of his, from committing suicide. His mental torture keeps on increasing as he is denounced by his very parents; his sister execrates him. To cap the climax, the market breaks against him and the once powerful financier is powerless to escape the fate he brought upon others. He becomes impoverished.

While wandering in the street, forlorn and friendless, indifferent to life itself, he is met by one of the victims of his misused power, and a struggle ensues. As remorse and broken spirits have weakened his physical strength, he is unable to fight back with success; he is thrown through the window supposedly to the pavement below. Right on this scene, however, the picture fades into a subtitle with wording to the effect that, so it would have happened had the brother gone to the city; but he did not go, having thought best to remain at home and help his father cultivate his farm, build good roads, etc., a beautiful scene appearing after each enumeration of the good things he helped his father to accomplish: The effect of this unexpected twist is electric, instantaneous; it completely reverses the flow of the emotions: the result is a highly successful blending of the dramatic and the cheerful. While the dramatic ending itself would have been highly satisfactory, the resort to this novelty makes it doubly so; it adds greatly to the entertaining values as, from a state of high, although agreeable, suspense, the feelings are brought to a state of soothing delight.

The good picture cause entitles this production to a longer run. Released by Jewell, June 1. Length, 7 reels.—P. S. H.

"The White Heather"—Tourneur Productions

THIS picture is based on the famous Drury Lane melodrama of the same name, by Cecil Raleigh and Henry Hamilton. As you know, in nearly nine out of ten plays of the melodramatic class, conformance with the laws of logic is almost entirely disregarded, or at least not adhered to with scrupulousness, sensation rather than realism being considered as the factor of cardinal importance; so it is with "The White Heather"—although things could not happen in real life the way they are depicted in it, yet it will entertain a large number of picture goers, because of its sensational situations: The fight between two men in the depths of the sea, for instance, in which the villian cuts his own air-hose, thinking it is that of his antagonist, thus perishing; it is exciting as well as thrilling.

The submarine scenes have been taken by aid of the Williamson device, and they are extremely clear.

"RUSTLING A BRIDE"—PARAMOUNT

Lila Lee Has a Suitable Subject in Western Photoplay

IT has taken quite a few pictures for Paramount to discover where Lila Lee really belongs. She possesses an emphatic personality—indeed, a colorful one, but where her managers made the mistake was in thinking it was elusive or ephemeral enough to carry such will-of-the-wisp pieces as "The Cruise of the Make Believe" and "Such a Little Pirate." In placing the star in this simple Western number, "Rustling a Bride," they have supplied her with her best picture to date, since it offers her a role ideally suited to her personality.

Miss Lee does not soar to the dramatic heights, but she does give a sincere and charming performance of the lonely girl who corresponds with and marries an equally lonely cowboy who has been a total stranger to her. Not a new idea, as you will admit, but one that has been developed for its full humorous value.

The picture takes a melodramatic turn on the eventful wedding day, which is visualized in the scene that marks the rustling of the bride. The rustler she believes to be her correspondent, since the groom, being an "ornery looking cuss," has sent the former's photograph. When events loom up dark for the cowboy, who is about to be hanged, and the girl, who has been stolen, the scenarist pulls the strings and presto, all is well.

The picture is well treated by the director, since there is nothing amiss in detail and action.—Length, 5 reels.—Released April 27.—*Laurence Reid.*

THE CAST

Emily	Lila Lee
Nick McCredie	Monte Bleu
Pen Walton	L. J. Shumway
Pedro	Manual Ojeda
Aunt	Ruby LaFayette
Ezry	Guy Oliver
The School Mistress	Alice Knowland
Sheridan	Jim Farley
Irish	Mr. McHugh
Sheriff	Dick LaReno
Dan	Tom Walsh
Joe	Roy Marshall

By Edith Kennedy.
Scenario by Edith Kennedy.
Directed by Irvin Willat.
Photographed by Henry Kotani.

PRESS NOTICE

"Rustling a Bride" is the feature holding the place of honor on the ——— theatre's bill for ——— of ——— week. This is a late Paramount offering and in its story by John Lynch it depicts a thoroughly charming romance between a girl and a cowboy, neither of whom had the pleasure of the other's acquaintance during the courtship, since they lived in neighboring towns and established their friendship through corespondence. While this idea may seem conventional at a mere glance yet the way it has been treated makes it far from such. Indeed, the author has fashioned the tale so that it appears quite unusual so complete are its varied assortment of incidents.

Miss Lee has the role of a lonely girl of the countryside whose lack of companions causes her to carry on a correspondence with a cowboy. This chap, in picking up the school books of the new teacher, had noticed upon the fly-leaf of one of them the inscription, "The prettiest girl in school," with the name of Emily signed to it. So he conceives the scheme of writing to her. But since he regards himself as just an "ornery looking cuss" his friend's photograph is sent along to carry out the impression that he is an Apollo.

The day arrives when Emily has come to marry him and the cowboy is at the station as his hired man. As he places her on the stage he gets a severe case of fright and after telling her where to go runs away. But he doesn't go far because the friend of the photograph fakes evidence to make him out a horse thief, while he kidnaps the girl and takes her to his cabin. Delicate situations confront the two correspondents and things look extremely hopeless before they are straightened out eventually. The incidents are too many and unusual to tell here, but suffice to state that they make a pleasant hour of screen entertainment.

THE STORY

A new school teacher has arrived in Coyote Junction and as the cowboys are grouped around the station they become very solicitous in their attentions. In collecting her books, Nick McCredie discovers on the fly-leaf of one of them the inscription "the prettiest girl in school," and beneath it is signed the name and address of Emily. So the cowboy conceives the idea to write the girl and send along a photograph of Pen Walton, the best looking man in the outfit, though he signs his own name to the letter. As Emily, who lives in a neighboring town, has no companions, she willingly enters into correspondence with Nick. And when she tells her troubles, he promptly invites her to come to the Junction and marry him. In the meantime Nick discovers Walton rustling horses and upon the latter's promise to go straight his friend agrees not to expose him.

So Emily arrives and Nick, ashamed of his homely countenance, tells her he is the hired man sent by Nick to drive her to the ranch. However, he gets girl-shy and puts her on the stage and starts home alone. Walton, who doesn't regard Nick very highly, arranges evidence that makes him out a horse thief and the cowboys go in search of him, while the scalawag whose picture is in Emily's possession, holds up the stage and makes her prisoner. He takes her to a deserted shack but she escapes, turns the stolen horses loose and reaches the ranch just in time to prevent Nick from being lynched by the cowboys. And so they are married.

CATCH LINES

He carried on a correspondence with a girl he didn't know. And being just an "ornery looking cuss" he made out that he was extremely handsome. Was she disillusioned when she met him? See "Rustling a Bride."

See "Rustling a Bride"—a story of hearts and horse thieves enacted by the lovely Lila Lee and a capable cast.

He sent her a photograph of his good looking friend in order to impress her as an Apollo. But when the latter turned out to be a horse thief and a kidnapper to boot, she discovered that a handsome face doesn't always represent character.

He was lonely and so was she, and though they weren't acquainted that fact didn't have any thing to do with their correspondence. When the girl came to marry him she took him at his own face value else he might have danced upon the air at the end of a rope. A lively tale of a quaint romance which is balanced with plenty of thrills. Come and see "Rustling a Bride."

She is "the prettiest girl in school"—that is the inscription written on the fly-leaf of a book. The cowboy who read it started a correspondence with her, although she was a total stranger to him. What came of it all? See Lila Lee in "Rustling a Bride"—it will highly interest you.

PROGRAM READER

A mere glance at the title is enough to insure the reader that a picture out of the ordinary is presented in "Rustling a Bride." "We've all heard of cattle rustlers and have seen them many times on the screen, but rustling a bride seems like something new under the sun for such honorable fellows as the cowboys of the wild and wooly West. The bride in this case and the man she is to marry do not know each other, strange as that may seem, and the fun and the drama are derived from the peculiar situations in which they move throughout the play.

The wedding day arrives and the little bride comes to meet her stranger-husband. Realizing that he is far from being an Apollo, the groom has sent her a photograph of his friend, who is the best loking man among the cowboys. This fellow is a real honest to godness rustler, since he not only steals cattle but a prize assortment of horses as well. And he makes it appear that the hopeful groom is guilty of his crime. And since the girl thinks the rustler is the man she is to marry because of his photograph, she doesn't put up any argument when he manages to take her away to his cabin. At this point the picture unfolds a series of lively incidents which place the bridal couple in extreme danger. To tell them is to give away the story. Miss Lee makes a captivating bride and she is supported by such expert players as Monte Blue, L. J. Shumway, Manuel Ojeda and others. Irvin Willat directed the picture and his effort reflects much credit upon his ability. The story is by John Lynch.

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Lila Lee in a pensive mood from "Rustling a Bride"

"THE COMING OF THE LAW"—FOX

Unusually Satisfying Western with Tom Mix Starred

VARIETY is the spice of westerns just as much as it is of life—a fact pleasantly realized by those concerned in the production of "The Coming of the Law," Tom Mix's latest starring vehicle. The action, though it contains the customary amounts of hard riding and shooting, is spiced with considerable originality in the way of stunts, while the character that the star interprets has a freshness that is always apparent and interesting as a consequence.

Much of the credit for the success of the production must be awarded Arthur Rosson, the director. Many will remember him in his former association with Allan Dwan, and his work in the present instance has that spontaneity and fresh treatment that is generally to be noted in the older director's works.

Mr. Mix is fearless in the execution of his stunts and altogether presents a thoroughly ingratiating character. His support is headed by Brownie Vernon as heroine and Jack Curtis as heavy. The settings are true to the usual western type, while in many of the shots there is a grand sweep of scenery exceedingly pleasing.—Length, 5 reels.—Released May 11.—*Peter Milne.*

THE CAST

Kent Hollis	Tom Mix
Nellie Hazelton	Brownie Vernon
Big Bill Dunlavey	George Nicholls
Judge Graney	Jack Curtis
Neal Norton	Sid Jordan
Potter	B. M. Turner
Ten Spot	Charles LeMoyne
Yuma Ed	Pat Chrisman
Jiggs	Lewis Sargent
Sheriff	Harry Dunkinson

Story by Charles Alden Seltzer.
Scenario by Denison Clift and Arthur Rosson.
Photography by Le Roy Granville.
Staged by Arthur Rosson.

PROGRAM READER

Because the express didn't stop at Dry Bottom, New Mexico, was no cause in the world to prevent Kent Hollis from alighting there. He bruised himself up a bit, but then he was used to all sorts of hard knocks and a few more from old mother earth didn't make much difference one way or another. As he sat resting on the ties, a band of horsemen approached him and sized him us as a regular tenderfoot. Their leader demanded that he dance and started to pepper the earth about his feet with rifle bullets—but Kent betrayed no nervousness, indeed, he hardly noticed the rapid fire of shots. However, he did volunteer to show his would-be tomentors a few tricks if they would loan him a revolver and a hat. The leader offered his hat and Kent sent it swirling through the air. Before it reached the ground again it was as full of holes as a sieve. All sounds pretty interesting doesn't it? Well, the rest of it is more so. That rest of it you will find in Tom Mix's latest feature, 'The Coming of the Law," which will be shown shortly at the theatre. It is one of the most amusing and exciting pictures in this fine actor's series.

PRESS NOTICE

Tom Mix, interpreter of Western characters, will be seen at the ——— theatre again on ——— of ——— week. His latest picture is "The Coming of the Law," and judging from the praise it has received from reliable critics is one of the best in his highly exciting series of picture productions. From the very opening scene until the final close-up the action mingles thrills and laughs in such alluring proportions that the interest is never once allowed to drop. The story for "The Coming of the Law" was written by Charles Alden Seltzer and produced under the direction of Arthur Rosson, one of the leading directors of this type of motion picture. He has kept the action always spontaneous and the original way he has of doing things makes the story appear in a refreshing light.

Mr. Mix assumes the role of Kent Hollis, a young man from the East. When he arrives in the West the bad element makes the mistake of taking him for a tenderfoot and try out all the old tricks on him. Much to their surprise and chagrin, however, Kent proves wise to every one of the gags and before he is through with them he has shown a trick or two of his own that fairly startles them out of their several skins. Kent's task in the West proves difficult. Among other things he has to fight the cattle rustlers who caused the death of his father, wage war on those who would stop him from publishing the truth in his newspaper and protect a girl from the advances of the chief villain.

Quite a big assignment for one lone man, but suffice to say that Kent acquits himself with great glory before the picture is done. Mr. Mix is supported by a competent cast.

THE STORY

Kent Hollis arrives in Dry Bottom, New Mexico, to settle up lands inherited from his father. He proves himself not so much of a tenderfoot as the bad element of the town suspects and before many minutes have passed has succeeded in establishing himself as one of the powers to be reckoned with. At first it is Kent's intention to settle his business affairs and depart again for the East, but the employees of his late father urge him to remain on and fight Big Bill Dunlavey, the leader of the lawless element and the man largely responsible for the elder Hollis' demise. So Kent remains and takes charge of a paper and his ranch and before long has things humming.

He swiftly incurs the enmity of Big Bill, as he hunts down some of his cattle rustlers and also earns quick favor from Nellie Hazelton, the girl coveted by Big Bill himself. In one of Kent's fights with the rustlers he succeeds in beating them all single-handed. Then one of Big Bill's men—his right-hand man, in fact—is won over to Kent's side by his human treatment of him. Big Bill sees his power slipping fast and takes final measures to stop its slipping during the election. He attempts to stuff the ballot boxes with votes for his candidate for sheriff but Kent's men prove too much for him.

Kent is elected sheriff and then there issues a real fight between the rival factions, the villains finally being trapped in a little cabin, which is cleverly set afire by a trick of Kent's. Big Bill then attempts to kill his victorious adversary but is not quick enough on the draw, and before he has time to turn around he drops dead with a bullet through him. The forces of law and order restored to the town, Kent claims Nellie as his wife.

CATCH LINES

They thought him a tenderfoot, but he turned out to be as calloused as the oldest inhabitant. "The Coming of the Law" is filled with thrills and laughs. Don't miss it.

Tom Mix always does the unusual in his Western pictures—in "The Coming of the Law" there are some fine new stunts, new comedy, new thrills. Don't fail to see it.

How one man established law and order in a town that didn't know what those terms meant.

When Kent Hollis fell off the train at Dry Bottom, the inhabitants didn't know that he heralded the coming of the law—but two minutes later they did. See Tom Mix in "The Coming of the Law," his latest and greatest Western.

SUGGESTIONS

If you've played other Tom Mix features recently you should have no trouble at all in bringing the crowds in for this one. Reports indicate that this star's stuff is going over pretty big no matter what locality his pictures are shown in. It's a known fact that of all the feature stars he was probably the most popular with the soldiers. This means that he is popular with practically all. Those same qualities which made the soldiers like him—his fearlessness, ability to perform the unusual stunt, his clean cut manner—these qualities will appeal to anyone.

All that is really necessary in anouncing "The Coming of the Law" is to lay stress on the stunts and the comedy and to play Tom Mix's name up to the limit. You can't go wrong if you follow this course then. For the rest the picture will advertise itself if you give it a chance by playing it more than a single day.

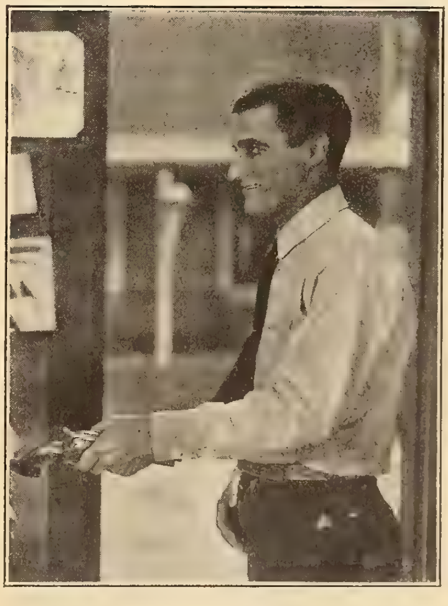
"RUSTLING A BRIDE"

(Continued from page 3464)

SUGGESTIONS

There is a wealth of advertising value to be found in the title of this picture. It is new and it is different. It carries humorous as well as dramatic possibilities and they should be brought home to the patrons in a way that will convince them. Lay stress upon the fact that rustling a bride is no different than rustling cattle except that she is not branded like the stock. Bring out the situation where the heroine comes to marry the man with whom she has been carrying on a correspondence. She doesn't know him and she has his friend's photograph, since the groom sent it to impress her with his good looks. The friend is considered the Apollo of the cowboys and he is the rustler in the case. Use advertising to bring out the development of the romance which you can glean from the story and catch lines.

Then there is the star. Miss Lee has gained a following of no inconsiderable size. As the producers have furnished her with a most suitable vehicle in "Rustling a Bride," we would not hesitate to call it the best thing she has done. Feature her and bring out that she possesses a sweet and youthful personality in any advertising that you may give the newspapers. The members of the cast might come in for some mention as most patrons are acquainted with them. Shroud the picture with a little mystery. Most everyone likes to be kept in the dark concerning a picture.



The question is who is Tom Mix presenting the gun to?

"DADDY LONG LEGS"—PICKFORD-FIRST NATIONAL

Mary Pickford's First First National Has Much Comedy and Sentiment

THERE is small chance of this picture failing to please. In fact it will probably be the same hit in every locality that it was in New York at the Strand. The comedy, and there are at least two straight reels of it at the start, sent the house into shrieks of delight—and the sentimental romance with which the concluding reels are laden brings smiles and tears. Miss Pickford is permitted a good range of character, first appearing as the inmate of the orphan asylum, twelve year old or thereabouts, and later as the adorable sweetheart. She plays her comedy delightfully and none the less so the romance.

Marshall Neilan directed the picture, and this is a guarantee of original comedy bits. The first reels are fairly loaded with incidental comedy business that always registered before the big audience at the Strand. The romance appealed deeply, too, and for the ending there was a wonderful laugh—a variation of the usual " clinch."

Rest assured then that " Daddy Long Legs " is going to score. The faults that it reveals, a particularly choppy and disconnected continuity, less substance than we would like to see even in a Mary Pickford picture, and some few flashes in which the star and a little boy overdo the effects of hard cider, are seemingly forgotten by an audience bound to enjoy itself.—Length, 5 reels.—*Peter Milne.*

THE CAST

" Judy " Abbott	Mary Pickford
Mrs. Lippett	Milla Davenport
Miss Pritchard	Miss Percy Haswell
Angelina Wyckoff	Fay Lemport
Jarvis Pendleton	Mahlon Hamilton
Mrs. Pendleton	Lillian Langdon
Julia Pendleton	Betty Bouton
Sally McBride	Audry Chapman
Jimmie McBride	Marshall A. Neilan
Mrs. Semple	Carrie Clarke Warde

By Jean Webster.
Adapted by Agnes Johnston.
Directed by Marshall Neilan.

PRESS NOTICE

Mary Pickford, without doubt the greatest favorite of the motion picture public, will be seen at the ——— theatre during the week of ——— in her latest picture, " Daddy Long Legs," an adaptation of the popular play by Jean Webster. Incidentally, this is Miss Pickford's first picture to be released through the First National Exhibitors Circuit and, judging from advance reports, it is indeed a worthy production to mark the beginning of this new affiliation. The picture was adapted for the screen by Agnes Johnston and produced under the direction of Marshall Neilan, the same director who presided over some of her best Artcraft pictures.

Throughout the length of the picture the spectator is treated to excellent comedy and that same sort of wholesome sentiment that was constantly visible in the original play. Miss Pickford is at her best when in these two moods, the humorous and the sentimental. As the little orphan of the miserably run asylum she creates a delightful character. The comedy of the opening reels is rich in the extreme. Judy's troubles with the severe Mrs. Lippett are responsible for not the least portion of humor while they also serve the added groundwork for the pathos.

However the statement that the picture was directed by Mr. Neilan really gives ample proof that it is filled with all the comedy possible. Certainly all of Miss Pickford's admirers will be pleased to welcome her back to the screen in such a genuinely fine production as " Daddy Long Legs."

THE STORY

Judy Abbott is regarded as the worst of all the orphans in the asylum by the severe Mrs. Lippett who runs the place. On the contrary, however, Judy is about the best. She is a very human little thing and fights for the rights of the kiddies around her, kiddies who have never had a chance. Her pet aversion is a certain Wednesday when all the inhuman trustees make the place a visit and feel gratified about doing so much for the orphans. They are all inhuman but one, that is Miss Pritchard and it is this kind lady, who, when Judy keeps on growing up interests the wealthy Jarvis Pendleton in her with the result that she is sent to college. Pendleton prefers to be known to her as plain John Smith and refuses to meet her.

Later, however, Judy is introduced to him as Mr. Pendleton and then he falls in love. Little does Judy know that the tall serious man is none other than Daddy Long Legs, her nick name for her benefactor. Judy has another suitor, Jimmie McBride, a college freshman with few brains. And when Judy refuses Pendleton's offer of marriage, he believes that it is because Jimmie comes first in her heart. In reality it is because Judy feels unequal to him socially.

So she sits herself down and writes a letter to her Daddy Long Legs telling him the whole sad story and then when she hears no answer she takes matters into her own hands and goes to the house of the mysterious John Smith. And there, of course, she discovers that Pendleton, John Smith and Daddy Long Legs are one and the same and naturally there is a happy ending.

CATCH LINES

Mary Pickford in a play of genuine comedy and homely sentiment—don't miss her latest and best, " Daddy Long Legs."

She had never known a mother or a father—she was an orphan named after a name on a tombstone and a name in a telephone book. She thought that happiness and a real home were never to be hers—but she found them both in " Daddy Long Legs."

A picture of comedy and of sentiment, done in Mary Pickford's best style and produced under the masterful direction of Marshall Neilan.

Her Daddy Long Legs turned out to be her Romeo—see " Daddy Long Legs," Mary Pickford's first First National production.

A play of laughter and of pathos—adapted from the famous stage success by Jean Webster.

PROGRAM READER

Mary Pickford in " Daddy Long Legs." That announcement will be received with joy by the many admirers of Miss Pickford who have waited long for her return to the screen. The fact that this return is made under the First National banner and in such a thoroughly wholesome attraction as this adaptation of Jean Webster's famous play lends added force to the announcement. " Daddy Long Legs " scored with great success on the speaking stage in practically every city of any size throughout the country. It seemed, long before the rights to the celluloid were purchased, that it was just the right sort of thing for Miss Pickford. And such has turned out to be the case. Adapted by Agnes Johnston and produced under the direction of Marshall Neilan, " Daddy Long Legs " comes to the screen a veritable mine of delightful comedy and wistful, wholesome sentiment. The picture bears the production of a real artist—Mr. Neilan. No matter what phase of the story he deals with he proves himself a master of his craft and the whole picture reflects great credit on his name as well as on that of the star. We are not going to tell the story here—that remains for the picture itself to do—and that it will accomplish during all the week of ———

SUGGESTIONS

In addition to the name of Mary Pickford you have two other great assets in advertising this production to your public. Marshall Neilan, the director, and the fact that the picture is an adaptation of a famous play, " Daddy Long Legs." Mr. Neilan's name means a lot. His work on many of the same star's Artcraft pictures gave him a fine reputation with the fans. He has gotten a lot of publicity from " The Unpardonable Sin " and he has for a long time been a favorite subject with the fan magazines. The play was exceedingly successful in all the big cities and a line reading " From Jean Webster's play " should always be carried.

Naturally you will not neglect the star. It might be wise to make a point of the fact that " Daddy Long Legs " is her first First National production. People who follow the business at all will be interested to know this.

In advertising the content of the picture lay special stress on the two main elements, comedy and sentiment. That is in all your word and picture arguments build up around these two elements. They appeal to the vast majority of the motion picture public—to any public at all for that matter. Play them up in your copy for all they're worth.

Marshall Neilan, again Mary Pickford's director on " Daddy Long Legs "

"THE NEW MOON"—SELECT

Russian Soviet Meet a Courageous Enemy in Norma Talmadge

NORMA TALMADGE is keeping astride the times if one may consider the dramatic pattern of her new picture, " The New Moon." The author has discovered in the papers a note concerning the latest decree issued by the Russian Reds which is that of proclaiming all women under the age of thirty-two as the property of the State. And he has fashioned an extravagant melodrama around it.

Accepted as pictorial fare and it seems as if one must take it with a grain of salt, since the author sacrifices truth at times to stretch a few dramatic points. Had he developed it for its sombre note the story would have gained in realism, yet in doing so he would have violated good taste.

The picture does not measure up to the star's fine average of late. It falters in characterization and does not give her that emotional latitude of expression, nor are there any deft touches discernible. On the contrary it is crudely developed and the action suffers from a lot of faulty incidents. One of these weird bits, conspicuous for its ridiculousness, shows the hero about to be shot, but who escapes because a drunken man drives right in front of the executioners and offers them the contents of the bottle.

A tragic touch is realized when a group of women are executed. It takes nerve to put on such a scene even if it is true as the papers tell us. But as long as the hero comes out unscathed and violates realism as a result it would have been more logical had the women been treated the same.

Miss Talmadge puts the Reds to rout, but her dramatic moments are few and far between. Still she shines with her customary brillancy. Pedro de Cordoba is sincere as the hero, but the best performance among the players is contributed by Charles Gerrard as a particularly vicious Red. The atmosphere is fairly appropriate.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Princess Marie Pavlovna, later known as

Sonia Sazonoff	Norma Talmadge
Prince Michail Koloyar	Pedro de Cordoba
Theo. Kameneff	Charles Gerard
Orel Kosloff	Stuart Holmes
Vasili Lazoff	Marc McDermott
Masha Lazoff	Ethel Kaye
Leo Pushkin	Harry Southern
Nadia Kameneff	Marguerite Clayton

By H. H. Van Loan.
Scenario by Chester Withey.
Directed by Chester Withey.

PRESS NOTICE

Norma Talmadge, the emotional star, comes to the ——— theatre on ——— of——— week in her newest picture entitled " The New Moon." It presents a story of Russia at the present time and particularly of its women who are held to be the property of the State. H. H. Van Loan, the author of the tale, has kept abreast of the times in dealing with such a slice of life. The significant feature of his work is found in the originality of the theme and while it is fiction as far as the characters are concerned it is fact in regard to its plot.

The whole world has its eyes on Russia and the tragic events that are being enacted there. And the author has translated the most tragic incident of all to form the basis of his story. The women are depicted as being ground mercilessly under the heels of a group of Utopian dreamers. They are looked upon as mere breeders who must give themselves up to common law husbands. Such is the vital story of " The New Moon."

Sonia Sazonoff, sometimes known as Princess Pavlovna, is only one of many. But while the majority meekly submit to the horrible decree which takes away the honor and all the ideals they possess, this girl becomes a peasant to fight the battles of her less fortunate sisters. The man to whom she is betrothed is powerless to aid her. The vicious Kameneff, who ordered the decree, plots to make Sonia his property. How she evades him and brings sorrow down upon his head when he learns that his own sister has been shot in attempting to escape the dreadful ukase, is the concluding scene of a full quota of powerfully dramatic events.

Miss Talmadge, who plays the pseudo-peasant, has a sure command over her emotional faculties. She makes the character vital and vivid. Splendid support is rendered by Pedro de Cordoba, Charles Gerard, Stuart Holmes, Marc McDermott, Ethel Kaye, Harry Southern, and Marguerite Clayton. The picture was adapted by Chester Withey and produced under his direction.

THE STORY

In a certain Russian city a ball is being given at the home of Princess Marie Pavlovna, and as she is eagerly awaiting her betrothed, Prince Michail Koloyar, the palace is surrounded by the Red guard who make short shrift of the gay function. When they have finished their evil work the place is a mass of ruins though they have not succeeded in capturing the lovers. A decree has gone forth throughout the province that every woman between the ages of 23 and 32 must register within three days to become the property of the State or suffer the severest penalty. And Marie, to escape a life worse than death, decides to become a peasant under the name of Sonia Sazonoff. She conducts a grocery shop in a neighboring village, and is happy until discovered by Kamenoff, the vicious ruler, who ordered the decree.

The Prince in the meantime has allied himself with the anarchists to allay suspicion. But his identity is established eventually and he is ordered to be shot. Luckily he escapes his executioners. As for Sonia, she steadfastly refuses to register despite the urging of Kamenoff, who wants her in his possession. A time comes when she is caught in aiding women to escape to the border and she finds herself in Kameneff's power. After the poor unfortunates are executed the Prince enters upon the scene and effects a timely rescue. With Kameneff a suicide, they easily escape and make their way to a happy country.

PROGRAM READER

Do you know what is taking place behind the borders of mysterious Russia at the present time? Do you know that the whole world is watching the turn of events in that land of the North? Do you know that since the revolution that chaos and disorder are the guiding factors in the lives of the people and that strange things are happening which loom up direful to us in our settled orderliness and civilization? When you come to the ——— theatre in the near future to see Norma Talmadge in "The New Moon" you are going to see a glimpse of Russia as it is today. And you will see a picture that will rouse you to the highest pitch. It carries in its story the degradation of women, since the decree has gone forth that they must be nationalized, or, in simpler language, become the property of the State. Marriage is held superfluous there for any woman between the ages of 23 and 32. She must live on a common ground with any man who suggests it, regardless of whether she is married at the time or not On this vital theme rests the "New Moon." The management considers it one of the most powerful pictures that has ever played the ——— theatre. It is strong in action, suspense, and romance and wonderfully acted by the emotional star, Norma Talmadge. Don't fail to see a great actress in a great story.

CATCH LINES

"The New Moon" takes Norma Talmadge to Russia and puts her down right in the midst of the Reds. Come to the ——— theatre next ——— and see how she beats their mad rulers.

Don't fail to see Norma Talmadge in her latest Select picture, "The New Moon."

Do you know that the Russian Reds are nationalizing their women for the interests of the State? Do you happen to know that women between the ages of 23 and 32 can become the property of the men regardless of whether they are married of not? See "The New Moon"—it visualizes these questions.

They were all defenseless women and a decree went forth which compelled them to register as property of the State. But one of the women defied the law. Was she punished? Did she keep her ideals? See "The New Moon."

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Norma Talmadge with Pedro de Cordoba in a scene from Select's " The New Moon "

"THE MAN WHO TURNED WHITE"—ROBERTSON-COLE

H. B. Warner Returns to the Screen in a Colorful Melodrama

IN consenting to grace the screen again H. B. Warner has wisely chosen his material (granting of course that he had this privilege), since in turning to the Orient for his new offering, he is in line to regain his former popularity. It was in just such a picture as "The Man Who Turned White" that brought him into the spotlight of public favor if one remembers his "Beggar of Cawnpore" of a few seasons ago. No actor on the screen can do this Oriental thing quite as well as Mr. Warner, since he seemingly knows the character of the "child of the desert." And he knows his English or French army officer as well.

The pattern of the story is cut from an ancient fabric and has been used as a photoplay foundation since the time of the nickelodion. However, the French or British officer who renounces his race and name to assume an Oriental disguise never fails to make an interesting dramatic figure. He is placed in enough involved situations of an adventurous character to set him off conspicuously. And the backgrounds attend to the rest. The hot sands, the bizarre bazaars, are there beckoning you to the East.

After a romantic spell is cast over the pseudo-Arab he assumes his Occidental character. Which leads him up to the time when he must protect her in a rousing battle scene. A well made picture rich in action, adventure and color is "The Man Who Turned White." The film was reviewed at length on page 3265 of last week's issue.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Capt. Rand Ali Zaman	H. B. Warner
Ethel Lambert	Barbara Castleton
Capt. Beverly	Wedgewood Nowell
Fanine	Carmen Phillips
Joudar	Manuel Ojeda
M. Mirabeau	Jay Dwiggins
Mme. Mirabeau	Eugenie Forde
Watchman	Walter Perry

By F. McGrew Willis.
Scenario by George Elwood Jenks.
Directed by Parke Frame.
Photographed by William Foster.

PRESS NOTICE

H. B. Warner will be the star at the ——— theatre on ——— of ——— week in his first Robertson-Cole picture, entitled "The Man Who Turned White." Special interest is attached to this picture since it marks the star's return to the screen after an absence of several seasons. Lately he has been appearing upon the stage in a most successful farce comedy, "Sleeping Partners," and the fact that he has been lured back to the silent drama in an adventurous and picturesque story of the East is proof positive that his good luck still pursues him. The role that he has here is ideally suited for him since it brings into play his well known romantic expression. Suffice to state that he makes the most of his opportunities.

"The Man Who Turned White" is from the pen of F. McGrew Willis and the scenarioization has been attended to by George Elwood Jenks. The production end of it has been taken care of by Parke Frame under the supervision of Jesse D. Hampton. Mr. Warner is supported by a brilliant supporting cast that includes such competent players as Barbara Castleton, Wedgewood Nowell, Carmen Phillips, Jay Dwiggins, Eugenie Forde and Walter Perry.

The story treats of an army officer who is stationed with his regiment among the Bedouins. He is courtmartialed over an affair of honor and the disgrace affects him so deeply that he renounces his race and name and becomes the chieftain of a band of marauding Arabs. But a white girl, who is captured, penetrates his disguise and so strong is her appeal that he gladly becomes a white man again. How he effects her escape, how she is rescued from a vicious Arab, how the two Europeans endeavor to save themselves when everything seems lost are events which form one of the most exciting photoplays ever seen on the ——— screen.

THE STORY

Capt. Rand, whose regiment was stationed in a territory adjacent to the Sahara, was courtmartialed for conduct unbecoming a gentleman and an officer. He had assumed Capt. Beverly's guilt in a certain liaison with the colonel's wife out of gratitude for being rescued in battle by his brother officer. The dishonor brought him such a sense of shame and hatred for his race that he became an Arab. As Ali Zaman, he led a band of robbers against his regiment and those people who belonged to the white race. However, his chivalrous regard for women asserted itself when Ethel Lambert was taken prisoner, and she appealed to him so emphatically that he permitted her to escape. The girl had also penetrated his disguise and this fact led him to realize that the white race was superior after all.

So Rand became a white man again. When he happened to stroll into a bazaar in the city he was astonished to find Ethel there as the victim of Arabian insults. In defending her he aroused the jealousy of Fanine, a dancing girl. So she conspired with Joudar, an Arab chieftain, to capture him for herself, while her plotter schemed to get Ethel. The plan was frustrated through Rand's bravery in giving battle to the bandits. As the dishonored captain and the girl were outnumbered, they would have been captured had it not been for Beverly's men who came to the rescue. The captain, who had been Rand's bitter enemy since the courtmartial, was struck down by an Arabian bullet, and before he expired he cleared the good name of his brother officer. With every shadow removed from his character, Rand and Ethel rode away to begin a life-long romance.

PROGRAM READER

Our patrons will doubtless be pleased to know that H. B. Warner has returned to the screen and will make his appearance at the ——— theatre in the near future. Many of you only know him by his stage reputation, while the picture-goers of a season or two ago will remember him as a particularly gifted actor in screen pantomime. His pictures of the past were principally laid in the Orient and in the character of a Hndu or an Arab he established his popularity. Now he appears again as an Arab who in reality is a Frenchman. As the leader of a marauding band he brings into play a faithful suggestion of the role. In his flowing robes he is the Arab to the life and not until he has captured a girl of his own people, who brings him back to a realization of the superiority of his race, he consent to become a white man again. Many more incidents can be related aside from the theme suggested above but in doing so we would be giving a most unusual and exciting story. It is a highly picturesque entertainment and one well calculated to interest the spectator throughout. Mr. Warner is assisted by Barbara Castleton, Wedgewood Nowell, Carmen Phillips and others.

CATCH LINES

H. B. Warner, lately the star of that highly successful play, "Sleeping Partners," returns to the screen in a picture full of color, adventure, and romance, entitled "The Man Who Turned White." Come and make his acquaintance again on ——— of ——— week.

He was dismissed from his regiment over an affair of honor. Being innocent, he lost his faith in the white race and became an Arab. But a girl happened along who restored him his self-respect and honor, and he became a white man again for she needed his protection.

The marauding Arabs had captured her, but the leader permitted her to go when she found out that he was write. Her influence brought him a realization that his own race was superior, and when he had rescued her from the tribes, they gave up the Orient.

A picture of the Orient where the sands are hot and mysterious—a picture of Arab tribemen and a French army officer who became their chieftain—a picture of a girl from the Occident who touched off the spark of love in this leader and made him a white man again.

A story of Arabia and with the aroma of the East. It brings back H. B. Warner to the screen.

SUGGESTIONS

That H. B. Warner is known as one of the best romantic actors on either screen or stage is understood by every exhibitor. That he be billed as such is beside the point, only that it should be stated that his latest picture gives him opportunities to appear at his romantic best. Bring out that the star has consented to grace the screen again after several seasons spent upon the stage and remind the audience that he has not lost his screen technique during his absence. His former pictures were principally based upon stories of an Oriental character and so highly colorful were they that Mr. Warner became one of the screen's most popular figures. Your crowd should remember his "Beggar of Cawnpore." Well, "The Man Who Turned White" is cut from the same excellent cloth. Emphasize this fact. Bring out that he assumes the character of an inscrutable Arab with equal facility of that of a European.

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H. B. Warner returns to the screen in "The Man Who Turned White"

"THE MAYOR OF FILBERT"—TRIANGLE

Plea for Prohibition Is Offered in Fast and Furious Melodrama

WILLIAM CHRISTY CABANNE has no fear of the involved story judging from his efforts with "The Mayor of Filbert." In this argument for prohibition and clean politics which Triangle has given him, he has succeeded in providing enough action for twenty-five reels. In fact it resembles a serial, so kaleidoscopic are its many and varied scenes. And there are plots and counterplots and a large quota of characters thrown in for good measure.

The theme, as far as its prohibition angle is concerned, seems a trifle belated to appear now, inasmuch as the country becomes a Sahara on the first of July. So as propaganda it is questionable whether it can be made forceful. The other idea is based upon clean politics versus the well-known vicious brand is always perpetual propaganda if you will. And it has served for more than one good screen contribution.

But the elements that are introduced in " The Mayor of Filbert " could suffice for a half dozen photoplays. To tell them would be to become entangled in the deepest web. However, a little light must be thrown on the subject, and under its vivid glare one sees Jack Richardson in the dual role of His Honor, the vicious Mayor, and his brother, an impostor. And Jack, the disciple of wickedness, is eliminated by Jack, the apostle of virtue.

Crude and rough is the story and fast and furious is the action. Through it all the star, J. Barney Sherry, Belle Bennett and Ben Alexander manage to shine.—Length, 7 reels.—Released May 25.—*Laurence Reid.*

THE CAST

Mayor Johann Schmidt Charles Smith	Jack Richardson
Molly Vaughan	Belle Bennett
Dr. Loring	Barney Sherry
Royal Denman	George Pearce
Roger Taft	Wilbur Higby
Mike McCarthy	William Dyer
Jim Grimes	Jos. Singleton
Mrs. Grimes	Millicent Fisher
Belle Glover	Louise Lester
Carolyn Hazard	Grace Parker
Miss Gretta Schwartz	Olga Gray
Dan Mulligan	C. Perkins
Officer Dugan	Louis Durham
Carroll	Master Ben Alexander

By Charles Francis Stocking.
Scenario by Daniel Carson Goodman.
Directed by William Christy Cabanne.
Photographed by Sam Landers.

PRESS NOTICE

"The Mayor of Filbert," a Triangle picture starring Jack Richardson, will be the main attraction at the ——— theatre on ——— of ——— week. As written by Charles Francis Stocking and adapted by Daniel Carson Goodman, this picture relates the story of a vicious mayor of a Middle Western city who is controlled by evil forces and who is so strongly intrenched in office that the reformers and good citizens have no way of eliminating him except through election.

Fortunately, he meets with an accident and suffers with aphasia and turns up in a neighboring town, and a tramp who meets the reformers is so much like the absent mayor in physical resemblance that he is impressed into service on the side of the good forces. The machine does not penetrate his disguise until a few days before election and then it is too late. And so it is defeated.

The events which carry the pseudo mayor in power are highly complicated and contains a full quota of dramatic moments. How he nearly becomes lost to the reformers through the beckoning purse-strings of the machine, how he is brought back to a realization of things when a young woman influences him in the right direction, how he cleans up the ringleaders single-handed in the saloon controlled by the real mayor, how the aphasia victim turns up to reclaim his office and finds out that the election has gone to the reformers, and how the impostor tells the happy populace that he is now the real mayor and glad to be free from the cloud that has been hovering over him, are situations that make "The Mayor of Filbert" one of the strongest pictures that has ever appeared at the ——— theatre.

THE STORY

The election in Filbert, Ohio, is only three weeks off and the Civic Reform Society is determined that Johann Schmidt, a disciple of German kultur, and the present mayor of the city, shall not return to office. As he is the leader of a crooked ring and the owner of several saloons, the Prohibition party is also enlisted in the campaign of defeating him. Certain members of the allied forces call him into conference one evening and he suffers a heart attack. As he appears to be dead the reformers find no way of disposing of the body until a man enters who resembles him in every particular. And so they enlist him as an impostor of the mayor. The supposedly dead man is placed in a vault and escapes to become a victim of aphasia in a neighboring town.

Events are turning out handsomely for the reformers until the impostor realizes that more money can be obtained from the vicious element. To keep him on the right side they cleverly arrange an introduction for him with Molly Vaughan and the love that springs up in his heart is sufficient to hold him in line. She has been betrayed by Schmidt, who also is the father of her sister's illegitimate child whom she is bringing up. The little boy happens into Schmidt's saloon one day and is the object of derision until the imposter appears and cleans out the place. He is badly shaken up, however, which fact leads to his real identity. But he pulls himself together in order to rescue Molly and the boy. The real mayor recovers in the meantime and returns to exercise vengeance upon the impostor. But one of his henchmen mistakes the two men and shoots Schmidt instead. When they are brought together the fact is established that they are twins—Schmidt keeping to his German name, while his brother Americanized his to Smith. So the impostor wins the election and a charming wife in Molly.

PROGRAM READER

A story of a vicious political machine and the black eye it has given the Middle Western city it represents is depicted in "The Mayor of Filbert," a Triangle feature shortly to be seen at the ——— theatre. Written by Charles Francis Stocking, scenarioized by Daniel Carson Goodman, and produced under the direction of William Christy Cabanne, this picture promises to be one of the most powerful that the management has had the pleasure of presenting for some time. There is a big lesson taught in this story since it shows how corrupt politics can become when controlled by evil forces. It undoubtedly surpasses in dramatic strength, moral force, and involved action any recent picture that has come from Triangle. It brings out clearly the vicious influence of municipal leaders when they are controlled by equally vicious liquor forces. And before right emerges triumphant the spectator is in for a most suspensive hour.

The mayor is too powerful to be impeached and the reformers are depending upon the ensuing election to eliminate him. Fortunately he becomes a victim of aphasia and takes himself from the community and he is succeeded by his twin brother, who is honorable in every respect. The machine does not penetrate his identity until nearly election day and then it is too late to work any harm. How these highly dramatic events are evolved can only be expressed in the picture. Suffice to say that our patrons are in for a big entertainment.

SUGGESTIONS

Here is a picture that carries a theme based upon prohibition. There is no mincing of matters anywhere visible. The saloon is shown to be a vicious den of vice and the powers that control it stop at nothing to make it a power for evil in the community. Since prohibition is nearly here anyway the picture may have lost some of its strength of argument, still its lesson is forceful and the impression that it leaves behind is so emphatic that it would be advisable to concentrate upon the theme and make it the big lead in your exploitation. No doubt the story hits several cities and those which have voted to eliminate liquor will send the inhabitants to see the picture. Bring out the argument that is contained here.

As for the story itself, it contains a big assortment of dramatic situations which can be found in the story, catch lines and press notice. Use some of these for their value if they are found to be necessary in your advertising scheme. But the best plan is to lay stress upon the theme, that it is an argument for prohibition. This plan will interest the feminine patrons. If you are a prohibitionist yourself, you will undoubtedly pound home the curse of drink. Otherwise it would be wise to use plenty of discretion. It

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Jack Richardson and Ben Alexander in "The Mayor of Filbert"

"VIRTUOUS SINNERS"—PIONEER

Story of the Slums Marred by Poor Photography

THE " virtuous " brand of titles which have adorned a few pictures of late has been further augmented by Pioneer's latest product, " Virtuous Sinners." And because there is something in a name as far as screen exploitation is concerned, the picture will undoubtedly meet with public approval.

But while the title is decidedly daring, the story is considerably tame, and whoever concocted it has resurrected the idea that served in the days of the ten, twent' and thirt' melodramas. It presents the figure of a lovely outcast who is rescued from the street and given shelter in the Mission and who shows her gratitude by remaining there and helping the poor unfortunates toward a plane of spiritual exaltation. When they are well on the road to redemption she turns her attention toward the salvation of the biggest sinner of all—a gentleman burglar who has been lured into the Mission by her voice and personality.

Human frailty is well emphasized before good is brought out of evil. The redeemed sinner must fall from grace to keep the sentiment flowing to the end. It finishes according to Hoyle. The picture does not offer a great deal beyond its characterization and atmosphere. These attributes will probably compensate for bad photography and lighting. As it is fairly true to life, it will probably invite patronage. Wanda Hawley, as the girl; Norman Kerry, as the chief sinner, and Harry Holden, as the Mission worker, furnish good performances. Emmett J. Flynn directed.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Hamilton Jones, the burglar	Norman Kerry
Dawn Emerson, the girl	Wanda Hawley
Eli Barker, mission worker	Harry Holden
Stool Pigeon	David Kirby
McGregor	Bert Woodruff

Directed by Emmett J. Flynn.

PRESS NOTICE

A photoplay which takes the spectator to the slums of a big city, where derelicts of humanity are rescued through the charity of a mission and the proffered sacrifices of its workers, will be presented on the ——— screen on ——— of ———week, under the title of " Virtuous Sinners." It tells the story of a downtrodden girl who is rescued from the streets by a mission worker and who, by a spirit of kindliness and benevolence, is brought to salvation. Through her personality and voice she is instrumental in carrying on the good work of the mission. The place is full of redeemed sinners with one exception—a stool pigeon, and he, through a dastardly act, in the progress of the story, is responsible for the closing up of the Rescue. This is brought about when a sinner who has been redeemed through his love for the girl commits one more burglary in order to provide funds for one of the needy.

How he goes to prison with a smile in the knowledge that his sweetheart will be waiting for him when he has served his term is expressed with fine humanity. The entire action of the story is rich in realistic detail from the time that the girl shows her gratitude for her rescuers by consenting to do uplift work, to the eventful hour when the burglar comes into her life and finds redemption. It is a human interest play and absorbing in every one of its five reels.

An excellent cast has been assembled for the picture and in the leading roles are found the personalities of Wanda Hawley and Norman Kerry. Both render fine performances. Others who lend assistance are Harry Holden, David Kirby and Bert Woodruff. Emmett J. Flynn directed.

CATCH LINES

Can a man be virtuous and still be a sinner? This question is answered in a vital picture entitled " Virtuous Sinners."

In which a gentleman burglar who travels in high society meets a girl of the slums.

When he entered the mission he resolved to live straight, but the girl he loved needed money to help a sick friend, so he committed one more crime. Was he justified in breaking the law? See " Virtuous Sinners."

The mission was filled with the dregs of humanity and not until a beautiful girl came to lighten their burden did the drab place become a princely palace.

" Virtuous Sinners "—a picture of heart throbs and sorrowful humanity.

He was a sinner and in passing the mission he heard a girl's beautiful voice. It lured him in and he chose the straight and narrow path until— See " Virtuous Sinners "—a human play realistically told.

He was a desperate criminal but he became an apostle of virtue through love and self-sacrifice. " Virtuous Sinners " presents human people, because to sin is to be human.

THE STORY

Dawn Emerson, one of the city's outcasts, is rescued from the streets and brought to the mission by McGregor, who assists Eli Barker in managing it. The two men are so solicious in caring for her that she consents to stay and help them in leading the poor unfortunates toward prosperity and salvation. One night as she is leading the congregation in singing, Hamilton Jones, a gentleman burglar, chances by and becomes so interested in the marvelous voice that he drops into the mission to discover its owner. And as he has plenty of ready money the converts are provided with their nightly drinks of coffee. The adventure is a turning point in his life, since he realizes that love has come into his life in the charming personality of Dawn. The romance that has developed between the young people arouses the enmity of the black sheep of the mission, and he abides his time in order to discredit Jones at the proper time.

His opportunity arrives when McGregor, who has been badly injured in an automobile accident, is in need of an operation to save his life, and Jones is the only man who can provide the necessary funds. As the reformed burglar has no ready cash available he starts out to ply his old profession, followed of course, by the stool pigeon. And the latter sees to it that he is captured after burglarizing a certain house. McGregor dies and Jones is sentenced to prison. When he has served part of his term he is paroled in the care of Dawn, and together they leave the mission to plan a future of happiness in their own little home.

PROGRAM READER

The management will present Pioneer Film Corporation's human interest drama, " Virtuous Sinners," as its main attraction on ——— of ——— week. The absorbing story told in this picture is one of universal appeal for it carries the spectator from the homes of the rich to the hovels of the poor. It unfolds the romance of a girl rescued from the streets and who becomes the angel of the mission, and a man, respected by society, but who burglarized in the very homes where he was a guest. Not until he happened to pass the Rescue and heard a beautiful voice did he resolve to follow the righteous path. He became the mission's most earnest worker through the love of the singer. But a time came when the man who had brought her to salvation was in desperate need of money since he had to have medical care. So the reformed burglar committed one crime in order to provide the necessary funds. The black sheep of the mission, jealous of the infatuation, brought about his capture by the police and so the burglar's romance was nipped in the bud as he went away to serve his prison sentence.

In relating the outline of the story, the management has not given an inkling of its rich assortment of details. Indeed, it teems with incident and local color and is made absorbing and picturesque as a result. Pioneer has assembled an excellent cast to interpret the story and the pleasing personalities of Wanda Hawley and Norman Kerry are found in the leading roles. Others who render fine support are Harry Holden, David Kirby and Bert Woodruff. The picture was produced under the direction of Emmett Flynn.

SUGGESTIONS

Here is a picture which should make good newspaper copy since it presents a story of the slums and how effective a mission is in rescuing the flotsam and jetsam of humanity. Most every paper carries a human interest page with special writers engaged to write of the highways and byways of life, especially where they concern the poor and downtrodden. Enlist the editors of the women's pages or the special features to write

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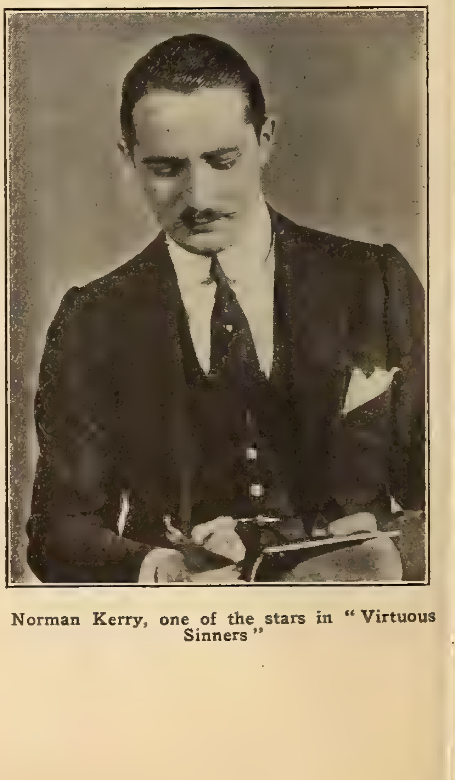

Norman Kerry, one of the stars in " Virtuous Sinners "

"COME OUT OF THE KITCHEN"—PARAMOUNT

Beranger Continuity Good; Acting High Class

THERE are photoplays which are photoplays and photoplays which are Sweet Photoplays. "Come Out of the Kitchen," a screen adaptation of the play of that name, is a splendid example of a Sweet Photoplay. In its original version it possessed enough red corpuscles to carry Ruth Chatterton and her successors, not forgetting the sponsors, along the road that leads to success and good dividends.

While it was a sugary recipe that was cooked up by the author and, therefore, sentimental, still it was seasoned with plenty of paprika so that it became palatable. But entered on the screen bill of fare the sparkle seems to have left it and it resembles nothing so much as soothing syrup. Which is another way of stating that sentimental dialogue that is dependent upon a single line of action and simple characterization cannot be translated into picture-drama with ordinary success, notwithstanding capable adaptation, direction and interpretation.

The piece drags interminably because it has no foundation to start with. The action discloses a series of exits and entrances through which the characters walk. They meander from the kitchen to the library and up to the attic and out to the back porch and back to the kitchen again. The concluding scene shows the hero inviting the proud family masquerading as servants to come out of the room of pots and pans and stay in the library, where they really belong.

Don't gather from this that the production is ordinary. On the contrary, the piece is well constructed as regards continuity, which is by Clara S. Baranger; the subtitles are quite effervescent with humor; the settings and locations are delightful, and the enactment of the characters is high class. Indeed, Miss Clark is a worthy pantomimic successor to Miss Chatterton. The picture will undoubtedly please feminine patrons and their brothers who have been fed with too many slices of red drama.—Length, 5 reels.—Released May 11.—*Laurence Reid.*

THE CAST

Claudia Daingerfield	Marguerite Clark
Elizabeth Daingerfield	Frances Kaye
Paul Daingerfield	Bradley Barker
Charles Daingerfield	Albert M. Hackett
Mrs. Daingerfield	May Kitson
Mr. Daingerfield	George Stevens
Burton Crane	Eugene O'Brien
Solon Tucker	Frederick Esmelton
Randolf Weeks	Craufurd Kent
Mrs. Faulkner	Augusta Anderson
Cora Faulkner	Rita Spear
Mammy Jackson	Frances Grant

By Alice Duer Miller.
Dramatization by A. E. Thomas.
Scenario by Clara Beranger.
Directed by John S. Robertson.
Photographed by Hal Young and J. Monteran.

PRESS NOTICE

If you were to have the opportunity of seeing one of the world's foremost motion picture stars in one of the greatest stories ever written for the stage, wouldn't you jump at the chance? Well, it is coming your way and soon, too. The star? Marguerite Clark! The story? "Come Out of the Kitchen!" This is the play in which Ruth Chatterton was carried to fame almost overnight and which has delighted millions in story form and upon the stage. You really cannot afford to miss it when it is shown at the ——— theatre next ———.

It's hard enough to get girls into the kitchen these days when servants are a luxury, but it's twice as hard to get them out sometimes, especially if they are like Claudia and have a special reason for staying in the kitchen. But perhaps you would have wanted to stay in the kitchen had you been in Claudia's place. Be sure that you see how she gets out. Marguerite Clark explains how in "Come Out of the Kitchen."

Who ever heard of a girl and a beautiful one at that, too—who wanted to stay in the kitchen all the time, instead of being the real society lady that she was? Girls don't do such things today, perhaps, but there isn't a girl in the United States who wouldn't be glad of the opportunity of going into the kitchen as Claudia did? And right here we want to say that it will make any girl's heart beat double time if she were to have the opportunity of coming out of the kitchen as Claudia did, especially just now that roses and brides are in full bloom. We can't say any more without giving away the story, but Marguerite Clark tells how it happened in her newest and best picture. Miss Clark is well supported by a picked company, Eugene O'Brien being her leading man.

THE STORY

Claudia Daingerfield belongs to an aristocratic but impoverished Virginia family whose father becomes ill and it is imperative that he go to New York to be treated by a specialist. Assisted by her sister and two brothers, she manages to procure the funds necessary for the journey, but there is no money left to maintain her father and mother in the city. Randolph Weeks, who loves Claudia vainly, informs her that Burton Crane, a wealthy Northerner, desires to lease the Daingerfield home for a season of shooting for $3,000, the only condition being that the negro servants be replaced by white servitors. Claudia agrees to this, but when she learns that the white servants refuse to go to the country, she arranges with her sisters and brothers to assume the roles of servants.

Crane arrives with Solon Tucker, his lawyer, Mrs. Faulkner, a sister of the latter, and her daughter Cora, who is urged by her mother to "catch" Crane for a husband, she being unaware that her daughter is engaged to another man. Claudia is introduced to Crane as his cook and he instantly falls in love with her. This odd situation provokes numerous complications, and Claudia falls desperately in love with Crane. Claudia, whose knowledge of cuisine is quite limited, smuggles an old negro mammy into the house to do the cooking, and Crane suspects that she is concealing a sweetheart. At a dinner given by Crane to some friends, Claudia learns that her parents are coming home and she forgets to serve the various courses. Crane finds her in the kitchen and when he avows his love for her, she confesses the truth, whereupon he leads her out of the kitchen and takes her to his palatial home.

CATCH LINES

Marguerite Clark in a picturization of the famous stage play, "Come Out of the Kitchen."

A comedy builded on new lines. Don't fail to see "Come Out of the Kitchen."

He fell in love with his cook—but she turned out to be as good as the first lady of the land after all—don't fail to see "Come Out of the Kitchen."

Marguerite Clark supported by Eugene O'Brien in a picturization of the play that made Ruth Chatterton famous.

PROGRAM READER

Any of our patrons who follow things theatrical remember the popular play, "Come Out of the Kitchen," in which Ruth Chatterton was starred. It was one of the great successes only a few seasons ago and played to big receipts in all the larger cities. That it is in pictures now is a great tribute to the energy and farsight of its producers—the Famous Players-Lasky corporation. After securing the rights of the play they awarded it to Clara Beranger to whip into scenario shape and then cast Marguerite Clark in the principal role. Under the direction of John Robertson, the delightful comedy and delicious sentiment of the original has been well brought out on the screen with the result that the picture stands as one of the best that Miss Clark has ever done. Eugene O'Brien, now a star in his own right, appears as Miss Clark's leading man.

SUGGESTIONS

In advertising "Come Out of the Kitchen" to your public consider these points:

That the play was an unusual success, playing a long season in New York and several other cities.

That Marguerite Clark is seen in the stellar role.

That Eugene O'Brien now a star in his own right, heads her supporting cast.

That the story presented offers you a number of opportunities for clever advertising owing to the locale of its central action.

That the title of the play besides being well known has a special appeal to women.

"MAN WHO TURNED WHITE"

(Continued from page 3468)

The story offers some fine arguments for advertising.

The old theme of East versus West can be utilized again. It has never been known to fail. Bring out the aroma of the East, the lure of the Orient in your spreads and don't neglect the value of the title. There is a mysterious flavor about it that is going to arouse a whole lot of curiosity. How did he turn white? Why did he turn white? These questions played up will interest the passer-by. But the best plan in our opinion is to bring out the star's name and that he has returned to the screen. The feature will be released by Robertson-Cole under their Superior brand of pictures. Which means that this is the leader of a lot of good ones to come.

Marguerite Clark

"THE LAW OF MEN"—PARAMOUNT

Enid Bennett in Ordinary Melodrama of Love and Law

THAT ancient situation of a young man convicted for murder and saved in the electric climax of a jury scene by a last minute confession of the guilty person has been utilized as the framework of this conventional melodrama, "The Law of Men," which presents Enid Bennett. Before the big moment arrives when twelve fat headed men and true pronounce him "Guilty," the star is given an opportunity to develop a romance as it is found in the Bohemian quarter of New York.

She is a sculptress who is desired by a certain philanderer, and when he offers her the familiar insult, the hero makes the foolish threat to kill him. Which, of course, leads to the young man's indictment when the profligate is murdered. His lawyer puts up a wonderful argument in his defense, which is reasonable since he is the guilty man. He well knows that suspicion will never point toward him if his client is set free.

The case goes against him, however, and the girl, sure of her lover's innocence, makes him promise to assume his guilt on the day of sentence. His confession and suicide in the courtroom explains the electric climax.

The subject never sinks into the dead level of mediocrity despite its time-worn theme. Director Niblo has seen to that. The dramatic lights are carefully emphasized, so that the suspense is always dominant. Miss Bennett is emotionally appealing, and Niles Welch fills the requirements of his role. Donald MacDonald makes a suave villain, while Andrew Robson overacted as the lawyer.—Length, 5 reels.—Released April 27.—*Laurence Reid.*

THE CAST

Laura Dayne, a sculptress	Enid Bennett
Denis Connors, an artist	Niles Welch
Benton Wade, a lawyer	Andrew Robson
Mildred Wade	Dorcas Mathews
Jamison Keene	Donald MacDonald

By John Lynch.
Scenario by Ella Stuart Carson.
Directed by Fred Niblo.
Photographed by George Barnes.

PRESS NOTICE

"The Law of Men," the newest Paramount picture to feature Enid Bennett will come to the ——— screen on ——— of ——— week. It presents a story of a love affair in Greenwich Village (New York's Bohemia), and before it emerges to a fitting conclusion a novel criminal case is introduced that holds the spectator in a tight embrace. A young fellow, learning of the insults that are offered his sweetheart, threatens to kill the would-be seducer. When the man is mysteriously murdered the youth is convicted on circumstantial evidence because of his foolish threat. Sentence is to be pronounced the next day, but it is never given because it happened on the previous night that his sweetheart had made the defendant's lawyer promise to confess. There is a situation for you. The convicted man's lawyer guilty of his client's crime. How the girl in the case let nothing stop her to prove her fiance's innocence, how she caught the lawyer in the act of killing himself and wrung a confession from him, how she made him promise to clear the innocent boy next day and save him from the chair, are incidents that are dramatically told. It is an absorbing picture all the way and it presents one of the most startling climaxes ever revealed upon the screen.

Miss Bennett, usually identified with comedy parts, gives a performance marked by deep feeling in the character of the heroine. Her work is distinguished enough in this picture to warrant her being placed in dramatic roles in the future. The assisting players are Niles Welch, Andrew Robson, Dorcas Mathews and Donald MacDonald. The picture was produced under the direction of Fred Niblo from a story by John Lynch.

THE STORY

Laura Dayne, an orphan, has managed to make quite a reputation for herself as a sculptress in the Greenwich Village district of New York. She lives with a small coterie of artists and her only point of contact with the outside world is realized in the friendship of her guardian, Benton Wade, a well-known criminal lawyer. His attitude is cold and repellant toward everyone except Laura, and his affection for her is explained in the fact that her mother was the only woman he ever loved. At the mother's death he urged the girl to take charge of his home and when she refused the lonely man became enamored with a society butterfly and eventually married her. Mildred, as she is known, lives only for her own vain pleasure and it transpires that she is carrying on a liaison with Jamison Keene, an architect and a despoiler of women. When he meets Laura he immediately transfers his affections. As he knows how to be chivalrous he disarms any suspicion she may have of his intentions, and, naturally the girl accompanies him to a roadhouse.

After a desperate struggle, Laura escapes and informs Denis Connors, her fiance, of Keene's conduct. As the young man makes a foolish threat to kill him he is promptly arrested when the latter is murdered. His conviction follows and sentence is to be pronounced the next day. But Connors is released for his lawyer confesses to the crime, but avoids legal punishment by committing suicide. The attorney would have killed himself the previous night had Laura not surprised him in the attempt. She made him confess the crime and promise to assume his guilt at the appointed time. Thus the two lovers find happiness.

CATCH LINES

Enid Bennett in a story of Greenwich Village—New York's own Latin quarter.

She was intrigued by a gay Bohemian and when her fiance discovered the fact he threatened to kill the would-be seducer. And when he was charged with murder because of the threat, the lawyer who defended him was found to be the guilty man. A unique situation isn't it? See "The Law of Men," Enid Bennett's latest picture.

The lawyer put up a wonderful argument for his client in attempting to prove him innocent. He well knew that if the jury decided in his favor he would not have to stand trial for the crime of which he was guilty. But the jury decided against the defendant and the lawyer, conscious stricken over an innocent man, committed suicide.

Enid Bennett, the Ince-Paramount star, in a gripping story of love and intrigue. See "The Law of Men." It comes to the ——— theatre next ———.

Did you ever hear of a criminal case in which a lawyer defends a man for a murder of which he himself was guilty? We doubt it. That's why you should be interested in "The Law of Men." The picture carries this situation for its climax.

PROGRAM READER

Enid Bennett in "The Law of Men" will come to the ——— theatre at an early date. Miss Bennett has been chiefly associated with comedy characterizations and she has proven such a star in the Paramount constellation in light, frolicsome pieces that her appearance here in a dramatic part will occasion some surprise. Miss Bennett is going to win many new admirers through the earnestness and emotional fervor of her performance. And "The Law of Men" brings out emphatically that she is as capable in drama as in comedy. This isn't her first emotional role, though it is her heaviest one to date.

"The Law of Men" is from a story by John Lynch, and offers the star an opportunity to save her beloved from the electric chair through her faith and devotion. Everything seems black, indeed, for him even though he is innocent. How his sweetheart brings him out into the sunlight and makes the real murderer confess is a situation that carries its full dramatic value and one that should be seen to be appreciated.

The picture is beautifully mounted and the management feels its patrons will be entertained in every particular. Miss Bennett is supported by a strong cast headed by Niles Welch.

SUGGESTIONS

The big point to play up in the exploitation of this picture is the theme. Man's law may be defined in this instance as something that violates the concepts of Christianity and Blackstone. In other words, the man takes his life to protect one he has wronged. The theme is suggested, too, in the threat of the hero to kill

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Enid Bennett in a scene from "The Law of Men"

"THE VEILED ADVENTURE"—SELECT

A Reasonably Good Comedy with Constance Talmadge

AS far as spontaneity of action and briskness of comedy go "The Veiled Adventure" can hardly compare with previous features in which Constance Talmadge has appeared. That her every effort, however, should call for unqualified praise is not to be expected and when "The Veiled Adventure" is judged on its own merits it can well be designated as a good comedy. Written by Julia Crawford Ivers, it affords the star the role of a young woman who sets out to reform a prudish man. Before she is through with him he's running around in all sorts of circles and ready to commit any atrocity if she so wishes.

Miss Talmadge is a delight to look upon and enters into the spirit of her character with that enthusiasm that is always associated with her. Harrison Ford is again her leading man and essays the role of the prude with his accustomed sincerity and sense of comedy. The production, under the direction of Walter Edwards, has all the earmarks of good taste and refinement of the other Constance Talmadge pictures.—Length, 5 reels.—*Peter Milne.*

THE CAST

Geraldine Barker	Constance Talmadge
Richard Annesly	Harrison Ford
Reginald Crocker	Stanhope Wheatcroft
Mrs. Montrose	Vera Doria
Mlle. Hortense	Rosita Marstini
Mr. Barker	T. D. Crittenden
Fred Barker	Eddie Sutherland
Diana Barker	Margaret Loomis
Eve Gardiner	Vera Sisson

By Julia Crawford Ivers.
Scenario by Julia Crawford Ivers.
Directed by Walter Edwards.
Photographed by James C. Van Trees.

PROGRAM READER

Geraldine Barker never denied she had a temper and when she discovered a grey veil in her fiance's pocket it started doing things. Nothing unusual about a grey veil at all, but when you never wear grey and can plainly see that this particular veil has been worn considerably—well then! What would you do? Geraldine Barker never did anything conventional and she didn't make an exception and stoop to the conventional in this case. What she did do is cleverly set down in "The Veiled Adventure," a delightfully human photoplay from the pen of Julia Crawford Ivers. And the star? Oh, yes. None other than Constance Talmadge—she whose enthusiasm and dash have endeared her to thousands of photoplay patrons throughout the country. If you miss her in "The Veiled Adventure," you will miss a fine comedy, by no means the least of her many contributed to the Select program. Harrison Ford is again her leading man—lucky fellow!

PRESS NOTICE

Constance Talmadge, the brilliant young comedienne of Select pictures, will be seen at the ——— theatre on ——— of ——— week in her latest feature, entitled "The Veiled Adventure." Those who have followed Miss Talmadge's other appearances know full well what type of subject to expect when her name is announced. The light, breezy, spicy comedies in which she has been appearing have elevated her to a position in stardom that is doubtless the envy of many. "The Veiled Adventure" is of the same type as her previous comedies but presents a totally different plot. It was written specially for the star by Julia Crawford Ivers, one of the cleverest authors in the business and awards Miss Talmadge the role of a society girl, Geraldine Barker.

Geraldine is engaged, but engaged to a man she cares nothing about. When she discovers a grey veil in his pocket—a veil which she never saw before in her life—she decides that he wasn't such a good catch after all. Then she meets a Westerner, Richard Annesly, a young man who is something of a prude. He has set himself down as unable to tolerate even a white lie, as being cold toward a woman who would go through her husband's pockets and irrevocably opposed to anything approaching an elopement. Of course Geraldine doesn't hold these ideas at all and before she gets through with Richard he doesn't hold them either—but that's the comedy.

Miss Talmadge plays with her usual enthusiasm and Harrison Ford is again seen to advantage as her leading man.

THE STORY

Geraldine Barker is engaged to Reginald Crocker, not because she loves him, but because he was considered a desirable catch. One day while motoring with him she discovers a grey veil in his pocket—a grey veil which never belonged to her. Gossip and her own intuition inform her that there is another woman in the case and it doesn't take Geraldine long to discover that this woman is Mlle. Hortense, who operates a beauty establishment. Just to see whether Reginald ever comes in the shop, she rents it for a week. But Hortense and Reginald seize this opportunity to go motoring together and Geraldine's first purpose is never realized. She does, however, meet Richard Annesly from the West, and thereon hangs the tale.

Richard is a guest of her brother's and has once made it clear that he would never tolerate a lie or a theft from a woman. Moreover, he would never, never elope. Now while Geraldine might have admired these traits in a man as opposed to the more loose morals of Reginald, she sets about to make him eat his words and through a runabout series of tricks accomplishes her purpose. When it is done Richard has even lied for her, has taken the blame for a theft she committed and has asked her to elope with him.

Geraldine has taught Richard his lesson, but through it all she has been learning a lesson herself, i. e., that she doesn't love Reginald and that she does love Richard. So nothing remains but for her to break her engagement with the society man, confess her plot to the Westerner and accept his proposal of marriage. And everything is happy all around.

CATCH LINES

It was the veil in her fiance's pocket that started things. It was a grey veil and she never wore grey and moreover, that veil had been worn. Geraldine Barker didn't have an unusual temper but when she got peeved things began to move. They moved in a thoroughly delightful and humorous way in "The Veiled Adventure," Constance Talmadge's latest feature—don't miss it.

Constance Talmadge in another brisk, fascinating, spicy, wholly delightful comedy—it was made to amuse you, don't miss it.

In which a grey veil breaks an engagement and starts a real romance—one of the best comedies of the season and Constance Talmadge as the star.

SUGGESTIONS

Constance Talmadge is certainly a star that your public knows and appreciates, providing you have run any of her recent Select pictures. All box-office reports indicate that practically every one of her features have pleased. They are of a type that manage to get on very intimate terms with an audience. "The Veiled Adventure" follows right along with the rest of her pictures, presenting a high-class, polite comedy. All you need to do is to go strong on her name and make mention of the fact that the picture is another in the comedy series. Refer back to some of her best hits at your house, drawing a parallel between them and this one as regards type, etc.

The veil idea seems to be the predominating one in regard to advertising this story. Veils might be used as favors for women holding special numbers, a dance might open the feature and any special hangings for your theatre could be made of the slight material of veils. Harrison Ford is a good bet. He has played in so many of Miss Talmadge's pictures that some people are beginning to regard the two as a team.

"THE LAW OF MEN"

(Continued from page 3472)

the man who is later put out of the way by the suicide. Here is a unique idea and it should be played up emphatically. Think of it. A young fellow is placed on trial for murder on circumstantial evidence because he threatened to kill his enemy. His lawyer is the guilty man, and he endeavors to save himself by clearing the boy, knowing that he will never be tried if the latter goes free. But the case goes against him, and the boy's sweetheart wrings a confession from him and he kills himself in a crowded courtroom just as his client is about to be sentenced.

Here is an idea that should be worked to the limit. Build your advertising around it. Present it in a forceful way and make it brief and to the point. You can drive it home better. Invite lawyers to a private showing and get their viewpoint and whether they agree or not, their endorsement will invite patronage. Star, director and supporting players are well known. Use their names. Miss Bennett appears as a dramatic actress here and gives a good account of herself. Mention this fact.

Constance Talmadge says "shush!"—Harrison Ford looks sceptical—a scene from "The "Veiled Adventure"

"CASTLES IN THE AIR"—METRO

May Allison in a Pleasing Sentimental Picture

"CASTLES IN THE AIR," an adaptation of a *Saturday Evening Post* story by Kate Jordan, is another picture relying heavily on its sentimental interest for success. May Allison, the star, is seen as an usher in a New York theatre, who builds castles in the air and dreams that some day she will be wooed and won by a true gentleman of romance. When an English lord comes along, invites her to supper and forces himself upon her, she reforms him—and then finds his wife for him. Afterwards she realizes what a good fellow the theatre manager has been all the time and accepts him.

Miss Allison has been seen in some fine comedies heretofore, and "Castles in the Air" is somewhat of a departure for her. Personally we think her forte lies in the comedy direction, although the least that can be said about this picture is that it pleases after a modest fashion.

Ben Wilson is seen as the star's leading man and gives a good performance. The production furnished the picture by George D. Baker is thoroughly realistic and includes some well done theatre scenes and a good night rainstorm.—Length, 5 reels.—Released May 12.—*Peter Milne.*

THE CAST

Fortuna Donnelly	May Allison
Eddie Lintner	Ben Wilson
John McArthur	Clarence Burton
Hon. Owen Pauncefort	Walter I. Percival
Mrs. Owen Pauncefort	Irene Rich
Mrs. Larrymore	"Mother" Anderson
Esther Jones	Viola Dolan
Lucy Dalton	Ruth Maurice

By Kate Jordon.
Scenario by George D. Baker.
Directed by George D. Baker.
Photographed by William Fildew.

PROGRAM READER

Castles in the Air! We all build them some time or another and everyone builds them according to his own style—the architecture is never the same. Fortuna Donnelly was only an usher in the Halcyon theatre where a musical comedy was playing. When she wasn't showing members of New York society to their seats she was building her castles in the air. Regrettably her castles were founded on pretty poor stuff. "A Bar Maid's Romance" was her favorite piece of fiction and she thought that maybe some gallant would come and whisk her off to wealth and luxury. She thought of this so much that she quite overlooked a sincere love that was offered her by the manager of the theatre—but the one day her gallant came. But Fortuna discovered something about life that wasn't so airy. What she discovered is prettily depicted in the Metro picture, "Castles in the Air," which will shortly be shown at this theatre. In it May Allison is starred. The picture is a Saturday Evening Post adaptation by Kate Jordon and was produced under the direction of George D. Baker.

PRESS NOTICE

May Allison, the Metro favorite will be seen again at the ——— theatre on ——— of ——— week in her latest picture entitled "Castles in the Air." "Castles in the Air" is an adaptation from Kate Jordon's recent story in the Saturday Evening Post and is a sentimental little story regarding an usher in one of New York's big theatres. Her name is Fortuna and when she isn't showing people to their seats she spends her time reading such elegant literature as "The Bar Maid's Romance" and wondering why no gallant ever comes for her and makes her his bride. So busy is she building vain castles in the air that she quite overlooks the sincere love offered her by Eddie Lintner, the manager of the theatre. And then one day the gallant appears in the person of the Honorable Owen Pauncefort.

He is attracted by Fortuna and invites her to his house for a supper party. She accepts and the consequence—? Those are only to be seen in the concluding reels of the picture. Suffice it to say here that "Castles in the Air" takes no conventional turns. The Honorable Owen turns out to be quite a good fellow after all—he only needed a little softening influence in his life to make a real man of him again—and this Fortuna furnished. But her romance takes in Eddie and not the gentleman of title.

Miss Allison is thoroughly charming in the stellar role and receives excellent support from Ben Wilson as Eddie Lintner and Walter I. Percival as the lord. The picture was produced under the direction of George D. Baker, Metro's director-in-chief.

THE STORY

Fortuna is a young lady who occupies a hall bedroom and, in the daytime, reads such thrilling works of literature as "A Bar Maid's Romance." Nights and matinee day afternoons she is usher at the Halcyon theatre wearing a cute little Dutch costume in keeping with the show, "Anne of Amsterdam." It is Fortuna's dream that some day a gallant will come and claim her even as the bar maid was claimed, and such seems to be the case at last when the Honorable Owen Pauncefort attends the theatre and is attracted by her. Despite the warning of the manager, Eddie Lintner, who loves her, Fortuna accepts Owen's invitation to a midnight supper at his house. Eddie follows and remains without in the pouring rain until he is forced to go to his home seriously ill.

Inside after the repast Owen attempts to embrace the girl, but she resists him. His better nature seems to assert itself and he apologizes. Then he tells her that he is married and that he is married and that he has hunted a long time for his wife who left him after a quarrel. He shows Fortuna her picture. On another night Fortuna recognizes a beautiful woman as Owen's wife and hastily summons him to the theatre. A reconciliation is effected and Fortuna is very happy over it.

Then she learns of Eddie's illness and only then does she realize what he means to her. She hastens to his bedside and there expresses her love for him. And this proves just the proper medicine for Eddie. He gets well in no time and then there is a wedding.

CATCH LINES

We all build castles in the air—they are all different. Fortuna Donnelly's were rather crude but they were wonderful to her—see them in "Castles in the Air."

Castles in the Air are made of nothing until they come tumbling down about your ears—then they hurt. Fortuna Donnelly's fell pretty hard but they taught her a lesson—see "Castles in the Air."

One of the prettiest stories ever told—an adaptation from Kate Jordon's Saturday Evening Post story—and May Allison in the star part.

A romance that began in a theatre aisle.

She was told that gentlemen of title didn't pick brides from the theatre aisles but she disregarded this truth and accepted an invitation to dinner with the Honorable Owen Pauncefort! See "Castles in the Air."

Romance never happened outside of books, she thought, but she forgot to look right under her nose—see "Castles in the Air."

SUGGESTIONS

Catch lines built on the title of the feature will go well as advertising arguments for this feature. Illustrations for newspaper advertising or for special lobby decoration will also suffice. This title has a strong touch of romance in it and will attract owing to this and to the fact that it is a common evpression. Make all use of it, then. Build your arguments and pictures around it and play it up as the dominating thing in your advertising outside the name of the star.

Miss Allison has done some good comedies for Metro of late and "Castles in the Air" should be welcomed by those of your patrons who have seen her last two or three pictures. Mention some of them in order to freshen their memories; go strong on her name and the elaboration of the title.

"VIRTUOUS SINNERS"

(Continued from page 3470)

an article based on the plot or this story. And have it illustrated with electros of the featured players and scenes if space will permit. Certainly such a plan would make interesting reading because pathos and sympathy are easily assimilated by the human family. If you carry a good advertising contract with your paper you should have no trouble in gaining an ear on the idea suggested. Another plan which might work to advantage is found in the title. It sure enough is a winner and given good display is sure to attract .attention.

The producer offers a splendid scheme to advertise the title which is to take the definition of the two words, Virtue and Sinner, and underneath them ask this question: "Can a man or woman answer to both of these descriptions at one and the same time?" The dictionary will supply you with the definition. Your artist can show his talent in what the title implies and he can gain his idea from the catch lines. They have been written for the purpose of paper and lobby spreads. Lastly feature the stars. Your crowd will recognize Miss Hawley as the leading woman of some of the biggest players on the screen, while Mr. Kerry has appeared as Constance Talmadge's leading man.

May Allison in a dramatic scene with the telephone from "Castles in the Air"

"THIN ICE"—VITAGRAPH

Corinne Griffith Splendid in Sustaining Melodrama

SHANNON FIFE provided Corinne Griffith's latest picture, entitled "Thin Ice." It is a melodramatic number dealing with a girl-wife who is compromised by foul means by a bucket-shop operator and whose efforts to extricate herself and her brother from this man's toils lead to a series of sustaining incidents that make the picture powerful indeed. The climax, in particular, is well worked out, containing, as it does, one surprise after another, the while maintaining the suspense at a high pitch.

Miss Griffith is appealing in the featured role. Again does she wear some perfectly exquisite gowns, always making a stunning appearance. Henry G. Sell leads the supporting cast with a likable characterization of the hero, while Jack McLean as the weakling brother and L. Rogers Lytton as the heavy are good.

There are times that "Thin Ice" gives evidence of having been hacked rather mercilessly by the editor. In two or three places the action is rough and changes of time and locale are bridged in a clumsy manner. But on the whole "Thin Ice" is a good melodrama, intricate, cleverly evolved and well developed.—Length, 5 reels.—Released May 26.—*Peter Milne.*

THE CAST

Alice Winton	CORINNE GRIFFITH
George Winton	Charles Kent
Ned Winton	Jack McLean
Benjamin Graves	L. Rogers Lytton
Paul Rooks	Walter Horton
Rose La Vere	Eulalie Jensen
Robert Burton	Henry G. Sell
Jeffrey Miller	Walter Miller
Jocelyn Miller	Alice Terry

By Shannon Fife.
Scenario by G. Marion Burton.
Directed by Tom Mills.

SUGGESTIONS

In presenting Corinne Griffith pictures you can not dwell with too great stress on the beauty of the star. Without doubt she is one of the prettiest, if not the prettiest girl in pictures today. Superlatives may be used justifiably then. For the benefit of your feminine patrons you should mention the wonderful array of gowns worn by the star. They are unusually stunning and will attract. An effective lobby display could be arranged by selecting those stills in which she appears in these gowns for exhibition. Advertisements should carry a pose of her one of them.

The story can be advertised in arguments following along the lines laid down in the catch lines. You should be able to work up a good deal of interest by relating different episodes of the picture in advertisements, stopping at a dramatic moment. The supporting cast from Henry G. Sell (recently seen opposite Pearl White in a Pathe serial), down throughout the rest, contains names of players for a long time popular with the public. To overlook the value of these names before an audience of picture followers would be poor business.

PRESS NOTICE

Corinne Griffith, the beautiful young Vitagraph star, will be seen at the ——— theatre on —— of ——— week in her latest feature picture entitled "Thin Ice." This was written expressly for her by Shannon Fife, an author whose works have long been appearing on the screen and with great success. Mr. Fife has prepared a vehicle of the utmost dramatic suspense for Miss Griffith, dealing as it does with certain phases of criminology. The heroine, Alice Winton, though perfectly innocent of any wrongdoing, becomes entangled in a fateful web laid by two swindlers and bucket-shop promoters. When, however, nothing becomes of this tangle, Alice feels perfectly safe in marrying Robert Burton. Burton, however, is a man whose views on criminology are quite old fashioned. Once a crook, always a crook, is his creed.

So when the bucket shop men get in trouble they call upon Alice to help them out of their hole, threatening her brother with a jail sentence unless she complies with their wishes. It can be seen from this brief outline of events leading up to the climax, that the denouement of "Thin Ice" is exceedingly powerful. Miss Griffith appears to good advantage in all her emotional scenes and is surrounded by a cast of exceptional merit, including Henry G. Sell, L. Rogers Lytton, Jack McLean, Walter Miller, Alice Terry, Eulalie Jensen and Charles Kent.

The picture was produced under the direction of Tom Mills.

PROGRAM READER

Corinne Griffith, the beautiful Vitagraph favorite, will shortly be seen at this theatre in her latest production entitled "Thin Ice." This is an absorbing story of society life and the birds of prey who endeavor to subsist off the less wary members of the upper class. Miss Griffith is seen to splendid advantage both as to acting and as to general appearance—for she wears some unusually stunning gowns. "Thin Ice" was written by Shannon Fife, one of the leading authors of the screen. Mr. Fife, by the way, was only recently discharged from the army and he brings with him to the sceren a vast fund of new material of which "Thin Ice" is the first sample. If succeeding efforts of his measure up to this one there can be little doubt as to his reestablishment in the picture field. Among Miss Griffith's supporting cast are Henry G. Sell, Walter Miller, Charles Kent, Jack McLean and L. Rogers Lytton. The picture was produced under the direction of Tom Mills.

THE STORY

Alice Winton is the devoted daughter of a man in constant ill health. Her worries are multiplied by her brother whose losses at the races cause him to alter his employer's books. The employer, Graves, is a promoter of bad stocks and when Alice comes to him to plead for her brother he forces her to sign a promissory note. The stock in which Mr. Winton is a large share holder is manouvered by Graves so that the old man loses all his money. The shock causes his death. Ned Winton, sent to Arizona by Graves, to be safely out of the way, can not be found by Alice. After a short time she marries Robert Burton, a student of criminology, who holds no sympathy for any who commit crime against established laws..

The Burtons makes their temporary home with Miller, the young district attorney, who holds in his safe evidence sufficient to convict Graves. Graves learns of Alice's new situation and tells her that unless she brings him the evidence he will send her brother to prison. He also shows her forged love notes purporting to be addressed to him from her. In deadly fear Alice agrees. That night, however, Ned is brought to the house by Miller and Burton. The former aims to prove that a criminal will reform if well treated; the latter insists on the contrary. Ned hears Alice descend the stairs and when she touches the safe an alarm goes off. He takes the blame and flees. Alice, believing he will go to Graves, hastens to his house and finds him dead. She believes her brother guilty.

However everything turns out for the best when Rose La Vere, Graves' cast off mistress, enters and confesses the crime and tells the secret of the forged letters.

CATCH LINES

Corinne Griffith, the girl-beautiful of the screen, in her latest and best Vitagraph picture. Don't miss "Thin Ice."

They skated over thin ice in the hope that it wouldn't break with their weight! But did they succeed? See "Thin Ice."

A story of society and the vultures who prey on the less wary members. See "Thin Ice."

Though she was perfectly innocent Benjamin Graves, by hook and crook, made it appear as if her past had been intimately connected with his! How? See "Thin Ice."

She was threatened with the loss of her husband's love although she had done no wrong. See "Thin Ice."

"MAYOR OF FILBERT"

(Continued from page 3469)

may be so anyway if you draw your patronage from both wets and drys. Use the names of the players. Jack Richardson, Belle Bennett, J. Barney Sherry, Wilbur Higby and little Ben Alexander are well known to the fans.

CATCH LINES

In which the evil forces who guide the political wheel of a Middle Western city are put to rout through a spirit of civic pride and orderliness.

The mayor stood for German kultur and all that the word implied. It was difficult to eliminate him because of his leadership over the vicious element. But he became a victim of aphasia and fortunately for the reformers his twin brother arrived on the scene and gave the town a thorough cleaning up. A corking melodrama and one full of startling situations and climaxes.

(Continued on page 3476)

Corrine Griffith as she appears in "Thin Ice"

"AN AMATEUR WIDOW"—WORLD

World Offers an Exceedingly Pleasant Comedy

HERE is a comedy that will give good satisfaction to all. The author, Joseph Franklin Poland, has evolved a clever plot and developed it by way of some original situations, situations from which a lot of good humor has been derived. Not only does the action itself amuse, but it is bolstered up with a fine assortment of subtitles, humorous in themselves and exactly in keeping with the character of the story.

Zenna Keefe, a star new to World pictures, but who has been seen in various other releases, is featured. She gives a thoroughly likable characterization of the heroine who runs away from a score or more of sad relations and into a score or more of humorous complications. Hugh Dillman is seen as her leading man and plays the part realistically.

Oscar Apfel, in his direction of the picture, has achieved a number of fine comedy touches. The scenes centering about the rural fire department are exceptionally well handled considering that they have been done so many times before. And the comedy he derives from the old relations of the heroine is of the best. All in all it's an entertainment that will thoroughly please.—Length, 5 reels.—Released May 26.—*Peter Milne.*

THE CAST

Rhoda Canby	Zena Keefe
Irving Mason	Hugh Dillman
James Potter	Jack Drumier
Stanley Potter	William Black
Aunt Chloe	Pauline Dempsey
Aunt Elizabeth	Mary B. Davis
Cousin Hepzibah	Eugenie Woodward
Mrs. Green	Florence Ashbrooke
Uncle Silas	Charles Hartley
Jed	Charles Ascott

By Joseph Franklin Poland.
Directed by Oscar Apfel.
Photographed by Max Schneider.

PROGRAM READER

Rhoda Canby was in a serious predicament. She had no peace of mind owing to the presence of a score or more of old relatives in her household wh were patintly waiting for her to inherit her fortune. They finally encroached on her nerves to such an extent that she packed up and left—for—for Booneville, Va., because that was the first town that came to her mind. When she arrived there she thought it would be better to don a wedding ring and pose as a widow. And she chose a name—Irving Mason, Mrs. Irving Mason. And then she discovered that the relatives of Mr. Mason, himself supposedly deceased, lived in Booneville. Here were more! And then Irving Mason returned! Comedy galore, much of it, in "An Amateur Widow," the latest World Film comedy which will be shown at the theatre shortly. It was written by Joseph Franklin Poland, a prolific author, it stars Zena Keefe, an actress new to World Pictures and was produced under the direction of Oscar Apfel.

PRESS NOTICE

Zena Keefe, a star new to World pictures, makes her appearance at the ——— theatre on ——— of ——— week in her first release of that company's entitled "An Amateur Widow." Miss Keefe is an actress of considerable ability and not a little charm and the stellar role of this picture fits her remarkably well. The subject is a comedy and was written by that prolific author, Joseph Franklin Poland. It deals with a young lady who had too many relations. Uncles and aunts and cousins she numbered by the dozens. She finally contrived to rid herself of them by escaping to a little southern town and posing as a widow.

But what was her surprise to find that the name she had chosen belonged to one of the young men of the town who had been reported a suicide. Then she had his relations to bother with—and then the young man returned. The consequences of such a situation can not be well brought out in cold type. Suffice it to say that Mr. Poland has developed his story with a fine eye to its humorous possibilities and all the comedy of the various situations has been well realized on the screen under the guiding directorial hand of Oscar Apfel.

Miss Keefe is supported by Hugh Dillman in the opposite role. Mr. Dillman is a newcomer to the screen but exceedingly well and favorably known on the speaking stage. Others who appear are: Jack Drumier,, William Black, Pauline Dempsey, Mary B. Davis and Eugenia Woodward.

CATCH LINES

He fell in love with his widow! Impossible? No. See "An Amateur Widow."

She wanted to get away from her relations and so she took the name of a supposed suicide and went to a small town in Virginia—and there she ran into more relations! See "An Amateur Widow."

See what might an amateur widow be? Find out by seeing "An Amateur Widow."

Featuring Zena Keefe, a new World Film star.

The sprightly comedy of a girl who wanted to dodge her relations written by Joseph Franklin Poland. See "An Amateur Widow."

Are all widows amateurs? They must be at some time or another—see "An Amateur Widow" and enjoy an hour of laughter.

Irving Mason returned to his home and, after rescuing his widow from a fire, promptly fell in love with her—and so they were married! See "An Amateur Widow."

THE STORY

Rhoda Canby, who inherits a fortune on becoming of age, is pestered by a large collection of old maid aunts, old maid uncles and the like. They give her no peace whatsoever about the house and finally she decides to take matters into her own hands and depart for other parts. Previously she had entered upon something of a flirtation with Irving Mason, a good-for-nothing, who had given her a false name. On the very same night that Rhoda and old Aunt Chole (black and not a relation) depart for a little town in Virginia, Mason filled up with liquor, decides to end his life and makes his way to the pier. As he teeters on the edge a couple of longshoremen see him and shanghai him aboard a tramp steamer. It proves alter all the best thing for Irving for before the steamer again makes port he has rounded into a real man.

In the meantime Rhoda, believing the safety lies in wedding rings, has secured one and when she is asked to give a name at the Virginia town she happens to look at the paper she holds in her hand and sees an account of Irving Mason's supposed suicide. "Mrs. Irving Mason," she says sweetly! Whereupon she is gathered unto the bosom of the little town for Mason's relatives, who operate a store there, insist on caring for his widow! But this time Rhoda enjoys her relations. She puts the store on a paying basis and warms the hearts of Mason's two old uncles.

When he returns on the night of a fire in the store and rescues her there is a complication that might have been severe if Mason had not loved the girl all the time. And so the young man marries his widow!

SUGGESTIONS

The title and the various comedy angles you can derive from it are the main things to play up as regards this picture. "An Amateur Widow" should get people talking and if you play on it with catch lines that make it even more mystifying and funny you should have the people coming. "He fell in love with his widow," the first catch line printed elsewhere on this page, is not a bad one to follow the title. It suggests comedy and at the same time veils the real character of the plot. Use the relation stuff too. It's an idea that will have a popular appeal.

Zena Keefe is not a well known star but she has been seen in many pictures in roles of varying importance. It would be a good idea to bring out the fact that Oscar Apfel put the picture on as he has been responsible for some of the best World pictures released in the past.

"MAYOR OF FILBERT"

(Continued from page 3475)

See "The Mayor of Filbert"—it presents the conflict between the "wets" and the "drys."

Johann Schmidt was the mayor of Filbert and he owned nearly all the saloons in the town. How to defeat him was the plan of the reform element. Had it not been for a stranger who resembled him in every particular their efforts would never has been realized. Come to the ——— theatre next ——— and see a play of crooked politics and love.

How would you like Mr. Filmgoer to be down in your luck and wander into a strange town and made its mayor simply because you resembled him in face and form, but not in character? How would you like to be torn with conflict whether to follow the upright standard or the evil ones, since either choice spelled a princely sum? You will see this story and characterization in the new Triangle play, "The Mayor of Filbert."

"Two's company, three's a crowd," but the crowd isn't even noticed in this love scene from "An Amateur Widow"

"ALL WRONG"—PATHE

Bryant Washburn Stars in a Picture of Platonic Love

THE author of Bryant Washburn's new photoplay, "All Wrong," has bit on the germ of a good idea albeit one that takes a lot of nourishment to thrive. To build a fast moving comedy around the theme of platonic love and to keep it zippy all the way is a difficult achievement. That everyone concerned in the production has done wonders to make it entertaining is proven in the manner that it scores.

While it is not up to the star's previous pieces under the Pathe banner still it isn't far enough behind to warrant anyone calling it inferior. The only flaw is found in the frothy character of the idea which is not substantial enough to spread itself through five reels. There seems to be too much concentration on it in the middle of the story so that the characterization sinks right out of sight. But the thing picks up and finishes with a breezy flourish.

Mr. Washburn has his own theory of how love can endure. And he practises this Unending Courtship even after his marriage. What is it? Simply the idea that a man should see his wife as little as possible, or rather that the couple should live apart and follow the plan of the courtship days. In the end he is brought to terms through the old process of jealousy.

The star is moving all the time in the picture and keeps up his comedy expression. He is ably assisted by competent players.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Warren Kent, a Salesman	Bryant Washburn
Betty Thompson	Mildred Davis
Donald Thompson, her Father	Charles Bennet
Mrs. Donald Thompson	Helen Dunbar
Randolph Graham, Warren's Boss	Fred Montague
Ethel Goodwin, Betty's Friend,	Marguerite Livingston

By Mildred Considine.

Scenario by Jack Cunningham.

Directed by William Worthington and Raymond West.

Photographed by Clyde De Vinna and Clyde Cook.

He thought he could enjoy married life better if he lived apart from his wife! You know he wasn't successful, but see how he was reformed in "All Wrong," the latest Pathe comedy featuring Bryant Washburn.

He conceived the idea of the Unending Courtship but he was all wrong, "All Wrong." See this picture and enjoy a real laugh.

He was horror struck to find himself alone at night with his wife's chum—nor was his wife less horror struck to find herself alone with his chum. How do they get that way? See Bryant Washburn in "All Wrong"—a comedy with a load of complications and a laugh in every one.

Where an old-fashioned mother-in-law proves a handy person to have around.

PRESS NOTICE

"All Wrong," a Pathe comedy featuring Bryant Washburn, will be the main attraction on the bill of the ——— theatre on ——— of ——— week. This was written expressly for the star by Mildred Considine and produced under the direction of William Worthington and Raymond West. It affords the popular comedian the role of Warren Kent, a salesman, who is all the time coming to the fore with an "original" idea. Warren is in love with Betty and he wants to marry yet at the same time he has no desire to sever his relations of the happy courtship with her. So he conceives the idea of the "Unending Courtship." Betty and he are married but continue to live apart. He calls on her as he did in the olden days.

Such a state of affairs, however, can not last long and the complications that arise from the Unending Courtship idea are funny in the extreme and manifold in number. Mr. Washburn, as skilled a comedian as any on the screen today, handles all his material with a fine appreciation of its humorous possibilities and as a result derives the most from his role. He receives support of a similar high order for Mildred Davis, Charles Bennett, Helen Dunbar, Fred Montague and Marguerite Livingston.

Jack Cunningham, a feature writer of note, adapted Miss Considine's story to the screen, while it was produced under the direction of William Worthington and Raymond West. It is one of the best comedies in which Mr. Washburn has appeared from every standpoint and should not be missed by any of his many admirers.

PROGRAM READER

The Unending Courtship was the clever trick that Warren Kent evolved. And you naturally ask, "What may an unending courtship be?" Well, it's this way. Warren had seen much of marital unhappiness and decided that the trouble was that the perfect state of the courtship should be continued on through married life, then there would be no serious quarrels and everything would be happy all around. As a result he proceeded to take unto himself a wife, Betty by name, and install her in a separate apartment and pay her regular calls as he used to do before they were man and wife! The thing is was the Unending Courtship idea a success? You know the answer all right but you don't know the manner in which it is arrived at. That is shown in "All Wrong," one of the brightest comedies ever released and with Bryant Washburn as the star. It was written for him by Mildred Considine and produced under the direction of William Worthington and Raymond West. It's healthy to laugh so be healthy.

THE STORY

Warren Kent, a salesman, possesses a large bump of originality and the latest of his conceptions he calls the Unending Courtship. No conventional marriage will do for him. He marries Betty, the girl of his heart and, on their honeymoon, takes separate rooms. And then from his to hers he courts her just as he did before they were married. Warren succeeds in persuading Betty that this is a fine idea but when they return to the city other people think that Warren is rather balmy. And they have good reason to think so for again does Warren insist on separate quarters for himself and his wife. The idea amazes Betty's parents and displeases Warren's boss who promptly fires him after he has failed on a large order.

He goes to Betty's room searching for consolation and instead finds a baby's sock in her work basket. Believing himself about to become a father, he is overenjoyed, dashes out, lands the large order and is reinstated by his employer, who hears the story of the coming heir. Later, however, Warren learns that the sock was for the wash woman's baby. All the toys he bought are wasted and he is obliged to bluff the whole office force in order to hold his job.

A salesman off the road makes his headquarters in Warren's apartment and he, quite innocently enough, brings sense to Warren's feeble mind. While Warren is out Betty goes to his rooms to surprise him—and he goes to hers. He finds there her chum and Betty, after retiring, discovers that other salesman. Pandemonium reigns supreme for a while, but matters are finally straightened out and Warren decides to end his "courtship" then and there.

SUGGESTIONS

You can get a lot of good comedy into your advertising by developing "The Unending Courtship" idea which we have stressed throughout the other branches of this plan book. Look over the catch lines and the program reader and see if this idea won't fit in your own advertising. Bring out the comedy possibilities of the picture in every conceivable way you can. The title offers you another good point to develop. Pictures of the star in a dismayed attitude, beneath it or over it, will serve to drive home the comedy and accentuate the laughs.

Play up Bryant Washburn—he has been doing some fine comedies lately for Paramount as well as Pathe. Refer to some of his other pictures and then concentrate on advertising the story of this one.

FILE THESE PAGES

HOW often have you, Mr. Exhibitor, found yourself with your show all booked and no press matter or advertising material on hand regarding the feature of that show?

Motion Picture News is so bound that the plan book may be removed from the magazine and filed.

Bryant Washburn heralds the coming of an heir in "All Wrong"

"A BACHELOR'S WIFE—AMERICAN"

Mary Miles Minter Assumes an Irish Role in Her Latest Picture

IRISH character studies are quite appropriate for the ingenues of the screen, the latest member of the younger set to try her skill at playing one of Erin's daughters being Mary Miles Minter. And she plays with enough spirit to invite comparison with any member of her class.

We are glad to note that the author did not make his subject into a costume play as the introductory scenes indicated, but transferred his line of action to America. He placed his characters in a domestic mix-up where they succeeded in turning out a sentimental comedy. Mistaken identity regarding a little son of the rich, two girls from the ould sod, and a baby, forms the crux of the situation.

It is Miss Minter's mission to put things right, and she does it by taking the infant to its father's home and compelling him to take an interest in his family. But before he sees the light, his cousin who bears the same name is placed under a cloud of suspicion as the real husband and father.

The picture while of a light character manages to hold together fairly well. If it occasionally falters in interest this should not detract from its note of appeal. The plot running in a single groove provides the let-down in spontaneity of action, and there is not sufficient contrast in characterization to balance it completely. Yet it manages to serve its brief hour with plenty of satisfaction. Emmett J. Flynn was the master of ceremonies.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Mary O'Rourke	MARY MILES MINTER
Norah Cavanagh	Myrtle Reeves
Mother of J. Stuyvesant	Lydie Knott
Doctor Burt	Harry Holden
John Stuyvesant	Alan Forrest
J. Frederick Stuyvesant	Charles Spere
Genevieve Harbison	Margaret Shelby

By Joseph Franklin Poland.
Directed by Emmett J. Flynn.

PROGRAM READER

When is a bachelor a husband? When he's a married man? Well, usually, but not so with John Stuyvesant, the hero of this tale. John returned from the west to his mother's home in New York to discover her talking about how nice his wife was and how sweet was their baby! Certainly John was mystified. To his knowledge he had never been married and yet Mary—the Mrs. John Stuyvesant in the case—had a marriage license and everything—including of course the baby—to prove that he was. A merry fix indeed for a freedom loving bachelor to find himself in! What was the way out. How could a bachelor possibly divorce his wife? It was rather difficult, to say the least, and the more John thought about it the hotter he grew under the collar and about the ears. He wasn't used to blushing as a rule, but this time—well, things were somewhat different. The outcome of this humorous story is told in Mary Miles Minter's next comedy, "A Bachelor's Wife," which is one of the pictures shortly to be shown at this theatre. It was written for the star by Joseph Franklin Poland, a comedy author of note, and produced under the direction of Emmett Flynn. From every standpoint it is one of the best comedies in which Miss Minter has appeared.

PRESS NOTICE

Mary Miles Minter, the American star, will be seen at the ——— theatre on ——— of ——— week in her latest comedy-drama entitled "A Bachelor's Wife." This is considered one of the best pictures in which she has appeared recently as its complications are manifold and of an exceedingly humorous nature. "A Bachelor's Wife" was written specially for Miss Minter by Joseph Franklin Poland, one of the leading comedy authors of the day and he has evolved an unusually clever and original story around the young star's talents.

Miss Minter carries the role of Mary O'Rourke who comes to America from Ireland to visit her sister. She finds her the mother of a small baby and deserted by her husband, one John Stuyvesant. She takes the infant in her arms and marches to the home of the Stuyvesants and demands justice just the way they do in a melodrama. The trouble is that Mary didn't count her John Stuyvesants correctly. There were two of them and she picked on the wrong one! The complications that follow can best be imagined—or better yet seen at the ——— theatre.

Miss Minter is surrounded by a competent supporting cast including Alan Forrest, Harry Holden, Myrtle Reeves, Lydia Knott, Charles Spere and Margaret Shelby, while the production was in charge of Director Emmett J. Flynn.

THE STORY

Mary O'Rourke comes from Ireland to visit her sister, Norah. Norah is the mother of a young baby and has been deserted by her husband. She learns that the miscreant husband is named John Stuyvesant and, taking the baby, marches into the Stuyvesant home. There she confronts the astonished lady of the house with the statement: "This is your son's baby." The doctor warns Mary that Mrs. Stuyvesant is an invalid and susceptible to shocks and having survived the shock of being presented with a grandson, Mrs. Stuyvesant discovers herself very pleased with the baby and Mary—whom she takes for its mother.

Mary is forced to play the part inasmuch as she is afraid of shocking the venerable lady to death and she remains in the household. Shortly afterwards John Stuyvesant and his cousin, J. Frederick Stuyvesant, return from the west. John is dumbfounded at being confronted with a wife and a son! However, he, too, is forced to keep silent, lest the shock prove too great for his mother. Genevieve always thought that John was going to marry her and demands that he prove his innocence now by doing so.

They arrange for a marriage the next day but Mary discovers it and with J. Frederick seeks to stop it. Mary produces the license and John is astounded to see his cousin's name thereon. J. Frederick admits all and says he was keeping silent until his inheritance would come along. All of which clears matters up considerably and then John discovers that he doesn't really like Genevieve and that he loves Mary, so what could be a sweeter ending?

CATCH LINES

When is a bachelor a husband? When he's a married man? As a rule, yes. But not in the present case. John Stuyvesant finds a wife and baby waiting for him when he arrived home and to his knowledge he had never married—but there was a license to prove it! See "A Bachelor's Wife," one of the sprightliest comedies of the season.

Another Mary Miles Minter comedy. She comes from Ireland to inherit a baby and a husband! See "A Bachelor's Wife."

"THE NEW MOON"

(Continued from page 3467)

A tragic breath from Russia as life is lived there today. That is "The New Moon." See Norma Talmadge give an emotional rendition of the Russian soul.

"The New Moon" which presents Norma Talmadge was directed by Chester Withey, one of the leading directors of the day.

SUGGESTIONS

Aside from the drawing power of the star's name, you have good advertising value in the plot of this story. It is extremely timely since it relates a form of Red rule in Russia. Most of your patrons know, if they read the papers, that women are being nationalized and that they are to become the property of the State. In their Utopian dream the rulers consider marriage as a blight and that men and women should live in common law relation. Use this theme in your advertising. Your patrons won't recognize it as a familiar picture pattern. It is highly original and still it is true. Bring this point out. Tell them they are in for an exposition of Russian life as it is lived today.. Tell them they will gain an insight into the revolution and what has come from it.

The story has some tragic moments, but don't give them away, as your sensitive patrons may be shocked. Simply dwell on the theme that women are bartered off in Russia like so many cattle. That they are looked upon for the purpose of propagation. As for the star, every story given out about her is eagerly read, because she has a great place in the hearts of the screen public. Use stills of her and the picture. And don't neglect to furnish brief catch lines that suggest the import of the story. Played up properly, it is going to excite a whole lot of attention. Russia is a land of mystery and everyone likes to know what the life is beyond its borders. And especially so since the revolution. The members of the cast are well known to your fan crowd. You might use them to advantage.

Mary Miles Minter in a scene from "A Bachelor's Wife"

"KHAVAH"—ZION FILMS

Too Long and Poorly Titled, But May Find Appeal Before Jews

"KHAVAH" is the first of the Zion Films, presenting adaptations of the works of Sholon Aleichem, advertised as the Jewish Mark Twain. The picture tells a story of the old Russia, a romance in which a Jewish girl and a Christian boy are the principals. They marry despite the word of the girl's parents and, though happy for a time, the wife soon discovers that she is unable to live amicably with her husband's people. It's incompatibility of temperament all around and the romance ends a tragedy when the wife denounces her husband and goes into exile with her father and mother.

Probably "Khavah" will score successfully in houses that cater to Jewish audiences. As a piece of pictorial entertainment, however, it falls short. It is far too long in the first place, while its subtitles are very poorly written. The acting of the cast is keyed at a high emotional pitch throughout and much of the power of the story is lost owing to a lack of shading in the characterizations. Let it be cut, retitled and shown again. Before it is shown to any audience these remedial faults should be eliminated.

The cast is headed by Alice Hastings, who performs the title role with a strong show of feeling.—Length, 7 reels.—*Peter Milne.*

THE CAST

Khavah	Alice Hastings
Fedka	Alex Tenenholtz
Tobias, Khavah's father	Giacomo Masuroff
Khavah's mother	Billee Wilson
Parasha, Fedka's mother	Sonia Radin
Ivan, Fedka's father	Phil Sanford
Khavah's sister	Anna Kay
Fedka's chum	Ray Friedgen

By Sholom Aleichem.
Scenario by Charles E. Davenport.
Directed by Charles E. Davenport.
Assistant Director, Ray Friedgen.
Photographed by Irving Ruby.

PROGRAM READER

The old world is still struggling with problems that have been more or less successfully solved by the new. One of these centers about the question of race prejudice. For instance is it possible for Jew and Gentile to marry and to continue to lead a happy existence? It is such a question that "Khavah" takes up. "Khavah" is an adaptation of one of the works of Sholom Aleichem, the renowned Jewish author, and will shortly be shown at this theatre. From the standpoint of dramatic merit, the picture ranks exceedingly high, inasmuch as the story, written by a Jew, has been enacted largely by a cast of Jewish players. As a consequence, these people have been able to grasp the full significance of the author's message, presenting it on the screen vitally and realistically. The large cast is headed by Alice Hastings, formerly leading woman in the stage play, "Turn to the Right," and Alex Tennenholtz. The picture has been carefully produced and gives a wonderful insight into Russian life before it was so radically affected by the war.

PRESS NOTICE

"Khavah," a seven-reel production made by Zion Films from a story of the same name by Sholom Aleichem, the renowned Jewish author, will be the main attraction at the ———— theatre on ———— of ———— week. "Khavah" is laid in the old Russia, in a corner of the Ukraine and tells of the love of Khavah, a Jewess, for Fedka, a Christian. Despite the objections of their parents, objections which are more than mere protests from Khavah's family, they are married. By the predictions of the older folk hold true. The temperaments of the young people vary so that before long their happiness has flown. And it is made all the more difficult for Khavah owing to the fact that she is obliged to live with Fedka's parents and suffer various indignities from them. In the end they separate, Khavah prefering to go with her father, mother and sister into exile than remain with a family with whom she has nothing in common.

The picture has been carefully produced, all the high lights of the original works having been well preserved in the pictured version. The locations are true to life, a fact which all those who have seen Russia, will readily admit. The leading roles are very carefully taken by a cast of selected players. Alice Hastings, who scored success on the legitimate stage in the popular production "Turn to the Right" essays the title role and gives an emotional performance worthy indeed of her fame. Alex Tenneholtz, Giacomo Masuroff and Phil Sanford appear in other important roles, acting with fine regard to type.

SUGGESTIONS

In preparing this plan book the idea has been to offer suggestions as regards advertising to the exhibitor that will have a direct appeal to Jews. All of your newspaper advertisements then should bring out the fact that "Khavah" is based on a story by Sholom Aleichem, the Jewish author. This together with the statement of the fact that it is a story of old Russia, taking place in the Ukraine, and dealing with the incompatability of temperament between a Jewish wife and a Christian husband, should prove of special interest to those Jews who are of strictly orthodox faith. Don't be afraid to play up the fact that the marriage did not turn out successfully. The same idea has been used in plays time and again and was never criticized adversely on this account.

Mention of the names of the leading members of the cast will also mean something to these audiences particularly if you dwell on the fact that Alice Hastings, the featured member, took the leading role in "Turn to the Right." If these suggestions are followed there seems to be small reason why the picture should not score successfully before Jewish audiences.

THE STORY

Khavah, daughter of Tobias, a Jew, loves Fedka, the son of a Christian elder in a little Russian village. Tobias is looked upon as the sage of the village and is a student of the Talmud. When he learns that his daughter desires to stray from the religion of her forefathers, he determines to save her from herself and arranges for her to marry the son of a Jewish merchant. But Khavah knows her own mind and refuses to accede to her father's wishes and runs off with Fedka. Tobias is apprised of this after the ceremony is performed and reaches the church in time to see Khavah carried off by the merry wedding guests. Upon his return home Tobias informs the family that Khavah has married a Christian and that therefore she is lost to them forever.

In the home of Fedka, Khavah is happy for a while, but the meanness of Fedka's mother, Parasha, quickly manifests itself and makes life for her a drudgery. This is greatly aggravated when Fedka's father, Ivan, starosta of the village, is ordered by the Czar's officers to banish the Tobias family from the village. Although Khavah does not know of the order, Parasha's actions toward her are so brutal, that she decides to stifle her pride and return to her family. She halts her father on the roadway and begs forgiveness, but he would have nothing of her and drives off in his cart as she falls crying in the roadway.

In the meanwhile Ivan prepares to carry out the order of banishment which by this time is known by every one in the village. The story comes to a climax when Fedka learns that Khavah has deserted him and rushes to the scene of the banishment. Here the order is read to Tobias. Khavah, in hiding, then comes forward and declares that if her family is banished she too must be banished, for she renounces her marriage vows to Fedka and is again a Jewess. The little family slowly wend their way across the hill tops to a newer happiness where only love will reign supreme.

CATCH LINES

Can an Orthodox Jewess be happy with a Gentile husband? Do differences in temperament, in mode of living, interfere? Whatever are your beliefs you should see "Khavah"—a vital picture.

Should different races intermarry? See "Khavah."

Can love surpass differences in race and religion. See "Khavah."

An adaptation of the story of the same name by Sholom Aleichem—the Jewish Mark Twain.

Presenting the Jewish side of a vital question.

THE Program Reader was introduced as a ready-made announcement for the exhibitor to insert in his house organ.
It is a short, chatty, little notice about the feature to come, gives interesting facts regarding it and presents them in interesting style.
Clip it for your program.

Scene from "Khavah" showing Alice Hastings and Anna Kay

In and Out of West Coast Studios

By J. C. Jessen

About Metro Players

Charles K. Stern, assistant treasurer of the Metro Film Corporation, who has been in Los Angeles on business connected with the settlement of the estate of the late Harold Lockwood, left here Friday for New York. He will make the trip east via San Francisco, Seattle and Vancouver, B. C.

Maxwell Karger and George D. Baker this week left the Los Angeles studios for a brief trip to New York in the interests of the Metro company.

The Hale Hamilton company, under the direction of Harry L. Franklin, is at work on the production of a story of South America entitled, "Full of Pep."

Upon the completion of his present production, "One-Thing-at-a-Time O'Day," taken from the William Dudley Pelley stories of that name, the Bert Lytell company will begin the making of another film of similar length entitled, "It's Easy to Make Money." The story was written by John H. Blackwood and will be staged under the direction of John Ince. Frank Currier has been cast for an important role in the forthcoming production.

The May Allison company which recently completed the production of "His Father's Wife," is at present making ready to start work on a film version of the Will Irwin Saturday Evening Post story, "Free," a tale of a parlor Bolshevik. The story has been put into scenario form by George D. Baker and will be staged under the direction of Herbert Blache. Pal Trenton appears in the role of the college-bred Bolshevik and Kathleen Kerrigan plays the part of his female co-worker.

As a means to speed up production, the Bert Lytell company has for the time being been divided into two units, one under the direction of John Ince making the bigger scenes of the story with Robert Kurrle at the camera, and Webster Cullison making the close ups and minor scenes with Eugene Gaudio, Nazimova's cameraman.

The F. P.-Lasky Studio

William C. De Mille is at work on the production of a screen production of "Peg O' My Heart," adapted by Olga Printzlau from the Hartley Manners stage production of the same name. Wanda Hawley appears in the title role with Thomas Meighan in the leading masculine role opposite.

Under the direction of James Cruze, the Wallace Reid company this week completed the production of "You're Fired," a picture based on the O. Henry story which appeared under the title, "The Halberdier of the Little Rindsch loss." Wanda Hawley appears in the leading role opposite him.

Bryant Washburn has just completed "A Very Good Young Man," a comedy drama. Helen Chadwick appears in the leading role opposite with Helen Eddy and Anna Q. Nilsson in important roles.

The Robert Warwick company is at present on location in the mountains of Idaho, where, under the direction of George Melford, they are at work on the production of a film version of "Told in the Hills." This is taken from the novel written twenty-five years ago by Marah Ellis Ryan and which was regarded at that time as the most successful novel of the decade. Ann Little plays the leading role opposite Warwick. "Told in the Hills" is to be released as a Paramount-Artcraft special.

Under the direction of Irvin Willate, the Lila Lee company has this week completed their production of "The Daughter of the Wolf" which originally appeared as a magazine. Lila Lee appears in the title role with Elliott Dexter in the leading male part. This is a story of the north and is the first production in which Miss Lee has ever taken a melodramatic lead.

Vitagraph News Bits

Bessie Love, under the direction of David Smith, is at work on the production of a new feature which has a working title of "Hurrying Fate and Geraldine," and is based upon the story of that name by Florence Morse Kingsley. Wallace McDonald has been engaged as leading man opposite Miss Love and Aggie Herring, who appeared in her latest completed picture, has been re-engaged to play the role of Mrs. Connors in the current production. Dorothea Wolbert, Frank Hayes and Jake Abram complete the cast.

The William Duncan company has begun work on the first episode of a new serial, title for which has not yet been announced. The new chapter play is from the pens of Albert E. Smith and Cyrus Townsend Brady.

Earle Montgomery and Joe Rock are at work on a comedy under the direction of Gilbert Pratt. Blanche Payson, Louise Granville, Max Asher, Billy Fay and Owen Evans comprise the supporting cast. No title has been assigned the picture.

Antonio Moreno and Carrol Holloway are working on episodes eight, nine, ten, eleven and twelve of their serial, "The Perils of Thunder Mountain."

Under the direction of James Young, the Earle Williams company is rapidly nearing the completion of their latest production, "The Hornet's Nest," taken from the story by Mrs. Wilson Woodrow.

Universal Newsettes

The Mary MacLaren company, under the direction of Tod Browning, this week began the production of a screen version of "The Petal on the Current," the story of a department store worker in New York. The story appeared originally as a Cosmopolitan novel from the pen of Fanny Hurst and has been prepared for film production by Waldemar Young. Miss MacLaren is supported by Robert Andersen, Fritzi Ridgway, Ina Claire and other well known Universal players. The company is to leave shortly for San Francisco where a number of exterior scenes will be made around the department stores of that city.

Only a few more days' work remains before the completion of the latest Dorothy Phillips production, "The Right to Happiness," which is being staged under the direction of Allen Holubar. In this picture Miss Phillips appears in a double role with William Stowell opposite and a supporting cast including Robert Andersen, Hector Sarno, Winter Hall, Henry Barrows, Margaret Mann, Stanhope Wheatcroft and Alma Bennett.

The George Seigmann company is well into the work of preparing "The Spitfire of Seville" for the screen. Hedda Nova, former Vitagraph star, appears in the leading role of this production with Claire Anderson, Marion Skinner, Alfred Allen, Leo Maloney, Robert Gray and Edgar Allen in the supporting cast. The story was written by Joseph Franklin Poland and put into scenario form by Waldemar Young.

Eric von Stroheim, author, director and star of "The Pinnacle" has brought his company back to the studio from the snows of San Jacinto mountain where he has been making exteriors in the production and is at work on the final scenes for this story. Francelia Billington appears opposite von Stroheim with Sam De Grasse, H. Gibson-Gowland, Jack Perrin and Valerie Germonprez supporting.

Monroe Salisbury, under the direction of Rupert Julian is making ready to start production on a picture entitled, "Devils Have Their Friends." The story was written especially for the Salisbury company by Elliott Clawson of the company scenario department and is being staged with William Stowell, Colleen Moore, Ethel Ritchie, Virginia Foltz, Sydney Franklin, Harry Du Roy and Arthur Jassman in the supporting cast.

With Frank Mayo in the title role, Lynn Reynolds' production of the screen version of Joseph Medill Patterson's novel, "A Little Brother of the Rich," is well under way. J. Barney Sherry, Kathryn Adams, Lily Leslie, George Webb and Jack Gilbert make up the balance of the cast.

Here and There

The William S. Hart company this week returned from Sacramento, Cal., where they had gone to make a number of exterior scenes in the production of their next western subject.

After a few days' work at the studio, the company is to leave again for location, this time to Victorville, Cal., on the edge of the Mojave Desert where they are to make additional exteriors for the production. With them are to go as many prairie schooners as are available in Los Angeles and a company of between two and three hundred extra players who will make up the wagon train called for by the action of the story.

No title has thus far been assigned the production, but it is announced that much of the action takes place during the western migration following the discovery of gold in California in '49.

Hart appears in the stellar role with Jane Novak opposite and a supporting cast including Robert McKim, Leo O. Pierson and Lloyd Bacon, son of Frank Bacon, at present playing in the title role of "Lightnin'" in New York.

After three years as a producer of screen and legitimate stage productions for the G. M. Anderson interests in New York and Los Angeles, Jesse J. Robbins has severed his connections with that organization. Leaving New York, Mr. Robbins this week arrived in Los Angeles which is to be the scene of his future operations, which are to be confined to the production of motion pictures. Robbins is well known on the coast. For a number of years he was head of the Essanay studio at Niles, Cal., which post he relinquished to found the Robbins Photoplays company in Los Angeles. He was instrumental in signing Chaplin with the Essanay company. Following George K. Spoor's purchase of Anderson's interest in the Essanay company, Robbins remained with Anderson for whom he continued to make pictures in Los Angeles and at the company's Fort Lee studio.

At the Jesse D. Hampton studios, H. B. Warner is still at work on the production of "A Pagan God," a story adapted by George Elwood Jenks from the original story by F. McGrew Willis. William Desmond is making the concluding scenes for "Bare Fisted Gallagher" for the same company. Agnes Vernon appears opposite him.

Great Authors, Inc., announces a premier public showing of their recently completed filmization of Stewart Edward White's novel, "The Westerners" in the very near future. The story was made under the direction of Edward Sloman with a cast including Mildred Manning, Roy Stewart, Wilfred Lucas, Robert McKim and Graham Pettie.

Lloyd C. Haynes, president of the Brentwood Film corporation, returned to Los Angeles this week from New York where he has been for several months arranging for the distribution of the first of the Brentwood productions, "The Turn in the Road."

Hollywood Hookum

MAY 24, 1919 NEWS MORE NEWS

Weather—Mayish.

Bill Desmond sold one man a $40,000 bond.

Frank Borzage is wearing a cane these days.

Metro and Goldwyn studios have baseball teams.

Max Karger hit the rattler for New York this week.

Clara Kimball Young has gone back to see Broadway.

Glen Cavender contemplates having his false bangs cut.

Tony Moreno is now on the eighth peril of Thunder Mountain.

Lee Moran was married again this week to Mildred Moore, nee Lee.

Mary MacLaren is Liberty Loaning up and down the Coast.

So Ina Claire is to play in Universal pictures, we learn.

George Did 'em Baker is giving New York a treat with his presence.

Friends of Gertrude Selby have inquired if she liked New York

Bill Farnum came out of the wilds of Palm Springs this week to get a shave.

Mon. Salisbury is spending a week in the mountains with a camera pointed at him.

G. W. Bitzer (Billy) made a substantial call at Hokum's office this week.

Bess Love is doing "Hurrying Fate and Geraldine," all of which indicate speed.

Bert Lytell is starring in "It's Easy to Make Money," if that means anything about our industry.

Mary Alden is reported to have stepped out with a wonderful Easter bonnet on Easter Day.

Margarita Fisher has a new personal representative who signs the letter S. E. Zive. You sneeze it.

Bertram Bracken had his moustache waxed early this week and began making a new Henry Walthall picture.

Bill Stowell is next to be seen in "Devils Have Their Friends," and the chorus singeth "Apropos."

Art Rosson has been directing cowboys so long he is threatened with the Wild West fever.

Roy Stone writes to inquire when the 1919 edition of the Studio Directory will be issued.

Bill Duncan has lost his mind again and is stark mad in the production of another Vitagraph serial.

Press Agents have been lax for the last few weeks, as Hokum has not received a mistaken identity story.

Darrell Foss was nominated the "dude" for the lot in Metro the other day, and immediately retired to private life.

From out Bob Brunton's Studio way we have reports that Ernest Ward is practicing public speaking on the set.

Chick and Tiny Harvey, vaudeville troupers, were guests of their former associate, William Vitagraph-Serial Duncan.

Montgomery and Rock, the big Vers, are reported by us making another laughable comedy this week, all of which is not news.

Enid Bennett has had a vacation and now works day and night to make up for it, but she wouldn't say friend husband, Fred Niblo, is a slave driver.

Jack Cunningham has received eleven offers in as many days, but the magnetism of Frank Keenan keeps him on the job for that star.

Henry Lehrman went through town the other day in his $12,000 automobile and honked the horn at the Railroad Crossing.

Bert Lytell made an after lunch speech this week at the Los Angeles Advertising Club, and his hearers bought $46,000 worth of bonds.

The controversy of why Ethel Lynne has an "E" on her name was ended this week when the Christie star admitted the "E" stood for Ethel.

Bill Hart is back from the Sacramento River, where he corralled and rounded up the Mississippi River steamboats. Bill looks better after his vacation.

Adam Hull Shirk announces that his three weeks of training with Houdini has put him in ring side condition for parlor magic and the removal of bracelets.

J. Frank Glendon promises to tell what the "J" stands for as soon as his next picture is finished, and so we hold our breath.

John McCormack was seen snooping about several studios this week, but every place told it was a silent drama cannery.

And now we learn that George Ovey and Reggie Morris are co-working for the betterment of the Universal comedy.

Tortoise shell glasses are now being worn by Jay Belasco, and he disclaims any relationship to the well known producer.

Harry Beaumont was insulted this week when a party called him Bowmont. Harry is not the same man they named the oil fields after.

Theodore Taylor is alliterative if nothing more, for pipe this line about Alice Lake, who uses the makin's in almost every scene: "the roll of the roller."

Tom Mix is to be starred in the picture titled "Speed," and we predict he'll wear that black and white checkered overcoat of his, even if this is the silent drama.

Bill Desmond and H. B. Warner agreed to decide who is the best dressed man of the Hampton Studio by the flip of a coin now that they are the only two stars left.

The U Zoo has an innocent looking burro with genteel whiskers and rattlesnake disposition which they want to send over to Holland for the Kaiser to ride.

There is one periodical of the American journalistic sea that knows haw to spell the name of a certain William Fox star and so we print it below—MADLAINE TRAVERSE. We love ourselves and sing: "Of all my wife's relations I love Myself the Best."

Louis William Chaudest threatens to be the Caruso of the silent comedy drama, so his neighbors say. His instructor says he has a wonderful voice, but does not add for what.

Dorothy De Vore now claims she capitalized the "V" at the beginning of the War to indicate Victory, and then someone said: "You mean Vernon," and poor Dorothy was all fussed.

Who knows but what May Allison may prove an ideal stepdaughter—anyway, she is playing a part something like that in "His Father's Wife," but we don't know who he is; anyway, it is said to be a good story.

The Boys, Eddie Lyons and Lee Moran, were the honored guests of an Oakland annual celebration attended by thirty thousand and the girls nearly danced them to death. The Boys say it is 'ell to be so popular.

James J. Corbett, of squared circle fame, is reported to be gathering temperament all about Universal City because he was dropped in a sewer the other day. But let it be known that it was a made to order sewer.

"Brownie" Vernon, who disappeared from the screen about a year ago, has been discovered by Jesse D. Hampton, and shortly the public will look into her brown eyes when "Bare Fisted Gallagher" comes on the screen.

Al Holubar got away with a swindle sheet containing a charge for $22 worth of cigars, and the Universal cashier is expecting to see something similar on future expense accounts. Al, we wouldn't cause him any surprises.

"Mickey" Neilan has been so busy accepting congratulatory telegrams for uniting with First National that he has been forced to send letters of regret for nine dinner engagements. That boy Mickey is popular.

Double H Van Loan is writing a story for Bessie Barriscale entitled "Cash on Delivery," but followed his usual policy in taking the contract and receiving a check for half with the order. Van is a regular bisness man.

When Dave Hartford went to Canada he forgot all the World was not like California and was almost frozen to death. He has now applied for the position of chief booster of the Los Angeles C. of C. Dave can talk pretty loud, too.

Right'em Cecil Smith of Tom Ince's authorial staff has a new story with a new twist of the old triangle, and many of us are expecting several of the well known dramatists to turn over in their graves if they hear about it.

Hedda Nova, the Russia actress, is to be "The Spitfire of Seville" for Universal, but what does a mere matter of nationality mean in pictures as exemplified in the fact that George Seigman is to be the director and Joe Franklin Poland is the author?

Anna Quincy Nilsson is reported to have suggested the full name for the Burlington Route—Chicago, Burlington and Quincy—but is perfectly satisfied with the fame she is gaining by her appearance in Metro productions. Quincy is a pretty name, not a malady.

Peggy Hyland has been camping out in Bear Valley. Bear in this instance is a proper name, not an adjective. People up there will give Movie Folks accommodations, and there are no signs "Movies and Dogs not wanted," such as are seen in spots in Hollywood.

The Police Department's attention is called to the following item from Press Agent Taylor of Metro: "William V. Mong indulged in a three-way coin-matching game with Cameraman Arthur Martinelli and Assistant 'Mickey' Whalen and quit twenty-two cents poorer—if that's a news item."

Anita Stewart's picture in colors handsomely done by a lithographer of national repute was seen on our street this week. She had advice from the First National that the same kind of pictures were shown in many other cities of our size, and so the pleasure was not all Hollywood.

John Warren Kerrigan has found another position. Jack is a good boy. He loves all his former employees. He speaks in glowing terms of every one—a red-hot-glow. And now we learn of a movement on the part of his former employees, Messrs. Essanay, American, Universal, Paralta and Hampton, to club together and buy him a loving cup.

Tom Geraghty has come home to us after going about in the East. Tom says he almost went to bed one night, but now that he is back in Hollywood two days he has caught up with his sleep. Tom will contribute to these here columns, giving us his intimate opinions of things as they are back there. Tom is a keen thinker and never hits an Underwood letter key sideways.

The Film Market Announces Many Sales

ROBERT W. Priest, president of The Film Market, Inc., reports the following sales: Twelve two reel animal and western subjects (negatives) starring Kathlyn Williams, twenty single reel western subjects (negatives), starring Kathlyn Williams. Seven Jack Pickford dramatic subjects (negatives) and one five-reel western subject (negative), Tom Mix, in "The Heart of Texas Ryan," Exclusive Features, Inc.

"The Spoilers" to Motion Picture Products, Chicago, for Illinois and Indiana; "The Natural Law" to Walter A. Baier, Milwaukee, for Wisconsin.

"Zongar, The Daredevil of Romance," to Columbus Film Company;

To Gonzolo Varela S. en C. City of Mexico, "The Still Alarm," "Persuasive Peggy," "The Silent Mystery" and "The Messenger of Death."

Forty Tom Mix one reel re-issues to Southeastern Pictures Corporation, Atlanta, Georgia, for Tennessee, North and South Carolina, Georgia, Alabama and Florida; the same forty single reel Tom Mix subjects to Morris Berger, Craft Pictures Corporation, Pittsburgh, Pa., for Eastern Penn. and Virginia.

"Zongar, The Daredevil of Romance" to Max Glucksman for Argentina, Chile, Uruguay, Paraguay.

"The Spoilers" to Sol Lesser for California, Arizona, Nevada and Hawaiian Islands.

"The Spoilers" to Benjamin Friedman, Minneapolis, for Minnesota, North and South Dakota and Wisconsin.

"A House Divided" to Frank G. Hall, for the United States and Canada and to Bech, Van Siclen & Co., Exporters.

Bruce Scenic Ready for First-Run Bookings

"An Essay of the Hills," the new Robert C. Bruce scenic, is now available for first-run bookings, the new prints having been completed at the laboratory and shipped last week to the various Educational exchanges. The picture will be remembered from its pre-release showing at the Rialto in April, where it enjoyed an exceptionally fine reception. The release to the exchanges is following the usual Educational schedule, approximately four weeks later than the first-run in New York.

Blackton Signs Barry

An important member of the supporting cast being assembled by J. Stuart Blackton for his newest production, the theme and title of which have not yet been announced, is Mme. Margaret Barry, the Russian actress.

Although Madame Barry is an American by birth, California being her native State, most of her career has had Russia for its setting. It is said that she was a protege of Madame Modjeska who inspired her interest in Russian and Polish art and influenced her decision to study abroad. popular of British Film Stars.

Charles F. Schwerin, who recently purchased a big block of southern territory on "The Unpardonable Sin"

Secures Miriam Sabbage

Film Booking Offices, Ltd., announce that they have secured the services of Miss Miriam J. Sabbage, the winner of the £500 First Prize of the "Daily Mirror" £1,000 Beauty Competition.

Miss Sabbage is stated to have many qualifications for film acting—the possession of a mobile face, high intelligence, and a keen dramatic sense, as well as being a thoroughly fine open-air girl and a very capable swimmer. She has in her the charms, it is said, of a very promising film actress and it is believed by Film experts that in the winner of the "Daily Mirror" Competition they have found a beautiful girl who bids fair to be one of the most popular of British Film Stars.

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Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the current quarter arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to March 2, 1919.

PICTURE BRAND STAR RELEASED PLAN BOOK

AFTER HIS OWN HEART (METRO) HALE HAMILTON (APR. 28) .... MAY 10

"Good farce idea is basis of star's latest picture."—M. P. News.

ALIAS MIKE MORAN (PARAMOUNT) WALLACE REID (MAR. 2) .... MAR. 29

"A real human character the centre of fine story."—M. P. News.

Exhibitor Comment—"Very good. Extra big business." "It drew fairly well."

Consensus—"Good picture, good puller."

AMATEUR ADVENTURESS, THE (METRO) EMMY WEHLEN (MAY 5) .... MAY 17

"Excellent comedy marks star's return to screen."—M. P. News.

AMAZING WIFE, THE (UNIVERSAL) MARY MACLAREN (APR. 7) .... (Six Parts) .... MAR. 29

"Here's one on which you can go the limit."—M. P. News.

Exhibitor Comment—"Picture A1 but hard to get star over in this town. Not liked. Poor business three days." "Average business."

Consensus—"Good picture, average puller."

AS A MAN THINKS (RAVER-HODKINSON) LEAH BAIRD (APR. 27) .... MAY 3

"New four-star combination steps over the line with a winner."—M. P. News.

BARE FISTS (UNIVERSAL) HARRY CAREY (MAY 4) .... APR. 26
(Six Parts)

"As satisfactory as all the Harry Carey pictures."—M. P. News.

BEATING THE ODDS (VITAGRAPH) HARRY T. MOREY (MAY 12) .... MAY 10

"Star continues his forceful way in a romantic drama."—M. P. News.

BEST MAN, THE (HAMPTON-HODKINSON) J. WARREN KERRIGAN (MAY 4) .... MAY 10

"Star appears in mystery story flavored with romance."—M. P. News.

Exhibitor Comment—"Good picture and enjoyed by everyone. Average business three days."

BETTER 'OLE, THE (WORLD) SPECIAL CAST (MAR. 17)..MAR. 8
(Seven Parts)

"Novel and very entertaining; characterizations good."—M. P. News.

Exhibitor Comment—"Very good picture but seven reels too long for patrons. Disappointing to the gallery." "Decidedly different. Went over fine, especially with the better element. Well worth while playing. Good business against bad weather." "Very well liked to big business."

Consensus—"Pleasing picture, big puller."

BLACKIE'S REDEMPTION (METRO) BERT LYTELL (APR. 14) .... APR. 26

"Melodrama with power and pathos, and Bert Lytell."—M. P. News.

BLINDING TRAIL, THE (UNIVERSAL) MONROE SALISBURY (MAY 19) .... (Six Parts) .... MAY 3

"Predominant element is suspense; a trifle uncheery."—M. P. News.

BLIND MAN'S EYES (METRO) BERT LYTELL (MAR. 10).MAR. 22

"Bert Lytell excellent in murder mystery tale."—M. P. News.

Exhibitor Comment—"Excellent picture. Title misleading. Poor to average business." "Lytell's popularity is increasing wonderfully with every release."

Consensus—"Good picture, good puller."

BOLSHEVISM ON TRIAL (SELECT SPECIAL) SPECIAL CAST (APR. 20) .... (Six Parts) .... APR. 19

"Picture as good as its title; square deal."—M. P. News.

BOOMERANG, THE (PIONEER) HENRY B. WALTHALL (MAY 26) .... (Seven Parts) .... MAY 17

"Star and competent players in capital versus labor picture."—M. P. News.

BRAND, THE (GOLDWYN) REX BEACH CAST (MAR. 9)..MAR. 8
(Seven Parts)

"A Rex Beach story of the far North that rings the bell."—M. P. News.

Exhibitor Comment—"Good, interesting picture. Good in any house. Don't advance prices. Big business three days." "Average business four days" "The title as well as type of picture is passe in this town. We have not done regular business on any Rex Beach picture since 'The Barrier' and 'Auction Block.'" "Went over extra big four days. S. R. O. to 9.45 p. m."

Consensus—"Good picture, big puller."

BRASS BUTTONS (AMERICAN) WM. RUSSELL (MAR. 30) MAR. 22

"A lot of snap and zest to this comedy drama."—M. P. News.

Exhibitor Comment—"The Greatest Russell picture yet. Big business." "Big business two days."

Consensus—"Fine picture, big puller."

CALIBRE 38 (EDGAR LEWIS-SHERRY) MITCHELL LEWIS (APR. 13) .... (Six Parts) .... APR. 5

"Melodrama based on murder mystery; story well constructed."—M. P. News.

Exhibitor Comment—"Average business."

PICTURE BRAND STAR RELEASED PLAN BOOK

CAMBRIC MASK, THE (VITAGRAPH) ALICE JOYCE (APR. 7) .... APR. 5

"Star in version of unusual Chambers story."—M. P. News.

CAPTAIN KIDD, JR. (ARTCRAFT) MARY PICKFORD (APR. 6) .... MAY 3

"Mary Pickford in brittle comedy drama, fairly diverting."—M. P. News.

Exhibitor Comment—"Average business seven days." "Picture below Pickford standard. Average business."

Consensus—"Good picture, average puller."

CAROLYN OF THE CORNERS (PATHE) BESSIE LOVE (MAR. 9) .... MAR. 1

"Strong story but a little loose. Human touches plentiful.—M. P. News.

Exhibitor Comment—"Poor business." "Good, but very light show. Bessie Love has not drawing power." "One of the most pleasing stories I have shown in a long time. Big business." "Really good film but star does not pull well here. This and lack of advertising caused extremely poor business."

Consensus—"Good picture, average puller."

CHARGE IT TO ME (AMERICAN) MARGARITA FISHER (MAY 5) .... MAY 3

"Star continues her frolicsome career in slender comedy."—M. P. News.

COMMON CLAY (PATHE) FANNIE WARD (MARCH 2)....FEB. 8

"Audience will likely praise this Ward picture."—M. P. News.

Exhibitor Comment—"Generally good picture. Good box-office attraction. Big business seven days." "Big business first two days, then extra big three following days, then big and finishing extra big again on the seventh day."

Consensus—"Fine picture, strong puller."

COURAGEOUS COWARD, THE (ROBERTSON-COLE) SESSUE HAYAKAWA (APR. 14) .... APR. 26

"Story of great interest; Japanese lovers united."—M. P. News.

CRY OF THE WEAK, THE (PATHE) FANNIE WARD (MAY 4) .... APR. 26

"Fannie Ward in an absorbing play of crime and punishment."—M. P. News.

DAUGHTER OF MINE (GOLDWYN) MADGE KENNEDY (MAR. 30) .... MAY 17

"Human interest story that hits the mark."—M. P. News.

Exhibitor Comment—"Ordinary feature. Nearly as bad as 'Day Dreams.' With the same star. They like Madge Kennedy here but NOT in the kind of stuff Goldwyn is handing out lately. Poor business." "A good picture if audience is in the right mood to enjoy it. Opened big business but fell down second day." "Not up to Goldwyn standard. Very ordinary." "My, but this was awful! Our patrons said so and we say so." "This picture did not draw well and it's no wonder. Madge Kennedy deserves a better fate."

Consensus—"Good picture, average puller."

DELICIOUS LITTLE DEVIL, THE (UNIVERSAL) MAE MURRAY (APR. 27) .... MAY 3

"A highly pleasing comedy with Mae Murray starred."—M. P. News.

END OF THE GAME, THE (HODKINSON) J. WARREN KERRIGAN (MAR. 23) .... MAR. 29

"Too much footage in this Western of '49 days."—M. P. News.

Exhibitor Comment—"This was the worst of any of the late Kerrigan pictures. Average to poor business."

ETERNAL MAGDALENE, THE (GOLDWYN) SPECIAL CAST (APR. 20) .... MAY 3

"Long heralded picture largely an allegory."—M. P. News.

Exhibitor Comment—"Opened to big business in spite of heavy rain early in afternoon People satisfied."

EXPERIMENTAL MARRIAGE (SELECT) CONSTANCE TALMADGE (MAR. 10) .... APR. 5

"Stage play successfully turned into film drama."—M. P. News.

EXQUISITE THIEF, THE (UNIVERSAL) PRISCILLA DEAN (APR. 28) .... (Six Parts) .... APR. 19

"Star shows unusual talent; highly artistic."—M. P. News.

EXTRAVAGANCE (PARAMOUNT) DOROTHY DALTON (MAR. 16) .... APR. 12

"Fully up to Ince standard; genuine drama."—M. P. News.

Exhibitor Comment—"Patrons liked it and it drew heavily."

EYES OF THE SOUL (ARTCRAFT) ELSIE FERGUSON (APR. 20) .... MAY 3

"A beautiful story presented in a beautiful way."—M. P. News.

Exhibitor Comment—"The public does like a happy ending. However, this would not be a good picture if it ended any other way. Elsie Ferguson is well liked here." "People didn't like it at all. Story weak. Poor business."

Consensus—"Fair picture, average puller."

FALSE EVIDENCE (METRO) VIOLA DANA (APR. 21)......MAY 3

"Rebellious heroine finds expression in the woods."—M. P. News.

Exhibitors' Own Box Office Reports

PICTURE BRAND STAR RELEASED PLAN BOOK

FIGHT FOR LOVE, A (UNIVERSAL) HARRY CAREY (MAR. 24) .... MAR. 22
"Star in strong story backed by beautiful scenes."—M. P. News.
Exhibitor Comment—"Big business."

FIGHTING DESTINY (VITAGRAPH) HARRY T. MOREY (MAR. 31) .... MAR. 29
"Star in another fine fighting picture with mystery touch."—M. P. News.

FIGHTING FOR GOLD (FOX), TOM MIX (MAR. 30) .... APR. 12
"Clean picture with star unusually entertaining."—M. P. News.
Exhibitor Comment—"A good picture but opposition pulled the business away." "Tom Mix draws 100 per cent. in my city." "Mix always there. Big business."
Consensus—"Fine picture, good puller."

FIRE FLINGERS, THE (UNIVERSAL) RUPERT JULIAN (APR. 21) (Seven Parts) .... APR. 12
"Hold interest from first to last; dual role story."—M. P. News.

FIRES OF FAITH (FAMOUS PLAYERS-LASKY) SPECIAL CAST (MAY 18) .... (Six Parts) .... MAY 17
"Salvation Army picture should prove profitable."—M. P. News.

FIT TO WIN (PUBLIC HEALTH FILMS) MAR. 2 .... APR. 12
"If it is presented properly it will do immeasurable good."—M. P. News.
Exhibitor Comment—"Extra big business three days."

FOLLIES GIRL, THE (TRIANGLE) OLIVE THOMAS (APR. 27) .... APR. 26
"Sweet and homely tale of the chorus girl."—M. P. News.

FOOLS' GOLD (ARROW) MITCHELL LEWIS (MAY 26) MAY 17
(Six Parts)
"Mitchell Lewis the star in a disconnected story. Locations good."—M. P. News.

FOR BETTER, FOR WORSE (ARTCRAFT) DE MILLE'S APR. 27) .... (Six Parts) .... MAY 10
"De Mille scores with a tremendous heart theme."—M. P. News.

FORBIDDEN ROOM, THE (FOX) GLADYS BROCKWELL (MAR. 2) .... MAR. 15
"Story of love and politics well handled."—M. P. News.
Exhibitor Comment—"Good picture. All pleased. Good continuity. Average business."

FORFEIT, THE (HODKINSON) HOUSE PETERS (MAR. 10) .... MAR. 22
"Reviewer considers picture good throughout."—M. P. News.
Exhibitor Comment—"Pass it up, fellows. Poor business one day."

GAMBLING IN SOULS (FOX) MADLAINE TRAVERSE (MAR. 9) .... MAR. 22
"Madlaine Traverse in story of woman's revenge."—M. P. News.
Exhibitor Comment—"New star. A very good picture. Pleased everyone. Average business." "Average picture, average business." "Picture good but star does not draw." "Good average picture to average business." "This is a good story. Madlaine Traverse in her last three pictures is great. They sure like her here. Coming to the front fast as one of our leading stars." "Title killed it here."
Consensus—Good picture, average puller."

GENTLEMAN OF QUALITY, A (VITAGRAPH) EARLE WILLIAMS (MAR. 17) .... MAR. 15
"Earle Williams in novel dual role."—M. P. News.

GETTING MARY MARRIED (SELECT) MARION DAVIES (APR. 13) .... APR. 19
"Marion Davies gets good story; excellent picture."—M. P. News.

GINGER (WORLD) VIOLET PALMER (MAY 5) .... MAY 3
"Story of boy and girl love excellently performed."—M. P. News.

GIRL PROBLEM, THE (VITAGRAPH) CORINNE GRIFFITH (MAR. 3) .... MAR. 1
Exhibitor Comment—"Fair picture. Poor business."

GIRL WHO STAYED AT HOME, THE (ARTCRAFT) D. W. GRIFFITH'S (MAR. 23) .... APR. 5
"Hardly a flaw from production angle."—M. P. News.
Exhibitor Comment—"Very fine picture but we are unable to get the money that we should get with Griffith subjects." "Proved a very satisfactory picture. Opened extra big and two following days were average business. "Conditions bad. Average business seven days."
Consensus—"Fine picture, good puller."

GO GET 'EM GARRINGER (PATHE) FRANKLIN FARNUM-HELENE CHADWICK (MAR. 23) .... MAR. 22
"A true wild and woolly one with two popular players."—M. P. News.
Exhibitor Comment—"Average business."

GOOD GRACIOUS ANNABELLE (PARAMOUNT) BILLIE BURKE (MAR. 2) .... APR. 5
"Regular Billie Burke type of film; mining atmosphere."—M. P. News.
Exhibitor Comment—"Billie Burke's last and our box office is glad. Average business." "Average program picture to average business."
Consensus—"Fair picture, average puller."

GREASED LIGHTNING (PARAMOUNT) CHARLES RAY (APR. 20) .... MAY 10
"Star in a comedy with abundant small town atmosphere."—M. P. News.
Exhibitor Comment—"He is one star that men and women both like. Extra big and big business four days and average three days."

HAND INVISIBLE, THE (WORLD) MONTAGU LOVE (MAR. 17) .... MAR. 15
"Star's vehicle marks Harry Hoyt's directorial debut."—M. P. News.

HEART IN PAWN, A (ROBERTSON-COLE) SESSUE HAYAKAWA (MAR. 10) .... MAR. 15
"Productions like this make an Art of reproducing."—M. P. News.
Exhibitor Comment—"Very good picture. Average business." "Splendid picture. Good settings. Fine shots. Excellent acting. Big business Sundays."
Consensus—"Excellent production, big puller."

HEARTS ASLEEP (ROBERTSON-COLE) BESSIE BARRISCALE (MAR. 31) .... APR. 5
"Joy for Barriscale fans; many find fault with story."—M. P. News.
Exhibitor Comment—"A splendid picture. One that pleased our patrons. Business big and average."

HEARTS OF MEN (HIRAM ABRAMS) GEORGE BEBAN (APR. 27). (5½ Reels) .... APR. 19
"Beban wins your sympathy; good film results."—M. P. News.

HELP! HELP! POLICE! (FOX) GEORGE WALSH (APR. 27) MAY 10
"Rollicking story with George Walsh cutting up capers."—M. P. News.

HER CODE OF HONOR (UNITED) FLORENCE REED (MAR. 17) .... (Six Parts) .... MAR. 15
"Brilliant star in exceptionally powerful picture."—M. P. News.
Exhibitor Comment—"Very good picture. Opened to average and then to big business."

HOME BREAKER, THE (PARAMOUNT) DOROTHY DALTON (APR. 20) .... MAY 17
"Highly satisfying comedy drama starring Dorothy Dalton.—M. P. News.
Exhibitor Comment—"Fellers, they ate this one up, you bet. Big business."

HOUSE DIVIDED, A (BLACKTON-IND. SALES) SYLVIA BREAMER (APR. 27) .... (Six Parts) .... MAY 3
"Entertaining with pronounced love interest capitally played."—M. P. News.

INTRUSION OF ISABEL (AMERICAN-PATHE) MARY MILES MINTER (APR. 13) .... APR. 12
"Should satisfy all; clean romance well produced."—M. P. News.
Exhibitor Comment—"Very good picture to big business."

ISLAND OF INTRIGUE, THE (METRO) MAY ALLISON (APR. 7) .... APR. 19
"May Allison's latest is a good mystery picture."—M. P. News.

IT'S A BEAR (TRIANGLE) TAYLOR HOLMES (MAR. 16) .. MAR. 15
"Should give substantial satisfaction; grins aplenty."

JOHNNY GET YOUR GUN (ARTCRAFT) FRED STONE (MAR. 9) .... MAR. 29
"Good chance for Stone to do his acrobatics."—M. P. News.
Exhibitor Comment—"Fair only. Average to poor business." "Star's first two killed him. This was a good picture." "Average business three days."
Consensus—"Good picture, ordinary puller."

JOSSELYN'S WIFE (ROBERTSON-COLE) BESSIE BARRISCALE (MAY 5) .... MAY 17
"Drama of love quadrangle made effective through surprise finish."—M. P. News.

JUNGLE TRAIL, THE (FOX) WILLIAM FARNUM (JUNE 1) APR. 26
"William Farnum traverses the jungle wilds."—M. P. News.

JUST SQUAW (ROBERTSON-COLE) BEATRIZ MICHELENA (MAY 11) .... MAY 10
"Star returns to the screen in Western melodrama."—M. P. News.

LAMB AND THE LION, THE (ROBERTSON-COLE) (MAR. 24) .... MAR. 22
"Human story that appeals. Acting good."—M. P. News.
Exhibitor Comment—"Exceptionally good. Opened big to average business." "A very light farce, did not hold interest. Star very weak. Poor business two days." "Billie Rhodes surely a winner." "Fair Rhodes picture. Opened extra big and dropped to average, with big business seventh day."
Consensus—"Good picture, average puller."

LIGHT OF VICTORY, THE (UNIVERSAL SPECIAL) SALISBURY (MAR. 17) .... MAR. 15
"Holds interest throughout; hero drunk most of time."—M. P. News.
Exhibitor Comment—"Star seems to be adding to his popularity with each picture. Big business."

LITTLE COMRADE (PARAMOUNT) VIVIAN MARTIN (MAR. 30) .... APR. 26
"Pleases without showing anything sensational."—M. P. News.
Exihibitor Comment—"Little in name, little in star, and little in value. Poor business."

LITTLE INTRUDER, THE (WORLD) LOUISE HUFF (APR. 7) .... APR. 5
"A most satisfactory comedy drama."—M. P. News.

LITTLE ROWDY, THE (TRIANGLE) HAZEL DALY (MAR. 23) .... MAR. 22
"Comedy drama of the lighter type; heroine pleasing."—M. P. News.

LOVE CALL, THE (ROBERTSON-COLE) BILLIE RHODES (APR. 20) .... MAY 1
"Simple Western story colored with star's personality."—M. P. News.

LOVE DEFENDER, THE (WORLD) JUNE ELVIDGE (MAR. 31) .... MAR. 29
"Eternal Triangle told in simplest form."—M. P. News.

LOVE THAT DARES, THE (FOX) MADLAINE TRAVERSE (APR. 20) .... MAY 3
"Star in new version of eternal triangle, effectively produced."—M. P. News.

MAN AND HIS MONEY, A (GOLDWYN) TOM MOORE (MAR. 16) .... APR. 26
"Tom Moore again justifies elevation to stardom."—M. P. News.
Exhibitor Comment—"Pleasing picture to poor business." "Very good. A winner. Extra big business three days." "Good comedy drama to big business. They like Tom Moore here." "Interesting drama with some good comedy." "Extra big business two days." "Disagreeable weather. Average business seven days."
Consensus—"Excellent picture, big puller."

MAN OF HONOR, A. (SCREEN CLASSICS) HAROLD LOCKWOOD (MAY 3) .... APR. 26
"Star in characteristic role; a colorful picture."—M. P. News.

MARIE, LTD. (SELECT) ALICE BRADY (MAR. 23) .... APR. 12
"Has a selling point to the woman."—M. P. News.
Exhibitor Comment—"Fine picture to average business."

MARRIED IN HASTE (FOX) ALBERT RAY-ELINOR FAIR (APR. 6) .... APR. 19
"Subtitles boost entertaining qualities; easy to see."—M. P. News.
Exhibitor Comment—"New stars, fair picture, just fair business." "Picture made in the same way—Haste! Poor business two days."
Consensus—"Fair picture, fair puller."

MARRIAGE PRICE, THE (ARTCRAFT) ELSIE FERGUSON (MAR. 9) .... MAR. 29
"True to life and touches the heart strongs."—M. P. News.
Exhibitor Comment—"Star improving. Very good picture. Average business." "Good film, that's all. Average business."
Consensus—"Good picture, average puller."

MARY REGAN (FIRST NATIONAL) ANITA STEWART (MAY 18) .... MAY 17
"Third Anita Stewart picture should prove another success."—M. P. News."

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MASTER MAN, THE (PATHE) FRANK KEENAN (MAY 25)..MAY 17
"Star in a forceful play of love and politics."—M. P. News.

MIDNIGHT ROMANCE, A (FIRST NATIONAL) ANITA STEWART (MAR. 10) ....MAR. 22
"Reviewer Peter Milne pronounces this a romantic shower bath."—M. P. News.
Exhibitor Commemnt—"In seven days' run opened extra big then big for three days and extra big last three days." "Second day's business larger than first day but not as good as for 'Virtuous Wives.' Favorable comments from patrons, high class patronage." "Big business seven days." "Very pleasing. More pictures on this order. Extra big business three days."
Consensus—"Pleasing picture, big puller."

MISS ADVENTURE (FOX) PEGGY HYLAND (MAY 4)......MAY 10
"Highly adventurous tale of the sea and fisher folk."—M. P. News.

MISS DULCIE FROM DIXIE (VITAGRAPH) GLADYS LESLIE (MAR. 24)..........MAR. 22
"Reviewer pronounces this one a peach."—M. P. News.
Exhibitor Comment—"Pleasing star and story to average business."

MONEY CORRAL, THE (ARTCRAFT) WM. S. HART (APR. 20) ....MAY 3
"Wm. S. Hart in moving story with Eastern setting."—M. P. News.

NEVER SAY QUIT (FOX) GEORGE WALSH (MAR. 16)....MAR. 29
"Star's stunts well shuffled with Ralph Spence's puns."—M. P. News.
Exhibitor Comment—"A good picture but the kidding title spoiled it. Business only fair." "Best Walsh picture since 'Pride of New York.' Opened big business with extra big business the second day." "Bum melodrama and attempted fun in worse sub-titles. Walsh a favorite but he will never get anywhere in such pictures as this." "Walsh not a drawing card. Big business first day and poor two following days." "Poor Walsh picture. Nothing doing until Reel 5. Average business."
Consensus—"Good picture, big puller."

ONE WEEK OF LIFE (GOLDWYN) PAULINE FREDERICK (APR. 13) ....
Exhibitor Comment—"Big business for two days. Gave excellent satisfaction." "Fans do not like dual roles. Poor business."
Consensus—"Good picture, average puller."

PARISIAN TIGRESS, THE (METRO) VIOLA DANA (MAR. 31) ....APR. 12
"Viola Dana's personality wins again."—M. P. News.
Exhibitor Comment—"Very good. Dana better all the time. Big business." "Viola Dana always pleases."
Consensus—"Fine picture, big puller."

PARTNERS THREE (PARAMOUNT) ENID BENNETT (MAR. 23)....
Consensus—"Good picture, good puller."
Exhibitor Comment—"Very good. Big business two days." "Fine picture to average business."

PEPPY POLLY (PARAMOUNT, DOROTHY GISH (MAR. 30).APR. 19
"Tears and laughs and under it all, good propaganda."—M. P. News.
Exhibitor Comment—"They like Gish here but didn't like the story. It is all right to reform reform schools but not as entertainment in pictures." "Opened big and then average business."
Consensus—"Good picture, average puller."

PEST, THE (GOLDWYN) MABEL NORMAND (APR. 20)......MAY 3
"The eccentric Mabel of olden days in a good comedy."—M. P. News.
Exhibitor Comment—"Typical Mabel Normand type of picture. Not overstrong as to plot. Pleased. Good story would help a lot. Average business."

PETTIGREW'S GIRL (PARAMOUNT) ETHEL CLAYTON (MAR. 23)..........APR. 19
"Heart interest is exceptional; war romance."—M. P. News.
Exhibitor Comment—"Very good picture and one of many with war background to get away to even average business."

PITFALLS OF A BIG CITY (FOX) GLADYS BROCKWELL (APR. 13)..........APR. 19
"If you're looking for big melodrama, here it is."—M. P. News.
Exhibitor Comment—"Extra big business with this and other feature. People like William Scott, the leading man for Brockwell." "Some 'meller.' First day poor business, second day average and third day big business." "Splendid picture that holds all through. Well received and spoken of for days after. Big and average business."
Consensus—"Splendid picture, big puller."

PLACE IN THE SUN, A (TRIANGLE) MARGARET BLANCHE (MAY 4) ....MAY 10
"Cyril Harcourt's comedy drama screened as a melodrama."—M. P. News.

POOR BOOB, THE (PARAMOUNT) BRYANT WASHBURN (MAR. 9)..........APR. 5
"Absurdity is its chief entertaining point."—M. P. News.
Exhibitor Comment—"Very good comedy. Average business seven days." "A very fair feature. Story interesting." "Very good picture. Big business two days." "Good picture but they didn't come out in droves."
Consensus—"Fine picture, good puller."

POPPY GIRL'S HUSBAND, THE (ARTCRAFT), WM. S. HART (MAR. 15)..........APR. 5
"New style picture for Two-Gun hero; should win out."—M. P. News.
Exhibitor Comment—"Star's following did not care for him in this role. Opened big down to average business." "Drew big but disappointed everybody. Story rotten. Our patrons said so." "'Bad local conditions but good picture. Poor business seven days."
Consensus—"Fair picture, average puller."

PRICE OF INNOCENCE, THE (BUFFALO M. P. CORP.) STELLA K. TALBOT (MAY 11)..........MAY 3
"Story of a woman's supreme sacrifice. Artificial but picturesque."—M. P. News.

PROBATION WIFE, THE (SELECT) NORMA TALMADGE (MAR. 24) ....MAR. 22
"Norma Talmadge delightful as the probation wife."—M. P. News

PUPPY LOVE (PARAMOUNT) LILA LEE (MAR. 2).......MAR. 29
"Youthful romance scores with Lila Lee as star."—M. P. News.
Exhibitor Comment—"Receipts, picture and comment 'rotten.'"

PICTURE BRAND STAR RELEASED PLAN BOOK

PUT UP YOUR HANDS (AMERICAN-PATHE) MARGARITA FISHER (MAR. 16)..........MAR. 15
"Improbable plot, but should be enjoyed by all."—M. P. News.
Exhibitor Comment—"Elegant entertainment. Big business two days." "Big business in big down-town house." "Not much picture to average business."
Consensus—"Good picture, big puller."

QUICKENING FLAME, THE (WORLD) MONTAGU LOVE (APR. 21) .... APR. 26
"Vivid story of marital unhappiness in melodrama."—M. P. News.

REBELLIOUS BRIDE, THE (FOX) PEGGY HYLAND (MAR. 23) ....MAR. 29
"Star gives best performance in fairly amusing picture."—M. P. News.
Exhibitor Comment—"Extra big business."

RED LANTERN, THE (METRO) (SEVEN PARTS) NAZIMOVA (MAY 4) ....(Seven Parts)..........MAY 10
"Star superb in impressive and spectacular play of the far east."—M. P. News.

REGULAR FELLOW, A (TRIANGLE) TAYLOR HOLMES (APR. 13)..........APR. 19
"Clean and delightful comedy; thrills toward the end."—M. P. News.

RESCUING ANGEL, THE (PARAMOUNT) SHIRLEY MASON (APR. 6.) ....MAY 3
"Light and airy; should capture any audience."—M. P. News.
Exhibitor Comment—"Average business." "Fair only to average business."
Consensus—"Fair picture, average puller."

ROAD CALLED STRAIGHT, THE (BETZWOOD-GOLDWYN) LOUIS BENNISON (APR. 20)..........MAY 10
"Bennison's tricks and personality show to good advantage."—M. P. News.

ROARING ROAD, THE (PARAMOUNT) WALLACE REID (APR. 27) .... APR. 26
"Fast and exciting picture with hair-raising climax."—M. P. News.

SATAN, JUNIOR (METRO) VIOLA DANA (MAR. 3)........MAR. 15
"Star is excellent in new role."—M. P. News.
Exhibitor Comment—"Good picture to good business." "All good: no exception. Big to extra big business." "A very good picture. Well liked. Always does business."
Consensus—"Excellent picture, big puller."

SAWDUST DOLL, THE (PATHE) BABY MARY OSBORNE (APR. 20)..........APR. 5
"One of best Marie Osborne pictures; heart appeal."—M. P. News.

SCARLET SHADOW, THE (UNIVERSAL SPECIAL) MAE MURRAY (MAR. 3) ....(Six Parts)..........MAR. 15
"Fans will no doubt like this one; comedy is entertaining."—M. P. News.
Exhibitor Comment—"Not as good as recent Mae Murray productions. Average business." "Average picture to big business."
Consensus—"Good picture, average puller."

SHERIFF'S SON, THE (PARAMOUNT) CHARLES RAY (MAR. 30) ....APR. 12
"Best picture of type in which Ray appears."—M. P. News.
Exhibitor Comment—"Drew big on double bill and they liked it."

SILK LINED BURGLAR, THE (UNIVERSAL) PRISCILLA DEAN (MAR. 31)..........(Six Parts)..........APR. 5
"Entertaining version of 'Boston Blackie' story."—M. P. News.
Exhibitor Comment—"Picture only fair. Big business."

SILVER GIRL, THE (PATHE) FRANK KEENAN (APR. 6)..MAR. 22
"Frank Keenan in a dominating characterization"—M. P. News

SIREN'S SONG, THE (FOX) THEDA BARA (MAY 4).......MAY 17
"Star in story of love and intolerance; fairly convincing."—M. P. News.

SOME LIAR (AMERICAN) WILLIAM RUSSELL (MAY 19)..MAY 17
"Star breezes through in extravagant farce comedy."—M. P. News.

SOMETHING TO DO (PARAMOUNT) BRYANT WASHBURN (APR. 13) ....MAY 10
"Entertaining comedy drama starring Bryant Washburn."—M. P. News.
Exhibitor Comment—"Dandy picture to extra big business." "Not up to Washburn standard. Average business."
Consensus—"Good picture, good puller."

SPEEDY MEADE (GOLDWYN) LOUIS BENNISON (MAR. 23)..........APR. 19
"Story of pleasing sort; player's personality helps."—M. P. News.
Exhibitor Comment—"Star not known here but coming fast. Splendid new type of Western picture. Opened average business first day and last day to big business." "Our patrons are not so strong for Westerns but they like Bennison. Average business." "They like Bennison here. Business gets bigger with each feature released and played with this star. Extra big business."
Consensus—"Excellent picture, big puller."

SPOTLIGHT SADIE (GOLDWYN) MAE MARSH (APR. 6)..MAY 3
"Star shines in role of a pious chorus girl."—M. P. News.
Exhibitor Comment—"Average business two days." "As good as the usual Mae Marsh picture. Average business." "Just fair only. Poor business."
Consensus—"Pleasing picture, average puller."

STITCH IN TIME, A (VITAGRAPH) GLADYS LESLIE (MAY 5) ....MAY 3
"Star simulates gladness in an appealing story."—M. P. News.

STRONGER VOW, THE (GOLDWYN) GERALDINE FARRAR (APR. 27) ....MAY 10
"Star in picture with Spanish background."—M. P. News.

TASTE OF LIFE, A (BLUEBIRD) EDITH ROBERTS (MAR. 2) ....MAR. 15
"One that will stand boosting; story handled carefully."—M. P. News

TAXI (TRIANGLE) TAYLOR HOLMES (MAY 11)........MAY 17
"Starts slowly but gathers speed towards the middle."—M. P. News.

TEST OF HONOR, THE (PARAMOUNT) JOHN BARRYMORE (APR. 6)..........APR. 19
"John Barrymore—enough said, even in dramatic role."—M. P. News.
Exhibitor Comment—"Fine picture to poor business."

THAT'S GOOD (METRO) HALE HAMILTON (MAR. 24)......APR. 5
"This comedy drama a trifle slow, but mildly amusing."—M. P. News.
Exhibitor Comment—"Just fair. Average business." "That's good to average business." "Not as good as his other pictures. Didn't draw."
Consensus—"Good picture, average puller."

Index and Reports Concluded and "Flashbacks"

PICTURE BRAND STAR RELEASED PLAN BOOK

THIRD DEGREE, THE (VITAGRAPH) ALICE JOYCE (MAY 19) ....(Seven Parts)..................MAY 17

" Star in a fine screen version of stage success."—M. P. News.

THOU SHALT NOT (FOX) EVELYN NESBIT (MAR. 23)....APR. 5

(Six Parts)

" Should satisfy fans who patronize this type."—M. P. News.

Exhibitor Comment—" The best picture Nesbit has made. Good business puller." " Nesbit is a goner." " Her best picture, but failed to get normal trade." " Average business."

Consensus—" Good picture, good puller."

THREE GREEN EYES (WORLD) CARLYLE BLACKWELL (APR. 28) .... APR. 26

" All-star cast in best World release in six months."—M. P. News.

THREE MEN AND A GIRL (PARAMOUNT) MARGUERITE CLARK (MAR. 16)..

Exhibitor Comment—" Very cute for ladies. Average business three days." " Average business seven days." " Fair picture to average business."

Consensus—" Pleasing picture, average puller."

THUNDERBOLTS OF FATE (EDWARD WARREN-HODKINSON) HOUSE PETERS (APR. 6)................................APR. 15

" Strong melodrama with political setting."—M. P. News.

TOTON (TRIANGLE) OLIVE THOMAS (MAR. 30)..........MAR. 29

" Looks like star's best bet on Triangle program."—M. P. News.

Exhibitor Comment—" Average business."

TURN IN THE ROAD, THE (ROBERTSON-COLE) SPECIAL CAST (MAR. 24)..MAR. 29

" This one should make patrons happy; will cause talk'.'—M. P. News.

Exhibitor Comment—" Exceptionally good. Well produced. Patrons well pleased. Opened average business and following three days showed big business." " Well liked. Big business."

Consensus—" Excellent production, strong puller."

UNKNOWN LOVE, THE (PATHE) DOLORES CASSINELLI (APR. 27)................(Six Parts)......................APR. 19

" War and Love twined in Perret's production."—M. P. News.

UNKNOWN QUANTITY, THE (VITAGRAPH) CORINNE GRIFFITH (APR. 14) ....APR. 12

" Exceedingly pleasant O. Henry story with Corinne Griffith."—M. P. News.

UNPAINTED WOMAN, THE (UNIVERSAL) MARY MAC LAREN (MAY 11) ....(Six Parts)..................MAY 17

" Faithful study of rural life that is rich in characterization."—M. P. News."

UNPARDONABLE SIN, THE (GARSON-NEILAN) BLANCHE SWEET (APR. 6)...........(Eight Parts)................MAY 17

" Particularly fine combination of talent produces wonderful results."—M. P. News.

Exhibitor Comment—" A splendid picture. Miss Sweet at her best. Perfectly directed, good photography, action intense, and a picture that every 'Honest to God' American should see. Extra big business seven days."

UNVEILING HAND, THE (WORLD) KITTY GORDON (MAR. 17) ....MAR. 8

" A melodrama that often oversteps bounds."—M. P. News.

UNWRITTEN CODE, THE (WORLD) SHIRLEY MASON (MAY 19) ....MAY 17

" In which Kidu-San and Dick Tower meet, marry and part."—M. P. News.

USURPER, THE (VITAGRAPH) EARLE WILLIAMS (APR. 28) .... APR. 26

" Earle Williams in adaptation of Nat Goodwin's play."—M. P. News.

WAY OF THE STRONG, THE (METRO) ANNA Q. NILSSON (MAR. 17) ....MAR. 29

" Eternal triangle picture that ranks well up to Metro average."—M. P. News.

Exhibitor Comment—" Great snow and storm scenes. Big business." " From poor to average business."

Consensus—" Good picture, good puller."

WHAT AM I BID? (UNIVERSAL) MAE MURRAY (APR. 14)..APR. 5

(Six Parts)

" Holds interest all the way; discriminating fans may find fault."—M. P. News.

Exhibitor Comment—" Murray well liked. Picture plot impossible. Settings excellent. Average business."

WHEN A GIRL LOVES (JEWEL) MILDRED HARRIS (APR. 7) ....(Six Parts).....................MAR. 29

" Immense both from the box-office and the screen."—M. P. News.

Exhibitor Comment—" A Western play with Wm. Stowell taking a more leading part than the star. Well received and showed good direction."

WHEN MEN DESIRE (FOX) THEDA BARA (MAR. 9)......MAR. 22

" Theda Bara makes miraculous escape from Germany."—M. P. News.

Exhibitor Comment—" Will the war stuff never cease? Big business first day and average two following days." " A very good picture. Much better than the title. Average business."

Consensus—" Good picture, good puller."

WHEN MY SHIP COMES IN (INDEPENDENT SALES) JANE GREY (APR. 7)..APR. 5

"A melodrama of the stage with Jane Grey featured.'—M. P. News.

WHERE THE WEST BEGINS (AMERICAN) WILLIAM RUSSELL (MAR. 2) ....MAR. 1

" Another good picture to William Russell list."—M. P. News.

Exhibitor Comment—" Very good picture. Big business two days." " Big Bill Russell's best to date. Has every element necessary to make A-1 picture. Extra big business."

Consensus—" Excellent production, strong puller"

PICTURE BRAND STAR RELEASED PLAN BOOK

WHITE HEATHER, THE (MAURICE TOURNEUR) SPECIAL CAST (MAY 18)......................................MAY 17

" Another artistic and unusual melodrama from Tourneur."—M. P. News.

WHITEWASHED WALLS (ROBERTSON-COLE) WILLIAM DESMOND (APR. 14) ....APR. 12

" Of the light, pleasant variety; should please all."—M. P. News.

WISHING RING MAN, THE (VITAGRAPH) BESSIE LOVE (MAR. 10) ....MAR. 8

Its naturalness puts it over; star is good."—M. P. News.

Exhibitor Comment—" Average business."

YANKEE PRINCESS, A (VITAGRAPH) BESSIE LOVE (APR. 21)..APR. 19

" Bessie Love in Irish play of simple charm."—M. P. News.

"FLASHBACKS" ON EARLIER RELEASES

" Out of the Fog " (Metro-Nazimova)—" Extra big business seven days."

" A Little Sister to Everybody " (Pathe)—" A very clever little picture to average business."

" Infatuation " (Pathe-Gaby Deslys)—" No drawing power."

" Salome " (Fox)—" Extra big business three days, although rain and cold weather prevailed."

" The Man Hunter " (Fox)—" Plenty of fights. Too much choking, but a regular Farnum picture that pleased."

" The One Woman " (Select)—" Well produced, like the book, did please here; acting fine."

" The Lion and the Mouse " (Vitagraph)—" Average business."

" The Midnight Patrol " (Select)—" Good for a change. Plenty of thrills. Big business."

" Bonded Wife " (Metro)—" Best Wehlen we have had. Big business."

" Better Half " (Select)—" One of the best Bradys we have had. Average business."

" After the War " (Universal)—" Average picture to average business."

" Mother, I Need You (State Rights)—" A box-office attraction and liked by all. Big business two days."

" Romance of the Air " (Film Clearing House)—" Poorest feature for drawing power I ever run."

" Mr. Logan, U. S. A." (Fox)—" Extra good western. Mix draws fine here and his pictures are always good."

" Cannibals of the South Seas " (Exhibitors' Mutual)—" First half of this feature big and second half fair. Good pictures with good drawing power."

" The Make Believe Wife " (Paramount)—" Pleased everybody. Come on, Miss Burke. More like this. Big business."

" Woman on the Index " (Goldwyn)—" Frederick draws poorly, but comedy got us by."

" Mirandy Smiles " (Paramount)—" A pleasant surprise. Much better than we anticipated."

" Why I Would Not Marry " (Fox)—" Good production but no drawing power. Fell off second night."

" Good-bye, Bill " (Paramount)—" Clever travesty on the many Kaiser pictures. Poor business."

" Bondage of Barbara " (Goldwyn)—" Better than Mae Marsh has been getting."

" Little Miss Hoover " (Paramount)—" Nothing to it. Poorest Clark picture ever made. Average business."

" Smiles " (Fox)—" The Lees don't draw but they please greatly."

" Sis Hopkins " (Goldwyn)—" Not quite up to the publicity but pleased. Fell down second night."

" The Forbidden City " (Select)—" Fine production and excellent support to extraordinary star."

" Adele " (United Pictures)—" War story and the crowd says they don't want any more, so I am quits on war stories."

" Little White Savage " (Universal)—" Good entertainment. Fine little star and fine cast."

" The Trail to Yesterday " (Metro)—" Pleased to average business."

" Every Mother's Son " (Fox)—" Ran it, as it was all we could get to fill date on short notice. Poor film, poor crowd."

" Cleopatra " (Fox)—" A really big film which gave general satisfaction."

" The Hell Cat " (Goldwyn)—" Not as good as some of her films, but good."

" The Dub " (Paramount)—" Good average film to average business."

" Her Man " (Elaine Hammerstein-Pathe)—" Average picture, perhaps not that. Unknown star and unusual local event caused very light crowd."

" Here Comes the Bride " (Paramount)—" Very good picture to average business."

The Box Office Reports Have A Value That Stands Alone

New Theatres Building Throughout Country

ARIZONA

Miama—Charles A. Goodwin has been granted a permit to erect a modern motion picture theatre on the site of the former Parliament Cafe. It will measure 25 x 100 feet.

Tucson—The Diamos Brothers, theatre men of southern Arizona, have secured a site here on Stone avenue and Congress street and will erect a large theatre and business building to cost $150,000.

ARKANSAS

Sheridan—A motion picture theatre is being erected which will be rented to Robert Stephens.

CALIFORNIA

Alhambra—F. A. Greth who is erecting a picture theatre here to be known as the Alhambra announces that he has secured another site and will erect another theatre here if the first one proves successful.

Vallejo—The Bell Amusement Company of this city has purchased a site on Virginia street and Highland and will erect a theatre according to announcement that will cost $125,000.

CONNECTICUT

Hartford—At an estimated cost of $60,000 the Glassman Drug Company is erecting a theatre at Franklin avenue and Barker street, south end. It will seat 800 and Joseph W. Walsh is to be manager.

Bridgeport—David Fener will erect a theatre on the site running from 260 to 270 State street which will seat 3,500.

IDAHO

Bonners Ferry—Charles Wood, proprietor of the Amazon theatre, announces that he will invest $10,000 on a site a few doors away from his present theatre and erect a modern theatre to seat 500 persons.

Pocatello—The Colonial Investment Company is erecting a modern theatre on A street and Capital avenue.

ILLINOIS

Belleville—Plans providing for a combined theatre and hotel building are now completed and the building is to cost $125,000. C. T. Mullen has arranged for the financing.

Decatur—Percy W. Gebhart will erect a new American motion picture theatre at Packard and Water street to cost about $25,000.

Findley—A modern motion picture theatre is being erected here which will seat about 350 persons.

Marion—A new theatre will be erected on a site on the southwest corner of the square and will seat about 1,500. A forty piece orchestra is promised.

Murphysboro—The walls are now going up on the new theatre at Eighth and Walnut streets, according to report.

INDIANA

Anderson—Neal M. McCullough and Fred E. Mustard have purchased a site at Meridian and Twelfth street and announce that they will start to erect a $100,000 motion picture theatre to seat 1,200 persons.

Lafayette—Thomas Bauer and H. W. Marshall have secured a site at Ferry and Sixth street and will erect a $100,000 theatre with a seating capacity of 1,500 persons.

South Bend—Charles E. Potts of Indiana Harbor, interested with the Blackstone Theatre Corporation, was here May 1 to watch the work start on the erection of the new theatre at 212 to 218 South Michigan street. It will seat 2,500.

Evansville—A new theatre is announced for erection at the corner of First and Locust streets by out of town capital to take the place of the Orpheum destroyed by fire several years ago.

IOWA

Bedford—The Bedford Amusement Company is reported as organized to erect a modern theatre in this town.

Davenport—John Bengston plans a modern theatre to be erected east of his block on Second avenue. The seating capacity will be 1,500.

KANSAS

Wichita—A three story theatre and apartment building costing $250,000 will be erected by W. Greenwald and associates on the southwest corner of Hillside and Douglas avenues. An open air roof garden is planned to seat 1,000 persons.

KENTUCKY

Hickman—Mrs. John Wright has purchased the A. A. Paris building and will erect a motion picture theatre on the site.

WASHINGTON

Mt. Vernon—Mr. and Mrs. D. R. Murphy have let the contracts for the erection of a modern motion picture theatre for the corner of Myrtle and Front streets. The cost will be $25,000 and it will seat 700 and be completed in July.

South Tacoma—A theatre to cost $26,000 will be erected on Union avenue for M. Martin.

Yakima—Frederick Mercy will have additions made to the original plans submitted for the New Liberty theatre which he is erecting here. The total cost is now estimated at $125,000.

Film Stock Outside the Theatre

(*Continued from page* 3447)

The "safety standard" has not been forced upon any manufacturer. It can be used or not as the manufacturer sees fit. It is merely a matter of changing sprockets. The intermittents and other mechanical devices of the projector are the same. However, the more it is used and the more it is promoted, the greater the supply of non-inflammable film will become and the stronger will be the feeling of revenge against the man who stoops so low as to use inflammable film in the production of pictures in this "safety standard" width.

Should at any time in the future non-inflammable film be universally used the excuse for the "safety standard" will no longer exist. This, however, could not be done without years of warning, for, as we pointed out last week, the investment in prints produced on inflammable stock is so great that it would be absolutely wrong to ask the companies owning them to throw them into the discard until they are worn out.

It is, therefore, our opinion that the "safety standard," which shall use non-inflammable stock only is the proper solution for the problem of showing pictures in semi-public gatherings, at least at the present time, except where a fireproof projection booth is used, and no excuse should be allowed for the elimination of this enclosure, no matter what type of machine is used unless the film used is printed on slow burning stock.

E. K. Gillett.

COMING

The production

THE GIRL FROM NOWHERE

The stars

Wilfred Lucas and Cleo Madison

Written and Directed by

Wilfred Lucas and Bess Meredyth

PIONEER FILM CORP.

126 West 46th St. New York

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM COMPANY, INC.

(*See Pathe Exchanges*)

ARTCRAFT PICTURES

(*See Famous Players-Lasky Exchanges*)

BEAR STATE FILM COMPANY

(*At State Right Exchanges*)

The Vigilantes ....

CHRISTIE FILM COMPANY COMEDIES

(*At State Right Exchange*)

CHRISTIE TWO REELERS

May 12—Rowdy Ann	2
April 28—Sally's Blighted Career	2

SINGLE REEL COMEDIES

June 2—Tell Your Wife Everything	1
May 26—Kiss the Bride	1
May 19—Oh Susie, Be Careful	1
May 12—A Rustic Romeo	1
May 5—Too Many Wives	1
Apr. 28—Sea Sirens	1
Apr. 21—Stop-Look-Listen	1
Apr. 14—Lost—A Bridegroom	1
Apr. 7—Apartment 23	1
Mar. 31—Marrying Molly	1
Mar. 24—Brides for Two	1
Mar. 17—Oh, What a Night	1
Mar. 10—Hard Luck	1
Mar. 3—Bobby Comes Marching Home	1
Feb. 24—Welcome Home	1

EDUCATIONAL FILM CORP. OF AMERICA

(*Through State Right and Educational Exchanges*)

Photoplay Magazine Screen Supplement Released Once Every Month Showing Leading Stars at work and play	1
Mar. 24—The Passing of the Crow	1
Mar. 17—The Eagle and the Fawn	1
Mar. 3—The Washington Air Patrol	1
Feb. 24—What Is a Mexican?	1
Feb. 17—A Day with Carranza	1

BLACK AND WHITE COMEDIES (International)

May 5—Rubbing It In	1
Apr. 28—Knocking the H— Out of Heinie	1
Apr. 21—A Sweet Pickle	1
Apr. 14—Twinkle, Twinkle	1
Apr. 7—It Beats the Dutch	1
Mar. 31—Where Are the Papers?	1
Mar. 24—Snappy Cheese	1

BRUCE SCENICS

18—Scenic Succotash	1
17—The Lonesome Pup	1
16—Frozen Thrills	1
15—Men Met in the Mountains	1
14—Nature—Hot and Cold	1
13—Horizon Hunters	1
12—Sundown	1
11—The Pale Pack Train	1
10—The Tides of Yesterday	1
9—Before Breakfast	1

EXHIBITORS MUTUAL EXCHANGES

May —The Mint of Hell (William Desmond)	5
May —Josselyn's Wife (Bessie Barriscale)	5
Apr. —Modern Husbands (Henry B. Walthall)	5
Apr. —The Love Call (Billie Rhodes)	5
Apr. —The Courageous Coward (Sessue Hayakawa)	5
Apr. —Diane of the Green Van (Alma Rubens)	5
Mar. —Hearts Asleep (Bessie Barriscale)	5
Mar. —The Turn in the Road (Special Cast)	5
Mar. —A Heart in Pawn (Sessue Hayakawa)	5
Mar. —The Lamb and the Lion (Billie Rhodes)	5
Feb. —Long Lane's Turning (Henry B. Walthall)	5
Feb. —A Trick of Fate (Bessie Barriscale)	5

STRAND COMEDIES

Mar. 23—The Way of a Maid	1
Mar. 16—His Wife's Birthday	1
Mar. 9—The Door Between	1
Mar. 2—The Wig-Wag System (Elinor Field)	1
Feb. 23—Their Baby (Elinor Field)	1
Feb. 16—Almost a Hero (Elinor Field)	1
Feb. 9—Merely Marrying Mary (Elinor Field)	1
Feb. 2—How to be Happy Though Married (Elinor Field)	1

ROTHACKER OUTDOORS

Apr. 6—A Palestine Pilgrimage	1
Mar. 30—Glimpsing the Gondolas	1
Mar. 23—'Mid Sahara's Sands	1
Mar. 16—In Pyramid Land	1
Mar. 9—An Eyeful of Egypt	1
Mar. 2—Columbia Highway	1
Feb. 23—A Peek at Paradise	1
Feb. 16—Out Wyoming Way	1
Feb. 9—A Bit of God's Country	1
Feb. 2—Doing the Dells	1

FAMOUS PLAYERS—LASKY EXCHANGES

ARTCRAFT

May 25—True Heart Susie (D. W. Griffith's)	5
May 18—The Knickerbocker Bucharoo (Douglas Fairbanks)	5
May 4—The Money Corral (Wm. S. Hart)	5
Apr. 27—For Better—For Worse (De Mille's)	5
Apr. 20—Eyes of the Soul (Elsie Ferguson)	5
Apr. 6—Captain Kidd, Jr. (Mary Pickford)	5
Mar. 23—The Girl Who Stayed at Home (D. W. Griffith's)	5
Mar. 16—The Poppy Girl's Husband (William S. Hart)	5

PARAMOUNT

May 25—I'll Get Him Yet (Dorothy Gish)	5
May 25—The Haunted Bedroom (Enid Bennett)	5
May 18—The Busher (Charles Ray)	5
May 18—The Final Close-up (Shirley Mason)	5
May 11—The Lady of Red Butte (Dorothy Dalton)	5
May 11—The Home Town Girl (Vivian Martin)	5
May 11—Come Out of the Kitchen (Marguerite Clark)	5
May 4—Vicky Van (Ethel Clayton)	5
May 4—Oh You Women (Emerson-Loos Prod)	5
Apr. 27—Rustling a Bride (Lila Lee)	5
Apr. 27—The Law of Men (Enid Bennett)	5
Apr. 20—Greased Lightning (Charles Ray)	5
Apr. 20—The Home Breakers (Dorothy Dalton)	5
Apr. 13—The Roaring Road (Wallace Reid)	5
Apr. 13—Something to Do (Bryant Washburn)	5
Apr. 13—Let's Elope (Marguerite Clark)	5
Apr. 6—The Rescuing Angel (Shirley Mason)	5
Apr. 6—The Test of Honor (John Barrymore)	5

PARAMOUNT-ARTCRAFT SPECIALS

Feb. 16—The False Faces (Henry B. Walthall)	5

SUCCESS SERIES (Re-Issues)

May 25—The Woman in the Case (Pauline Frederick)	5
May 18—The Gentleman from Indiana (Dustin Farnum)	5
May 11—What Money Can't Buy (Louise Huff-Jack Pickford)	5
May 4—Hearts Adrift (Mary Pickford)	5
Apr. 27—Chimmie Fadden (Victore Moore)	5
Apr. 20—Gretna Green (Marguerite Clark)	5
Apr. 13—The Dictator (John Barrymore)	5
Apr. 6—Hulda from Holland (Mary Pickford)	5

TWO REEL COMEDIES

May 25—Love's False Faces (Sennett's)	2
May 18—Welcome Little Stranger (Montgomery Flagg Film)	2
May 11—When Love Is Blind (Sennett's)	2
May 4—Harold, the Last of the Saxons (Mr. and Mrs. Sidney Drew)	2
Apr. 27—The Little Widow (Sennett's)	2
Apr. 20—An Amateur Liar (Mr. and Mrs. Sidney Drew)	2
Apr. 13—The Foolish Age (Sennett's)	2
Apr. 6—The Last Bottle (Montgomery Flagg Film)	2

SINGLE REELS

May 25—From Cocoon to Kimona (Burton Holmes)	1
May 25—Action of the Heart (Bray Pictograph)	1
May 18—Across France with Yankee Gas Hounds (Burton Holmes)	1
May 18—Giants in Fairyland (Bray Pictograph)	1
May 11—Tagalog Tailors (Burton Holmes)	1
May 11—Lessons in Swordmanship (Bray Pictograph)	1
May 4—With the Yanks in France (Burton Holmes)	1
May 4—Bath Towel Beauties (Bray Pictographs)	1
Apr. 27—Filipino School Days (Burton Holmes)	1
Apr. 27—How the Telephone Talks (Bray Pictograph)	1
Apr. 20—Some British Bits Well Done (Burton Holmes)	1
Apr. 20—Fun in Feet (Bray Pictograph)	1
Apr. 13—Land of the Mompies (Burton Holmes)	1
Apr. 13—Coal Mining (Bray Pictograph)	1
Apr. 6—Seeing Sights in London (Burton Holmes)	1
Apr. 6—Tin Can Toys (Bray Pictograph)	1

FILM CLEARING HOUSE EXCHANGES

INDEPENDENT SALES CORPORATION

Mar. —The Littlest Scout (Blackton Production)	5
Dec. —Wanted for Murder (Elaine Hammerstein)	6
Dec. —A Romance in the Air (Bert Hall-Edith Day)	6

TEN-TWENTY-THIRTY SERIES

Apr. —When a Woman Strikes (Ben Wilson-Rosemary Theby)	5
Apr. —When My Ship Comes In (aJne Grey)	5
Mar. —Suspense (Mollie King)	5
Dec. —Her Mistake (Julius Steger Production)	6
Dec. —Life's Greatest Problem (Blackton Production)	6
Dec. —A Woman's Experience (Bacon-Backer Production)	6

SHERRY SERVICE, WILLIAM L.

Mar. 9—Marriage for Convenience (Catherine Calvert)	6
Mar. 2—Love and the Law (Edgar Lewis Production)	6
Feb. 23—Twilight (Doris Kenyon)	6
Feb. 16—Calibre 38 (Edgar Lewis Production)	6
Feb. 2—The Son of a Gun (G. M. Anderson)	5
Jan. 5—Wild Honey (Doris Kenyon)	6

BURLINGHAM TRAVEL PICTURES (Sherry Service)

The Gornergrat Railway	1
Lovely Lucerne	1
The Riviera of Lake Leman	1
Scrambles in the High Alps	1
Allied War Heroes Arrive in Switzerland	1
The Pilatus Railway	1
Unknown Switzerland (The Lotschenthal)	1
Facing Death on the Blumlisalp	1

Advance Information on All Film Releases

(Continued from preceding page)

FIRST NATIONAL EXCHANGES

Mar. 10—A Midnight Romance (Anita Stewart)	5
Feb. 3—Our Teddy (Roosevelt Pictures)	5
Jan. 5—Virtuous Wives (Anita Stewart)	5
The Romance of Tarzan (Elmo Lincoln)	
Shoulder Arms (Charlie Chaplin)	3
Italy's Flaming Front (Italian Official War Pictures)	
Pershing's Crusaders (Official Government Feature)	
My Four Years in Germany (Ambassador Gerard's)	

FLORIDA FILM CORPORATION

(At State Right Exchanges)

June —Hot Sands and Cold Feet	2
June —His Muzzled Career	2
May —With the Moonshine on the Wabash	2
May —His Concrete Dome	2
Apr. —Fred's Fictitious Foundling	2
Apr. —Fabulous Fortune Fumblers	2

FOX FILM EXCHANGES

STANDARD PICTURES

June 29—My Little Sister (Evelyn Nesbit)	5
June 15—A Woman There Was (Theda Bara)	5
June 1—The Lone Star Ranger (William Farnum)	5
May 18—A Fallen Idol (Evelyn Nesbit)	5
May 4—The Siren's Song (Theda Bara)	5
Mar. 20—The Jungle Trail (William Farnum)	5
Mar. 23—Thou Shalt Not (Evelyn Nesbit)	5
Mar. 9—When Men Desire (Theda Bara)	5

VICTORY PICTURES

June 22—The Wilderness Trail (Tom Mix)	5
June 8—Putting One Over (George Walsh)	5
May 25—The Divorce Trap (Gladys Brockwell)	5
May 11—The Coming of the Law (Tom Mix)	5
Apr. 27—Help! Help! Police! (George Walsh)	5
Apr. 13—Pitfalls of a Big City (Gladys Brockwell)	5
Mar. 30—Fighting for Gold (Tom Mix)	5
Mch. 16—Never Say Quit (George Walsh)	5
Mch. 2—The Forbidden Room (Gladys Brockwell)	5

EXCEL PICTURES

June 15—Cowardice Court (Peggy Hyland)	5
June 1—When Fate Decides (Madlaine Traverse)	5
May 18—Words and Music By—(Albert Ray)	5
May 4—Miss Adventure (Peggy Hyland)	5
Apr. 20—The Love that Dares (Madlaine Traverse)	5
Apr. 6—Married in Haste (Albert Ray)	5
Mar. 23—The Rebellious Bride (Peggy Hyland)	5
Mar. 9—Gambling in Souls (Madlaine Traverse)	5

PRODUCTIONS EXTRAORDINARY

Salome (Theda Bara)	8
Cleopatra (Theda Bara)	8
Les Miserables (William Farnum)	8

SUNSHINE AND TOM MIX COMEDIES

July 6—The Merry Jailbirds	2
June 15—Dabbling in Society	2
May 25—Virtuous Husbands	2
May 11—A Soft Tenderfoot (Tom Mix)	2
Apr. 20—The House of Terrible Scandals	2
Apr. 6—Tom and Jerry Mix	2
Mch. 23—Money Talks	2
Mch. 9—Six-Cylinder Love (Tom Mix)	2

MUTT AND JEFF CARTOONS

June 8—Hands Up	½
June 1—Oh Teacher	½
May 25—The Shell Game	½
May 18—Left at the Post	½
May 11—Sir Sidney	½
May 4—The Cave Man's Bride	½
Apr. 27—Seeing Things	½
Apr. 20—Pigtails and Peaches	½
Apr. 13—Subbing for Tom Mix	½
Apr. 6—The Mutt the Mutt Trainor	½
Mar. 30—A Cow's Husband	½
Mar. 23—Out and in Again	½
Mar. 16—William Hohenzollern, Sausage Maker	½

FROHMAN AMUSEMENT CORPORATION

(At State Right Exchanges)

Once to Every Man (Jack Sherrill)	
My Own United States (Special Cast)	Through Metro
God's Man (H. B. Warner)	9

GARSON-NEILAN PRODUCTIONS

(Producing for Open Market)

The Unpardonable Sin (Blanche Sweet)	9
The Hushed Hour (Blanche Sweet)	

GAUMONT COMPANY

(At State Right Exchanges)

Tuesdays—Gaumont News	1
Fridays—Gaumont Graphic	1
The Real Roosevelt	2
Satan on Earth	2
The Hand of Vengeance (Serial of ten two-reel episodes)	2

GOLDWYN EXCHANGES

STAR SERIES

June 22—The City of Comrades (Tom Moore)	5
June 8—The Fear Woman (Pauline Frederick)	5
May 25—When Doctors Disagree (Mabel Normand)	5
May 18—The Crimson Gardenia (Rex Beach's)	6
May 11—Leave It to Suson (Madge Kennedy)	5
May 4—One of the Finest (Tom Moore)	5
Apr. 27—The Stronger Vow (Geraldine Farrar)	6
Apr. 20—The Pest (Mabel Normand)	5
Apr. 13—One Week of Life (Pauline Frederick)	5
Apr. 6—Spotlight Sadie (Mae Marsh)	5

BENNISON SERIES

May 11—The Road Called Straight (Louis Bennison)	5
Mar. 23—Speedy Meade (Louis Bennison)	5
Jan. 5—Oh, Johnny (Louis Bennison)	5

SPECIALS

The Eternal Magdalene	6
The Border Legion (Blanche Bates-Hobart Bosworth)	6
For the Freedom of the World	7
The Manx-Man	7
Social Ambition	7
Honor's Cross	7

CAPITOL COMEDIES

June 15—A Wonderful Night ("Smiling Bill" Parsons)	2
June 1—In a Pinch (Mr. and Mrs. Carter De Haven)	2
May 18—Circumstantial Evidence ("Smiling Bill" Parsons)	2
May 4—The Sea Wolf ("Smiling Bill" Parsons)	2
Apr. 20—Wanted—A Baby ("Smiling Bill" Parsons)	2

FORD EDUCATIONAL WEEKLY

June 8—The Only Way	1
June 1—The Land of the Ukulele	1
May 25—From Mud Dog	1
May 18—A Wild Goose Chase	1
May 11—Can the Poor Fish	1
May 4—Going Up	1
Apr. 27—A Visit to New Orleans	1
Apr. 20—Good Roads	1
Apr. 13—Northern Sports Under Southern Skies	1

HILLER AND WILK, INC.

(Pictures Handled in the Open Market)'

The Silent Mystery (Francis Ford Serial)	
Woman	
The Wrath of the Gods	
The Battle of Gettysburg	
Raffles, the Amateur Cracksman	

HART, FAIRBANKS, KEENAN, TALMADGE RE-ISSUES

Fifty Fifty (Norma Talmadge)	
The Social Secretary (Norma Talmadge)	
The Devil's Needle (Norma Talmadge)	
Going Straight (Norma Talmadge)	
Children in the House (Norma Talmadge)	
The Drab (Frank Keenan)	
Bride of Hate (Frank Keenan)	
The Sins Ye Do (Frank Keenan)	
Jim Grimsby's Boy (Frank Keenan)	
The Thoroughbred (Frank Keenan)	
The Americano (Douglas Fairbanks)	
The Matrimaniac (Douglas Fairbanks)	
American Aristocracy (Douglas Fairbanks)	
Manhattan Madness (Douglas Fairbanks)	
The Half Breed (Douglas Fairbanks)	
Flirting with Fate (Douglas Fairbanks)	
Reggie Mixes In (Douglas Fairbanks)	
The Good Bad Man (Douglas Fairbanks)	
Wolfe Lowry (William S. Hart)	
The Desert Man (William S. Hart)	
The Square Deal Man (William S. Hart)	
The Gunfighter (William S. Hart)	
Truthful Tulliver (William S. Hart)	
The Devil's Double (William S. Hart)	
The Return of Draw Egan (William S. Hart)	
The Dawnmaker (William S. Hart)	
Captive God (William S. Hart)	
The Patriot (William S. Hart)	

HODKINSON CORPORATION, W. W.

(See Pathe Exchanges)

May 4—The Best Man (J. Warren Kerrigan)	5
Apr. 20—As a Man Thinks (Leah Baird)	5
Apr. 6—Thunderbolts of Fate (House Peters-Anna Lehr)	5
Mar. 24—The End of the Game (J. Warren Kerrigan)	5
Mar. 10—The Forfeit (House Peters)	5

INDEPENDENT SALES CORPORATION

(See Film Clearing House Exchanges)

IVAN FEATURE PRODUCTIONS

(At State Right Exchanges)

Life or Honor (Leah Baird-James Morrison)	7
Human Clay (Mollie King)	5

KLEINE SYSTEM, GEORGE

(See World Film Exchanges)

KREMER FILM FEATURES, VICTOR

(Released on States Rights Basis)

Denny From Ireland (Shorty Hamilton)	5
The Snail (Shorty Hamilton)	5
The Ranger (Shorty Hamilton)	5
The Pen Vultur (Shorty Hamilton)	5

Advance Information on All Film Releases

(Continued from preceding page)

METRO EXCHANGES

June 23—One Thing at a Time O'Day (Bert Lytell)....5
June 16—The Family Tree (Emmy Wehlen)....5
June 9—Patricia (Viola Dana)....5
June 2—Almost Married (May Allison)....5
May 26—Full of Pep (Hale Hamilton)....5
May 19—The Lion's Den (Bert Lytell)....5
May 12—Castles in the Air (May Allison)....5
May 5—The Amateur Adventuress (Emmy Wehlen)....5
Apr. 28—After His Own Heart (Hale Hamilton)....5
Apr. 21—False Evidence (Viola Dana)....5
Apr. 14—Blackie's Redemption (Bert Lytell)....5
Apr. 7—The Island of Intrigue (May Allison)....5
Mar. 31—The Parisian Tigress (Viola Dana)....5
Mar. 24—That's Good (Hale Hamilton)....5
Mar. 17—The Way of the Strong (Anna Q. Nilsson)....5
Mar. 10—Blind Man's Eyes (Bert Lytell)....5
Mar. 3—Satan Junior (Viola Dana)....5

NAZIMOVA PRODUCTIONS

The Red Lantern (Nazimova)....7
Out of the Fog (Nazimova)....7
Eye for Eye (Nazimova)....7
Toys of Fate (Nazimova)....7
Revelation (Nazimova)....7

SCREEN CLASSICS, INC., SPECIALS

A Man of Honor (Harold Lockwood)....5
Shadow's of Suspicion (Harold Lockwood)....5
The Great Romance (Harold Lockwood)....6
Why Germany Must Pay (Special Cast)....6
The Great Victory (Special Cast)....6
Pals First (Harold Lockwood)....6

OUTING-CHESTER PICTURES

(At State Right Exchanges)

7—Up in the Air After Alligators....1
6—A Wasmanipae Week-End....1
5—Guided and Miss Guided....1
4—Maid, Mermaids and More Maids....1
3—Ballahooing on the Anarika....1
2—Teddy Birds....1
1—From Scales to Antlers....1

PARAMOUNT PICTURES

(See Famous Players-Lasky Exchange)

PATHE EXCHANGES

June 1—All Wrong (Bryant Washburn)....5
May 25—The Master Man (Frank Keenan)....5
May 18—Caleb Piper's Girl (Helene Chadwick)....5
May 4—The Cry of the Weak (Fannie Ward-Frank Elliott)....5
Apr. 27—The Unknown Love (Dolores Cassinelli-E. K. Lincoln)....6
Apr. 20—The Sawdust Doll (Baby Marie Osborne)....5
Apr. 6—The Silver Girl (Frank Keenan)....5
Mar. 23—Go Get 'Em Garringer (Helene Chadwick)....5
Mar. 9—Carolyn of the Corners (Bessie Love)....5
Mar. 2—Common Clay (Fannie Ward)....7

AMERICAN FILM COMPANY, INC.

Mar.16—Put Up Your Hands (Margarita Fisher)....5
Mar. 2—Where the West Begins (William Russell)....5
Feb. 16—Molly of the Follies (Margarita Fisher)....5
Feb. 2—The Amazing Imposter (Mary Miles Minter)....5

ROLIN COMEDIES

June 1—Back to the Woods (Lloyd-Pollard-Daniels)....1
May 25—The Marathon (Lloyd-Pollard-Daniels)....1
May 18—Before Breakfast (Lloyd, Pollard, Daniels)....1
May 11—Si, Senor (Lloyd-Pollard-Daniels)....1
May 4—Young Mr. Jazz (Lloyd-Pollard-Daniels)....1
Apr. 27—Ring up the Curtain (Lloyd-Daniels-Polard)....1
Apr. 20—Crack Your Heels (Lloyd-Pollard-Daniels)....1
Apr. 13—Just Dropped In (Harold Lloyd)....1
Apr. 6—A Sammy in Siberia (Harold Lloyd)....1
Mar. 30—Next Aisle Over (Harold Lloyd)....1
Mar. 23—The Dutiful Dub (Harold Lloyd)....1
Mar. 16—Look Out Below (Harold Lloyd)....1

TWO-REEL SPECIALS

May 11—His Vampy Ways (Walter Hall Comedy)....2
Jan. 19—Corinne, Come Here (Gloria Joy)....2

THE TIGER'S TRAIL (Serial)

(Starring Ruth Roland and George Larkin; Astra)
June 1—Seventh, The Flaming Waters....2
May 25—Sixth, The Secret Assassin....2
May 18—Fifth, The Tiger Trap....2
May 11—Fourth, Danger Signals....2
May 4—Third, The Human Chain....2
Apr. 27—Second, The Glowing Eyes....2
Apr. 20—First, The Tiger Worshippers....3

THE LIGHTNING RAIDER (Serial)

(Fifteen Two-Reel Episodes Astra 'Serial' Starring Pearl White, Warner Oland, Henry Gsell)
Apr. 13—Fifteenth, Wu Fang Atones....2
Apr. 6—Fourteenth, Cleared of Guilt....2
Mar. 30—Thirteenth, the White Roses....2
Mar. 23—Twelfth, Hurled Into Space....2
Mar. 16—Eleventh, The Bars of Death....2
Mar. 9—Tenth, The Baited Trap....2
Mar. 2—Ninth, Falsely Accused....2
Feb. 23—Eighth, The Cave of Dread....2
Feb. 16—Seventh, Meshes of Evil....2
Feb. 9—Sixth, The Mystic Box....2
Feb. 2—Fifth, The Brass Key....7
Jan. 26—Fourth, Through Doors of Steel....7

THE TERROR OF THE RANGE (Serial)

(Seven Two-Reel Episodes Starring George Larkin and Bessie Compson; Produced by Diando)
Mch. 16—Seventh, Run to Earth....2
Mch. 9—Sixth, Tangled Tales....2
Mch. 2—Fifth, A Threat from the Past....2
Feb. 23—Fourth, The Midnight Raid....2
Feb. 16—Third, The Chasm of Fear....2
Feb. 9—Second, The Hidden Chart....2
Feb. 2—First, Prowlers of the Night....2

NEWS REELS

Sundays—Topics of the Day....
Wednesdays—Pathe News....1
Saturdays—Pathe News....1

PIONEER FILM CORPORATION

(At State Right Exchanges)

The Boomerang (Henry B. Walthall)....
Virtuous Sinners (Wanda Hawley & Norman Kerry)....
Sins of the Children (Alma Hanlon and Stuart Holmes)....
Wives of Men (Florence Reed)....

RAVER PRODUCTIONS, HARRY

(At State Right Exchanges)

—The Liberator (Maciste Serial)....

SELECT EXCHANGES

May —Jacques of the Silver North (Mitchell Lewis)....5
May —The New Moon (Norma Talmadge)....6
Apr. —Red Head (Alice Brady)....5
Apr. —The Veiled Adventure (Constance Talmadge)....5
Apr. —Marrying Mary (Marion Davies)....5
Mar. —The Probation Wife (Norma Talmadge)....6
Mar. —Marie Ltd. (Alice Brady)....5
Mar. —Experimental Marriage (Constance Talmadge)....5
Feb. —The World to Live In (Alice Brady)....5
Feb. —Children of Banishment (Mitchell Lewis)....5

SPECIALS

Break the News to Mother (Special Cast)....6
The Hidden Truth (Anna Case)....5
Ruling Passions (Julia Dean-Edwin Arden)....5
The Midnight Patrol (Ince Production)....5
The Cavell Case (Julia Arthur)....5
The One Woman (Special Cast)....6

SELZNICK PICTURES CORPORATION

(See Select Exchanges)

—Upstairs and Down (Olive Thomas)....5

S-L PICTURES

(At State Right Exchanges)

Virtuous Man (E. K. Lincoln) Ralph Ince Attraction....

SHERRY SERVICE, WILLIAM L.

(See Film Clearing House Exchanges)

SOUTHERN FEATURE FILM COMPANY

(At State Rights Exchanges)

Beyond the Law (Emmett Dalton)....6

STATE RIGHT EXCHANGES

DOLL VAN FILM CORPORATION (CHICAGO)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover....
Public Defender....
Carmen of the Klondike....
The Grain of Dust....
Hearts of the World....
The Crucible of Life....
Nine-tenths of the Law....
The Belgian....
The Zeppelin's Last Raid....
Those Who Pay....
Just a Woman....

DOO LEE FILM COMPANY, INC. (NEW YORK STATE)

May 1—The Window Opposite (Leah Baird)....7
Apr. 15—His Daughter Pays (Gertrude McCoy)....6
The Woman Who Dared....7
The Libertine....6
Babbling Tongues....7
Married in Name Only....6
Her Bargain....6
A Man's Law....5
Human Clay....5
One Law for Both....8
Sins of Ambition....7
A Slacker's Heart....7
Cleopatra....5
The Lonesome Trail....5
Mothers of Liberty....6
Jester Comedies (Twede Dan), one a week....2
The Silent Mystery (Serial in Fifteen Two-Reel Episodes (Francis Ford Mae Gaston and Rosemary Theby....
Two-Reel Western Dramas (Ann Little-Jack Richardson), one a week....
June 8—The Winning Loser....2
June 1—The Recognition....2
May 25—The Law of Hate....2
May 18—The Range Rider....2
May 11—The Fatal Return....2
May 4—A Canyon Romance....2
Apr. 27—Western Honor....2
Apr. 20—Prodigal Love....2
Apr. 13—Luxury's Lure....2

Advance Information on All Film Releases

(Continued from preceding page)

TRIANGLE EXCHANGES

June 29—Dombey and Son (Special Cast)	6
June 22—Upside Down (Taylor Holmes Special)	5
June 15—Lady Windemere's Fan (Oscar Wilde Play)	5
June 8—Love's Prisoner (Olive Thomas Special)	6
June 1—The Root of Evil (Frances Mann-Philip Yale Drew)	5
May 25—Mayor of Filbert (Belle Bennett-Special)	8
May 18—The Water Lily (Alice Mann)	5
May 11—Taxi (Taylor Holmes Special)	5
May 4—A Place in the Sun (Margaret Blanche and English Cast)	5
Apr. 27—The Follies Girl (Olive Thomas Special)	5
Apr. 20—Devil M'Care (Crane Wilbur)	5
Apr. 13—A Regular Fellow (Taylor Holmes Special)	5
Apr. 6—Democracy (Jack Conway-Marguerite Marsh)	5

UNITED PICTURE THEATRES

(See World Film Exchanges)

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

The Big Little Person (Mae Murray)	6
The Unpainted Woman (Mary McLaren)	6
The Blinding Trail (Monroe Salisbury)	6
The Delicious Little Devil (Mae Murray)	6
Bare Fists (Harry Carey)	6
The Exquisite Thief (Priscilla Dean)	6
Fire Flingers (Rupert Julian)	6
What Am I Bid (Mae Murray)	6
The Amazing Wife (Mary Mac Laren)	6
A Silk Lined Burglar (Priscilla Dean)	6
A Fight for Love (Harry Carey)	6
The Light of Victory (Monroe Salisbury)	5

JEWEL PRODUCTIONS, INC.

June 2—Destiny (Dorothy Phillips)	6
Feb. 10—The Heart of Humanity (Dorothy Phillips)	9

L-KO COMEDIES

May 21—His Wicked Eyes (Dan Russell)	2
May 14—In Bad All Around (Eva Novak-Hughie Mack)	2
May 7—Good Night Turk (Charlie of the Orient)	2
Apr. 30—Sambo's Wedding Day	2
Apr. 16—Let Fido Do It	2
Apr. 9—A Movie Riot (Charlie of the Orient)	2
Apr. 2—A Skate at Sea (Dorety-Novak-Reynolds)	2
Mar. 26—Gymbelles and Boneheads (L-Ko Cast)	2
Mar. 19—Hearts in Hock (Peggy Prevost)	2

CENTURY COMEDIES

May 28—Frisky Lions and Wicked Husbands	2
Apr. 23—Looney Lions and Monkey Business (Animal Comedy)	2
Mar. 12—Society Stuff (Alice Howell)	2

NESTOR COMEDIES

Apr. 14—Green Eyed Johnny (Jack Dillon)	1
Apr. 7—Charlie Treats 'em Rough (Pat Sullivan Cartoon)	1
Mar. 31—Lizzie's Waterloo (Special Cast)	1
Mar. 24—A Beach Nut (Wallace Beery)	1
Mar. 17—Home Run Bill (Billy Mason)	1

LYONS-MORAN STAR COMEDIES

June 2—Miss Wives	1
May 26—Taking Things Easy	1
May 19—Three in a Closet	1
May 12—The Bullshiviks	1
May 5—Fun in a Flat	1
Apr. 28—The Expert Eloper	1
Apr. 21—Scared Stiff	1
Apr. 14—Skidding Thrones	1
Apr. 7—State Room Secrets	1
Mar. 31—The Wife Breakers	1
Mar. 24—The Smell of the Yukon	1
Mar. 17—Lay Off	1

EDDIE POLO SERIES

June 2—Cyclone Smith's Come-back	2
May 26—The Wild Rider	2
May 19—A Phantom Fugitive	2
May 12—A Prisoner For Life	2

WESTERN AND RAILROAD DRAMAS..

June 7—Ace High (Pete Morrison)	2
May 31—Two Men of Tinted Butte (Walt Whitman)	2
May 24—The Gun Packer (Pete Morrison)	2
May 17—Lone Larry (Benedict Sedgwick)	2
May 10—Gun Law (Pete Morrison)	2
May 3—The Raid (Neal Hart)	2
Apr. 26—The Rustlers (Pete Morrison)	2
Apr. 19—The Honor of Men (Neal Hart)	2
Apr. 12—By Indian Post (Pete Morrison)	2
Apr 5—Bill Brennan's Claim (Neal Hart)	2
Mar. 29—His Buddy (Pete Morrison)	2
Mar. 22—The Gun Runners (Neal Hart)	2
Mar. 15—The Black Horse Bandit (Helen Gibson—Pete Morrison)	2

THE RED GLOVE (Serial)

(Eighteen Two-Reel Episodes Starring Marie Walcamp)

June 2—Twelfth, In Death's Grip	2
May 26—Eleventh, Through Fire and Water	2
May 19—Tenth, Out of Death's Shadow	2
May 12—Ninth, A Leap for Life	2
May 5—Eighth, Facing Death	2
Apr. 28—Seventh, A Desperate Chance	2
Apr. 21—Sixth, The Flames of Death	2
Apr. 14—Fifth, At the Mercy of the Monster	2
Apr. 7—Fourth, The Passing of Gentleman Yeoff	2
Mar. 31—Third, The Vulture's Vengeance	2
Mar. 24—Second, The Claws of the Vulture	2
Mch. 17—First, The Pool of Mystery	2

NEWS AND MAGAZINE REELS

Mondays —Hearst News (International)	1
Wednesdays—International News	1
Fridays —Current Events (International)	1
Fridays —New Screen Magazine (Universal)	1

VITAGRAPH EXCHANGES

June 23—Beauty Proof (Harry T. Morey)	5
June 16—Too Many Crooks (Gladys Leslie)	5
June 9—A Rogue's Romance (Earle Williams)	5
June 2—The Little Boss (Bessie Love)	5
May 26—Thin Ice (Corinne Griffith)	5
May 12—Beating the Odds (Harry Morey)	5
May 5—A Stitch in Time (Gladys Leslie)	5
Apr. 28—The Usurper (Earle Williams)	5
Apr. 21—A Yankee Princess (Bessie Love)	5
Apr. 14—The Unknown Quantity (Corinne Griffith)	5
Apr. 7—The Cambric Mask (Alice Joyce)	5
Mch. 31—Fighting Destiny (Harry T. Morey)	5
Mch. 24—Miss Dulcie from Dixie (Gladys Leslie)	5
Mch. 17—A Gentleman of Quality (Earle Williams)	5
Mch. 10—The Wishing Ring Man (Bessie Love)	5

VITAGRAPH SPECIALS

May 19—The Third Degree (Alice Joyce)	6
Apr. 28—Two Women (Anita Stewart)	5
Mch. 10—From Headquarters (Special—Anita Stewart)	5
Feb. 24—The Lion and the Mouse (Special-Alice Joyce)	6
Jan. 5—The Common Cause (Rawlinson-Breamer)	7

BIG V SPECIAL COMEDIES

May 19—Tootsies and Tomales	2
May 5—Fates and Fair Ones (Montgomery and Rock)	2
Apr. 21—Mules and Mortgages (James Aubrey)	2
Apr. 7—Girlies and Grubbers (Montgomery and Rock)	2

LARRY SEMON COMEDIES

May 12—Passing the Buck	2
Apr. 14—Well I'll Be ——	2

THE MAN OF MIGHT (Serial)

(Fifteen Two-Reel Episodes Starring William Duncan)

—Fifteenth, The Rescue	2
—Fourteenth, The Living Catapult	2
—Thirteenth, The Flood of Despair	2
—Twelfth, The Volcano's Prey	2
—Eleventh, The Ship of Dread	2
—Tenth, Double Crossed	2
—Ninth, The Crashing Horror	2
—Eighth, The One Chance	2
—Seventh, Into the Trap	2
—Sixth, The Height of Torment	2
—Fifth, The Human Shield	2
—Fourth, The Gripping Hand	2
—Third, The Creeping Death	2
—Second, The Leap Through Space	2
—First, The Riven Flag	2

WARREN, EDWARD, PRODUCTIONS, INC.

(At State Right Exchanges)

Weavers of Life
Souls Redeemed

WESTERN IMPORT COMPANY

(At State Right Exchanges)

Mickey (Mabel Normand)

WORLD FILM EXCHANGES

May 26—The Amateur Widow (Zena Keefe)	5
May 19—The Unwritten Code (Shirley Mason)	5
May 12—The Social Pirate (June Elvidge)	5
May 5—Ginger (Violet Palmer)	5
Apr. 28—Three Green Eyes (All Star Cast)	5
Apr. 21—The Quickening Flame (Montagu Love-June Elvidge)	5
Apr. 14—The Scar (Kitty Gordon-Irving Cummings)	5
Apr. 7—The Little Intruder (Louise Huff-Johnny Hines)	5

SPECIALS

Mar. 16—The Better 'Ole	7
Feb. 10—What Shall We Do With Him?	5
Jan. 6—Under Four Flags (Official Government Picture)	5

UNITED PICTURE THEATRES

—A Woman Under Oath (Florence Reed)	5
—A Man's Fight (Dustin Farnum)	5
Mar. 30—Her Code of Honor (Florence Reed)	5
Feb. 23—A Man in the Open (Dustin Farnum)	6
Jan. 26—Adele (Kitty Gordon)	6
Jan. 5—The Light of Western Stars (Dustin Farnum)	6

NEW REELS

Tuesdays—Kinograms	1
Saturdays—Kinograms	1

KLEINE SYSTEM, GEORGE

Triple Trouble (Charley Chaplin)
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Conquered Hearts

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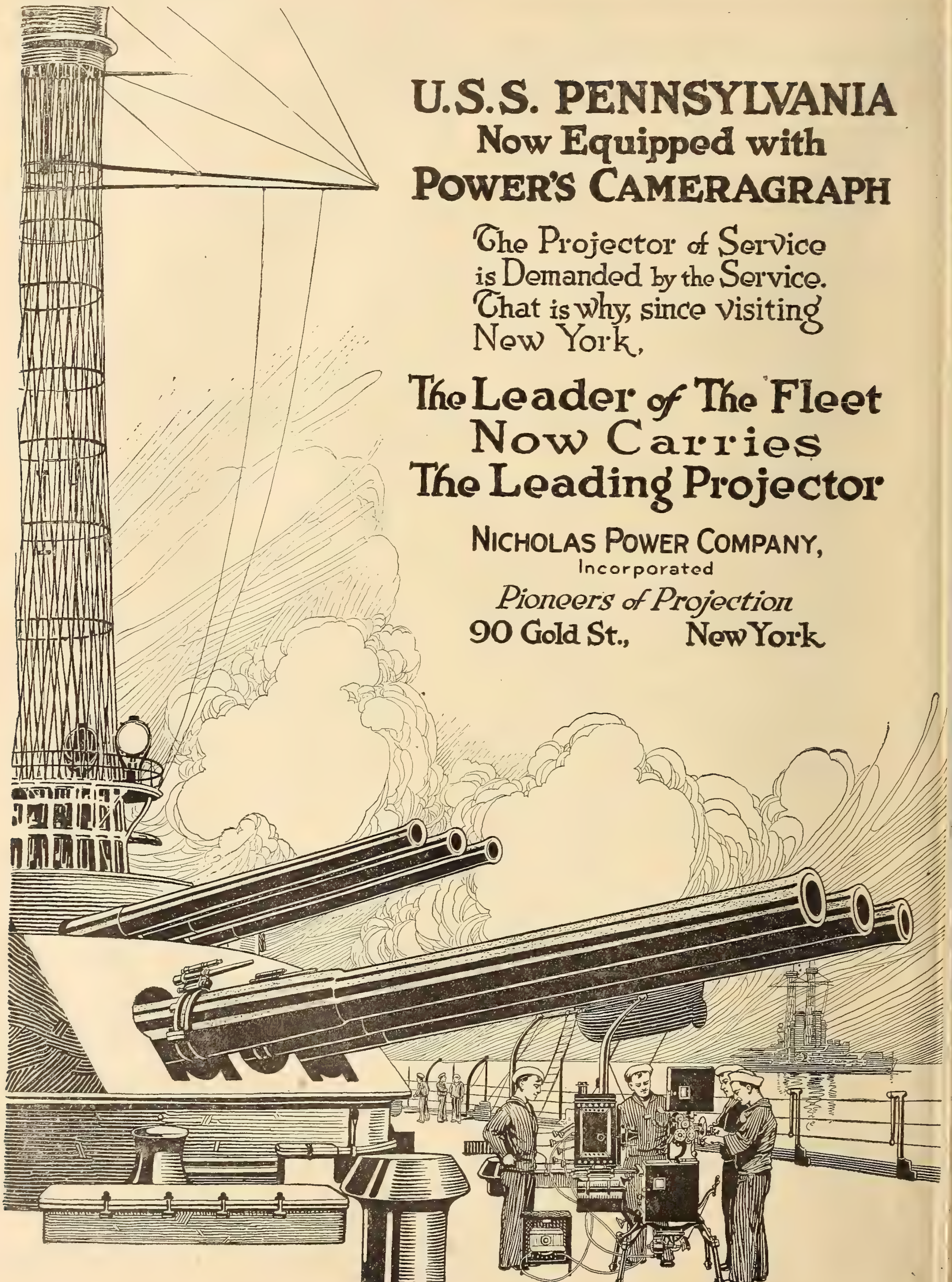
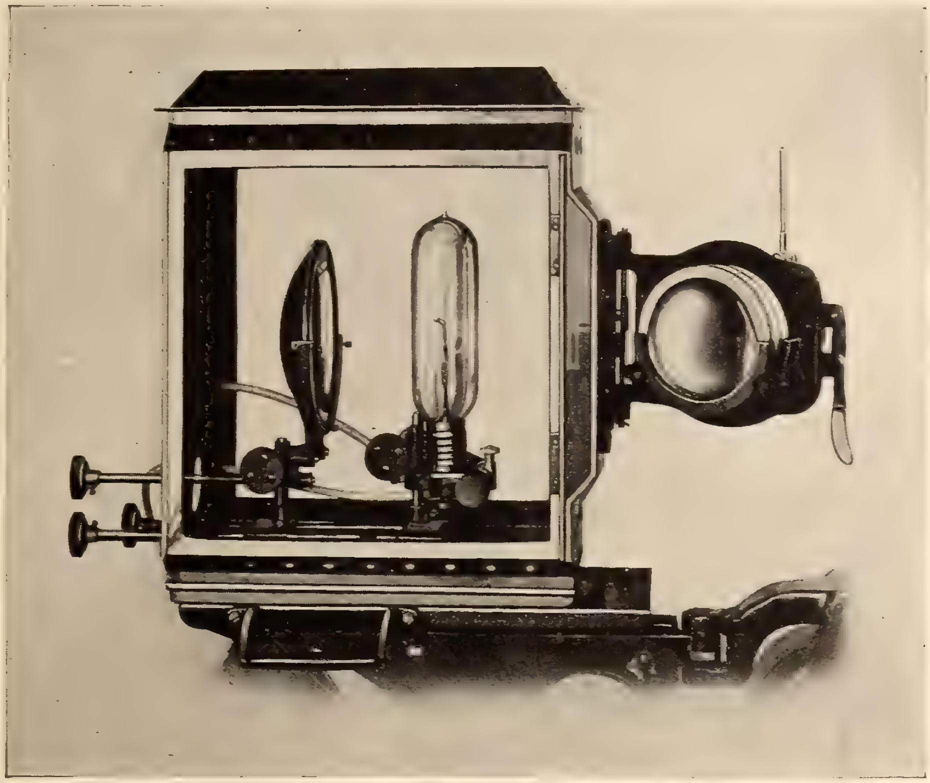


THE WILLIAMS PRINTING COMPANY, NEW YORK

Simplex

THE CROWNING AFTER-THE-WAR ACHIEVEMENT



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in

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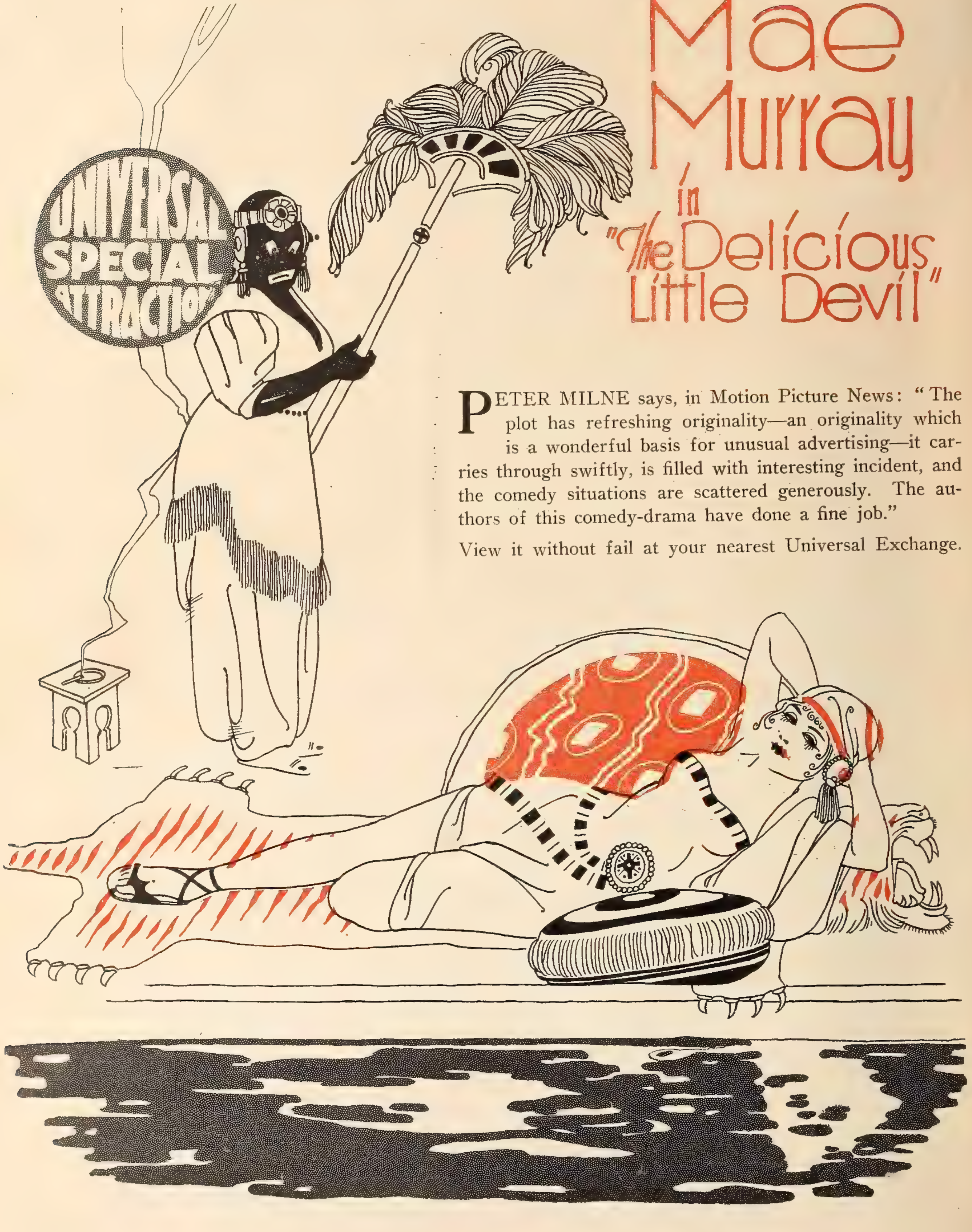

PETER MILNE says, in Motion Picture News: "The plot has refreshing originality—an originality which is a wonderful basis for unusual advertising—it carries through swiftly, is filled with interesting incident, and the comedy situations are scattered generously. The authors of this comedy-drama have done a fine job."

View it without fail at your nearest Universal Exchange.

MAY 31, 1919

Motion Picture News

Reg. U. S. Patent Office

DOMINATES THE FIELD

What Famous Players-Lasky Knows

THE producer—the successful producer—must bear in mind that the motion picture theatre is his outlet. It has the exhibitor's name over the door and is operated by him. But its business must be pushed by the producer as well as the exhibitor. He must send people into that theatre to buy entertainment just as definitely as if it were his theatre and he must help sell the goods to the consumers—the public—when they go to that theatre.

That's the reason for the Famous Players-Lasky high standard of production, for its service and for its national advertising of Paramount and Artcraft Pictures.

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

VOL. XIX-NO. 22 Entered as Second Class Matter October 18, 1913, at the Post Office at New York, N. Y., under the act of March 3rd, 1879 PRICE 15 CENTS

Published Weekly—$3.00 a year

Chicago — *729 Seventh Avenue, New York* — *Los Angeles*

Carl Laemmle Offers

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"The Fire Flingers"

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EVERYBODY in the country knows the plot of "THE FIRE FLINGERS," for they stayed up nights to read this famous serial in the Saturday Evening Post. And everybody wants to see the picture. Chicago *has* seen it—and all six of the big Chicago papers praise it *unreservedly*. To cite just one, the Chicago Herald says:

"'The Fire Flingers' is as good as its name. The picture has tang and tingle, action and mystery. It's modern, quick and nifty and if George M. Cohan would put words to it, might prove another 'Seven Keys to Baldpate.' Swift, staccato punches trail each other throughout and it is guaranteed to give you a temperature of 105 degrees."

Rob Reel says it's the greatest Universal picture of the year. And when you think of the other Universal Special Attractions—that's going some!

Book thru your nearest Universal Exchange or communicate with the

Universal Film Mn'fg. Co.

Largest Film Mnfg. Co. in the Universe
CARL LAEMMLE, President
1400 Broadway *New York*

The Query

May 2, 1919

Mr. Douglas Fairbanks
Hollywood, Cal.

Dear Mr. Fairbanks:-

Please advise us whether your last picture released by Famous Players-Lasky Corporation, ''The Knickerbocker Buckaroo,'' was made by you under your original contract or is a ''Special''.

A prompt reply will be appreciated.

Very truly yours,
The Bridge Theater,
Baltimore, Md.

The Reply

May 7th, 1919.

The Bridge Theater,
Baltimore, Md.

Gentlemen:-

Answering your favor of May second, I beg to advise that our contract with the Famous Players-Lasky Corp., was completed on February 5th this year and that ''The Knickerbocker Buckaroo,'' which is to be released May 18th is a special.

Trusting this is the information you desire, I remain,

Very truly yours,

Jno Fairbanks
Treasurer

Hollywood, Cal.

DOUGLAS FAIRBANKS in

“The Knickerbocker Buckaroo”

An Artcraft Picture

Directed by Albert Parker

SPECIAL in Name and Extra SPECIAL in Value

FIRST run exhibitors are finding in “The Knickerbocker Buckaroo” an entertainment that is packing their theatres for long runs. Douglas Fairbanks at his best. A whirlwind of a comedy drama, with enough of plot to make it entertaining and containing all the elements which have made Fairbanks' former successes what they are.

You can book this as a special, promise great things and keep absolute faith on your promises.

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

JESSE L.LASKY

ROBERT

in "SECRET

A Paramount-

The Most
Successful Play
of the American
Stage.

RESENTS

WARWICK
SERVICE"

Artcraft Special

By
William Gillette
Scenario by
Beulah Marie Dix
Directed by
Hugh Ford.

Breathless Suspense

NO dramatic play, written, spoken or screened has ever approached the romantic interest of "Secret Service." In it are all the elements of love, suspense, action and surprise that have enabled it for years to hold its place as the most successful play of the American stage.

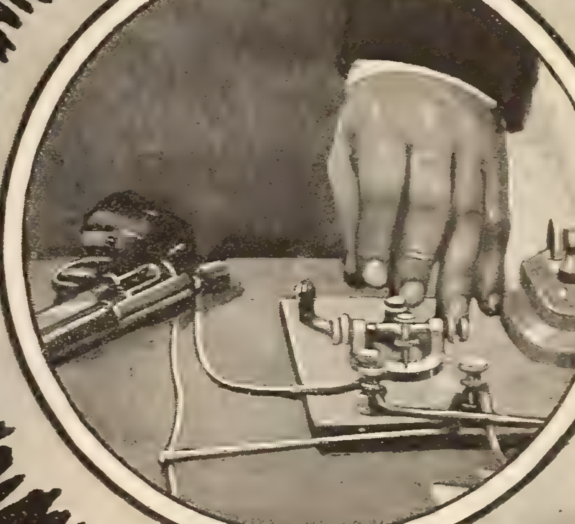
The production of this Paramount-Artcraft special is in keeping with its value to exhibitors as a money-making story with an enormous appeal. Robert Warwick is supported by a cast including Theodore Roberts, Raymond Hatton, Wanda Hawley, Casson Ferguson, Guy Oliver, Irving Cummings, Edythe Chapman, Robert Caine and many others.

A production worth an extended run.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES



Jesse L. Lasky Presents

SHIRLEY MASON

The Door to Romance

SHIRLEY MASON as Nora Nolan unlocks a rich treasure store of entertainment in "The Final Close-up."

The story was one of the most popular tales appearing in the Red Book, and the picture is even better than the story.

Exhibitors who exploit this picture as a story-comedy of the movies will cash in on it. Its moving picture atmosphere has an appeal for thousands.

The adventures of the little Irish girl who won a husband at Winchester-by-the-Sea will tickle the fancy of all audiences.

It is worth playing up big.

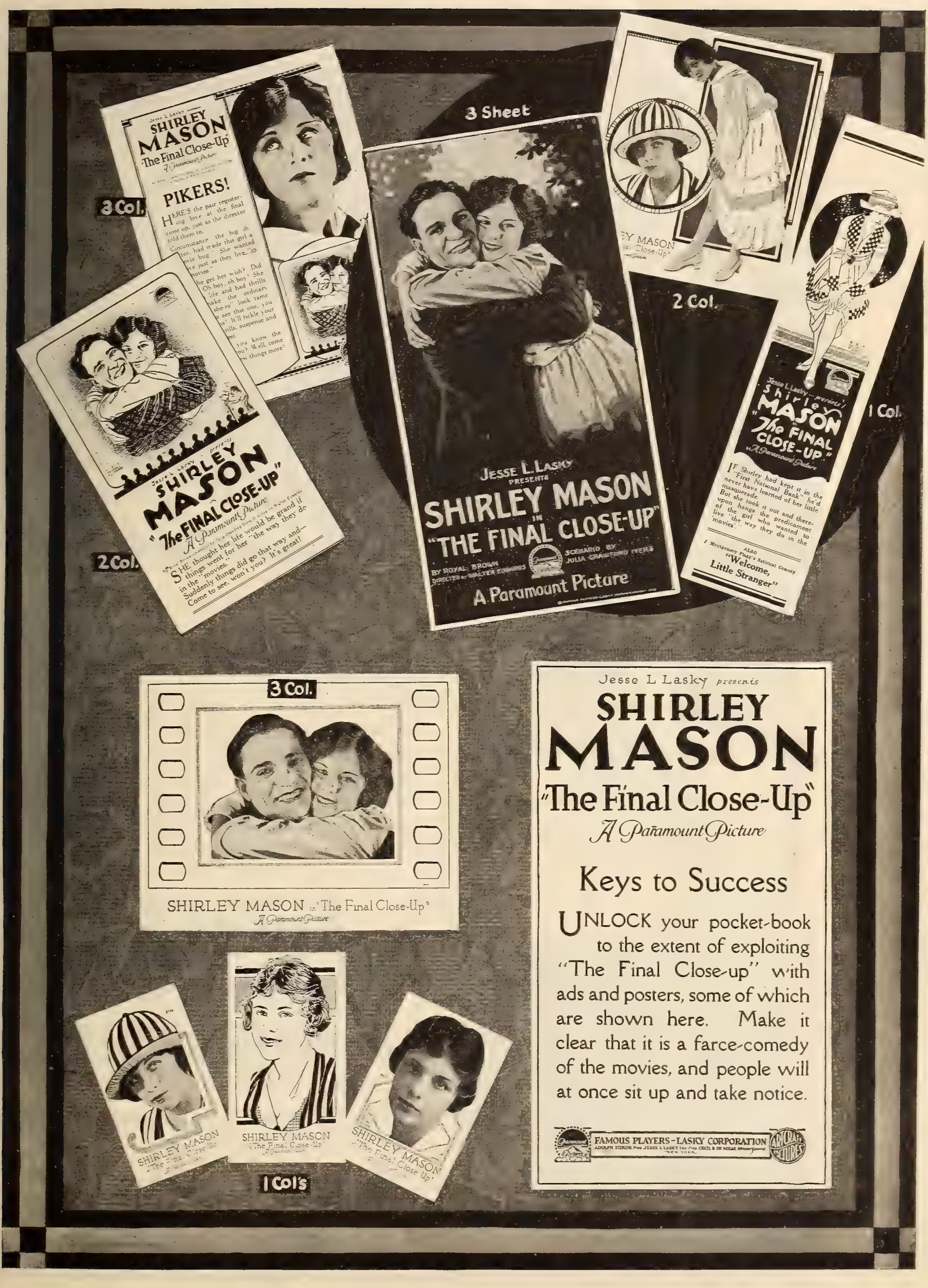
By Royal Brown Directed by Walter Edwards
Scenario by Julia Crawford Ivers

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres JESSE L. LASKY Vice Pres CECIL B. DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES

in

"The Final Close-Up"

A Paramount Picture


3 Col.
Jesse L. Lasky presents
SHIRLEY MASON
"The Final Close-Up"
A Paramount Picture
2 Col.
Jesse L. Lasky presents
SHIRLEY MASON
in
"The FINAL CLOSE-UP"
A Paramount Picture
3 Sheet
JESSE L. LASKY PRESENTS
SHIRLEY MASON
IN
"THE FINAL CLOSE-UP"
BY ROYAL BROWN
DIRECTED BY WALTER EDWARDS
SCENARIO BY JULIA CRAWFORD IVERS
A Paramount Picture
2 Col.
SHIRLEY MASON
"The Final Close-Up"
1 Col.
Jesse L. Lasky presents
Shirley MASON
in
"The FINAL CLOSE-UP"
A Paramount Picture
3 Col.
SHIRLEY MASON in "The Final Close-Up"
A Paramount Picture
1 Col's
SHIRLEY MASON
"The Final Close-Up"
SHIRLEY MASON
"The Final Close-Up"
SHIRLEY MASON
"The Final Close-Up"

PIKERS!

HERE'S the pair registering love at the final close up, just as the director told them to.

Circumstance the big di…tor, had made this girl a …ovie bug. She wanted …e just as they live "in …movies."

…he get her wish? Did … Oh boy, oh boy! She … life and had thrills …make the ordinary …she-ro" look tame …o see this one, you …s! It'll tickle your …rills, suspense and …est.

… you know the …ou? Well, come …w things more!

SHE thought her life would be grand if things went for her "the way they do in the "movies." Suddenly things did go that way and—Come to see, won't you? It's great!

IF Shirley had kept it in the "First National Bank," he'd never have learned of her little masquerade. But she took it out and thereupon hangs the predicament of the girl who wanted to live "the way they do in the movies".

ALSO
J. Montgomery Flagg's Satirical Comedy
"Welcome, Little Stranger"

Jesse L Lasky *presents*

SHIRLEY
MASON

"The Final Close-Up"

A Paramount Picture

Keys to Success

UNLOCK your pocket-book to the extent of exploiting "The Final Close-up" with ads and posters, some of which are shown here. Make it clear that it is a farce-comedy of the movies, and people will at once sit up and take notice.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

For Jnue → *The Red Book Magazine* PAGE

600,000 Red Book readers → *This is the full-page ad appearing in June Red Book in which "The Final Close-Up" ran as a story.*

Good news for those who know the story and those who don't →

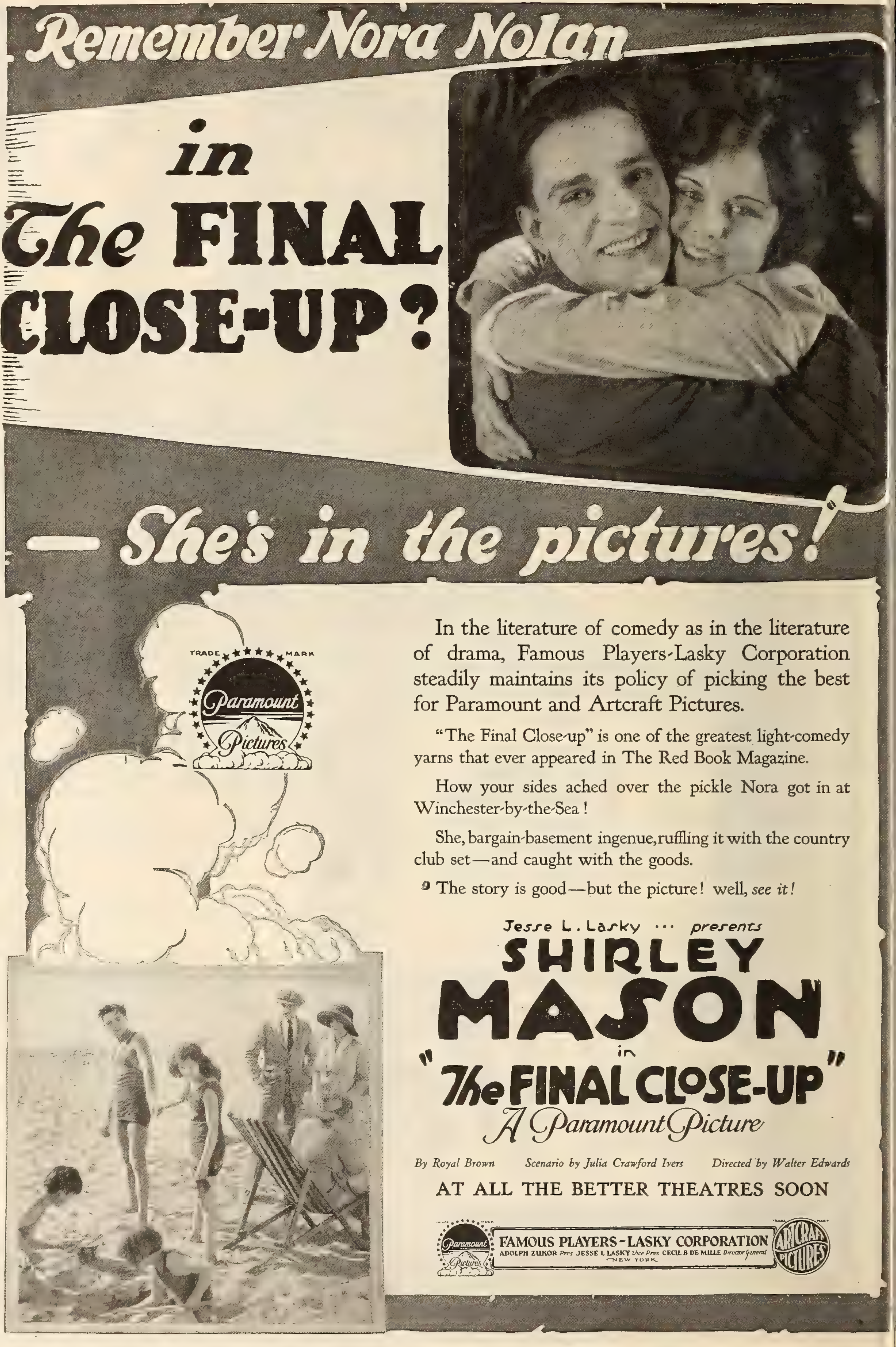
An example of Famous Players-Lasky service in helping you cash in on PARAMOUNT PICTURES →

That's service!

The picture → *is better than the original story.*

Hook up with this ad in your exploitation.

Let 'em know it's *__your__* *ad.*



Remember Nora Nolan in The FINAL CLOSE-UP?

— She's in the pictures!

In the literature of comedy as in the literature of drama, Famous Players-Lasky Corporation steadily maintains its policy of picking the best for Paramount and Artcraft Pictures.

"The Final Close-up" is one of the greatest light-comedy yarns that ever appeared in The Red Book Magazine.

How your sides ached over the pickle Nora got in at Winchester-by-the-Sea!

She, bargain-basement ingenue, ruffling it with the country club set—and caught with the goods.

The story is good—but the picture! well, *see it!*

Jesse L. Lasky ··· presents

SHIRLEY MASON

in

"The FINAL CLOSE-UP"

A Paramount Picture

By Royal Brown *Scenario by Julia Crawford Ivers* *Directed by Walter Edwards*

AT ALL THE BETTER THEATRES SOON

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B. DE MILLE *Director General*
NEW YORK

Jesse L. Lasky *presents*

SHIRLEY MASON

"The Final Close-Up"

A Paramount Picture

By Royal Brown—Scenario by Julia Crawford Ivers—Directed by Walter Edwards

PIKERS!

HERE'S the pair registering love at the final close-up, just as the director told them to.

Circumstance, the big director, had made this girl a "movie bug." She wanted to live just as they live "in the movies."

Did she get her wish? Did she!!! Oh boy, oh boy! She lived a life and had thrills that make the ordinary movie "she-ro" look tame. Get in to see this one, you movie fans! It'll tickle your lust for thrills, suspense and heart-interest.

You think you know the movies, do you? Well, come and learn a few things more!

This is the three column ad lay-out on "The Final Close-Up" from the press book. It shows up here just as it will look in your newspaper advertising Get the cut or mat from your exchange and tell the folks there's a rattling good story-picture at your theater.

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

To American Producers

An exceptional opportunity is afforded American motion picture producers for the distribution of their product outside of the United States and Canada, in the organization of

John D. Tippett Productions

which will immediately undertake the distribution of meritorious American features or productions of lesser length which possess novelty or unusual quality, through offices in the principal cities of the world, with headquarters in London.

For such subjects as are available and desirable, we will pay, cash in advance, the highest price consistent with their quality and their foreign value.

In addition, we offer the opportunity of forming an affiliation that will be permanently profitable.

JOHN D. TIPPETT PRODUCTIONS
of
London, England

American Office:
Longacre Building, 1476 Broadway
New York City
B. P. SCHULBERG, Manager

SELECT SP PICTURES

JOSEPH M. SCHENCK
presents
That Distinguished Artist

NORMA TALMADGE

in her latest Select Picture

"THE NEW MOON"

By H. H. Van Loan Directed by Chester Withey

A Story of the Nationalization of Women in Russia

SP

SELECT SP PICTURES

presents

A Screen Drama of Tender Sentiment Faith and Mother-Love

(not a war picture!)

"Break The News to Mother"

with

Gertrude Berkeley

the greatest Mother

on the screen

Pearl Shepard & Raymond Bloomer

Ideal Entertainment for the Boys who have come back

S P

SELZNICK PICTURES

ELAINE HAMMERSTEIN

In S. Jay Kaufman's brilliant story ——

"LOVE OR FAME?"

Distributed by
SELECT PICTURES CORPORATION

S SELZNICK PICTURES P

HABIT

Wise
exhibitors
acquire
the habit
of securing
Selznick
Pictures
franchises
before their
competitors do.

First release—

The habit
of
putting off
until tomorrow
is
admittedly
a bad one;
wire
the nearest
Select branch
today.

OLIVE THOMAS

IN

"UPSTAIRS AND DOWN"

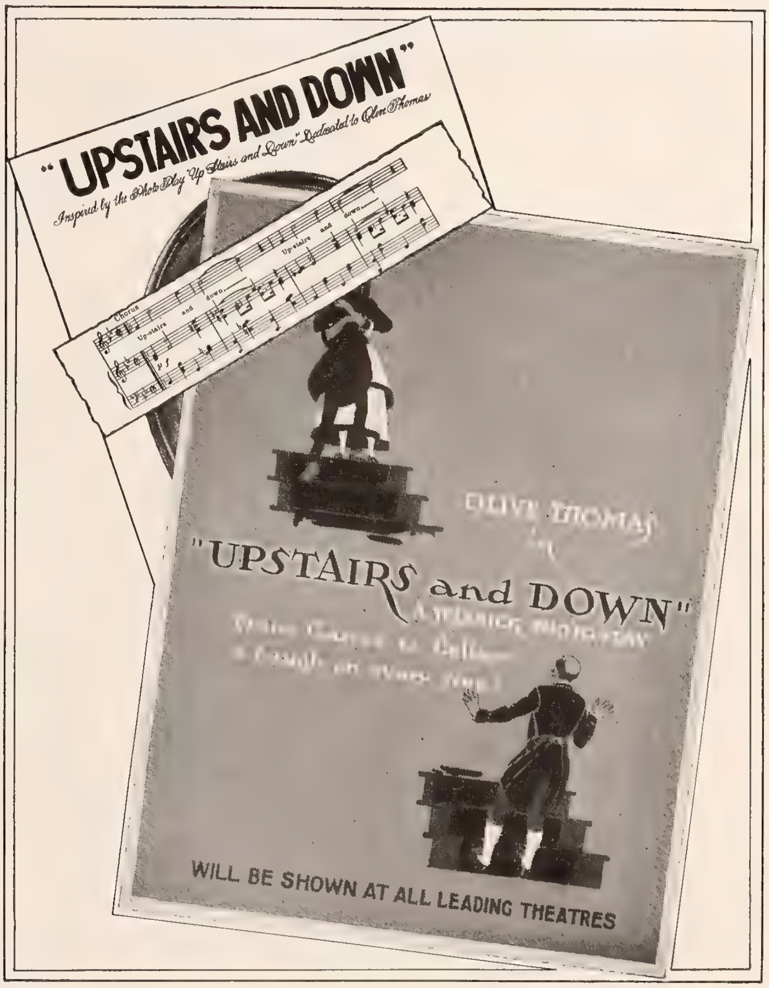
Distributed by
SELECT PICTURES CORPORATION

SELZNICK PICTURES

ALL AMERICA WILL BE WHISTLING THIS SONG——

The last page is a straight advertisement of the picture.

Music stores, singers and dancers will advertise your theatre and boost your business.


"UPSTAIRS AND DOWN"
Inspired by the Photo Play "Up Stairs and Down" Dedicated to Olive Thomas
Chorus
Upstairs and down
OLIVE THOMAS
in
"UPSTAIRS and DOWN"
WILL BE SHOWN AT ALL LEADING THEATRES

FREE TO SELZNICK PICTURES EXHIBITORS

Complete orchestrations——

Copies of the Song——

SELZNICK PICTURES MAGAZINE, in which may be found dozens of other big exploitation points on "UPSTAIRS AND DOWN."

At all branches of

SELECT PICTURES CORPORATION

S P

SELZNICK PICTURES

EUGENE O'BRIEN

THE SCREEN'S MOST DISTINGUISHED ACTOR

IN LEILA BURTON WELLS' SPLENDID ROMANCE

"THE PERFECT LOVER"

Distributed by
SELECT PICTURES CORPORATION

we thank the thinking exhibitors and state rights buyers

who have given us the benefit of their advice in selecting the title for a notable photoplay which we will release soon.

The titles suggested, and the number of votes each received, follow:

"THE SOLITARY SIN"	586
"THE GREATEST ENEMY"	197
"THOU SHALT NOT"	102
"IGNORANCE"	99
"THE WILD OATS HARVEST"	45

We would like to hear from those exhibitors who have not yet expressed their choice of one of these titles.

We shall announce shortly the name selected.

The picture will absolutely be one of the box office sensations of the year.

It is a production that everybody will want to see.

It is a production that nobody will ever forget.

It is tremendous in theme and story.

Address
Box 42
Motion
Picture News

Samuel Goldwyn presents

Madge Kennedy

Goldwyn Pictures Corporation

Samuel Goldwyn, President

in Leave It To Susan

By Rex Taylor
Directed by
Clarence G. Badger

The Two-Gun Girl From Flatbush

They left her in the middle of the Mojave desert with one dog and half a dozen bandits. She tied them up and brought them in and married the handsomest.

Tell that to the loyal legions of Madge Kennedy admirers in your city and what will be the answer?

Full houses.

You can't keep them away from this dainty bit of Eastern femininity who turned out to be a regular "two-gun woman" when the West gave her the Great Test.

Geraldine

Samuel Goldwyn
presents

FARRAR
in The STRONGER VOW

by Izola Forrester - Directed by Reginald Barker

Geraldine Farrar's fourth Goldwyn picture has the same power and grip as her "Shadows," "The Turn of the Wheel" and "The Hell Cat."

It has the same audience-pull.

It draws the same enthusiastic comments from the press:

N.Y. Eve. Sun: "'The Stronger Vow' is as full of action as 'Tosca' or 'Carmen.'"

N. Y. Eve. Post: "The picture is replete in thrills. It holds one's interest to the end."

Phila. Press: "Never before have the remarkable talents of Geraldine Farrar been given such wide scope, nor her cinema admirers so enthralled and thrilled."

Phila. Inquirer: "An absorbing tale of romance, intrigue and action."

Phila. Record: "Most powerful of Farrar's screen achievements."

Atlanta Constitution: "With not one tame or uninteresting moment in this latest Geraldine Farrar release, the world-renowned Goldwyn star is given opportunities to portray all the emotions that can engulf a beautiful girl in a whirlpool of tragedy, intrigue and love."

Atlanta Journal: "You will see Farrar in the next best thing to opera and in some ways better — her latest Goldwyn super-drama. And such a drama!"

New Orleans Item: "A thrilling drama, the most tremendous of Farrar screen offerings."

GOLDWYN PICTURES CORPORATION
Samuel Goldwyn
President

"Smiling Bill" Parsons

presents

Mr. & Mrs.

Goldwyn Distribut

Carter De Haven

in their first Capitol Comedy

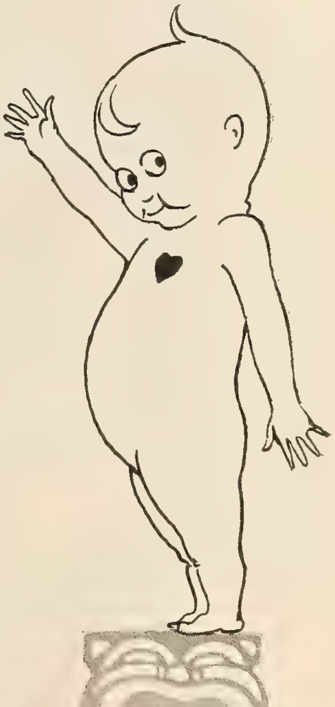
"In a Pinch"

BROADWAY chickens come home to roost, and they make a lot of explaining for the young husband who is trying to dodge his past.

In their first Capitol Comedy Mr. and Mrs. Carter De Haven furnish the kind of snappy, speedy, clean-cut fun which has won this famous team of musical comedy stars one of the largest salaries paid any vaudeville act in the past four seasons. Their drawing power has been tested and affirmed by millions of just the sort of Americans that make your biggest audiences.

"In a Pinch" is the first of a series of comedies of domestic life that will appeal directly and powerfully to the vast majority of your patrons — the young married couples who go more regularly to motion pictures than any other class.

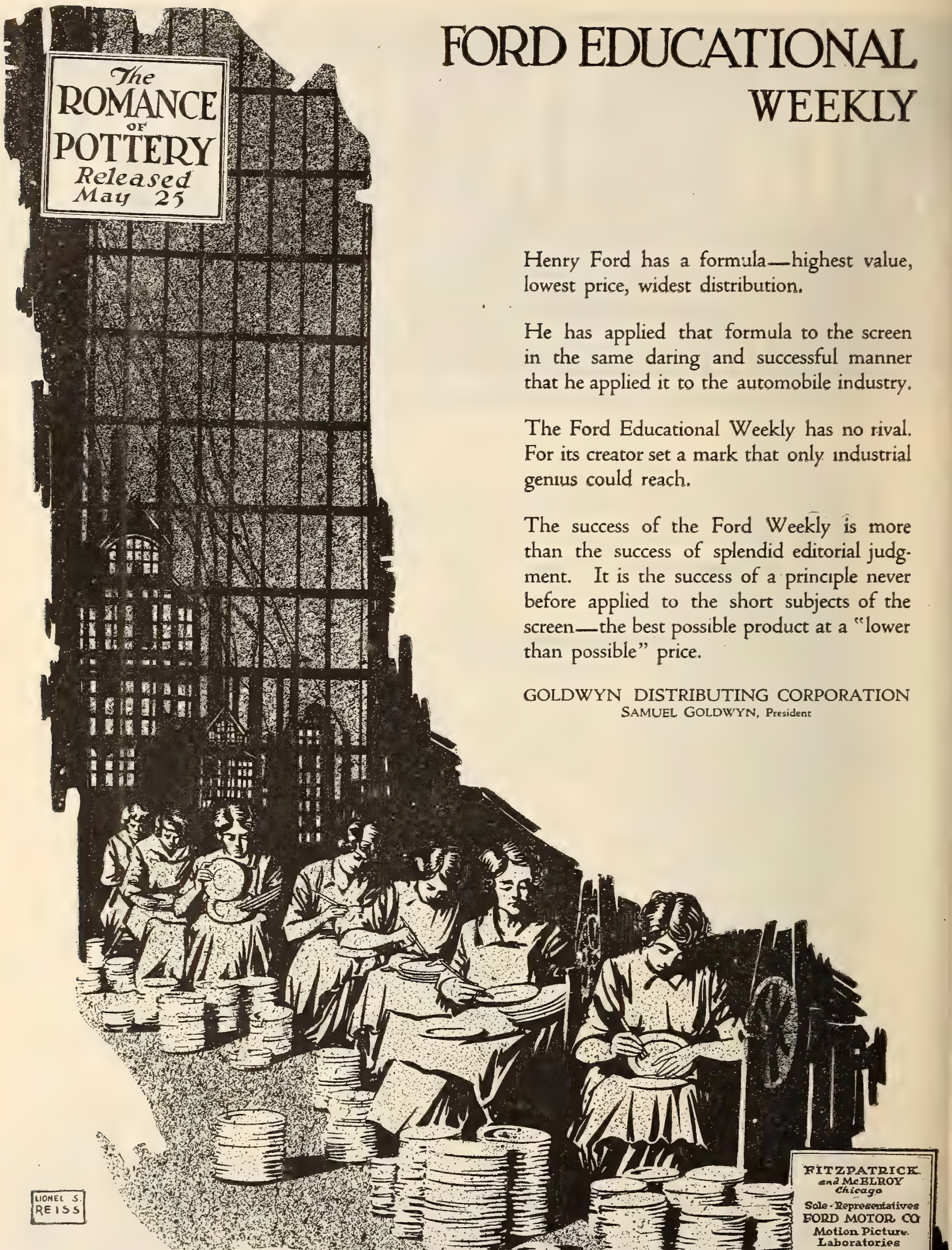
Ask your Goldwyn branch when you can show your audiences these pictures of the funny side and the sunny side of life.



ng Corporation

Samuel Goldwyn, President

FORD EDUCATIONAL WEEKLY


The ROMANCE OF POTTERY
Released May 25
LIONEL S. REISS
FITZPATRICK and McELROY Chicago
Sole-Representatives
FORD MOTOR CO
Motion Picture Laboratories

Henry Ford has a formula—highest value, lowest price, widest distribution.

He has applied that formula to the screen in the same daring and successful manner that he applied it to the automobile industry.

The Ford Educational Weekly has no rival. For its creator set a mark that only industrial genius could reach.

The success of the Ford Weekly is more than the success of splendid editorial judgment. It is the success of a principle never before applied to the short subjects of the screen—the best possible product at a "lower than possible" price.

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDWYN, President

ROTHAPFEL UNIT PROGRAMME

CRITICS WROTE THESE SIX PAGES OF ADVERTISING

PRAISE AND PREDICTIONS OF SUCCESS GREET FIRST UNIT PROGRAMME FROM S. L. ROTHAPFEL.
—*Exhibitor's Trade Review*

▫ ▫

SAM ROTHAPFEL STARTLES WITH UNIT PROGRAMME

GIVES SILENT DRAMA INNOVATIONS WHICH MARKS NEW EPOCH IN MOVING PICTURES.
—*Buffalo Times*

▫ ▫

NEW IDEAS SHOWN AT RIALTO AND BIG CROWD IS HIGHLY ENTERTAINED.
—*N. Y. Evening World*

▫ ▫

IT MARKS THE MOST INTERESTING DEPARTURE FROM SCREEN PRECEDENT SINCE THE DAYS WHEN THIS SAME SAMUEL ROTHAPFEL TURNED THE OLD TIME "NICHELODEON" INTO THE INSTITUTIONS WE NOW KNOW AS THE

RIVOLI
RIALTO
AND
STRAND

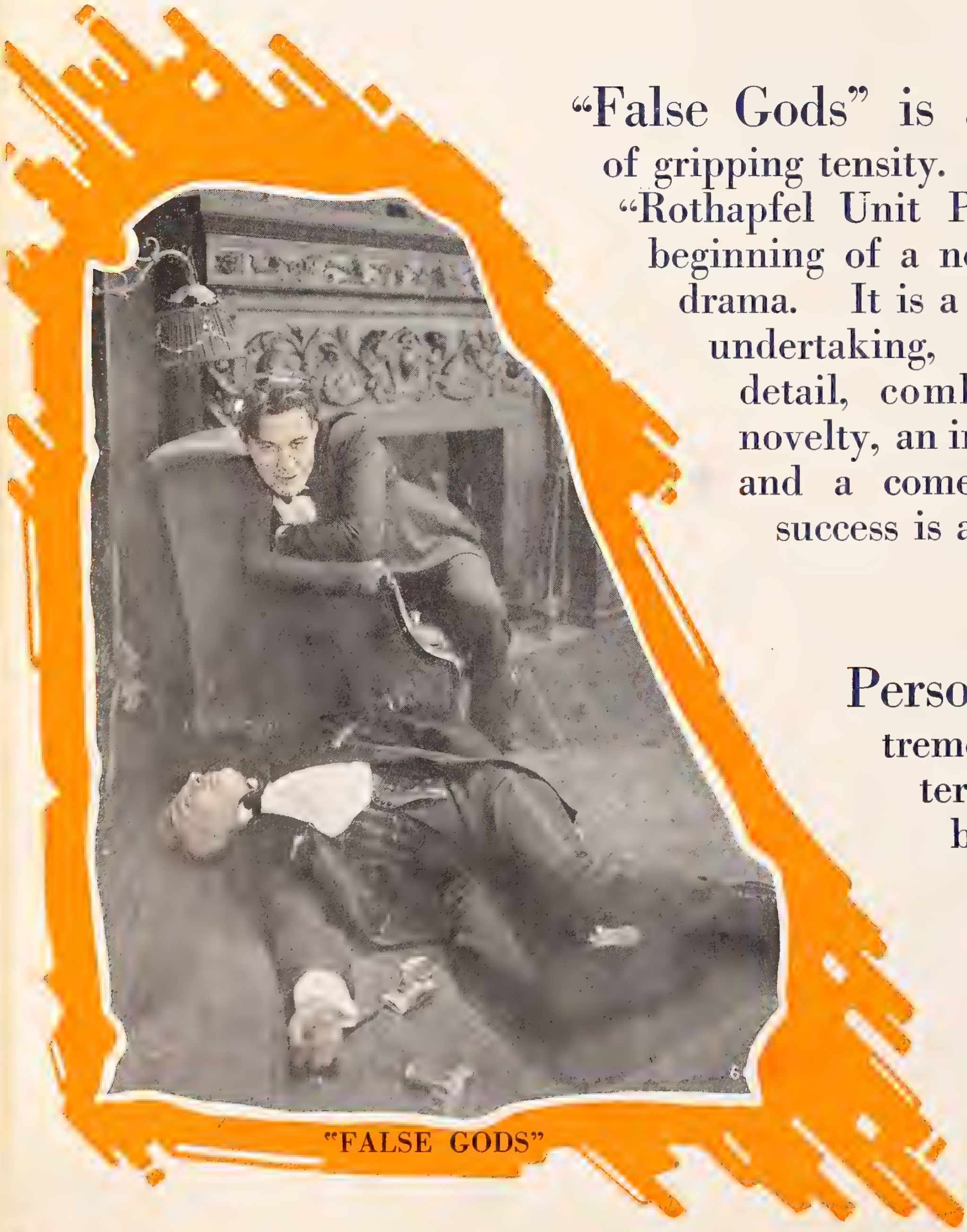
—*N. Y. Globe*

Mr. Rothapfel has done for the movies what Wagner did for opera; he has coordinated the arts into one harmonious whole.

—Sylvester Rawling of the N. Y. Evening World.

A cracking good sex play, outchambering Robert W. Chambers. The photography and titles are excellent, as is the acting of Grace Darling as the wife. Hugh Thompson is fine as her husband. In fact, it is an all-star cast. . . . . If Lloyd Sheldon can write more stories such as "False Gods," and Mr. Rothapfel and Wallie Van can put them on, exhibitors will be happy indeed, and will extend liberal patronage to the Rothapfel Unit Programme.

—N. Y. Clipper.



"FALSE GODS"

"False Gods" is a powerful drama of gripping tensity. . . . As a whole the "Rothapfel Unit Programme" marks the beginning of a new epoch in the silent drama. It is a daring and stupendous undertaking, showing mastery of detail, combining a wonderful novelty, an intensely gripping drama and a comedy of high class. Its success is assured.

—Buffalo Times.

Personally I liked it tremendously and, after interviewing hastily a number of producers and exhibitors the practical viewpoint I heard was: "It has gone over."

—William A. Johnston of the Motion Picture News.

The most wonderfully artistic interpretation of thought upon the screen that has yet been produced.

—Stuart Gould of the Omaha Bee.

"FALSE GODS"

Judging from the instant response of the large audience to the fine points of the bill, it was evident that none of the "Rothapfel shots" missed fire. . . . . For more than any other influence in the film industry Mr. Rothapfel first taught us what motion picture presentation might mean when aided by real music and art and surrounded by the atmosphere of a dignified theatre.

—N. Y. Globe.

The drama carries a generous amount of suspense, particularly in the last reels, which keeps one at high tension. The story is effectively worked out in detail and is surrounded with a veritable wealth of luxury and lavishness.

In the musical numbers accompanying the feature, Mr. Rothapfel has surpassed anything he has ever done in this connection.

—Exhibitor's Trade Review.

A new idea, the practicability of which was demonstrated at this morning's showing. Success is assured for it. Mr. Rothapfel is to be congratulated on his achievement.

— Leslie Mason of the
Exhibitor's Trade Review.

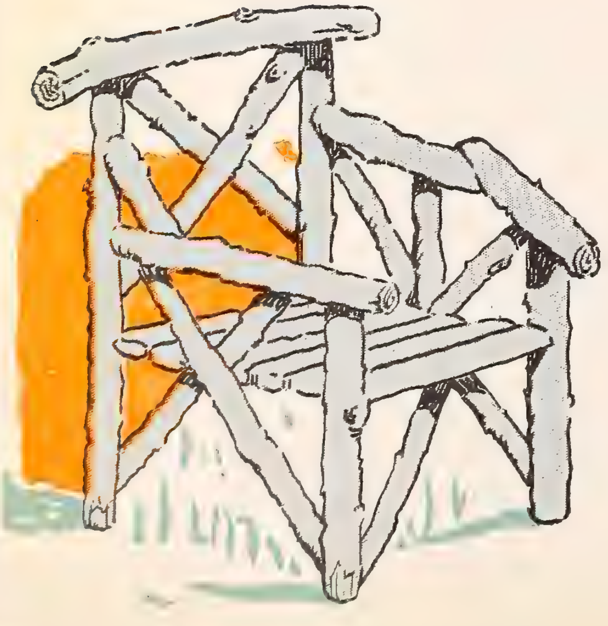
WILD FLOWERS

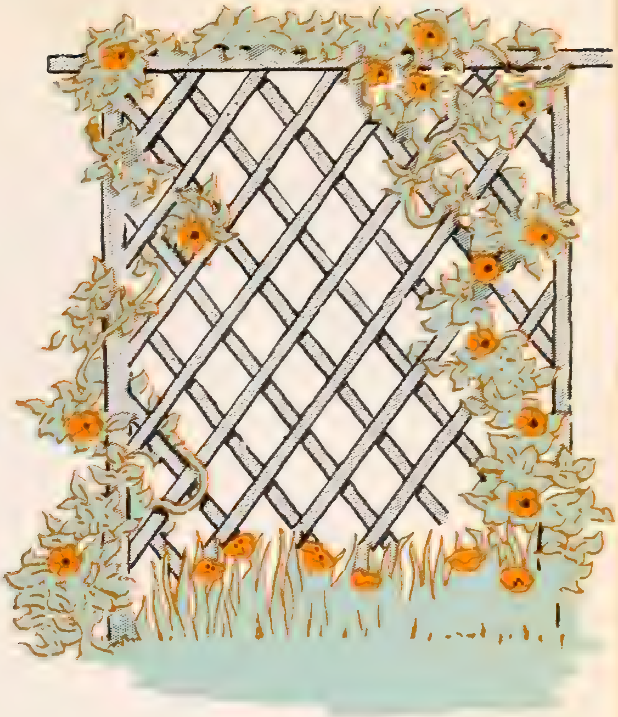
Rothapfel and superlative are synonymous. The man. His work. A dynamo which sent currents. Currents which electrocuted indifference; Which electrified life for millions in three institutions. And in the countless imitations. Unit, I understand, implies one and unification. Rothapfel will by his Unit join average persons and the arts. Therein lies greatness. Rothapfel and superlative are synonymous. The Unit is a superlatively Rothapfel success.—*S. J. Kaufman of the N. Y. Evening Globe.*

The final comedy was one of the highest class performances ever presented in connection with a program. The consensus of opinion was that the comedy was of equal class with the feature. In fact there was nothing on the program that was not of unusual merit.

—*N. Y. Times.*

An exquisite comedy, with a touch of mingled daintiness and roguishness which was decidedly captivating and will go well with any audience. There was no mistaking the genuineness of the laughter and applause with which this comedy was received by the crowd. . . If the type can be maintained it will rank high in the library of screen humor.—*Billboard.*



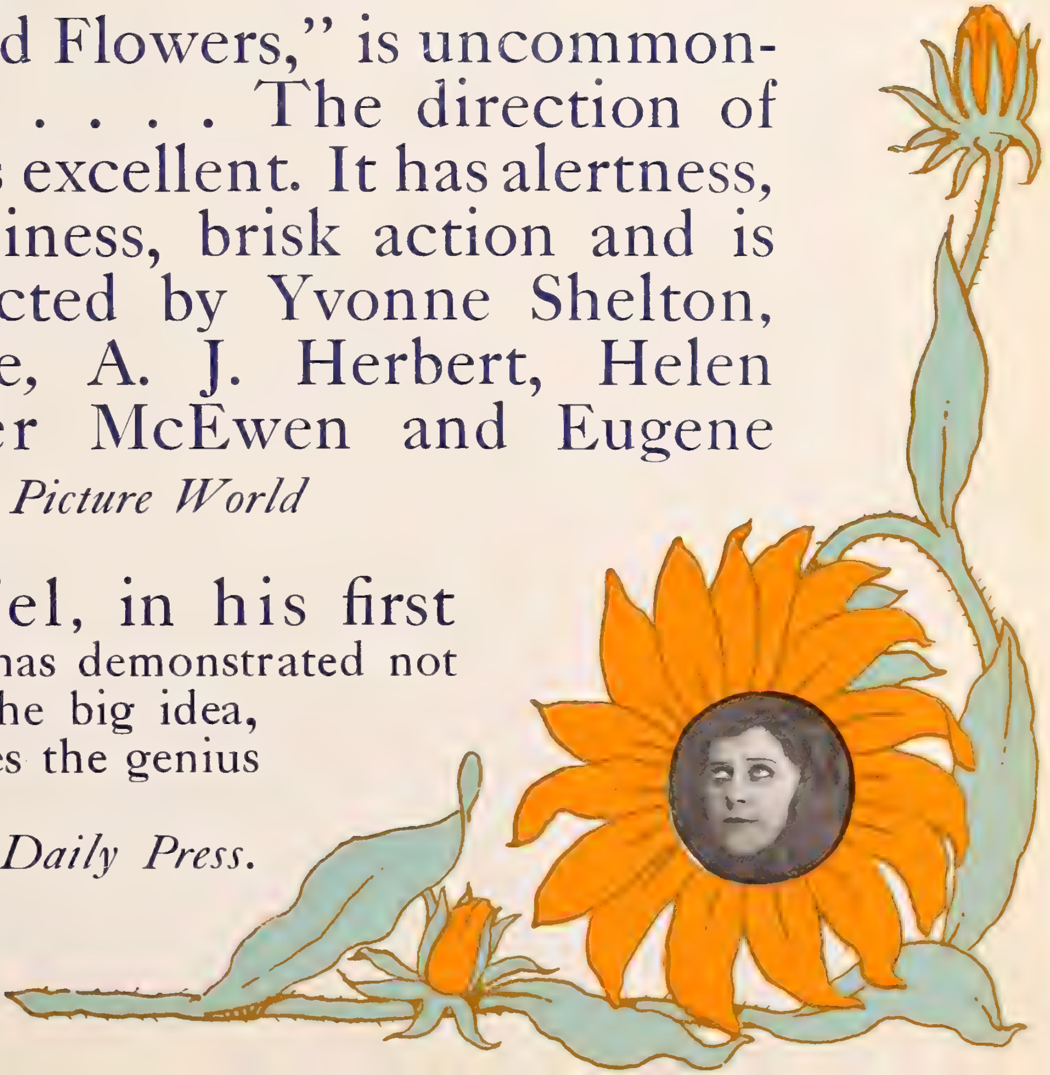


The program calls it a new-idea comedy and it certainly is. We would advise exhibitors in their advance notices to tell no more about this than the fact that it is written by the noted lyricist, George V. Hobart. Here is something that is going to create you a world of word-of-mouth advertising.—*Motion Picture News*.

The George V. Hobart new-idea comedy, "Wild Flowers," is uncommonly amusing. . . . . . The direction of this number is excellent. It has alertness, variety of business, brisk action and is dexterously acted by Yvonne Shelton, Templar Saxe, A. J. Herbert, Helen Weer, Walter McEwen and Eugene Acker.—*Moving Picture World*

Mr. Rothapfel, in his first Unit Programme, has demonstrated not only that he has the big idea, but that he possesses the genius for developing it.

—*Portland Daily Press*.



ROTHAPFEL UNIT PROGRAMME

Wonderful Entertainment.

—*T. E. Oliphant of the N. Y. Evening Mail.*

For downright cleverness, the pictured epigram, "A Thought of Equity," leads the bill. . . . . It is very short, but tells a whole reelful with unexpected humor.—*Moving Picture World.*

There is distinctly a theme—that of the pursuit of happiness running through the series of pictures, and they are blended so perfectly that the effect on the average spectator after the program is completed is that of artistic delight.—*Motion Picture News.*

The conclusion reached is that Mr. Rothapfel has given to the silent drama what the Ziegfield Follies and Passing Shows are to the theatrical world.—*Buffalo Times.*

"The Last Hour" was a novelty prelude presenting music. This depicts the beauty of thought incorporated in the composition of Massenet, whose "Elegie" was used for this picturization and transferred to the screen with telling effect.
–*N. Y. Evening World.*

"THE LAST HOUR"

Booked by

INDEPENDENT SALES CORPORATION

Distributed thru

FILM CLEARING HOUSE INC.

FRANK G. HALL, President

BEATRIZ MICHELENA

AND HER OWN COMPANY

Just Squaw

Just Squaw

Photoplay by
EARLE SNELL

Supervised and Directed by
GEORGE E. MIDDLETON

Frances Agnew in the Morning Telegraph says:—

"Just Squaw is an actionful melodrama of the West. There is no dearth of action or plot. Miss Michelena gives a splendid performance as Fawn, the effectiveness of her work being enhanced by her beauty."

Released by
Robertson-Cole Company
Division of Films

Through **Exhibitors Mutual**

Cream— or *Skimmed Milk*?

When exhibitors everywhere were demanding the right to book pictures singly on their individual merits producer-distributors *clubbed* them into taking programs or star series, or both.

Do you realize that the W. W. Hodkinson Corporation's position is exactly the same as the position of the exhibitor himself?

W. W. Hodkinson Corporation does not produce or own any pictures. We are *merely distributors* and, what is a great deal more important to you, merely distributors of *good pictures*.

We are not committed to accept for distribution any below-grade pictures. When we invite you, the exhibitor, to do *wide-open booking* we are ourselves "*wide-open distributors.*"

We have the power to select exactly what we want; exactly what our best box-offiice and showmanship knowledge tells us will be satisfying and profitable in *your theatre*.

Augustus Thomas' "*As A Man Thinks*," J. Parker Read Jr's. "*Sahara*," Stewart Edward White's Benjamin B. Hampton Production, "*The Westerners*," and Zane Grey's "*Desert Gold*" are dramatic proofs of our power and capacity to select only big productions for distribution through our organization.

Don't be clubbed any longer into program or star series booking. Throw out all the dead stuff you still have under such systems just as quickly as you can send in your cancellations by registered letter.

HODKINSON

has built a *cream* distribution instead of a *skimmed milk* distribution.

has *in six weeks* forced five other producer-distributor companies to *follow* him in an open booking policy.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
(Distributing through PATHÉ *Exchange, Incorporated*

Stewart Edward White's millions of devoted readers are *a provable quantity*. Your local booksellers and public librarians will tell you of the huge demand for his novels in your own community or elsewhere.

Everything that assures the patronage of the *regular millions* of screen patrons, in addition to bringing in the millions of Mr. White's own following has been embodied in the first

Benjamin B. Hampton Production
of
Great Authors Pictures Inc.

The WESTERNERS

The photoplay of the novel by

STEWART EDWARD WHITE

Directed by Edward Sloman

With this all-star cast:

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"DIVIDED LAW"	Same as "THE ANGEL CHILD."
"PLAYING THE GAME"	Same as "THE ANGEL CHILD," but including Switzerland.
"MISTAKEN IDENTITY"	Same as "THE ANGEL CHILD," but including Switzerland.
"PETTICOATS AND PANTS"	Same as "THE ANGEL CHILD," but including Australia, New Zealand, and Dutch East Indies.
"WHATEVER THE COST"	Great Britain, Holland, Germany, Austria-Hungary, Balkans, Russia, Italy, Belgium, Australia, New Zealand, South Africa, Brazil, Mexico, Central America, Cuba, Porto Rico, Santo Domingo, Venezuela, India, China, Japan, Dutch East Indies, West Indies.
"THE GIRL ANGEL"	Great Britain, Switzerland, Holland, Germany, Austria-Hungary, Balkans, Russia, Spain, Portugal, Italy, Belgium, South Africa, Brazil, Mexico, Central America, Cuba, Porto Rico, Santo Domingo, Venezuela, India, China, Japan, Dutch East Indies.
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"WANTED A BROTHER"	Same as "THE LOCKED HEART."
"THE MIDNIGHT BURGLAR"	Same as "THE LOCKED HEART."
"NO CHILDREN WANTED"	Same as "THE LOCKED HEART."
"SALLY O"	Same as "THE LOCKED HEART."
"LITTLE MISS GROWN UP"	Same as "THE LOCKED HEART."
"SUNNY JANE"	Switzerland, Holland, Germany, Austria-Hungary, Balkans, Russia, Spain, Portugal, Italy, Belgium, South Africa, Mexico, Central America, Cuba, Porto Rico, Santo Domingo, Venezuela, India, China, Japan.
"WILD CAT"	Same as "SUNNY JANE."
"A BIT OF KINDLING"	Same as "SUNNY JANE."
"BETTY BE GOOD"	Same as "SUNNY JANE," but including Brazil.
"BAB, THE FIXER"	Same as "SUNNY JANE," but including Brazil.
"THE CHECKMATE"	Same as "SUNNY JANE," but including Australia, New Zealand, Brazil and Dutch East Indies.
"JACKIE THE HOYDEN"	Great Britain, France, Switzerland, Holland, Germany, Austria-Hungary, Balkans, Russia, Spain, Portugal, Italy, Belgium, South Africa, Brazil, Mexico, Central America, Cuba, Porto Rico, Santo Domingo, Venezuela, India, China.

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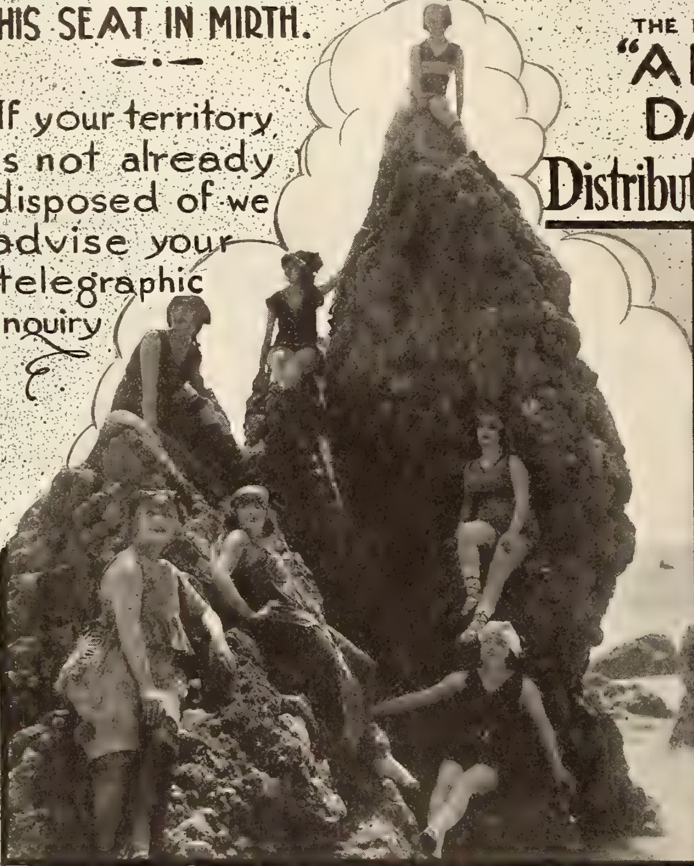

The following Exchanges have contracted for these productions without screen Examination and without looking at a still photograph

WEST VIRGINIA and WESTERN PENNSYLVANIA, Harvey B. Day, Pittsburgh, Pa.
WESTERN CANADA, Amalgamated Film Co., Ltd., Vancouver, B. C.
NORTHERN NEW JERSEY, Aywon Film Corporation, 729 Seventh Avenue, New York City.
NEW ENGLAND STATES, Major Film Corporation, Boston, Mass.
WISCONSIN, Midwest Distributing Co., Milwaukee, Wis.
EASTERN PENNSYLVANIA and SOUTHERN NEW JERSEY, Twentieth Century Film Co., Philadelphia, Pa.
DELAWARE, MARYLAND, DISTRICT OF COLUMBIA and VIRGINIA, Super Film Attractions, Washington, D. C.
CALIFORNIA, ARIZONA, NEVADA, HAWAIIAN ISLANDS, Peerless Film Service, Inc., San Francisco, Calif.
Entire World outside of United States, Dominion of Canada and possessions, J. Frank Brockliss, Inc., New York City.
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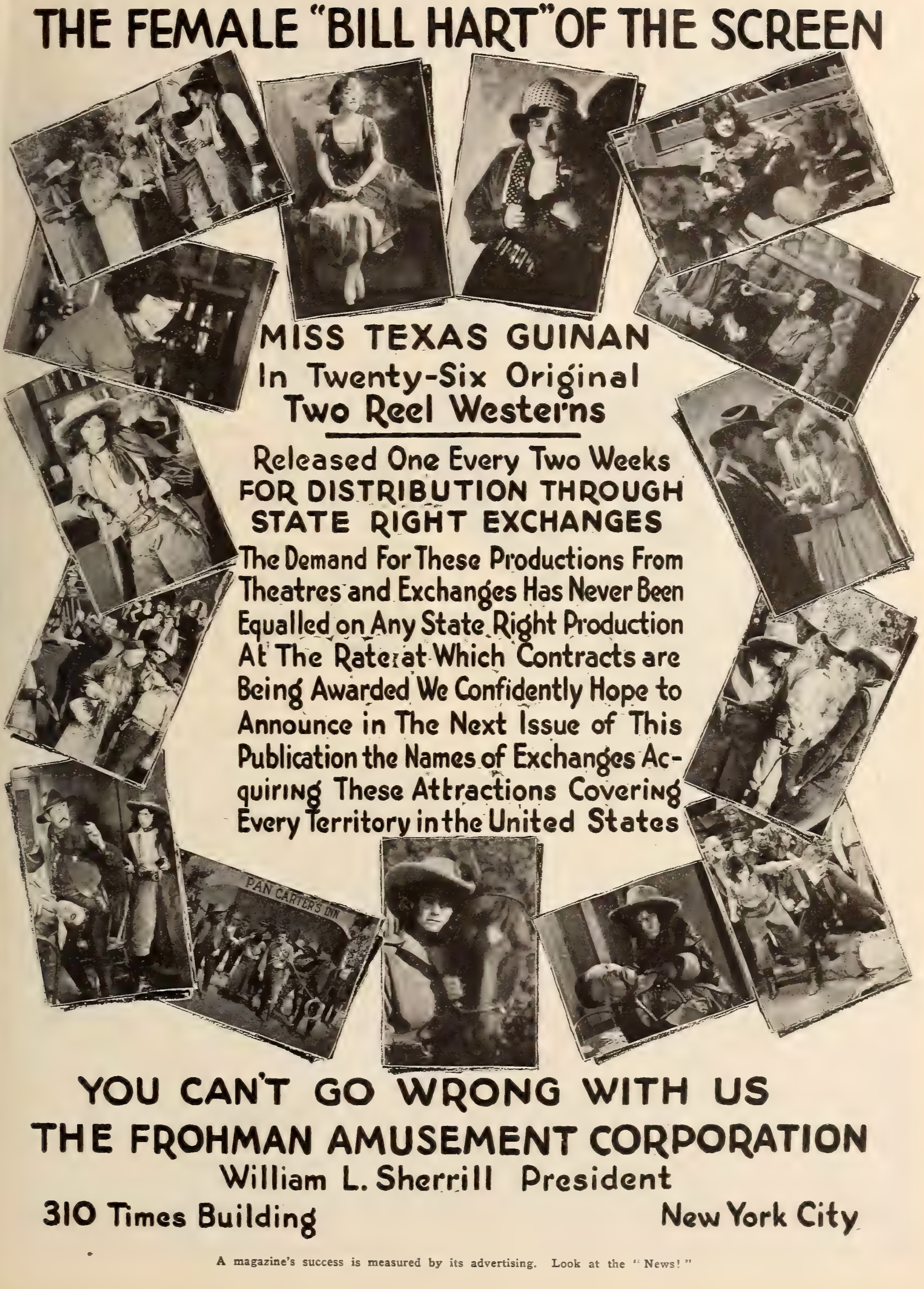

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First National Film Co., 211 East 12th St., Kansas City, Mo.
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Masterpiece Film Attractions, 1235 Vine St., Philadelphia, Pa.
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Quality Film Corp., 414 Ferry St., Pittsburg, Pa.
DELAWARE, MD., DIST. OF COLUMBIA AND VIRGINIA
Masterpiece Film Attractions, 1235 Vine St., Philadelphia, Pa.
MICHIGAN
Standard Film Corp., Jos. Mack Bldg., Detroit, Mich.
NORTHERN NEW JERSEY
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"Thrills and comedy that strike public favor."—*Exhibitor Comment, Dramatic Mirror.*

"The admirers of Billie, and there are many, will like the picture. It is built for the star and fits. That is what the public will be most interested in knowing.—*Exhibitors Herald.*

AS HOOP-LA

"Hoop-La"

"By all the rules of the game, "Hoop-La" should confirm the rights of Billie Rhodes as a star. She is charming in this picture, and her acting is so sincere and convincing that she will undoubtedly make a strong impression on your patrons."—*Exhibitors Herald.*

"If The Girl Of My Dreams" has brought the crowds into your theatre, "Hoop La" should bring them in even larger numbers"—*P. S. Harrison, Motion Picture News.*

"The picture is high in entertainment values throughout" —*William J. Reilly, Moving Picture World.*

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"The Girl of My Dreams"

"It is an entertaining production, founded on a play by Wilbur Nesbit, and tells a pretty little story." —*C. S. Sewel, Moving Picture World.*

"Presenting Billie Rhodes for the first time as a star of a dramatic feature, The Girl of My Dreams registers as a very interesting, well acted and well staged production."—*Exhibitors Herald.*

"Great; patrons pleased Billie Rhodes scored big. An extraordinary comedy. Get it quick before the other fellow." "A real success. Excellent picture, big business for seven days."—*Exhibitors Comment Motion Picture News.*

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"The Love Call"

"Billie Rhodes is the star and nothing is demanded of her that she is not equal to."—*Variety*

"The picture has been produced with many satisfying touches and should rank well among the lighter offerings."—*Helen Rockwell, Exhibitors Trade Review.*

"Serves as the best vehicle Billie Rhodes has had since she entered the ring of feature stardom. Western drama with plenty of action."—*Margaret MacDonald, Moving Picture World.*

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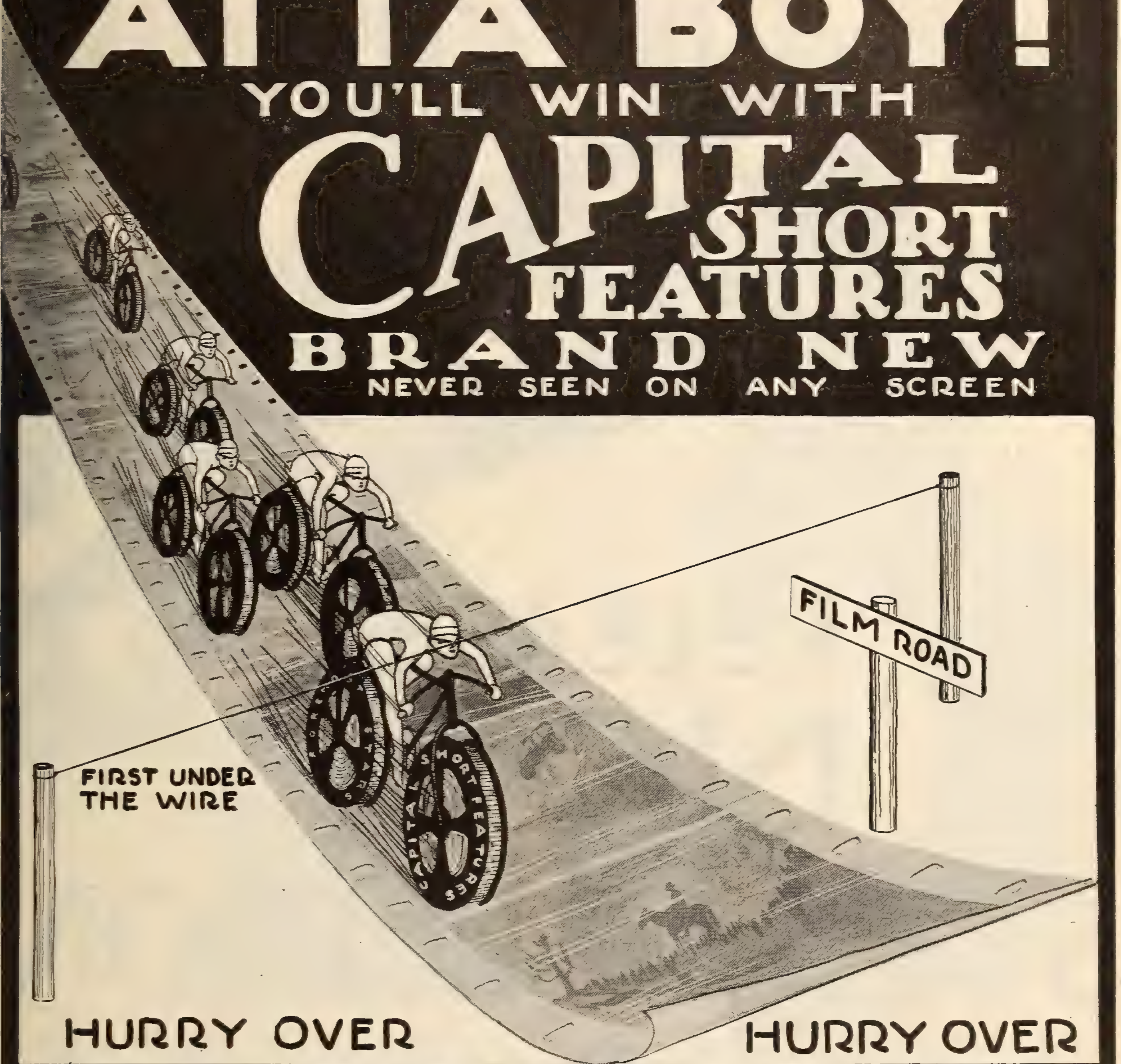
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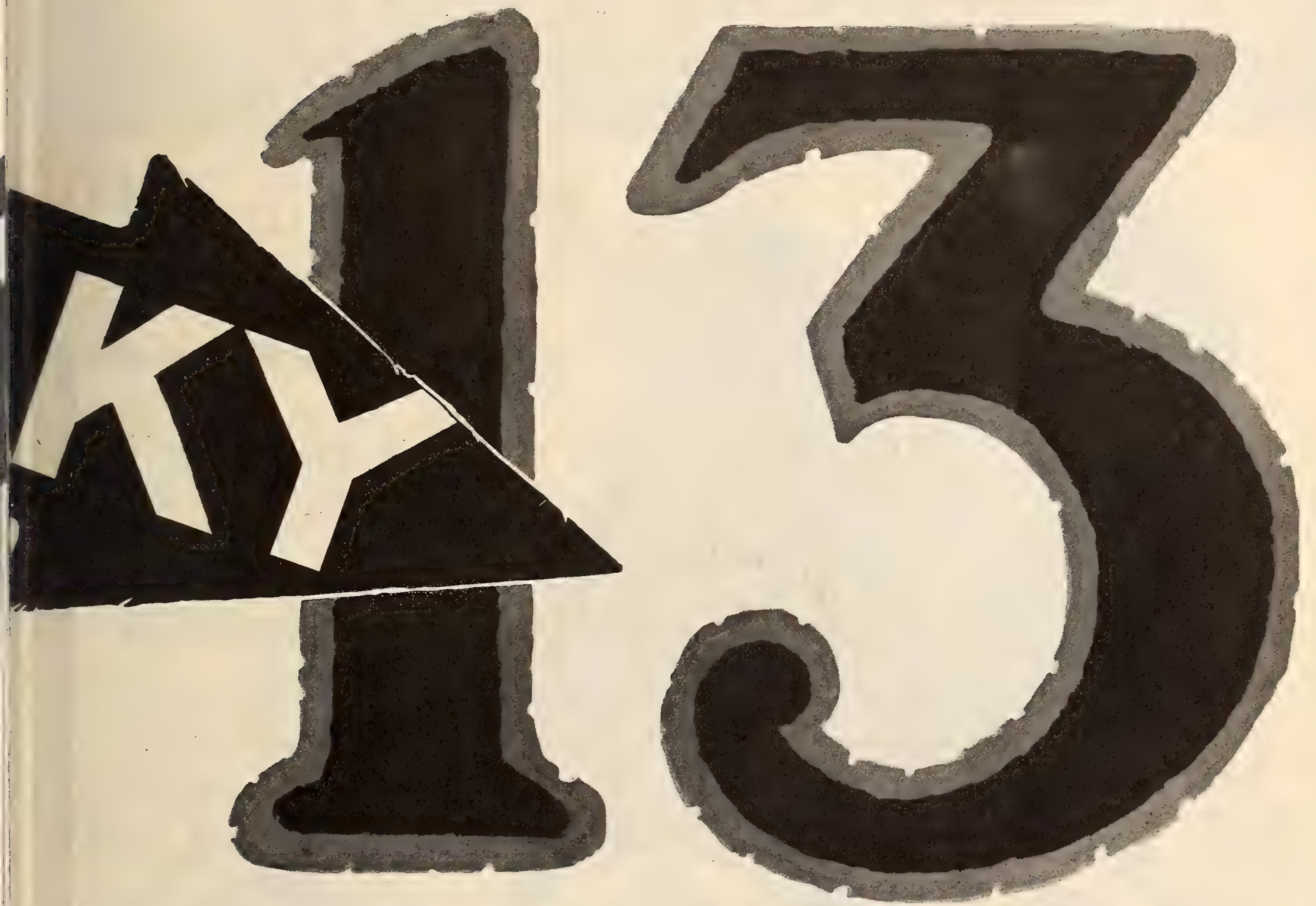

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DAMAGED-NO GOODS
SHADOWS OF HER PEST
THE SON OF A GUN
HUNGRY LIONS IN A HOSPITAL
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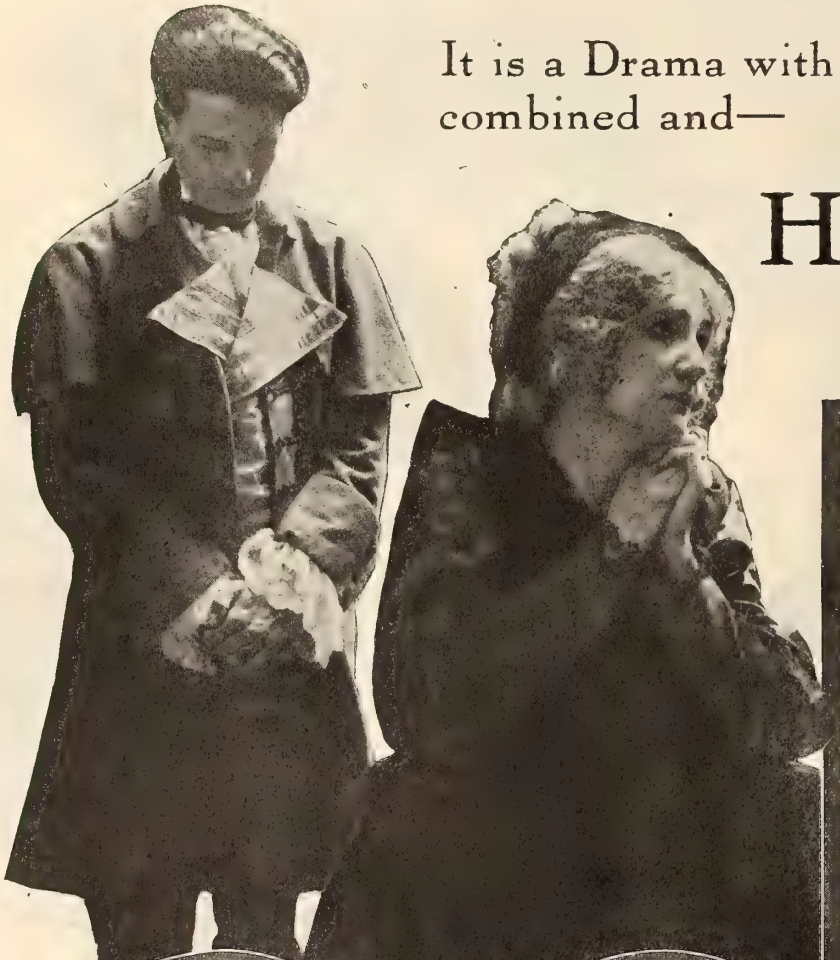

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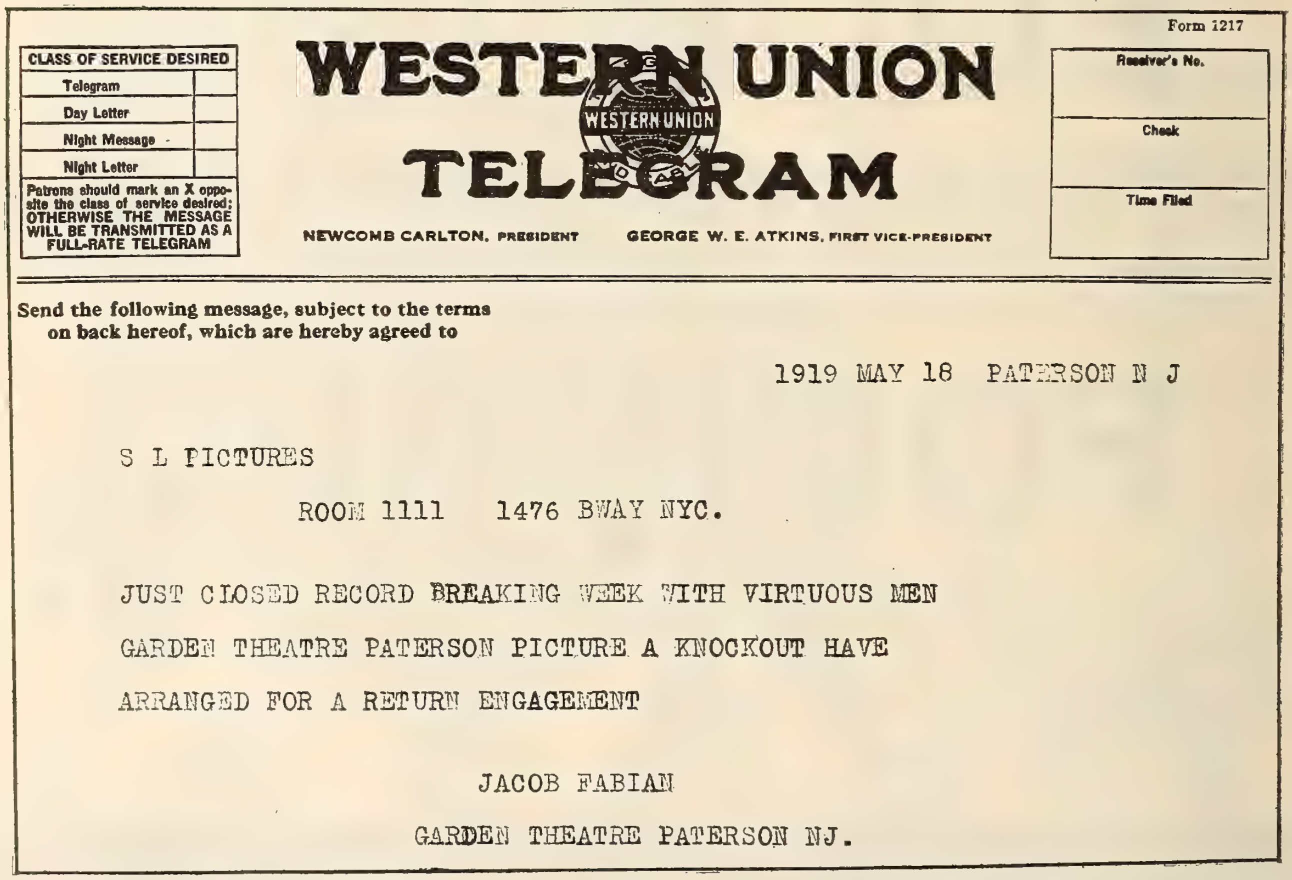

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GARDEN THEATRE PATERSON NJ.

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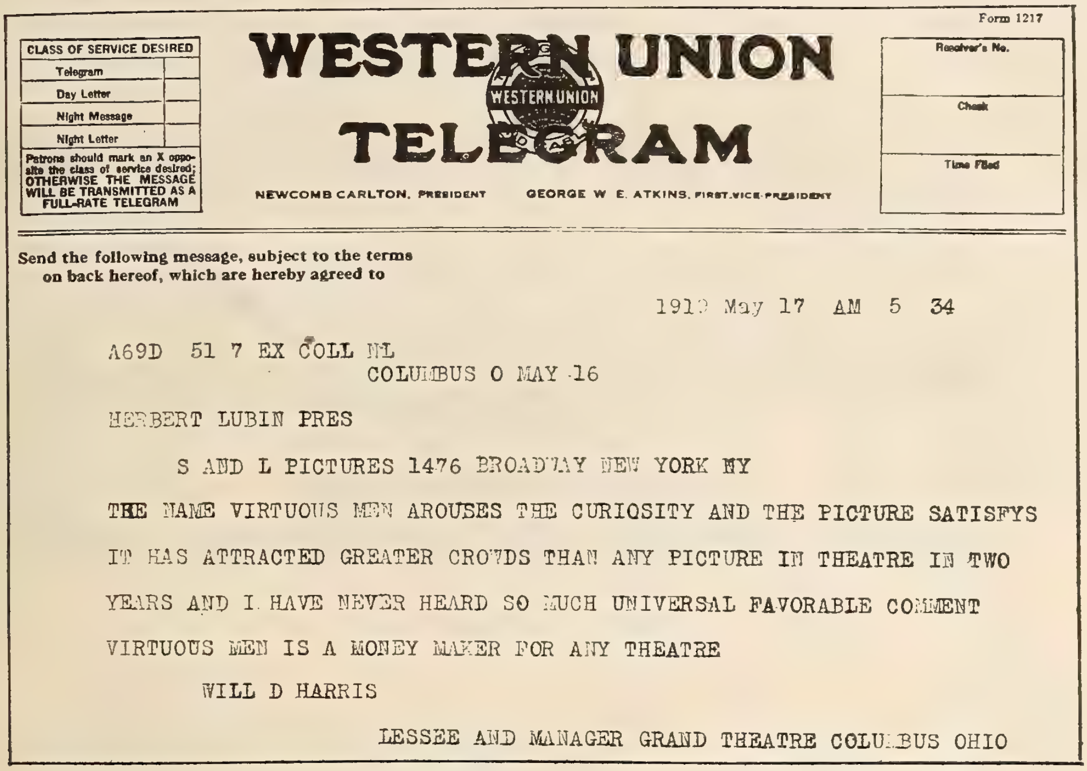

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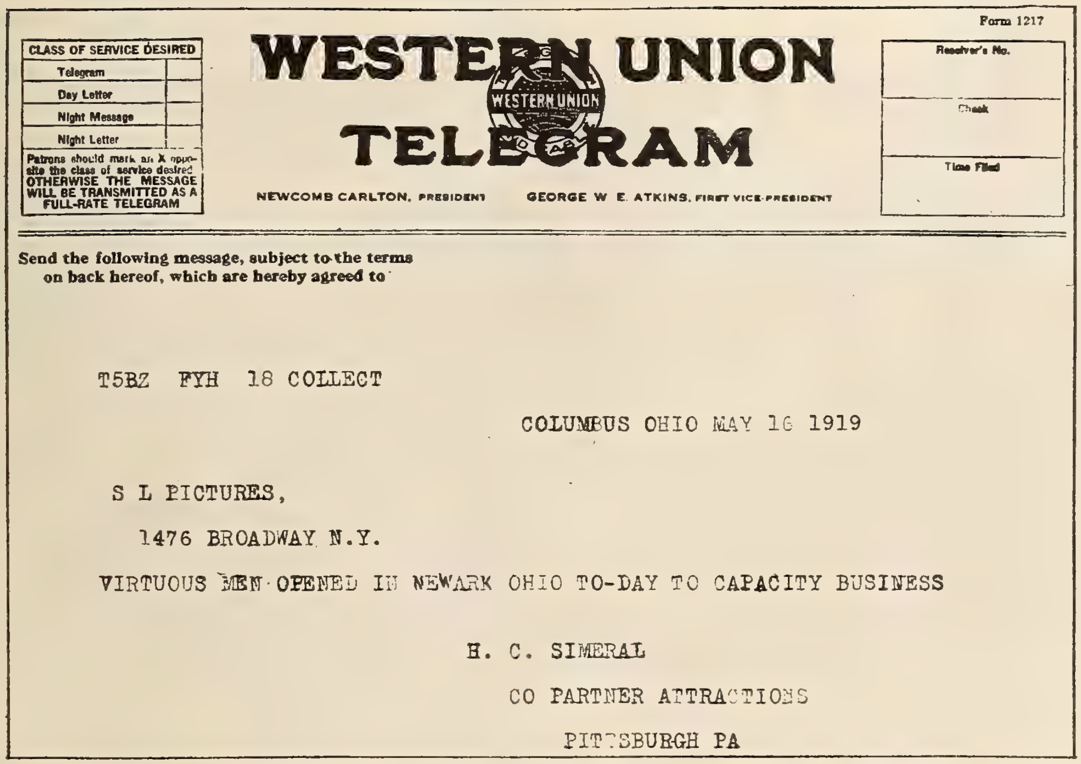
WILL D HARRIS

LESSEE AND MANAGER GRAND THEATRE COLUMBUS OHIO

Telegram No. 3—From Co-Partner Attractions, Pittsburgh, Pa.



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At

POLI'S MILLION DOLLAR PALACE THEATRE

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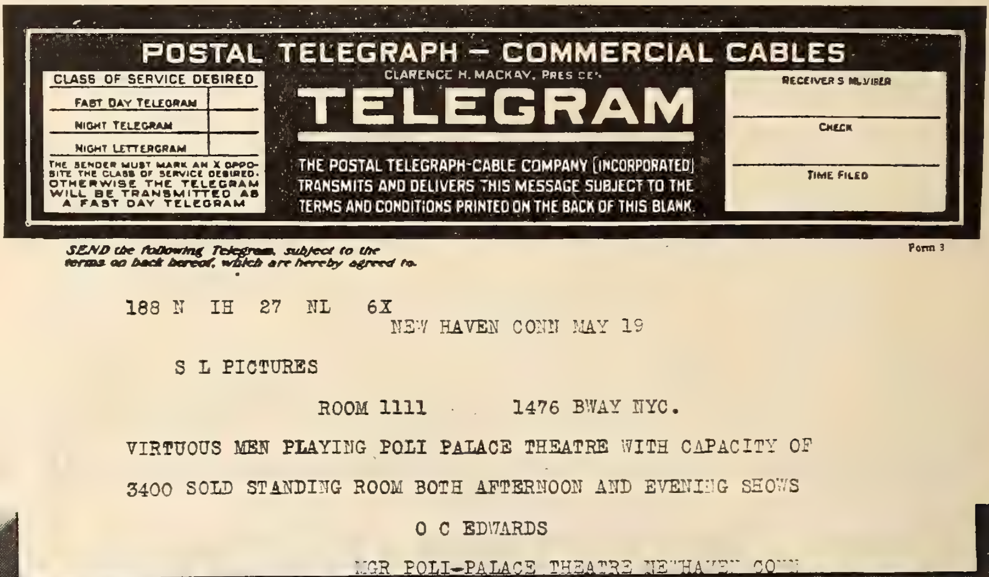

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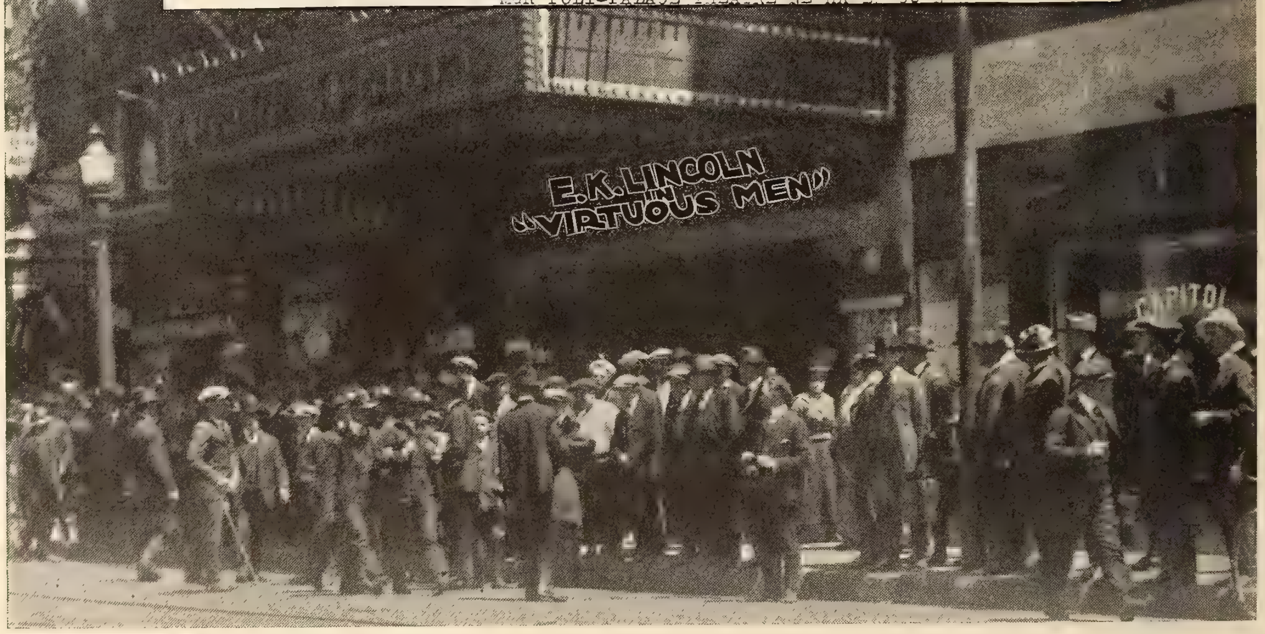
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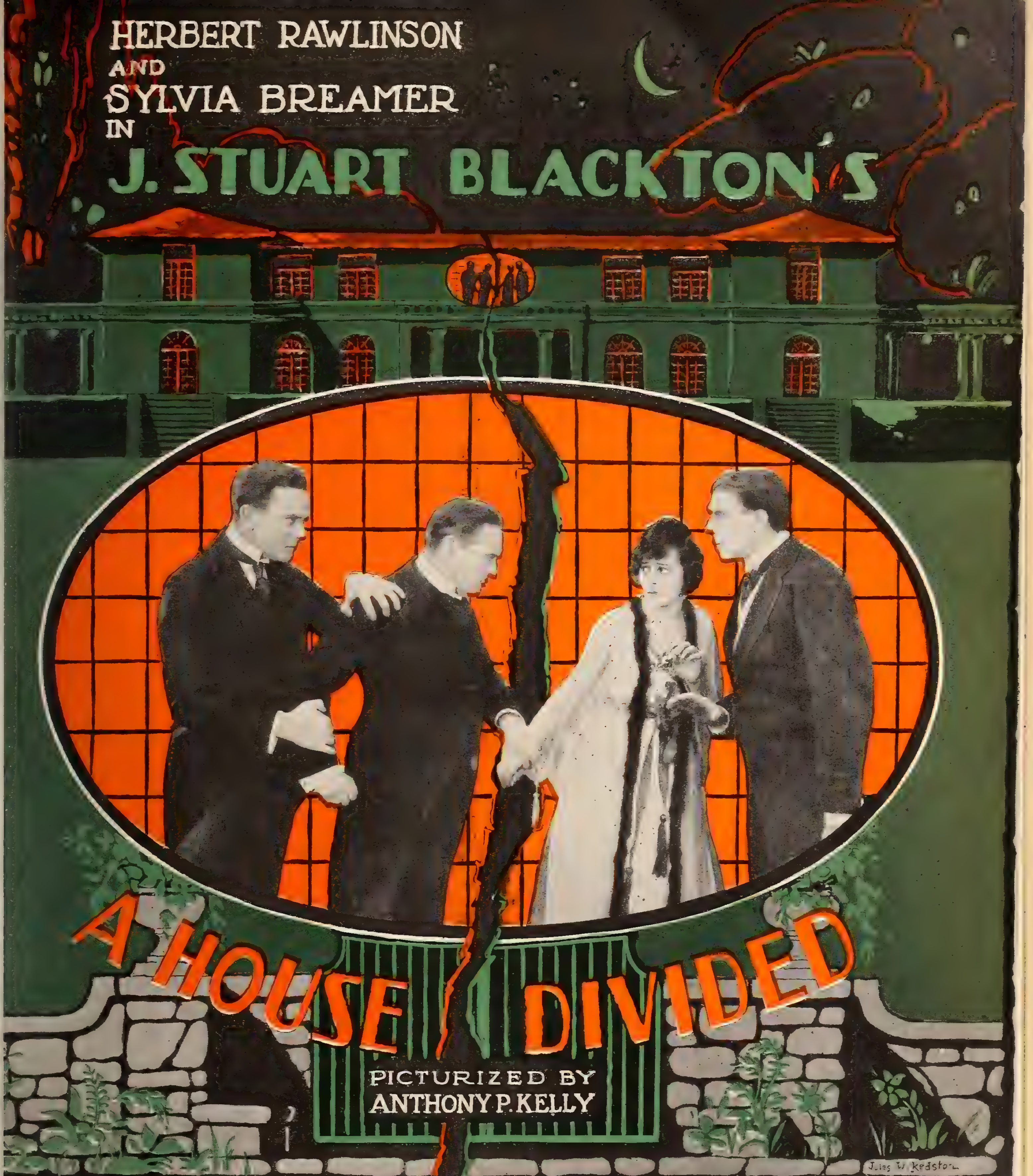

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J. STUART BLACKTON'S

A HOUSE DIVIDED

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FROM RUTH HOLT BOUCICAULT'S FAMOUS NOVEL

THE SUBSTANCE OF HIS HOUSE

(Love, Marriage & Divorce)

Booked by
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does a printer break into print on his own account — but we have been so successful in giving the motion picture producers just what they have been wanting, that we are going to tell you about it, with the idea in mind that we may be able to serve you too.

In the Trade Journals

of this week's issue, the "inserts" (colored art advertisements on heavy paper) are the work of our presses.

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We print everything for Motion Picture producers except the film. Our "idea" department is at your service — we will work *with you* — we will carry your ideas out the way you want them. We will develop your ideas, if you wish, or we will create ideas for you.

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THE BIG 4

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If it's good enough to repeat at the Rivoli, New York –

It's good enough
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*What greater
proof do you
want of the
box office
value of this
attraction?*

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YOU can call it luck or you can call it good management but anyway Jimmy Baxter turns a country upside down and straightens it out with alcohol, in this, a story by Robert F. Hill.

It has romance, atmosphere, action and the charm which has made the reputation of

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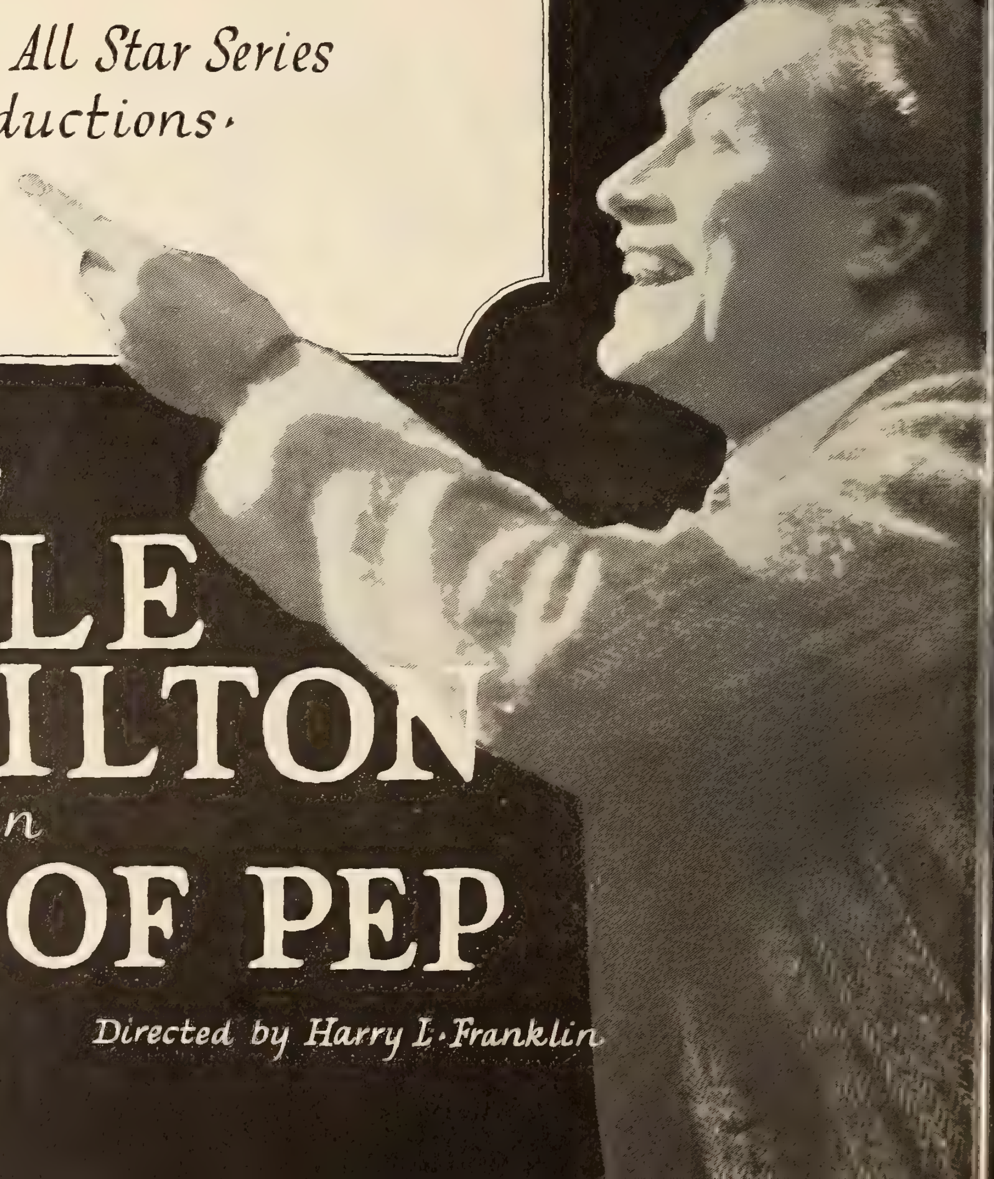


Metro presents

HALE HAMILTON

in

FULL OF PEP

Scenario by A. S. Le Vino. *Directed by Harry L. Franklin*

ALBERT E. SMITH

presents

EARLE WILLIAMS in "A ROGUE'S ROMANCE"

By H. H. Van Loan Directed by James Young

A VITAGRAPH FEATURE

IKE a diamond of many flashing facets is this unusual story It is action—it is romance—it is drama—is comedy. It is lights—it is shadows. *It is different.*

"A Rogue's Romance" tells of a man who uld be a thief and "be a gentleman about it." And yet *was* Monsieur Picard a thief? Did not, after all, do more good—much more od—than he did harm? If a priceless neck-ce disappeared from a gorgeous ballroom, d it not re-appear in the form of bread for meless little children?

The war was over before the first scene of Rogue's Romance," when we first see onsieur Picard. He had won the Croix de uerre on France's fields of honor. Yet, ck in his tailored society clothes, he returns his old game, looting the jewels of women, d their hearts as well.

Respected in the town of Montoir, Mon-eur Picard lives with three little war orphans hom he has adopted. We see him romping ith his kiddies, enjoying their pillow-fights, lministering a laughing warning now and ien. He is happy in his guardianship—pro-cting his little ones from the world which, Monsieur Picard, he heartlessly loots. nd then the sunshine recedes and the shadow death enters the little home. A doctor is eeded—at once.

Slipping along the highway at express train eed, Picard's car breaks down near the villa Anton Deprenay, wealthy jeweler. He rces Mlle. Helen, Deprenay's daughter, to ive him the keys to the garage. He presents er with his war cross, his most treasured possession, as security for the car. And as he speeds onward through the night he bears with him the love of a woman.

The police, led by Duval, Prefect of Montoir, are hot on Picard's trail, and break into his apartments that night, but he escapes in Helen's car, which the Prefect recognizes. Winning his fight for the child's life, Picard returns the car the following day, but Helen refuses to see him. He must prove himself worthy of society before she can offer him the love that he has already won.

The scene now shifts to St. Nazaire, where Helen lives, and where Picard, under the name of Dubois, is the center of the gay social whirl. A necklace worth a fortune mysteriously disappears at a reception. The host gathers the guests in the library, turns out the lights, and gives the thief opportunity to throw the gems on the table and escape identification. Helen, to shield Picard, whom she believes guilty, throws her own necklace, a replica of the stolen one, on the table. But the flaring headlights of a motor car cut through the window and reveal her ruse. All is consternation, but Picard saves the situation by his sharpened wits. Later, he proves his innocence of the theft to the woman he has come to love.

Subsequent episodes—daring, thrill-laden—place the police so hotly on Picard's trail that he decides to escape danger by going into the very heart of it. He assumes the rôle of Magnier, a famous detective, and spoils the plan of a smooth-tongued promoter to victimize the town councilmen and many innocent buyers of stock. He then writes a letter to the Prefect assuring him that the much-sought "Monsieur Picard" has ceased to exist.

And, verily, he has, for convinced of his reformation, Helen marries him and with her he strolls out into the sunlit highway of honesty and true love.

Here is compelling drama, ending in a crashing climax. And skilfully threaded through the story are gay scenes of ballroom and tavern, Apache dances and countless flashes of gay night-life. "A Rogue's Romance" is easily the most *unusual* play in which Earle Williams has ever appeared. It will be talked about.

BOOK IT TO-DAY.

EARLE WILLIAMS AS AN ARCH SOCIETY CROOK

EARLE WILLIAMS has never so completely triumphed in a characterization as in that of "Monsieur Picard" in "A Rogue's Romance." Here is a polished gem of story, given a rich and unusual setting.

In exploiting this picture, make it clear that Earle Williams delineates the suave, polished "Arsene Lupin" type of character—although his work in this newest feature can be compared to nothing that he has previously done.

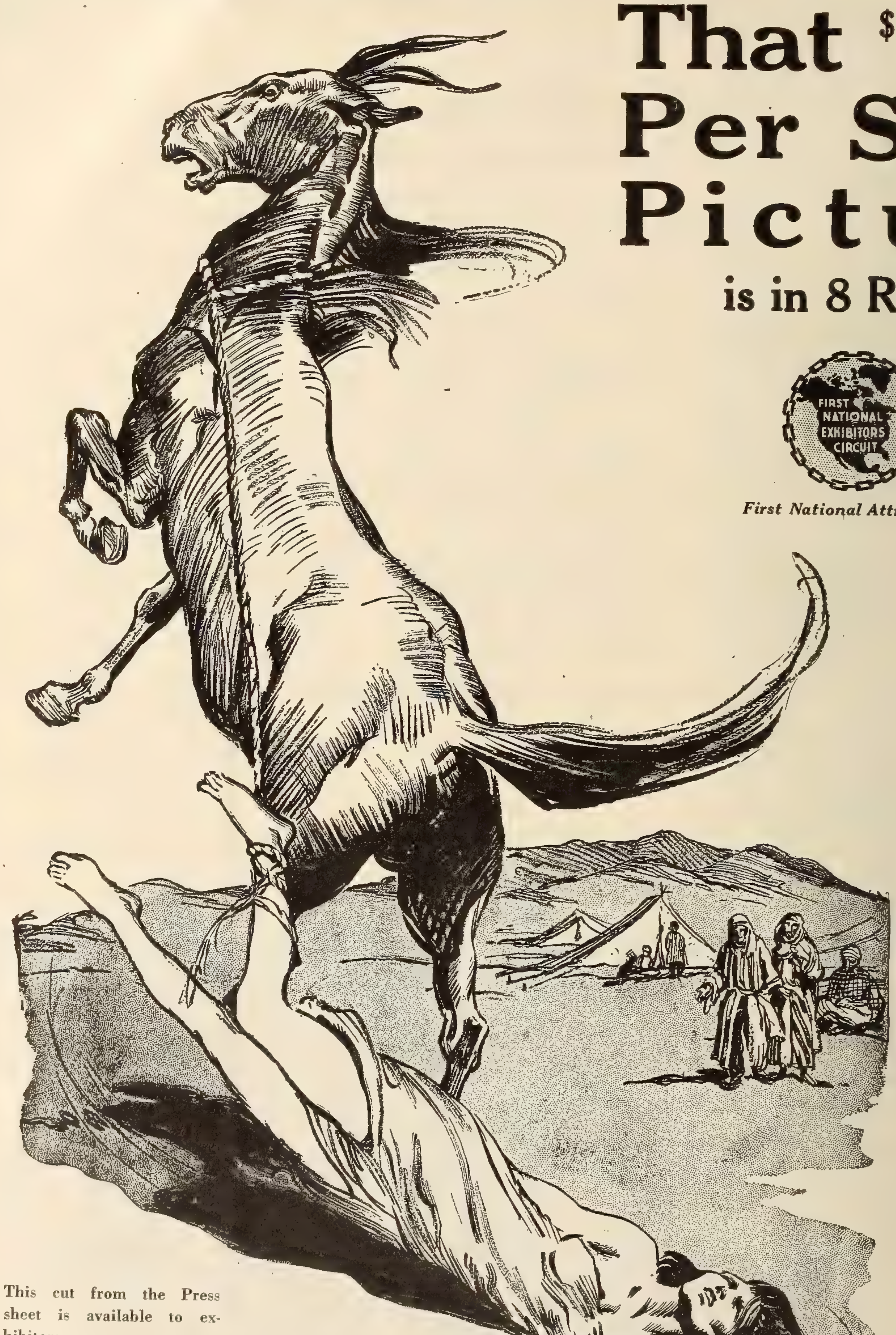
Scenes from Vitagraph's unusual feature starring Earle Williams. Panel to right of portrait shows Monsieur Picard, himself a society crook, exposing a Raffles of a meaner stripe; at left Picard subdues an Apache ruffian.

That $100 Per Sea Picture

is in 8 Reels

FIRST NATIONAL EXHIBITORS CIRCUIT

First National Attraction



This cut from the Press sheet is available to exhibitors.

Over thirty other cuts and big assortment of Publicity Matter.

A Revelation in Motion Picture Production

Produced in California with Aurora Mardiganian herself, who re-enacts her own experiences during two years in the hands of the Turks.

Facts furnished by the Official Reports of British Commissioner Viscount Bryce and American Ambassador Morgenthau are also pictured in the photoplay.

t is so realistic that many people believe they are witnessing the actual events pictured.

Oscar Apfel deserves the highest praise for his direction.
His handling of thousands of people and hundreds of horses—to say nothing of the more intimate scenes—is nothing short of marvellous.

roduced by Col. W. N. Selig for the National Motion Picture Committee of the American Committee for elief in the Near East, and shown to society people in the principal cities for the benefit of the rmenians at $10.00 per seat.

Now released for Public Exhibition so that the American People may know

"AUCTION of SOULS"

From Chas. W. Gates book "Ravished Armenia"

The greatest Box Office attraction of the age

Louis B. Mayer
presents
three great

MONEY

ANITA

"MARY REGAN

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A MIDNIGHT ROMANCE"

ONE OF THE HUGE SUCCESSES OF THE YEAR

OWEN JOHNSON'S NOVEL OF NEW YORK SOCIETY

Directed by George Loane Tucker

first national's booking policy

AS an organization owned and controlled by the biggest exhibitors in the world, First National Exhibitors' Circuit's policies and systems of distribution were determined more than two years ago by its members to accomplish:

OPEN BOOKING: Thereby relieving them of the burden of rental contracts for inferior productions forced upon them as the premium for series contracts for star productions they *do want.*

ELIMINATION OF INFERIORITY: by uniting to give to capable stars and producers sufficient latitude, in finances and market independence, to make bigger and better pictures without having their booking opportunities restricted by the system which compelled the strong to carry the weak.

INDEPENDENCE FOR STARS, PRODUCERS AND EXHIBITORS: by inaugurating a system of distribution which places every star and producer strictly on his or her own merits in the exchanges and at the box office.

On occasions when it is deemed advisable first to demonstrate to exhibitors the box office value of a star, the "single picture" booking policy is advocated for the first release only, so the exhibitor may decide for himself the advisability of booking the remainder of the series in a single contract.

First National's star series attractions, past, present and future, never have been, and never will be, a burden on exhibitors. The releases of these artists are sought by exhibitors in "star series" contracts. Exhibitors refuse to book one star production, advertise it heavily, play to big business, and then leave open the way to a competitor to annex the next of that star's releases.

This is First National's only deviation from a practice of "open booking" in the fullest meaning of the phrase: The big non-star, non-series specials, such as "My Four Years in Germany," "Tarzan of the Apes," "Auction of Souls," and others, *are* booked on the single picture basis, and independent of any other attractions.

That distinction always will exist in First National. It is the line of equity between safety and danger to exhibitors.

First National Exhibitors Circuit, Inc.

"EVERYBODY'S BUSINESS!"

See Pages—

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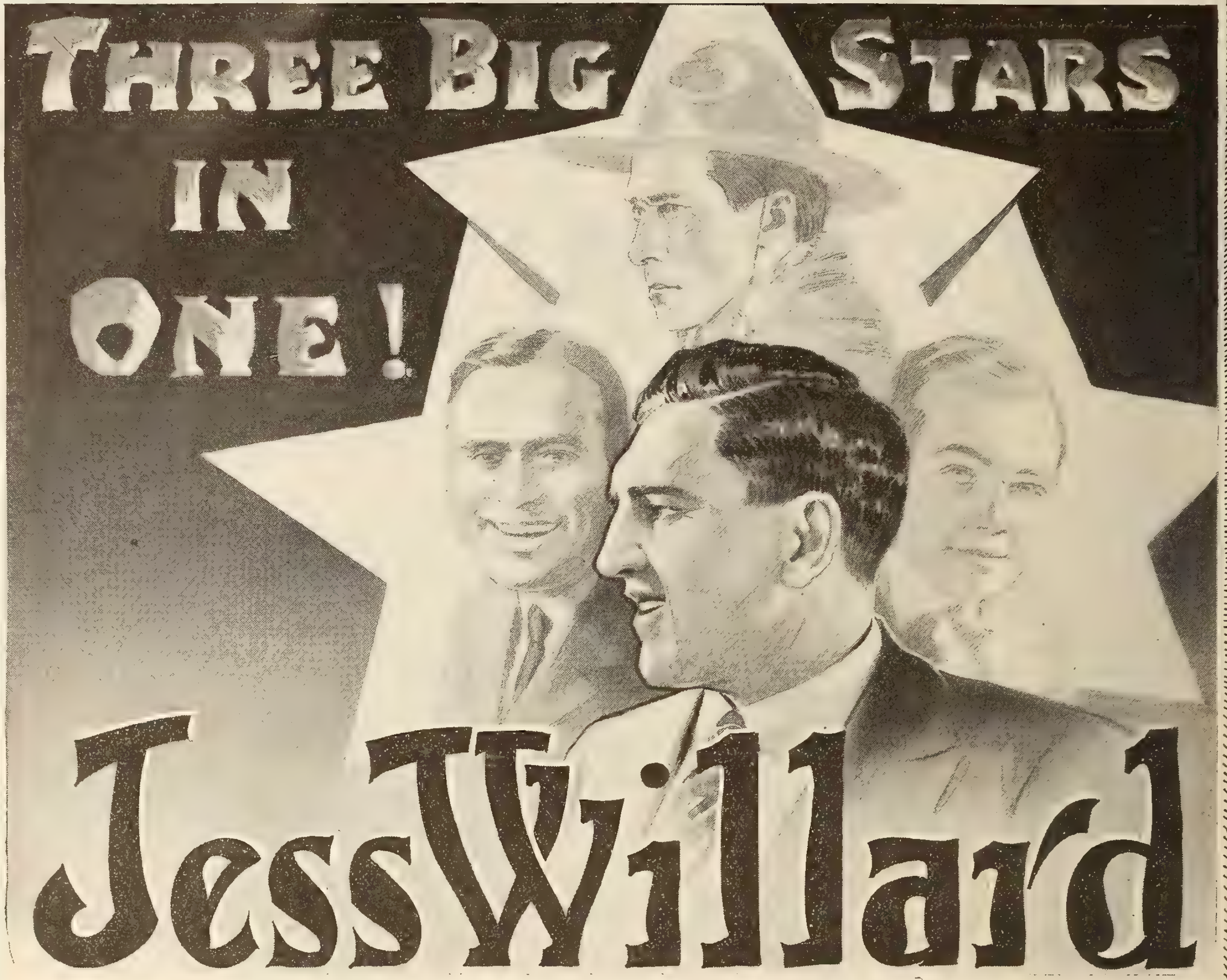

Champion Heavyweight Boxer of the World

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"THE CHALLENGE OF CHANCE"

With

Arline Pretty

Directed by Harry Revier

A WORLD known personality, possessing all the drawing qualities that have made famous three of the screen's foremost stars—

The happy, go-lucky smile of an optimist
The rugged, fearless stoicism of a real man
The frank, natural simplicity of the "true blue"

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Continental Pictures Corporation

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BIG and complete as have been his other eighteen successes, the greatest triumph of his career is scored by

Jess Willard

Champion Heavyweight Boxer of the World

In

"THE CHALLENGE OF CHANCE"

In Seven Parts

With

Arline Pretty

Directed by Harry Revier

THOUGH the term poorly suggests the high quality and distinctive presentation of this attraction, "The Challenge of Chance" is best described as a "KNOCKOUT"—as mighty, from the standpoint of the box office, as the one which Willard is prepared to deliver in the Toledo arena on July 4th.

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"It's a bully photoplay—pictures of equal merit are few and far between."

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IN
"LOVE'S PRISONER"

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BIG GUN HERO
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A DRAMATIC
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STORY

"SHOOTIN' MAD"

A TRIUMPH OF ROMANTIC REALISM

ALSO IN *"THE SON OF A GUN"* ONE OF THE
MOST SUCCESSFUL OUTDOOR
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"RED BLOOD AND YELLOW"
A REAL LIVE STORY OF HUMAN PASSION RIGHT FROM
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The SAN FRANCISCO EXAMINER says:
"Red Blood and Yellow" one of the latest of Gilbert Anderson's quick trigger shows, seems to be just as popular with the proletariat as have been all other "Broncho Billy" offerings. "Red and Yellow" has a regular story and a very good one at that.

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Vol. 19 No. 22. May 31, 1919

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Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Representative, W. M. Hight, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 618 Wright and Callander Building (Hill at Fourth St.); 'Phone Pico 780. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book. Western Union registered cable address is "Picknews," New York.

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"And so the Little Gray Wolf and the Great Dane Dog became fast friends."

"They would race to the top of some high cliff and rest on the warm rocks."

"The Wolf of the Tetons"

A Robert C. Bruce Scenic

The perfect example of a scenic story, the Robert C. Bruce subject that was featured on the recent Rialto Anniversary program. Photographed in the picturesque backgrounds of the Jackson Hole country of Wyoming, in the foothills of the Teton Mountains. Now available for booking.

Other releases—"The Passing of the Crow"
"A Day and Night at Coney Island"—at these exchanges:

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Federal Feature Film Co.,
48 Piedmont Street,

CLEVELAND, OHIO.
The Argus Motion Picture Co.,
823 Prospect Street,

PHILADELPHIA, PA.
Electric Theatre Supply Co.,
S. E. Cor. 13th & Vine Streets,

CHICAGO, ILL.
Bee-Hive Exchange,
207 So. Wabash Avenue,

NEW ORLEANS, LA.
First National Exhibitors' Exchange,
712 Poydras Street,

LOS ANGELES, CAL.
Consolidated Film Corporation,
818 So. Olive Street,

SAN FRANCISCO, CAL.
Consolidated Film Corporation,
90 Golden Gate Avenue,

DETROIT, MICH.
Standard Film Service Co.,
602 Jos. Mack Building,

SEATTLE, WASH.
N. W. Consolidated Film Co.,
2020 Third Avenue,

ST. LOUIS, MO.
Standard Film Corporation,
3317 Olive Street,

INDIANAPOLIS, IND.
Bee-Hive Exchange,
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MINNEAPOLIS, MINN.
Standard Film Corporation,
406 Film Exchange Building,

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"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 19, No. 22 May 31, 1919

Odds and Ends of News

RUMORS current for many weeks and beginning to take definite shape hint at the formation of another cooperative exhibitor group embodying many of the principles underlying the two widely differing organizations now in existence—First Natonal and the United Theatres.

The reports have taken various forms; they are, perhaps, of no more value than most rumors that come and go in Filmland. But even rumors have this one value—they indicate the trend of thought of many film men, the direction toward which a few are working.

And it is undoubtedly true that there are forces seeking to work out policies based on an active interest on the part of a new string of theatres.

The success of First National and United Theatres is naturally the primary cause of this tendency. Another incentive is the development of the open market idea to such radical proportions that it leaves some of the old-line film men grasping around for some new guarantees to replace the discarded security of the program method.

This is a further realization that in the big theatre men of today, with their large realty holdings and palatial auditoriums there is a real power and solid strength.

Developments of the summer months will bear the closest watching. Many weary days and nights are being spent in New York in the development of Fall policies.

And many of our erstwhile cocksure leaders are taking long, long looks before they leap.

* * *

London or New York?

A FILM man to whom we mentioned John T. Tippett's announcement in this week's trade publications found the news of more than ordinary interest. He summed up recent developments in this manner:

"Famous Players-Lasky forms a British producing company; financial interests all through Europe are forming combinations to break down the American supremacy of the motion picture industry; Fox established a chain of twelve exchanges throughout Europe; and now John D. Tippett, an American film man who has been in Europe for the past six years, makes a statement that London will shortly be the inevitable centre of the film world.

"Wouldn't it be interesting to get opinions on this subject? Is London going to capture the financial power of the film business? What do other American film men think of the subject?"

There are possibilities here for discussion. Perhaps, also, if we care to go still further in search of trouble, there is room for talk in the hint that the propaganda possibilities of the screen would not be overlooked by any foreign capital reaching a commanding position.

But we are not in a mood for borrowing trouble. Some two years ago when we declared New York to be the film capital of the world we were chided by London for playing into the hands of the Hun.

So now that London is in a position to make its own fight with the weapons of real business we are perfectly willing to sit on the sidelines.

Which will it be—London or New York?

* * *

St. Louis in June

A SINCERE effort is being made to bring about a real exhibitor convention this year. Peter Schaefer, Frank Rembusch, and their co-workers are striving to bring about a business-like session that will lay the foundations of a solid national organization.

They are working under a handicap built by previous exhibitor affairs—the indifference formed by listening to much blowing of trumpets followed by an inglorious fizzle.

But the moment seems ripe for a do or die effort. The encouragement of every branch of the industry is necessary. Exhibitor organization was never so necessary, nor has its fate ever been in the hands of a more earnest group of workers.

St. Louis is the place; June 11th the date.

* * *

Short Subjects Coming Back

WE have commented before on the fact that practically all of the numerous exhibitors coming to New York within the last six weeks seem to be seeking particularly the latest ideas on theatre building and equipment.

That is the paramount thought; it is the reflex of the theatre building boom that is on in full force.

Next in importance to most of the exhibitors with whom we have talked is a search for good short subjects. The forgotten one-reel comedy, the despised scenic, the tolerated magazine—all are coming into their own.

"Only give us these subjects with touches of class," they say. "The war brought us a new grade of patronage in search of the news weeklies and big topical specials. We are building handsome structures to keep that class of patronage. And short subjects that are 'different,' that have the touch of intelligence, will help us to satisfy this new clientele."

Dealing in Personalities

Paramount convened last week in the usual fashion. Opened the convention, closed the convention, and then there was silence. But if the things we hear are correct there is still considerable burning of the midnight oil over on Fifth Avenue. The district managers are still in town and with Walter E. Greene and Al Lichtman plugging away we may expect some big news in a week or so. These distribution experts have a problem on their hands—but we'll say it's in good hands.

Just after we got this page safely to bed last week and had tucked the sheet in carefully all around the news began to break. We just succeeded in slipping in the rumor that Sid Chaplin had signed with Famous-Lasky at $200,000 a negative.

The week also brought official confirmation from Fifth avenue, and yesterday brought a wire from Los Angeles that merely changes our figures.

The story out there is that Sid has contracted to deliver four-feature negatives a year for a million dollars—with a paltry bonus of one hundred and fifty thousand.

Which, we are informed, means that Sid will get more real money than Charlie collects in a twelve-month period. Our whispering friend puts it this way: "Charlie won't get as much per negative because his productions are two reelers. And he doesn't make enough two reelers in a year to equal Sid's figure. So there you are."

True enough—there we are. But will the topic be dismissed as easily in the Chaplin family councils?

J. D. Williams got "all het up" this week at the many definitions being given the words "Open Market" and dropped a load of TNT in the middle of the landscape. The statement which appears on page 3572 of this week's News is a scorcher for this stage of the discussion on marketing methods and should start the argument off again in full force. Every time J. D. makes a statement we advise you not to miss it. This time we repeat the advice with double emphasis.

Speaking, as we were, of the news that broke just after we went to press, there is the story that "interests friendly to Famous Players-Lasky have secured control of the Rialto and Rivoli." This still lacks official confirmation; but neither has it been denied. And the "authoritative sources" quoted give such details as the fact that Hugo Reisenfeld will continue in charge, and that the programs will not be confined to Paramount subjects.

The above was Friday's story. Then on Saturday we were told that the same "friendly interests" were stretching a hand out toward Minneapolis. We don't know why Dame Rumor picked on Minneapolis—this is a great big country.

Then the wildest rumor of a wild, wild week came from Los Angeles on Wednesday. Some one must be stepping on that magic rug at the Alexandria. The story is that a new theatre circuit is being formed of which Adolph Zukor and Arthur Kane will be the executive heads, with Lee F. Ochs rounding up the members.

Lee denies it absolutely; Arthur Kane is on a fishing trip in Maine; Adolph Zukor has business to attend to.

Join in with us now and say "Many happy returns of the day" to the three "Reg'lar Fellers" on the opposite page. At the present high cost of living we didn't have the price of a real cake to send to Universal on its seventh birthday, so we got Harry Palmer to draw a picture of one to hand to Messrs. Laemmle, Powers and Cochrane. This industry forgets mighty quickly, but we don't think it should forget the tough battles put up by this trio for the independent manufacturer in the early days. And exhibitors should remember them for many battles fought in the years between.

George Cook, a lithographer with a heart as big as a twenty-four sheet, passed away on Tuesday. We can't say any more.

Carl H. Pierce is enroute to New York to take up a local option fight at Huntington, L. I., after having attended the exhibitors' banquet in Rochester.

Sam Rorke is in New York representing the Katherine McDonald productions.

The print on "The Flame," touted as a special, is on the way East convoyed by Bre'er Carleton. Arrives on Friday.

You haven't forgotten to make a mark in your note-book for that dinner on June 18 to Sydney Cohen, Sam Berman and Charles O'Reilly, have you? If the Waldorf-Astoria on that night doesn't hold the greatest motion picture assemblage ever collected we'll miss our guess. One thousand is the conservative figure set on the attendance. And if you are not one of the thousand you'll be kicking yourself for a month after the event. Take our tip now! Mark the date indelibly—you can't afford to forget.

Stand up for a toast! To Miss Parsons, daughter of P. A. Parsons, who arrived in this world on Thursday. Yessir, both mother and daughter are doing well.

We'll bet the above event brought about some doings at the A. M. P. A. luncheon on Thursday. Daddy, in addition to being advertising manager of Pathe, is president of the aforementioned A. M. P. A.

James E. McBride, of Fox, has been confined to his home for several weeks. Tough luck, Mac, but we're all rooting for you to be back on the job soon.

Eugene H. Roth, managing director of the California and Portola theatres, San Francisco, was a visitor to Motion Picture News office during the week.

Mr. Roth reports wonderful progress in exhibitor conditions in the West in the past year.

Bill Rudolph journeyed out of town to Washington, Baltimore and Wilmington during the week. Then we learned that Bill had bought that territory on "The Unpardonable Sin." Go to it, Bill.

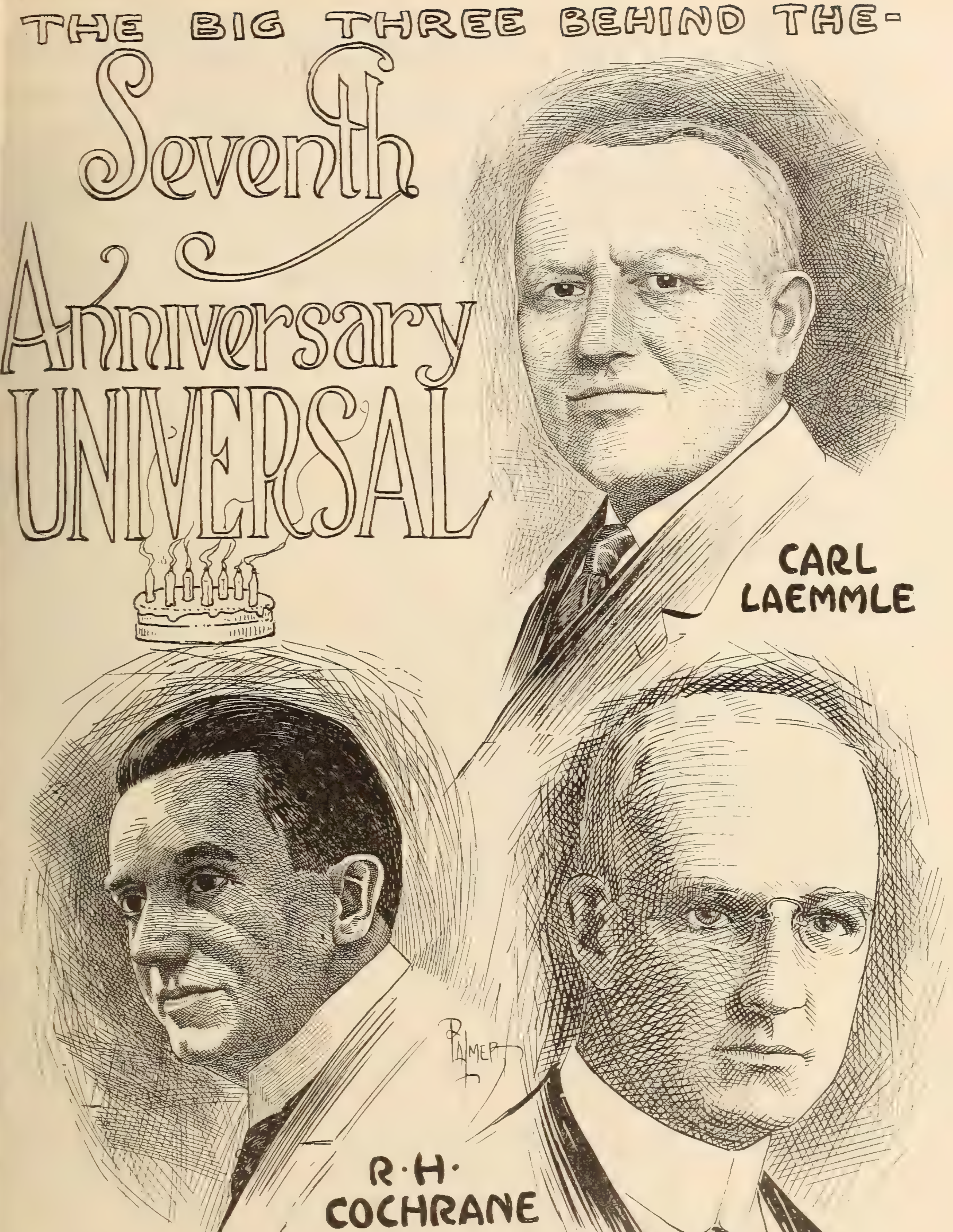
"Everybody's Business!" The words are splashed all over Motion Picture News this week. It sure is some title!

If the picture measures up to the title we suppose, after all the "Virtuous" combinations we had, that we will then get "Nobody's Business, "Your Business," "Somebody's Business." Oh, rats.

W. H. Gueringer, assistant general manager of the Saenger Amusement Company, New Orleans, left for the Sazarac town Wednesday after several weeks in New York.

Lieutenant Jim Anderson blew into town Saturday. Shook hands with the boys, and then traveled on to Detroit. After all these years Lieut. Jim is once more working for the Warners.

While Papa William A. was busy in London, Alice Brady stole a march on him Tuesday evening and married James L. Crane, the actor. The Bridegroom's father, Dr. Frank Crane, tied the knot.


THE BIG THREE BEHIND THE-
Seventh
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PALMER

You're All Wrong, Says James D. Williams

Throws Hot Shot Into Open Market Discussion with Statement That Series Policy Is Exhibitors Only Protection—Harry Raver Writes Next Week

J. D. WILLIAMS this week threw a charge of TNT into recent discussion of marketing methods with an open statement declaring that "the single picture policy means chaos," and that star series booking was the exhibitors only protection against an intolerable condition.

The Williams statement will undoubtedly create a storm of comment. It follows closely on the heels of the announcement by other distributors of an individual picture policy and is certain to bring a sharp reply. Exhibitors also are likely to join in the discussion now at such a warm state.

Harry Raver was another film producer to enter the discussion this week. As we hinted last week there are many who will question Jesse Goldburg's narration of history in that issue, and Harry Raver takes occasion to do so this week.

RAVER IS NEXT

HARRY RAVER'S opinion of the opening of the open market will be published in next week's issue of Motion Picture News.

He has something interesting to say. Watch for it.

"Frying Pan to Fire"

"The theatre man is being jumped from the frying pan to the fire," declares J. D. Williams in his statement, which follows:

Reform forces seeking to relieve exhibitors of the restraints and injustices of the unequitable program contract system are literally jumping the theatre owners from the frying pan into the fire in adopting the "single picture" booking policy as the alternative.

This latter method wipes out, at a single stroke, the most vital principle of business practice in the industry—exhibitor protection. It says to him, in substance:

"Here is a big star attraction. Book it. The rental is high, but the production is exceptional. It gives you a great and popular star, a wonderful story, matchless direction—guaranteeing positive results at the box office. Advertise it heavily. Put behind it every atom of showmanship you possess. You don't have to take any other subject to get it. No strings, of any character, are attached. It is a single picture. You can book the next production this star releases in exactly the same way."

There is no theory in predicting the developments, so far as the exhibitor is concerned. He wants that particular star. He wants several others, because he knows they are certain in popularity and appeal. He books the single picture. He exploits it. The results are phenomenal. He enhances the local popularity of that star. He gives that star the benefit of a big advertising campaign. He associates that star with his theatre. So far, excellent. But—

There are very few exhibitors without competitors. The exhibitor who plays the single picture goes back to his exchange to book the next one as an individual attraction. What assurance has he that his competitor, knowing that the door is wide open to him to capitalize the other fellow's work, may not arrive ahead of him, offer more money for the second one, get it, and profit immeasurably from the money and effort the losing exhibitor invested to exploit the first production?

There is no assurance against this with the "single picture" policy. It makes cutthroats of the exhibitors. They are placed always on the defensive, without one item of consideration in their favor. Advertising is cumulative in value. The publicity promotion an exhibitor gives to a star in one production helps popularize the next release in which that star appears, providing, of course, that the first attraction has merit. Why should the exhibitors be deprived of the right and privilege of profiting from the money they spend to advertise a star? There is nothing that is fair or just in any measure in a system that destroys the very foundations of an exhibitor's success. There is no equity in a method that cannot assure exhibitors that they will be protected so long as they are satisfied to pay the market price for any star's productions.

The real trouble in the past was not the star series contracts. Exhibitors wanted contracts for series productions in which appeared stars popular with their patrons. They needed no master intelligence to point out the necessity for thus protecting themselves. The great difficulty with the program system was the latitude it gave producers and distributors to use the star productions as clubs to compel exhibitors to book weak and inferior releases with unpopular stars. The open market promised to destroy this club. Exhibitors welcomed open booking as the means of avoiding the arbitrary dictates of the program distributors.

The Norma Talmadge productions are not a burden to exhibitors. Exhibitors who have patrons with whom Miss Talmadge is popular welcome a series contract for her releases. It is their protection. There never has been a time exhibitors did not consider the productions of Mary Pickford an asset for their theatres. They want the safe haven of a series contract for her pictures. The majority of them have, ever since she became a popular star. But they did not want the less than ordinary subjects they were compelled to take in order to obtain Miss Pickford's releases on a program.

The opinion of exhibitors is virtually the same about the Chaplin comedies, the productions of Douglas Fairbanks, D. W. Griffith, W. S. Hart, Charles Ray, Anita Stewart, Nazimova, Constance Talmadge, or any other of the stars who are high in popularity with the public.

Exhibitors tolerated the program system, submitting to the demands that they take the bad with the good, because they knew that the stars who were money getters at the box office were indispensable to their existence as theatre owners and operators. They paid the big premiums in unprofitable pictures demanded by the distributors so that they could get star series contracts, with its attendant protection.

Now, the "single picture" policy blandly refuses to give them the protection for which they have been compelled to pay so highly in the past, when these stars were on programs. Where is there anything constructive, progressive, or beneficial to the industry in this, It is making tumult out of chaos.

Practically every star series contract in existence gives the exhibitors a medium of protection against the possible decline of quality in the work of any star whose releases are so booked by the one-picture cancellation clause. If exhibitors sign a contract for a series of three or six star productions, confident that they are real box office attractions, and find that they are not up to the previous standard, they are legally privileged to cancel by respecting the one-picture clause.

What is it that makes a successful vaudeville theatre? The protection provided by its franchise in a circuit. In that field of entertainment a star signs a contract for one season or more. Each house on the circuit is thus assured that it will not be compelled to fight a losing contest with opposition for second appearance of that particular star, in a new act, after he or she has been heavily advertised and "put over" to a successful season of three days or a week on the first appearance.

In the motion picture business the exhibitor cannot have this protection with stars whom he has popularized in his theatre.

There is not a large distributing concern in the business today that would consent, for an instant, to the same conditions in its relations with stars and producers that are imposed upon exhibitors in marketing star productions to them on the "single picture" basis. Would Paramount, United Artists, Metro, Select, or First National agree to a "single picture" contract with any of their respective stars? No!

Would Paramount contract for but one DeMille production at a time? Would its executives consent to any such arrangement, which would place the next DeMille release within the competitive grasp of other distributors? No!

Would Metro consider it good business to contract with Nazimova for but one picture at a time? Would they thus leave the way open for another distributor to buy her next production, and get the cumulative advantage of the great advertising and promotion campaign Metro had given to the previous Nazimova feature? No!

Would the promoters of the United Artists' Corporation have gone beyond the first stages of organization if they had been unable to conclude contracts with Charlie Chaplin, Mary Pickford, Douglas Fairbanks and D. W. Griffith which insured to their exchanges a series of productions by each of these artists? Would they be willing to contract for only one "single picture" at a time, knowing that every competing distributor had equal opportunity

(Continued on page 3576)

"Australia is Due for a Record Boom"

Verdict Is That of Harry Musgrove, Managing Director of Australasian Films, Ltd.—That Organization Invading Far East

"WITH war restrictions such as the United States has not known about to be removed, Australia's motion picture men are looking forward to an opportunity for real progress," declares Harry Musgrove, managing director of Australasian Films, Ltd., and now in New York on business. "You must remember," he continues, "that Australia has been through four years of the war and that naturally the industry in that territory has been largely at a standstill. To-day, however, a building boom is about to start, and with it will come progress in every factor of picture presentation."

In the course of an interview on conditions in Australia, Mr. Musgrove also gave out the news that Australasian Films had well under way plans for expansion of its interests to all of the Far East, an announcement of unusual importance to American producers.

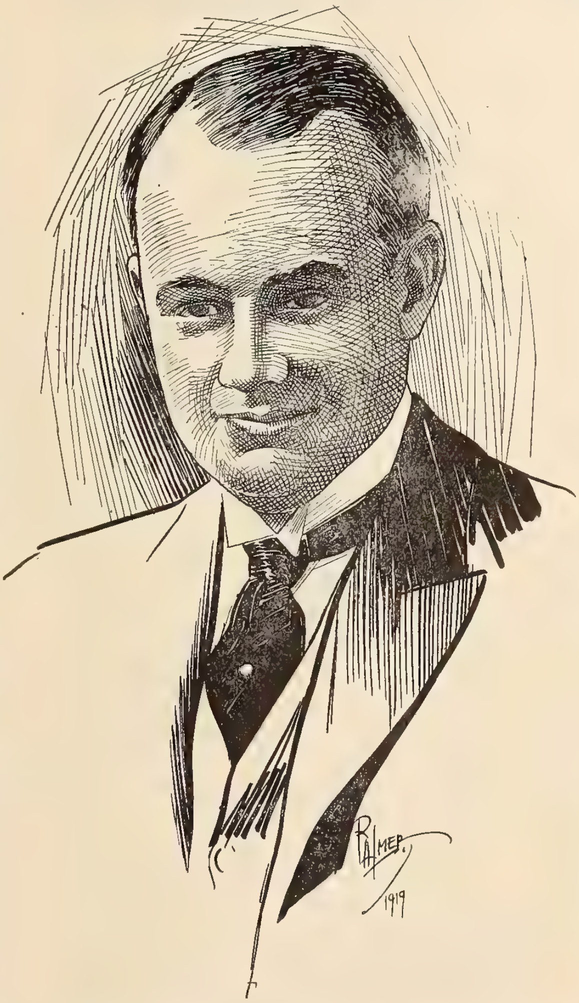
Four Years of This

"You have had building restrictions in this country," Mr. Musgrove continued, "and naturally when we speak of restrictions in Australia you think of regulations similar to yours. But there is no companion. Why, we couldn't spend a hundred dollars on one of your houses without going through a maze of red tape. The expenditure of even a few hundred dollars for a needed improvement meant a trip to Melbourne—which would mean a trip to Washington to you—and the hardest work to get the permit.

"Australia's picture theatres were well advanced five or six years ago in comparison with this country. And while we have naturally reflected such improvement in pictures as has come with the past few years, you can readily see that with such restrictions as we have had there has been little opportunity for theatre advancement.

"But six months after the cessation of hostilities all restrictions will be removed. And Australian picture men are more than optimistic over the prospects.

"I know that our own organization is setting no limit on expense or trouble to 'carry on' with the industry in the bright days that are coming. We are planning for three new houses of a class with the best in this country, one each in the cities of Sydney, Melbourne, and Adelaide. In fact, one of the principal purposes of my trip at this time has been to see the beautiful theatres that have just been completed in this country and to talk with your exhibitors on their plans. It is very possible that I will take back with me one of your most prominent architects and experts on picture theatre construction.



"Through various subsidiary organization controls thirty houses in that territory.

"But the territory is not as rich as many American producers would seem to consider it," declared Mr. Musgrove. "You must remember that Australia's five millions of population are centered along the coast line in a comparatively small number of towns. I estimate that there are seven hundred theaters in the territory, but of these at least seventy-five per cent. are showing only one, two or three nights a week. About seven and one-half per cent. o fthe seven hundred theatres are first run houses.

"Australasian Films is at present handling in this territory the production of First National, Pathe, Jewel, Vitagraph, Triangle, and we are in the market for all the big independent features that we can buy."

Mr. Musgrove's announcement of an invasion of the Far East by Australasian Films is of especial interest since it will mean that American producers have an opportunity to dispose of the Far East and Australia with the one turn-over. "We are not buying rights unless we can get both the Far East and Australia. We have completed connections of the best sort with the Dutch East Indies, India, Manila, Japan and Shangai. We have our own branch at Shangai. Negotiations are also under way for connections with Java."

Mr. Musgrove's organization has a completely equipped studio in Australia, with the latest Bell and Howell equipment. Occasionally Australian productions are made here, while the studio is open to other producers who may care to use it.

E. R. Gordau, who will be active in the Far Eastern work of the Australasian, is also in this country at the present time. Millard Johnson, Australasian's permanent representative here, is enjoying a vacation in Australia. Mr. Musgrove and Wynne Jones have been carrying on the activities of the office.

Many Exploitation Aids

A vast array of valuable exploitation aid have just been fully completed for the screen production, "Colonel Bridau " according to announcement by the Entente Film Corporation of 247 North Eleventh street, Philadelphia, owners of the United States rights which they are now disposing of to territorial right buyers.

Among the aids furnished for exploitation as described are two elaborate art lobby display, hand-colored photos, black and white photos, three styles of striking posters, handsome illustrated booklet, special slides and other novelties.

No expense has been spared, according to the Entente Film officials, to provide powerful exploitation aids for "Colonel Bridau."

Alice Brady Marries

Alice Brady, stage and screen star, was married on May 20 to James L. Crane, an actor.

Miss Brady and Mr. Crane were married by the Rev. Dr. Frank Crane, father of the bridegroom, at the Crane residence. The bridegroom's mother and sister were Miss Brady's attendants.

William A. Brady, who is in London with Mrs. Brady (Grace George), was notified by cable of his daughter's wedding immediately after the ceremony.

Joyce Begins New One

After completing Charles Klein's famous success, "The Third Degree," Alice Joyce is having a change from Broadway dramas, and has begun work on "The Spark Divine," a story by Alicia Ramsey. Miss Joyce will be directed by Tom Terriss, who recently earned considerable praise for his handling of "The Lion and the Mouse."

The Big U exchange men sat around the table in New York on May 17 to strike enthusiasm for the Universal birthday party

Famous Players-Lasky for Europe

New $3,000,000 Corporation Formed in London by Company Which Will Produce Super-Pictures on Famous European Backgrounds

FORMATION in London of a great $3,000,000 corporation which will produce Paramount-Artcraft motion pictures against famous European backgrounds and build studio plants in the capital of the Old World is announced by the Famous Players-Lasky Corporation, number 405 Fifth avenue. The name of the new firm is the Famous Players-Lasky British Producers, Ltd.

Construction of extensive studios and production plants on a scale equalling those of the Hollywood and Los Angeles districts in America will be started immediately by the Famous Players-Lasky British Producers, Ltd., it is said. London is to be central headquarters for production, since most striking Old World color is available in Wales, Southern England and the Scottish lakes regions.

Special pictures starring American and continental artists made in Europe will open up a new epoch in the motion picture art according to the corporations announcement, made yesterday by Emil E. Shauer, who has just returned to New York after four months abroad. He said:

"The possibilities opened up by peace for international competition and cooperation by American industry, and in particular the motion picture industry, are boundless.

"British financiers who have joined this American enterprise include Major David Davies M. P., well known coal and landowner; Major Norman Holden, Alexander Nisbet, W. J. Burdon Evans, Albert Hurst, the woolen manufacturer, A. W. Kerley, Thomas Wrigley, banker; J. H. Kippax, who controls Manchester cotton manufacturies, J. G. Thompson and George, Isaac, and Abraham Collins. J. C. Graham, identified for some time with the Famous Players-Lasky Corporation, will be managing director of the British organization.

"Agents of the corporation headed by Albert A. Kaufman formerly Eastern Production Manager will leave immediately for Europe. Actors and actresses, famous throughout the United States, will leave soon after."

Chicago to Have Chinese Picture Theatre

Louis Sing, one of Chicago's Chinese merchants has launched a novel project in the building of a one hundred thousand dollar theatre it is said to be located on property adjacent to Chicago's Chinatown with a seating capacity of about twelve hundred and which will cater principally it is stated to the natives of the flowery kingdom, furnishing them with a home grown variety of entertainment with all vampire and sex problem films eliminated which, according to the sponsor of the enterprise "makes the Chinaman sick." According to Mr. Sing the orientals are in need of an amusement resort in Chicago, and he means they shall have one all their own. Sing gives his little daughter, Silvery Waves, the chedit of being the originator.

That Settles It!

Despite the fact that the close of the open-market discussion was announced in the last issue of Motion Picture News, Harry Sherman declined to "let it go at that," with the result that the following telegram reaches our desk as we go to press. It speaks for itself: "You asked who opened the open market—Harry Sherman did." (signed) Harry Sherman.

Levey's Anniversary

In observance of the second anniversary of his inauguration and assumption of the management of Universal's Education and Industrial departments, Harry Levey was host Saturday afternoon, May 24, at a luncheon at the Hotel Astor to members of his department and Universal officials.

Says Chicago Will Have Largest Theatre

News comes from Chicago that Balaban and Katz of Riveria, will give that city the distinction of having the largest theatre in the country. Plans are being completed for the erection of a six story building with a frontage of 225 feet and a depth of 125 feet, in Cottage Grove Avenue near Sixty-third street for theatre purposes only.

The theatre it is said will have a seating capacity of over five thousand, surpassing anything ever erected for pictures, and will cost it is stated about one million dollars. It will be built along the French architectural lines with play rooms, rest rooms and lobby, will be five stories high, it is said, and patterned after the chapel of Versailles, with full stage for scenic presentation of pictures, and will have a fifty piece orchestra and big chorus.

Rapp and Rapp who are the contractors will start work in six weeks it is said and the theatre will open next April.

Famous Players Hosts to Visiting Officials

In honor of the district managers and special representatives in session in New York, the Famous Players-Lasky Corporation was host to the visitors and members of the home office organization, to the number of nearly one hundred, on Thursday evening, May 15, at Castle Cave. All of the company's Eastern executives were present, it is stated and the spirit of mutual loyalty and goodfellowship which permeated the gathering as well as the feeling of pride in the past and enthusiasm for the future, which was at all times evident, it is said, made the assemblage one of the most noteworthy in the annals of the motion picture industry.

Bacon Gives Dinner

Gerald Bacon, whose affiliation with Frank Hall and the Independent Sales Corporation as producer was recently announced, gave a dinner at his home in New York to members of the trade and daily press on Saturday, May 17. The occasion was in the way of a celebration of Mr. Bacon's initial step in producing his first picture for the Hall interests.

Mr. Bacon was assisted in entertaining his guests by Mrs. Gerald Bacon. Among those present were: Kelcey Allen, S. Jay Kaufman, Louella Parsons, Alison Smith, Harold F. Rendall, Louis Reid, Laurence Reid, Ben Grimm, Walter K. Hill, C. S. Sewell, Al Cormier and Peter Milne.

Ben Ross in Metropolis

After owning state right exchanges in the Minneapolis and Middle West territories, Ben Ross affiliated himself with the production of "The Black Stork" in Chicago.

Then a plunge in films in the Indiana territory. Mr. Ross then went to Texas and interested himself in several oil ventures. He is now visiting New York with the determination to return to the motion picture business.

To Show "Virtuous Men" to Prison Inmates

Because of its impressive title and the particularly virile American story which it tells, "Virtuous Men" has been selected by the Entertainment Committee of Sing Sing and Auburn Prisons for special showings to the inmates. The S-L production, which stars E. K. Lincoln, contains all of the elements required for showings of this nature by the committees who chose the films for the two prisons. Its absence of objectionable features it is said together with the story of regeneration of a young "down-and-outer" which "Virtuous Men" infolds, is in exact keeping with the ideas promulgated by the various prison authorities in the welfare work which they carry on through means of speeches, pamphlets and screen entertainment.

As a special feature of these showings it has been arranged for E. K. Lincoln, star of the production, to appear with the film at the different institutions, at which time he will make a short speech.

Percy Marmont Returns to the Screen

Percy Marmont has returned to the screen, and is now at work as leading man to Alice Joyce, the Vitagraph star, in her forthcoming production, "Vengeance."

Marmont's screen career has already demonstrated his versatility and talent. He has appeared as leading man to Elsie Ferguson in "Rose of the World" and "The Lie"; then came "Three Men and a Girl," in which Marguerite Clark was starred. An engagement as leading man in "The Turn of the Wheel." Immediately after came "In the Hollow of Her Hand," in which Alice Brady was starred, and "The Indestructible Wife," also supporting the same star.

Doris Kenyon Poems

A number of the poems of Doris Kenyon, De Luxe Pictures star, whose latest production, "Twilight," has just been released, have reached book form.

Miss Kenyon's father, Dr. James B. Kenyon, has just published a volume of his most meritorious poems under the title, "The Harvest Home." In the back of the volume are more than a dozen of Doris Kenyon's later poems which have recently appeared in leading magazines and newspapers.

Miss Kenyon expects to issue soon a volume devoted exclusively to her own poems.

Middleton Praises Snell

George Middleton, who produced all of Beatriz Michelena's past successes, considers "Just Squaw," which Robertson-Cole will release through Exhibitors' Mutual, the greatest story she has yet appeared in. As among her past successes are numbered "Salomy Jane," by Bret Harte; "The Unwritten Law," by Edwin Milton Royal; "The Woman Who Dared," by C. N. and A. M. Williamson, the statement of Mr. Middleton is a high compliment to Earle Snell, the author of "Just Squaw."

Lou Tellegen and his wife, Geraldine Farrar, have gone to the West Coast to appear in pictures for Goldwyn

Sturgeon with Universal

Rollin Sturgeon, the well-known director, will direct exclusively for Universal within the ensuing year according to an announcement made by that company. Mr. Sturgeon is said to be one of the most capable directors in the film industry and his wide experience is said to have given him an insight into the many angles of successful producing.

Sturgeon it is stated made three of Universal's bigger pictures.

Green to Star in Series

Miss Dorothy Green, who appeared with Montagu Love in "The Rough Neck" recently on the World program, has been engaged by World Pictures to star in a series of productions which will be made at the World Peerless studio at West Fort Lee, N. J. Miss Green, who has been starred as a "vamp" in a number of productions made by other concerns, will essay an entirely new line of screen impersonations in her forthcoming World pictures.

Miss Percy With Haworth

Eileen Percy, one of the screen's most talented personages, has been engaged by the Haworth Pictures Corporation to appear opposite Sessue Hayakawa in "The Gray Horizon," which Roberson-Cole will release through Exhibitors' Mutual. Miss Percy has played with Douglas Fairbanks in "Wild and Wooly," "Down to Earth," "The Man from Painted Post" and "Reaching for the Moon."

Stahl Joins American Films

It is announced that John M. Stahl has sold all his interest in the Tribune Productions featuring Florence Reed, and with the completion in directing his last picture, "A Woman Under Oath," has joined the American Cinema Corporation, where he will direct Mollie King in a series of special productions.

Universal Celebration Starts at Astor

Joe Schnitzer, Harry Berman and E. H. Goldstein who direct the national sales policy for Universal pictures together with general sales manager Sam Zierler joined the sales staff of the Big U Exchange at a luncheon recently in the Yacht Room of the Hotel Astor, and there started the celebration of the seventh Universal anniversary.

Those present were:

Sam Zierler, Charley Moses, Joe Schnitzer, Harry Berman, E. H. Goldstein, Harry Levey, W. C. Herrmann, E. W. Kramer, C. H. Shock, W. R. Wilkerson, Charles Rosenzweig, Lou Levey, Fred E. Baer, A. Reinleib, Edgar B. Haines, L. Kutinsky, Dave Sohmer, James Holden, G. Nathan, George Steiner, George D. Uffner, Henry Huber, Phil Winnick, L. B. Sherwood, Leo Abrams, Ben Appel, Leo Fox, H. Furst, Nat Goldberg, H. Sacks, Nat Liebskind, Joe Miller, Frank Williams.

Cecil B. DeMille Starts Passenger Air Route

Cecil B. DeMille, director-general of the Famous Players-Lasky Corporation, has the distinction of having started the first regular passenger air route in America, it is stated. His service has already started, and Mr. DeMille expects that it will satisfy a great demand.

Mr. DeMille has purchased from the Canadian Government four Curtiss planes, and has employed four experienced aviators, all but one of whom have been just discharged from the army. The only civilian is Al Wilson, known as one of the best civilian aviators in America. He will be general manager of the company, and Lieutenant Christopher V. Pickup, an expert army aviator, is head pilot and mechanic.

The company has been incorporated under the name of the Mercury Aviation Company, with Mr. DeMille as president.

Bradford Visits New York

Ralph Bradford, manager of the Triangle Film Corporation's Chicago exchange, was a New York visitor last week.

Before taking charge of the Triangle Exchange in Chicago about eighteen months ago, Mr. Bradford opened the Triangle Exchange in Minneapolis, and later on opened the First National Evchange there for the Saxe interests. He afterward managed the Universal at Minneapolis.

Five years ago Mr. Bradford was the Chicago manager of Mutual. He reports conditions in his territory as most brilliant.

Leah Baird Attends Ball

Leah Baird, star of Augustus Thomas' "As a Man Thinks," distributed by Hodkinson, has announced her intention of attending the motion picture ball in Richmond, Va., May 24, as a guest. It is understood that about a score of stars and representatives of the motion picture industry will be present.

Brooks Installs Special Department

Thomas B. Brooks Company, which is responsible for the Rothapfel, Independent, Selznick and Select colored inserts that have appeared in MOTION PICTURE NEWS announces through its representative, B. Minden, that owing to increased demand for art in advertising and exploitation of motion pictures, the company has installed a special department with specialists in the art of designing and color work at its head and that artistic advertising will be given as important a place in its schedule as its other branches.

Mr. Minden in making this announcement said: "For the past few months producers of motion pictures have given more attention to the art of advertising and have gone from the straight black and white effects to the colored inserts. And in doing this they have found that the results obtained more than equal the additional expense. Art in the motion picture has been given to the advertising. The producers have realized this with the result that this form of advertising has increased in demand fifty per cent in the last few months. The Thomas B. Brooks Company is specializing on this work and feel that its company has given the best that modern art in advertising can give."

To Oppose Music Royalties in Cincinnati

Opposition to the proposed collection of royalties on music played in motion picture theatres is to meet with decided opposition in Cincinnati, it is stated, as the Greater Cincinnati Motion Picture Association is to be formed within a week. This organization will include exhibitors in Cincinnati, Harrison and Norwood, Ohio, and Newport, Covington, Dayton, Bellevue, Ludlow, Ft. Thomas and other Kentucky suburbs.

The keynote of the new organization was struck at the temporary meeting it is said when it was shown that the majority of members are opposed to buying music from publishers who seek to charge royalties on music played in the 100 or more theatres that will comprise the membership. Members have pledged themselves on this point.

Convention Expects to Draw Many

It was announced this week that more exhibitors have expressed their intention of attending the annual convention of exhibitors this year, at St. Louis on June 25 and 26, than any year previous. The headquarters for the convention will be the Hotel Statler.

The National Executive Committee has arranged for the meeting to be one of business throughout, without any money-making schemes, and this is said to be meeting with the approval of all exhibitors.

National Secretary Frank Rembusch and the balance of the committee held a meeting in St. Louis last week and completed all the details.

Moss Engages Langsfield

B. S. Moss has engaged Leon Langsfield to manage his Broadway theatre. The latter has been in charge of the Stanley theatre here for the past two years and is said to have a good all-round show record behind him.

You're All Wrong, Says J. D. Williams

(*Continued from page* 3572)

with them to obtain the next production of any of these four producers? No!

And still, exhibitors are supposed to accept conditions that could not prevail for a month with the sponsors for those conditions without jeopardizing every dollar invested in their enterprises.

Basically, there is comparatively no distinction between the theatre and the public and the exchange and the exhibitor. The distributor wins prestige and business by the quality of his attractions, and through the popularity of the stars and producers whose output he offers to exhibitors. Exhibitors achieve position and patronage for their theatres for identically the same reasons, excepting that their market is the public.

Any exhibitor who does not demand, and get, the same protections for every dollar of promotion money he spends on a star of any value to his box office is aiding his competitors to bring about his downfall.

The "single picture" policy can have no excuse for its practice in any effort to establish fair rental prices for the varying degrees of quality in productions. Stars and producers know how much money they must receive in gross rentals from each release to defray the cost of production and allow a profit. The amount can be determined before a picture is put on the market. The present method of fixing rentals according to zone or urban populations is a feasible and fair basis of determination. If, by this system, Kalamazoo must pay $100 a day for first run, the distributors can charge that amount. The fact that the exhibitor makes an unusual profit at that rental should not affect the rental. The star or producer is receiving the amount which, in proportion to population, is equivalent to the price previously decided upon in figuring that zone in its ratio to the total gross receipts needed to pay production costs and show the desired profit.

The star or producer should get his or her production costs back immediately upon release, because they must have it as working capital with which to begin the next picture. After they are assured of this what more can they legitimately expect if the relation between them and the exhibitors is to be equitable and mutually fair.

The star or producer can insure the profit desired on the investment in each picture by arranging a schedule of prices according to existing and well known factors, and by keeping the approval of all rental contracts, on this basis, as an authority to be exercised by them or by their representatives in the individual exchanges or at the head office of the distributing company.

Any exhibitor who has contended with the malicious practices of the program system—and where is there an exhibitor who has not—will most certainly resent the obvious import of the "single picture" policy. It does not contribute a single benefit to exhibitors which is not now at their option. With but one exception they are privileged now—and they have been privileged for months past—to book the new and recent productions of the stars and producers fostering it without being compelled to take any other releases, of any character or description. Further, they have had the protective advantages of star series contracts whenever they were requested.

Producers Association Holds Meeting

In the hope of benefiting the three principal factions of the motion picture industry by closer acquaintance, co-operation and organization, a meeting was called by officers of the Motion Picture Producers Association and held Thursday, May 15, for the purpose of perfecting an organization. The meeting was highly successful and resolutions were adopted authorizing W. S. Smith, General Manager for the Vitagraph Company, who acted as chairman of the meeting, to appoint committees representing exhibitors, exchanges, and the producers, to formulate plans for such an organization.

After a two-hour session at a luncheon held at the Athletic Club adjournment was taken after all voted for calling a second meeting to be held May 22nd, when permanent action will be taken.

The Producers Association invited all managers of Los Angeles Exchange and theatre owners to this meeting and about fifty in all attended.

There were talks by Joseph Engel, treasurer of the Metro Film Corporation; C. H. Christie, Pres. of the Producers Association, and the Christie Film Co.; Clark Thomas, Business Manager Ince Studios; T. L. Tally, Vice President First National Exhibitors Association and owner of a Los Angeles theatre; W. H. Clune of Clune Theatre Company, Will Wyatt, Manager Mason theatre; F. A. MacDonald, President Theatre Owners Association, and owner of the Portola theatre; Harry Ballance, Famous Players-Lasky Exchange and M. Gore, of the Gore theatres.

Banquet to Sunday Show Champions

On Wednesday evening, June 18, at the Waldorf Astoria in New York, a banquet is scheduled to be tendered by the motion picture industry of the state of New York to Sydney Cohen, Charles L. O'Reilly and Samuel L. Berman in recognition of their successful efforts to legalize the showing of motion pictures on Sunday.

William Fox is devoting much time in acting as Chairman of the Committee of Arrangements in making a huge success of this affair.

Among the features of the evening will be a dance after the banquet in which hundreds of the most noted screen and stage stars and celebrities will participate. Already many of the boxes in the Grand Ball Room of the Waldorf Astoria have been engaged by screen stars.

Hall's Brothers Arrive

With the arrival of the 78th Division this week from overseas, Sergt. Harry T. Hall, 312th Infantry and Edward C. Hall, 309th Ambulance Unit, same Division, both brothers of Frank G. Hall, president of Independent Sales Corporation, will arrive in Hoboken to meet a rousing welcome arranged by Mr. Hall. The Halls have served eighteen months in the army and have been, it is said, in the thickest of the fighting on the American front in France.

Exhibitor Service Bureau

Helping You to Newspaper Service

JUST about the time that exhibitors in cities having a census population of 10,000 or more receive their copy of this issue, all of the daily newspapers in those cities will be receiving a letter from this office asking for data concerning their attitude toward motion pictures and the attitude of exhibitors as a whole in their section toward advertising.

In brief we are attempting to take a census of the newspapers as a whole as to their relation to the industry. Later we expect to extend this to newspapers in the smaller cities.

This is done for no other purpose than to help you and the industry as a whole, because there is every evidence that the time is ripe for greater newspaper cooperation, more space devoted to photoplay matter, and thereby greater interest on the part of the public if the exhibitors will do their part.

We are doing this in behalf of the industry just as we have done all the other things to secure greater cooperation and which those of you who have followed this department carefully, realized. We have not the slightest interest except to see exhibitors increase their business by doing better advertising and at the same time get the fullest share of attention.

And equally earnestly do we believe that the newspapers will be benefitted.

FROM its inception MOTION PICTURE NEWS has been an ardent advocate of advertising and with almost the first issue of this magazine W. A. Johnston began a series of editorials on the different phases of advertising and urging the theatres to use the newspapers—at a time when few were doing so.

That policy has been continued through the years and with the establishment of the Exhibitors Service Bureau some two years ago there was started *the first concerted effort to improve the newspaper advertising and to gain the greatest share of cooperation on the part of the dailies.*

We began a systematic survey of what the newspapers in the principal cities were doing. We did not go into theories but we reproduced the pages themselves and told you where papers were doing what they should do and where they were failing to do their part. And in the same articles we took up the advertising of the exhibitors and pointed out where they were failing to get results.

Because we believe that the only constructive criticism is the frankest sort we had to say some unpleasant things in these articles concerning some newspapers and some exhibitors, but we feel sure that any one who has followed this department will see that much good has been accomplished.

We have cited again and again here the cases of big newspapers like the Kansas City *Star* and the Denver *Post* that have been converted immediately after the appearance of these articles. Every exhibitor from either of these cities and from the scores of others where there has been marked improvement has given us the credit for blazing the way.

WE are today reaching through these pages and through private correspondence hundreds of exhibitors and giving them aid in their advertising to the best of our ability. Our time is yours for that work and you can feel sure that we do not hesitate to find fault nor do we withhold merited praise.

But we want to carry this whole movement further forward—to practically cover the whole nation.

It is impracticable at the start to take up the very smallest cities having dailies or to get into the weekly field for the moment, but we believe that the reflex of this census will have a great effect on those published in cities under 10,000.

NOW—WHAT YOU CAN DO——

As we have said, this letter to the Advertising Managers of all these dailies will be received by them at the same time that you get this copy of the MOTION PICTURE NEWS.

We expect that the great majority of them will promptly reply, but there are some who will hold back, either because they do not consider the matter important or because they think that there is some secret benefit to us in this census.

IF you have been reading the MOTION PICTURE NEWS for any length of time you know exactly what our position is and what we are seeking.

NOW FOR YOUR PART——

After you have read this call up the advertising manager of your newspaper. If he hasn't received the letter, tell him that it is on the way. Explain to him the interest that we have taken in newspapers and motion pictures and their working together for mutual betterment. Say to him that it is important that he fill in the blank that he has received and return it to us.

And at the same time if you can evidence to those advertising managers that you are becoming more and more interested in advertising, you will have done yourself a considerable service.

It is the ideal time to press forward along these lines.

We are going to do our big share.

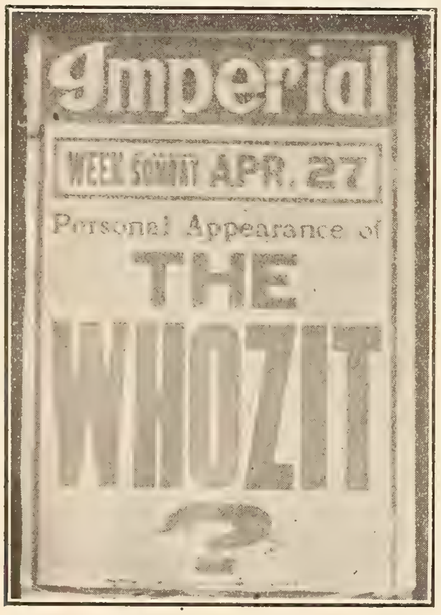
Help us along with it, and help yourself toward better advertising and toward getting better service from the newspapers by evidencing your desire to do better exploitation.

ALL ABOARD—LET'S GIVE THE BIG PUSH AHEAD.

Partington Arouses San Francisco Curiosity Featuring Personal Appearance of "Whozit"

ARRANGING a "personal appearance" for a wire-haired fox terrier, and building a $500 stage setting for the presentation of a single-reel is all in a day's work with Managing Director J. A. Partington, of the Imperial Theatre, San Francisco. His recent letters to the Educational Films Corporation, not only testify to the novelty of his plan for handling the Robert Bruce subjects, "The Wanderer and the Whozit" but prove conclusively that the ends have justified the means, and that more such advertising opportunities would be welcomed.

Through the courtesy of Marion H. Kohn, of the Consolidated Film Corporation, Mr. Partington secured "The Whozit"—the funny-faced dog that is co-starred with the familiar Great Dane in the Bruce picture. All over San Francisco one-sheet posters were displayed, and in all the house advertising clever press matter was utilized to create the greatest amount of curiosity in the coming of the very mysterious "Whozit." Long before the first performance in the week of April 27th, Mr. Partington was convinced that he had picked a winner, as far as audience appreciation was concerned. Scores of telephone calls had been received, and the capacity business that resulted was clearly foreseen.



These striking one-sheets had all San Francisco talking

Robert Bruce, his Great Dane and the "Whozit"

The showing of the "Wanderer and the Whozit" was the opening number of the Imperial program. This served to partially satisfy the curiosity that had been created, but did not in any way dampen the enthusiasm for the surprise which Mr. Partington had prepared to follow. As the picture finished, the curtain rose, and "the Whozit" himself was seen, posed on a great rock, overlooking a lake, with the moon shining through the trees. Great care had been taken with this stage setting, and the effect was gorgeous. To say that the audience liked it all is putting it very mildly indeed. The so-called feature, with the million-million dollar star, faded into the background when compared with the impression which a live-wire manager could make when the opportunity came his way.

Mr. Partington's handling of this particular subject is not easily duplicated, but is a demonstration of what may be done with a single-reel, and there are many short-subjects to be had that contain all the necessary elements for just such clever exploitation, lacking only the initiative of an exhibitor who can see a money-making opportunity and make the most of it.

NOBLE GETS BUSY

He Puts Over Hundred Per Cent with "Roaring Road"

NEXT week we will print an account of the way that Paul E. Noble, advertising manager of the Liberty and Columbia theatre, Portland, Ore., put over Wallace Reid in "The Roaring Road." It is a story mighty well worth reading and we are sorry that we could not make it for this issue. But it's worth waiting for.

There are some other big exploitation stories for the next number and still more to follow. We are thankful for the increasing cooperation that we are getting from exhibitors and we hope that it is going to continue until every good idea, every fine piece of work, everything worth while is going to be recorded in this department, which is conducted for the benefit of the exhibitor alone.

San Francisco Paper Publishes Roth's Picture Views

Last issue of the Sunday San Francisco Examiner carries an interview with Eagen H. Roth which occupies all of the screen page except the portion devoted to the layout and to advertising. In this interview Mr. Roth pointed to the progress that had been made in motion pictures, and mentioned especially the musical prologues, the comedies and news weeklies.

When your folks keep taking smiles out of your theatre you have to make them all the faster.

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Thomas D. Soriero, Park theatre, Boston, and Strand theatres, Lowell
Chas. H. Williams, Strand theatre, Providence, R. I.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Jack Kuhn, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Grossman, Standard theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis.
Edward L. Hyman, Liberty theatre, St. Louis.
Theo. L. Hays, New Garrick theatre, St. Paul.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Butterfly theatre, Milwaukee.
C. Edgar Momand, Garden theatre, Flint, Mich.
Charles C. Perry, Strand Theatre, Minneapolis.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
Chas. G. Branham, S. A. Lynch Ent., Atlanta.
R. B. Wilby, Strand Theatre, Montgomery, Ala.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.
C. A. Lick, New theatre, Fort Smith, Ark.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
Herbert J. Thacher, Strand theatre, Salina, Kan.
H. M. Thomas, Strand theatre, Omaha.
Ralph Ruffner, Rialto theatre, Butte.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Spokane.
E. J. Myrick, Liberty theatre, Portland, Ore.
A. S. Kolstad, Liberty theatre, Hood River, Ore.
H. L. Percy, Antlers theatre, Roseburg, Ore.
P. E. Noble, Publicity Manager, Liberty and Columbia theatres, Seattle.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.

Advertising Leaders and the Way They Look at Film Exploitation

Putting It Over 3 Weeks

It can be done.

Those who think there are no wide-awake exhibitors way down in Texas should rub their eyes and awake to the fact that there is at least one who still knows a thing or two when he sees it. The "it" in question is "Mickey."

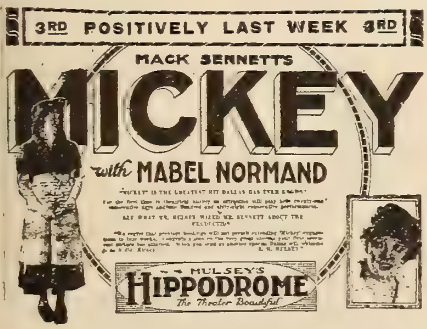
The discoverer is E. H. Hulsey, the young millionaire theatrical magnate, who owns a string of theatres scattered through Texas, as well as being a member of the Board of Directors and vice-president of the First National Exhibitors' Circuit. Hulsey owns the three largest theatres in the city of Dallas, and has announced his intentions of starting construction of another one to seat 3,500. Hulsey is far sighted and knows a good thing.

But to get back on the subject of, it can be done, the wise ones informed Hulsey that "Mickey" could never expect to play two consecutive weeks at any one of his theatres. Picture like "The Birth of a Nation," "Hearts of the World," and others could hold up for extended runs but, "Mickey"—never; "who ever heard about "Mickey" in Texas, they said.

Then Hulsey thought a moment, and called in his advertising staff and turned the matter over to Jean Finley, his publicity director, with instructions to put "Mickey" over, and put it over in a way that would show up a certain number of those who knew it all.

The first step in the ad campaign was the compiling and getting out of a complete press book containing thirty-five different press stories so well written that the newspapers instead of hunting a pigeon hole or laid it aside for future reference.

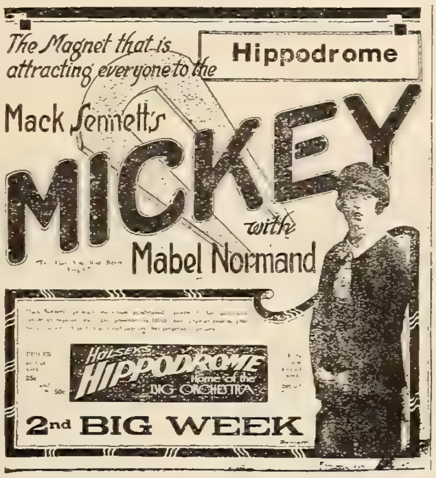
The next thing on the program was the newspaper advertising campaign. Instead of spending all the money the attraction could hope to take in the first week, a conservative ad plan was mapped out whereby every dollar spent would account for several dollars returned at the box-office. The services of the theatres' special artist were secured, and three nifty ad cuts made up as well as some scene and cartoon drawings.



At the start of the third week this four-column seven-inch was used featuring Hulsey's telegram to Sennett

After the newspaper campaign had been laid out, the billposter was brought in, and over 5,000 sheets of paper ranging from a half-sheet block letter snipe to a 24-sheet stand were ordered up for two weeks' showing in advance.

Co-operation of all the local music dealers was secured when the wonderful advertising possibilities of the song and comedy combined were shown them. The five and ten-cent stores made window displays of the sheet music, and featured it immediately preceding the showing and while the production was playing. The Columbia Phonograph Company, which has five retail distributors in the city of Dallas alone, arranged for a double-page spread of advertising featuring the "Mickey" song on their record. The leading department stores who also handle Columbia and Victor records along with the Aeolian Vocalion made handsome window displays.

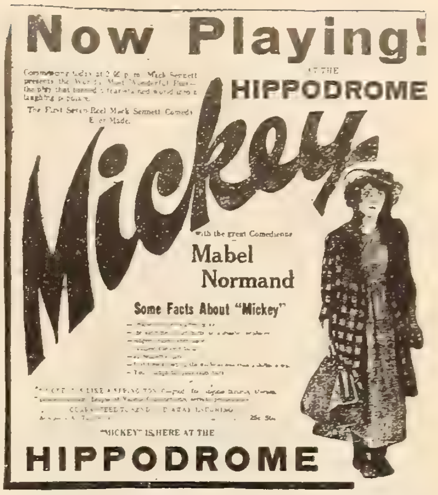


With the start of the second week advertising was kept up strong and quarter pages used, the displays featuring the title especially

Singers were secured for the Hulsey theatres, and at opportune times during the intermission the song slides would be flashed on the screen, and some one in the audience would start the catchy lilting air of the chorus of "Mickey."

Next on the program of exploitation was window specialities. A local water color artist was obtained, and throughout the city of Dallas and its suburbs, wherever space was available a neat sign in colors announcing the coming of "Mickey," was painted on the windows of drug stores, on the mirroors of confectionaries, and even on the most prominent display windows of the local merchandise and furnishing stores.

On the first opening date, Sunday, April 27, twenty-five minutes after the box-office opened the theatre was packed and remained that way until long after the usual closing hour. When the final count of the day's receipts was completed, it was found that "Mickey" had almost doubled the previous record-breaking day. Monday, in one of the hardest rain and wind storms ever known to that section of the state, the theatre again broke another record by playing to more people and more money than it did on any like date since the house became one of the Hulsey string. The first week was hardly half over when arrangements were consummated for holding the attraction over for three instead of two weeks.



This quarter of a page heralded opening of the engagement after a series of advance displays had been used

The second Sunday the play was accorded the same success that it had received the week before, and when the week closed it was discovered that another record-breaker had been hung up.

The third week is uncompleted at this writing, but box-office reports to date show that it will equal the record by any single attraction playing a one-week stand at the Hippodrome.

At the conclusion of its record-breaking engagement, "Mickey" will have played twenty-one consecutive days to a total of one hundred and sixty-eight performances in a city of one hundred and fifty thousand people, where it was said to be impossible.

But at the same time reports received from the Zoe theatre, Houston, another of Hulsey's string, indicate that the play is likely to run into its third and probably its fourth week.

If we are to take the motto of the publicity director, Mr. Finley:

"It Can Be Done."

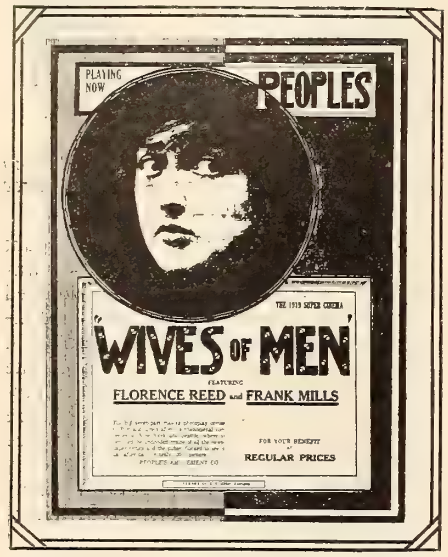
BACK AGAIN

McCormick Will Be with Us Next Week with One of His Articles

We have gotten so many articles asking "What is the matter with the McCormick advertising articles?" that it will be good news to many exhibitors to know that he will be back with us next week illustrating one of his recent campaigns and telling why he did certain things.

Your Idea and Ours

WHEN you consider that this display occupies seventeen inches across six columns, you can appreciate what a smashing display was obtained by the Peoples theatre, Portland, Ore. It is only a mighty short time ago that this would have been condemned as a great waste of space. The only criticism of the display is that there was not more of a selling argument offered, no matter what the size of the type used.


PLAYING NOW

PEOPLES

THE 1919 SUPER CINEMA

"WIVES OF MEN"

FEATURING

FLORENCE REED and FRANK MILLS

FOR YOUR BENEFIT AT

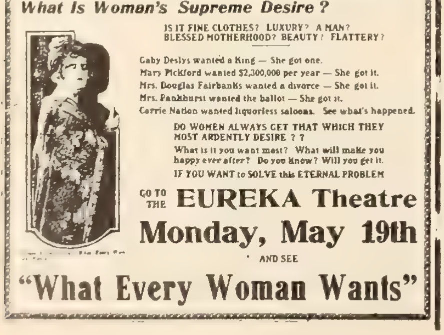
REGULAR PRICES

But the great thing about this is the great flash effect. There is not a person on earth who has the slightest interest in motion pictures that can turn over the page of the *Oregonian* on which this appeared without reading the display. It occupies the greater part of the page and the attractive face of Miss Reed does the rest.

The whole effect of this picture is to convince the public that it is an unusual offering, for the title has been made bigger and stronger than that of either of the stars and then the smaller matter refers only to the fact that this scored a great success in New York and Seattle and that it is a "hundred per cent picture."

Don't be afraid to risk a little hard drilling so that you can get in step with the procession.

LOTS of mighty good advertising has been called forth by "What Every Woman Wants," but the Eureka theatre, Philadelphia, has done one of the cleverest things in a display that is printed in the Eureka *Community News,* a combination of a house organ and a weekly paper for the people of that section of the city.


What Is Woman's Supreme Desire?

IS IT FINE CLOTHES? LUXURY? A MAN?
BLESSED MOTHERHOOD? BEAUTY? FLATTERY?

Gaby Deslys wanted a King — She got one.
Mary Pickford wanted $2,300,000 per year — She got it.
Mrs. Douglas Fairbanks wanted a divorce — She got it.
Mrs. Pankhurst wanted the ballot — She got it.
Carrie Nation wanted liquorless saloons. See what's happened.

DO WOMEN ALWAYS GET THAT WHICH THEY MOST ARDENTLY DESIRE ? ?

What is it you want most? What will make you happy ever after? Do you know? Will you get it.

IF YOU WANT to SOLVE this ETERNAL PROBLEM

GO TO THE EUREKA Theatre

Monday, May 19th

AND SEE

"What Every Woman Wants"

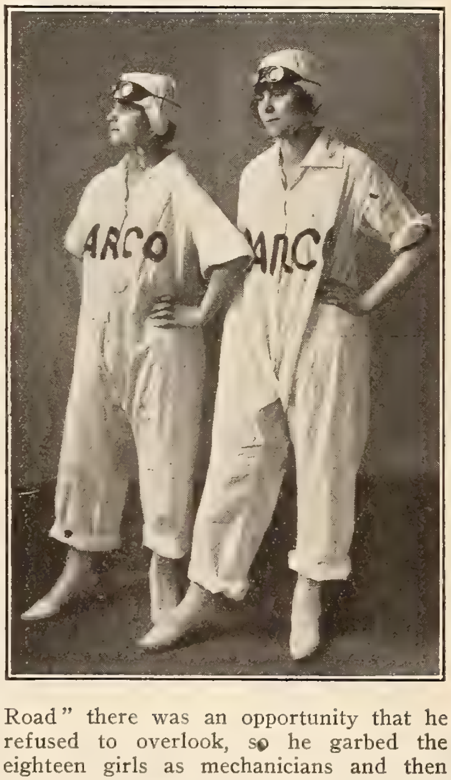
Since this occupies a top position in the paper criticism of the typing can be passed by with the observation that we would have made a little larger the question "What is woman's supreme desire?" Then we have the reading matter:

> Gaby Deslys wanted a king—she got one.
> Mary Pickford wanted $2,300,000 a year—she got it.
> Mrs. Douglas Fairbanks wanted a divorce—she got it.
> Mrs. Pankhurst wanted the ballot—she got it.
> Carrie Nation wanted liquorless saloons—see what's happened.
> Do women always get that which they most ardently desire?
> What is it that you want most? What will make you happy ever after? Do you know? Will you get it?

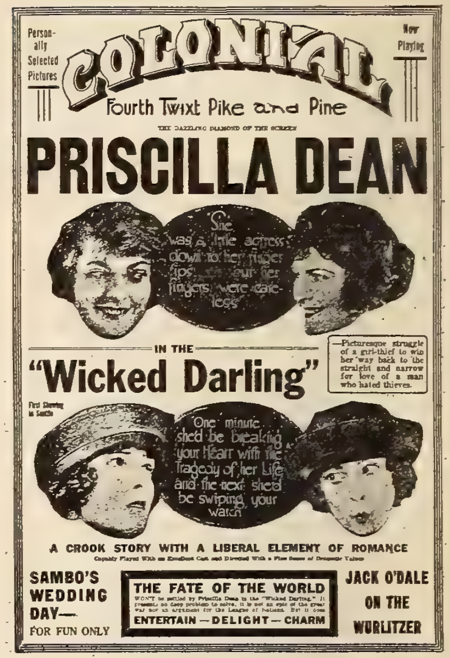
Whatever else may be said about this it will attract attention and arouse curiosity.

When you get down to brass tacks keep 'em shiny with energy.

RALPH RUFFNER, the live-wire manager of the Rialto theatre, Butte, Mont., pays special attention to the costuming of his ushers and has several sets of these for use on special occasions. But when there came along Wallace Reid in "The Roaring Road" there was an opportunity that he refused to overlook, so he garbed the eighteen girls as mechanicians and then had "Arco," the name of Reid's car in the race, lettered across the breast of each "jumper." It was effective and caused a lot of talk.



Fellow who is always worrying about yesterday's problems is likely to be willed his competitor's today troubles.


Personally Selected Pictures

COLONIAL

Fourth Twixt Pike and Pine

Now Playing

THE DAZZLING DIAMOND OF THE SCREEN

PRISCILLA DEAN

She was a little actress down to her finger tips—but her fingers were careless

IN THE

"Wicked Darling"

—Picturesque struggle of a girl-thief to win her way back to the straight and narrow for love of a man who hated thieves.

First Showing in Seattle

One minute she'd be breaking your Heart with the Tragedy of her Life and the next she'd be swiping your watch

A CROOK STORY WITH A LIBERAL ELEMENT OF ROMANCE

SAMBO'S WEDDING DAY— FOR FUN ONLY

THE FATE OF THE WORLD

ENTERTAIN — DELIGHT — CHARM

JACK O'DALE ON THE WURLITZER

HERE the Colonial theatre, Seattle, has taken its illustrations for "The Wicked Darling" from an advertisement that appeared exclusively in the *News* and it has certainly succeeded in getting lots of Priscilla Dean into the display. Each pair of the heads is coupled together with white lettering on a black background. For instance, the one at the top says: "She was a little actress down to her finger tips—but her fingers were careless" and the other: "One moment she'd be breaking your heart with the tragedy of her life and the next she'd be swiping your watch."

In the small box to the right center the reformation idea is brought out and then there is a line telling us of the romance of the story. There is a very clever little box at the bottom which says:

> The Fate of the World won't be settled by Priscilla Dean in "The Wicked Darling." It presents no deep problem to solve; it is not an epic of the great war or an argument for the League of Nations. But it does ENTERTAIN—DELIGHT—CHARM.

Space occupied is thirteen inches, four columns.

A well-souled theatre doesn't have to worry about the rains of adversity.

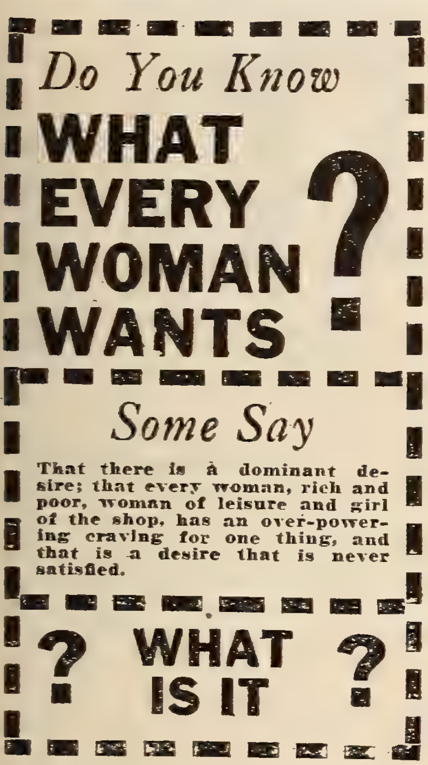
L. W. BARCLAY, advertising manager for the Grand Amusement Co., Johnstown, Pa., conducted a clever teaser campaign in advance of the announcement of "What Every Woman Wants" both through the newspapers and tack cards. This picture offers an unusual opportunity to get advertising merely with the use of the title and the success of the engagement

? *Do You Know—* ?

What Every Woman Wants

SOME SAY that woman mostly wants her own way, or the last word, or the moon and all the stars, or a couple of automobiles, or plenty of cats, or pretty clothes, or love in a cottage

What Live Wires are Doing



Do You Know

WHAT EVERY WOMAN WANTS ?

Some Say

That there is a dominant desire; that every woman, rich and poor, woman of leisure and girl of the shop, has an over-powering craving for one thing, and that is a desire that is never satisfied.

? WHAT IS IT ?

at the Nemo theatre shows that campaign such as this will pay. Pick up most of the suggestions of producers and you will see that the first thing that the publicity man figures out is a "stunt" or "teaser" campaign regardless of whether the production offers suitable opportunities. The result is that the plan has been done to death, and we strongly advise showmen to use the plan only now and then when they have the title or some element that lends itself to such a campaign.

Four days before the announcement of the picture Mr. Barclay started his teaser newspaper campaign. Two styles of advertising were used, one set being three inches double and the other four inches single. In all of these the title was featured as the main thing preceded by the question "Do you know" in light italics and huge question marks. The smaller matter was changed in each display. For instance in the double column one that we have reproduced here the line is:

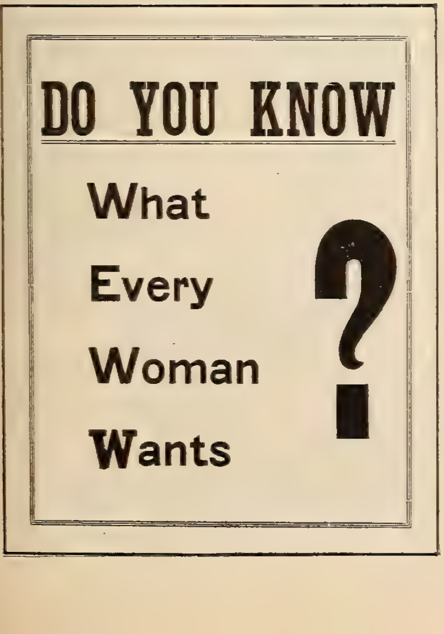
> Some say that woman mostly wants her own way, or the last word, or the moon and all the stars, or a couple of automobiles, or plenty of cats, or pretty clothes, or love in a cottage.

Then the single column display had this:

> Some say that there is a dominant desire; that every woman, rich or poor, woman of leisure and girl of the shop, has an overpowering craving for one thing and that it is a desire that is never satisfied.
> WHAT IS IT?

Following this came the regular announcement advertising and the Saturday before the Monday opening the theatre was able to get the cooperation of a number of merchants, and devoted a page to the advertising. We have printed so many of these tieups that we are not reproducing this one here.

Eight by ten tack cards were literally placed all over the city and surrounding country. These were printed on green cardboard and simply bore the question: "Do you know what every woman wants?" The type was large and black so that it could be easily read. The idea was to an extent given away by having huge cards with the same question in the theatre lobby though the display there, at first, did not explain what the question meant.

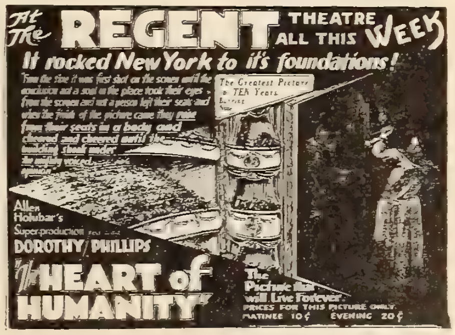


DO YOU KNOW

What Every Woman Wants ?

Adversity can oft be traced to perversity.

WE hope that we will always be able to give credit where credit is due. We have been pretty harsh in the criticism of the advertisement of some exhibitors, because we believe that the frank, honest sort is the only sort that is worth a Continental. And in the course of such criticism we have had to say some pretty mean things about advertising in cities as a whole. One of these was Albany, N. Y., but recently we have been able to print several specimens of good displays from that city and now we are mighty pleased to pick up a Sunday Albany paper and find two displays of theatres that not only break all space displays that we have known in that city, but which supply mighty good advertising.



At The REGENT THEATRE ALL THIS WEEK

It rocked New York to it's foundations!

From the time it was first shot on the screen until the conclusion not a soul in the place took their eyes from the screen and not a person left their seats and when the finish of the picture came they rose from their seats in a body and cheered and cheered until the building shook under the mighty voiced opinion

The Greatest Picture in TEN Years.

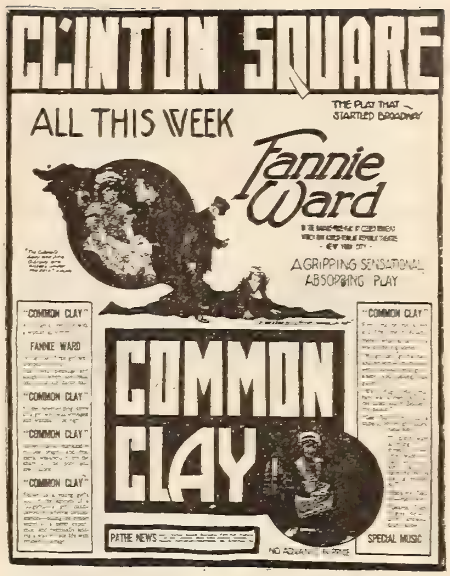
Allen Holubar's Super-production featuring DOROTHY PHILLIPS

"The HEART of HUMANITY"

The Picture that will Live Forever.

PRICES FOR THIS PICTURE ONLY. MATINEE 10¢ EVENING 20¢

It is interesting to note that Special Service Sections appeared in the MOTION PICTURE NEWS on both of these productions and that the exhibitor was advised to get out and do more. Certainly both the Regent and the Clinton Square have followed that advice. And we feel mighty sure that both found that the advice paid, though it is exceedingly rare that two big pictures run for a week at the same time in the State capital.



CLINTON SQUARE

ALL THIS WEEK

THE PLAY THAT STARTLED BROADWAY

Fannie Ward

A GRIPPING SENSATIONAL ABSORBING PLAY

"COMMON CLAY"

FANNIE WARD

"COMMON CLAY"

"COMMON CLAY"

"COMMON CLAY"

"COMMON CLAY"

COMMON CLAY

PATHE NEWS

NO ADVANCE IN PRICE

SPECIAL MUSIC

Regent Theatre used eleven inches across seven columns with the black on white effect. Our criticism of this is that the title of the picture is hardly in big enough type. Yet we can see the effect that the Regent sought was that this was a big hit in the great city to its south and that the same production was now coming to Albany. The Regent has used very little reading matter following the sentence "It rocked New York to its foundations" with:

> From the time that it was first shot on the screen until the conclusion not a soul in the place took their eyes from the screen, and not a person left their seats, and when the finish of the picture came they rose from their seats in a body and cheered and cheered until the building shook under their mighty voiced opinion.

We didn't happen to be there when that happened, but it will get by because of the fact that the exhibitor has a production that will justify every promise that he had made.

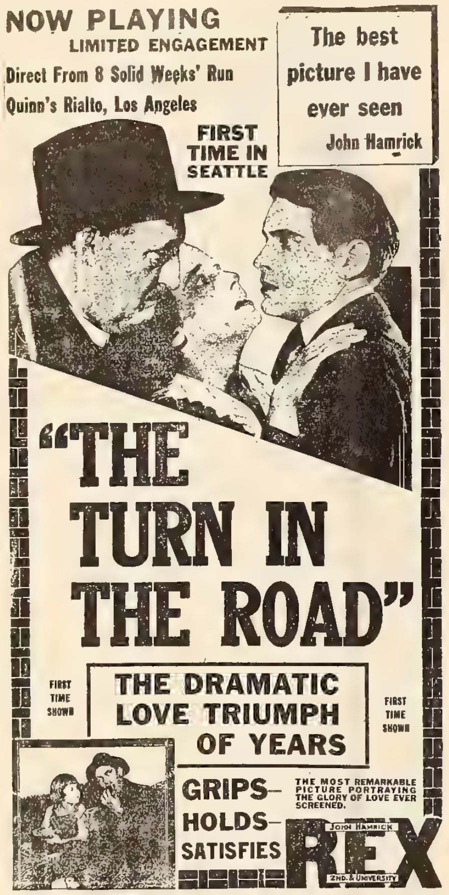
Fifteen inches across six columns has been used by Clinton Square on "Common Clay" and the theatre has achieved the very best cut layout that we have seen on this offering anywhere. It's one that many others can copy to their profit. The name of the play-picture has been properly made the most prominent thing and then the upper picture shows the youth begging the girl's forgiveness with the quotation from Kipling at the side, and to the right is the scene during the raid in which the girl says, "I'm not a bad girl, officer, indeed I'm not." And then at the bottom is a picture of the girl shining her sweetheart's shoes.

Congratulations, Regent and Clinton Square theatres, of Albany!

Now and then advertising is just another version of the tortoise and the hare.

WE like to record the unusual in these pages, for generally when there is something unusual done there is a pretty

Scoring Hits and Errors



NOW PLAYING
LIMITED ENGAGEMENT
Direct From 8 Solid Weeks' Run
Quinn's Rialto, Los Angeles
FIRST TIME IN SEATTLE

The best picture I have ever seen
John Hamrick

"THE TURN IN THE ROAD"

FIRST TIME SHOWN
THE DRAMATIC LOVE TRIUMPH OF YEARS
FIRST TIME SHOWN

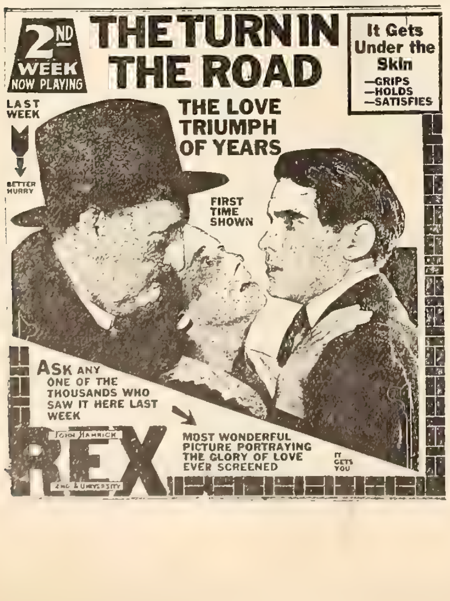
GRIPS—
HOLDS—
SATISFIES

THE MOST REMARKABLE PICTURE PORTRAYING THE GLORY OF LOVE EVER SCREENED.

JOHN HAMRICK
REX
2ND & UNIVERSITY

good idea about it all, and it's no exception in the way that John Hamrick arranged the displays for "The Turn in the Road" at his Rex theatre, Seattle.

You will remember that in his article in the issue of the NEWS of April 19, Nelson B. Bell, of Washington, commented on the cut that he used in advertising "The Turn in the Road." He said that he tried to get cuts with punch in them and that he took this one from a still because "it throbs with action." There is drama in every pin-point of it. It shows conflict—psychological, however, rather than physical. It shows fidelity to life in the naturalness of the characters. The girl is not a 'flapper,' the boy is modish, but not pomaded. The elder man HAS HIS HAT ON. Then he went on to say that no caption was needed. Correct.



2ND WEEK NOW PLAYING
THE TURN IN THE ROAD

It Gets Under the Skin
—GRIPS
—HOLDS
—SATISFIES

LAST WEEK
BETTER HURRY

THE LOVE TRIUMPH OF YEARS
FIRST TIME SHOWN

ASK ANY ONE OF THE THOUSANDS WHO SAW IT HERE LAST WEEK

JOHN HAMRICK
REX
2ND & UNIVERSITY

MOST WONDERFUL PICTURE PORTRAYING THE GLORY OF LOVE EVER SCREENED

IT GETS YOU

Mr. Hamrick has used that same picture in his display—or rather in two of his displays, and that is the point to which we want to call your particular attention. The advertisement on the Sunday of the opening occupies five full columns. The Rex runs to black type, and little of it with the brick effect for the borders. Here he has made his personal guarantee as the best picture that he has ever seen stand out at the top, together with the run at Los Angeles and has called it "The dramatic love triumph of years" and "The most remarkable picture portraying the glory of love ever screened."

And what did he do when he decided to hold it over for another week? He used exactly the same cut as he did the week before. He knew that this picture had created a large amount of word of mouth advertising and he knew that there were probably lots of people who had been convinced by his first advertisement, but who had simply neglected to see the picture. Therefore he wanted to call their attention sharply to this fact and he could not have done it better than by using this.

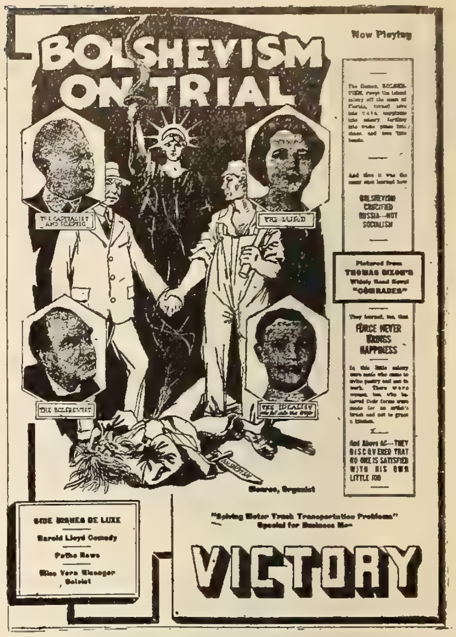
In this one he has used two of the same phrases and then in place of his guarantee, he says: "Ask any one of the thousands who saw it here last week, and then in the box at the upper right: "It gets under the skin—grips—holds—satisfied."

Psychology in advertising? We should say yes.

Some people act literally on the command: Judge not, lest ye be judged.

JUST another case of doing things differently. Most exhibitors who had in hand the striking cut carrying the title of "Bolshevism on Trial" with the background of the Goddess of Liberty and the figures of Capital and Labor crushing Bolshevism, together with the half-tones of the four leading characters, would have then dropped all the selling matter under the cut, lengthening the display and making it a column narrower.

But Victory theatre, Tacoma, Wash., did exactly the right thing by setting all of the selling argument to the left in this case. It did not want to take a chance of anyone giving the cut a glance and then passing the matter by, because the writer wanted the public to feel that this picture really meant something to every person in Tacoma and that it was not merely trading on a sensational title. In the center of the long box is another in blackface calling attention to the fact that this was made from Thomas Dixon's "Comrades." The other matter is so good that we are repeating it here.



Now Playing

BOLSHEVISM ON TRIAL

THE CAPITALIST AND SCEPTIC
THE LURE
THE BOLSHEVIST
THE IDEALIST

BOLSHEVISM CRUCIFIED RUSSIA—NOT SOCIALISM

Pictured from THOMAS DIXON'S Widely Read Novel "COMRADES"

FORCE NEVER BRINGS HAPPINESS

And Above All—THEY DISCOVERED THAT NO ONE IS SATISFIED WITH HIS OWN LITTLE JOB

SIDE DISHES DE LUXE
Harold Lloyd Comedy
Pathe News
Miss Vera Wisenger Soloist

"Solving Motor Truck Transportation Problems"
Special for Business Men

VICTORY

The demon, Bolshevism, swept the island colony off the coast of Florida, turned love into hate, happiness into misery, fertility into waste, peace into chaos, and men into beasts.

And then it was that the saner ones learned how Bolshevism crucified Russia—not socialism.

They learned, too, that Force never brings happiness.

In this little colony were some who came to write poetry, not to work. There were women, too, who believed that their forms were made for artist's brush and not to grace a kitchen.

And above all—they discovered that no one is satisfied with his own little job.

Mighty good stuff, with just a slight suggestion of spice, and, in fact, an all around good display.

It's a lot easier to turn a corner than to face something ahead; but do you ever get there?

WASHINGTON THEATRE, Dallas, Texas, relied largely on the cut of Miss MacLaren, the arrangement of the heavy border and lots of white space to get the attention to this three-column, nine-inch display. And then when the writer got that attention he proceeded to wade in and sell the picture to both the men and the women and make them all want to come.

In the upper left hand corner there is an appeal made under the heading "All Women," attention being called to the fact that the star, author and director are all of the fair sex. Balancing this in the right hand corner there is the word "He" in black face and then the continuation of the sentence "saved the honor of the wife he had never married." In both cases the words that are used in bold face should have been somewhat larger than the matter in Roman.

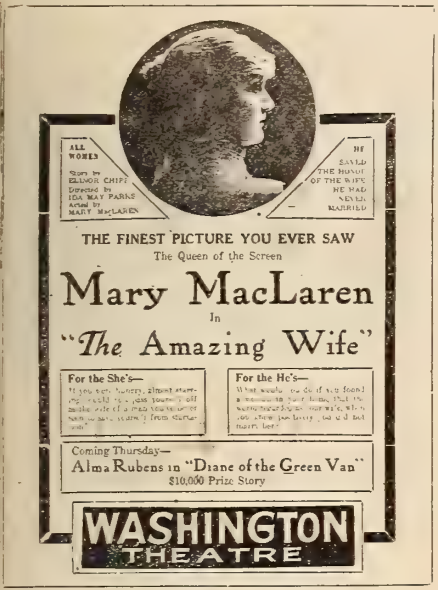
Then there are two more boxes below the title which read:

For the She's—
If you were hungry, almost starving, would you pass yourself off as the wife of a man you had never seen, to save yourself from starvation?
For the He's—
What would you do if you found a woman in your home that the world regarded as your wife when you knew positively that you had never married her?

These sentences might have been strengthened, avoiding the duplication of the starving reference and also saying in the line just above "When you had not even seen her before."

There would have been another improvement by omitting the rule around the Alma Rubens announcement. The other boxes

From 100 Per Cent to Zero



ALL WOMEN
Story by ELINOR CHIPP
Directed by IDA MAY PARKS
Acted by MARY MacLAREN

HE SAVED THE HONOR OF THE WIFE HE HAD NEVER MARRIED

THE FINEST PICTURE YOU EVER SAW
The Queen of the Screen
Mary MacLaren
In
"The Amazing Wife"

For the She's—

For the He's—

Coming Thursday—
Alma Rubens in "Diane of the Green Van"
$10,000 Prize Story

WASHINGTON THEATRE

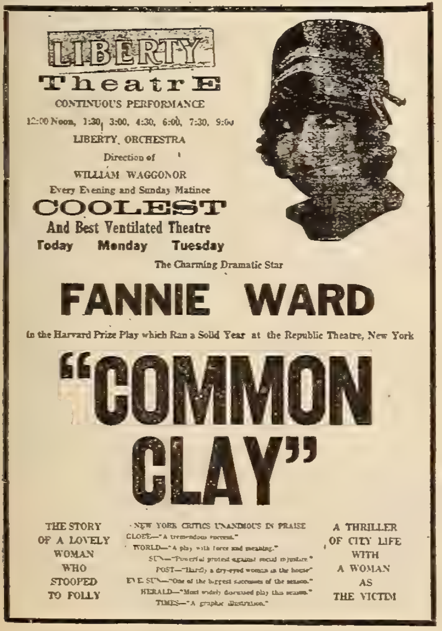
would then have stood out better and the effect would have been less confusing.

Ancient Rome means nothing to you; but you've got to be alive on the current history of your town TODAY.

LIBERTY THEATRE, Topeka, Kan., has not been afraid to use white space in the advertising of "Common Clay," and aside from the fact that the half-tone of Fannie Ward does not print well and the name plate of the theatre is not sufficiently distinctive, it is good advertising. The theatre has devoted the upper part of the display to selling itself and then has used the title in the largest type.

Quotations from the New York newspapers are convincing and there are only two other selling sentences which are used in the lower corners. We are glad to see that the Liberty avoided the box effect with these for the reason that it shows that lots of boxes are used that are not needed.

We would, however, have used a dash or at least more white space between the portion of the display referring to the theatre itself and that about the picture. The former would have then stood out much better.



LIBERTY TheatrE
CONTINUOUS PERFORMANCE
12:00 Noon, 1:30, 3:00, 4:30, 6:00, 7:30, 9:00
LIBERTY ORCHESTRA
Direction of
WILLIAM WAGGONOR
Every Evening and Sunday Matinee
COOLEST
And Best Ventilated Theatre
Today Monday Tuesday
The Charming Dramatic Star
FANNIE WARD
in the Harvard Prize Play which Ran a Solid Year at the Republic Theatre, New York
"COMMON CLAY"

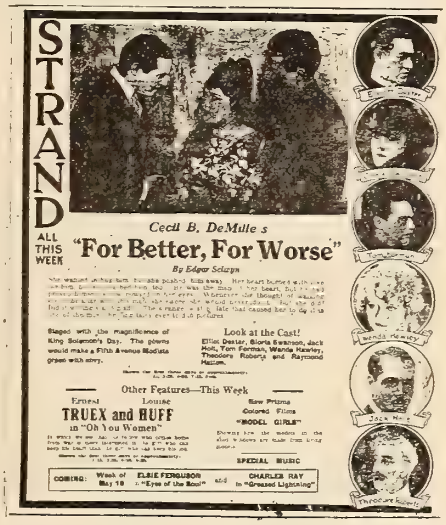
THE STORY OF A LOVELY WOMAN WHO STOOPED TO FOLLY

NEW YORK CRITICS UNANIMOUS IN PRAISE
GLOBE—"A tremendous success."
WORLD—"A play with force and meaning."
SUN—"Powerful protest against social injustice."
POST—"Hardly a dry-eyed woman in the house."
EVE. SUN—"One of the biggest successes of the season."
HERALD—"Most widely discussed play this season."
TIMES—"A graphic illustration."

A THRILLER OF CITY LIFE WITH A WOMAN AS THE VICTIM

Rules are good, but why not be the EXCEPTION?

STRAND THEATRE, Providence, R. I., has done excellent work in bringing out the strength of the cast playing the DeMille production, "For Better, For Worse," by using the pictures of the six leading players at the right. Then the three principal characters have been used in the scene cut which did not come out as well as it might as the result of the poor retouching by the artist. Elimination of the background would have resulted in better effect.



STRAND
ALL THIS WEEK
Cecil B. DeMille's
"For Better, For Worse"
By Edgar Selwyn

Staged with the magnificence of King Solomon's Day. The gowns would make a Fifth Avenue Modiste green with envy.

Look at the Cast!
Elliot Dexter, Gloria Swanson, Jack Holt, Tom Forman, Wanda Hawley, Theodore Roberts and Raymond Hatton.

Other Features—This Week
Ernest Louise
TRUEX and HUFF
in "Oh You Women"

New Prizma
Colored Films
"MODEL GIRLS"

SPECIAL MUSIC

COMING: Week of May 18 ELSIE FERGUSON in "Eyes of the Soul" and CHARLES RAY in "Greased Lightning"

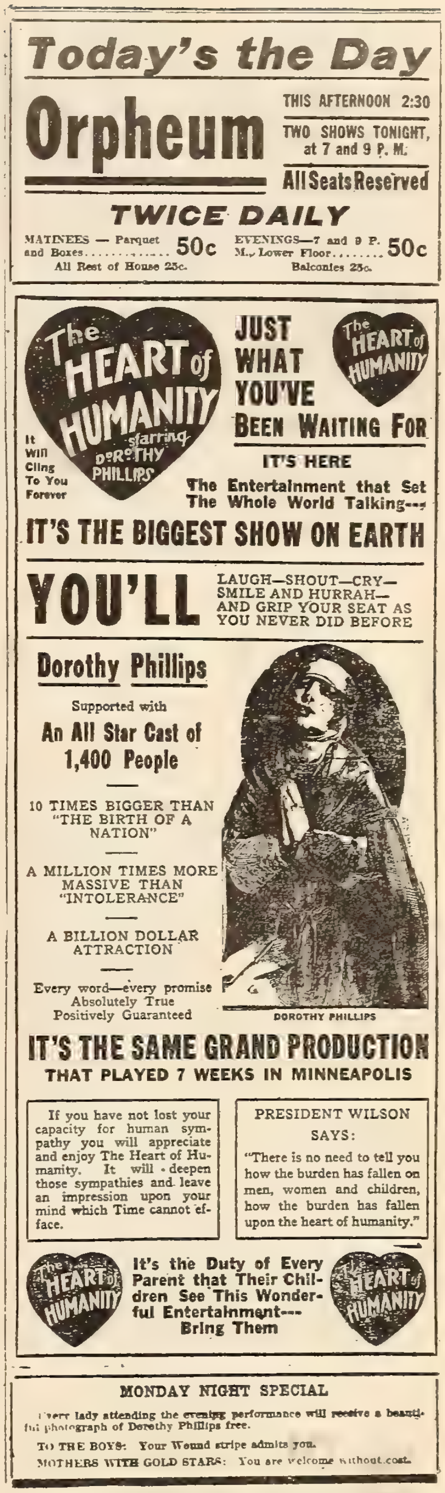
But the point is that no will turn past these pictures, but everyone will stop and read the matter that is said about the picture. Here is the selling argument used:

> She wanted to hug him, but she pushed him away. Her heart burned with love for him, but she loathed him, too. He was the man of her heart, but he proved himself to be a coward in her eyes. Whenever she thought of walking to the altar with this man, she swore she would never do it. But she did. Did it willingly, gladly. The strange twist of fate that caused her to do it is one of the most thrilling stories ever told in pictures.

As usual, the Strand plays up but one of the attractions on the double bill and confines the second, "Oh, You Women" to small space.

THIS is a splendid example of how not to advertise. It is a fourteen-inch double column "display" from the Orpheum theatre, Duluth, Minn. We have quoted that word, for it is anything but a display. It is merely a mass of type, and that would be bad enough in itself, but absurd statements that are made are worse.

For instance we are told that it is "Ten times bigger than 'The Birth of a Nation.'" We might let that get by on account of the immensity of the war scenes but when we are told that it is "A million times more massive than 'Intolerance' we have to cry 'Enough.'" And then to make it all the more convincing there is a line that tells us that this is a "Billion dollar attraction."



Today's the Day
Orpheum
THIS AFTERNOON 2:30
TWO SHOWS TONIGHT, at 7 and 9 P. M.
All Seats Reserved
TWICE DAILY
MATINEES — Parquet and Boxes.............. 50c
All Rest of House 25c.
EVENINGS—7 and 9 P. M., Lower Floor........ 50c
Balconies 25c.

The HEART of HUMANITY starring DOROTHY PHILLIPS
It Will Cling To You Forever
JUST WHAT YOU'VE BEEN WAITING FOR
IT'S HERE
The Entertainment that Set The Whole World Talking—
IT'S THE BIGGEST SHOW ON EARTH
YOU'LL LAUGH—SHOUT—CRY—SMILE AND HURRAH—AND GRIP YOUR SEAT AS YOU NEVER DID BEFORE

Dorothy Phillips
Supported with
An All Star Cast of
1,400 People

10 TIMES BIGGER THAN "THE BIRTH OF A NATION"

A MILLION TIMES MORE MASSIVE THAN "INTOLERANCE"

A BILLION DOLLAR ATTRACTION

Every word—every promise
Absolutely True
Positively Guaranteed

DOROTHY PHILLIPS

IT'S THE SAME GRAND PRODUCTION
THAT PLAYED 7 WEEKS IN MINNEAPOLIS

If you have not lost your capacity for human sympathy you will appreciate and enjoy The Heart of Humanity. It will deepen those sympathies and leave an impression upon your mind which Time cannot efface.

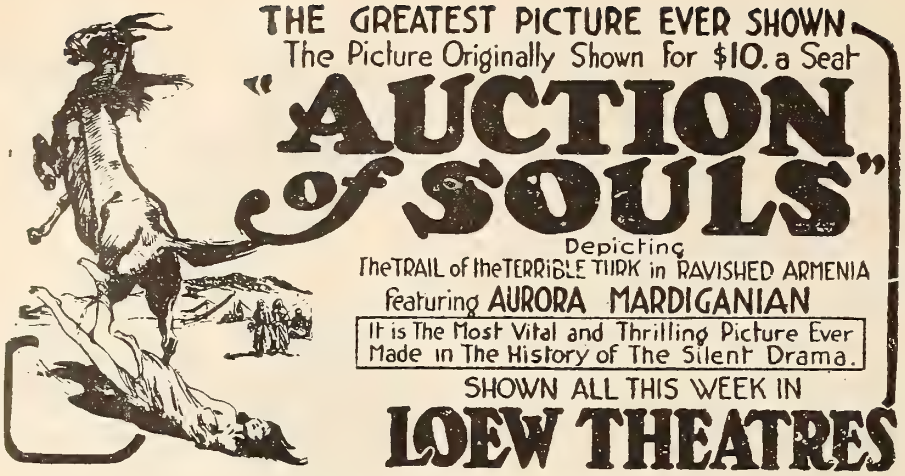
PRESIDENT WILSON SAYS:
"There is no need to tell you how the burden has fallen on men, women and children, how the burden has fallen upon the heart of humanity."

It's the Duty of Every Parent that Their Children See This Wonderful Entertainment— Bring Them

MONDAY NIGHT SPECIAL
Every lady attending the evening performance will receive a beautiful photograph of Dorothy Phillips free.
TO THE BOYS: Your Wound stripe admits you.
MOTHERS WITH GOLD STARS: You are welcome without cost.

Now here is a case where these things are not needed. The only effect that such statements can have is to hurt motion pictures. We don't suppose that anybody believed them. As a matter of fact if we did not know what the picture was and were relying on the advertisement of the Orpheum theatre alone we would have distinctly stayed away from the theatre that week—or have gone with the expectation of being bunked.

This sort of advertising creates distrust in all of a theatre's announcements.


THE GREATEST PICTURE EVER SHOWN
The Picture Originally Shown for $10. a Seat
"AUCTION of SOULS"
Depicting
The TRAIL of the TERRIBLE TURK in RAVISHED ARMENIA
featuring AURORA MARDIGANIAN
It is The Most Vital and Thrilling Picture Ever Made in The History of The Silent Drama.
SHOWN ALL THIS WEEK IN
LOEW THEATRES

This quarter of a page dominated New York amusement advertising

Midnight Show Idea and Strong Advertising Get N. Y.'s Attention for "Auction of Souls"

RARE indeed, is it for New York to put over a real campaign on the exhibition of a motion picture, but this has just been done in a highly profitable manner by N. T. Granlund, director of advertising and publicity for the Marcus Loew Enterprises with "Auction of Souls." Mr. Granlund included the twenty-one Loew theatres in New York City in his advertising and jammed them all.

What Mr. Granlund did is a recital that contains ideas and suggestions for every exhibitor, not alone in relation to "Auction of Souls," but to the practice of the art of showmanship as a whole. As a director of advertising and publicity his task is manifold. He has to appeal to every class and type of theatre patrons. The multiplicity of Loew theatres in New York embrace in their respective clienteles the automobile trade, which demands refinement in the appeal to which it responds; the middle classes, who want better than ordinary entertainment wares, and who are almost as discriminating as the aristocratic patrons, and the fans to whom fifteen cents is the maximum admission within their means.

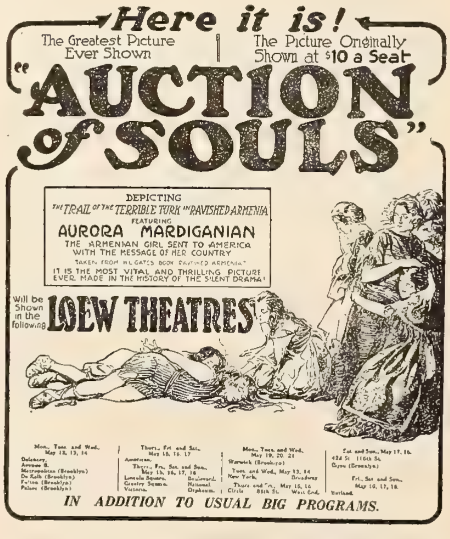
How he struck a response from all of them, breaking the box-office record in twenty-one theatres is best told in Mr. Granlund's own way:

"To begin with," he said, "there had just been a difference of opinion about how the public would receive 'Auction of Souls.' The manager of a big Broadway house had decided that it might not be a success. Mr. Loew thought differently. It was booked, and to me was given the task of exploiting it. Really, it wasn't a task. The subject is filled with wonderful advertising possibilities. The real problem was to choose the most effective of them. It is a mighty unusual picture. I've never seen anything at all like it. My opinion on this point suggested that it would be well to do things to advertise it that New York theatre patrons had never seen before.

"The first step was to create an advance interest. This was done by using slides containing copy reading: 'Coming Soon—The Only Motion Picture Ever Shown at $10 a Seat.' The reference to it at $10 a seat was used in every bit of literature we prepared. It always was coupled with the qualifying phrase: 'No Advance in Prices.' This created the impression that our patrons were going to get a bargain in screen entertainment. Every Loew theatre scheduled for a first run received one-sheets and three-sheets for lobby use, printed with the slide copy in big display type.

"Then the real campaign started. I selected eleven trailers from a print of 'Auction of Souls' at the First National Exchange, and wrote a form of address for managers to use. This explained the various scenes in the trailers. It had a tremendous effect. I ordered a big quantity of posters, of all sizes. What impressed me particularly, and what I urged every one of our managers to display prominently, were the captions beneath the scenes and figures on every poster, and on all of the lobby photos. The public stopped to read these. The captions dealt with facts, not fiction, and they captured attention in wholesale quantities.

"Managers, making announcements from the stages, invited the patrons to get 'Auction of Souls' heralds on their way out. This was a valuable stunt, because thousands of people requested heralds from the ushers and doormen, and, in reading them, our slide and announcement appeals were clinched. I bought big space in the newspapers. Local papers were used in Brooklyn, Harlem, the Bronx and other sections, while the New York City dailies published display ads. Several of the line cuts and copy from First National's press sheet were used with good effect.


Here it is!
The Greatest Picture Ever Shown
The Picture Originally Shown at $10 a Seat
"AUCTION of SOULS"
DEPICTING
THE TRAIL OF THE TERRIBLE TURK IN RAVISHED ARMENIA
FEATURING
AURORA MARDIGANIAN
THE ARMENIAN GIRL SENT TO AMERICA WITH THE MESSAGE OF HER COUNTRY
TAKEN FROM H. L. GATES BOOK "RAVISHED ARMENIA"
IT IS THE MOST VITAL AND THRILLING PICTURE EVER MADE IN THE HISTORY OF THE SILENT DRAMA!
Will be Shown in the following LOEW THEATRES
IN ADDITION TO USUAL BIG PROGRAMS.

Double column ads. continued $10 *a seat idea*

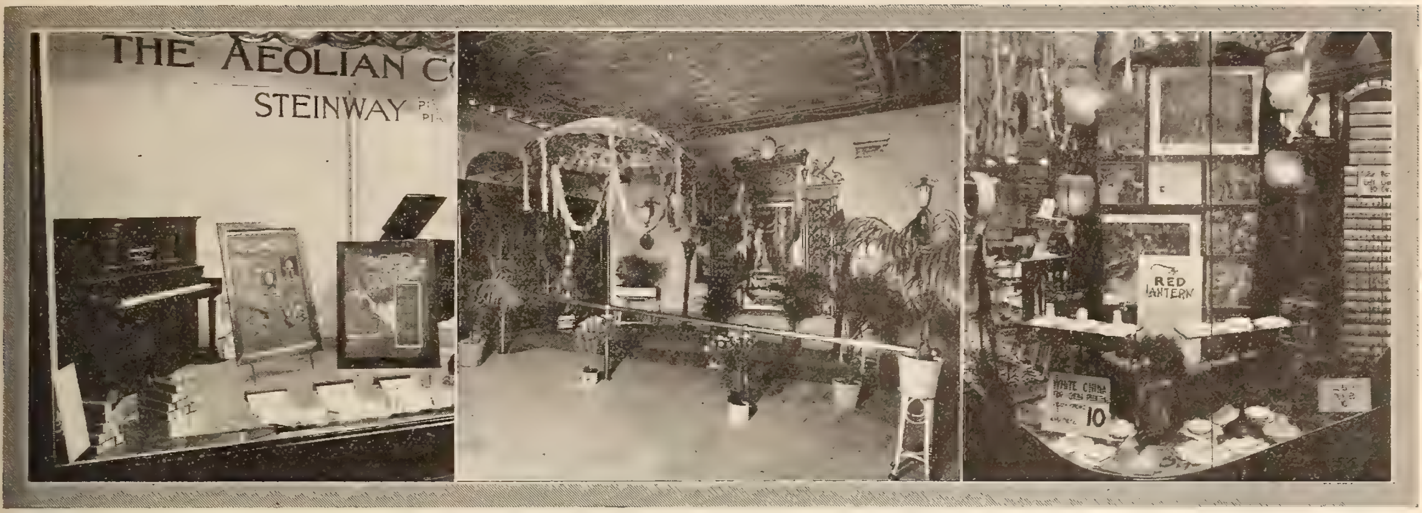
"Then came the advance 'midnight show' idea, which really did more to put the production over than anything else. This was a distinct departure from anything New York had ever witnessed in connection with a motion picture. It created nothing short of a sensation, to say nothing of several riots. It absolutely blocked Broadway at Forty-fifth street, in front of the New York theatre, at 11.30 o'clock Saturday night. It is a fact that forty policemen on foot, and a squad of mounted men had to be called to battle with the crowds before the street was cleared for normal traffic. Never, in the history of motion pictures on Broadway, has any other production received the public response that welcomed 'Auction of Souls' at that midnight show."

Mr. Granlund was diffident about taking personal credit for the idea of the midnight show. The fact is that it was his own conception, contemplated at first for all of the Loew theatres as an advertising scheme, rather than a source of revenue. He reasoned that the announcement of a special midnight show, at $1 a seat, was made necessary because the theatres could not accommodate the crowds at the regular performances, would convince people that only an extraordinary attraction would be started on its runs in this way. The psychology of the novelty of the affair also entered into his analysis of its value.

Five theatres were selected. The scheme proved a veritable knockout and a complete success from every standpoint.

"But there is this to remember," warned Mr. Granlund. "The midnight shows would not have been worth a tenth as much for advertising purposes if they had not been given in advance of the opening of the production in regular matinee and evening performances. I had tickets for the midnight shows printed a week in advance. They were placed on sale in the theatres and in neighborhood stores. Every usher and theatre attendant had them. Announcements were made from the stages about the midnight show, and as the people left the theatre the manager and his assistants stood in the lobby and sold the tickets. The sale was slow at first, but it developed astounding speed as the day of the special show drew nearer. Every one of the five houses was sold out, with every bit of standing room taken, three days in advance of the midnight show."

At the conclusion of the last evening show in each of the five theatres, these members of the audience who held tickets for the midnight show were asked to remain seated. When the other patrons had left the theatre, the ushers collected the tickets from those who had remained. Then the doors were opened to packed lobbies.



In the center is the lobby of the beautiful Dayton theatre, Dayton, Ohio, as decorated during the showing of "The Red Lantern." At left the Aeolian window display and at right the Woolworth window advertising the sheet music and the picture

"The Red Lantern" Shown for All in Dayton After a Lavish Exploitation Plan Was Used

By Urlin Perrill

Publicity Director of the Dayton Theatre, Dayton, O.

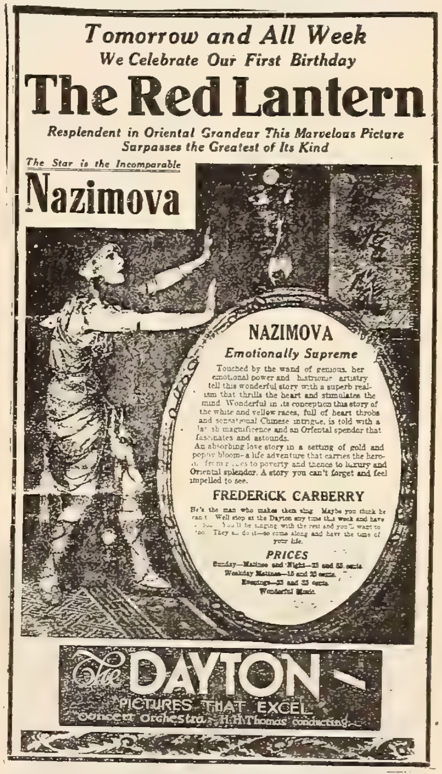
"If you want to be healthy, wealthy and wise
Hustle like Hell and ADVERTISE."

THIS is just as good advice now as it was originally written and it applies with just as much force to theatrical and motion picture exhibition as to any other line of endeavor.

Fortunately for the publicity director, the management of the Dayton theatre is a firm believer in the efficacy of advertising and his policy is of the liberal and oft repeated variety, so when he passed the good word along that "The Red Lantern" was to be the attraction for our Anniversary Week and said, "Go to it," we went.

Feeling that the celebration of the first birthday of the largest motion picture house in the Middle West should possess some drag with the local press we took up the question of a special edition with one of our papers with the result that we secured their very active co-operation, which culminated in the two page spread which accompanies this article. The circulation of admission tickets through the merchants brought us quite a bit of added publicity and we furnished the drawing from which the paper made the cut for the center display.

We also got busy with the merchants who had the song, "The Red Lantern," to sell, and we secured displays of exceptional character in four of our most prominent stores which netted us considerable business.



Tomorrow and All Week
We Celebrate Our First Birthday
The Red Lantern
Resplendent in Oriental Grandeur This Marvelous Picture Surpasses the Greatest of Its Kind
The Star is the Incomparable
Nazimova

NAZIMOVA
Emotionally Supreme

Touched by the wand of genious, her emotional power and histrionic artistry tell this wonderful story with a superb realism that thrills the heart and stimulates the mind. Wonderful in its conception this story of the white and yellow races, full of heart throbs and sensational Chinese intrigue, is told with a lavish magnificence and an Oriental spendor that fascinates and astounds.

An absorbing love story in a setting of gold and poppy bloom—a life adventure that carries the heroine from riches to poverty and thence to luxury and Oriental splendor. A story you can't forget and feel impelled to see.

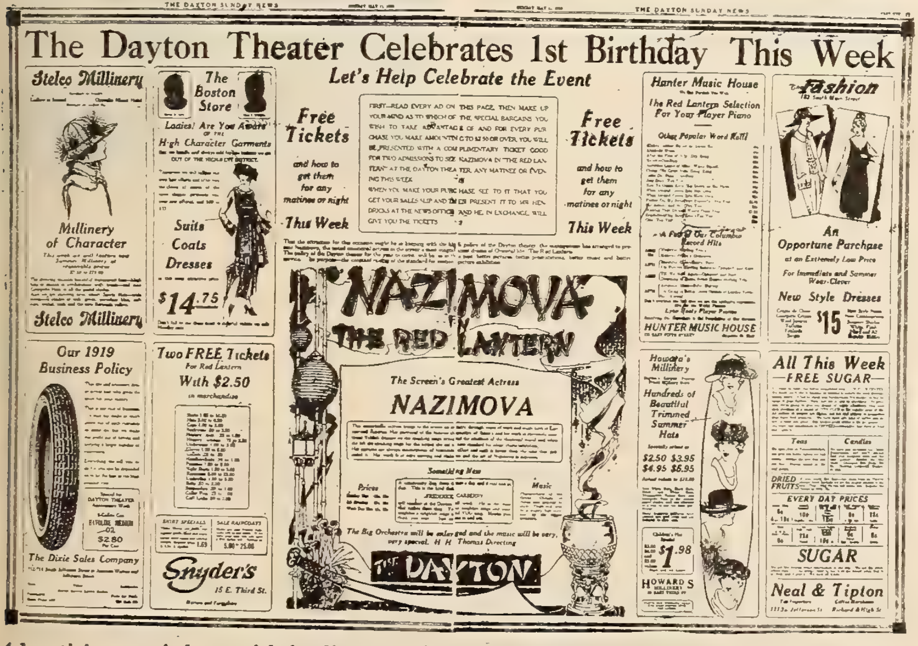
FREDERICK CARBERRY

He's the man who makes them sing. Maybe you think he can't. Well stop at the Dayton any time this week and have a [illegible]. You'll be singing with the rest and you'll want to too. They all do it—so come along and have the time of your life.

PRICES
Sunday—Matinee and Night—25 and 35 cents
Weekday Matinees—15 and 25 cents
Evenings—25 and 35 cents
Wonderful Music

The DAYTON
PICTURES THAT EXCEL
Concert Orchestra—H. H. Thomas conducting

Artistic and smashing newspaper ads were used. This appeared the day before the opening of the engagement



THE DAYTON SUNDAY NEWS

The Dayton Theater Celebrates 1st Birthday This Week

Let's Help Celebrate the Event

Free Tickets and how to get them for any matinee or night This Week

FIRST—READ EVERY AD ON THIS PAGE, THEN MAKE UP YOUR MIND AS TO WHICH OF THE SPECIAL BARGAINS YOU WISH TO TAKE ADVANTAGE OF AND FOR EVERY PURCHASE YOU MAKE AMOUNTING TO $2.50 OR OVER YOU WILL BE PRESENTED WITH A COMPLIMENTARY TICKET GOOD FOR TWO ADMISSIONS TO SEE NAZIMOVA IN "THE RED LANTERN" AT THE DAYTON THEATER ANY MATINEE OR EVENING THIS WEEK.
WHEN YOU MAKE YOUR PURCHASE SEE TO IT THAT YOU GET YOUR SALES SLIP AND THEN PRESENT IT TO MR. HENDRICKS AT THE NEWS OFFICE AND HE IN EXCHANGE WILL GIVE YOU THE TICKETS.

Stelco Millinery
Millinery of Character
Stelco Millinery

The Boston Store
Ladies! Are You Aware of the High Character Garments
Suits Coats Dresses
$14.75

Our 1919 Business Policy
$2.80
The Dixie Sales Company

Two FREE Tickets For Red Lantern With $2.50 in merchandise
Snyder's 15 E. Third St.

NAZIMOVA THE RED LANTERN
The Screen's Greatest Actress
NAZIMOVA
Something New
Prices
Music
FREDERICK CARBERRY
The Big Orchestra will be enlarged and the music will be very, very special. H. H. Thomas Directing
THE DAYTON

Hunter Music House
The Red Lantern Selection For Your Player Piano
Other Popular Word Rolls
A Few of Our Columbia Record Hits
HUNTER MUSIC HOUSE

The Fashion
An Opportune Purchase at an Extremely Low Price
For Immediate and Summer Wear-Clever
New Style Dresses
$15

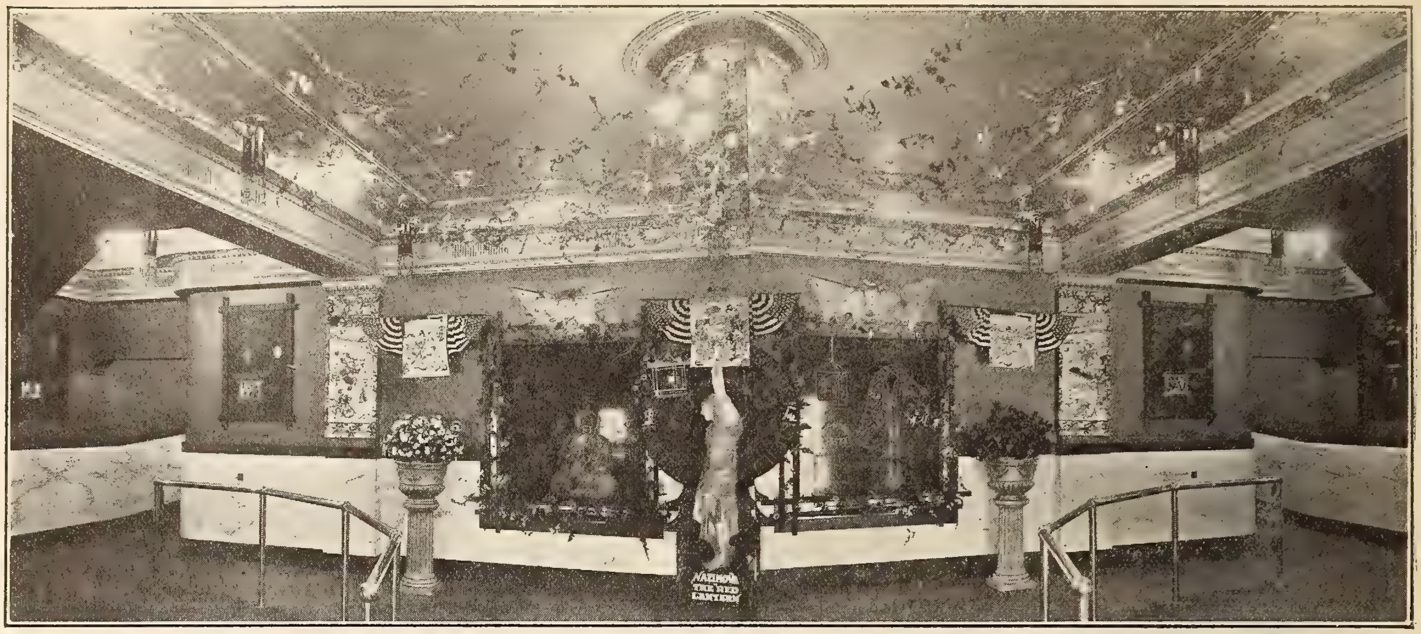
Howard's Millinery
Hundreds of Beautiful Trimmed Summer Hats
$2.50 $3.95 $4.95 $5.95
$1.98
HOWARD'S MILLINERY

All This Week —FREE SUGAR—
Teas
Candies
DRIED FRUITS
EVERY DAY PRICES
SUGAR
Neal & Tipton

Advertising as tied up with leading merchants and tickets given to purchasers of certain amount of goods at these stores

The week prior to the showing of the picture we began our "teasing" campaign with a cut of the title written in Chinese characters. This we secured from one of our better educated Chinese business men, who was very glad to write it after being assured that the picture did not hold the Chinese up to ridicule. This teaser was followed the next day by teasers of another variety in which were featured the word "What?" with the title of the picture added. As the opening day approached we increased the size of our advertising and on Sunday, the opening day, we ran in all of the papers (three) specially drawn cuts about a quarter page in size. The cuts being the same as we used in a full page advertisement in the program at our local stock theatre, which also opened the same week.

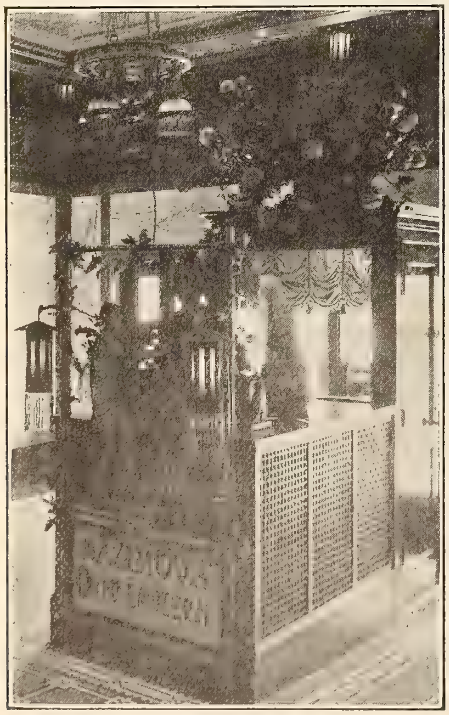
That a proper atmosphere might accompany the showing of the picture we decorated the house with Chinese lanterns, flags, flowers, parasols, and miniature Chi-



One of the most artistic displays on record was made by Sam Harding, manager of the Liberty theatre, Kansas City, for the showing of "The Red Lantern." This photograph gives some idea of the appearance of the lobby. Ten girl ushers, doormen, ticket sellers and other attendants were dressed in Chinese silk costumes. Mr. Harding started his advertising campaign three weeks before opening, using 10,000 herald and "Red Lantern" stickers and all the boards he could get for the paper up to 24 sheets. Woolworth and Kresge stores cooperated in affording window displays and many drug stores and ice cream parlors advertised a "Red Lantern Frappe"

nese dolls dressed as the characters impersonated by Nazimova in the picture. This feature of the campaign attracted much favorable attention and occasioned an enormous amount of conversation about the picture, resulting in added business that talk of this kind is sure to bring.

Our orchestra, which is an unusually large one (twenty pieces), under the direction of H. H. Thomas, also contributed much to the success of our anniversary week by playing an arrangement of music especially selected for the occasion by Mr. Thomas.



Some details of the artistic ticket office at the Liberty, Kansas City, during "Red Lantern" Showing

Taken as a whole our campaign of publicity on "The Red Lantern" and anniversary week was a most exceptional one and both the attraction and the Dayton theatre are all the better for it.

Manager Gates is a great believer in dignified and consistent advertising, feeling that it attracts to the theatre a class of patronage that eventually becomes a clientele on which great dependence may be placed. It also adds tone to the theatre and raises it above the ordinary picture theatre in the estimation of the public, a most desirable consummation, because it makes possible the obtaining of an admission price fairly commensurate with the attraction offered.

To you exhibitors who approach the advertising proposition in a half hearted manner I call attention to the opening couplet of this article, read it again.

California Sets Record with Views of Returning Soldiers

California theatre, San Francisco, has just scored a big success with its picture of the "Welcome Home" parade for the 347th and 363d regiments which saw service in France. Eugene W. Castle, western editor of Gaumont News and Graphic cooperated with the California and as the result of the arrangements the house was able to show the parade pictures some time before any of the other theatres.

Nazimova
THE RED
LANTERN

Woolworth's store displayed the song and large pictures of the star at Kansas City

Two automobiles were used to carry the cameras and these bore big signs reading: "Gaumont News making movies for the California theatre." It is estimated that 700,000 people saw the cars and the camera men at work and that a considerable portion of these went to the California to see the pictures. The first scenes of the arrival of the soldiers were shown at the California in less than two hours after they were taken, a second section an hour after the parade had ended and the final ones at 4 p. m.

One of the unique points was that "stills" were taken at the same time and the California was able to have a lobby display of actual views that attracted a great deal of attention.

Four Special Service Sections Appear in This Issue

See Pages 3603, 3619, 3625, 3629

How New York Stages the Show

ONCE again women stars hold sway at all three of the big New York theatres this week. At one there is a farce comedy and the two others are of the tense variety, and, by a rather peculiar coincidence, in one of these the wife loses her life and in the other the husband is killed.

"Vicky Van," or "The Woman Next Door," with Ethel Clayton as the star, is the feature at the Strand, and then the comedy element is supplied by a Bobby Bumps cartoon and a Universal comedy, "Roaring Lions and Monkey Shines." There is an Outing-Chester scenic and the unusual varied Strand Topical, including something new to New York in the clever paragraphs from *Smart Set.*

At the Rialto, Pauline Frederick has a double role in "One Week of Life," and here again there is plenty of comedy supplied with a Sunshine, "The Lady Bellhop's Secret," and a Judge Rumhauser cartoon, together with the "Sayinks of Topplitsky." The scenic shows some views in Norway and there is a particularly brilliant rendition of the trio from "William Tell."

Rivoli offers practically an all comedy bill, with Dorothy Gish in "I'll Get Him Yet" as the feature, a Mutt and Jeff included in the Topical, and a Harold Lloyd comedy, "Back to the Woods." Prizma supplies the scenic end of it with "Glacier Park." There is a beautifully staged dance act included, and the peculiar arrangement of the Pictorial and the effect that is gained is worth studying.

Rivoli Theatre

WHILE it is not announced as a comedy bill that element certainly is dominant in the entertainment at the Rivoli this week, with the feature a farce and, a comedy, cartoon and most of the music light and catchy.

Suppe's "Pique Dame" which is seldom played is the overture and it delights the audience with its tunefulness. At the opening the music is light and trippy and then the cellos carry the air with the drums and piccolos coming in and the soft echo effect of the second violins. The first violins take up the air with a tripping dance. The brasses are mainly used light and the whole effect of the overture is happiness, making it especially suitable for a comedy program. It is played with the house lights all gold.

There are some beautiful scenes shown in "Glacier Park," a Prizma picture, but one criticism we have to find that there are at times too many people being shown and rather take one's attention away from the scenery itself. There are some fine shots of Lake Louise and a particularly beautiful one of a glacier mirrored in the lake. Some splendid cloud effects are also included. "In the Garden" is played once through and then the organ takes up the music for the remainder of the subject.

With a setting representing an artist's studio with the slanting skylight roof with blue light showing through and a single standing red light at the left of the stage and a red spot on the singer James Harrod, tenor and one of the favorites at the two houses, then renders "The Old Refrain."

Rivoli Pictorial opens with International pictures of English troops on guard at Limerick, Ireland, for the visit of the American commission consisting of Former Governor Dunne, M. J. Ryan and Frank P. Walsh. Close-ups of the three men bring applause while "Blarney Parade" is played. Pathe shows us views of the German peace delegation at Versailles showing how they are fenced off from the rest of the world. Here the music is "Dance of the Dwarfs" and it seemed to us when we heard it to carry a sort of kidding effect, with the martial effect of the horns somewhat burlesqued.

Now watch this very clever effect: Kinograms presents pictures of the "American University of the Dance," the Denishawn school at Los Angeles. First we see young girls thinly clad coming from behind the trees and toward the end there is one of the dancers that has little more than a veil on. So at the end of the scene there is flashed on the screen the *title of the next portion of the Pictorial "Animals Wild and Otherwise" and every one in the house immediately connects the title with the girl last seen and there is a roar of laughter. Good stuff!*

Now this little picture which is released by Educational got more laughs than we have known before in such a short length of time. At first there are pictures of kittens and puppies playing together and then a very cunning baby is introduced. First we see it playing with the bear skins and then at its exercises and next with a pipe. Then with the title "The great outdoors appeals to him" and we see the kid enjoying himself greatly in a mud puddle. The laughter is tremendous and equally only when the naked kid tries to eat jam and gets the most of it on his face and body. For these two numbers "air de Ballet" is played, followed through with "Caprice" (Canzonetta.)

Here is an effect worth trying. It will get you a lot of word of mouth advertising. We have never seen anything that made a greater hit.

Next we have Mutt and Jeff in "A Shell Game" which shows their side-splitting adventure with a huge crab. First he gets hold of Jeff while Mutt screams with laughter, the orchestra giving the whistle effects here. Sand paper effects are used for Jeff brushing his bald head and then loud whistles when the crab gets hold of his toe. Then when Mutt sticks it in Jeff's trousers there are even stronger effects. Then Jeff rushes to the target gallery and we have the shot effects as a man tries to shoot the crab and then to the butcher shop where Jeff used a link of sausage to "fish" it out. Up to this time there has been played "Tiddle de Winks" followed through with "Umbrellas to Mend" but with the scene in the Domestic Relations court there is a change to "I'm Not Jealous" which continues to the end.

We get back to news events with International showing how a "blimp" is made at the Akron, O. factory and then pictures of the C-5 leaving its hangar at Montauk, N. Y. "Chanson du Printemps" is the accompaniment. Then we have Pathe pictures of the fastest bicycle track in the world, the new velodome at San Francisco and here "On Horseback Gallop" is played. Under the caption "Let 'Er Buck" Gaumont shows us some views of Seattle giving a real wild west welcome to its returning troops with Indians and cowboys performing the stunts in the streets. We have the Indian yells and the effects of the revolver firing while "Wild and Woolly" is the music.

Now there is a peculiar ending for the Pictorial this week and one that is impressive because it is different. It is an Educational Films showing how the railroads in the west clear their tracks of the snow. We have the plows, the blowers, the sweepers, etc., at work and if there is any one in the house that feels at all warm they will certainly cool off with this picture. Production Manager Joseph LaRose has the effects of the plow and the locomotive working at the best for this picture. At the end the picture gets a big hand.

Now we have another one of dances staged by Adolf Bohm, of the Metropolitan, with a special stage setting by John Wenger and a musical setting prepared as only Dr. Riesenfeld knows how. The house lights go down to a deep purple with the orchestra bathed in blue and there are a few bars of music before the curtains part revealing two weird columns and a stairway leading upward at either side of the stage. There is one of the typical Wenger moons in the center and a coat of armor at the left. First we have a Harlequin and a Pierrette dancing and then a Cavalier comes in with his attention to the girls, there is a duel with swords until the girl separates them. Then she forces them to make up, but at the end the Harlequin is flung aside and the Cavalier wins the girl.

Then we have the feature, Dorothy Gish in "I'll Get Him Yet." At the screening "He Will Understand" is played and then with the introduction of Jones, Sr. we have "I Found the End of the Rainbow." This is played an unusual length of time, though

Tips From First Showings Here

it never becomes tiresome and we have the next change with the scene at the Jones home. Here we get a flash showing the pipe organ in the home and the music during this scene is properly carried on the organ.

"Liebsleid," the theme is introduced as the girl greets. Scoops and continues until the scene at the races when "The Globe Trotter" is used. With the arrival of Thursday night the music becomes "Chiffonette" until Susy sees to it that she gets a proposal and here the theme comes in again. Where the old man chases the youth out of the house "Dutch Wind Mill" is played and then for the scenes where the girl starts to track Scoops there is a change to "La Coquette" with "Impish Elves" played as she buys the wedding ring. With the title "The female of the species" there is a change to "Waiting" and as she lures him into the park "Un Peu d'Amour" is played with burlesque effect.

With the title "First pleasures of a poor man's wife" we have "Toot Toot" and then with the title "Love in a Cottage" the organ takes over the music and continues for quite a time. Playing "Yankee Girl" the organ comes back with the title "So peace reigns" and then as the husband enters the room there is a change to the theme, a numbered selection as he leaves, and the theme again as he comes back with the flowers. Where he sits on the couch and we see the cat arching her back at the man under it "Me-Ow" adds to the laugh. Then for the action that follows are numbered selections with "Dance Capriccio" as the father enters and then with the title "Her new manager" theme to the end.

Lights are in red for the second orchestra selection "A Royal Vagabond" and then comes a very funny Harold Lloyd comedy, "Back to the Woods." A dramatic allegro is used at the screening, and then with the title "Jeanne" we have "Ramona" changing to "Indian War Dance" with the title "Ready to shoot." When the bear is seen "Freitschute" is taken up and played through twice and then followed through with "A Day at the Circus." Where the villain grabs the girl there is a change to "Sacheau" and then with bedtime "Everybody's Crazy" and then when the bear appears again "Big Boot Dance" changing to "Fi Fi" with the embrace and continuing to the end.

Maurice Shaw's "Fantasy in C. Minor" is the organ solo.

Strand Theatre

BECAUSE the feature is tense and without laughs, Managing Director Joseph L. Plunkett has placed plenty of comedy in the bill at the Strand this week and has used largely love songs and the more tuneful sort of music to set it off. The result is a well balanced bill with plenty of variety.

This is how Gimbel Brothers, the big New York department store, cooperated with Famous Players-Lasky in advertising "Fires of Faith" at the Harris theatre. Charles K. Ulrich's novel of that name has just been published by Grosset & Dunlap

Selections from Victor Herbert's "Fortune Teller" form the overture. At the star there are chime effects and the music of the organ from the orchestra and then it goes into the lighter effects. The lights are gold until a point where they are dimmed to blue in order to cover the appearance on the stage of Ed Montray who renders a xylophone solo during this number.

Strand Topical opens with the Pathe velodome pictures already described which are shown to the music of "Shooting Stars." Then come some mighty interesting Pathe views showing a duck hatchery at Marshfield, Mass. There are laughs and murmurs of "Oh, how cute" from all over the house as the little goslings, hundreds of them, are seen. "Chatterers" is played. Then we have Pathe taking us over the Panama Canal in an airship and here the views are most interesting, starting at the Atlantic side and continuing to the Pacific, the machine flying low enough to show everything clearly. "Summer Showers" is played here with motor effects from the side of the stage. This selection is continued through International pictures showing sailors risking their lives at Montauk to test new parachutes.

Now there comes another novelty with "Smart Set's Three Minutes of Wit, Wisdom and Wickedness." These are somewhat on the order of "Topics of the Day" except that they are taken from the paragraphs that appear in the fiction magazine. They are a little breezy such as: "Kissing a girl through a veil is like drinking a gin rickey in a shower bath" and "A girl's kisses are like pickles in a bottle. The first one is hard to get but the rest come sliding" and "A diplomat is a man who remembers a woman's birthday, but forgets her age." "Don't Forget the Salvation Army" is played through these, and quite timely with the Army's drive for finances in progress.

We get back to news subjects with Pathe pictures of the C-5 starting on her flight from Montauk Point. These are interesting pictures and they get a good hand. "Bullets and Bayonets" is the music here. Then International shows us pictures of King Alfonso honoring famous Spanish gunners and "Winzugs March" is used. Then come the Pathe pictures of the German delegates already described and this is followed by a cartoon. First it shows Germany pictured as a fat German seated at the table and refusing to sign the peace treaty at the behest of Humanity. But when that figure faints out and Gen. Foch appears in her place the German hastens to put his name on the dotted line. "Tell it to the Marines" is the highly appropriate music for these two.

"Itasca Makes Her Bow," being pictures of the lake of that name, is an unusually attractive Outing-Chester scenic with very clever titles. It opens with some striking cloud effects showing the gathering of a storm and then we have pictures of a private game preserve with the trained animals that "are taught everything except dancing" and then to the Cass Lake Indian reservation. We have some views of Lake Winnibigoshish, which a title says "sounds like an alcoholic expression, but we found water there." Toward the end there are convincing pictures of a big forest fire.

Music Hints For Entire Programs

Grauman's soldier "Jazz" band in action

"Le Depart" is played during these.

Now we get our first touch of comedy with "Bobby Bumps Eel—lectric Launch." We have Bobby and his dad out fishing with the dog chasing the fish from the old man's hook on to Bobbie's and then we have him catching electric eels which do the shimmee and then using them for a battery to run the launch when his father gets trapped on a shark's back. The organ carries the music for this.

Then Miss Dorothy South, soprano, sings "Carita" most effectively. She stands toward the left of the stage with a white spot on her during the rendition.

Ethel Clayton in "Vicky Van" is the feature, the story of a young girl who marries the elderly scion of an "old family" and then proceeds to lead a double life. "Among the Roses" is played at screening and this is followed through with "Remembrance" and then with the title "On their way to New York" we have "Canzonetta" until the auto is stalled when it becomes "Chanson du Matin." As the girl thanks him the second time "At Sunset" is used and then with the title "Unloved and continually crossed" the organ takes up the music for eleven minutes.

With the title "This introduced" where the pianist is seen we have a piano solo, very short played to action and then as he stops the orchestra comes in with "Reve de Amour." With the title "And you never saw Miss Schuyler," the music becomes "Annette," changing to "Recollection," and then with the title, "That night before Schuyler meets his wife," we have "Poem." Then when Vicky Van in spite of Schuyler's return decides to go through with her party there is a change to "Miracle of Love." At the point where she is seen to leave the men "Flirtation" is used.

When the girl asks where her maid is "Jennesse d'Hercules" is taken up until the flash of the way the four women take the news, when the organ comes in for seven minutes. Then as the detective is seen coming through the secret door "Elegie" is played and then as the maid tells how they escaped from the other house through that door "Kunihilde" is used, and then when the couple are seen alone together we have the last eight bars of "Miracle of Love." It is a most effective musical arrangement and one worthy following.

Redferne Hollinshead, tenor, then renders a double number, "A Farewell" and "Love Is Mine" in a way that delights.

Now there winds up the bill a very funny Universal comedy, "Roaring Lions" and "Monkey Shines," in which the lions and a monkey are responsible for a lot of fun. "Wedding Blues" is played at the screening and there follows through "Everybody Wants the Key to My Cellar," which is a very tuneful number and one that will be effective in connection with the July first drought. At the scene where the lion is seen chasing the monkey, "On the Mill Dam" is played, and then with the title "Society's latest fad," we get "Les Erinnyes," and there the organ takes up the music until the title, "Still sticking around," when we have the orchestra back with "L'Automne."

When the elephant is seen squirting water on the dancers "Lion Chase" is played, changing with the title "They gave him ten minutes" to "Gionanni D'Arco." Then there is a clever effect with the title, "Music hath charms," when we have a perfect imitation of a harmonica on the big organ and then we have "French Come to Yankee Land" to the end.

Handel's "Largo" is the organ solo.

Background of Bird Store Used by Grauman's in Playing "In a Bird Store"

WORTH while effects to give prominence to musical features of the program were made this week by Sid Grauman at Grauman's Theatre in Los Angeles, when a special setting representing the interior of a bird store was used as the background for the orchestra of thirty-five during the playing of the overture "In a Bird Store," under the direction of Arthur Kay.

This famous composition by Lake combined with the setting gave innumerable opportunities for the introduction of traps and novelties in the setting where scores of cages containing different kinds of birds and the lighting effects served to put the night scene on the street beyond, the glow from the street lights being the only illumination for the interior of the store.

Grauman's featured another musical number on the same program which is known as "Jazz-O-Maniacs," this is a jazz orchestra of elevent members, all being returned soldiers who organized while in France. They give a program of five numbers which runs about twelve minutes.

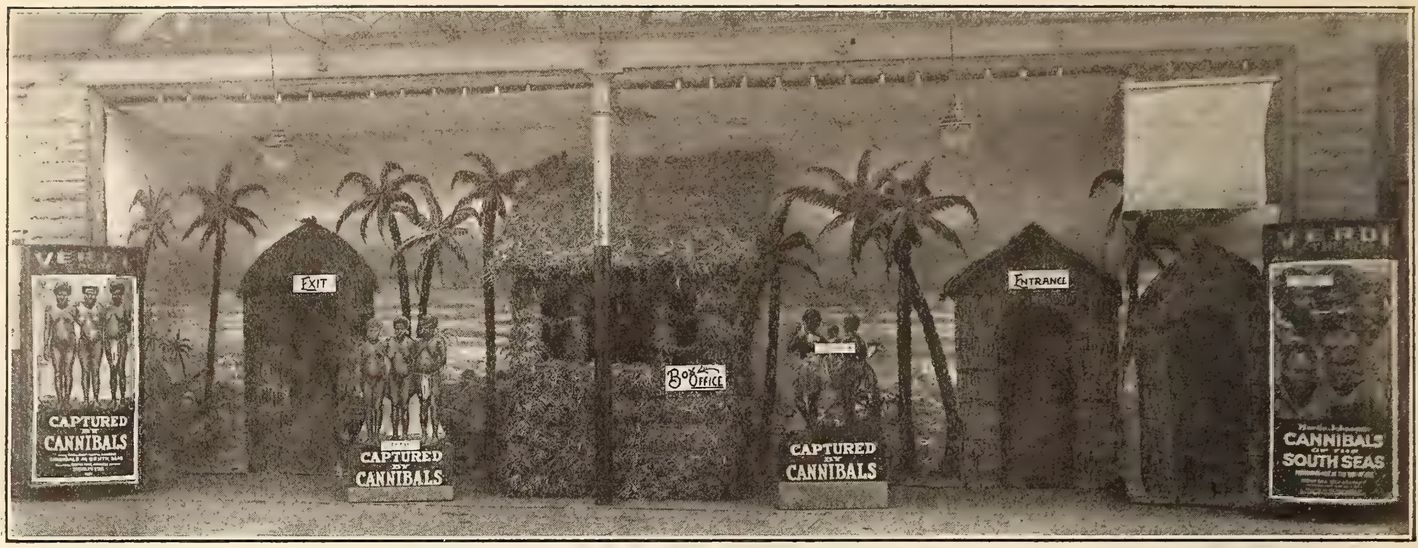
Rialto Theatre

THERE is an unusually long and very varied Rialto Magazine this week, with a lot of laughs in it and then a comedy, as usual at the end, to make us forget the rather tense qualities of the feature picture.

"Romeo and Juliet" is the overture. There is a very sombre, tragic note through this which we don't care so much for in connection with motion pictures, but of course it is a wonderful selection. It is played with the house lights all in gold, opening on the strings and reeds with the horns and drums coming in at the end.

"Northern Norway" is the scenic, an Educational release, and this gives us some interesting views of the snow-covered mountains and then the country with its shallow lakes and the little towns with their thatched roofs. Lalo's "Rhapsodie" is used for this picture.

Seated in the center of the stage without the curtains parted Leonard Van Dyke, cellist, then plays "Tarentella" and after that comes the Rialto Magazine, opening with Gaumont pictures of reopening the cabal at Ostend which the British blocked.



Striking lobby decoration of the Verdi theatre, Chicago

New York's Way

There are some fine views of the Mole showing how the English did their work. Extracts from "Pomp and Circumstance" are used here and others with the Pathe pictures of the German delegates. Then we have a touch of humor with the "Sayinks of Topplitsky," which includes "In business if you don't at first succeed, fail, fail again." "Polka Dot" is used.

Kinograms shows pictures of returning Canadians at Montreal bringing with them captured German guns and other souvenirs of their victories and here "Fighting Tommies" increases the applause. International shows us the annual stock show at the University of California agricultural school and "Long Boy" is used for it and for Kinogram views of operating on fish in Chicago. Then are the Pathe duck pictures, described to the music of "Crow Hollow" and the Panama Canal views to "I Miss That Mississippi Miss" with effects used.

There is a good series of laughs with the Silk Hat Harry Stock Company (Judge Rumhauser) in "A Run for His Money." There are effects used all through this and the orchestra has the time of its life with whistles, bells. At the start of the picture there is one strain of "Spaklets" and then a chorus of "Louisiana," following through with "Honey Bunch" until the title "Mad dog," when there is a change to "Club Gallop" and with the title "Three weeks later" to "The Bee."

We come back to the news with Kinogram pictures of the C-5. Here the music is so arranged that it affects the audience. "Ever or Never" being played with special arrangements. Gaumont pictures show navy balloons trying for distance records and then there are the International parachute views, described. Kinograms winds up the Magazine with pictures of New York's "finest" on parade. "Keep Going" is played from the Dayton views to the end.

Then we have the brilliant rendition of the trio from "William Tell" by Martin Brefel, Edoard Albano and Emanuel List and then the feature, Pauline Frederick in "One Week of Life." "Remembrance" is played at the screening and is followed through with "Camelia" and with the introduction of Scott we have "Saint Malo" changing to "Mountain Music" as the husband is seen on the couch. When we have Miss Frederick introduced as Marion "Bon Vivant" becomes the air and then with Lola's studio feast "Listen to This."

With the title "In the morning hours" "Rendezvous" is played and with the following day "At Sunset." Where the Sherwood couple are seen together there is "Melancolie" and with the interrupted rest hour another change to "Harrison Fisher." Where the girl declares that she adores children there is "In Love" played and then the organ takes up the music until the title "Midnight" and then when the husband asks "You're my wife, aren't you?" "Melodie" is brought in and then when he reads of the drowning of Scott and his wife "Leit Motif" is used and when he asks the girl to remain and be Mrs. Sherwood "Deluge" is played changing to "Why?" with the title "Do you mean what you say?"

House lights are blue for the second orchestral number, "Yankee Patrol," which opens with the rumble of drums and the blare of cornets and continues tuneful and very militant throughout.

"A Lady Bell Hop's Secret" is the very funny Sunshine comedy. "Oh, Lady, Lady" is played at the screening and then with the two old college chums "Step With Pep." With the title "He was all set" there is a change to "Archibald" and another to "Kinky" as the man is hit. When we are told that Slim was one of the lightest sleepers we have "Valse Doris" and then as the man shakes out the coat with the dust on it "Watch, Hope and Wait." At the point where the vacuum cleaner explodes "Ruspana" is taken up and played through twice, and this is followed by "Jazzing the Blues Away."

When we hve the regular annual celebration of Betty's sixteenth birthday "Wedding Blues" is used, changing to "Dinner Time on the Levee" as the pair try to steal the safe and to "Furore Galop" as the auto starts. It is played through twice and then follows "Trolley Galop" to the end.

Kewpie Dolls Are Converted Into Cannibals to Advertise Johnson Pictures

VERDI THEATRE, Thirty-fifth Street and Armitage Avenue, Chicago, put over a wonderfully striking lobby display during the recent showing of Martin Johnson's "Cannibals of the South Seas," but it probably scored an even greater success with a clever little stunt—a result of the manager who thinks.

Every one has seen Kewpie dolls, but he is the first man to think of converting them into cannibals. Dyeing the dolls black and clothing them in grass-skirts and placing rings in their noses and ears, did the trick and the result was that every merchant in the section was glad to display them in his window. Reports from Chicago say that there were constantly crowds in front of the stores displaying these, and notices of the showing of the picture, and that they created an immense amount of word-of-mouth publicity.

The South Sea idea was excellently carried out in the lobby display as the photograph above shows. Grass hut effects were used, the ticket booth being converted into one and thatched doorways being erected around the entrance and exits. For the background there was a scene looking to sea from one of the islands and a number of palm trees. With the exception of one cut out and a couple of three sheets announcing the production, there were no other decorations.

This is a display that can be duplicated by any exhibitor and at very little expense. It is so striking that it is bound to attract attention of all passers-by and the experience of the Verdi theatre was that it not only brought big business but that it led to inquiries by many people who rarely attend motion picture exhibitions.

And the kewpies in the store windows sent lots of people down to see the lobby display.

Live News from the Producers

Ashley and Lonergan Join World Pictures

World Pictures announces the engagement of Arthur Ashley, well known as a screen star and director. Mr. Ashley and Phillip Lonergan, one of the best known scenario writers, is to co-star with Dorothy Green in a series of pictures. The first of these productions is now in work at the company's studio at Fort Lee. It will be released under the title of "The American Way." Frank Reicher will be the director. The original story is the creation of Florence Bolles, and was put in scenario form by Wallace C. Clifton..

Mr. Lonergan is to be on the staff of scenario and continuity writers under the direction of Charles Sarver, editor-in-chief.

He began his career as a writer of short stories, contributing to the best known of American magazines and weeklies. His picture experience has been with Reliance-Majestic, Thanhauser, and other landmarks of the industry. He is the author of "The World and the Woman," the screen version of "King Lear"; "The Girl Who Wanted to Live," "The Candy Girl," "Saint, Devil and Woman," "Her Beloved Enemy," and "My Country."

Exhibitor Praises Stewart Vitagraph Feature

A Vitagraph announcement declares that B. Lee Smith, manager of the Tudor Theatre, Atlanta, recently finished a week's run of "From Headquarters" at his theatre, and was so satisfied with the business garnered that he made haste to communicate with the Atlanta branch of Vitagraph to request first-run booking of the succeeding Anita Stewart release, "Two Women." This latter production Mr. Smith presented at the Tudor for the week of May 19th.

Mr. Smith, in a letter to George R. Allison, manager of Vitagraph's Atlanta branch, pays this tribute to "From Headquarters:"

"This Vitagraph picture is strong, intensely human, thrilling and satisfying. My patrons were delighted with the production."

Educationals to Support "Fit to Win"

Sales Manager John J. Iris, of the Educational Films Corporation of America, has completed an arrangement that will provide "Educational" releases as the supporting program in connection with the showing of the Government health film, "Fit to Win," in Greater New York. Four theatres in Manhattan and one in Brooklyn are expected to use the program for an indefinite run.

To Re-Issue Sunshine Comedies

William Fox Will Release Second Edition Under the Group Name of "The Lucky Thirteen"

Gladys Brockwell, Fox star, in "The Divorce Trap," a current release

"BY command of the exhibitors of America, we have decided to release, with brand new prints and brand new paper, the second edition of the thirteen biggest and best Fox Sunshine Comedies we have made," says Herman Robbins, assistant general manager of the Fox Film Corporation. This statement is the opening gun of a campaign inaugurated to meet an exhibitor demand for comedies which is said to be unprecedented in the history of the motion picture business.

These Fox Sunshine Comedies, each in two reels, are to be released as a group under the name of "The Lucky Thirteen," and will be issued one each week throughout June, July and August. The first release, June 1, will be "Roaring Lions and Wedding Bells."

The new prints that have been prepared especially for this series are from revised and re-edited negatives, and the resulting pictures are declared by the Fox organization to be even funnier and snappier than the original releases.

The new lithographs, it is asserted, will be the most elaborate and effective yet provided with Fox Sunshine Comedies, emphasizing the lions, the pretty girls and the unique situations which have been characteristic features of these productions from the very outset.

"This news," says Mr. Robbins, "is beyond question will be most important and most welcome to exhibitors throughout the country. The exhibitor's biggest problem right now is to find a good comedy to dress up his program properly. 'The Lucky Thirteen' solves this problem, and solves it right.

"The Rivoli theatre in New York and a host of representative theatres throughout the country have recently played the second edition of 'The House of Terrible Scandals.' Based upon the results attending its successful and uproarious engagement, these exhibitors have asked us to continue second editions of those most wonderful comedies."

The success of Fox Sunshine Comedies is attributed by Fox officials to the originality of the situations, the dare-devil stunts, the bevies of pretty girls who figure in them and to the antics of the comical animals. Elaborate production is also declared to be a large factor in their popularity.

Selection of the subjects to be included in "The Lucky Thirteen," according to Mr. Robbins, has been made on a basis of exhibitor reports. In writing to request that a second edition of Fox Sunshine Comedies be issued many exhibitors expressed preferences as to the comedies which should be included in the series. The following list covers comedies which the exhibitors agree have produced the most laughs:

"Roaring Lions and Wedding Bells," "A Milk-Fed Vamp," "His Smashing Career," "Damaged No-Goods," "Shadows of Her Pest," "The Son of a Gun," "Hungry Lions in a Hospital," "Are Married Policeman Safe?" "A Self-Made Lady," "A Neighbor's Keyhole," "Wild Women" and Tame Lions," "A Tight Squeeze" and "Roaring Lions on the Midnight Express."

The group plan of releasing these productions, it is pointed out, enables the exhibitor to solve a whole summer's perplexing problems with one booking.

Miss Billie Burke's Latest Is "Misleading Widow"

"Billeted," the play by T. Jennyson-Jesse and H. M. Harwood, which Frances Marion adapted for Paramount presentation with Billie Burge as the star, has been retitled "The Misleading Widow." The new title is one of the first selected under a new system now in vogue at the Famous Players-Lasky offices, whereby a prize of ten dollars is given the member of the home office organization who submits the best title from the synopsis of the story of a picture which it has been deemed best to retitle. Each employee is allowed to submit to Whitman Bennett two titles, and from those submitted the executives of the company make the selection. The $10 prize for suggesting "The Misleading Widow" was won by Miss Sally Brody, of the Sales Department.

Barthelmess Scores Once More

Peter Milne Tries to Induce Him to Talk

JUST as Henry Walthall's reputation was made for seemingly all time through his performance in "The Birth of a Nation," so is that of Richard Barthelmess made in D. W. Griffith's "Broken Blossoms." His work in pictures to come will be forever widely press agented by his work as the poetic Chinaman in the tragic epic of the screen. This is said with all due credit to Mr. Barthelmess' other performances as leading man for Marguerite Clark and, of more recent date for Dorothy Gish. But even Mr. Barthelmess himself impresses one with admitting that his "Chink" is his greatest performance.

We say impresses for Mr. Barthelmess refuses to talk about himself. He came on to New York to breathe some of the Atlantic air and to witness the premier of "Broken Blossoms" at the Cohan theatre. When an interviewer waxes enthusiastic about his wonderful performance and his equally wonderful makeup all he will do is smile and tell you that he only blocked out his eyebrows and set his face. He is indeed a very unsatisfactory person to interview. If one wanted to find out what a great director Griffith is, he might well talk to Mr. Barthelmess but this wasn't the main idea of the interview.

Asked what picture he was working on now, Mr. Barthelmess replied: "A western production, the next Griffith-Artcraft. Sort of a Bret Harte type of story. And then I have my contract with the Dorothy Gish company to fulfill. This lasts to the end of the present year. After that—."

Well after that Mr. Barthelmess isn't going to find it very hard to find work.

It was back when Herbert Brennon was producing for Selznick that Mr Barthelmess made his picture debut, taking the role of one of the brothers in Nazimova's first production "War Brides." Following this came five successive pictures with Marguerite Clark including the two "Sub Deb" productions, then with Goldwyn in "Nearly Married," and Vitagraph in "Wild Primrose." And after that with Griffith in "The Girl Who Stayed at Home" and as leading man for Dorothy Gish in her Paramount pictures.

In other words Richard Barthelmess was practically unknown two years ago—that is on the screen. To-day he ranks as one of the leading juveniles on the screen. Quite a ranking and quite speedily attained for a young man of twenty-four years of age.—*Peter Milne.*

Moreno Signs New Contract With Vitagraph

NEWS comes from the West Coast studios of Vitagraph to the effect that Antonio Moreno has just signed a new contract insuring two more years of starring activities in the Vitagraph serials.

"The contract was signed a few days ago under circumstances which speak well for the complete harmony existing between producer and player in the Vitagraph organization," said an official of the company. Albert E. Smith, president of Vitagraph, Inc., who is at present in Los Angeles, made an engagement for an interview with Mr. Moreno at 3 o'clock in his office. At that time, Mr. Moreno appeared. Twenty minutes later, he was seen to leave the office, and bystanders catching a momentary glimpse of the two men framed in the doorway, saw them heartily shaking hands.

"In that short time," said the official, "the contract renewing Mr. Moreno's services for two years had been signed. Nothing speaks more eloquently the complete satisfaction of a star when a document so momentous to all concerned is signed in so few minutes."

What is declared to be a factor in Mr. Moreno's ready acceptance to serve Vitagraph further, entirely aside of the remuneration involved, was his realization that this organization has spent a million to bring his undoubted talents for the delineation of screen characterization before the public, with the result of an evergrowing circle of followers.

"This circle now mounts to the tens of thousands, and the mere announcement of a Moreno serial is tantamount to packed houses on showing."

Mr. Moreno, with Carol Holloway, is now engaged in the filming of "Perils of Thunder Mountain."

Karger Discusses Metro's Production Policy

THE motion picture as an art is making tremendous strides and will advance more in this direction within the next two years than it has since its inception, according to Maxwell Karger, Director General of Metro Pictures Corporation and Screen Classics, Inc., who has arrived in New York from California to consult with other Metro officials on their new production policy, which President Richard A. Rowland recently announced.

Nazimova's sensational feature, "The Red Lantern," he points to as an example of what the future screen production will aim at. Overnight, he says, this famous star has advanced the art of the photodrama ten years, and coming productions will use this as a standard to measure their features by.

"Stories, acting, direction, and production are all on a higher plane now," Mr. Karger says, "and the future is to see even greater advancements in these fields.

"Metro, anticipating this more discriminating taste and eager to encourage better pictures, has already made elaborate preparations to be the first in the field with the bigger, better picture."

Mr. Karger is a strong advocate of good sub-titles. In fact he believes that the success or failure of a production often lies in the sub-title.

He will return to the coast within a few days, taking back with him the screen rights to some of the biggest plays and novels of the last decade, it is stated.

"Daddy Long-Legs" is said to be Mary Pickford's best picture. First National will distribute it from twenty-five exchanges

Nicholas Power Company Reports Expansion

The home of the Nicholas Power Company, at 90 Gold street, New York City, is being enlarged to take care of the reported increase in business. Power's Cameragraphs are said to be in such demand that new machinery is also being installed.

It is reported that "Fires of Faith," the Salvation Army production, being shown at the Harris theatre, is projected by a Power's machine, and that this accounts for the many favorable comments on the superior projection reported.

The United Theatre Equipment Corporation, through its various branches, reports sales of Cameragraphs within the last few days to Colonial theatre, Manchester Depot, Vermont; State of New Jersey, Village of Epileptics, Skillman, N. J.; Library theatre, Warren, Pa.; E. L. Garden, Souris, N. Dak.; A. W. Hall, Front Royal, Va.; Victory theatre, New York City.

"A Midnight Romance" Plays to Big Houses

"A Midnight Romance," the second First National attraction starring Anita Stewart, has just played to a series of packed houses, it is stated, at the Superba theatre at San Diego, according to a letter received by W. E. Knotts, manager of the First National Exchange in Los Angeles, from G. A. Bush, owner of the theatre.

"We advertised the picture in a big way, and we arranged some novel lobby effects," Mr. Bush said. "It is a hummer, and I recommend it."

Harrison Back to Screen

"Anybody's Widow" a new Christie Comedy, which is personally being directed by Al E. Christie featuring Dorothy De Vore with Earle Rodney, marks the return of Jimmie Harrison to the screen after an absence of eighteen months in the army, part of which Harrison spent with the 55th ammunition train in France.

Forms the John D. Tippett Productions

B. P. Schulberg's Recent Resignation from United Artists Explained by Formation of New Corporation to Create International Film Exchange Heralded as Novel Departure

THE explanation of B. P. Schulberg's resignation from the United Artists Corporation is found in the formation of John D. Tippett Productions, a corporation which will operate film distributing depots throughout the world, and the principal of which is John D. Tippett, Managing Director of the Trans-Atlantic Film Co., Ltd., of London, the European corollary of the Universal Film Mfg. Co. of America.

Mr. Tippett is known throughout Europe as one of the most prominent film executives abroad and recognized in financial circles as well as a man of means. Added to his own resources, however, are said to be some of the strongest financial powers that have ever been interested in the film industry. He left America for England six years ago and inaugurated and conducted the European distribution of Universal Pictures. He founded the name of the Trans-Atlantic Film Co. for this purpose and has since made this trademark a potent factor in European film circles. Mr. Tippett is said to be the only American in the history of the motion picture industry to operate consistently throughout Europe through his own offices. Other American concerns are declared to have been following the practice of combining with European film houses for this purpose.

London Headquarters

The plan of John D. Tippett Productions is to operate distributing offices in all the principal cities of the world, with its chief office in London. Immediately upon his arrival in America, Mr. Tippett engaged B. P. Schulberg as manager of the enterprise in America, and the unlimited scope of the plan was so attractive to the latter, that it prompted him to resign as assistant general manager of the United Artists to assume this post.

With this combination of international film experience and unlimited monetary resources, it is said that the Tippett forces contemplate the construction of a mammoth international film company which will be of service to the industry on both sides of the Atlantic, with an international exchange in all corners of the civilized world.

Mr. Tippett believes that London is the natural capital of the commercial branch of the film industry, and that in the future the English film mart will dominate the moving picture markets of the world. In selecting London as his chief base of operations, therefore, he is only consistent with his theory that the commercial future of the industry will be dictated from the British capital.

It is said that the motivating reason for the creation of John D. Tippett Productions is his recognition of the new trend in film circles which is leading the motion picture toward the big special production individually exploited. It is in recognition of this fact that Mr. Tippett is forming this new company to conform with the more modern principle of film distributing.

Issues a Statement

In line with this thought, in a statement which he left for the American trade press just before he sailed for London a few days ago, Mr. Tippett said:

"For a long time it has been borne in upon us in Europe, as it must have been upon the trade in America, that the new era of special productions distributed on an individual basis, with each picture considered as a unique and distinctive attraction, is fast approaching, if not indeed already in our midst.

John D. Tippett, who has organized the John D. Tippett Productions

"Under these circumstances, any far-seeing film executive would be induced to adjust his organization to adapt itself to the new system of specialized distribution. Therefore, in taking this radical step, I am doing what any far-sighted business man would do, with the dawn of a new distributing regime showing itself so clearly over the film horizon.

"There is another very important factor in the situation which I believe is not being given sufficiently serious consideration by American film men—that is, the necessity for recognizing London in the future as the center, from a commercial view-point, of the film activities of the world. Geographically and financially situated as it is, nothing that I can foresee can disturb the conclusion that London is the logical bourse of the film industry.

"This statement may cause a controversy among film men in America, but I am prepared to meet such a contest of opinion with facts that are beyond dispute. London will undoubtedly dominate the film markets of the world in the future, because the European market, now that the war is over, will assume more and more importance to the American producer, and London is the natural key to the entire European film situation.

"It will be part of our plan to acquire all foreign rights, outside of United States and Canada, to the most meritorious American subjects obtainable, and to introduce into America the most ambitious film offerings of Europe, thus maintaining the first effective international film exchange ever established, and the only one ever devoted to this single purpose.

Extols Mr. Schulberg

"I am deeply gratified to have been able to secure the services of B. P. Schulberg to manage our affairs in America. His personal integrity and long conspicuous standing in the film industry in the United States bespeak that high standard of business ethics with which we will manage our offices throughout the world, so that any transactions with us will be not only a profitable, but a pleasant process."

Mr. Schulberg is now arranging for the inauguration of distributing offices in South America and the Orient, and the company began active operations immediately upon Mr. Tippett's return to London.

It is declared to be a peculiar coincidence that just at the time that Mr. Tippett boldly predicts the coming supremacy of London as the film center of the world, one of the biggest producing and distributing concerns in America is arranging to form a British counterpart of itself for the purpose of producing pictures in Great Britain, and a great number of important film executives are hastening to the other side, if indeed they are not there already, to form affiliations for their companies with English film agencies.

Goldwyn Tests Normand's Popularity

Goldwyn applied one of the most difficult tests of the popularity of a cinema star to Mabel Normand when they arranged to show her latest picture, "When Doctors Disagree," unannounced and unadvertised, at the Harlem Grand theatre, 119 East 125th Street, on May 9th. Late in the afternoon, the management of the Grand, a theatre with a seating capacity of 1,600 and which draws a metropolitan audience, agreed to show "When Doctors Disagree" without any previous announcement to their patrons.

The result proved conclusively it is said that Mabel Normand's personality holds the affections of thousands, to whom her unique kind of funmaking brings cheer and relaxation after a busy day.

To the Left and to the Right Are Shots from the Billie Rhodes Production, "In Search of Arcady," Released by Robertson-Cole Through Exhibitors Mutual. In the Center Is Bessie Barriscale, Star of "Jos selyn's Wife"

Robertson-Cole Units are Busy

Every Effort Is Extended to Give Exhibitors Fine Type of Photoplays for Summer Season

THE various producing units of the Robertson-Cole Company, Division of Films, are bending every effort to fulfill the promises of the parent organization to give exhibitors, during the approaching summer months, the finest type of photoplays as a bulwark against the customary poor hot season business.

Four pictures are now in the course of construction in California, which promise in every way, it is declared, to be the equal of anything that Robertson-Cole has thus far issued through Exhibitors Mutual distribution.

The great outdoors furnishes the locale for three of the attractions under way, productions which are of the blood-warming type, and which will have a strong appeal, it is said, for any one who likes stirring drama.

Sessue Hayakawa, now that "His Debt" has been made ready for release, is working on "The Gray Horizon," which, when completed, will be one of the most artistic photoplays ever made in America, according to a statement by Haworth.

"Bare-Fisted Gallagher," the next William Desmond picture, is being filmed by Jesse D. Hampton in a picturesque but remote section of the San Gabriel Canyon, under the direction of Joseph J. Franz.

Billie Rhodes' "In Search of Arcady," another attraction which breathes of the romantic country of the Far West, has been virtually completed.

Bessie Barriscale, starring in her own productions, is now filming "Tangled Threads," which will be her next issue following "Josselyn's Wife."

"The Gray Horizon," on which Hayakawa is now working, has as its background the splendor of the Sierra Nevada Mountains. The entire setting of the picture is in the hills, and every advantage has been taken of the extraordinary light and cloud formations that occur over these beautiful mountains.

"Bare-Fisted Gallagher" was especially written for Desmond by William Parker, author of "What Every Woman Wants," and other successes. The San Gabriel Canyon, where the Desmond company is camped, was reached only after a long automobile journey from Los Angeles, and nearly an eighteen-mile mule ride into the mountains.

M. B. Havey, head of the scenario staff of B. B. Features, is author of "Tangled Threads," the Barriscale feature. Fred Myton made the screen version.

In "In Search of Arcady" Miss Rhodes is seen in one of the most loveable characterizations she has had.

Harry Garson Announces Production Plans

NOT only will all future productions starring Clara Kimball Young and Blanche Sweet be made at the Garson studios in Los Angeles, but a series of motion picture dramas to be known as Katterjohn Specials will also be produced there under the supervision of the screen author, Monte M. Katterjohn.

This was made known by Harry Garson during his short visit in New York City last week.

"In securing the Katterjohn Specials," said Mr. Garson, "I was guided by my belief in youth and its enthusiastic tendencies where it has already shown vision and ability. Mr. Katterjohn's independent thought and past achievements justify the opportunity this serious presents.

"I have read the first story and also its detailed continuity, and feel thoroughly convinced that it will make a truly big box-office attraction. He has devoted many months in its preparation, intent upon making it the criterion for his future productions. I am also familiar with the plans for the pictures to follow, and the series recommends itself as an impressive array of valuable material.

"Distribution plans are now being perfected which will permit an unusual exploitation campaign of national scope."

W. H. Rudolph, Eastern representative for Mr. Garson, with offices in the Aeolian Building, New York City, stated that further details will be announced in the very near future, and that in the meantime Mr. Katterjohn is perfecting final plans.

Jos. Schenck Buys Stories for Talmadge

The Constance Talmadge Film Corporation's first picture to be released through the First National Exhibitors Circuit, was scheduled for May 26th. Several different stories have been purchased by Jos. M. Schenck, president of the new corporation, it is said, and the name of the first picture will be announced definitely in a few days. No expense will be spared to make this first First National picture, in every way, one of the most satisfactory productions, both from the artistic standpoint, it is declared, and with the careful view to the exhibitors' needs and popular appeal to the public, which has ever been released with Constance Talmadge in the stellar role.

The director for the first of the six Constance Talmadge productions will be Captain David Kirkland, who has come on from California to assume directorial duties for Miss Talmadge.

Fairbanks' Latest Is Said to Be His Best

Douglas Fairbanks makes his re-appearance as "Old Doc Cheerful," in his newest, and what is declared to be his greatest Artcraft picture, "The Knickerbocker Buckaroo," which was released May 18. The moral of the story is that doing something for somebody is a worthy and laudible ambition, but that unselfishness can sometimes be carried too far, and unless guided by calm judgment, may bring the unselfish one results he does not expect; and, secondly, that the proper place to start any reconstruction in character is at home.

In the cast are Marjorie Daw, William Wellman, Frank Campeau, Albert McQuarrie and Edythe Chapman. Albert Parker directed.

"EVERYBODY'S BUSINESS"

Laemmle Looks Out for the Exhibitor

The Demand of the Day Is for Bigger and Better Pictures and Productions, Says Company's President, and Universal's Ear Is to the Ground

ON the eve of its seventh anniversary, Universal announces its new policy as in keeping with its conception of the growth and development of the motion picture industry.

As an instance of this the exhibitor who obtains his pictures from Universal, will not only buy as heretofore under the open booking policy, but will be able to see what he purchases, it is stated, far in advance of the time for the showing of the productions he thus books. Amongst the productions which will be screened for the exhibitor will be the Stage Women's War Relief series of stage star pictures in which many famous players will appear, pictures starring Dorothy Phillips, Mildred Harris and others; "The Midnight Man," starring James J. Corbett; products by Eddie Polo; a new serial with Marie Wolcamp; and Universal Special Attractions, featuring Monroe Salisbury, Harry Carey, Mary MacLaren and Priscilla Dean. The improved Screen Magazine will also be a weekly product. There are also said to be some big Universal productions in the making which will be brought forth later.

Announces New Policy

As Universal approaches the conclusion of the most successful year in its career, it not only celebrates its seventh anniversary as the oldest producing firm in the industry, but at the same time it announces its new policy for the ensuing season.

Long before next Fall, it is announced, Universal Exchanges will be in possession of new productions to be shown to exhibitors. The exhibitor, consequently, who obtains his pictures from Universal will not only buy as heretofore under Universal's famous fundamental open booking policy, but, in addition, will be able to see what he purchases far in advance of the time for the showing of the productions he thus books.

This is a distinctly new departure. It is in keeping, however, with Universal's established custom of rendering maximum assistance and protection to the exhibitor in purchasing wares for his theatre and his patrons.

New Productions

Among the productions which Universal will be able to screen for the exhibitor will be the famous Stage Women's War Relief series of stage star pictures. As has previously been announced, there are twelve two-reel productions in this series, bringing together for the first time in the history of the motion picture industry, it is said, so illustrious a group of actors and actresses of both the speaking stage and the screen. In the first picture of this series appears David Belasco, seen thus for the first time playing a role since he became famous as one of America's greatest producers and managers.

Among the other famous footlight favorites in the casts of these pictures—all of them two-reel productions—are:

Bruce McRae, Hilda Spong, Kathleen Nesbitt, Cyril Maude, Violet Heming, David Bispham, Maclyn Arbuckle, Percy Haswell, Shelley Hull, Julia Dean, Phoebe Fooster, Yvette Guilbert, Robert Edeson, Mabel Taliaferro, Montagu Love, Blanche Yurka, William Courtenay, Jane Grey, Thomas A. Wise, Gail Kane, Nance O'Neill, Tyrone Power, Mathilde Cottrelly, Galli-Curci, Henry Miller, Holbrook Blynn, Ethel Intropodi, Otis Skinner, Blanche Bates, Daniel Frohman and others equally prominent, whose names are familiar throughout the country.

Pete Morrison has been assigned to appear in Universal Westerns

This brings together for the first time an aggregation of players said to be never before assembled in a single series of productions for the screen. All these plays, moreover—comedies and dramas—are by famous playwrights and scanarists, such as Frederick A. Kummer, Calder Johnstone, Kathleen Kavanaugh, Samuel Hopkins Adams, Rachel Crothers.

In addition, it is announced, the exhibitor will have placed before him some of the largest, most elaborate and most satisfactory and most satisfying Jewel productions ever shown under this famous brand name—the brand which, it is declared, was the first to convert the theory of exhibitors' open booking into actual fact. There will be, in this group, pictures starring Mildred Harris, Dorothy Phillips and other players whose names have become familiar the whole world over through their appearance in the Jewel products.

At the same time Universal will show to the exhibitors what has been described as the greatest serial ever produced—"The Midnight Man," in which James J. Corbett is starred. There will be also products by Eddie Polo and a new serial starring Marie Walcamp.

There will be more Universal Special Attractions, starring Monroe Salisbury, Harry Carey, Mary MacLaren and Priscilla Dean. Priscilla Dean will be cast in a limited number of Universal Super-Special Attractions. Her great popularity has increased in recent months to such an extent, it is declared, that the Universal star is now looked upon as one of the most attractive and winsome and winning feminine stars of the screen.

Universal will show, too, its improved, unique Screen Magazine, a weekly product which is stated to have behind it the cooperative advertising support of half a hundred of the largest daily newspapers in the country.

There will also be some Universal productions which cannot be submitted to this program of advance showing. These, now in the making, will be brought forth later. Thousands of dollars are being spent upon them, it is declared, but the nature of these productions is being guarded as a secret by Universal's officials, and for the time being, it is said, this secrecy must be maintained.

Laemmle Outlines Plans

These plans, as briefly outlined by Carl Laemmle, president of the Universal, are declared to be the most comprehensive in the company's history. "The demand of the day," Mr. Laemmle says, "as I have repeatedly said during the last eighteen months, is for bigger and better pictures and productions. Universal, as usual, has been awake. Its ear has been to the ground. Accordingly it not only now draws near to the completion of its most prosperous season of business but begins, at the same time, its most eventful and most successful year. On the eve of its seventh anniversary it announces a policy that is in keeping with its conception of the growth and development of the motion picture industry.

"Just as we have reduced our studio waste to the very minimum," Mr. Laemmle continued, "so will we reduce our selling costs to the very minimum, especially in next Fall's selling campaign. And, what's more, those exhibitors who help us reduce selling costs will receive the lion's share of all that they help us to save.

"Our plan is simply this: We have goods to sell. The exhibitor wants some of them, or all of them or none of them. It will depend entirely upon how good our pictures are, whether he wants many or few or none.

"We will first fix a fair price on each and every picture and then sell the exhibitor anything he wants."

"Big Four" Distributes Own Film

United Artists Aim to Open Distributing Depots in Fifteen Key Cities in States — Abrams Names Executive Staff

HIRAM ABRAMS, general manager of United Artists' Corporation, let it be known this week that plans are under way for the establishing of fifteen distributing depots—as the "Big Four" branch offices will be called—in the most important film centers of the country. Distributing Depots will be located in New York City, Philadelphia, Washington, D. C.; Boston, Pittsburgh, Detroit, Chicago, New Orleans, Minneapolis, Kansas City, Denver, San Francisco, Los Angeles, Seattle and Dallas.

Following its first release, a Douglas Fairbanks picture, on September 1 next, United Artists' Corporation will release through its Distributing Depots its Mary Pickford productions, its Charlie Chaplin productions, its Douglas Fairbanks productions, and its D. W. Griffith productions. As announced last week, these pictures will be put out on the basis of straight open booking, the "Big Four" being committed to rental by the single picture only.

Ralph O. Proctor takes the post of assistant general manager. Mr. Proctor brings to the organization some twelve years of experience in every phase of the film rental business, with several years of exhibitor experience as a foundation. He has literally covered every section of the country, and his wide acquaintance with exhibitors and the problems peculiar to different territories makes his appointment by Mr. Abrams of prime importance to the picture theatres of the country. It bears out Mr. Abrams early promise that his organization was to be made up of men who had won their spurs on the firing line of the business.

Kenneth Hodkinson has been appointed business manager and assistant to Mr. Abrams. Mr. Hodkinson has had a number of years of intensive training and experience in the exchange end of the business both on the Pacific Coast and in the East, and has been associated with Mr. Abrams heretofore in the same position that he will hold with the "Big Four."

William W. Hines carries to his post as sales manager of United Artists' Corporation the experience of twenty years in the theatrical and motion picture business. Among his earlier associations were the publicity department of the Keith Circuit, advance representative for the Frohman productions, and an independent film exchange which he owned and managed. In more recent years Mr. Hines has been identified with the sales management of several of the big distributing companies, and was formerly with Mr. Abrams in the capacity that will have his attention with the "Big Four."

Paul N. Lazarus has been appointed advertising and publicity manager. Mr. Lazarus goes to United Artists' Corporation after a number of years in similar work in the film field. For ten years prior to his connection with the motion picture business, he was on the advertising and promotion end of the publishing business, some five years of that time being spent with the Hearst group of magazines—*Cosmopolitan, Good Housekeeping, Hearst's, Harper's Bazaar, Motor* and *Motor Boating*

Mr. Abrams stated that he would very soon be ready to announce the names of his sales managers, who are to be in charge of the fifteen Distributing Depots. Pending the announcement of the opening of these fifteen offices, all the business of the company and the advance bookings of the first Fairbanks release for September are being handled at the home office on the ninth floor at 729 Seventh avenue, New York.

Continued Exploitation for "Ham and Bud"

"THERE will be no let-up on the continued exploitation, advertising and publicity of the 'Ham and Bud' single-reel comedies," declared F. E. Backer, general sales manager of the one-a-week releases for Jans Productions, Inc.

"Our campaign is directed only to the exhibitor and for the exhibitor instead of to the state-right buyers. The theatre owner knows more than any one else the exact value of a well-produced cleverly constructed ridiculously funny comedy subject, and these same exhibitors have long memories.

"They, therefore, know the exceptional entertaining value of Ham and Bud. We can depend upon the exhibitors themselves to demand these single-reel comedies which have proved up so strongly five years ago. And as every exhibitor has a decidedly new list of patrons to-day, he knows that these proved successes will appeal to them strongly.

"And the styles in dress do not change in comedies as they do in society plays, and therefore like rare old wine, the Ham and Bud comedies will never lose their entertaining qualities through a mere matter of dress. Every print is new and of the ninety-two prints we purchased from the Kalem Company, we have chosen fifty-two of the best to be released, one a week for a year.

"I feel assured that the exhibitor demand is already so strong that the state-rights men throughout the various territories will be compelled to secure the rights as soon as possible."

Not only are Ham and Bud starred in all these single-reelers, but the leading woman is Ethel Teare, described as one of the most beautiful and clever comediennes of the screen. When Jans Production Company, Inc., recently purchased the Tom Mix reissues from Selig, the territory was disposed of in what is claimed to be a record-breaking manner.

It is now practically all closed, and the "Ham and Bud" comedies bid fair to go just as rapidly according to the great volume of inquiries which Mr. Backer reports having received. A striking one-sheet and 11 x 14 sepias are furnished with the Ham and Bud comedies.

Simplex Notes

Mormon Churches Adopt Simplex

FROM Salt Lake City, Utah, where the Morman church was first established, and which city is today the leading center of Mormon activities, comes the report through E. D. Smith, manager of the Utah branch of the Swanson-Nolan Theatre Equipment Co., Simplex distributors, that recently the following Mormon church wards installed the Simplex:

Roosevelt, Utah.
Bountiful, Utah.
Farmers and Wardamere Wards, Salt Lake City,

Vancouver's Finest Theatre Installs Simplex

The Perkins Electric Company's Western Branch manager, J. M. Rice, reports to the Simplex factory that there is considerable activity in the motion picture business since the cessation of hostilities, and notes a marked change for the better within the past few weeks. Machine sales, he says, are rapidly mounting up.

Among the Simplex installations within two weeks are those at the Osborn Theatre, Winnipeg, recently built and seating one thousand, where two Type "S" machines were installed; one Type "S" Simplex at the Dominion Theatre, Vancouver's finest moving picture house, and one Type "S" machine in the Province Kansack, Saskatchewan, and the Orpheum Theatre, Fernie, B. C., respectively.

Diamonds Used in Construction of Simplex

The diamond plays a very important part in the building of the Simplex Projector. In the large Grinding Department of the Simplex factory are located ten up-to-date grinders upon which are ground to a mirror finish and to the thousandth fraction of an inch the important working parts and bearings of the Simplex.

One of the features of these grinders is the magnetic table upon which are laid the parts to be ground. Rather than depend upon the operator placing a part on the grinding table in an incorrect position and in order to facilitate the work, these tables are equipped with magnet coils. The piece of work to be ground is placed firmly upon this table, the switch thrown in and instantly the article to be ground is rigidly held to the polished surface of the table. The grinder is set in motion with the table operating forward and back beneath the emery wheel, this wheel in all cases being carefully selected for the particular job of grinding at hand.

And here is where the diamond plays its part. In order to keep the emery wheel perfectly true both as regards to circumference and surface facing, it is necessary to smooth them off or "trim" them. There are various ways of accomplishing this end, but the very best, although the most costly, is that in which a good sized diamond is securely fastened to a short-stemmed pipe fitted on to a steel bar. This diamond is pressed against the swiftly revolving wheel and slowly rubbed across the face, producing an even positive grinding surface.

Says "Auction of Souls" Arouses Interest

"Auction of Souls," now being distributed by the First National Exhibitors' Circuit, is being booked on the "see-it-and-take-it" plan by C. E. Holuh, Manager of the A. H. Blank Enterprises, First National franchise holders for Iowa and Nebraska. Mr. Holuh says the production promises to create a sensation in the middle west, where it has aroused the strongest commendation among exhibitors and others who have seen it.

Six on Broadway Create Record for Withey

Chester Withey, whose most recent picture, "The New Moon," in which Norma Talmadge is starred on the Select program, recently completed a year's record of which any director might well be proud. During the last year Mr. Withey has confined his efforts to the production of six features, every one of which earned prior place on the screens of New York's Broadway picture houses. Report also has it that they played in equally high-class first-run houses throughout the country.

Mr. Withey was the man responsible for "The Hun Within," an Artcraft subject, with an all-star cast of Griffith players, for "On the Quiet," with Jack Barrymore; "The Pursuit of Polly," with Billie Burke; "Maggie Pepper," with Ethel Clayton, and "Little Comrade," with Vivian Martin, all these being Paramount subjects. The pictures are widely divergent in nature, running the gamut of classification, including comedy, farce, melodrama and straight drama.

On completing "The New Moon," Mr. Withey was loaned by Joseph M. Schenck to the Paramount organization where he is now engaged in producing a special picture for this company, the nature of which is not revealed beyond the fact that there is no star and that the story is one of unusual strength and scope.

Chester Withey, director of Norma Talmadge in "The New Moon"

Announces European Contracts

Goldwyn Declares That Exhibitors in Central Europe Have Definitely Contracted for Entire Output up to September, 1919

Pauline Frederick, Goldwyn star of "The Fear Woman"

THE Goldwyn Pictures Corporation, which some weeks ago made the first announcement of post-bellum European expansion with the signing of the peace treaty at Paris, now announces that exhibitors in Germany, Austria, Hungary, Czecho-Slovakia, Jugo-Slavia, Poland, and in fact all countries that were cut off from distribution, have definitely contracted for the showing of the entire output of Goldwyn Pictures up to September 1919. Showings will start with the signing of the treaty which is now before the German delegation.

This means that every Goldwyn picture that has been made will now be sold in bulk to hundreds of European exhibitors. It means that Mittel Europa will get its first chance to see pictures made under the Goldwyn "ars gratia artis" emblem; for in the three years that Goldwyn Pictures have been in the making, perfect European distribution was impossible.

With regard to this spread in distribution, Arthur Ziehm, foreign sales manager of Goldwyn, has a statement to make. "Within the three years of their existence," says Mr. Ziehm, "Goldwyn Pictures have managed to practically cover the world. In all the countries of the globe, save Russia and the Balkan states, Goldwyn Pictures are shown in abundance.

"The results that Goldwyn Pictures have had in other countries has been so interesting as to stimulate a guess as to the work they will do in mid-Europe. There is no doubt that the Goldwyn type of picture has been a source of uplift to the amusement-going public of foreign nations.

"In China, Japan, the Phillipines, India, Burma, Ceylon, the Dutch East Indies, etc., blood and thunder is the dominant note in the popular appeal on stage or in picture. At first it was difficult for Goldwyn Pictures to find a foothold in these countries because of the melodrama which the Oriental public had learned to love.

"But I find to my increasing pleasure that Goldwyn Pictures, representing the refined and the clean in pictorial entertainment, are steadily growing in the public estimation of the Oriental audience.

United Adds New Members to Organization

THE following members of its organization, United Picture Theaters reports, increased their share-holding during the past week: W. Jacobs, Milwaukee, Wis.; F. H. Yount, Dubuque, Iowa; John A. Condoleon, Kittaning, Pa.; E. M. Henle, Muscatine, Iowa; R. B. Francis, Peoria, Ill.; Joe H. Ryan, Madison, S. Dak.; R. C. Gibbs, Huron, S. Dak.; A. M. Schaefer, Dayton, Ohio; Billy Clifford, Urbana, Ohio; Geo. Pfister, Troy, Ohio; William Schalk, Hamilton, Ohio.

New members to the number of thirty-nine joining United in the same period include: Sam J. Keyes, Jr., Easton, Pa.; David J. Adams, Concord, N. H.; Harry Crandall, Washington, D. C.; Louis K. Ansell, St. Louis, Mo.; H. C. Morrison, Mt. Pleasant, Pa.; L. J. Burkett, Morrison, Ill.; A. C. Hayman, Niagara Falls, N. Y.; A. B. Merriman, Syracuse, N. Y.; C. V. Schreck, Ashland, Pa.; Fulton Auditorium, Inc., Brooklyn, N. Y.; James F. Ray, Hoboken, N. J.; Crystal Theatrical Co., New York City; Trocadero Amusement Co., New York City; Bofen Amusement Co., New York City; B. Ferber, Lakewood, N. J.; Riverside Amusement Co., Baltimore, Md.; A. F. Rees, Beeville, Texas; A. Cheiffetz, Springfield, Ohio; H. E. Gramp, Rockford, Ill.; Mrs. Chas. E. Wood, Dayton, Ohio; John Gregory, Springfield, Ohio; Edw. Carlisle, Yellow Springs, Ohio; Tonie Zoellers, Hazard, Ky.; J. E. Tabor, Belvidere, Ill.; Hassberg and Hruby, Harvey, Ill.; A. E. Bennett, Muncie, Ind.; Gortatowskey Brothers, Albany, Ga.; Paul Moretti, Yuma, Ariz.; W. S. Webster, Woodland, Cal.; W. W. Weber, Maquoketa, Iowa; L. W. Parlow, Covington, Ohio; N. Johnson, Miller, S. Dak.; Frank Hyde, Oldham, S. Dak.; J. E. Hipple, Pierre, S. Dak.; C. F. Hansen, Redfield, S. Dak.; H. D. Spoor, Artesian, S. Dak.; W. C. Trelvar, Ogden, Iowa; R. W. Fife, Tama, Iowa; O. J. Bannon, Elyria, Ohio.

"Belle of New York" Has London Revival

"The Belle of New York," the original stage production from which Marion Davies' Select Picture of the same name was adapted, has been revived in London with greater success, it is said, than at any time during the last twenty years it has been shown in that city. Select Pictures' version of the feature was released by Select about two months ago. Since that time it has played nearly all of the big first-run houses and hundreds of smaller exhibitors have also shown it. Without exception, it is declared, the screen version of "The Belle of New York" has been a box-office winner.

Sherry Appoints Representatives

Will Handle Sherry Sales Forces in all the Principal Sales Centers East and West

WILLIAM L. SHERRY, president of the Parex Film Corporation and the Sherry Service, has appointed within the last week representatives to handle Sherry sales forces out of Chicago, Pittsburgh, Boston, Buffalo and all principal sales centres East and West. Mr. Sherry is personally supervising the reorganization of the sales force, which will handle all sales direct through the Sherry Service, with physical distribution through Film Clearing House exchanges, except in New York City, Eastern New York, Northern New Jersey and Western Connecticut, which areas will receive films distributed direct through the Sherry Service general offices, 729 Seventh Avenue, New York.

The appointees are announced as:

G. W. Montgomery, with headquarters in Chicago, who has a force of twenty men covering Illinois, Indiana, Minnesota, Missouri, Wisconsin and Iowa.

Joseph F. Young, with headquarters at Pittsburgh, who has fourteen men covering Ohio, Kentucky, Virginia, Pennsylvania, Maryland, Delaware and Southern New Jersey.

Benjamin Levine, with headquarters at Buffalo, has three men covering Central and Western New York.

Frank J. Larkin, with headquarters at Boston, has six men covering the New England States.

The M. R. Film Corporation of San Francisco takes charge of sales in San Francosco, Los Angeles, Seattle, Portland and Denver, as well as intermediate territory. Representatives to have charge of the Atlanta, Ga., and Dallas, Tex., offices are in process of selection.

Mr. Sherry, who has just returned from a swing around the circle, expresses himself as confident of the sound future of the film industry and well satisfied with the outlook of the Sherry Service in every section of the country.

"It is not necessary to be a prophet or a seer," said Mr. Sherry, "to visualize enormous possibilities in the immediate future of the industry. Producers who were in doubt a few months ago as to the final conclusion of peace, are now satisfied that disturbing war factors in the situation will soon be eliminated, and the boldest among them began development on this basis some time ago.

"The result is already apparent in the increased confidence in all directions and a steady improvement in financial enterprise. This can scarcely be otherwise, in view of the tremendous native and foreign demand for everything American.

"My belief is that the outlook for all branches of the industry is most encouraging, and that such changes as are developing indicate healthy progress."

French Stars May Come to the United States

THAT William Fox is considering not only the filming of pictures in France, with American actors in the principal roles, but also contemplates engaging the best European actors for work in America, showing both sets of film throughout the world, is indictated by an interview he gave in Paris to a representative of the magazine, *La Cinematographie Francaise*, which says:

"In the course of the conversation Mr. Fox outlined the project of bringing to France the great American cinema stars, and of having them produce, in model studios, the scenarios of French authors. These films, according to him, would have one of the best means of more closely uniting the two countries, for they would be projected on the American screen. Following out the same line of ideas, he would engage our best French artists to produce in America films of the highest artistic type which would be exhibited on both sides of the Atlantic.

"But," added the American, "these ideas are still all in a purely theatrical state. I must study the practical end of it, and investigate various other details, which will decide my course of action."

The French writer goes on to state that "it is with all the energetic confidence which characterizes the business men of the United States that Mr. Fox and his collaborators enter the French market." Their first experiences have impressed them favorably, and serve only to increase their conviction that the Fox films will come to occupy a very important place in our programs, as well as the productions of other of the leading American houses.

Goldwyn Installs Distribution Night Shift

WITH the opening of two new exchange offices in Omaha and Salt Lake City, Felix F. Feist, vice-president and manager of Sales of the Goldwyn Distributing Corporation, announces that Goldwyn will be in a position to give overnight distribution in practically every city of the United States. There will be twenty-two Goldwyn "Service Stations" in as many branch offices.

With this expansion of Goldwyn distribution goes the determination expressed in the words of Mr. Feist to give the Goldwyn Exhibitor the best service and cooperation he has ever had offered him since the inception of the picture business.

"The value of giving service," says Mr. Feist, "has never been fully appreciated by the exhibitor. We are going to show the exhibitor that we do appreciate it. With the plans that Goldwyn is putting into effect right along, there can be only one result: that the business of the exhibitor will be the business of exhibiting and not the business of exploitation. Exploitation is the task of the distributor. Manufacturers of films must give their customers time to say "Hello, call again," to their patrons.

"With regard to publicity matter, Goldwyn is making special and progressive strides in the direction of an ideal system in every fair-sized city of the country."

Nazimova Feature Marks New Era, Says Metro

"The day of the month run, and, not in the very distanced future the era of the indefinite run, is at hand in motion pictures, according to exhibitors and exchangemen, who have been watching the phenomenal attendance records established by big theatres throughout the country showing Nazimova's newest super-feature, "The Red Lantern," declares Metro.

"Their prediction is based on the fact that in many cities where it has been showing for two weeks crowds have been greater in the last week, people being turned away by the thousands right up to the close of the engagement, than in the opening week.

"This has been the experience of the Merrill theatre in Milwaukee, the Rialto in Des Moines, the Plaza in San Diego, the Ziegfeld and Boston in Chicago, and the liberty in Kansas City, Mo."

Many Actors Registered with World Films

With the casting of "Phil For Short," the new World Picture now in process of production, with Evelyn Greeley as the star, there is said to be recorded on the books of the casting director of World Pictures over ten thousand actors who want to work in pictures.

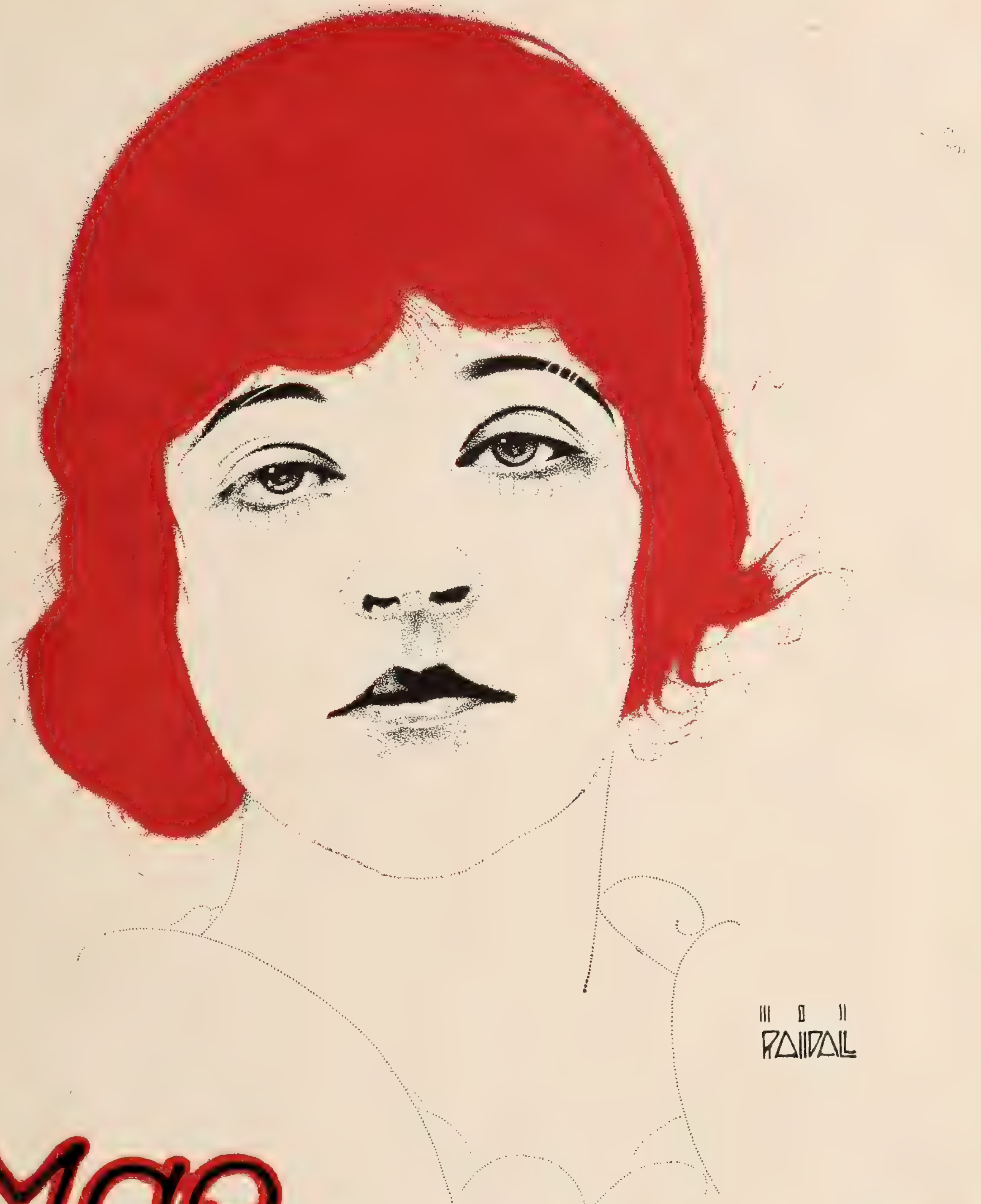
At the studio at Fort Lee, which the World Pictures owns and where all pictures of this company are made, is kept a registry of actors in the files, which is stated to be as complete as human ingenuity can create, the name of the actor, what he has done in pictures as well as the spoken drama, his height, colorings, and general physical characteristics are kept. His address, telephone number, salary and, in fact, every available bit of information is said to be registered.

Morey Engages James

Gladden James, who played opposite Alice Joyce in "The Third Degree" has been engaged to play an important part, it is announced, in a new Harry Morey picture, which is now under production.

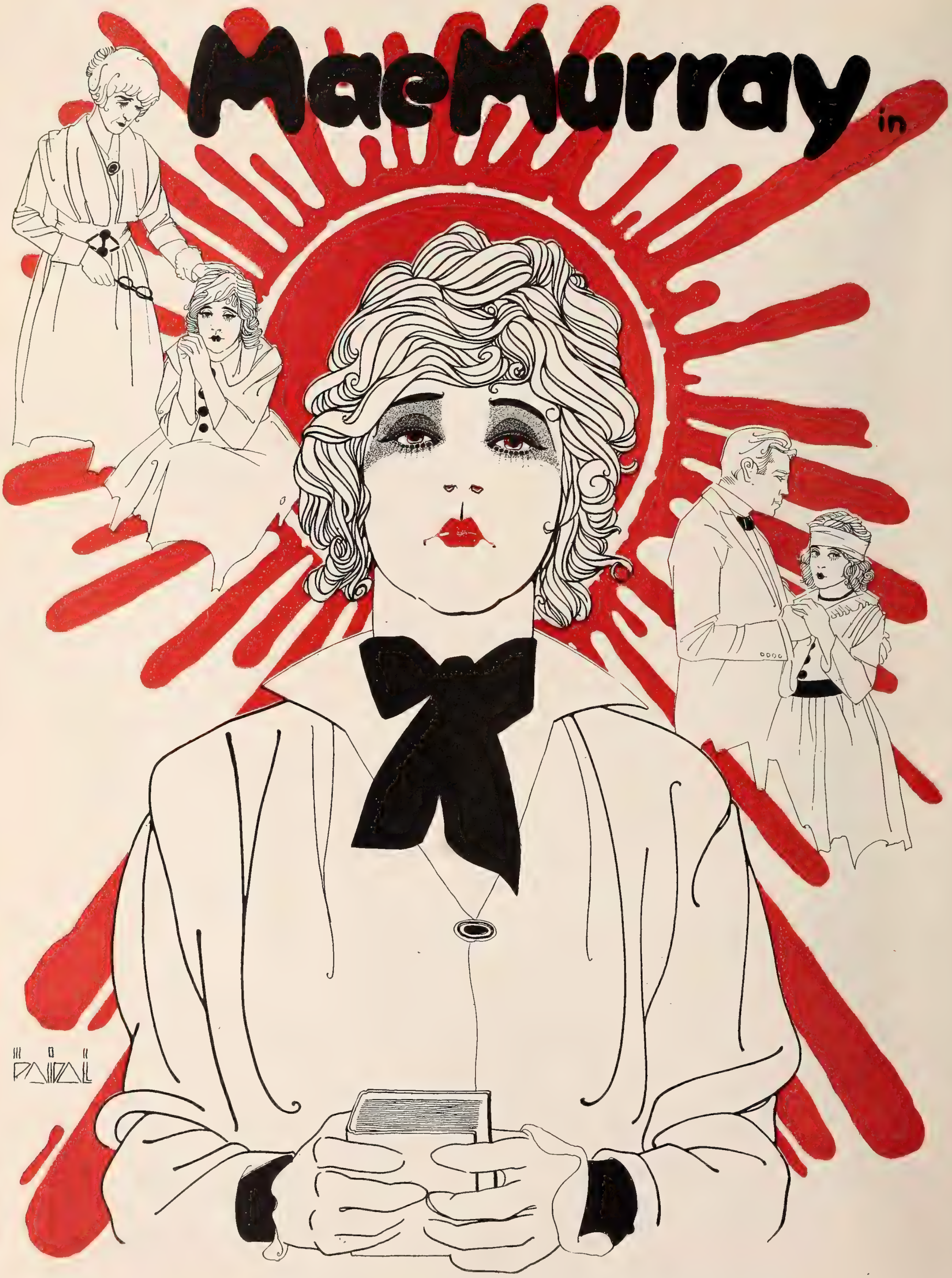
Mr. James is starting to come to the fore again after an illness which lasted over six months, and the coming productions, it is said, should see him back in his former stride.

Herbert Lubin, of S-L Pictures, producers and distributors of "Virtuous Men"



Mae MURRAY

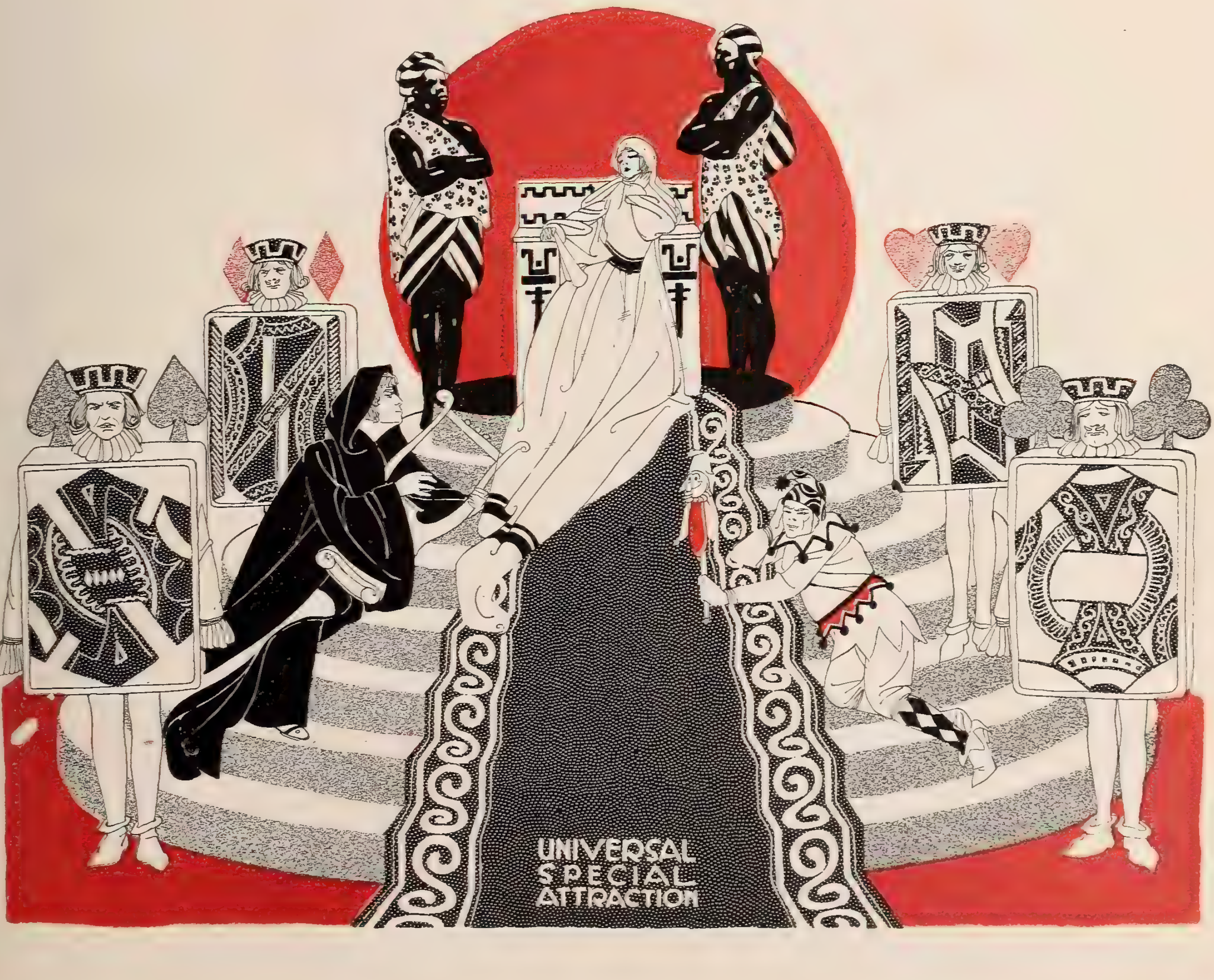
"The BIG LITTLE PERSON"


MaeMurray
in

"The Big Little Person"

"THE BIG LITTLE PERSON" says the Morning Telegraph, "is an appealing romance that gives Mae Murray opportunity to enact a role that is going to charm her admirers—a pretty characterization embellished by an attractively staged fairy tale." And Mae Murray is not the only "little person" in this perfectly delightful play, for there are many close-ups of some of the cutest children who ever went before a camera.

MAE MURRAY never fails to please for the reason that her plays are always *surprises*—always with a new twist, or distinctive settings, or fresh, unhackneyed humor, or delightful fancies in situations and costuming—generally, with *all* of these things to aid a personality which is one of the most engaging before the public today. View her at your nearest Universal Exchange in "The Big Little Person" and you'll see a picture that will charm 99½% of your audiences.



Something for Everybody

Harry Carey
Mary MacLaren
Priscilla Dean
Monroe Salisbury

A VERY favorable point for you in Universal Special Attractions is the distinctiveness of each production. Each picture is different from every other picture in type of Story and type of Acting, yet every one is the best that experienced artistry can produce today. For this reason Universal Special Attractions come closer to pleasing all of your audience than any other group of productions. Look through the list below. View the pictures—all of them. There is something here for everybody.

HARRY CAREY

"Hell Bent"
"Roped"
"A Fight for Love"
"Bare Fists"

MARY MACLAREN

"The Amazing Wife"
"The Unpainted Woman"

PRISCILLA DEAN

"The Wildcat of Paris"
"The Wicked Darling"
"A Silk-Lined Burglar"
"The Exquisite Thief"

MONROE SALISBURY

"The Light of Victory"
"The Blinding Trail"

UNIVERSAL SPECIAL ATTRACTIONS

Special Service Section

Mary MacLaren in "The Unpainted Woman"

THOSE who have Mary MacLaren in "The Unpainted Woman" on their list should understand that this is a homely story of love and the country, of a woman whom the title aptly describes, and that should be made plain. Here we have a character directly in contrast with anything of the vampirish, criminal, or high society stuff.

This is a story of country life, of the struggle of a woman for existence against all sorts of odds. There is some comedy element in it, but it is largely drama with a story that is very true to life. *We would say so in the advertising without telling too much of the story itself, and you will probably get a lot of people to the theatre who will welcome a relief from the sensational.*

In communities where there is a big working element stress should be laid on the point that this is the story of the fight of a "hired girl," a type especially familiar in the Northwest. You should say that this unpainted woman represents the ones of her sex to whom the nation owes so much.

Naturally the title will be played strong, and much reliance placed on the name of Miss MacLaren. You can safely tell your public that this story is entirely different from any in which she has appeared, and easily convince them with a few lines of selling argument.

THESE Special Service Sections are written with the purpose of suggesting to exhibitors how to get the most out of pictures that they heve booked. They are prepared after studying the pictures and the best way of exploiting them. Won't you let us know any use that you made here and the original ideas that you have used in putting over this picture of any others?

SO the story runs: Gundrun Trygavson, a descendant of the Vikings, is a hard-working hired girl in the home of Mrs. Hawes, in Mullinville, in the heart of the wheat belt. Mrs. Hawes is one of the ultra pious sort who poses as a wonderful Christian, and then does a world of harm with her gossip. So in the evening when she is directing Gundrun to other work the girl reminds her of the promise that she couuld go to the dance that evening. Mrs. Hawes is shocked that he girl should go to a public dance unescorted, and a little later she is astounded when Gundrun explains that she is going with Charley Holt.

Now the Holts are the elite of the elite or the snobs of the snobs of the village. So Mrs. Hawes loses no time in getting Mrs. Holt on the 'phone, and informing her that her son is about to take a servant girl to the dance. Mother and daughter are shocked, and there is a scene, but the son shows a spark of manhood and defies them, but he shows his true character when he goes to Gundrun whimpering that every one is picking on him.

When Mrs. Hawes enters the kitchen and seeks to remonstrate with him, he replies: "We are going to get married. You can tell that to my mother, you nosey old devil." There are some comedy scenes at the dance and then the wedding. And following the wedding the moter disowns him, and the couple settle down in a little cottage.

The years pass, and there is now a little son of four years, and on the fifth wedding anniversary Gundrun has arranged a feast. But the only one who associates with Charley now is Heine Lorber, the town bully and drunkard, and Charley has acquired his habits. Earlier in the day Gundrun has asked him whether he knows what this is, and he replies: "Yes, it is my pay day. All you think about is getting my money."

MOTHER and son are waiting for the father, but instead of coming home he stops at the "blind tiger" with Heine, and after hours have passed insists that Heine shall accompany him home. And so Gundrun has to serve the two beastly drunken men. With the liquor they had with them consumed Charley decides that he must have more and takes the last of Gundrun's saving and goes with Heine. There, at the "blind tiger" a fight starts and Charley is struck over the head with a bottle.

After the doctor has told Gundrun that there is a slight chance for him, but that the slightest excitement will prove fatal Mrs. Holt comes to the cottage, storming at the girl and bursting into the room creating a scene that causes her son's death.

Through money she makes by taking in washing Gundrun now buys herself a small farm and now we see her working in the fields, doing a man's labor, but happy with her child. Then a new figure comes in her life.

Thrown off a freight train by the brakeman is Martin O'Neill, a tramp. Walking through the village Heine throws a rock at the stranger and gets a licking for it, with resulting enmity for the man, increased when Heine's lame dog leaves and follows the tramp away.

HUNTING for food Martin comes to Gundrun's cottage where his request

At right the lady of the "old family" is indignant that her son has brought a "hired girl" to the dance, and at the left she creates a scene that causes his death. Center, the girl and the man that brings her real happiness

At the right a comedy scene at the dance with Heine interrupting the young couple, and at the left the husband, now become a drunkard, with Heine as his boon companion, and their orgy on his fifth wedding anniversary. In the center is Miss MacLaren in her "party clothes," a striking picture for use in newspaper advertising

is so speedily granted that he is astonished and replies "You don't expect me to work for this do you." When she invites him to sit down he adds, "It aint the custom to let bums sit down," but Gundrun replies that: "I don't know anything about bums. I only know one kind of folks—and that's folks." The child then takes "Bum" as his name and affection between the man and the child is established. And Martin is attracted to the trim girl in overalls.

Later that evening he comes to the house for a blanket. He has found an old bed in the stable and he announces that he is going to spend the night and help Gundrun further with her work in the morning. And after that he stays and stays, though she tells him that she cannot afford a hired man, he is there until the wheat crop is harvested and in the barn. But in the meantime there is more of Heine's enmity aroused for he has recognized Martin as the tramp who whipped him and as he controls the harvesting apparatus, he refuses to continue the work as long as Martin is around, but Gundrun steps in and takes charge herself.

THEN we see them on a trip to the city to get the supplies and there Gundrun insists that Martin shall accept pay for his work and forces it on him. He is manifestly afraid of the money, and we see the reason when he allows her to drive home alone promising to follow. He immediately buys a bottle of whiskey and goes with it to a railroad trestle. There he tests himself—holds it to his nostrils—and finds the desire gone. He has conquered his enemy.

He returns to Gundrun, and while they are at supper Heine fires the barns. Martin and Gundrun are able to save part of the wheat, but both the woman and the child are overcome with the heat and he barely rescues them and then leaving them unconscious rushes for water to revive them. In the meantime Heine has rushed to the village with the news that Martin is drunk and has fired the barn. Determined to lynch the man they set forth and come to him just as he is getting the water.

The noose is about his neck when Gundrun, reviving, rushes to them and the truth comes out. Heine is forced to pay for the damage and then there is happiness as Martin takes Gundrun in his arms and the kid asks:

"Mama what are you doing to the bum?"

FOR the newspaper advertising we would advise playing up the more attractive scenes. As a matter of fact violence hasn't a very large share in the story though there are several instances of it. From several of the scene pictures you can get a full length picture of Miss MacLaren in overalls and this will be especially striking if used in considerable size with the display work to the left. There is another attractive picture of her with the child in her arms, and still another of her in her "party" dress.

Then here is a selling argument based right on the personality of the star:

"Miss MacLaren is always at her best as a poor girl. You remember the roles that she had in "Shoes," "Bread" and "The Amazing Wife." In some cases she has been seen as a poor girl who yields to fate, but in this picture we have her as a strong woman—in heart and body—but a woman with an amazing love.

"It is a story of the west and the wheatfields—but without a revolver in it. It is the story of real human beings, of strong men and weak, but most of all of the fight of a 'hired girl' against the world—a splendid fight that she wins without a stain on her, heart grips and smiles alternating—a genuine story of an unpainted woman."

THEN you may prefer ones that go more into the story although we do not believe that is necessary in this case where the title carries the idea so well, but leaves the curiosity strong:

"Those 'pious' people of the village threw up their hands when the scion of the leading family married a hired girl. What a terrible stain on the family name!

"But the only stain was on the girl who took the name. She was an unpainted woman, pure in heart and clean in mind, while he was a weakling and the rest of them hypocrites.

"Their false pride drove him to drink and to his death—and her to ultimate happiness, because a real man found in her—a wonder woman."

And this:

"In the kitchen or in the drawing room it isn't the paint that makes the woman. True nobility runs close to form, no matter where it may be found.

"So when the last of the 'old family' married a hired girl the 'fine people' of the town were astounded. They wouldn't associate with a servant girl—not they.

"But it was only the girl herself who suffered by the marriage, for he was of clay and she of pure gold. And they—they were blind—and would not see.

"They drove her husband to his end—and it was the one good turn they unwittingly did her. It was her own effort that brought her the greatest happiness a woman can find —the love of a real man."

THEN here are some of the shorter ones:

"She was 'only a hired girl,' and they ostracized her when she dared to marry the scion of an old family. But she was young in body and soul and grew strong as the oak—while he was old in family and rotten to the core and fell crumbling, while she blossomed into a wonderful life."

"Family doesn't count if the heart isn't there. They thought that they were disgraced when their son married a hired girl. But it was the only good thing that he had ever done in his selfish life. She would have made a man out of him, but their family pride wouldn't let her; but there was a real man to come into her life—a man who appreciated an unpainted woman."

"There's neither a ballroom or an underworld dive in this picture. It is a story of the hired girl in the kitchen and the unpainted woman in the field—it is a new sort of a character, but one you will delight in. You cannot afford to miss Mary MacLaren in one of her best characterizations."

Scene at near lynching, Gundry with her child and arrival of the "bum"

A Strong Appeal Made to Woman Who Works

CLASS appeal is always dangerous because you are apt to keep away from your theatre those who do not happen to belong to that particular class. This is especially true of women and care should be observed here, but at the same time there should be full advantage taken of the fact that Mary MacLaren in this picture plays the role of a woman who makes good against all obstacles.

You know that there is a strong objection among the fair sex to accepting positions as domestics; women would rather work for less money as shop girls or in factories, but still you have a strong opportunity to make this picture appeal to all of the variety who work. *The "You" stuff should be kept entirely out of all your exploitation, but the human side of the woman who makes good on her own account should be played up.*

If you can get a list of the women employes of the stores and factories of your city it would be a good idea to send them a special letter telling them that this is a story of a woman who made good against all sorts of handicaps and found perfect happiness. Make no reference to the fact that the women whom you are addressing are working women, but simply follow the general lines that we have given in the newspaper selling talks.

WE would not advise any ordinary stunt stuff here, but there is one idea that is worth while. Have your artist draw the outline of the face or the full figure of Mary MacLaren without eyes, ears or any other features and clothe her in overalls. On the shirt label this "The Unpainted Woman" and then add the question:

"**What actress of all others would you** select to portray the role of a 'hired girl' **who won the greatest thing in life?**"

This should be displayed for at least a week ahead of the date of the first showing and then the day before the showing add the answer to the question with the name of the star.

From the three sheet you can get a full length figure of the star in overalls that will attract attention. There should be a large variety of pictures of the star displayed and the scene photographs should be attractively displayed, preferably each one mounted on a separate piece of card board with the name of Miss MacLaren and the title brought out.

ABOUT THE CAST

It Is Worth While to List the Names of These

THERE is a worth while cast here and if you have the space in your advertising the names should be listed.

In case "The Greatest Thing in Life" played in your town, David Butler will be remembered as the man who played the garlic-loving Frenchman and who has appeared in many screen offerings.

Thurston Hall, the leading man, was last seen with Priscilla Dean in "The Exquisite Thief." Here he played the role of the bogus English lord who marries Miss Dean at the end of the picture.

Lydia Yeamans Titus is one of the best known of the old school of actresses, and you can feature little Mickey Moore as a "comer."

Fritzie Ridgeway and Carl Stockdale also have bits.

Here is a slightly new stunt that you can use in connection with the furnishing and department stores. Get them to take figures of women and attitre them in overalls and then use next to them a card reading: "Our overalls are attractive enough for women to wear—when they need them. See how lovely Mary MacLaren appears in them in 'The Unpainted Woman' at the Empire theatre this week."

THERE should be a comedy setting supplied in the rest of your program and we would afford full relief from the strong heart interest that the feature supplies by giving a slap stick comedy or some other of the very lightest variety.

You have probably read in these pages of the success that has been scored at the New York theatres in repeating the old time music and here is a chance to do that and make your patrons talk. While the picture has today as its time, one is reminded something of the old time days by the character of Miss MacLaren's role and the old favorites will go mighty well here.

We would suggest that you use "Gems from Stephen Foster" as your overture. These are among the best known of melodies and if you have the facilities it would be well to have the curtain come up showing a field of wheat and negro cabins in the distance with the moon slowly rising.

"Listen to the Mocking Bird" would make a delightful song prelude to the feature. Have the girl singer dressed in hoop skirts and a background of either a flower garden or a forest scene. "Comin' Thro the Rye" is another song that might be used.

Music for the feature should be largely descriptive. We would use a familiar love song for the theme, first introducing this where the tramp comes in and asks for the blanket, saying that he is going to spend the night in the barn.

Heine so much suggests the German that we would use a second theme with his appearance, "Keep Your Head Down Fritzi Boy." This should be used first when he throws the rock at the tramp, then when he is invited to fight and finally where he is told that he must pay for the damage. "Crafty Spy" or "Slimy Viper" or any mysterios can be used for the scene showing him setting fire to the barn.

THERE are quite a few sections of the country where there is a considerable Scandinavian population and certain advantage should be taken of the fact that this picture shows a Swedish girl who comes to this country, makes good against the old families and wins happiness.

We would issue a special letter to these people and say in this that here is a picture that has been made in recognition of their part in contributing to America's melting pot. What you should say in this letter is obvious and you are very likely to win a lot of new friends for the theatre.

New Managers Join Hodkinson

Enlargement of Corporation's National Sales Organization Marks Era of Expansion. Will Sell Own Pictures in Pathe Exchanges

THE first move of the W. W. Hodkinson Corporation in its large expansion and to meet the requirements of selling its productions singly on the basis of individual merit, has been to strengthen the manpower of the company, it is said, in every section of the United States.

Recently announcement was made by F. B .Warren, vice-president, of a series of managerial changes in the eastern or metropolitan division comprising Boston, Buffalo, Washington; the Southern division with changes in Atlanta, Charlotte and New Orleans.

Announcement of a further development of the sales organization comes with the entry of new men into the branches:

New York City Exchange: George F. Lenehan, for the past eighteen months manager of the Goldwyn Washington, D. C., office, became manager of the New York Hodkinson exchange May 19, succeeding E. A. Crane, who will be detailed to important reorganization work for his company elsewhere.

Cleveland Exchange: C. C. McKibbin, Pittsburg manager for Goldwyn from the day of that company's organization, has been appointed Hodkinson manager in Cleveland, succeeding D. W. Phillips, who has resigned for advancement with another company. Mr. McKibbin assumes charge of the Hodkinson interests in Cleveland, May 20th, at the Pathe Exchange.

Mme. Elvira Amazar, singer, in a production released through Hodkinson Corporation

Minneapolis Exchange: Phil Reisman leaves the Triangle Milwaukee office and has become the Hodkinson manager in Minneapolis, where he served two years in the local Goldwyn organization.

Los Angeles Exchange: Harry H. Hooks has taken charge as Hodkinson manager of Los Angeles, succeeding E. N. Silcocks, resigned. Mr. Hicks for the past year has been manager of Select Pictures Cincinnati office.

Coincident with the expansion of the W. W. Hodkinson Corporation, its own managers and salesmen in all thirty Pathe offices, through which Hodkinson attains his physical distribution, have taken over the exclusive selling of Hodkinson-distributed productions to exhibitors. Pathe salesmen do not solicit or sell Hodkinson contracts as they formerly did.

Mix Does More Death-Defying Stunts In Next

EXHIBITORS are promised material on which to base some powerful stunt and a daredevil advertising in the William Fox production, "The Romance of Cow Hollow," now being made in California by Tom Mix, according to the William Fox Exhibitors Service Bureau. Mix is so far outdoing his best previous efforts in this picture, as to make his earlier work seem tame by comparison.

"While Tom Mix," says the Exhibitors Service Bureau, "has roped many wild horses and cattle in his life, this picture is the first in which he ever roped a rushing train. He performs this feat while riding on horse back on a dead run, the train travelling twenty-five miles an hour. On roping the train he swings from his horse, is bumped along the ground, pulls himself up the side of a car to the roof, runs to the rear coach, drops onto the observation platform, and rushes into the train to find the girl of mystery whom he is seeking.

"Another thriller, and one believed to be entirely original," the statement continues, "is that in which Mix escapes from a howling mob by roping a great chandelier from the balcony of a room in which he is cornered, pulling the chandelier toward him and swinging and leaping sixty feet across the room to an opposite balcony. He then attempts to swing back so that he may get his horse, but falls from a height of twenty feet into the midst of the crowd.

"This fall is the signal for a terrific fight in which one sees only flashes of Mix in the hurly burly of battling men, until the star finally breaks away from his assailants, rushed up the stair case, mounts his horse, seizes the Princess and creates a panic among the mob by riding downstairs at breakneck speed, scattering his enemies in every direction."

"The Romance of Cow Hollow" is described as the story of a Western youth who suddenly comes into possession of enormous wealth, and goes forth in search of adventure like the Prince of the fairy books. His desire for romance is more than gratified, and involves the winning of a Princess, played by Junaita Hansen."

"EVERYBODY'S BUSINESS"

Photoplays Fifth Issue Has Interesting Subjects

The fifth and latest issue of the "Photoplay Magazine Screen Supplement" contains as a headline feature a closeup of D. W. Griffith. The thrilling "Ride of the Clansman" from "The Birth of a Nation" is seen, and later while viewing the old "Intolerance" set, "The Feast of Belshazza" is visualized once more. Then comes Olive Thomas and Edna Purviance and a backyard interview with Mary Thurman, of the Mack Sennett bathing girls.

"Roughhouse at the Universal Zoo" has scenes of Charlie, the elephant, picking on Joe Martin, the Monk. Rupert Julian is then seen in the murder scene in "The Fireflingers."

Pictures of the Los Angeles home of Jesse Lasky, and an impromptu drama, with Richard Rowland, of Metro, versus May Allison and Viola Dana, complete the subject.

Los Angeles Reviewers Praise "Rowdy Ann"

Rowdy Ann, the second of the Christie Specials, was given a prerelease showing at the California theatre in Los Angeles the week of May 12. The following comments were made on the productions by the Los Angeles reviewers.

Guy Price, Los Angeles Herald: "A two-reel comedy, 'Rowdy Ann,' featuring Fay Tincher, keeps the audience in an uproar throughout its presentation."

Miss Gertrude Price, The Record: "Rowdy Ann, with the beloved Fay Tincher, is at the California. This week she dons chaps and runs the cow-boys ragged."

Mrs. Florence Lawrence, the Los Angeles Examiner: "The grotesqueries of Fay Tincher, this feminine cut-up, are beyond description, and the nonsense of the comedy is well directed and proves amusing to the audience."

Alice Brady's Next Film Nears Completion

The finishing touches are being added this week to Alice Brady's forthcoming Select Picture, "His Bridal Night," in which she is being directed by Kenneth Webb. The story is by Lawrence Irving Rising. Katherine Stuart did the scenario.

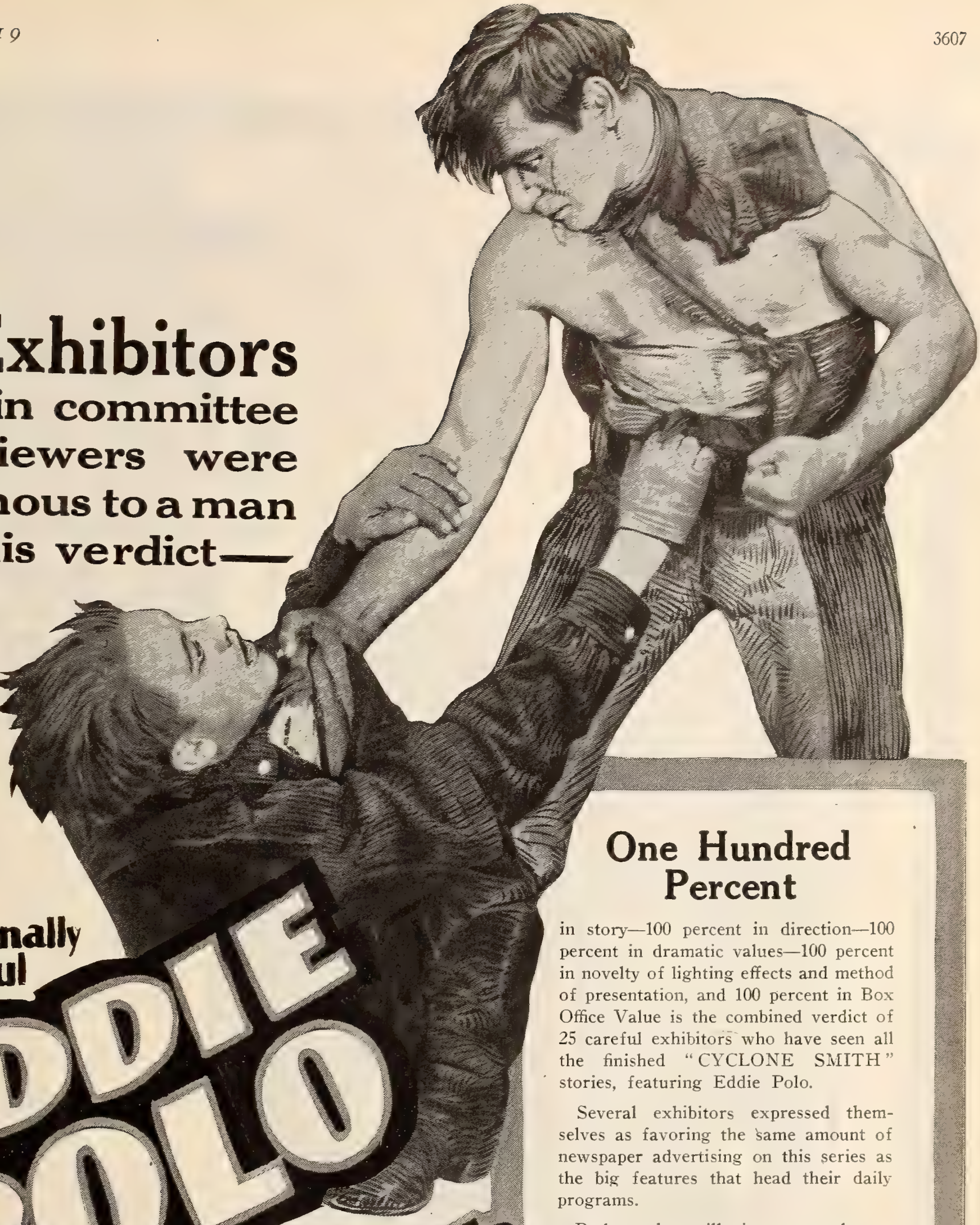
During the past week Miss Brady and her company have been at Allenhurst, N. J., working on exteriors on the grounds of Miss Brady's summer home. The studio interiors are practically completed, and it is believed that in a few days the last scene will have been made.

Hall Leases Studio

Frank G. Hall, vice-president and general manager of the Charles Miller Productions, Inc., announces that he has leased the Bacon-Backer studio, 130 West 38th Street, and that it will be the home of the production work for the Miller productions, the first of which is now nearing completion with Herbert Rawlinson, Florence Billings, Stuart Holmes and Regina Quinn in the leading roles.

25 Exhibitors

sitting in committee as reviewers were unanimous to a man with this verdict—



Sensationally Successful

EDDIE POLO

in The "Cyclone Smith Stories"

One Hundred Percent

in story—100 percent in direction—100 percent in dramatic values—100 percent in novelty of lighting effects and method of presentation, and 100 percent in Box Office Value is the combined verdict of 25 careful exhibitors who have seen all the finished "CYCLONE SMITH" stories, featuring Eddie Polo.

Several exhibitors expressed themselves as favoring the same amount of newspaper advertising on this series as the big features that head their daily programs.

Perhaps that will give you a clue as to how good this series is. The way to know is to see them YOURSELF at your nearest Universal Exchange. They are going over BIG wherever shown. Big and quick money for you if you handle them right. The pictures are *there!*

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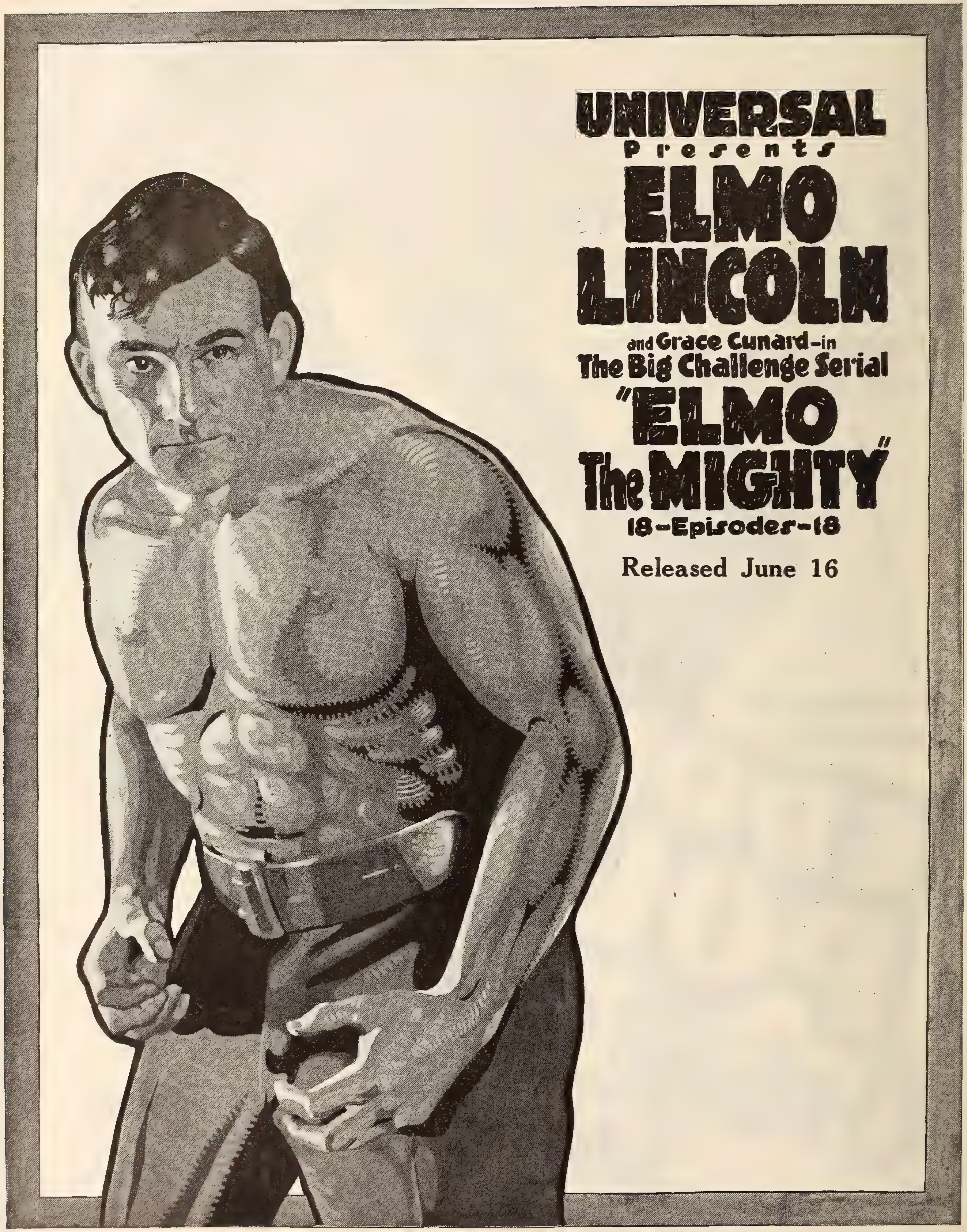
THROUGH ALL
UNIVERSAL
EXCHANGES



UNIVERSAL
Presents
ELMO LINCOLN
and Grace Cunard—in
The Big Challenge Serial
"ELMO The MIGHTY"
18—Episodes—18

Released June 16

Harold Lloyd and Bebe Daniels in "The Marathon," Pathe Comedy

Pioneer Says "Boomerang" Creates Interest

The officials of the Pioneer Film Corporation are pleased, it is said, with the interest that "The Boomerang" has created among independent buyers of the country.

"Thanks to such advertising mediums as THE MOTION PICTURE NEWS," says an official of the company, "nearly every state right buyer has not only been reached, but inquiry from a large proportion of them have been received at the Pioneer office."

This has prompted M. H. Hoffman, general manager of the Pioneer to start Jerry Abrams on a tour as soon as the exhibition prints on "The Boomerang" can be secured from the laboratory.

Surprising interest in "The Boomerang" is said to be shown in a totally different field. Several of the large vaudeville circuits being after "The Boomerang."

Current Gaumont Shows "Blimp" C-5

The current issue of the Gaumont Graphic shows the starting of the naval dirigible, C-5, better known as a "Blimp," from Montauk Point, L. I., on its wonderful non-stop trip to St. John's, Newfoundland. The record made on this journey makes certain that air ships of the "blimp" type will soon be making safe flights across the Atlantic, it is said. Splendid views of these balloon type of American flying craft are also shown. The issue contains many other interesting subjects.

Engages Meighan for "Peg" Feature

Thomas Meighan, one of the best known leading men of the screen, has been engaged to play the leading male role in "Peg O' My Heart," the Hartley Manners comedy being produced as a Paramount-Artcraft Special in Hollywood, with William C. DeMille as director.

Has Six Johnny Dooley Comedies

Three of the Half-Dozen Two-Reel Comedy Subjects Already Completed and the Balance Being Produced

AN advanced idea thoroughly in keeping with recent developments in the motion picture industry is claimed for the recently organized Johnny Dooley Film Company.

Their announcement carries the statement that six of the two-reel comedies would be completed before a single one was shown and that thereafter twelve subjects a year would be released.

President C. L. Bach emphasized the point that while it was customary for most companies to produce two subjects of this length each month, the Johnny Dooley Comedies would take enough time to make each comedy as perfect as possible and would not be handicapped by the insane idea of rushing matters.

The theme and idea for the Dooley Comedies are based upon Bide Dudley's "The Office Force," running in the New York *Evening World*.

Johnny Dooley is now playing with the Ziegfeld Follies and previous to this engagement was with "Listen Lester." A long list of successful theatrical attractions in which he performed is expected to enhance his drawing power. The third comedy has been completed at the Biograph studio and no marketing or distributing arrangements will be announced until fully six of the two-reelers are completed and shown to the trade.

"The Famous Dooley Beauty Brigade" is the title given to the twenty girls in support of Mr. Dooley. "Jack" D. Schulze is the director and Harry Keepers handles the camera. Some of those in support of the comedian are Martha Mansfield, Bobby Higgins, Lillian Hall, Billy Ruge, Tom Blake, Alice Mann, Tom Cameron and Sophie Tucker.

The Johnny Dooley Film Company has as president C. L. Bach; vice-president, Lawrence Wolf; secretary - treasurer, Harry Hochheimer.

"There is no slapstick variety in the Johnny Dooley comedies," declared President Bach. "Neither is there any frenzied producing to keep up with anybody's program schedule. We have a real director, an expert cameraman, a real star well supported by clever principals, and a beauty bevy that cannot be beat.

"We are consistently producing clean comedies without the least taint of vulgarity or pastry and still ridiculously funny enough to bring out hearty laughter from both the classes and the masses.

"We have already proved it to our satisfaction and when the next three subjects are completed we predict an agreeable surprise party when we show the first six Johnny Dooley two-reel comedies to the trade."

Another Record Claimed for Blanche Sweet

"THE HUSHED HOUR," starring Blanche Sweet, had its national premiere at the Broadway-Strand in Detroit beginning May 18, and the "takings" reported by the Harry Garson offices show that $1,819.70 was the first day's receipts with $1,683.20 the following day.

This is considered as but adding another laurel to the producer, and the star who only a few short weeks before had registered a $25,000 week in the national premiere of "The Unpardonable Sin" in the same theatre.

"The Hushed Hour" is in five reels, and the producer declares that there are so many productions labelled "all star" that he would request the journals to print the list of names contained in the cast, and that then the exhibitors and public could judge quickly whether "The Hushed Hour" had a really and truly "All-Star Cast" or not.

The cast for the production is as follows: Blanche Sweet, Milton Sills, Gloria Hope, Rosemary Theby, Wilfred Lucas, Harry Northrup, Mary Anderson, Lydia Knott, Wyndham Standing, Winter Hall, Bennie Alexander, Edward M. Kimball, Norman Selby (Kid McCoy).

Newspaper clippings displayed at the Garson offices showed enthusiastic praise for the production from the Detroit journals, and a card system used in the audience inviting criticism, met with an overwhelming response, but a perusal of a large bunch of the cards also showed enthusiastic praise of the production, and the producers declare that it has touched the popular chord right at the jump in the same remarkable style registered by "The Unpardonable Sin."

Marketing and distributing arrangements for "The Hushed Hour" have not yet been announced by Mr. Garson.

In a comprehensive report, Royal A. Baker, the Detroit official censor, eulogized the cast and the story, and in conclusion declares that: "I think that 'The Hushed Hour' will be a success in spite of its long step away from the conventional. It is a play for all classes and sex and will suit the masses."

Mrs. Sidney Drew to Make New Comedies

Amedee J. Van Veuren announces that Mrs. Sidney Drew will continue to make two-reel Paramount-Drew comedies for the V. B. K. Film Corporation. As in the past, Mrs. Drew will prepare her own working scenarios and will direct the comedies in person. She will play her famous character of "Polly" but henceforth will be the sister of a frivolous bachelor brother. Donald McBride, a popular comedian who has been associated with the Drews in many comedies, has been engaged to play the brother.

"Bunkered," a golf story, and "The Night of the Dub," a comedy of suburban life, are the first stories scheduled for production.

Metro Purchases Two Comedies

Emmy Wehlen and Bert Lytell to Be Starred in New Features by Luther Reed and John Blackwood

THE trend of the public demand, from the producers' viewpoint, seems to continue along the lighter dramatic lines, according to the Metro announcement of the purchase of two more stories for as many of their screen luminaries.

Both of the stories selected by Metro are in a serio-comic vein which are said to pulsate at a mirth-provoking pressure throughout the action of the plots, alternating with a plausible love theme interwoven by the authors.

The first of these vehicles to be utilized is called "A Favor to a Friend," and is for Emmy Wehlen. The author is Luther A. Reed, who also is given credit for creating the scenario.

It is a story of a demure little Westerner who comes East to lay claim to her deceased father's estate, and who, upon arriving in New York, discovers that she is destined to suffer many exciting adventures 'mid the turmoil of the city before she secures possession of her rightful properties. There are many complications, both humorous and melodramatic in the feature, it is said, which have been worked out by Mr. Reed from his original story, and which John Ince will direct.

The new story for Bert Lytell is by John H. Blackwood, a new contributor to the Metro All Star series, although a well-known writer of motion picture plays.

Emmy Wehlen, star in Metro pictures

Mr. Blackwood's story has been adapted to the screen by Finis Fox of the Metro staff. The name of Lytell's latest vehicle is "It's Easy to Make Money."

The plot is an account of frenzied finance viewed from a most unique angle by the principal character which is played by Lytell. It is a story of a young man, of good breeding and bad habits, who differs with his father about the female of the species. In order to become independent and make his own fortune, he takes the easiest way which is by going to jail. It turns out very effective, and in a year Jimmy (Bert Lytell) emerges with the nucleus of a fortune with which he starts life on his own. Edwin Carewe will direct. The casts for neither of these productions have as yet been announced.

Credits Robertson-Cole for Barriscale Success

IN announcing the change of the title of the next Bessie Barriscale feature for Exhibitors Mutual release, from "Broken Threads" to "Tangled Threads," Robertson-Cole issues a statement which says:

"It is not the purpose nor the intent of the Robertson-Cole Company to claim credit for the remarkable success which has attended the productions, made by its various allied producing organizations, and which are so ably handled on the sales and distribution by Exhibitors Mutual.

"But a large measure of the accountability for the sensational success of Bessie Barriscale's recent attractions is granted Robertson-Cole by no other than J. L. Frothingham, general manager of B. B. Features, Miss Barriscale's own producing company.

"In a letter received from Mr. Frothingham last week, he ascribed the reason for Miss Barriscale's veritable triumph by the fact that she had been issuing pictures which struck a popular chord and which met with instantaneous response.

"It would have been impossible for us to get the trend of public desires in the way of entertainment without the cooperation of the Robertson-Cole officials," Mr. Frothingham wrote.

"The Robertson-Cole Company has given us every assistance in selecting the type of picture which would prove the most profitable for exhibitors. The keen judgment of the officials of Robertson-Cole, their ability to sense what the public wants, has led to our selection of a series of plays that have gone over in smashing fashion."

"Tangled Threads" is a story which affords Miss Barriscale every opportunity to appear at her talented best." In the cast are Nigel Barrie, Ben Alexander, Henry Kolker, Thomas Holding, little Jane Irving and Rosemary Thebe.

Fox Pictures to Entertain President Wilson

President Wilson, on his return from the Peace Conference aboard the George Washington, will be entertained, it is stated, by a number of Fox productions. Two of these are "Salome" and "Cleopatra."

Other productions supplied for the ocean trip by the Fox Film Corporation include several William Farnum subjects, among them "A Tale of Two Cities" and "The Bondman"; George Walsh in "Never Say Quit," Tom Mix in "Treat Em Rough," and a number of Fox Sunshine Comedies—"The House of Terrible Scandals," "Tom and Jerry Mix," "The Divers Last Kiss," "Mongrels," "Son of a Hun," "Hearts and Saddles," "A Roman Cowboy," "His Love Fight," "Oh, What a Knight," "His Musical Sneeze," "Social Pirates," "Bath House Rangle," "His Bomb Policy," "Being Bang" and "Six-Cylinder Love."

Bull's Eye Secures Ten Selig Comedies

Milton L. Cohen, president of the Bull's-Eye Film Corporation, announces the purchase of ten single reel subjects from Colonel William N. Selig in which Napoleon and Sally, two unusually talented monkeys, are given the comedy roles that make the series possible.

These subjects are not reissues, Mr. Cohen explained, but constitute in themselves a little series of first-class comedies not thus far released by Colonel Selig on any of his scheduled releases.

President Cohen also reports the following territory just sold on the Billy West and Gale Henry comedies: Seattle territory to the Consolidated Film Corporation of San Francisco; Minneapolis territory to the Standard Film Corporation of Minneapolis; foreign rights to Apollo Trading Company of New York. This leaves only the New Orleans territory to be sold on the Billy West and Gale Henry comedies.

Credit to O'Brien

In an affidavit received this week by MOTION PICTURE NEWS, Willis H. O'Brien, of the Rothacker Film Mfg. Company, Chicago, is given full credit for the creation and production of "The Ghost of Slumber Mountain," recently shown as a short subject at the Strand theatre in New York. Attention is also called to the fact that Mr. O'Brien was given this credit in the Strand program when the picture was exhibited.

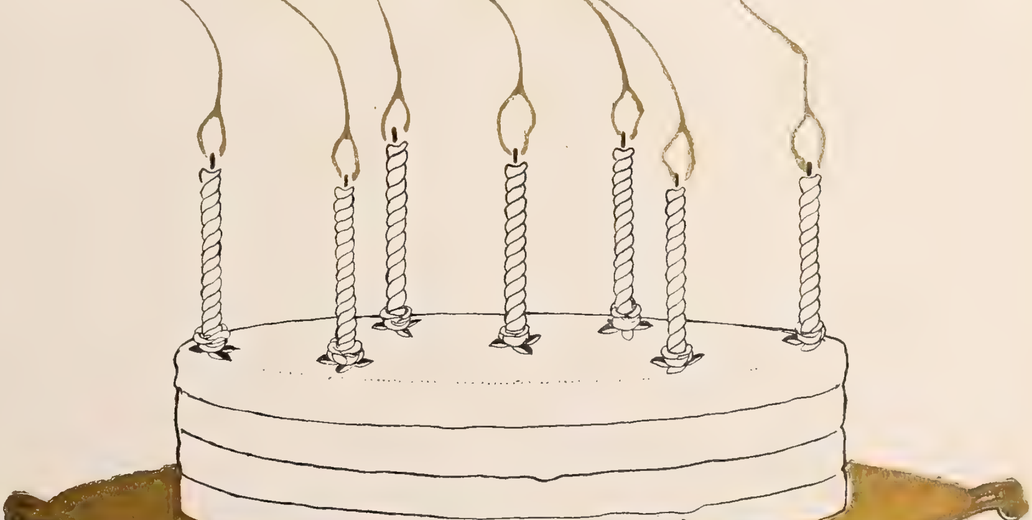
The affidavit is the result of the publication, in a trade paper, of an item which gave credit to Herbert M. Dawley.

Kid Stories for Ann May

Ann May has announced from the West Coast that she has signed with the Universal Film Manufacturing Company to play leads in a series of "kid" stories. Miss May, it is understood, is very much in love with the West Coast.

One of the outdoor moments in "Upstairs and Down," Selznick Picture with Olive Thomas and distributed by Select

Will you come to our party?



Will you come to our party?

We are seven years old. That makes us the oldest producing and distributing child in the film business in the United States.

So we want you to celebrate with us.

If you are using any of the Universal product, you need no further invitation. But to those theatres which have not been using Universal pictures of late, we wish to say just this:—Join our celebration by running as many Universal pictures as you have room for during June, our Anniversary Month.

If you are all booked up, squeeze in at least one Universal picture, so we can say that every theatre in the land attended our party.

Celebrate the fact that the Universal has always been a never-failing source of supply; a source you could always come to when you found disappointment elsewhere.

Celebrate the fact that there is one company in the business which has never sky-rocketed, but has shown a sure and steady improvement in quality.

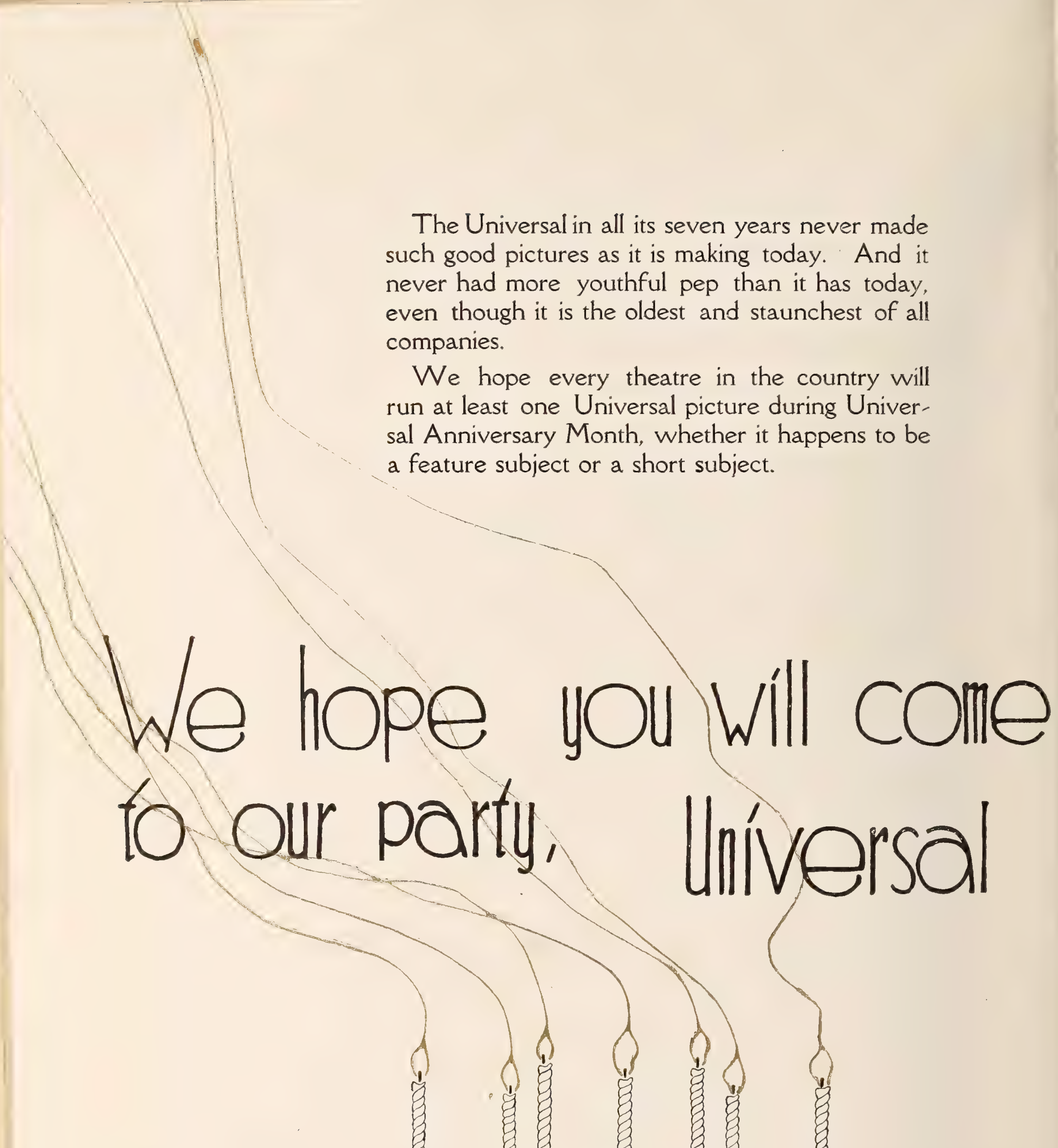
Celebrate the fact that the Universal has never participated in smooth schemes to "do" the other fellow, and is always doing its level best to check the rapid rise in picture costs.

Celebrate the fact that the Universal has never had time nor inclination for stock-jobbing, cut-throat business methods or other misbegotten ideas which have been a curse on the whole industry----but that we have spent all our time, money and energy on improving, improving, improving our pictures.

We believe our Jewels and our Universal Special Attractions are the finest pictures on the market. We believe there is no comparison between the news-reels we handle and any other news-reels. We believe our serials show the result of long years of experience and study. We believe our comedies are unsurpassable. We believe our whole product is the best that the best theatres can find and we believe our ideas of prices are reasonable and fair.

The Universal in all its seven years never made such good pictures as it is making today. And it never had more youthful pep than it has today, even though it is the oldest and staunchest of all companies.

We hope every theatre in the country will run at least one Universal picture during Universal Anniversary Month, whether it happens to be a feature subject or a short subject.


We hope you will come to our party,
Universal

Bacon Signs Le Guere as Lucy Cotten's Lead

George Le Guere, who has been seen in support of such popular stage stars as Blanche Bates, Robert Edeson, David Warfield, Irene Fenwick and Jane Cowl, and who has had a successful screen career, has been signed by Gerald Bacon as leading man for Mr. Bacon's new star, Lucy Cotten, who will be seen in the featured role of the first Bacon production released by Frank G. Hall through Independent Sales Corporation, "Sun Up," a screen version of Max Marcin's play, "Substitute Prisoner." Mr. Le Guere is one of the screen's best known leading men and juveniles having been seen in "Youth," "Destiny, or the Soul of a Woman," "The Seven Deadly Sins," and with Norma Talmadge in one of her late successes. His latest work for the screen was opposite Jane Grey in "The Birth of a Race."

MacLean and May Will be Co-Stars in Series

Thomas H. Ince, famous photoplay producer, announces the presentation during the coming year through Paramount, of a series of productions featuring as co-stars Douglas MacLean and Doris May. These two players are well known to the thousands of screen lovers who have followed the Ince photoplays, for they have been acting under the direction of Mr. Ince for two years. Douglas MacLean has developed a large personal following through his support to Dorothy Dalton, Enid Bennett, Mary Pickford and others. Miss May, who has been appearing under the name Doris Lee, was leading lady for Charles Ray in six of his productions.

"Destiny" Big Success

Reports from the middle-west, it is said, show that the new Jewel picture, "Destiny," is being received by the exhibitors as a sequel to "The Heart of Humanity," as far as its success is concerned. Dorothy Phillips, star in "The Heart of Humanity" is cast in the leading role of "Destiny" and upholds her well-established reputation, it is declared, as one of the greatest actresses of the screen. Having scored such a singular success in the great picture and having won her way into the hearts of the motion picture audiences through her excellent portrayal of a great woman, Miss Phillips is looked upon by the exhibitor as a drawing card of great power, it is said.

Smith Directs Aubrey

Noel Smith, long associated with the Lehrman comedies, has joined Vitagraph's directorial forces, active on the West Coast studios at Hollywood, Cal., as director of the "Big V" comedies, starring Jimmie Aubrey. The first comedy directed by Mr. Smith under Vitagraph was entitled "Tootsies and Tamales." It was released May 19.

During its production it was the subject of considerable speculation, a high board fence, erected on the studio grounds, causing considerable guessing as to what was transpiring behind the stockade.

"Third Degree" Breaks Record

So Declares Vitagraph on Alice Joyce Feature, Which is Said to be Signed by all Big Circuits

Vitagraph declares that all booking records were smashed this week when "The Third Degree," a picturization of the famous Charles Klein play by that company, was booked solidly by all circuit houses and for extended engagements and indefinite runs by various leading independent houses.

"The Third Degree" is being released this week. Due to the extraordinarily comprehensive scope of the bookings to date, it will have simultaneous premieres in the majority of leading houses in the Eastern and New England states and in the Middle West.

The circuits which have closed for "The Third Degree" include Keith's & Proctor's, William Fox, the Poli chain and B. S. Moss.

In the Keith & Proctor houses, "The Third Degree" will be shown for forty-six consecutive days. Theatres under the control of William Fox will show the Klein picturization for thirty days. Poli has contracted for a twenty-five days' showing. The B. S. Moss circuit will show the photodrama for twenty days.

These bookings completely cover the circuit theatres of America, which include picture plays in their programs.

Notable among independent bookings are those of several theatres, it is said, within "the loop" in Chicago.

No theatre in "the loop" has a greater reputation for high-class photo productions than the Ziegfeld, it is said, which booked the feature for two weeks. E. C. Bostick, owner of the Merrill and Strand theatres, booked "The Third Degree" while on a visit to New York, an interesting feature of which was a day at the big Brooklyn producing plant of Vitagraph. He will run "The Third Degree" indefinitely at both of his Milwaukee theatres.

The Park theatre in Boston, the New theatre in Baltimore, and the Cameraphone theater in Pittsburgh, are leaders on the big-city list who have booked "The Third Degree," aside of its circuit bookings in the big towns.

As an aid to exhibitors in getting business with "The Third Degree," Vitagraph has had prepared special advertising matter.

Mr. and Mrs. DeHaven Star in "In a Pinch"

CAPITOL Comedies celebrate the beginning of their second year of releasing through Goldwyn with a honeymoon comedy featuring Mr. and Mrs. Carter DeHaven. For many years they have been known to musical comedy audiences for their delicate sense of the comic and the delightful dancing interludes with which they punctuated many of the most successful Broadway productions. In choosing the Capitol banner under which to renew their screen acquaintance with their many followers, Mr. and Mrs. Carter De Haven have selected a fitting standard for the display of their individual gifts in the kind of plays which have earned an international reputation for them.

The career of Mr. and Mrs. Carter De Haven on the stage is a romance of the triumph of youth. At the age of nineteen, Mr. De Haven toured America and Australia at the head of his own company. Later, with Flora Parker, he played with Lew Fields in "Topsy-Turvey," and "Hanky Panky." Besides these engagements, they played with Raymond Hitchcock in several successes, and for several years were welcome headliners in vaudeville.

Their association with Capitol Comedies is not their first screen venture. Some of their former cinema plays are "A Gentleman of Nerve," "His Little Wife," and "The Losing Winner." During the coming year the DeHavens will make thirteen comedies, it is said, for the National Film Corporation of America, of which "Smiling Bill" Parsons is president.

Their first Capitol comedy, "In A Pinch," tells the story of a stage door Johnny's hilarious past which rises to trouble him when he returns from his honeymoon.

Announces Release of "Sahara" for June 1

J PARKER READ, JR.'s big production "Sahara" directed by Allan Dwan and starring Louise Glaum is announced as ready for pre-release June 1, in the larger first-run theatres of the nation. The W. W. Hodkinson Corporation it is said has virtually established a record in the speed with which this big G. Gardner Sullivan story has been distributed to its branches, with all accessories and exploitation aids prepared, in readiness for an immediate release of "Sahara" to first-run houses.

"Just what the Read-Dwan, Glaum-Sullivan combination means when found in a single production has been proved by the immediate activity of the first-run accounts in the larger cities in seeking "Sahara," said Mr. Read.

"A circuit of theatres which has never before been known in exhibition history to be able to give a distributor one hundred days of bookings on a single production has stretched its playing time to that limit in an effort to capture this production for its cities and localities. This total of playing dates it has attained by doubling and even trebling its time usually allotted to a picture with the additional assurance of repeat playing dates at the more important points, in addition to the one hundred days called for in its initial offer.

"Another circuit in a metropolitan eastern city has offered to depart from its usual policy of a split week in its first-run theatre to provide a full week as the first-run with doubled time in its circuit of subsidiary theatres. Only bookings of longer duration than normal are in keeping with the importance and drawing power of "Sahara."

Picture Alone Brings the Increase

Exhibitor Morris Depends Upon Stewart Film to Tide Him Over Lenten Period—No Special Advertising

WHEN George Morris, manager of the M. E. Comerford Amusement Company at Scranton, Pa., booked "Virtuous Wives" for the Strand Theatre for one of the closing weeks of Lent, he was satisfied that the public really took the Lenten season as seriously as they professed, according to an announcement this week from First National. The statement continued: "He was convinced that it was a good thing for them, but a poor one for the picture theatre. Business had been bad. So out loud upon the arrival of the Stewart film, he said:

"No advertising! No special display! No anything!" It was his idea that nothing would change the situation but the arrival of Easter Sunday.

Asked what he expected would carry the picture through its run at the Strand, he declared that if anything did, it would have to be the picture's name and that of Miss Stewart. It so came to pass that the film brought about a twenty per cent increase in business at the Strand over the average of the preceding weeks of Lent, and they were weeks upon which no little money and thought had been spent in the effort to keep up attendance.

But closing up the books at the end of the run, Mr. Morris did not say: "I told you so." Rather, he declared: "I did it in this instance with the help of two names on an electric sign. I would not attempt it again."

A twenty per cent increase in business at the Strand is more or less of a stunt at that, even with a good bit of advertising. It is a theatre playing only the better pictures, and its clientele the best that the city has to offer. The capacity of the house is 1,400, and its box office operates a sliding scale of prices; fifteen cents in the afternoon and a quarter at night.

The Comerford Amusement Company, owner of the Strand, operates a chain of thirty theatres covering a forty-mile stretch of territory from Carbondale to Wilkes-Barre, the entire length of the anthracite coal belt of Northwestern Pennsylvania. The Savoy at Wilkes-Barre, the Roman at Pittston, and the Majestic at Carbondale, are theatres on a par with the Strand, big houses playing good pictures, operating orchestras and the like. They all have beautifully appointed interiors.

George Morris, manager, has contracted for five future Stewart pictures, the next to be exhibited being "A Midnight Romance." Three Pickford pictures, beginning with "Daddy Long Legs," have also been booked. All will make the entire Comerford circuit. Mr. Morris says he is paying double his usual rental, but is satisfied that they will pull the business.

Lubin Talks on Cooperative Advertising

"PRACTICALLY all reputable film producers today have endeavored to work out a scheme of co-operative advertising whereby mutual benefit to producer and exhibitor will result," said Herbert Lubin to a representative of MOTION PICTURE NEWS, "but due to circumstances and conditions much money is spent yearly to this end without accomplishing the proper results. The purpose of advertising co-operation should be two-fold—to sell and to serve the public. In many cases this purpose remain unfulfilled, due to the producer failing to take into consideration local conditions as they pertain to the exhibitor.

"The key note of all exploitation and advertising in connection with 'Virtuous Men,' the initial S-L Picture, is intelligent co-operation between producer, the exchang and exhibitor, tieing these three factors closely together so that their combined efforts and expenditures will result beneficially for all concerned.

"'Virtuous Men' has given S-L Pictures an opportunity to prove a long-held theory relative to proper co-operation by putting it into practice. Incorporated in 'The Picture Plus—', an elaborate sixteen-page campaign book, is the principle of applying intensive and intelligent publicity to each locality as the situation may demand. From the day on which the exhibitor books 'Virtuous Men' until the last day of his showing, his advertising has been carefully planned for him. In the matter of cuts, stories, mats, billboard advertising, newspaper campaign, etc., each territory has been treated individually, discarding entirely the old-time blanket idea of presenting a campaign intended to fit all exhibitors' requirements. In order that exchange and exhibitor will work closely with the producer in carrying out this idea, a special Service Bureau has been installed at the S-L offices. It stands ready to help in placing this real co-operative scheme into effect, in order that the exhibitor may profit.

Stewart Feature Inspires Summer Novelty

A score of resorts from Algonac on Lake St. Clair to Mackinaw, South Haven and Macatawa Park, have already announced that the summer's novelty will consist of dances of one hour's duration, with exactly 20 minutes allowed for donning bathing suits and a race to the lake beach for a plunge on the very minute of midnight.

These unique affairs have been called "Midnight Romance Dansants," the idea being taken from "A Midnight Romance," the second First National Exhibitors' Circuit release, featuring Anita Stewart.

"EVERYBODY'S BUSINESS"

Laemmle Engages Kline as Production Manager

Carl Laemmle, president of the Universal company, announces the engagement of Harry Kline, formerly general manager of the Globe theatre and general representative of Charles Dillingham, as production manager of Universal City, Cal.

Coming from the Euclid Avenue theatre in Cleveland, O., at the suggestion of Mr. Erlanger, of Klaw and Erlanger, it is said Mr. Kline became associated with the Shuberts and shortly afterward was made general manager for Frederic Thompson, who built the Hippodrome. He was in the employ of Mr. Thompson for three years and then became general manager and publicity representative for Charles Dillingham. During his ten years in New York Mr. Kline has been in charge of the business end of the exploitation and the publicity of such stars as Fred Stone, Elsie Janis, Raymond Hitchcock, Joseph Santley, Gaby Deslys, and Irving Berlin.

Big Houses See Chaplin's "Shoulder Arms"

For the first time in the history of the Majestic, at Oakland, Nebraska, it is said, H. A. Larson, owner and manager, decided that an all-night run was necessary to accommodate crowds clamoring to see Charlie Chaplin in "Shoulder Arms," when a heavy rain came up and made the innovation unnecessary.

"I never saw such houses," said Mr. Larson, telling about it. "I had three packed houses during the evening and still there were crowds waiting to get in. I didn't know what to do. I knew I couldn't hold such an important film over, and I knew I couldn't stretch the walls of the Majestic. I consulted the operator and we decided to continue showing just as long as there seemed to be need of it. It looked like we would have to show all night. Just before midnight a rain came up and drove away the crowds still waiting in the street."

Kashin Plans Short Reels

It became known this week that Maurice Kashin, until recently manager of the Broadway Theatre in New York, under the control of Universal, is concerned in the production of single reel subjects which are declared to be along entirely new lines.

"Certain principles of showmanship," said Mr. Kashin, "when applied to a theatre will make it a success regardless of its past. This theory will be applied to the one-reel pictures."

Jack Cohn is producing the pictures in collaboration with Mr. Kashin, it is said.

Second Indian Educational

"The Passing of the Crow"—second of the All-Indian subjects to be released by the Educational Films Corporation of America—is ready for distribution and will be shipped to Educational exchanges this week.

Like "The Eagle and the Fawn," which was the first of these films, the picture is essentially a scenic subject, it is stated, with just enough story value to make it thoroughly interesting, and is enacted by a cast of full-blooded Crow Indians, on their reservation in Northern Wyoming.

Third Dooley Two-Reeler Nears Completion

The Johnny Dooley Film Comedies Inc., announce that the third of the series of two-reel comedies will be completed within a few days. In addition to the star, the cast of this latest comedy includes Martha Mansfield, Tom Blake, Tom Cameron, Billie Ruge, Edna Murphy, Tiny Douglas and the twenty beautiful girls who constitute the Johnny Dooley Brigade.

Wm. V. "Pop" Hart, business manager, says:

"Because of Johnny Dooley's wonderful acrobatic ability, I was prepared to see some real slapstick 'nut' comedy, but to my surprise I witnessed two of the highest class, clean cut comedies I've ever seen."

Pioneer Films Going Big, Says Aronowitz

Reports from S. Aronowitz, general manager of the Quality Attractions Company of Des Moines, states that "Virtuous Sinners" and "The Boomerang" are going strong with exhibitors in his territories. At a special press showing of "Virtuous Sinners" given recently in Des Moines, Dorothy Day of the Des Moines Evening Tribune, is said to have used a column on the feature. She described it as a deftly built story, it is said, replete with clever character portrayals and swift moving events, together with great human interest and suspense. "Virtuous Sinners" is booked for its premier in Des Moines early in June at the Casino.

Meyers Becomes Associated with Edward Small

Maurie Meyers, publicity representative, formerly with offices in the Knickerbocker Theatre Building, has become associated with Edward Small in the Putnam Building, and it is stated will hereafter handle all publicity and advertising for his office, besides continuing with his former clients.

Some of the notables he is representing in that respect include the American Cinema Corporation, featuring Mollie King and Louise Huff, Edward Jose now directing Norma Talmadge, John M. Stahl directing Mollie King, Bladden James, Henry Houry and others.

In the theatrical field he is doing Mae West of "Sometime," and Richard Dix of the "I Love You" show.

Famous Players Official Returns from Mexico

John L. Day, who has recently returned from Mexico, where he has been looking after the interests of Famous Players-Lasky productions in that territory and establishing an exchange in the interest of C. M. Clay, who is to distribute Famous Players-Lasky pictures throughout Mexico, brings back the report that American pictures occupy only a secondary place in Mexico.

"The reason for this," says Mr. Day, "is the negligence of the average American film company in checking back stock of film from its various exchanges.

Exploits Jess Willard Production

President of Continental Pictures Corporation Outlines National Campaign for Champion's First Production

A NATIONAL advertising campaign, which is to include large space in newspapers, thousands of 24-sheet stands and various other media, is announced by the Continental Pictures Corporation to introduce Jess Willard, champion heavyweight boxer of the world, to the motion picture fans of the country.

Fred L. Wilke, president of the corporation, who has been in New York for a week making arrangements for the distribution and exploitation of "The Challenge of Chance," which is Willard's first picture, said that the entire cost of this campaign would be borne by his company, the producers of the picture.

"When we promise to the exhibitors of the country a big advertising campaign to put over 'The Challenge of Chance' in a manner commensurate with the importance of the production and the champion," said Mr. Wilke, "we mean to do it. I know that there is hardly a big picture made that the producers of it do not promise the exhibitors of the country big things in the way of advertising co-operation. I also know, and so do the exhibitors, that these pledges seldom are redeemed.

"The Continental Pictures Corporation proposes to back up its pledge with real money. We will pay for the newspaper advertising, the posting and such other items as may be necessary to put our production over in a way that it will make a lot of money for the exhibitors who get the first-run privilege. We have already started work on our twenty-four sheets, newspaper ads and other accessories that are to be used in this campaign.

"I am not prepared to say just yet what methods will be pursued in the marketing of 'The Challenge of Chance,' but we have virtually decided on them, and all that remains to be done in connection with our distributing plans is to clear up a few minor details. However, until the plan is complete I shall delay announcement of what we propose to do.

"But the exhibitors may rest assured that when we do give to the public an outline of our sales methods they will be found to be sound, equitable, and founded on the best interests of the exhibitors."

Accuracy in Production Essential Says Brabin

CHARLES J. Brabin, the well-known director, gave expression in an interview this week on the necessity for the utmost conscientiousness in his line of work.

"The tendency to slur accuracy and care in production," said Mr. Brabin, "is one of the weaknesses often encountered in the motion picture industry. The enormous strain of piloting a production involving hundreds of scenes and innumerable details is bound to tell on those who lack the stamina to cling to an unvarying standard of perfection. But when one remembers that motion pictures are merely a combination of numberless small details, all of which must be perfectly combined and accurately expressed, one can readily see that it is well nigh fatal to the finished product to permit any deviation from possible accuracy. In 'La Belle Russe' the William Fox production on which I am now working, I was confronted with the problem of attaining a genuine British atmosphere, I have lived in and played in London, and therefore was enabled to strive with a certain fore-knowledge for certain effects required in this picture. For instance, I know that from a certain section of the city pigeons would naturally be observed wheeling through the air. On this account I imported thirty-five pigeons of a certain breed from Blackfriars, London, to be used in this production.

"I also have striven to represent with fidelity in this picture the Picadilly Johnny, English prototype of the American stage-door Johnny. For this purpose I obtained the services of real, dyed-in-the-wool picadillians who actually used to hang around the stage door of Covent Garden.

"The exterior of Deep Dean Castle, figuring in 'La Belle Russe,' which stars Miss Bara, is quite an accurate representation of an old English palace, although we obtained it on the banks of the Hudson by photographing a magnificent feudal-like mansion."

Universal is Busy in Comedy Productions

THE comedy companies of Universal City are putting forth their best efforts in the newest subjects assigned to them, and according to reports many laughs are contained in the several productions.

William S. Campbell has started work on the latest Animal comedy with the working title of "Wild Lions and Loose Bandits." These new animal comedies are a new departure in the comedy field, and Universal expects them to become the leading comedy pictures on the market. In the latest one, Joe the Monk, Charley the Elephant and Caesar the Lion have the leading jungle roles, while the actors supporting the animal casts are: Dora Rogers, Bob McKenzie, F. A. Ritter, Larry McGrath, Clarence Covrin, George Allen and W. E. Paquett.

Neal Burns and Josephine Hill are working in a one-reel comedy with the tentative title of "Whose Job's Hardest." The one-reel feature is being directed at Universal City by Al Santell.

Reggie Morris, formerly with the Sennett comedies, has just completed a one-reel comedy entitled "Double Trouble."

Eddie Lyons and Lee Moran are said to have a side-shaker in their newest comedy, subject "The Professional Elopers." They are working on the production with Mildred Moore, in their leading feminine support.

Praises Famous-Players Pictures

Alec Lorimore, Managing Director of Feature Films, Ltd., Australia, Says Paramount Has Premier Position in That Country

"THE theatre situation in Australia is very difficult to understand by anybody accustomed to great centres such as New York, Chicago and other film centers in the United States." The above is quoted from a letter sent to the Publicity Department of the Famous Players-Lasky Corporation in New York by Alec Lorimore, Managing Director of Feature Films, Ltd., by which name the Australian branch of the Famous Players-Lasky Corporation is known.

"In Australia," continued Mr. Lorimore, "we have a very sparse population in a huge continent, the total of which is somewhere around five million people.

"There are two main centers of film distribution—Sydney and Melbourne. The combined population of these cities is somewhere between 750,000 and a million. Then there is a third city, Adelaide, and two other cities of less population, although no whit the less photoplay enthusiasts—Brisbane and Perth. These cities have a population ranging from 200,000 down to 35,000, and of course there are many other cities and towns of considerable population, and many ranging down to a thousand and under, a great many centers not being over 200 each.

"It can be authoritatively said of Famous Players-Lasky productions, as distributed by Feature Films, Ltd., that they are shown in the great majority of the theatres in the larger cities, and are distributed to theatres in practically every community of importance in Australia.

"Our methods of distribution are second to none in this territory, and not only does the Feature Films, Ltd., rank as the premier exchange for general efficiency, but it has branches in all the important centers throughout Australia.

"With the country as it has been for some three years," continued Mr. Lorimore's letter, "practically all of the best film men of experience were away at war, and recruits for the management of the theatres, as well as the distributing points, had to be selected from the big stores and other walks of life, where they had some training in advertising and salesmanship, and these men had to then be carefully trained in film matters. It naturally took time to make film experts from men of no experience or training, but this was accomplished despite difficulties, and the organization was enabled to continue throughout the war without hitch or interruptions. And you have no idea," continued Mr. Lorimore, "how the public appreciated these high-class productions at a time when clean, healthy theatrical amusement was at a premium, and the public greatly in need of diversion.

"Today Paramount controls, under mutually satisfactory contracts, the leading houses in every big center or city throughout Australasia, having the premier position with the foremost exhibitors. All the best and biggest theatres in Australia today show Paramount pictures for one week's uninterrupted run.

"The organization is almost daily complimented by visiting showmen from other States, because in Paramount houses everything appears to be different and truly Americanized. It has an air of efficiency, cleanliness and directness, and the visitors are unstinted in their compliments and appreciation."

First National Eulogizes Marshall Neilan

THE First National Exhibitors' Circuit contract with Marshall Neilan, the young director of several recent successes, is considered by that organization an acknowledgment of his "arrival" among the biggest directors of the day.

Twenty-eight years ago Mr. Neilan was born on the Pacific Coast, where he obtained an education which ended with high school. After working his way from "extra man" in a San Francisco stock company to the place of leading juvenile, Mr. Neilan had a brief period of work in Los Angeles and San Francisco stock and a little road experience with Barney Bernard. He then joined the Biograph Company and was later with Kalem, Universal, American, and Famous Players.

Besides his very recent successes, Mr. Neilan has produced "Mice and Men," "The Country Boy," "The Silent Partner," Freckles," "Amarilly of Clothesline Alley," "Hit-the-Trail-Holliday," "Hearts of the Wild," and others.

His three latest successes are "The Unpardonable Sin," with Blanche Sweet; "Daddy Long Legs," with Mary Pickford; and "The Kingdom of Dreams," in which Anita Stewart is shortly to be seen. This picture will be completed in time, it is said, to allow Mr. Neilan to go to work on his initial First National about June 1, according to the progress already made.

Mr. Neilan's success is due, it is said, to his ability to weave into any picture a maximum of human touches. With a nack for avoiding the strained, and including the "every day" bits which never fail to get laughs, or to bring a tear to the eye, he is making pictures which in their human element are declared to be unsurpassed. When he goes to work for First National he will start with a picture based on a best seller, it is stated. The name of this picture is not to be announced until after work on it has started.

Has "Chantecler" Scene

Not to be outdone by Charles Swickard's setting for the Midnight Revue scenes of May Allison's new starring feature, "Almost Married," in which the star will be seen as a prima donna surrounded by a chorus of terpsichorean beauties in a vivid reproduction of the New York Roof Garden, Henry Otto, who is directing Viola Dana in that star's newest comedy drama, entitled *"Some* Bride," is introducing in this piece a barnyard spectacle which is expected to invite comparison with the Maude Adams production of 'Chantecler."

New Photographic Effects in "The Fear Woman"

The "long shots" in Pauline Frederick's latest Goldwyn picture, "The Fear Woman," are said to be the result of a new discovery in motion photography. Edward Gheller of the Goldwyn studios at Culver City has discovered a way to eliminate the glare which settles immediately in front of the camera when the lens is focused for a distance shot. The new method is especially helpful in photography through a window, where a glass adds to the chances of a blue. To overcome this, Mr. Gheller has experimented by greatly increasing the light behind the camera, and so softening the effect directly in front of it. In consequence, "long shots" along roads, and through doors and windows, have been visibly clarified, it is stated.

Exhibitors Attend Showing of Warner Feature

Many of the foremost exhibitors of the United States, attended the first showing of the initial Robertson-Cole Superior Picture, "The Man Who Turned White," featuring H. B. Warner, which was held during the past week in all the Exhibitors' Mutual exchanges through which it will be released.

This production from the Jesse D. Hampton studios was greeted with enthusiasm by the critical bookers of first-run attractions, it is declared, and from reports at hand it is believed that "The Man Who Turned White" will "go across" in spectacular fashion.

Ships Thomas Prints to Various Exchanges

First-run showing of Selznick Pictures' first New Series production, "Upstairs and Down," starring Olive Thomas, will be announced shortly, it is said, as shipment of prints is now well under way. During the last few days prints of this subject have been shipped to Select branches at Boston, Seattle, San Francisco, Los Angeles, Philadelphia and many other points. It is expected that before many days have passed every Select Branch manager will be in possession of at least one print of this production.

From present indications, it is stated, "Upstairs and Down" is bound to be an immense success.

Suspense Is a Necessary

"The question of suspense is one of the greatest in picture production," said Rex Beach, at the Goldwyn Studios when supervising the picturization of his latest masterpiece, "The Crimson Gardenia," released May 18.

"EVERYBODY'S BUSINESS"

Special Service Section on

H. B. Warner in "Man Who Turned White"

THERE should be careful study given "The Man Who Turned White" by exhibitors who are going to show this Henry B. Warner feature, because full advantage wants to be taken of all the elements. You do not want to leave the impression that this is purely a desert picture, which it is not, and you want to get in the dramatic appeal, the love element and the spice of the dance scenes.

If you will give this your earnest attention, unusual advertising and pay particular attention to the atmosphere and the music, you will get far more out of it than with mere ordinary treatment. We would advise you to plan the length of the run and the exploitation on the word-of-mouth advertising that the offering will create, and to make the run long enough to take advantage of the heavy newspaper display that will pay you.

Henry B. Warner has been away from the screen some time, but there is no doubt that he will be well remembered for his work with Triangle, where he made some very strong productions. Since then he has appeared in "Wrath," one of the "Seven Deadly Sins" series, and in "God's Man."

We would be mighty sure to make it clear that this is a happy picture, with strong dramatic qualities.

THE story: We are introduced to Warner as Ali Zaman, chief of a band of Bedouin robbers lying in wait to rob a merchant of Mzab crossing the desert with his goods. There are some splendid desert scenes, and these are given a blue tone that makes them all the more attractive.

In the train is Ethel Lambert, niece of the wife of the merchant of Mzab, who is going with her for a visit, and in command of the guard Capt. Beverly, of the French Legion, who is madly in love with Ethel. We see the captain pressing his suit, but she tells him that it may be only the spell of the desert moon and hesitates. Just at that moment Ali Zaman crawls up behind the sand dune, and, as he recognizes the soldier his face becomes the picture of hate. At first he draws his pistol to kill him, but then he concludes that it is better to make him suffer eternally by stealing the woman he loves. So he strikes the captain over the head with the revolver at the moment his followers raid the camp and then carries the girl away.

Scarcely have they arrived at the Bedouin camp than Joudar, another leader of the band, sees the girl and longs for her. He offers to pay Ali a heavy price, but the latter realizes the treatment of Joudar's women and refuses. Then we have the scene of the struggle in Ali's tent, when his tunic is partly torn from him, revealing that the man's body is WHITE. He admits it and tells her that he hates the race, and she turns and accuses him of being a renegade. Then a title tells us that he still bears the white man's burden—the ingrained heritage of chivalry. But something else, too, speaks to him, and he decides to restore the girl to her people, though he knows that he will incur the undying hatred of Joudar.

NEXT we see the girl in her aunt's home, happy and beautiful, with the French officer still paying his court. And then we are transferred to the Ali Baba cafe, where the voluptuous dancing girls amuse the patrons, and there the queen is Fanina. We see Ali, now dressed in the white of the desert country, now Captain Rand and beloved of Fanina. She rushes to his arms and welcomes him after his long absence, and then he confesses to her that he and Ali Zaman are the same. And she quickly guesses that some woman is the cause of his change.

The dancing girl asks whether he knows that his "old friend," Captain Beverly, is in the city, and tells him that he is a fool to shield the officer's guilt at his own expense. He replies that Beverly saved his life in battle, and he feels under obligation not to speak.

Seeing the sights of Mzab come the merchant and his wife's niece, and after watching the dancing girls they are importuned by the beggars for tips, and when the merchant refuses they are set upon. To their rescue comes Captain Rand, and the girl recognizes him as Ali Zaman. She does not betray the fact, but there is love in her eyes as she says: "I regret that we have not met before. If you will call we will try to make up for lost time."

And the dancer observes: "So that is the woman!"

BUT following Zaman and the girl for whom he lusts has come Joudar, and he notes the love of the dancer for Rand, and suggests to Fanina that she wants the white man and he the girl, but the dancer will not listen at the time. But Rand is now completely in love with Ethel, though Beverly presses his suit all the more ardently. And we have: "A maid uncertain in her

At left scene with Warner as Ali Zaman in his tent with Ethel and right and center two pictures of him, now "turned white," and the girl. The contrasting pictures are excellent for advertising

Oriental atmosphere should be brought into the exploitation. At the right is Capt. Rand and Fanina, the dancer, and at the left the dancer confronts Ethel in Rand's apartment after the latter has gone back to the desert. In the center is a scene where Zaman is sending the girl to safety, though he knows that this act means arousing a bitter enemy against him

heart—a man who wooed with eloquent words—and one who felt that he could not speak because a cloud rested on his name."

After days his love became too great and he sweeps her into his arms. At that moment Beverly enters the room and confronts Rand, telling the girl that the man has been court-martialed and dismissed from the army because of an affair with his major's wife. In his rage Rand chokes Beverly into unconsciousness. The girl is sure that Beverly has lied, but there comes to Rand a vision of how Beverly saved his life, and he replies that the officer did not lie, but adds that he cannot explain. Then he leaves, telling the girl he will wait a week to hear whether she will forgive him.

By this time Fanina, angered by the failure of Rand to visit her, agrees to Joudar's plan to abduct the girl that she may have the white man for hers. And so, when on the fifth day, she sends a note to Rand telling him that she loves him, the servant, in Joudar's pay, takes the note to the latter. Rand rides away over the desert, and that evening the servant, pretending to be badly hurt, staggers home with a story of his being set upon and robbed.

THEN seeking Rand comes to his apartments the dancer, only to find him gone, and a moment later Ethel arrives and the two meet. Fanina tells him that Rand has ridden across the desert to the coast and "you drove him away," and then adds that Beverly is the one guilty of the charge of which Rand was convicted.

Fanina has heard Joudar say that he will watch Rand die by inches after he gets the girl, and then she sees Ethel ride away out into the desert in pursuit of her sweetheart. The dancer is confronted with the problem that in saving Rand she must save the girl too—and lose Rand. But she warns Beverly, who gathers together the troopers for the pursuit. Rand is captured, but escapes and in his flight meets the girl. From either side come enemies, and they stop to fight and in a moment are joined by Beverly. Rand presses a revolver to Beverly's head and makes him take the girl away, but she escapes and returns to Rand. Beverly is mortally wounded and then confesses his guilt. There is but one bullet left. Rand is about to send it into the girl's temple when the troopers arrive and wipe out the Bedouins.

WE advise large and striking advertising in this. There can be one mighty good one used by showing at one side Warner as Ali Zaman, and on the other in white man's attire, connected with the question: "Can this be the same man?" Or you can use the scene with Warner as the Bedouin with the girl in his grasp, and then as the white man in his arms. Or the two scenes of the officer. Warner and the girl together near the start of the picture and then right at the end. The main reason for this is that it removes any idea that this is an all-foreign picture when the scenes of Warner as the band leader are very brief.

"Seized by Bedouin robbers in the heart of the desert, beautiful Ethel Lambert, American girl, in her struggle tore the tunic from the leader—and his body was WHITE. She accused him as a renegade and he answered that he hated the race. Yet his chivalry was aroused, and though he knew that he was arousing the lasting hate of his band, he set her free.

"Next she saw him as a white man in the Oriental dance hall—and knew him for the same. Love came quickly, but he could not speak because of the disgrace that he bore—bore for another, who had saved his life in battle. But one day the girl swept him from his feet and he crushed her in his arms, and then the other man confronted them and told the story of his disgrace.

"That is just the start of the amazing story of the desert, of the charms of seductive dancing girls, of a man's wonderful chivalry and a woman's wonderful love. It grips and it throbs at the very heart—but it leaves one happy in the end."

HERE is aonther one that takes a slightly different turn:

"Convicted of the wrong of another and ousted from the Foreign Legion, this man turned to hate of the white race. As leader of a Bedouin robber band he could pillage the goods of the men, but when there came to him a captive, the beautiful American girl, something stirred in his breast and made him restore the girl at the risk of his own life.

"When she saw him again she knew that she loved him, but so did the beautiful dancing girl of Ali Baba's cafe, and the latter schemed with the Bedouin that wanted the white girl to steal her that she herself might have the white man. Then the dancer sees the man she loves ride out in the desert to his doom. She knows that by saving him she will save the girl, too—and lose the man. What does she do? The answer and the act of the officer who had stained the honor of Rand form one of the most dramatic stories of the screen—and supply an ending just to your liking.

"The star is the superb Henry B. Warner, back on the screen again, with Barbara Castleton and a superb cast in a wonderful story of the desert sands and the Eastern dance halls."

Shorter ones:

"Fanina, the dancing girl, loved Rand with all her life, and she saw him ride forth to his doom. She knew that in saving him she would save the American girl that he loved—and that by saving him she would lose him. And Fanina loved with all the ardor of the East. What did she do?"

"She was in the grasp of the Bedouin chief, his captive. She tore the tunic from him—and he was WHITE. He told her he loathed the race, but he became white again in fact—and in her own eyes in the most surprising, gripping story that you have ever seen."

"There is the charm of the Eastern dancing girls, the terrible passions of the Bedouins, the sacrifice of a man who was disgraced to save another, battles on the desert sands, intrigue, and wonderful love in this picture. There is not a moment that you do not grip your seat—and in the end perfect satisfaction."

At right scene where Zaman strikes down the officer, at left forcing him to save the girl, and in the center Warner as Zaman

Warner's Return to the Screen Should Be Featured

WE have already suggested a higher scale of exploitation on this picture than the average feature, and we would certainly advise the exhibitor to seek to make new friends for his theatre with "The Man Who Turned White." Everyone knows Henry B. Warner as one of the most eminent of English actors, though he has been long in this country, and you do not have to offer any excuses for him.

We would suggest sending a special letter, artistically gotten up and printed on good paper, to a full mailing list, including all the patrons of the legitimate stage in your section. Let it read something like this:

> We regard it as a privilege to be able to announce to you the return of Henry B. Warner to the screen. This eminent English actor, who has spent the greater portion of his career in this country, literally astounded the cinema world with his art during the brief time that he spent in motion pictures. His "Shell 43," "Ghost Breaker" and "Beggar of Cawnpore" will always remain distinct achievements.
>
> Then he returned to the speaking stage and efforts to lure him away were unavailing until this spring when he left "Sleeping Partners" in which he was starring with such great success in New York to make a series of pictures. The first of these we are going to show at the Empire theatre for a week beginning June 3. It is "The Man Who Turned White" and we feel sure that you will agree with us that it is one of the most remarkable screen offerings that you have ever seen.
>
> It is not a mere motion picture, but the work of a superb artist in a gripping, happy ending story of the deserts and the dance halls of the east—of a wonderful love. It has been made on a lavish scale and Mr. Warner is supported by Barbara Castleton and so many other notables that were not Mr. Warner himself the artist supreme we would be tempted to call this an all star cast.

STRONG CAST

THERE is an unusually strong cast in "The Man Who Turned White," and we would call attention to the fact in the advertising, but make the players subsidiary to the star and avoid the "all star" advertisement. Warner is the big player to be featured.

Barbara Castleton is unusually attractive as the leading woman. She is an Arkansas girl with a brilliant stage record and has been seen in many big pictures. The latest was with William Faversham in "The Silver King."

Carmen Phillips, another mighty well known player, is physically appealing as the dancing girl, and this element should always be brought out in the exploitation—not offensely, but through the sacrifice she makes for the man she loves.

Wedgewood Novell of New Hampshire, thus affording you an appeal to all sections, plays Captain Beverly. He was last seen with Alma Rubens in "Diane of the Green Van." "The Flower of Doom," "The Hand that Rocks the Cradle" and "The Mysterious Mr. Tiller."

Eugenie Forde has had a long career on the stage and screen and appears here as the aunt.

IN your lobby display there should be real art. We could suggest nothing finer than to have a reproduction of the tent interior which is shown in one of the scene pictures that we have reproduced. This should show the top, walls and back with the proper opening for the entrance. This should be made of brightly colored and striped awning material with the sides hung with rich Oriental rugs and Egyptian designs. The spirit can be further carried out by having incense burning in the lobby. The ticket seller should be garbed as an Arabian dancing girl and the door attendant as a Bedouin, or Arab. Then the ushers, if you employ girls, can be attractively attired in the familiar harem costume with silk pantalettes and bodices.

We would confine the remainder of the lobby display to scene pictures and there are some striking ones, particularly those showing the dancer. We would avoid anything of the freakish.

There is a striking cut-out that can be made from the 24-sheet. This shows Warner as the Bedouin chief on a snow white Arabian steed. It can also be used in connection with the electric sign or over the marquee to attract the attention of those passing up and down the street.

THERE is a splendid chance to carry the atmosphere out in a prologue or either song or dance. "A Son of the Desert Am I" offers a splendid opportunity for a baritone or bass voice. This could be put on with a desert scene. At the Strand, New York, in a similar case a setting was used showing the pyramids in the background and then toward the end there was an attractive arrangement as tiny figures of camels passed in the background just as the moon came over the pyramids.

In the case of a dance we would have a girl, or possibly two, doing an Oriental dance, but one not too broad, in a harem-like setting with rich draperies, soft colored lights and masses of flowers about.

If this is impracticable have a high class love song such as "Because I Love You Dear," or "When You Are Truly Mine," and in such a case let this song run through the feature as the theme. This theme should be introduced when Warner puts the girl on the horse, then again as the girl meets him in the dance hall, then for the love scene, as she writes the note to him and finally at the end. There can be a secondary theme of Oriental music used for the dancing girl.

Much of this class of music suggests itself. We would advise using "Sherazade," "Queen of Sheba" or "Lakme" for the overture and these can be played with the lights gold, suggesting joy, or can be well combined with some scenic setting such as we have suggested.

"In the Sudan," "Marche Turque," "Whirling Dervishes," "Dance of the Hindus," "Marche Arabe" and "Orientales" are some that suggest themselves for the desert and dance hall scenes. We would advise against trying to make this an all-Oriental score, but include a good portion of the dreamy sort of love music in the score.

There is a point right at the end where the soldiers of the Foreign Legion are seen coming and through the announcement that they take no prisoners and here an added thrill can be had with the use of "La Pere de la Victorie."

The Universal Celebrates in June

Seventh Year to Be Made Banner Occasion by Every Department in the Company, It Is Stated

WITH the celebration month of June near at hand, practically every department of the Universal company is spurred with activity, it is stated, towards making the celebration month a banner one. Universal celebrates its seventh year in the industry during the coming month. Universal is proud of its records and achievements during the past seven years, and is planning upon celebrating in a manner befitting the occasion.

Practically every producing group at the big studios in Universal City on the West coast is working hard on subjects, Joe Brandt recently left New York for the West to start new serials, and the other departments are joining in the spirit for the anniversary month.

More than extraordinary plans are being made, it is stated, by Universal's sales department. Every effort will be made by this department to make this anniversary month the biggest in Universal history. As an added inducement for every member of the sales force to put forth his best effort, Carl Laemmle, president of the Universal company, has offered a total in prizes of $1,750. The prizes will be distributed as follows: to the exchange showing the largest percentage of increase in its gross volume of business actually played in the month of June, over the month of May, Mr. Laemmle will pay a $1,000 prize. To the office making the next best showing a prize of $500 will be given, and to the exchange office making the third best showing, $250 will be given. These prizes when awarded will be distributed among the salesmen and other employes of the exchange.

Every effort is to be made to have every theatre in America run at least one Universal picture during the month of June.

In addition to the sales department, Universal's advertising is planning some novel effects and a large amount of additional advertising will be issued during the campaign.

Universal promises the exhibitor some of the best pictures ever produced for release, it is announced, in the month of June, and it is said these pictures will do as much as any other one thing to add to the success of the celebration month and the beginning of Universal's eighth successful year.

Traverse In Drama of Canadian Northwest

A DRAMA of the Canadian Northwest wherein a woman's soul is pitted against the greed for gold is now being filmed with Madlaine Traverse as the star, "Untile Eternity" is the temporary title, and both story and scenario were written by Denison Clift. The picture is being directed for William Fox by Harry Millards, who has made several pictures with this star, including "When Fate Decides," "The Love That Dares" and "Gambling in Souls."

In this drama of the northern snows Miss Traverse enacts the role of Rose Le Belle, mother of Angela, a beautiful girl, and wife of a timber prospector, Pierre. A report that her husband, long absent, has met death in an avalanche causes Lieutenant-Colonel Bruce Knight, head of the Northwest Mounted Police and a former lover of Rose, to renew his suit. He promises Rose that he will be back for her in the spring.

When Knight returns he is accompanied by Major Hilton—who is secretly striving to undermine him and obtain his position. In place of the hand of Rose, Knight is confronted by Pierre, who, instead of being dead, has returned with the news that he is the discoverer of a rich gold mine. This mine, it appears, is on the property of one, Raoul Beaudry. Unable to acquire the property otherwise, Pierre promises Raoul that he will give his daughter, Angela, in exchange for the title, Rose, accidentally discovering this denounces the infamous compact. In her absence, however, Pierre turns Angela over to Raoul, Rose learns of Angela's plight and, confronting Pierre, wounds him. Then she rushes to the rescue of Angela, and kills Raoul in a terrific struggle with knives.

Major Hilton is implacable in his demand for the arrest of Rose as a murderess, but Knight is determined to save the woman he loves. He blocks Hilton's efforts until Jules, a guide, who is a faithful friend to Rose, slays the unspeakable Pierre—receiving his own death wound in the fight—and with his last breath takes upon himself responsibility for the killing of Raoul.

In the cast supporting Miss Traverse are Frank Leigh as Pierre Lebelle; Those Santshi as Knight, Beatrice Laplante as Angela, Minna Prevost in the role of Nattosh, an Indian servant, and Jack Nelson as Jules, the guide.

Erects Electric Sign for Elaine Hammerstein

Myron Selznick announces that, in accordance with its policy of exploiting Selznick stars by way of electric signs, as well as by many other mediums, the Selznick Pictures Corporation has erected a huge electric sign at 42d St. and Broadway to blaze forth the name of Elaine Hammerstein to New York's millions.

This sign is said to be one of the most attractive on the great white way, and, being situated on what is perhaps one of the most conspicuous spots in the city, is compelling wide attention.

Baird Completes Newest Thomas Feature

George Irving, director of Four Star Pictures, announces the completion of the newest Augustus Thomas picture, starring Leah Baird, for W. W. Hodkinson distribution, the title of which will shortly be announced. Miss Baird it is said has a role that demands test after test of her acclaimed histrionic powers.

Universal Announces New Series for Walcamp

Universal announces a new series of two-reel Western dramas starring Marie Walcamp. This series to be known as the Tempest Cody series will be made while a new serial is being selected for Miss Walcamp and the stories are being written by George Hively of the Universal authorial staff and Jacques Jaccard, who will direct the two-reel features.

Miss Walcamp in these Western dramas will no doubt it is said prove a success and a drawing card to motion picture patrons because of her exceptional ability in roles of this type. She has been the heroine in many serials, amongst which are: "The Red Ace," "The Lion's Claws," and the new Universal serial "The Red Glove" which is now said to be sweeping the country with success.

Guy Smith Returns from World Trip

Guy Croswell Smith returned last week from a twenty months' trip around the world in the interests of the Government official film service. Leaving New York in July, 1917, he went first to Japan, thence through Korea, Manchuria and Siberia to Russia.

From Russia Mr. Smith went to Scandinavia, where he directed the distribution of American Government films throughout Sweden, Norway and Denmark. For the past several months Mr. Smith has been located at Berne, Switzerland.

News of Mr. Smith's future activities is expected very soon in connection with the further development of the distribution of American films throughout the foreign territory.

Lenehan Becomes Hodkinson Exchange Manager

George F. Lenehan, who for the past eighteen months has made a most successful record as manager of Goldwyn's Washington, D. C. office, has joined the W. W. Hodkinson organization in New York to become manager of that organization's metropolitan district exchange, taking charge during the current week.

On leaving Washington a proof of his local popularity was found, it is said, in a striking tribute from his fellow exchange managers of other companies. The Washington Exchange managers presented him with a heavy silver cigarette case, engraved with a message of the collective esteem of the men with whom he has been associated.

Dean Is Popular

Universal announces that Priscilla Dean is the "star of stars" and that she is gaining in popularity every day. And judging from the reports from exhibitors, it is said, Universal is not making too strong a statement. This young actress, who has won her success within a short time, has not yet reached the acme of her success, so it is stated. In fact, she is to be given much better and bigger stories according to a Universal statement.

EXTRA SELECTED
FANNIE WARD
PHOTOPLAY

"Powerful picture.. Not a dull moment.. Full of tense situations. The BEST thing Fannie Ward has ever done."
The New York Review

"Big subject convincingly done... Holds interest as do few pictures. Bears all the earmarks of a BIG SUCCESS"
Exhibitors Trade Review

"A splendid thing of its kind... Worthy successor of Common Clay."
Motion Picture News

"One of the finest examples of continuous suspense... Gripping, compelling. Splendidly enacted"
Moving Picture World

"Well worth running in any type of theatre.. Promise SOMETHING GOOD. Forceful drama kept tense all the way through."
Wid's

Without a dissenting voice, the reviewers says "GREAT" of

FANNIE WARD

in the extra selected feature

THE CRY OF THE WEAK

Produced by Astra Directed by Geo. Fitzmaurice Written by Ouida Bergere

PATHÉ
DISTRIBUTORS

The greatest character actor of the screen is announced in the first of his own productions-

Frank Keenan Productions Inc.
presents

FRANK KEENAN

in

THE MASTER MAN

Directed by Ernest Warde
Produced by Robert Brunton Studios Inc.
Story by F.X. James
Screen version by Jack Cunningham

PATHÉ
DISTRIBUTORS

"The Master Man" shows why Mr. Keenan has no rival in his field.

Special Service Section on Charles Ray in "The Busher"

THERE should be three things taken into consideration by the exhibitor who has booked Charles Ray in "The Busher" —the rural atmosphere which has helped along some of this star's greatest successes, the love story and especially the appeal to the younger girls, and the baseball interest.

Except for the incident of the youth who tries to fix it so that the home team will lose this may be said to be a picture without a villain in it, though there is one little situation of the mysterious visitor where your audience will think that he is going to turn out a bank robber or something of the sort gives a very agreeable surprise. It is also a picture without a fight or a problem.

Happiness and manliness are the dominant notes running through the story and these should be featured in the advertising, which will, of course, play the name of the star and the title to the limit. We would advertise the baseball side on the sporting page, if you have a daily newspaper, because you can go stronger on that angle there and get the appeal to the fans, and then for the general advertising the heart interest and local pride should be stressed to draw attention of the public in general, and especially the few that know little about baseball.

HERE is the sort of a story: Ben Harding is the hired man for Deacon Nasby down in the village of Brownsville and the best baseball pitcher in the whole section, encouraged in the sport by the Deacon's love of the game and the admiration of Mazie Palmer, the prettiest girl in town. We meet Ben on Sunday in uniform with the Deacon reading the Bible and regretting that his principles will not let him attend the game. And early in the story we see that Ben has a rival in Jim Blair, son of the banker.

THESE Special Service Sections are written with the purpose of suggesting to exhibitors how to get the most out of pictures that they have booked. They are prepared after studying the pictures and the best way of exploiting them. Won't you let us know any use that you made here and the original ideas that you have used in putting over this picture of any others?

But just as Ben is starting out the Limited which is carrying the Blue Sox home from their training trip is halted at the village by a washout, and when the members of the club see Ben in uniform they decide to have some fun at his expense. Ben and Manager Steve Brady "chose up" sides, and Ben, picking the ones whose abilities he knows selects local boys with the result that the Blue Sox team is lined up against him. At first Manager Brady thinks his players are "stalling," because of their failure to hit, and when they assure him that he's got more curves than a stovepipe, and when he strikes out Slattery, who has hit .425, the manager is stirred to new interest.

It is at the "Shadow Social" that the good news comes, and where there is lots of comedy and a chance to do things with your musical score. There is a sheet stretched acress the stage of the town hall, and each girl stands between the sheet and a light, and then their sweethearts bid for them, the winner getting also the girl's lunch, which they divide. Mazie has tipped Ben off as to the manner in which she will arrange her hair ribbon, but the village milliner and old maid beats her to it, and both Ben and the banker's son are deceived, and heavy bidding follows until Ben is broke when the Deacon comes to his rescue. But Jim has in the meantime peeked behind the scene, and knows the truth and abandons the field to Ben, much to the latter's discomfiture.

Then comes in the station agent with a telegram. In the village no one ever gets a telegram unless some one is dead, and Ben is deathly afraid to open it, but he is forced to do so and finds that Brady is ordering him to report. Immediately he is hailed as the town hero.

On his arrival in the big city there is more comedy, as he's afraid to pass the be-uniformed porter at the hotel entrance, and with the mock examination that the players put him through.

But success gives Ben a terrible case of the big-head. He's forgotten all about the folks back home, and especially Mazie since he has fallen under the lure of Pearl, a typical city product.

STILL Brownsville is intensely loyal to him, and when the Blue Sox come to play their first game in the nearest big league city the people of Brownsville, Mazie included, decide to go and do honor to Ben, but when he sees them in the grandstand and the other players begin to

At left Ben, the farmhand and pitcher sees the banker's son courting his girl, center the prodigal steals back home and left he finds his old glove saved for him

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BROWNVILLE
BROWNVILLE

At the right Ben "chooses up" with the big league manager with out knowing his identity and at the left there is seen the result of too much self esteem for the "great" pitcher is being yanked from the box and sent "back to the bushes." But in the center he has become his old self and is greeted as the hero after he has won the great game—for the sake of the girl he loves

guy him he repudiates them as a "bunch of hicks that think they know me." He ignores them all, including Mazie, and instead goes to a box to talk to Pearl.

But here Ben's chestiness costs him the job, for he has nothing but conceit and has ignored training with the result that he is quickly yanked from the box and then sent "back to the bushes." Then he finds that Pearl has lost interest in him, and that his townspeople have departed.

In rags we find him stealing back to his old place, asking the Deacon to take him back, and the Deacon not only does so but gives him his old glove which he has saved. But Ben is now too ashamed to face the girl, and the other people of the town shun him because he denied them in the big city. Then Ben vows never to play ball again.

Then comes the championship game. The Brownsville pitcher has been bribed by the banker's son to leave town, as the latter is betting against the home town. Mazie's brother, Billy, has mortgaged the home to bet on Brownsville, and when he sees the game going against him he rushes to Ben at work in the field, even shunning the game. His own pleas avail nothing, but when he tells the boy that the roof over Mazie's head is at stake he quickly yields. A thrilling finish and victory follow, and then the girl.

There is an added touch. The mysterious stranger whom your patrons will probably suspect of being a city crook turns up and announces that he has been sent by Manager Brady to watch for the time when Ben loses his conceit and then send him back to the team.

But this time Mazie goes with him.

UNDOUBTEDLY you will use a picture of Ray either in the uniform of the Brownsville team, or as a member of the Blue Sox in your newspaper advertising, but if you have sufficient space we would also suggest that another scene picture be introduced at the bottom to suggest the heart appeal. There is one that we have reproduced which shows him at the gate telling his sweetheart good-by that is particularly appropriate.

Then, except for the separate display that we have suggested for the sporting page, there should be this girl element brought into the selling talks. If you use one of the full-length pictures of Ray in uniform you will have ample space at the side for the selling talk, which need not be in large type if sufficiently indented. This one just about does that

"There was just one thing that Ben Harding loved better than baseball—and that was Mazie Palmer. He was the best pitcher in that whole section of the country and he had been saving up for months to buy a new glove, but at the village 'Shadow Party' he went broke bidding for the 'company' of his sweetheart.

"Then came the call to the big league team and Ben went pledging his love to Mazie and his loyalty to the home town. He soon forgot them, his head swelled and he worshipped at the feet of an adventuress. And when the village folk came to pay him homage he didn't know 'the hicks'—avoided the little country girl and went to the city woman.

"Just at that moment things crashed about him. The manager took him from the box and sent him 'back to the bushes,' shamed and spurned at home. How the big moment came and how for the sake of that one little girl in the grandstand he made a new man of himself and won new fame and fortune is something that you should see for yourself."

HERE are a couple of others:

"Winning athletes have to have a 'heart' —courage to win. Down in Brownsville he was only a busher, but Ben was unbeatable with that little Mazie cheering him on.

"But then the big city and the big league team and the wiles of an adventuress and conceit drove the thought of the country maid away—he lost his heart and he lost his job. 'Back to the bushes' he was sent and what he found there gave him a real hold on fame—and will delight you through and through.

"It's the thrill of a great ball game with the beautiful love story of a country town thrown in.

"Down home the folks were watching the scores every day and reading about Ben's success in the big league. One little girl thrilled with every victory—for to her he had pledged his love.

"But the lure of the big city was too much for him. When the home folks came to see him play he 'didn't know the hicks' —not even little Mazie.

"And just then he blew up—it was 'back to the bushes' for him. Then he found that he needed something more than a strong right arm to win ball games—and he found that something back in Brownsville and never lost it again."

Then some shorter lines:

"He was the greatest pitcher on earth when little Mazie was looking on, but when she wasn't there to cheer him he got a ticket back to the bushes. Next time he decided to bring the little girl with him—and he was the king of the league again."

"With his brain clear and the love of a little girl in his heart he was unbeatable. But with self-esteem bulging his forehead and a vampire for his eyes, he blew up—and it was back to the bushes again to learn the virtue of simplicity and love."

"The thrill of a great ball game—the comedy of a country village—the lure of the city and the price of egotism—the loyal love of a pretty girl—and the big crisis that holds you close in your seat—those are some of the things you will see in 'The Busher.'"

"With the worn old pitcher's glove and the little girl in his heart he was unbeatable, but when he forgot the girl he was a lemon for any to pick. But he got them back—at the end of the most thrilling ballgame you ever saw."

"Down in the village every one was proud of Ben, and he was the greatest pitcher on earth there. But the white lights dazzled him and he lost control of himself and the baseball, so it was back to the bushes until he realized that there was something else in the world but egotism. And he learned it."

At left Ben is unlucky in his selection at the "Shadow Dance" and at the right he knows "someone is dead" when a telegram comes. In center scene at parting with Mazie

Sport Organizations Should Work For You Here

APPEAL through all local baseball organizations is so apparent as to need more than passing mention here. We have already suggested separate advertising on the sporting page and we believe that you will have no trouble in getting the sporting writer to give you a special story. Charles Ray is a ball player himself and that will give you something on which to base the story.

If your city is a member of a regular league you should distribute folders among the crowds for several days preceding the opening of the engagement. You should find the manager ready to cooperate because this picture will stimulate interest in the game and will help him as much as you. *You can add to the effect by having the boys doing the distributing dressed in "Brownsville" uniforms.*

You can get the names of the managers of the amateur teams from the newspaper and these should be circularized. The local Y. M. C. A. and any other sporting organizations will be found ready to cooperate, especially when you tell them that this is an absolutely clean picture and works for manliness.

Sporting goods dealers should be willing to cooperate by displaying scene pictures and possibly a cut-put of the star in uniform in their windows. Department stores that handle sporting goods will probably devote one of their windows to special displays.

FOR MATINEES

Here is a Picture to Make Appeal to the Young

FOR exhibitors who are finding their matinee business falling off, here is a chance for a little special exploitation that is apt to get all of the children to the theatre. It would probably be a good thing for exhibitors to try a special Saturday morning matinee here.

You ought to be able to get the support of the school teachers for this because it is the sort of a picture that encourages boys and girls to live a clean life, to be loyal and true. An outline of the story, or better still, an advance showing of the film, to the teachers will get this result.

Getting the children to the theatre will also increase your adult patronage, because the youngsters are pretty sure to talk this up at home.

While we would try to get the attendance of all the baseball fans, we would not advise offering prizes or reduced admission for teams in uniforms. You are likely to have a mighty noisy audience.

But you can excite interest by inviting your league team members to be present at the first night's showing and then probably get an additional story in the newspapers on what they think of Ray as a big leaguer.

LOBBY display can take on as much of the baseball atmosphere as you wish, but we would keep it as simple as possible. One of the three sheets will furnish you an excellent cut out of Ray in the Blue Sox uniform and at least a couple of these should be placed where they can be seen from the street. Another cut out can be made from the six sheet.

You can get a freak effect in the lobby by using small balloons about the size of a baseball, painted with the name of the picture in a glass enclosed flame with an electric fan that will keep them in constant circulation. Enclose the whole thing in chicken wire to carry out the screen effect.

A baseball score board in front of the theatre will attract attention. This could show the score of the game that winds up the picture, but as unfinished.

Better still if you can arrange with the local newspapers maintaining scoreboards to operate one in your lobby, or give you the data, for a week before and during the engagement, but the board should be sure to carry the announcement of the picture, too.

THIS picture is particularly well suited for music effects. If you want to carry out the baseball idea you can have a pretty girl singing "Take Me Out to the Ball Game" as the prelude. This was a mighty popular some a few years ago and tuneful.

There is another good song for a woman's voice in "In an Old Fashioned Town," and "Then You'll Remember Me," is particularly in keeping with the picture.

Incidental music offers many opportunities. The theme should be introduced where Ray and the girl are first seen together and will be repeated each time they are together. "Magic of Your Eyes" might be used as the first song and as theme.

Then for the station scene where the agent says "His name ain't Cobb" you might use "He's a Devil in His Own Home Town" or "Reuben Fox Trot." There's a chance for a hearty laugh where the Deacon hears the cheering and a chance for a bar on cornet or bassoon of "I Hear You Calling Me." "Shadowland" should be played through the scenes at the town hall until the moment that Ray sees how he has drawn the wrong girl and here you can get in a few bars of "She May Have Seen Better Days," an old favorite. The theme should immediately come back as the scenes show that neither Ray nor the girl can eat. Just a scene later on with Ray frightened at the telegram there can be used "March to the Gallows" or "I'm Afraid to Go Home in the Dark."

With the scenes in the big city there can be played "Sidewalks of New York" and "The Old Town Pump" and then when he sees the other girl in the hotel lobby "Pretty Baby" or "You Beautiful Doll." Then with the scene flashing back to the village play "Home Sweet Home" or "Old Folks at Home." Soft and tender should be the music for the scenes with Ray's return.

Then with the title for the mysterious stranger we would use "Slimy Viper" or one of those airs that are generally played for the villain, because this will accentuate the surprise when the audience find out who he really is.

Nearly the entire staff of the home office of Famous Players-Lasky crowded into this happy party, a result of the Paramount-Artcraft convention held in New York

Lasky Official Discusses Coming Releases

PRIOR to his leaving for New York to confer with officials of the Famous Players-Lasky Corporation on matters of importance relative to screen material, etc., Frank E. Woods, supervising director at the Lasky studio in Hollywood, discussed briefly some of the forthcoming Paramount and Artcraft pictures under way at the coast studios.

Regarding "A Very Good Young Man," a new Bryant Washburn Paramount picture, Mr. Woods said:

"Walter Woods, one of the latest acquisitions to our scenario staff, took this play, and placed it in continuity form with so much skill that the result is certain to be highly effective.

"In the case of 'You're Fired,' which Mr. Reid has recently finished under James Cruze's direction, adapted from the O. Henry story, 'The Halberdier' by Clara G. Kennedy, I cannot do better than say it is comparable, in the matter of the character portrayal entrusted to Wallace Reid, to his former delightful comedy-drama vehicles.

"'Love Insurance,' a book by Earl Derr Biggers, now being produced with Donald Crisp as director, with Bryant Washburn in the stellar role offers a most unusual plot.

"I need scarcely say that 'Told in the Hills,' in which Major Robert Warwick will star for Paramount-Artcraft special release, is destined to be a remarkable picture. George Melford is directing and Will M. Ritchey wrote the scenario from the famous novel by Marah Ellis Ryan.

"The activities of the Lasky studio are reaching full capacity, and I can truthfully state that the coming month's releases will include some of the most notable pictures we have ever produced. I have just learned that when Miss Ethel Clayton returns to start her new series of star pictures for Paramount, she will probably begin with "Young Mrs. Winthrop," Bronson Howard's successful play, which should prove ideal for Miss Clayton."

Organized Labor Approves Select's Production

SELECT Pictures big special attraction, "Bolshevism On Trial," has received the official approval of the Censor Committee of Organized Labor of Oakland, Calif. This adds another city to the list of first-run centers where Organized Labor has approved of the big production.

"Bolshevism On Trial" was booked at the T & D Theatre in Oakland, and the management of the T & D invited the Censor Committee of the I. B. O. B. M. I. S. B. and H. O. A. to view the picture which was then running in San Francisco. Mr. H. J. Glover, chairman of the committee, accepted the invitation and appointed two officials of the Committee to review the picture. The Committee made a favorable report, and Chairman Glover sent the following letter to Manager Perry of the T & D:

"Dear Sir—Upon your request I selected a committee of Union Labor men to accompany me to San Francisco for the purpose of reviewing the motion picture called 'Bolshevism on Trial.' The men I selected were W. A. Spooner and E. C. Carroll. These gentlemen are official of organized labor. After consultion we are agreed, that while some of the scenes are somewhat overdrawn for dramatic effect, yet we could see nothing whatever that would be a reflection upon organized labor or in any way obnoxious. The picture is certainly a 'thriller,' and as such is well worth seeing.

"Very truly yours,
"H. J. GLOVER,
"Chairman Censor Committee,
"I. B. O. B. M. I. S. B. and H. O. A."

The letter was further approved by W. E. Castro, organizer of American Federation of Labor, and George C. Davis of the Labor Temple Building Association.

The report of this Committee further reflects the determination of Organized Labor to put every ounce of its strength into the fight against Bolshevism and its evils in America. Samuel E. Gompers, President of the American Federation of Labor, has come out very strongly against Bolshevism. It is characteristic of this attitude that the Censor Committee in Oakland should place its stamp of approval on Select's big anti-Bolshevistic production.

Two of the principal supporting roles in J. Stuart Blackton's next feature film in which his "Missing" team, Sylvia Breamer and Robert Gordon will be reunited, have been assigned to Julia Swayne Gordon and Van Dyke Brooks, respectively.

"The Other Half" Is Next Brentwood Feature

The title announced for the third Brentwood production on which King W. Vidor has just started work, is "The Other Half." The title of the second Vidor picture shortly to be released, is "Better Times." "Since we are advised," said a Brentwood official to a representative of MOTION PICTURE NEWS, "that the third production will deal with those intensely human, heart-warming and well-understood situations and characters of ordinary, every-day life which were undoubtedly responsible for the striking success of the first Vidor picture, 'The Turn In the Road,' we may assume that this third Brentwood picture will 'show the effect produced upon the other half' by the 'better times' which followed 'the turn in the road.'"

Ray and Fair Begin Work on New Feature

Albert Ray and Elinor Fair have begun work on a new picture at the William Fox coast studios. The working title is "Be a Little Sport," and the production is said to afford ample scope for the bright and breezy comedy work with which these two youthful stars have become identified under the Fox banner. Scott Dunlap is directing this picture, which contains a very pretty love story, according to report. In the cast with Ray and Miss Fair are Lule Warrenton, George Hernandez, Leota Lorraine and Eugene Pallette.

Book Helps Exploit Films

By way of co-operation with the current showing of the Famous Players-Lasky Corporation's big Salvation Army picture, "Fires of Faith," at the Harris Theatre, Gimbel Brothers have given over one of their large show windows on the Thirty-second Street side of their New York store entirely to a display of Charles Kenmore Ulrich's novel, "Fires of Faith," which is based upon the photoplay and has just been published by Grosset and Dunlay.

About two hundred and fifty volumes of the work are used in the display, attractively arranged in pyramids and smaller groups.

Special Service Section on

Dorothy Gish in "I'll Get Him Yet"

ONLY ONE GIRL

Little Point That Will Attract Attention

THERE is only one girl in the cast of "I'll Get Him Yet" and that point will attract attention. There are glimpses of some others in the party scene and in the railroad hearing, but they are only sidelights. You can use this in your advertising, letters and program:

"There's only one girl in the cast of 'I'll Get Him Yet,' but that one's Dorothy Gish and she has enough speed in her fun making to make up for all the rest."

Richard Barthelmess has quite a following and his name should be mentioned as well as that of George Fawcett, as the father.

THERE is going to be a whole lot of the punch in the exploitation of this picture lost if the exhibitors who have it booked fail to get into the spirit of it right at the start. There is nothing amazing, astounding or record-breaking about it, but there is a direct chance to put over entertainment with a laugh. Get in a good humor about it before you start and keep a smile in your advertising.

Dorothy Gish has come forward so much in her recent productions that she is now attracting a lot of attention and you ought to capitalize that newborn popularity of hers for all you are worth. We'd feature the fact that this isn't any famous story or the screen interpretation of any noted play, but a picture that has been written just to fit the tantalizing and laughter provoking talents of the star.

In the title you have a big asset either for straight advertising of the picture or in teaser stunts. It should be played up strong and since the picture is a farce it offers all sorts of trick chances which are discussed on another page.

THIS is the idea of it: Bradford Warrington Jones, worried by big income taxes, transfers his $25,000,000 interurban line to his daughter, Susy Faraday Jones, who takes it seriously and insists on being the real owner. But her railroading is interfered with because Harold Packard, a rich youth and Craig, her superintendent, who insist on making love to her. They only make Susy—yawn.

Right at the start we have Susy issuing an order that the trolleys shall not stop at Rivera, an incident that is to later play a big part. Next we see her at a party at her home. She yawns as the others seek to make love to her but when Scoop McCreedy, a reporter, arrives on the scene she loses that yawn. She determined to make him propose to her and does, but he choses a bad moment to ask father for the consent. Jones, Sr., has just received his income tax statement and he thinks that he has been sent a bill for the whole war. So he calls Scoop a fortune hunter and throws him out.

The 'phone for Susy, but the youth tells her that he'll never marry a rich girl. "I'll get him yet," she cries and defying her father she leaves the house and goes on the trail. Then there follow many comedy situations, including one in which she follows him into a lunch wagon, orders beans as he does—and then even follows him to "chili." She buys an engagement ring and then cornering him in a romantic spot she declares that her father has thrown her out and promises never to accept a cent of her father's money—without mentioning the millions of her own.

HARDLY has she agreed to live on his salary and they are married than Packard, the real owner of the paper on which Scoop is working, has him fired. And of all places, the young couple has gone to Rivera to live. There the citizens are in the midst of a campaign to force the railroad to stop the cars and they decide to start a newspaper. Scoop is hired to do the editing, and taking the hint of the initials "S. F." he names the owner of the railroad "Skinflint."

So Susy is put in the position of fighting her own railroad, but rather than reveal that she is rich in her own right she keeps her secret. Jealousy of Scoops has already been aroused by the attention of Packard, Craig and Hamilton, her lawyer, who she declares to be friends of her father and when Craig comes to her Rivera home with some railroad orders for her to sign she rushes him from the house and promises to meet him at the grocery store. She tells her husband that she has to go after eggs, but hardly has she left than he discovers a basket of eggs in the house and so he goes on the trail.

Then when he sees her talking to Craig he rushes home and gets his pistol and when she arrives he tells her that there

Here are three striking comedy scenes and any of these will get striking attention to your advertising. At the left she has followed him to "chili" in the lunch wagon, center he refuses to talk to a "rich girl" and at the left she is "getting" him

In center the scene with her three unwelcome guests hidden from jealous hubby, at right father and daughter argue; left a peaceful moment

are two bullets—one for her and one for himself. There is another big comedy scene in which she is able to stave off trouble once more with "a friend of father's."

RIVERA citizens determine to call on the railway officials and force them to stop the cars there and Susy is made spokesman. She is then in the position of demanding from her own railroad that it rescind her own order. She manages to keep Craig still with her signals, but when Packard enters she forces him back into his office and comes out with the news that it is all fixed. Once more the husband is insanely jealous, and again she is able to explain.

But the final scene comes when Craig, Packard and Hamilton, all three on independent business visits arrive at the cottage one by one. She hides one in a closet, another in the cupboard, and a third under the couch, all unknown to each other, and then hubby arrives. He is suspicious and pretends to leave, but merely slams the gate shut—from the inside—and returns to the house just when the three have come from their hiding places. Again the pistol and farcically dramatic events. Arrival of the father, confession of Susy that she is "Skinflint Jones," and explanations all the way around result in peace, and at the end we see Scoop as her manager—and Susy yawning again.

BY all means use a striking cut of Miss Gish in your advertising, whether it be a scene picture or a straight stock cut of her. There is a particularly striking scene which shows her with a grip on Scoop's arm, and dragging him along that will do finely, especially when used in immediate connection with the title.

We have illustrated a number of scenes from the picture on these pages, and for those who design their own advertising we are very strong in suggesting that these which indicate action should be used. Then get right into the selling argument:

"Susy Jones had a will all of her own. Her father found that out when he gave her an interurban road to cut down his excess income tax. Susy insisted on running the road herself—and she did. Also she wouldn't listen to love. Men only made her yawn.

"Then along came Scoop McCreedy, newspaper reporter, but he refused to marry any rich man's daughter. 'I'll get him yet,' she exclaimed, and then she started. It was like a million Leap Years rolled into one. Finally she pretended that her father had thrown her out and then she won him.

"The next minute she was living in a cottage down in the town where she had forbidden her cars to stop, her husband wsa running a newspaper that described the owner as 'Skinflint' Jones and she was actually heading a delegation to protest to the railroad. And complications—you never saw anything so busy. Jealous husband and revolvers—and all of them laughs for you. It's pure farce—PLUS the personality of Dorothy Gish and a superb cast."

POSSIBLY that sounds a little serious, so here these get further away from that angle:

"Only effect that men had on Susy Faraday Jones, owner of a $25,000,000 railroad and a chip off the old block, was to make her yawn—until she saw Scoop McCreedy, newspaper reporter. But he wouldn't have her because she was a rich man's daughter.

"That didn't worry Susy a bit. 'I'll get him yet,' she declared, and then she forgot about everything else but the man she wanted. She laid in wait for him at the newspaper office and even followed him into a 'chile and beans' wagon. 'You've spolied my lunch,' he declared, but she simply muttered again, 'I'll get him yet.'

"Then when she framed up a story about her father throwing her out of the house and agreed to never take a cent of her dad's money—not mentioning the $25,000,000 of her own—she landed him.

"She thought that her troubles were over, but they had just started. Her lawyer and the railroad officials insisted on calling on her on matters of business, and every time her hubby grew madly jealous. She even abused her own railroad and protested against her own order to hold his love.

"In every one of those troubles there's a hearty laugh for you, it would be a shame to make you lose a single chuckle. It's the fastest moving farce you've seen in years. Dorothy Gish steps on the speed and you'll be able to hear the people roar a block away."

And another one:

"'I'll get him yet' became Susy Faraday Jones' motto when the man she loved refused to marry her because she was a millionaire's daughter. So she took up the job of following him, waylaid him at the newspaper office, followed him into the chile and beans lunch wagon and then landed him with the story that her father had thrown her out.

"That just started her troubles, for you see she was the owner of a $25,000,000 railroad and lawyers and officials insisted on calling at her cottage. And every time her hubby's suspicions were aroused—and he has a great big revolver. Finally he caught three of them hiding in her house. O-o-h. But you see nothing really happened—the revolver wasn't loaded, for one thing. And then the truth came out and the youth was convinced that millions weren't so much in the way after all.

"Susy and her hubby have a lot of serious moments, but the graver they are for them the bigger the laugh for you. It's pure farce—so don't come unless you can check your dignity at the door."

Shorter lines:

"She had to pretend to lose her millions to win the man she loved. But then they kept bobbing up again just at the wrong time. Hubby thought those lawyers and officials were all trying to make love to wifey, and you'll laugh your eyes red at the way she tried to govern both the millions and hubby."

"Hubby insanely jealous—and three men hidden in her house. Enter hubby with a big pistol and the callers discovered. The gun wasn't loaded for one thing—and then it's a roaring farce, with Dorothy Gish the laughmaker in chief."

"Wifey meeting a strange man around the corner when she pretended to be going to the grocery. Well—it's all over now—two bullets in the pistol—one for her and one for himself. Sounds tragic, doesn't it? But if you don't weep tears of laughter we're no judge of pictures."

Three of the striking scenes with jealous hubby and his gun. One the left is an excellent illustration for advertising

Farce Readily Lends Itself to All Sorts of Stunts

TITLE of this picture immediately suggests teaser and stunt stuff, and there is no end of the matter that can be employed, if you have found that occasional use of these plans bring business to your theatre.

One plan can be worked through the newspapers or by the mailing plan. In the former case use a space single column about an inch deep, with simply the title of the picture quoted. These should be run in advance of any announcement that the picture is coming to your theatre. Be sure to quote the title, especially if you use the mailing plan, because there might be some timid people in your section who might think that this is some form of a threat.

Then if you use the mailing plan follow this up the day before the showing by sending another card to your patrons, reading:

"I've got him. It was some job, bullieve me.

"Dorothy Gish."

You'll scream with laughter at her troubles. Come and see how she landed the man of her choice in "I'll Get Him Yet," at the Strand theatre, Monday and Tuesday.

If the newspaper plan is followed the same style should be followed in a display of considerable size, with the sentence, "I've Got Him," featured in large type, and then a striking scene from the play or a picture of Miss Gish, and then further selling arguments on the picture.

IF stunts pay you, there is one that you can pull on the street by having one youth in ordinary civilian attire, and a second dressed as a girl. Then the pursuits can be pulled off in the street, with the girl pausing for breath every few minutes and shouting, "I'll get him yet."

Should you use this plan be sure that it is made clear that the girl is really a boy, and tip the authorities off in advance, so that there will be no complications. The wind-up of the chase should be made at your theatre where the crowd will see the announcement of the picture.

THESE Special Service Sections are written with the purpose of suggesting to exhibitors how to get the most out of pictures that they have booked. They are prepared after studying the pictures and the best way of exploiting them. Won't you let us know any use that you made here and the original ideas that you have used in putting over this picture of any others?

Still another plan could be worked by having a youth dressed as a woman going along the streets with a lantern, and apparently peering in the face of every man. On the back of her dress there should be a sign, reading: "I'll Get Him Yet." The youth employed should be careful not to offend any one.

There is another teaser stunt that can be carried out in your lobby in advance of the showing, and all you need is a little motor and two drums. Arrange the figure of a youth as if running, and then several feet behind him a girl in pursuit. These figures should be a couple of feet in height, heavy paper and cloth being used. These should be immediately above the entrance of the theatre, so arranged that the figures will constantly be passing, which can be done by using several sets, so arranged that only one set will be in sight at any time. Directly in the center and right behind the girl have a cut out in the roll, so that when the cut out passes a particular point it will reveal the slogan, "I'll Get Him Yet." This portion should be illuminated to bring it out.

Even better would be to have two trolley cars with the head of a man showing in the first one, and that of a girl in the other.

This should be used as an advance stunt, and can be retained during the showing.

FURTHER elaboration of the lobby effect could be made by reproducing the back end of a car and letting the people enter from the sides, but be careful in this case of the fire laws and leave exits open.

The six sheet makes an excellent cut out for lobby display, and we would advise the use of the scene pictures prominently displayed because they carry a strong promise of the comedy element.

ELSEWHERE in this issue will be found an account of the way this picture was presented at the Rivoli where "Liebesleid" was used as the theme. This is introduced where the girl and the boy goes outdoors. Much of the music at the Rivoli was carried on the organ, and so does not indicate when the theme was brought back during the scenes where the couple make up.

You can get a clever effect by using as the prelude to the picture, "I Want What I Want When I Want It." This should be sung by a basso or at least baritone, and needs no particular setting, though, if one is used, a cafe scene should be shown, or at least a table. "To a Wild Rose," "Because I Love You, Dear," or any standard love song for a female voice should be used.

Victor Herbert's "Sweethearts," "Merry Widow" selection, or any of the bright and happy numbers should be used as the overture.

There is one occasion during the scenes in the home where there should be organ music only, for we have a flash of the console to indicate that.

There are several clever little touches that can be added, for instance, where the father gets the income tax bill, "Keep the Home Fires Burning." There can be a laugh accentuated with a bar of "Hot Time," where the girl eats the chili. Another can be brought in with the strain of "Oh, Promise Me!" for the scene between the girl and the boy in the park, and then toward the end where she says, "These men have ruined my home," use a strain of "The Curse of an Aching Heart."

Use "Chicken Reel" for the scene with the rooster and a bar of "Funeral March," where the chicken is buried.

You'll get a big laugh by burlesquing the scene where the youth has the gun, and playing "Keep Your Head Down, Fritzi Boy."

Coming Program Offerings

Pathe Selects Films for Wilson's Return

To Samuel B. Rose, who has the management of the motion picture entertainment aboard the Presidential transport George Washington, Pathe Exchange, Inc., has delivered the following films to be exhibited before the President and his party on the return trip to the United States:

"The Cry of the Weak," Fannie Ward's latest emotional achievement; "The Master Man," the first of Frank Keenan's independent productions; "All Wrong," starring Bryant Washburn, and four Harold Lloyd Comedies.

First Keenan Independent

"The Master Man," first of the independently made photoplays from the Frank Keenan Productions, Inc., Los Angeles studios, was released by Pathe on May 25th. It marks the beginning of eight special productions in which Mr. Keenan is star, director and producer.

"The Master Man" shows a combination of intrigue and tragedy, and love interest of an unusual twist runs through the play. The original story is by F. X. James, and the photo-dramatization was done by Jack Cunningham, a past master at the art of adapting stories for the screen, it is declared.

Pictures Boy Scouts

President Wilson, in a proclamation just made public, has recommended that the period of June 8 to Flag Day, June 14, be observed throughout the country as "Boy Scout Week." In connection with this observance of this important event, all World Film Corporation Branches are fully equipped to co-operate to the highest possible degree with the movement by the use of the famous World Picture, "The Adventures of a Boy Scout." This film is officially endorsed by the Boy Scouts of America, it is said.

Mary Pickford's first production to be distributed by First National is "Daddy Long Legs"

Fay Tincher, Rather Rowdy, in the Christie Special Released May 25

Vitagraph Wins Attention on Stage Films

Vitagraph is declared to be winning widespread attention among those conversant with the literature of the screen and the stage for its frequent presentations of film versions of stage plays. The latest of stage antecedents to reach the screen is "A Stitch in Time."

Fully realizing the value, in an advertising sense, of its previous presentation on the stage, the promotion department of Vitagraph began early to publicize the production. The result has been, so Vitagraph reports, practically complete booking by first-run houses throughout the continent with the arrival of the release date.

Evelyn Gosnell Is Featured

James Montgomery Flagg's newest Paramount-Flagg comedy is "Welcome, Little Stranger," which was released May 18.

The action hinges upon the attempt made by Peter, a suburbanite, to get a servant girl to replace one who deserted his home at a critical juncture.

Evelyn Gosnell, Earl Metcalfe and Lucy Fox are featured. Miss Gosnell, who makes her first appearance in Paramount-Flagg pictures, is today said to be one of the most popular actresses before the New York public, being featured in the Al Woods production, "Up in Mabel's Room."

"Full of Pep" for May 26

On May 26th, Metro is releasing a romantic tale called "Full of Pep," with Hale Hamilton as its star.

"Full of Pep" is descriptive of the story by Robert F. Hill, in which the author has painted a colorful picture of a hero who fights his way through indominatable odds by the sheer force of either his personality or his wits.

Ray's Latest Feature Has Well-Known Players

The personnel of the cast which supports Charles Ray in his new Paramount picture, "The Busher,' which was released May 18, is said to be such as to command attention and favorable comment wherever this Thomas H. Ince production is shown.

Mr. Ray's leading woman is Colleen Moore, whose role is that of the village belle, Mazie. Among her best known pictures are "An Old Fashioned Young Man," in which she supported Robert Harron, and "Hands Up," with Wilfred Lucas. Jack Gilbert plays the role of the wealthy young snob of the village. He is well known through his work in "Happiness," with Enid Bennett, "The Millionaire Vagrant," with Charles Ray, and other Ince pictures. The character part of Deacon Nasby is taken by Otto Hoffman. He has appeared in the productions of many companies. Billy, the heroine's brother, is taken by Jay Morley, another player of wide experience, and all of the minor parts are said to be well taken by competent players.

"When Doctors Disagree" Released May 25

Goldwyn declares that the new art of photography in which the selection of artistic locale plays an all-important part, has never been so well developed as by Director Victor Schertzinger in Mabel Normand's newest Goldwyn play, "When Doctors Disagree," released May 25.

"No photoplay can hope to attain the standard demanded by contemporary theatregoers without scenic values," Mr Schertzinger remarked. "It is the paramount duty of a director to project a series of beautiful black-and-white paintings onto the silver sheet to balance his pictures and to compose them in accordance with the traditions of painting."

New Century Comedy Film

"Howling Lions and Circus Queens" is the title of the most recent Century comedy circus picture in which the Century Lion is featured. This picture is being directed by Vin Moore, and the plot concerns the trials and tribulations of a pair of rube lovers, Dot Farley and Bill Bevan.

A circus comes to the town, and Dot falls for the lion tamer. She decides to follow it, but so does Bill, and eventually the two get in a jam within the lion's cage. Then starts the chase that is said to be the most hair-raising and laughable of all pursuits depicted on the screen.

"Too Many Crooks" to Be Leslie's Next

Another book play is to serve as Gladys Leslie's release for June. The title of the play is to be "Too Many Crooks," and is an adaptation of the novel of the same name by E. J. Rath.

"Too Many Crooks" delighted thousands of readers, it is claimed, of All-Story Weekly, in which it recently ran serially.

Ralph Ince will direct the new picture play.

Dorothy Phillips, Universal Screen Star, in "Destiny"

Dustin Farnum Praises His Latest Picture

After seeing his picture screened for the first time in the projection room at the Brunton Studios, Los Angeles, Dustin Farnum thus expressed himself: "It is one of the best dramas I have ever starred in," an opinion which the United star confirmed in a letter to J. A. Berst, President of United Picture Theatres, Inc., expressing a satisfaction with all the details of his latest play. "A Man's Fight" presents Mr. Farnum as the son of an aristocratic family, who, through circumstance, pays the penalty for a deed of which he is innocent. These earlier scenes are laid in and around New York, then come scenes of Sing Sing, and the later part of the play has its location in the West, with Dustin Farnum in the role of a successful mine manager. Here adverse fate again takes a hand and love also enters into the plot.

Jack Brown with Selznick

Selznick Pictures Corp. has engaged Jack W. Brown to serve in the capacities of location man and casting director. Mr. Brown has had a wide experience in these lines having served with several prominent film companies. He gained much of his early motion picture education while acting as location man for the famous Reliance-Mutual company with whom he was connected for two years. Mr. Brown has also assisted Edgar Lewis, Tom Terriss and other well known directors.

Salisbury's Latest

"Devils Have Their Friends" is the working title of the latest story purchased as the next Monroe Salisbury subject. The story was written especially for Salisbury by Elliott J. Clawson, and the cast that has been selected includes William Stowell, Colleen Moore, Ethel Ritchie, Virginia Foltz, Sydney Franklin, Harry DuRoy, and Arthie Jassman.

Program Glances

"The Master Man," the first offering of the Frank Keenan Productions, which will be released in the Pathe Star Series on May 25, is said to be a splendid achievement and in it is answered Mr. Keenan's recently propounded question, "What is the seventh human motive?"

Larry Semon is seen as a house detective in "Passing the Buck," his newest comedy to come to the screen. "Passing the Buck" was set for release May 12.

Goldwyn's new Tom Moore picture, "The City of Comrades," which will be released in June, is said to be one of the swiftest-moving of photoplays.

A farm, New York City, the Stock Exchange and a palatial residence are included in the scenes in "Destiny." the new Jewel production in which Dorothy Phillips is starred and which will be released this month through the Universal Exchanges.

In the presentation of "The Gentleman from Indiana," which was the Success Series release scheduled by the Famous Players-Lasky Corporation for May 18, considerable sentimental interest attaches because of a close personal friendship between Dustin Farnum, the star, and Booth Tarkington, the author.

Pathe Review No. 10, released on May 25th offers an interesting and diversified selection of subjects.. The Novograph slow motion pictures give a fascinating analysis of juggling.

The Metropolitan Opera House Ballet was used in New York in the making of Theda Bara's latest super-production, "La Belle Russe," the Belasco play adapted and directed by Charles J. Brabin. This story called for the ballet in certain theatrical scenes.

Capital acting opportunities are offered not only Pauline Frederick, but every one associated with her in "The Fear Woman," newest of her Goldwyn pictures, which will be released June 8.

Vitagraph's last release in the current month of May will be "Thin Ice," a play by Corporal Shannon Fife, which stars Corinne Griffith. "Thin Ice" is the story of the flotation of spurious mining stock and its far-reaching effect on the lives of one of the families whose head invested their all in these gilded but worthless securities.

Enid Bennett, whose new Paramount picture, "The Haunted Bedroom," is scheduled for release May 25, has the Flatbush section of Brooklyn as the chief locale of her next picture, which she is about to start at the Thomas H. Ince studio. The story is by C. Gardner Sullivan.

Ethel Richie, formerly a leading woman with Balboa films, and who has been absent from the screen for more than a year, has been engaged by the Universal to play an important feminine role in support of Mary MacLaren in "The Weaker Vessel," which is being produced at Universal City under the direction of Paul Powell.

Ernest Truex has been engaged by Amedee J. VanBuren for pictures

Roy Stewart and Mildred Manning are in "The Westerners," Released by W. W. Hodkinson

"Playthings of Passion" Set for June 8

With Sunday, June the 8th, set as the release date for "Playthings of Passion," widespread interest is being evinced, it is said, in this latest Kitty Gordon United offering, which report says by its story plot, dramatic situations, and novelty of treatment, sets a new high standard of production for Miss Gordon, while from the angle of magnificent apparel a special stress is laid upon the fact that in this feature Miss Gordon is reported to have eclipsed her every previous effort.

In this modern age of women's activities the latest United offering is said to be timely, dealing, as the thread of its story does, with the adventures of a woman social worker in the slums and tenements, and the startling outcome of the experiment in its effect upon the three principal characters portrayed.

Prominent in Miss Gordon's support are Mahlon Hamilton and W. Lawson Butt.

Says Davies' Feature Scores Big Hit

"Getting Mary Married," Marion Davies' latest picture released to date, has scored a big hit throughout the country, according to C. F. Zittel, executive head of of the opinion that comedy-drama and clever sub-titles are a much-wanted commodity in the film business at the present time. The success of "Getting Mary Married" seems to indicate the rightness of his theory.

Announces Completion of "The Open Road"

Universal announces the completion of another Special Attraction, in which Monroe Salisbury is starred, the title being "The Open Road." No Universal picture made recently has received such praise from those who have seen the first print as has this latest Salisbury picture, it is declared.

The Independent Field

Competition Waxes Keen Abroad

So Says Robertson-Cole, But Because of Exceptional List of Productions, Is Maintaining Its Position

COMPETITION in the foreign field, where the Robertson-Cole Company long ago obtained a firm footing, is very keen right now, it is stated, but because of the exceptional list of productions which it has to offer foreign buyers Robertson-Cole is maintaining its position.

Besides offering the stars series, featuring Sessue Hayakawa, H. B. Warner, H. B. Walthall, William Desmond, Bessie Barriscale, Billie Rhodes and Alma Rubens, the Robertson-Cole foreign department has a large array of specials on its list produced by some of the foremost directors in the country. Tom Ince, Ralph Ince, Julius Steger and Sydney Olcott, are among the producers of the Robertson-Cole foreign specials, in which there appeared such prominent stars as Lucy Cotton, Mary Boland, Ann Murdock, Bessie Barriscale, Charlotte Walker, Mitchell Lewis, Elaine Hammerstein, Lucille Lee Stewart, Valentine Grant, Walker Whiteside and Beatriz Michelena.

In addition to these, there are the three Robertson-Cole specials which have triumphed in this country: "Cannibals of the South Seas," which at a recent trade showing in London, is declared to have set the British exhibitors agog with enthusiasm; "The Turn in the Road," which has proved a success, and "What Every Woman Wants," a production which is said to have received wider exploitation than a majority of the big features issued this year.

The star series pictures, which have thus far been completed, are: H. B. Warner, in "The Man Who Turned White"; Sessue Hayakawa, in "His Birthright," "The Temple of Dusk," "Bonds of Honor," "A Heart in Pawn," "The Courageous Coward," and "His Debt"; Billie Rhodes, in "The Girl of My Dreams," "Hoop-la," "The Lamb and the Lion," "The Love Call," and "In Search of Arcady"; Bessie Barriscale, in "All of a Sudden, Norma," "A Trick of Fate," "Hearts Asleep," "Josselyn's Wife," and "Broken Threads"; William Desmond, in "Life's a Funny Proposition," "The Prodigal Liar," "Whitewashed Walls," and "The Mints of Hell"; Henry B. Waltham, in "And a Still, Small Voice," "The Long Lane's Turning," and "Modern Husbands"; Alma Rubens, in "Diane of the Green Van" and "A Man's Country."

Jesse D. Hampton presents H. B. Warner in "The Man Who Turned White," which is distributed by Robertson-Cole through Exhibitors Mutual

Supervise Plans for the First Capital Films

S. L. BARNHARD and C. Eddy Eckels are in Los Angeles supervising plans for the first productions of the Capital Company, Inc. Two-reel Western stories and single-reel comedies will be featured on their program.

Before leaving Mr. Barnhard said, "On our arrival in Los Angeles we shall immediately engage actors for five companies, all of them to be started at once. Our stars have already been engaged, but I would prefer not to mention their names just now." I will say, however, that the exhibitors can look forward to our giving them the very best that money can buy in short features. We are going to give them something different than the usual run of Western dramas that have flooded the market for so many years. There never has been anything done so well, but what it can be improved upon, is my belief, and it is with this thought in mind that we are entering the production field.

"Up to the present the exhibitor has taken kindly to the program we have released, and because of their splendid cooperation we came to the conclusion that the best would be none too good, and now we will give them the best possible.

"We started out at a pretty good pace by giving the trade a good class of short features which we improved continually. Then we came to the place where it was impossible to get better material unless we made our own productions. Even that condition did not appear as an obstacle, and we immediately started to make arrangements whereby we

"Already these arrangements have been completed, and in a very short time our own brand new productions will be ready for release. And all this was done in a few weeks' time. In fact, the entire life of the Capital Film Company dates back only four months—so you will admit we have progressed rapidly."

Hazel Dawn Heads Her Own Company

The Amalgamated Film Corporation announce that Hazel Dawn will return to the screen, heading her own company. This is Miss Dawn's second venture in the picture field and it is rumored that her first production will be "Up in Mable's Room," her stage success, and that the company which is backing the enterprise is a unit of Wall Street Financers. They are said to have already secured the rights for the picture from the Wood office, owners of the play. The company will produce in California and also intend making a few specials in France and Belgium, it is stated.

When Miss Dawn was asked by a representative of MOTION PICTURE NEWS if she intended leaving the stage for good, she said that at present she has no intention of doing so, but that she has won her success in both fields, by devoting her time to one thing and not trying to accomplish more than she can handle. It is expected, however, that Miss Dawn's first release will occur some time in January.

Correction

In the article sent out concerning the sale of territories on the Texas Guinan two-reel Westerns it was stated through error that H. M. Savini of Atlanta, Ga., purchased the rights to these productions for Georgia, Florida, South Carolina, Alabama and Tennessee. These productions were secured by the Special Features Company, W. E. Drummond, President, Knoxville, Tenn.

Purchase Foreign Rights

Bech, Van Siclen & Co., Inc., exporters, announce that they have just purchased the foreign rights to three Doris Kenyon pictures which were purchased from The Parex Film Corporation. The pictures are "Inn of the Blue Moon," "Street of Seven Stars," and "Twilight," which has recently been shown at the New York Theatre.

Jess Willard is the star of "The Challenge of Chance," shortly to be presented to the public

" Service " Is Keynote of Big Feature Corp.

" Service " is a keynote of the Big Feature Rights Corporation in its dealings with the exhibitors of Kentucky and Tennessee to whom it furnishes the First National Exhibitors' Circuit attractions.

" Do everything that can be done to please the exhibitor and make the picture business easier for him. Try to relieve him of any vexations or worry that could be caused by carelessness or indifference. Be as zealous for his interests as for the Big Feature Rights' interests, for as a matter of fact, his interests and the Big Feature Rights' interests are one."

This is a brief summary of Big Feature Rights policy, and it is declared that the Kentucky and Tennessee exhibitors are delighted with it, and are as well satisfied a set of motion picture people as can be found in the United States.

Every now and then the Big Feature Rights receives a word of appreciation from an exhibitor, it is said, that repays it fully for any trouble it has been to in endeavoring to give perfect service.

Completes Continuity for Next Brentwood

Tom Gibson, author of "High Speed," "The Midnight Man," "The Bulls Eye," "The Wolves in Wall Street," and many other screen productions, has completed the continuity of King Vidor's next Brentwood Production. The title has not been decided upon, but the theme of the story is "Capital" and "Labor" and is treated from a new angle. The story is a drama of " the Reconstruction Period" and in it Florence Vidor, wife of the young director, will return to the screen. David Butler and Zasu Pitts will be prominent in the supporting players.

Cissy Fitz-Gerald Films Near Completion

The arrival of a delayed spring is rushing work on the first three of the series of " Cissy " and " Bertie " comedies which are soon to be completed and released by the Cissy Fitz-Gerald Pictures, Inc. Much of the indoor work has been completed.

" Cissy's Funnymoon," which will be the first of the releases, has been projected for Miss Fitz-Gerald and her directors, and is near final arrangement and completion. The company expects to furnish the film world with something new and refreshing in comedies by the release of the first three films some time in June.

Books " Stolen Orders "

William A. Brady has just been advised by Robert Lynch, manager of the Metro Film Exchange of Philadelphia, who bought "Stolen Orders" for Eastern Pennsylvania, New Jersey and Delaware that the Stanley Booking Company of Philadelphia has booked the Brady picture for seventy days, beginning in the Stanley Theatre, Philadelphia. Mr. Lynch, in a letter to Mr. Brady, gives it as his opinion that " Stolen Orders " will be one of the biggest successes he has handled.

Charles Miller, of Charles Miller Productions, Inc., being congratulated by J. A. Quinn, of Los Angeles, upon the latter's visit to New York. The Miller Productions will be distributed by Independent Sales Corporation

Goldburg Sells Territory on Swain Comedies

TELEGRAPHIC advices from the Frohman Amusement Corporation to Harry Leonhardt, president of the Poppy Comedies, producing the Mack Swain Comedies, advising him of the various territories sold, has brought forth a telegraphic response from Mr. Leonhardt. He wired Jesse J. Goldburg, general manager of the Frohman Amusement Corporation, as follows:

" Congratulations on your success. Poppy Comedies Company will more than back you and the exhibitors on your and their confidence in me. I can assure you that our productions are one hundred per cent and from my experience other exhibitors will like them. Regards."

Mr. Goldburg is further advised that the first release was run at the California Theatre, and that this initial release was greeted with uproarious laughter.

Although Mack Swain Comedies have been announced for offering to state right buyers but one week ago for the first time, yet a record has been established, it is declared, in the disposition of franchises or contracts, and the following territories within five days have been closed.

J. Frank Brockliss, 729 Seventh avenue, New York City, entire world, outside of the United States and its possessions and the Dominion of Canada; Peerless Film Service, Inc., 802 South Olive street, Los Angeles, Calif.: California, Nevada, Arizona and Hawaiian Islands; Turner & Dahnken, 134 Golden Gate avenue, San Francisco, Calif., Greater New York City; Super Film Attractions, 1209 E. St. N. W. Washington, D. C., Delaware, Maryland, Virginia and District of Columbia; Gene Marcus, Twentieth Century Film Co., 1337 Vine street, Philadelphia, Pa., Eastern Pennsylvania and Southern New Jersey; Midwest Distributing Co., Toy Building, Milwaukee, Wis., Wisconsin; Major Films, Inc., 10 Piedmont street, Boston, Mass., New England States; Aywon Film Exchange, Nathan Hirsch, 729 Seventh avenue, New York City, Northern New York and Northern New Jersey; Amalgamated Film Co., Ltd., 1318 Standard Bank Building, Vancouver, B. C., Western Canada.

The first four Poppy Comedies have been completed and before the release date, which was set for May 20th, it is expected that the Frohman Amusement Corporation will have six productions on hand, thereby keeping well ahead of the release dates.

Texas Guinan, appearing in Western dramas for Frohman Amusement Corp.

Secures Stage Artists to Support Cassinelli

IN assembling the cast to support Dolores Cassinelli in "The Gutter," Director Albert Capellani has invaded the ranks of the legitimate stage with the resultant engagement of a number of well-known footlight favorites. The most prominent of the players recruited by Mr. Capellani from the spoken drama are Vincent Serrano, one of the most distinguished actors on the American stage and at present one of the stars of "Our Pleasant Sins," a current Broadway stage success; Marie Chambers, who has, for the past year been touring the country as Lou Tellegen's leading lady in "Blind Youth"; and Helen Lowell, who has been appearing with conspicuous success in "Cappy Ricks" which recently concluded a successful Broadway run.

Among the other players drafted from the stage to support Miss Cassinelli in "The Gutter" are May Hopkins, a popular musical-comedy satellite; De Sacia Saville, who has been a featured member of Oliver Morosco's Los Angeles stock company; and Albert Roccardi whose most notable stage achievement was his impersonation of the Jap in "Officer 666." Miss Cassinelli's supporting company which also includes Franklyn Farnum whose engagement was previously announced, is one of exceptional strength and balance and gives further emphasis to Mr. Capellani's policy of surrounding his stars with players of proved ability. All the recent additions to the cast are now at work on the new production which will mark the initial appearance of Miss Cassinelli, as a star under the banner of the Albert Capellani Productions, Inc.

Albert Capellani, producer of "Oh, Boy," which is to be distributed by Pathe

Revier Receives Welcome at Brunton Studios

When Harry Revier, who is directing Jess Willard, world's heavyweight champion, in a seven-reel picture, "The Challenge of Chance," arrived at the Brunton Studios in Los Angeles recently, he got a real welcome home, it is said. Mr. Revier, who formerly was with Lasky and also with Mme. Petrova, knows every department head at the Brunton studios and was intimately associated with Mr. Brunton in the early days of picture making out West. They met again for the first time in over five years. After a reunion with Mr. Brunton, Mr. Revier hunted up Jack Okey, head of the Brunton studio technical department, Tom Little, head of the property department, and many others who had worked with him in the past. One of his pleasant surprises was to find in charge of the Sanborn Laboratory offices at the studio Miss Miller, a girl whom he had first introduced into the motion picture business.

Henley to Start Soon on New Production

Hobart Henley, Hobart Henley Productions, Inc., announces that he has engaged Warren Fromme, newspaper man as assistant to him in connection with his executive work of production. Leon D. Britton will be Mr. Henley's assistant director.

Mr. Henley expects to announce within the next week, the title of one of four stories by prominent screen writers, now under consideration. Following the selection of the story, Mr. Henley will start casting and expects to start actual production work within the next two weeks.

Landlord Chases Willard Off His Ranch

Jess Williard, the world's heavyweight boxing champion, was chased off a ranch near here the other day by a peevish landlord, it is stated. Willard and his company went out to the Russell Brothers ranch at Triumfo, to make some big cattle ranch scenes for his picture. "The Challenge of Chance." Through an error, the large company of actors and cowboys went to work on a ranch adjoining the Russel property. However, they went up to the owner's mansion and obtained his consent to work. The owner, who was somewhat flushed with wine, came whirling along in a big car a little later, and demanded to get into the picture. It was explained that it couldn't be done. He then told Willard and his company that just for that they'd have to get off his ranch. They got.

Adolf Philipp Company Opens Offices

The Adolf Philipp Film Corporation which was organized a few weeks ago with the author, producer and composer at the head of the concern, have opened offices and studios at 11 East Fourteenth Street, New York City, formerly occupied by the Prizma.

The studios are being entirely renovated and modernized and are being equipped with an entirely new electric light plant it is stated. The company will also use a newly invented studio lamp, said beyond comparison the best lamp now in existence. Adolf Philipp, is personally interested in this invention and declares that the light effects and clearness of the pictures will be non-surpassable.

Archainbaud Completes "Unknown Dancer"

Actual filming of "The Unknown Dancer," the second of the series of Creighton Hale-June Caprice features to be made by the Albert Capellani Productions, Inc., has been completed by Director George Archainbaud working under the supervision of Albert Capellani. Cutting and titling of the picture is now in progress and with the completion of this work, the Albert Capellani Productions, Inc., will have two Hale-Caprice subjects available for distribution, and final laboratory work on "Oh Boy," the first of the series having been finished last week.

In the cast of "The Unknown Dancer" are Alfred Hickman, Charles Coleman, Edwards Davis and Katherine Johnson.

Sheldon Lewis to Star

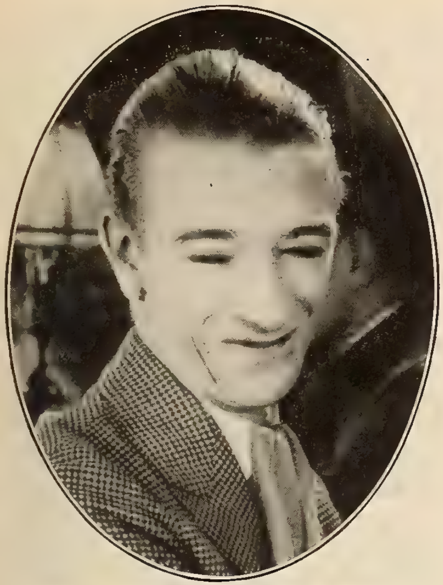
Lewis Meyer has placed Sheldon Lewis under contract as a star, and is to exploit him shortly in a series of feature films said to be of an unusual nature. Mr. Lewis has just finished supporting Virginia Pearson in "The Bishop's Emerald," and the excellence of his work in this production and in some of his former character roles is said to have prompted the offer made to star him on his own account.

"The Monster and the Man," the first Sheldon Lewis picture, has just been finished, and distribution arrangements are in the course of completion.

Vanderbilt in Pictures

Gertrude Vanderbilt, now playing in "Listen, Lester," is said to be launching a movie corporation of her own, the details being arranged by M. S. Bentham. Miss Vanderbilt has long been a popular musical comedy and vaudeville feature, and, on test pictures taken recently, is an ideal screen type, according to the Gertrude Vanderbilt Film Corporation. Miss Vanderbilt is said to have already selected her first subject. Screen production will not interfere with her stage work.

Al E. Christie is chauffeuring Fay Tincher to location at the Christie Plant on the Coast



Johnny Dooley, as he appears in one of his two-reel comedies

Says Tom Mix Features are Popular

Exclusive Features Inc., have had many inquiries, it is said, regarding their series of fourteen single reel Tom Mix re-issues which they are now ready to release.

These inquiries have been coming in, it is stated, on the announcements made in the trade papers, but as soon as their advertising campaign begins it is expected that every territory will be disposed of.

Jacob Weinberg, secretary and treasurer of the company says: "The wise exchange man will not lose any time in securing these features, as the phenomenal success of the previous Tom Mix re-issues is assured in these single reel western pictures, they being selected from a collection of fifty-four single-reel negatives." A beautiful assortment of advertising matter accompanies these features, it is said, being composed of one sheets, three sheets and 11 by 14 photos and slides.

"As these pictures are very popular with the exhibitors," says Mr. Weinberg, "they will surely prove a profitable investment for the state right buyer."

Eddie Foy to Make Two-Reel Comedies

The National Film Company of Denver will soon begin the production of pictures, it is said, under a new board of directors and new management. Plans for the immediate resumption of activities were laid at a meeting, it is stated, by the directors recently. W. H. Ender will be manager of the company, and Albert W. Hale will direct. Mr. Hale is said to have made a tentative agreement with Eddie Foy and family to produce this summer a series of two-reel comedies to be known as the Foy Fun Films. Mr. Foy will be in Denver, it is said, shortly to confer with Mr. Hale on his summer engagement. Alterations on the studios will begin at once.

The company, it is said, will invite California companies to come to Denver to finish pictures requiring outdoor western scenes in the studios of the Denver company.

Frank Hall Leases Park Theatre

Will Give Rothapfel Program Indefinite Run, to be Followed by Showing of His Special Releases

FRANK G. HALL, vice-president of Rothapfel Picture Corporation and president of Independent Sales Corporation, which organization is handling the distribution of the Rothapfel Unit Programme, released June 2 through the Film Clearing House exchanges, announce that he has leased for the summer season the Park theatre, one of the Broadway legitimate houses, located at Columbus Circle, and opens it as a picture house the night of May 28 with the Rothapfel Unit Programme as the first attraction, for an indefinite run. Immediately following the signing of the lease, Mr. Hall engaged a corps of decorators and workmen to renovate the theatre and make it ready for the reception of the Unit Programme.

Samuel L. Rothapfel, producer of the Unit Programme and former managing director of the Rialto and Rivoli theatres, will personally supervise the presentation of his Unit Programme during its run at the Park. For the occasion Mr. Rothapfel has engaged a full symphony orchestra, a corps of ushers, and every detail looking toward a Broadway presentation of a picture programme is being arranged. After the opening, Monday night, May 28, there will be a continuous performance from 1 to 11 p. m A special lobby display has been arranged, and the programme will be given city-wide publicity—in the newspapers, etc.

Following the run of the Rothapfel Unit Programme, which will extend indefinitely into the summer, it is said Mr. Hall plans to give his other special releases on Independent Sales Corporation's program, extended runs at the Park. The first of these will be J. Stuart Blackton's production, "A House Divided." Mr. Hall is releasing this production in the United States and Canada. "The Other Man's Wife" will probably follow "A House Divided." Mr. Hall is about to close for the domestic rights to two other big productions, it is said, and these, too, will probably be given a run at the Park.

Mr. Rothapfel expects to start production work on the second Rothapfel Unit Programme within the next three weeks. He is now considering several stories for the feature production on the second program, and is making arrangements for the other numbers.

Schedules First Capellani Picture June 22

ALBERT CAPELLANI will inaugurate his advent into the ranks of independent producers on June 22, the date that has been scheduled for the release of "Oh, Boy!" the first subject to be made by the recently organized Albert Capellani Productions, Inc. "Oh, Boy!" will also be the first of a series of special features in which Creighton Hale and June Caprice will be co-starred under the banner of the Albert Capellani Productions, Inc., and will be released through Pathe Exchange, Inc. Final laboratory work on "Oh, Boy!" which is the first "Filmusical-Comedy" to be shown on the screen, has been completed, and it is expected that prints will be available for showings at the various Pathe branches within a week.

"Oh, Boy!" is adapted from the famous musical comedy hit of the same name, which was originally presented at the Princess theatre, New York, where it played, it is said, for over sixteen months. It was produced under the personal direction of Albert Capellani, who it is declared by those who have already seen the film, has completely vindicated the practicability of his undertaking in using, for the first time, a musical comedy as the basis of a motion picture.

"Oh, Boy!" can legitimately lay claim, it is said, to being that rare thing in motion pictures—a production of a purely farcial nature entirely devoid of incidents bearing even a remote resemblance to melodrama.

The cast is headed by Creighton Hale and June Caprice. The supporting company includes Flora Finch, famous for her work with the late John Bunny; Zena Keefe, who is well known to the picture-going public in a number of special productions, including "Enlighten Thy Daughter"; W. H. Thompson, a veteran character actor of the legitimate stage; Joseph Conyers who created the character of the rube constable; Grace Heals, Maurice Bennet Flynn, better known as "Lefty" Flynn, famous Yale football star, and many others.

Marcus Loew Books Rothapfel Programme

Marcus Loew has booked the Rothapfel Unit Programme over his New York circuit and in Loew's Stillman, Cleveland, according to an announcement made by P. E. Meyer, manager of the New York branch of the Film Clearing House, through which the Unit Programme is released by Frank G. Hall, vice-president, Rothapfel Picture Corporation. The Programme received many countless endorsements, it is said, by leading exhibitors throughout the country, who came to New York personally to view the premiere showing of the Unit at the Rialto Theatre, recently. With a contract from one of the leading exhibitors of Greater New York, Marcus Loew, and requests coming into the New York office of Film Clearing House, it is stated, from the biggest exhibitors throughout the country, Mr. Hall and Mr. Rothapfel feel that the Rothapfel Unit Programme is not only living up to but surpassing every expectation.

Mr. Meyer places a great deal of the credit for the numbers of bookings coming into his office, to the carefully planned advertising and exploitation campaign arranged by Harry P. Diggs and Hopp Hadley. The advertising and departments put forth every effort to place this Programme before the exhibitors and public, and the results obtained have more than rewarded them for their efforts, according to Mr. Meyer's statement.

Bernstein Arranges Details for Reed Feature

ISIDOR BERNSTEIN, general manager of the National Film Corporation, spent five days in New York last week, making arrangements for the forthcoming production of Hal Reid's "Confession."

This picture will be offered as a super-special by the Pioneer, and is said to be the most ambitious production that The National has ever attempted.

"This statement has great significance," said Mr. Bernstein, "inasmuch as the National produced the Tarzan pictures.

"While the story is ultra-modern in every respect, one of the most spectacular scenes of the picture will be a reproduction of the ancient Coliseum of Rome. In this scene will be shown the martyrdom suffered by the early Christians. A den of twenty lions will be used, and two thousand extras, costumed as citizens of Rome, will act as spectators. Emperor Nero will be one of the chief characters in this scene.

"A large plot of ground on the outskirts of Los Angeles has been leased for this scene, and the services of Guilo Novelli, the prominent Italian archæologist and architect, has been retained to superintend the construction of the Roman amphitheatre."

The story deals with the sacredness of the Roman Catholic confessional. Henry B. Walthall has the role of a priest, whose brother is accused of murder and sentenced to death. Through the confessional the priest learns the true identity of the murderer, yet is powerless to save the life of his innocent brother. Through an exciting series of complex dramatic situations the innocent man is saved from his doom.

It is highly dramatic, with a deep psychological undertone that will place "Confession" among the front rank of the big spectacular pictures of the day. A large and noteworthy cast is now being selected to support Mr. Walthall.

Big Runs for Blackton's "A House Divided"

P. E. MEYER, manager of the Film Clearing House, New York branch, announces that Frank G. Hall's special release for the week of June 1 "A House Divided," a J. Stuart Blackton production, starring Sylvia Breamer and Herbert Rawlinson, has been booked for maximum runs over the Fox circuit of theatres, the U. B. O. and the Picker, Harstn and Meyer & Schneider houses in Greater New York, representing a bigger booking, it is claimed, than has been registered on any other feature of recent release. Comment by exhibitors who have seen private showing of this feature sum up to an indorsement that indicates that this picture will supply every demand by both exhibitor and public.

Reports from Mr. Meyer are to the effect that the New York office of the Film Clearing House is working overtime on the executive work incident to the large number of requests coming from exhibitors for showings and bookings on this feature. June 1 will mark the first run of "A House Divided," and, in view of this fact, Mr. Meyer states that the business that has been done to date exceeds the number of bookings on any other feature handled through the New York office, prior to release.

Harry P. Diggs, exploitation manager for the Hall interests, announces that he has prepared an elaborate press book on "A House Divided," containing eighteen pages and giving in detail help to the exhibitor in advertising the run.

Hall to Release Another Special Feature

"The Other Man's Wife," the most recent addition to Frank G. Hall's list of special releases on the Independent Sales Corporation's program, will be placed in the Film Clearing House exchanges this week and offered to exhibitors as one of the strongest dramatic offerings of Mr. Hall's current releases. It was produced by Warner Bros. under the direction of Carl Harbaugh, and presents in the principal roles, Ellen Cassidy, Stuart Holmes, Ned Hay, Olive Trevor, Halbert Brown, Mrs. Garrison, Lesley Casey, Danny Sullivan, Regina Quinn, Laura Newman, Georgie Jessel and Evelyn Brent.

To Exploit Feature

Arrangements have been entered into with the Standard Film Service Company, with offices in Cleveland, Cincinnati and Detroit, to exploit "Open Your Eyes" in Ohio, Michigan, Kentucky, Indiana and Tennessee.

Bookings are being made for the above territories by the Standard Film Service Company.

New Chester Exchanges

Two new distributors were added last week to the Exchanges handling Outing-Chester Pictures—Jule and J. J. Allen of Toronto, for Eastern Canada, and the Electric Films Corporation of Washington, D. C., for Maryland, Delaware and the District of Columbia.

Solomon Adler, president of Zion Films, Inc.

Ethel Teare, the Leading Woman in Support of Ham and Bud in the Comedies Now Re-Issued by Jans Productions, Inc.

All-Indian Subject Ready for Release

"The Passing of the Crow"—second of the All-Indian subjects to be released by the Educational Films Corporation of America—is ready for distribution and will be shipped to Educational exchanges this week.

Vice-President E. W. Hammons makes an announcement concerning it that will be of interest to all exhibitors who seek novelty in short subjects. Like "The Eagle and the Fawn," which was the first of these films, the picture is essentially a scenic subject, with just enough story value to make it thoroughly interesting, and is enacted by a cast of full-blooded Crow Indians, on their reservation in Northern Wyoming.

"The Passing of the Crow" differs from the earlier release in the respect that it contains more action and consequently greater interest. There are no central figures in particular that predominate throughout the reel, but instead a group of very interesting happenings caught here and there on the reservation that will be most fascinating to the average theatre-goer.

The picture opens with Indian children in a juvenile war-dance, and then follows descriptive scenes showing the squaws at work while the braves sit around and smoke. The preparation of "Beef a la Hole in the Ground" gives the energetic warriors a chance to display a semi-annual ambitious streak, and later on comes All-Indian Vaudeville, the most amusing and interesting scenes of Indian life that have ever been filmed.

Sells Feature Rights

The Southern Feature Film Corporation announces that they have sold the rights to "Beyond the Law" for Kansas, Missouri, Kentucky and Tennessee to First National.

In and Out of West Coast Studios

By J. C. Jessen

Fox Studio Doings

"Evangeline" is being filmed, and Miriam Cooper is the star. This became known this week at the Fox studio where the subject has been under production for the past few days. No continuity has been written for the screen version of this famous classic poem, and Director R. A. Walsh is making the subject from the book. While present scenes require work at the studio, it is planned that the company shall make a trip to Lake Huntington, to mountain locations and a portion of the scenes will be filmed on the Pacific Ocean's shores.

Peggy Hyland is now under the direction of Edmund Lawrence, Fox director, who recently arrived from the East, and she is now working in "The Bid She Made." It will be Lawrence's first West Coast made subject, and a particularly strong cast has been organized for this play. Harry Hillard is leading man, and the supporting cast is composed of E. B. Tilton, Edwin Jobson, Mollie McConnell, Billy Elmer, Mrs. Jack Mulhall, and others. The story is an original one by Charles Mortimer Peck, prepared for the screen by Ruth Ann Baldwin.

Eva Novak, a sister of Jane Novak, will made her debut as a leading woman in a semi-Western play, titled "Speed," written by H. H. Van Loan, and now being produced by Edward J. LeSaint, with Tom Mix as star. Others named for appearance in this production are L. C. Shumway, Helen Wright, Hayward Mack, Jack Curtis, George Hackathorn, and Little George Stone.

Frank Beal is home from Yuma, Ariz., with the Gladys Brockwell Company, where exteriors for "Sadie" were taken, and Arthus Rosson is making the final scenes for "Be a Little Sport," co-starring Eleanor Fair and Albert Ray.

Hampton Del Ruth, supervising director of Fox Sunshine Comedies, added a third organization this week when he engaged Chester Conklin, for three years a featured player in Sennett Comedies, and Billy Armstrong, who has been with the Sennett organization. Chester Conklin is now playing under the direction of Victor Heerman, and the other directors at work at this studio are J. G. Blystone and Frank Griffin.

The F.P.-Lasky Studio

Bryant Washburn now being starred with Lois Wilson as his leading woman, has returned from location in the vicinity of San Diego, where they were working on exteriors for "Love Insurance," and is now working at the Famous Players-Lasky studio in Hollywood. This was written by Earl Derr Biggers, and is being directed by Donald Crisp.

HE'S A BEAR!

Representative of Motion Picture News Get Cheers

CARL JESSEN, representative of Motion Picture News at Los Angeles, has again been voted a regular fellow.

The following letter speaks for itself:

The Motion Picture News,
New York City, N. Y.

Gentlemen:

In the "Victory Loan" campaign just finished, the motion picture industry made the most vital impression of favor upon the City of Los Angeles that it has ever known.

Among the capable men who led this very commendable fight in our city was Mr. Carl Jessen.

As a citizen of Los Angeles and as a member of the industry, it affords me a very great pleasure to express my admiration of Mr. Jessen's most effective services and genial personality.

Truly,
Edward A. Biby,
Charlie Chaplin Film Company.

Houdini has begun work on his mystery Artcraft spectacle, under the direction of Irving Willat, after spending two weeks with the continuity writers in the preparation of the script. All of the cast for the Houdini picture has not been selected as the first scenes to be made require only extra people.

Major Robert Warwick and company, with Director George Melford, are still at Lewiston, Idaho, working on exteriors for "Told in the Hills," and it is expected they will not return for a week.

The adaption from the O. Henry story, "You're Fired," starring Wallie Reid, with Wanda Hawley, has been finished by Didector James Cruze and Miss Hawley, has been cast to play the name role in "Peg o' My Heart," with Tom Meighan appearing opposite, under the direction of William C. De Mille. This it is understood will be an Artcraft special production.

Director Walter Edwards has made the last scenes for the Marguerite Clark play, "Girls," adapted from the Clyde Fitch play, and Harrison Ford, who has been Miss Clark's leading man, will play under the direction of Robert Vignola in support of Vivian Martin in "The Third Kiss."

Jeanie McPherson will have the Cecil B. De Mille's story ready within a few days. The new one is founded upon the stage play, "Admirable Crichton," by James M. Barry. This, as all recent De Mille productions, will have an all star cast as yet only partially named.

Universal Newsettes

Universal City appears busier now than for many monthes past, due to the fact that practically all directors are working at the big plant this week. The total number of directors now employed by Universal are fourteen.

The Fannie Hurst story, which appeared in a recent National magazine, titled "A Petal and the Current," has been selected as the next vehicle for Mary MacLaren, and is now being produced by Todd Browning. Robert Anderson will be the leading man, and some of the principals of the cast now named are: Gertrude Claire, Fritzie Ridgeway, Beatrice Bernham, David Butler and Victor Potel.

A new series of two-reel Western plays written and to be directed by Jacques Jaccard have been started with Marie Walcamp as the star. The scenes for the first of these pictures was made this week at Sonora, Calif., where one of the biggest round-ups of the country was conducted.

"The Broken Idol" is announced as the title for the next serial feature; Eddie Polo and company has been in Arizona for the past week securing exterior scenes for the initial releases. Allen Holubar plans to complete the filming of "The Right to Happiness," starring Dorothy Phillips within the next ten days. During the present week he used almost 1,000 extras every day for some of the big scenes for this play.

About Metro Players

In the absence of Supervising Director Maxwell Karger, who is in the East on a story purchasing trip, production continues at the maximum at the Metro studio, four new subjects being put in production this week. Bert Lytell is next to work in a comedy written by John Blackwood, titled "It's Easy to Make Money," under the direction of Edwin Carewe.

Hale Hamilton steps forth as an author, having written the story for his next Metro production, and A. S. LeVino is now preparing the screen version. Lieut.-Adj. Luther A. Reed has written the next story for Emmy Wehlen, which has a working title of, "A Favor for a Friend," and will be directed by John Ince.

Miss Allison's play is the only one for which a cast has been selected, the principal players being Howard Gaye, Kathleen Kerrigan, Tell Trenton, and others. Gaye is a former leading man who appeared in a number of Fine Art productions, and has just returned from serving two years in the English army.

Vitagraph News Bits

Albert A. Smith, president of Vitagraph Company, left, early this week for New York, after spending a month at the Hollywood studio. He was accompanied by John M. Quinn, of the Vitagraph sales organization, who arrived in Los Angeles a few days previous on a tour of the country visiting exchanges. During his stay at the studio Mr. Smith renewed two important contracts, one with William Duncan, who will continue as star and director in Vitagraph serials. Antonio Moreno has also placed his signature to a two-year contract to remain with Vitagraph.

"The Hornet's Nest," starring Earle Williams, with Vola Vale as his leading woman, has been completed by Director James Young for Vitagraph, and is reported this producing unit will next make "The Fortune Hunter."

In making the early scenes for the next Vitagraph serial, William Duncan, director star, met with an accident the scene being taken was that showing scrimmage in a football game, and practically all the men of the two teams alighted on Duncan, with the result that three ribs were fractured. He continued work throughout the day, and the accident has not caused any delay in production, but Duncan has since been compelled to wear many tight bandages of adhesive plaster.

Here and There

Upon the completion of editing "Better Times," the production of which has been holding the attention of the Brentwood Film Corporation for the past several weeks, Director King Vidor will take up the making of an original story and continuity prepared for him by Tom Gibson. Gibson, formerly a member of the Los Angeles photoplay colony, for the past two years has been in Denver, where he wrote comedies and several dramas for independent companies.

Florence Vidor, formerly leading woman for Lasky productions, will play the feminine lead with Charles Meredith, leading man recruited from the speaking stage, taking the opposite lead. David Butler and Zasu Pitts are others named in the cast, by Director Vidor for this screen play.

The Feature Photoplay Company has completed its first subject, "The Fighter," made under the direction of Lloyd Carleton, and gave a showing for members of the company and invited friends at Tally's theatre on the evening of May 10 following the regular performances. Clyde Westover, general manager of the company, will shortly go East with copies of the picture and supervise the sale.

Hank Mann comedies are shortly to be put on the market. A company was recently organized, and production has been in process for the past several weeks at the Horsley studio, where three one-reel subjects have been filmed. Hank Mann will be remembered as a feature comedian of L-Ko, Keystone, Fox and Sennett Comedies,

Hollywood Hokum

MAY 31, 1919 NEWS MORE NEWS

Weather—just warm.

Viola Dana took an aeroplane ride this week.

Morris Tourneur is in New York with "Romany Rye."

Ora Carew has named her car "Twin Trouble."

Wiliam Russell is in town this week from Santa Barbara.

Bill Parsons and Bernie Bernstein are flitting New Yorkward.

B. Washburn was at Coronado this week—location—vacation.

Sam Rork is on his way to the metropolis that has 42nd St. as a center.

Edwin Carew made an air voyage and was called down to make a retake on a scene.

Al. E. Smith, father of Vitagraph, has returned to the East after five weeks in the West.

Saw William M. Ritchie's name on the screen this week in connection with "Something To Do."

Al Whitman is a remarkable actor, he can remember when he and his wife drew $75.00 a week.

Inasmuch as Metro wants a genuine cootie for a scene in "Full of Pep" Hookum suggest they move the studio to France.

Ethel Lynne is on her first vacation in three years and she is spending it in Dallas, Texas, but why Dallas Ethel?

Hank Mann is at 'em again making comedies of one reel dimensions at the Horseley's Main Street studio.

Charley Ray got a letter from a Swedish playwright who sends a story titled "The Mother," but why to Charley.

Mary Pickford is to have a home at the beach with four baths which leads Hookum to inquire "what's the ocean for?"

R. R. Rockett, Universal Purchasing Agent, got badly mixed in his orders this week because of the arrival of a girl at his home—yet, it is a baby.

The Hall Room Boys are to be in our midst as their real names are Flanagan and Edwards and they come from the Orpheum circuit.

Bill Duncan is wearing corsets because twenty-one football players jumped on him at once and cracked three ribs.

Doug McLean and Doris Lee May have the congratulations of Hookum for coming in front of the co-starring spotlight whither they were lead by Tom H. Ince.

Milt Hoffman and Noah Berry are home from three days fishing at Bear Valley and claim they caught the limit of trout every day. Chorus, "we don't believe it."

Metro has a new ingenue that makes a double debut. First, as a screen player and second, her first part is that of a society debutante.

Bert Lytel made a record of selling $40.00 a second. This reference is to Victory Bonds and it lasted for enough seconds that his hearers bought $46,000.

Emmy Wehlen's picture is not to be titled "Family Trees" but "Fools and Their Money" whereupon it is said the titler has taken some liberties.

Clarence G. Badger the director was mistaken for an ordinary individual the other day because he did not have on highly polished puttees.

One press agent we know wrote a story that dark haired stars were more temperamental, forgetting that he had one as a client, his weekly stipend has been reduced, moral—Oh, well what's the use.

June Mathis permitted her hand to fall on a magazine and then she had a hunch, "that periodical" she thought "has a story for Viola." Sure enough it did have and the title is "The Microbe."

Joseph Franklin Poland (that's all one name) we learn is the author of the original story titled "The Spitfire of Seville" previous mentions of other authors in Hookum are outstanding. Joe, accept our apology.

B. B. (meaning Bessie Barriscale) is to be a water witch in "The Woman Michael Married" which means high diving, undersea stuff and cavorting about as a fish, all of which we would say is hard lines for Bessie.

Rudolph W. B. Cameron announces a new version referred to as "Big Four" which he claims applies to Anita Stewart Productions — Big Star, Big Story, Big Cast and Big Director. This should result in a mastidon production—yes, yes.

Having joined the aristocratic class by the purchase of a powerful gasoline vehicle H. H. Van Loan finds it necessary now to go in search of atmosphere for photoplays he writes, he finds the air about San Diego particularly inspiring but makes complaint on the high cost of gasoline.

Howard Gaye is back from a long engagement with His Majesty's Army and it is with particular emphasis that we inform the waiting public that his first part in films will now be a leading role opposite May Allison in "FREE." Howard being an Englishman we expect he will say "extraordinary, don't you think, old chap."

Al Wilkie who wrote pieces for the Los Angeles Times paper is now shuffling the keys of an Underwood at the Lasky Studio writing stories about Cecil B. DeMille and inasmuch as C. B. is branching out in aviation as a side issue we suggest that Al keep an extra typewriter on tap.

Tom Gibson breaks forth with a lot of typewriter melody on which he has hung the name "The Other Half" which will be filmed by King Vidor of Brentwood whose assistant proclaims "The Turn in the Road" made "Better Times" for "The Other Half," all of which may be termed a brain storm.

FISH STORIES OF THE WEEK.

F. Ford and Co. went a fishing and fourteen of the members caught a fish apiece, no one claims to be the fifteenth number but the mystery is solved by a fish merchant who only had fourteen.

Pat Dowling is home from two days of brook trouting in the mountains with a can of salmon.

Mon. Salisbury is back from the mountains with this yarn, "We had to chase two deer out of the road, ran over a ten-pound trout while crossing a small stream and shooed a flock of ducks away so we could see a water location," then he collapsed and at the time of going to press has not come to.

Once upon a time—five years ago the P. A.'s of the West Coast for want of a better name called themselves the Screamers, for three years they lived the name, then so many went into the Army that the frivolous nights were eliminated. But on the evening of May 10th there was a grand reunion brought about by solicitous notes from ex-Chief Yeoman Clarke Irvine. This party was at a beach cafe and about sixty attended, such a good time was had by all that they threatened to make it a weekly event. Irvine promises never to start another Screamer, such as he previously issued weekly.

Bry. Washburn says that it is fashionable now for everyone to say they are going some place and so he says he's going to make a trip around the World, he made up his mind to do this four years ago and some day he is going to do it but with so many film people who are breaking into print with traveling stories he has not fixed a definite date. Bry. is serious.

Charles Christie got off the train from New York and was surprised to see a band and many girls with flowers. He thought his brother Al was making another comedy scene for his benefit and then he learned the band and girls and flowers were for another party riding on the same train. However, Charlie avers that his eastern trip was successful as Christie comedies now go to every part of the world except the central powers where there are too many Bolsheviks to appreciate clean parlor comedy.

Jerry Farrar has come to town, Lou-Tellegen is also here and Sniffles, Jerry's pekinese pup. If we are to believe all the press copy—and we have no reason to doubt it—she is going to have a gorgeous suite of dressing rooms all cluttered up with American beauties and heliotrope, the popular putty shade and shades of brilliant contrast of violet, black and gold. Yes, and er forgot to mention the putty taffeta covers for the wall which hangs in pleats, the velvet rugs to match and the chaise lounge, baby grand, embroidered net curtains 'n' everything. Anyway welcome to our city, Jerry.

Fay Tincher is shortly to step into litigation. No she has not had any sad love affairs or a break of contract with the Al Christie but some jane has used her picture wrongfully. Fay has been so wrought up about it she has suffered with acute indigestion or something. A Providence, R. I., girl sent one of Fay's pictures to "Cupid's Column," a matrimonial paper of Minneapolis and had it inserted with an advertisement for a husband. The Rhode Island girl claims she has $2500.00 in the bank and many other things, but Fay being different from many artists of the screen and stage is particular where her picture is used.

Speaking of the fish school of photoplay instruction, we learn that Francis Ford has engaged a deep sea diver named A. Troutt—his first name is Arthur. He claims he was not with the original Finnie Boys Company. Francis has arranged there shall be large fish and seals, so he will feel perfectly at home after a tour over the Pantages Circuit.

WARNING

This here newspaper, the greatest of the kind in the World, wants to make a confession. You and every one of its readers have been bunked. For three years this periodical has made you believe that the word meaning bunk, hot air, or the ravings of a rover in film land, should be spelled hookum. It all happened because Noah Webster in his latest unabridged edition only inserted one word with a spelling that sounded like this word. This one word Noah had was hookum, meaning an official paper. The official typist of the publication's office thought this must be the word and so we lived it down.

Mistakes happen in the best of families, but now we call your attention to the title line, where you will find that word spelled correctly. It is H-O-K-U-M.

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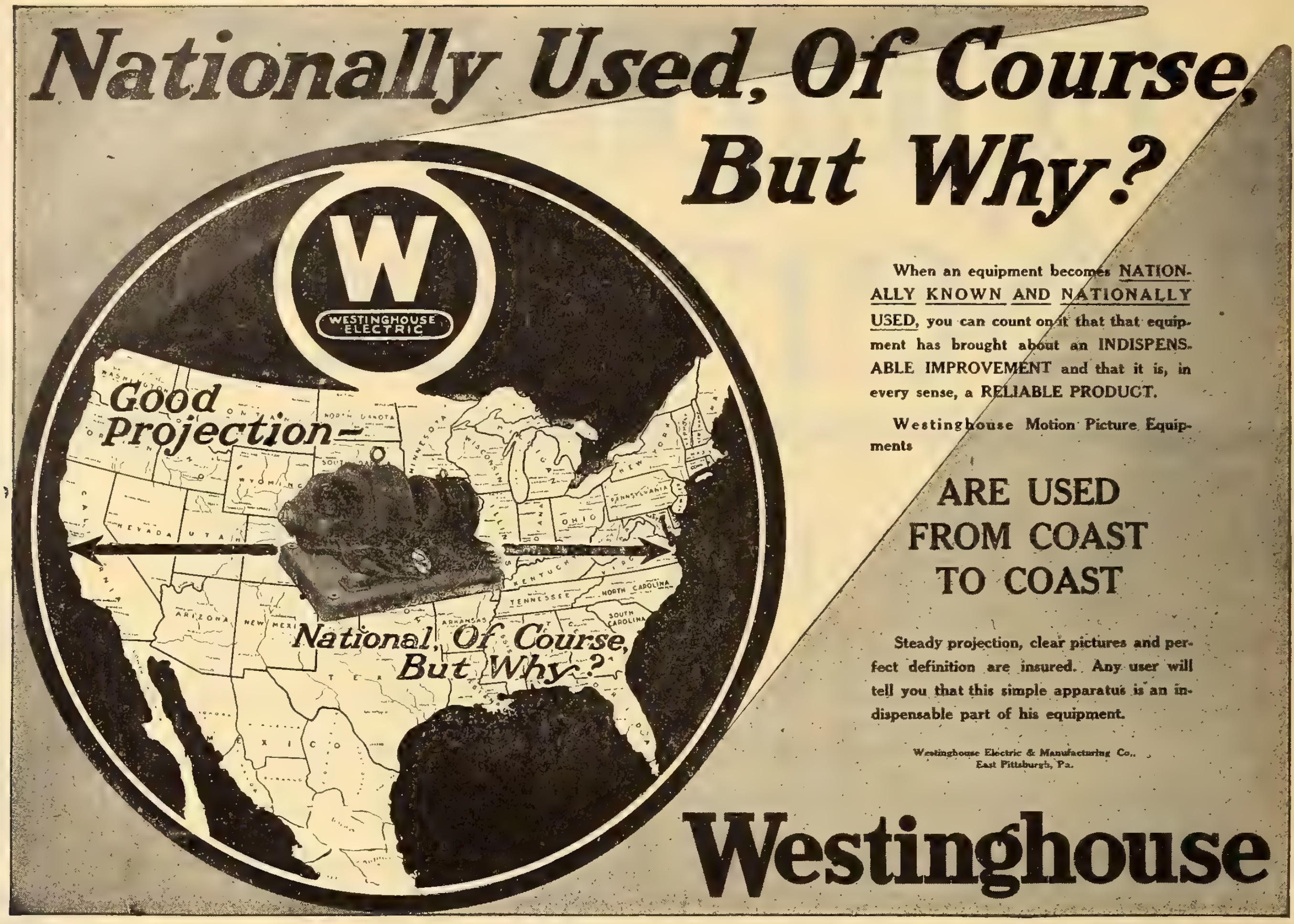

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East Pittsburgh, Pa.

BETTER SATISFACTION

This notice is addressed to the minority of our subscribers who do not regularly answer advertisements. The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

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Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

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State ....

Equipment Service,

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. L. Bragdon............................*Technical Editor*

Film Production Situation

IN the last two issues of the News we have discussed three conditions under which the greatest danger is experienced in the use of inflammable motion picture film.

First—The theatre—Here we find inflammable stock used exclusively with ample protection, which is forced by law. There is no need, therefore, of forcing the use of inflammable film in this field.

Second—The Exchange—Here, likewise, with a few changes the protection will be ample. These are being rapidly brought about now.

Third—Projectors used without a booth—Here we showed where any projector used in the open without a booth and using inflammable film is a distinct menace to the public safety. Any machine using inflammable film should be forced by law to use an absolutely fireproof booth, not only because of the danger while the film is in the machine itself, but more particularly while it is being handled outside the mechanism. We, therefore, stated that we were in favor of a "safety standard" on inflammable stock for use in semi-public gatherings such as the home, church, etc., so as not to interfere with the purely entertainment field, which is covered by the already protected motion picture theatre.

We now wish to go into the actual condition of film production and costs. The facts were given out publicly at the recent meeting of the Society of Motion Picture Engineers held in Philadelphia by two of the leading raw stock manufacturers. They absolutely corroborated each other in every detail.

Before going into this we wish to clear up one statement which is always made in connection with motion picture films but which has been most emphatically denied by those who actually know. When anyone speaks of non-inflammable stock for general use, the remark is usually made that France has forced the adoption of slow burning film for all uses. Such a law is on the statute books, but it has never been enforced and has now become a dead letter and there is little likelihood that it will ever be enforced. At the present time non-inflammable film could not be produced to supply the demand.

The statement was emphatically made that it would be absolutely impossible at the present time to manufacture enough non-inflammable film in this country to supply all film requirements. A change-over in the entire industry from inflammable to non-inflammable film would be an absolute impossibility.

Due to the war experiments and developments which were being actively carried on, both in this country and abroad, were from necessity entirely dropped. It is planned to take these up where they were left off and continue experimenting on film stock as fast as practical.

Non-inflammable stock has been developed to the point where it has about 80% of the wearing qualities and general durability of inflammable stock. The photographic values of non-inflammable stock are approximately the same as those of inflammable. The cost of non-inflammable film over inflammable is approximately one cent per foot. Figuring this on the average of fifteen pictures per week, the cost of using this non-inflammable stock for prints alone would amount to a million and a half dollars in a year in excess of the cost of the same footage in inflammable stock. This is an item which is of interest to the amusement interests when the discussion of changing from inflammable to non-inflammable stock is brought up. Is it worth while considering theatre protection now covered by law?

The actual cost of the manufacturing processes involved is considerably higher, though on large production this might be considerably reduced. Care in the handling of non-inflammable film is essential, although if the instructions given are carefully followed, age will not cause any material deterioration. The chemical ingredients used in the manufacture of non-inflammable film are not affected by age, so that the film does not become more inflammable the older it gets as is commonly thought to be the case.

Materials entering into the production of non-inflammable film are far more expensive than those entering into inflammable stock. In addition to this they are very scarce and hard to obtain at the present time, for in the main they are imported and during the war could not be had, except in the meagrest of quantities. Even in time of peace the materials used were hard to secure; and because of this it was hoped that other materials might be discovered which would meet the requirements and yet be reasonable in price.

The processes of manufacture are also more intricate than those employed in the making of inflammable stock, which would mean very costly and extensive changes in the plants now supplying raw stock to the market.

Non-inflammable film today is being manufactured to a sufficient extent to meet the present demands, which are in the main in sizes other than the "Professional Standard," and it is hoped that the various companies making film will be abe to keep abreast of this demand. It is conceivable, however, that with the present production facilities this might grow so rapidly that the supply would become inadequate.

With these facts in mind the argument against the forcing of non-inflammable upon the entertainment and theatre interests becomes more and more impractical. Should, at any time, the cost prices become reduced and non-inflammable film be brought out at the same price as inflammable stock, this particular objection would be wiped out. This will not be done, however, for a considerable time, during which the supply of inflammable stock in the film exchanges throughout the country will become vastly augmented. The feasibility, therefore, of a change-over from inflammable stock to non-inflammable will become less and less because of this investment.

It will be necessary before this is possible to use up all prints at the present time made on inflammable film, or which shall be made on this stock, unless, of course, inconceivable legislation be enacted which would automatically and without warning cause the destruction of millions of feet of prints on inflammable stock from which a legitimate revenue had not been derived.

In conclusion, therefore, we wish to make our position perfectly clear, namely, that we do not believe that from a purely manufacturing standpoint this change-over from inflammable to non-inflammable film is a subject to be considered seriously at the present time, though by continued experimental work it may be possible to reduce the cost of manufacture to a point where inflammable film will become a commercial reality.

E. K. GILLETT.

Equipment Operating Projection Questions Answered

A Regular Letter With Several Change-Over Schemes Suggested

WE meet many projectionists who say when asked to write up their experience for the Projection Department; "I'd like to write something but what shall I write about." It is generally a question of a man's knowing his subject so well that he doesn't know just where to begin to talk about it.

To all such projectionists we suggest using the following communication from Marvin H. Thoreau of the Royal Victoria Theatre, Victoria, British Columbia, as a model. We think you will agree with us that the letter and drawings made up the most interesting article you have read in many days.

Mr. Thoreau has taken exceptions to some of our statements and the Editors have done likewise to some of his. If other readers have still different ideas let them come in. Through a general discussion, all of us will learn much.

Projection Department,
Motion Picture News.
Gentlemen:

In your issue of April 12 in answer to a correspondent from Le Mars, Iowa, you stated that you wouldn't advise the use of an Extra-lite shutter under some conditions. Would you be kind enough to explain what you mean? In my opinion, if the picture happened to be too brilliant with the Extra-lite shutter in use, the amperage could be reduced with the result of lower current bills and the consumption of less carbon, not to mention the reduction in heat. I understand that the Extra-lite shutter reduces flicker as well. Under these conditions it seems to me that the Extra-lite is to be preferred in all cases.

(This answer was given to Le Mars from an impression which we had gained from reading what others had said about it. At that time we had not witnessed a conclusive test of the Extra-lite, but since then, the Precision Machine Company has demonstrated the shutter to the complete satisfaction of the Projection Department. You are quite right in saying that the Extra-lite shutter will give a better lighted picture or will reduce the current used, according to local conditions. We do not believe that the shutter is warranted to reduce flicker, but if the cause of the flicker was a poorly designed shutter we are sure that the Extra-lite will help out the projectionist in that direction.

We might also add here that Le Mars' reference to a seven-day free trial is not a fact. The Precision Machine Company is so certain of the value of the Extra-lite that they have not considered it necessary to resort to "trial offers.")

As to Le Mars' shutter trouble, don't you think that new gears are unnecessary? He says that for one reel after retiming the shutter it works O. K., but gets bad again after that. Sounds to me like his shutter hub screw was slipping or that the pin in the worm gear or elsewhere between the shutter and the movement is broken. If Le Mars will hold his shutter with one hand and try to turn the flywheel with the other I believe he will soon locate the offending part. Possibly it is so tight that it only slips a little when the machine starts, thus taking about two "starts" to show much travel ghost.

(Le Mars, himself, is the only one who can answer your questions definitely. My surmise as to his trouble was only one possible one. The ones you mention are others. He should have told us in more detail how it worked. For instance, if the streaking gets steadily worse after the first reel or did the ghost get so bad and remain that way? The pins in any of the gears numbered 633 and 630 in the Powers' catalog might have been sheared off, allowing movement of the gear on its shaft. The blades of the shutter where they are clamped to the hub might become loosened and move slightly. As you say, he can probably locate the trouble by holding his shutter and turning the flywheel. Let us hope Le Mars writes in and tells us who is right.)

The same correspondent asks about burning two lamps for the change-over. Now won't you agree with me that the "average" generator will stand an overload of 40 per cent. for a few seconds without burning out?

(Yes, easily, providing those few seconds are not stretched into minutes while the projectionist is all nerved up watching for cues.)

If his machine is a 40 amp. machine it should withstand 55 amps. for the change-over, furnishing the going machine with 35 amps. and the starting machine 20 amps. If his machine happened to be one of 45 amp. capacity it should withstand 60 amps., supplying 25 amps. or both with 30 amps. While it is a 50 amp. machine it should be able to take a load of 65 amps. for a few seconds, which would allow 35 amps. for the going projector and 30 for the one starting. A 55 amp. machine or larger should carry both arcs at 35 amps. or more.

From his arc combination of ⅝ inch cored and ½ inch solid I judge that he is using about 30 or 40 amperes, as not many projectionists use much more on such a combination. Not that they couldn't or ought not to, but rather that I believe 75 per cent. of them don't. For this reason I split the difference and guessed his amperage to be 35. Should it be more or less the result could be easily figured out, so I will use 35 for the following computations:

Sketches 1, 2 and 3 show some connections which I have used under similar circumstances. The small rheostat (RN) in 1 and 3 can be any old coil or home made rheostat, since it only passes from 10 to 15 amperes. When I say to adjust a rheostat to 20 amperes I mean to set the regulator on the notch giving 20 amperes at the usual arc voltage. If the rheostat has no adjustor then the grids or coils must be tested out with a wire until the desired current is obtained, then a connection made to that point. The number of coils shown in the drawings has nothing to do with the number in actual practise.

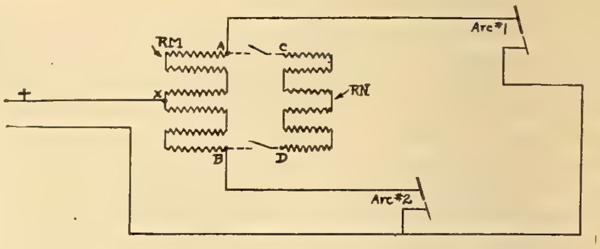

Diagram *1

Sketch 1 can be used where the present conditions do not require more than half the present rheostat. The only other things required are the small rheostat (RN) and the single pole, single throw switch to be connected between AC or BD. This switch should be located handy to the projectors so that it may be opened for the burning of 2 arcs.

(RM) is the large rheostat and (RN) is the small one. X is the point in the center of the series of grids or coils of (RM). A is the point where (RM) will give arc No. 1, 25 amps. B is the point where (RM) will give arc No. 2, 25 amps. Now connect up (RN) as per sketch, strike one of the arcs (either one) and adjust (RN) until the arc gets 35 amps. Then open the single pole switch and both arcs can be burned at 25 amps. Cut either one out and close the single pole switch and the remaining arc will receive 35 amperes.

Sketch 2 shows two rheostats in use, (RM) for arc No. 1 and (RO) for arc No. 2. Connect up in the usual way (leaving out connections to A and B at first) and adjust each rheostat to feed

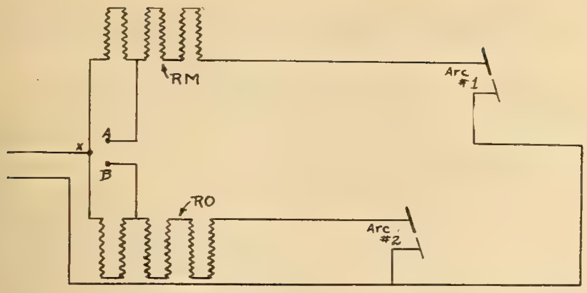

Diagram #2

20 amps. to its arc. XAB is a single pole double throw switch with X as the center pole and A and B as the two throws.

Throw switch to A, start No. 1 arc and connect wire from A to RM when the arc gets 35 amps. Throw switch to B, start arc No. 2 and connect wire from B to the point on RO, which gives arc No. 2 its required 35 amps. You can now finish the final reel with its full amperage and warm up and center the starting reel with 20 amps. As soon as the change-over is made, throw the switch and you will have 35 amps. at the arc of the running machine. (This prevents you from overloading the generator by forgetting to cut the incoming lamp down as might be the case when a switch was used for each rheostat.)

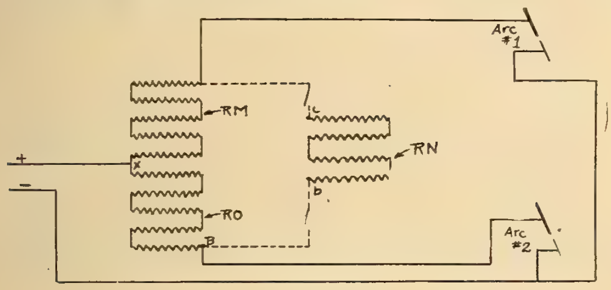

Diagram #3

Sketch 3 uses two regular rheostate, RM and RO and one small one, RN. XX are the places where the feed wire connects to RM and RO. A is the place where RM gives arc No. 1 its 27 amps. and B is the place where RO gives arc No. 2 its 27 amps. Connect wire from A to C and one from B to D through a single pole single throw switch as per sketch, and adjust RN until either arc when burning alone gets 35 amps. Thus with switch closed one arc can get 35 amps and with switch open each arc can get 27 amps.

In sketches 1 and 3 after the operator is used to handling his arcs he can strike both arcs without opening the switch, but I wouldn't advise doing that until he has become thoroughly familiar with their operation. I have used such a connection as sketch 3 without a switch for many months without any trouble.

In the same issue, a correspondent from Morehouse, Mo., asked if he could burn two lamps to one transformer. I agree with you when you say he cannot but may I submit the following scheme. I have never used an Edison transformer but if it is of the auto-transformer type the sketch below shows a much better way than stealing for the change-over.

(The Edison Economy transformer which is no longer manufactured was the two-coil design.)

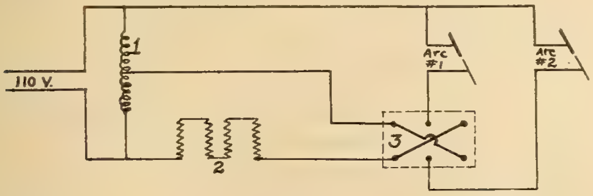

Diagram #4

(1) is an auto transformer. (2) is a rheostat set to furnish the same amperage as the transformer. This could even be a water rheostat if the authorities did not prohibit its use; as it is only used for a few seconds. (3) is a double pole double throw switch arranged for quick throwing by adding an extra blade set at an angle to each of the regular ones. See sketch (B)

(Concluded next week)

How They Pick 'Em Up North

THE matrimonial game seems to have become quite a pastime amongst the majority of the members of Edmonton Local 360. Perhaps it is on account of the war being over, but at any rate Bro. Packebush has just fallen for the charms of one of Edmonton's most beautiful girls and now there are rumors galore of a couple more weddings to take place in the very near future.

Yep—there *are* a lot of pretty girls in Edmonton. You fellows in the South would do well to come up here if you are looking for beauty.

C. S. Stuckey,
Press Sec'ty Local 360, Edmonton, Alberta.

To Prevent the Lazy Feeling

NO doubt many projectionists get into lazy habits during the sultry summer months. To prevent much of this lazy feeling a good thorough work-out of the Y. M. C. A. gymnasium for a half hour or so, followed by a shower bath and plunge in the pool is just the thing. A plunge into the pool is a mighty refreshing tonic and goes far in taking that carbon dust out of your skin.

A large number of the boys of Local 360 have acquired this habit and are making extensive use of the "Y." You're right when you say there are no dead ones in 360. We are all trying to dish out the best screen results with what material we have to work with.

C. S. Stuckey,
Press Sec'ty. Local 360.

News Notes You Want To Read

THE Rialto Theatre Supply Company, of Minneapolis, have recently made the following educational installations of the "Motiograph" Delux Projecting Machine: Rev. P. Schirmer, Cologne, Minn.; the Stout Institute, Menominee, Wis.; Rev. J. O'Kennedy, Helena, Mont.; Int. Christian College, Minneapolis, Minn.; Rev. Ambrose Kryjewski, New Brighton, Minn.; Y. M. C. A., Minneapolis, Minn.; U. S. Indian School, Pipestone, Minn.; Indian School, Dist. No. 13, Aurora, Minn.; Lakefield Public Schools, Lakefield, Minn.; Walker State Sanitarium, Walker, Minn.

It's hard to believe now, but it's fact, nevertheless, that Moscow, formerly of Russia, was the greatest Pathe center in Europe before the war. From appearances China is making a strong bid for Moscow's berth. Thirty Pathe Premier machines were recently shipped to the country of the Celestials.

C. Francis Jenkins, grandfather of the S. M. P. E. and father of the Graphoscope, has evidently found earthly traffic too fickle. He now sports among the clouds of Washington, D. C., in a full-fledged hydroplane.

At a meeting of the National Fire Protection Association at Ottawa, May 8, Mr. J. F. Ancona, of the Eastman Kodak Company, will address the members on the subject of "Tests of Automatic Sprinklers in Film Storage Vaults."

Mr. Kiewert, who formerly handled the imported Bio carbons, has taken over the American distribution for an English make known as the Kinarco.

The Chas. Beseler Company has shipped over two thousand stereopticans and eight hundred stereomotographs to France for use in A. E. F. amusement centers.

Harry Lucas, general manager of the Lucas Theatre Supply Company, of Atlanta, says in a recent letter: "We have just equipped a full-fledged machine shop with an expert machinist in charge, having a lathe, drill press, grinding devices, and all tools necessary to do rebuilding identical in quality with that offered by the factories."

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If Exchanges do not safe-guard their New Film by Treating and Curing it of its "Greenness," Prevent film from becoming Oil-Soaked and Renovation of Film from time to time, Removing all Corrosion, Dirt and Grime, Films are not in proper condition to Operate. There is no reason why Operators should be accused of Scratching, Ripping and Tearing Sprocket Holes when Films are not properly cared for by Exchanges.

Exchanges who neglect the life of Film trying to save a mere expense are really at fault for destruction of Film Stock.

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Some of the Worries of a Delegate Enroute to the I. A. Convention

Location: On board train.

Scene: Delegate in smoker. Big cigar pointing heavenward. Feet on window-sill.

WELL, here I am at last on the road to Ottawa. I wonder what kind of a burg Ottawa is. I guess it must be up in the woods and it can't be far from the North Pole. It's a pity they didn't decide to have the convention in some civilized town, especially when I am going as a delegate. That's always my luck.

Gee! but I have to laugh when I think of Bro. Blank. The poor man got it into his head that he should attend the Convention. He's far too greedy. Why, he has already attended two Conventions for the Local and now he didn't want to give anyone else a chance to get a free trip. I know it was a pretty hard squeeze for me to get enough votes but I deserved the election because I spent ten dollars and forty cents in hard earned cash buying "two per cent" for Blank's favorite clique in an endeavor to swing some of their votes my way. No doubt it wouldn't have been so much trouble if I could have got some real stuff. But come to think of it I guess I did pretty well because I had forgotten that the boys don't care for the stuff with a kick in it. I certainly must congratulate myself on that little speech I made before the boys while trying to explain to them why they should send me to the Convention.

I do feel lazy, but I must study up on the "Rules of Order" so that I will be right at home with the big boys.

Let's see. Who's president? Oh, yes, of course, Charlie Shay. I'll bet Charlie will be right there with the big Mitt when he spies me. I think I shall give him several ideas of my own on how the I. A. should be run. I know he will appreciate them.

What! This train has stopped again! That's all it has done this morning. I suppose it must be after water. No doubt it gets quite thirsty going through these prohibition states. I wouldn't mind a little nip of Johnnie Walker myself just now.

I wonder how Gertie is. I hope she doesn't get lonely while I am away. I wish I had married her before I left instead of postponing it until after I return, but I guess she will keep. I must send her a wire from the next station so she won't forget me. I hope there is a letter waiting for me at the hotel in Ottawa when I get there.

I sure have got a lot of business to shove across for the boys. I wonder which is the best way to get them across. I hope they put my name in the proceedings of the Convention a goodly number of times so the boys at home will think I was on the job. I hope they don't ask me to make a speech. That would certainly be my finish. Never in my young life have I made a speech except before the Local.

For the Love O'Mike! What did I do with that resolution that I was to submit to the Convention. It's not in any of my pockets.

Maybe it's in my club bag. No, it's not there. Ah, I remember now. I lieft it on the table in Gertie's parlor. I knew I would leave something if she turned the lights down when I said goodbye. Well, maybe I can remember what the resolution was about and rewrite it. Oh, yes. It was about changing the name of the Alliance or something like that. I'll say so anyway. I've got to make some kind of a resolution.

Oh, boy. I sure am hungry. Wonder what's the trouble with that dining car porter today. It's pretty near time he sounded the first call to lunch.

Oh, Joy and Cabbages! Here's the dining car porter at last and he says luncheon is being served. Guess I won't have any trouble hiding away my dinner today, alright, alright.

One last look in the mirror. Gosh, what a sight! I forgot my razor and I haven't shaved for three days. But I'm letting someone else worry about my looks. My present job is to eat—and eat is what I am going to do—NOW.

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WHICH ARE YOU—A CLOG OR A COG IN THE MACHINERY OF HUMAN ADVANCEMENT?

Do you belong to that group of broad visioned human beings, working for the betterment of Society's needs; or are you one of the pigmies throwing out your own little obstructions in the path of progress, blinded to everything but your own individual greed?

Does your sense of responsibility to the race lead you to protect the safety of your fellow beings; or does your desire for self aggrandisement lead you to protect only your own profits?

Are you a Law Evader, or a Law Enforcer?

Do you conscientiously observe the legal rulings of the country—realizing their intent to protect and assist the majority; or do you slyly evade these rulings—realizing therefrom an individual gain?

When you answer these questions you signalize your position in regards to the Safety Film Standard, approved and adopted by the Society of Motion Picture Engineers at Rochester, New York, April 8-9, 1918.

There is a law forbidding the use of motion picture projectors, employing Standard Theatre film, unless the projector is enclosed in a fire-proof booth.

The sane justice of this law is at once apparent to anyone acquainted with the hazards connected with the use of inflammable film. This film is of the nature of gunpowder, and is composed of nitro-collulose, a highly explosive material.

The disaster caused by having a single reel of inflammable film ignited in a crowded room is terribly apparent.

The modern motion picture theatre is made absolutely safe by the inspection of the Fire Marshal, requiring the projecting apparatus to be enclosed in a fire-proof booth, with an iron chimney, making it impossible for the flames to reach into the theatre, in case of film fire.

The use of inflammable film without such a fire-proof booth is illegal and criminally hazardous.

Owing to the existance of a certain class of law-evaders, legislators found it necessary to forbid the use of standard projectors, employing standard film without booth, even though such film is made of non-inflammable stock. The unscrupulous exhibitor can too easily substitute the unsafe for the safe.

The Safety Film Standard, adopted by the Society of Motion Picture Engineers, at their meeting August 8-9, 1918, is intended to meet existing legal requirements,—and further the advancement of the industry by opening SAFE channels for the broader use of motion picture projectors.

It makes the portable projector a useful citizen, where it has heretofore been a dangerous outlaw. With the new Standard Safety Film, motion pictures may be shown anywhere, without booth, and without risk.

The new Standard is UNPATENTED AND OPEN TO ALL MANUFACTURERS. Its aim is not monopoly, but advancement.

Raw stock of the new Standard—perforated or unperforated—is now available to all users.

One pioneer concern in the field of safer and more useful movies has ready for immediate use and projection thousands of film subjects, and offers help and co-operation to anyone wishing to enter the field.

Other manufacturers are strenuously at work getting out film and projectors. New and extensive libraries, able to take care of every need, will soon be available.

And all these projectors and all these reels of film may be used SAFELY and LEGALLY anywhere and at any time—WITHOUT FIRE-PROOF BOOTHS. For the school—the church—the home—the motion picture enters its broader field with a clean bill of citizenship.

AS A PURCHASER OF A PROJECTOR FOR YOUR HOME, SCHOOL OR FACTORY—WHERE DO YOU STAND? Are you backing the law and accepting your ethical responsibility of protecting your audiences by buying a machine employing Safety Film?

AS A MANUFACTURER—ARE YOU A CLOG OR A COG IN THE WHEELS OF ADVANCEMENT?

Will you continue to manufacture and sell a criminally hazardous article, in order that your individual profits may accrue more rapidly, or will you work sturdily in the path of progress, in order that the industry may advance? Do you stand ready to help make the portable projector as safe in its field of the home, school and church as the professional machine is in the theatre?

Personally, I stand for advancement and development, secure in my belief that while profits may be delayed by the growth of something new—they will also grow with the industry.

Alexander F. Victor, *President,*
VICTOR ANIMATOGRAPH COMPANY,
Davenport, Iowa.

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for Power 6A and 6B are pleasing their users—not a single one has fallen down or been returned. They are sold for $37.50 and $40.00 respectively and are complete absolutely. Dealers do not recommend our Motor Equipments because they cannot make anything on them. We have priced them so that the Exhibitor gets the best price regardless of the Dealer. WE ARE EXCLUSIVE DISTRIBUTORS OF THE *SIMPLEX* MACHINE. We repair all makes of machines and sell all supplies. Your old machines taken in trade for *SIMPLEX*.

LEWIS M. SWAAB

1327 Vine Street, Philadelphia, Pa.

National Anti-Misframe League

Pledge

As a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Roll of Honor

C. W. Sidenstricker	Marion, Ohio
H. E. Herring	Hattiesburg, Miss.
Harry B. Richtine	Ottawa, Ohio
Arthur Wall	Kenton, Ohio
G. H. Summitt	Sheridan, Ind.
Marshall M. Ledford	Marietta, Ga.
Byron R. Linn	Coatesville, Pa.
Robert Spedden	W. Phila., Pa.
Raymond Simmons	Paducah, Ky.
Frank Woodcock	Granby, Mo.
James Flanagan, Jr.	Grafton, W. Va.
Edgar Wetz	North Salem, Ind.

Members Previously Recorded	1024
Members Recorded this Week	12
Total Membership to Date	1036

Notice! Anti-Misframe League Members

Membership cards are now ready and are being sent out as fast as possible. There are a number of operators, however, who have neglected to send in the desired information. If you will fill out the blank and mail to this office, button and membership card will be forwarded.

Blank for New League Members

Member's name..

Home address..

Name of theatre where employed..............................

Address of theatre and name of manager......................

This notice does not apply to those who have already sent in this information, but it is for those who have neglected doing so, many having merely given their names and name of city, without any street address, making it impossible for the post office to deliver the letters addressed to them.

Asks About Projection Equipment

THOS. L. HOGAN, Utica, N. Y., writes:

We are about to open a house for which we have purchased two Simplex machines. The available electric current is 500 volts D. C. Will you kindly advise what amperage should be delivered to each machine in order to show the best results on a 14 x 16 foot screen at a 125 ft. throw.

What generator would you recommend to give the best results under the above conditions.

Your equipment should contain a 2 arc 500 volt 50 amp., D. C. to D. C. motor generator set or compensarc. This amperage should be sufficient for your purposes. The exact current demand will depend on the efficiency of your optical system, on the atmosphere of your theatre, on the thickness of your film and lastly and perhaps as important as any other one thing, on your screen. But with a two arc, 50 amp. machine, you should get all the light you need on the screen, while showing one picture or while running two machines preparatory to the change over. We can't recommend any particular motor generator set, but you can depend on any apparatus advertised in the NEWS.

Letter from Cherokee, Iowa

G. A. GOLDIE, of Cherokee, Ia., springs a new one:

"I have been vacationing here, looking over theatres and studios. Have learned a lot, spent ten days in the employ of the Famous Players-Lasky Corp. at the Morosco studio in the laboratory and will give you an article soon on why film costs money. I worked in the drum room, and perforating room, and also took in the work from start to finish, and now I am a lot wiser about the film and can assure you that anyone having this experience will treat a copy with respect when projecting it on a projector.

I saw excellent, good and poor projection in Los Angeles and can readily see why a stronger union would be a benefit to Los Angeles, as it is not strong now by any means. Even a scrub can work.

Reply: Now, who will take a few weeks off and get a job in an Exchange to find out why Exchanges do as they do and don't do as we would like to have them do. The Projectionist who will take that kind of a position and will write up what he sees there will be given the "first page position" in the Projection Department and as much space as he needs and deserves.

We'll be waiting for that story, Goldie, but don't make us wait too long. As for conditions in Los Angeles—what do you men in Local 150 have to say about it?

News Notes from Here and There

THE new offices of the Select Pictures Corporation in Philadelphia, are equipped with Simplex machines installed by Lewis Swaan.

Max Spiegel's new Strand in Brooklyn will be the last word in Metropolitan picture houses.

Frank Netscherts has issued a spring catalog of floral novelties for theatre decoration.

Since it has been found necessary to increase the factory force from 2 to 17 men, the world will hear more of the Argus Crystal Bead Screen.

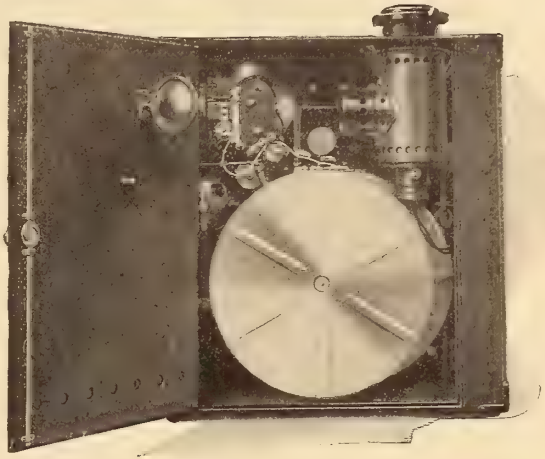
Business with the Argus Enterprises is booming. General Manager Cudmore finds it necessary to spend alternate weeks in Cleveland and New York.

Westinghouse Incandescent lamp projection outfits are on a barn-storming trip through Illinois.

Bauman says his Automaticket Registers are oversold for many months to come.

Paul Ripley, well known in laboratory circles, was appointed Superintendent of the Palisade Film Laboratories last week by George C. Dobbs, the vice-president. Mr. Ripley has been with the company for some time past in an executive capacity.

In making the announcement of Mr. Ripley's promotion, Mr. Dobbs said: "The appointment of Mr. Ripley to the important position of superintendent of the Palisade Film Laboratories is in recognition of the splendid services he has rendered. When I was with the New York Motion Picture Corporation and Triangle Film Corporation Mr. Ripley was my chief lieutenant, and he has proven himself a man of sterling worth."



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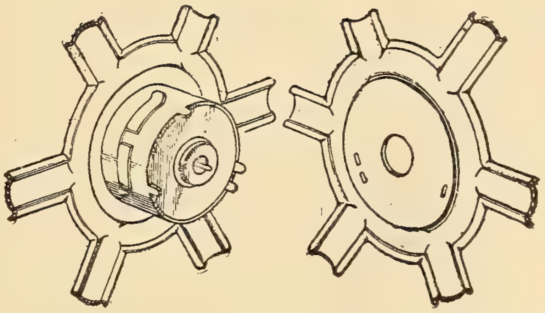

Mr. Projectionist:

On account of unavoidable manufacturing delays, it will be two or three weeks before we can get a supply of Boylan Even Tension Reels into the hands of the Distributors.

Please be patient. You will feel well repaid when you finally get the reel and observe the *light* even tension on the film, so light that it cannot wear the lower sprocket or the sprocket holes. You will be amazed at its operation.

AUTOMATIC REEL COMPANY

203 Evans Building Washington, D. C.

Camera Laboratory

Picture Making

Studio Technique

The New Akeley Camera

SEVERAL years ago while photographing wild game in Africa, Mr. Carl Akeley found that the usual type of motion picture camera was inadequate and unreliable for field work where the requirements are much more severe than in studio work. When he returned to this country he had formed very definite ideas as to what a camra should be and do and the Akeley Camera which has but recently come into the market is the result of his experience and efforts.

Although this camera is new to most camera men, it has passed through its baptism in a most satisfactory manner. When the war broke out quantity production of the Akeley Camera was just becoming a reality. The Signal Corps was after a camera best suited to its purpose and, after examining into the merits of the Akeley Camera, an order was given and the factory began turning out these instruments to the limit of facilities. In every way they fitted exactly into the needs of this important branch of the service.

Speed is the essential element in any camera for outdoor work, such as animal photography, sports and news, and this thought has been the leading one in laying out the design of the Akeley Camera.

In its general design and make-up the Akeley Camera is essentially different from all other makes. Fig. 1 gives an idea of its appearance assembled and ready for action. The tripod is a super-rigid design, very light and quickly adjustable with a position lock. By pressing on the toggle lock the cross bar (A) is released and the leg may be lengthened or shortened in trombone fashion, at will. When the desired height is reached a slight pressure on the lower side of this bar locks the leg and makes it steady and free from wabble.

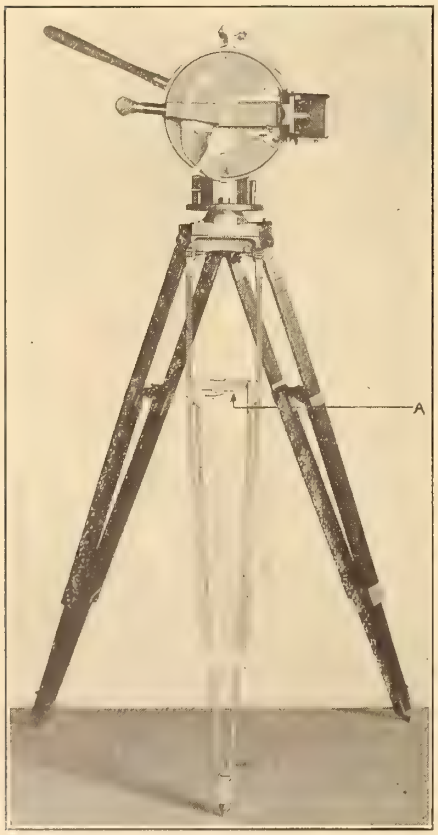

FIG. 1

Fig. 2 is a rear three quarter view showing many of the speed features. The ball-and-socket joint (B) permits of quick leveling and equally quick locking in any position without the use of screws. This is all accomplished through a simple spring lever (C), which works an eccentric actuating a segment clamping the ball. By simply releasing the catch holding the lever, the ball supporting the camera is then free to turn in any direction, thereby leveling or giving the camera any pitch. The spring lever is then returned to its catch and the ball and camera is immediately held rigid.

The long handle (D) of the Akeley Camera takes the place of the "pan" and tilt handles as ordinarily used. By pressure on this handle the camera may be moved in a panorama or tilt, the former through 360 degrees and the latter from straight upwards to nearly directly downwards, a range total of 140 degrees, without changing the tripod. By silghtly adjusting the ball and tripod the camera may be pointed directly to the ground.

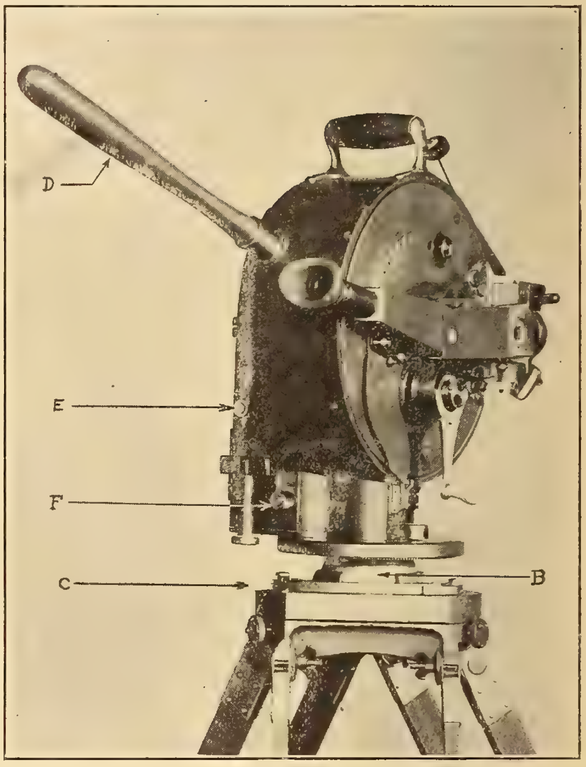

FIG. 2

Through the design of the panoramic controls it is possible by a pressure on the handle (D) to work these simultaneously and obtain a direct and smooth oblique movement of any degree. The value of this feature is seen in the case of the cameraman desiring to get, for instance, an aeroplane as its taxis along the ground and then rises swiftly into the air.

The motion of the Akeley Camera from one position to another is prevented from being intermittent and jerky by the application of flywheels. When the camera is moved by the long handle a small pinion gear drives a flywheel which acts as a sort of balancer or control. All gears in these controls are split and held together by springs so that by pinching their engaging pinion, back lash or play that might otherwise cause jumps in the picture will always be an impossibility. In these mechanisms, the last transmission of power to the flywheel is through friction surfaces. This under abnormal pressure slips and prevents a damaging wrench.

If it is wished to point the camera quickly in any direction, two push buttons on a convenient place of the arm or support will release the flywheel and permit of a quick change. Where such quick action is to be extensive these release buttons (E and F) may be screwed down, which permanently releases the flywheel and allows instantaneous movements from one direction to any other. All bearings in the flywheel casing are ball-bearings thus eliminating the greater source of wear even during years of constant use.

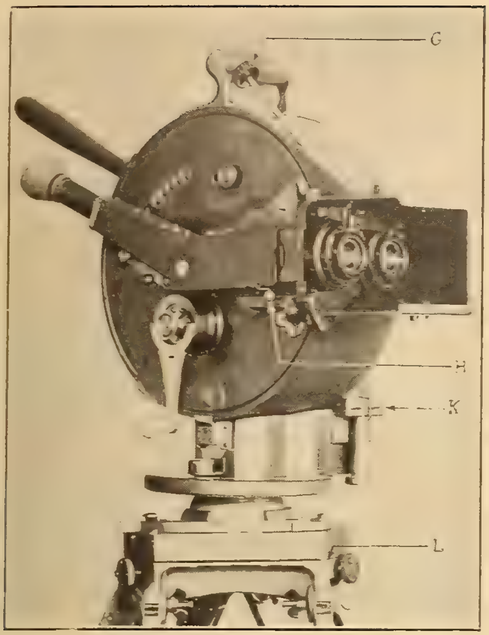

FIG. 3

Fig. 3 illustrates the arrangement of the matched twin lenses. By the application of these twin lenses Mr. Akeley has provided the operator of his cameras with wonderful advantages over former instruments. These lenses make it possible for the cameraman to see the picture on a groundglass just as he is taking it. It also makes it possible for him to watch his scene and change his focus even while cranking, by merely looking through the finder. The focusing screw (G) operates both lenses through a right and left thread so that it may be assured that the two lenses will move parallel to each other. The various "stops" are marked on the gauge-rod seen across the top of the two lenses. Changing the "stop" of the viewing lens also changes the stop of the taking lens, so that the light as seen on the ground glass for any stop is exactly the same as is being impressed on the film. It is possible, however, by means of an auxiliary lever to open the viewing lens independently of the taking lens. This feature is of great importance when the operator wishes to make sure of a fine focus in locations where the "stop" of the taking lens has to be closed down.

These lenses are mounted on a plate which slides into tracks. By releasing a simple catch this entire unit can be quickly removed and another plate carrying lenses of any desired focal length may be easily inserted in its place.

The optical system of the finder is a story of accomplishment in itself. It will be noticed from the various illustrations that whatever the position of the camera the eyepiece of the finder may be placed at any angle to suit the height of the cameraman and to make view-finding easy.

In tilting, the rear half of the finder containing the eyepiece "floats," and always remains in a horizontal position, while the camera points at any angle, even to the zenith. This action does not distort the image on the ground glass, nor does it interfere with the advantage of accurately focusing. To do this means having a break in the usual straight line of the optical system. When this feature was under consideration, the inventor of the camera was told that such an innovation was a practical impossibility, but after much work and experimentation he succeeded in perfecting an arrangement of prisms which seemingly accomplishes the impossible.

The finder on the Akeley Camera shows the image on the ground glass, right side up, and magnifies the image picked up by the lens three times, which permits of a finer focusing.

One objection to twin lenses has been that in "close-ups," even though the lenses were but 2 inches from center to center, this distance was great enough to displace the object from the desired position on the film. This objection has been overcome in the Akeley Camera by a special adjustment. The button (H) operates an intersecting prism, which brings the image on the film in through the finder, and permits the operator to "check up" the frame.

(to be concluded)

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Equipment

Playing the Organ for Motion Pictures

BESIDES the technique of the fingers on the keys, and the special skill required for pedal-playing, the management of the stops, or what is called "registration," is an all-important part of the organist's equipment.

The selection and combination of stops is a matter of considerable difficulty, partly because stops of the same name do not produce the same effect. Undoubtedly much larger use should be made of single stops. The most important stop of all—the open Diapason—is very seldom heard alone, being nearly always muffled out distinctive tone very pleasant to listen to. Reeds, too, when good, are much brighter when unclouded by Diapason tone, and this is especially the case with a Clarinet or Cremona, though both are coupled almost always with a stopped Diapason. Organ-builders seem to have a craze on this point. The writer has often noticed that they ask for the two to be drawn together. The employment of single stops has this further advantage in an instrument which can sustain sound, and which it is almost impossible to keep quite in tune, that the unison beats are then not heard. Families of stops should be oftener heard alone. These are chiefly (1) stops with open pipes, such as the open Diapason, Principal, Fifteenth; (2) stops with closed pipes, such as the stopped Diapason, Flute, and Piccolo; (3) Harmonic stops; (4) Reeds. Stops of the Gamba type nearly always spoil Diapason tone. Sixteen-foot stops on the manuals should be used sparingly, and never when giving out the subject of a fugue, unless the bass begins.

Couplers are kept drawn much more than they ought to be, with the effect of half depriving the player of the contrast between the different manuals. The writer knew a cathedral organist who commenced his service by coupling Swell to Great, and Swell to Choir, often leaving them to the end in this condition. Another evil result of much coupling is that the pipes of different manuals are scarcely ever affected equally by variations of temperature, and the Swell of course being enclosed in a box is often scarcely moved, so that at the end of an evening the heat of gas and of a crowd will cause a difference of almost a quarter of a tone between the pitch of the Great and Swell Organs. On this account every important instrument ought to have a balanced Great Organ which does not need supplementing by the Swell Reeds for full effect.

The Pedal Organ is now used far too frequently. The boom of a pedal Open, or the indistinct murmur of the Bourdon becomes very irritating when heard for long. There is no finer effect than the entrance of a weighty pedal at important points in an organ-piece, but there are players who scarcely take their feet from the pedal-board, and so discount the impression. Care should be taken to keep the pedal part fairly near the hands. The upper part of the pedal-board is still too much neglected, and it is common to hear a player extemporizing with a humming Bourdon some two octaves away from the hand parts.

The old habit of pumping the Swell Pedal with the right foot, and hopping on the pedals with the left, has now probably retired to remote country churches, but the Swell Pedal is still treated too convulsively, and it should be remembered in putting it down that the first inch makes more difference than all the rest put together.

In changing stops it is important to choose the moment between the phrases, or when few keys are down.

The employment of the organ with the orchestra is not without its dangers, but the main principles are clear. Never use imitation stops or mixtures and hardly ever 4 ft. or 2 ft. work. The Diapasons and the pedal stops are the only effects which can be used without clash and harshness. A pedal alone has often a wonderfully fine effect.

It is hardly necessary to emphasize the fact that the man at the organ is of far greater importance than the organ itself. It is entirely up to him to use intelligent discretion in employing the great wealth of musical opportunities which are at his disposal.

Review of Latest Musical Compositions

1—"L'Esprit de Nil. The Oriental coloring in this fine composition by Vargas is true to nature, the enchanting melody portraying the mood of the mystic Nile. (Sam Fox, Cleveland, Ohio.)

2—"Mood Pensive." A tone poem of wonderful interpretative possibilities—a genuine classic that ranks with the best compositions of that style. (Sam Fox.)

3—"My Cairo Love," by J. S. Zamecnik. The fox trot craze of the year. Oriental fox trots are all the rage and the most sensational hit of the present season is "My Cairo Love." New York City is simply going wild over its seductive strains, and if you haven't secured your copy yet, then do so at once. (Sam Fox.)

4—"What'll We do on a Saturday Night when the Town Goes Dry?" Another Prohibition song at the psychological moment. The thought uppermost in almost everyone's mind is vividly expressed in this popular one step. (Waterson, Berlin & Synder, Strand Theatre Building, N. Y.)

5—"I Was So Young."" The popular one step of the New York Broadway production, "Good Morning, Judge," now playing at the Shubert theatre. (T. B. Harms, 62 W. 45th street, N. Y.)

6—"Prolific," composer of "Classics for the Masses," and almost innumerable terms of compliment can always be accredited to Gaston Borch, but we frankly know that no composer of modern days is giving to the world such beautiful and melodic compositions as this master. "Serenade Romantique," the latest thought from his pen, is a charming romance of exquisite tonal beauty, and most appropriate for a theme of an emotional love drama. (Belwin, Inc., 701 Seventh avenue, N. Y.)

7—"Minnie Shimmie for Me." One of the most popular fox trots of the season. Always played for that dance of the hour, the latest innovation, the Shimmie. (Broadway Music Corp., 145 E. 45th street, N. Y.)

8—"In the Twilight," by Karganoff. "Mazurka," by Michael Glinka and "Prelude," by Anatole Liadow. A trio of short Russian numbers each one of which represents the particular successful style of its composer. The numbers are well contrasted and their expressive, melodious character makes them equally serviceable for moving pictures, dramatic or concert purposes. The name of their arranger, Chas. J. Roberts, vouches for practical usefulness for either small or large combinations. (Carl Fischer, Cooper Sq., N. Y.)

9—"Reverie Interrompue," modern favorite by Tschaikowsky. The genius of this great Russian master is evident in every measure of this number. Melancholy and moody in its first part, set in an appropriate minor key, it suddenly gives way to an indescribably expressive second theme, in the corresponding major key. Excellent arrangement, thoroughly cued, makes this number equally effective for large or small instrumental combinations. (Carl Fischer.)

LATEST MUSIC CUES

"AN AMATEUR ADVENTURESS"

(Emmy Wehlen-Metro)

Specially selected and compiled by M. Winkler.
The timing is based on a speed limit of 14 minutes to a reel (1,000 ft.)

Theme: "May Dreams" (Moderato Romance), by Borch

1—"Capricious Annette" (Moderato Caprice), by Borch (2 minutes and 30 seconds), until—At Screening.
2—"Vampire Theme" (Dramatic), by Vely (2 minutes and 30 seconds), until—S: When Claxtonbury opens door.
3—"Flirty Flirts" (Capricious Moderato), by Winkler (2 minutes and 45 seconds), until—T: "I earn only $50 a week."
4—Theme (2 minutes), until—T: "Norma could never."
5—"Path of Flowers" (Standard Waltz), by Waldteufel (2 minutes and 45 seconds), until—T: "Once a week George took."
6—Theme (1 minute and 45 seconds), until—S: When George serves sardines.
7—"Impish Elves" (Winsome Intermezzo), by Borch (1 minute and 45 seconds), until—T: "That's what I mean, married."
8—"Agitato Appassionato," by Borch (1 minute and 15 seconds), until—T: "If you think I am going to."
9—"Birds and Butterflies" (Intermezzo Capricioso), by Vely (2 minutes and 15 seconds), until—T: Her first step along.
10—"Rondo" (Excerpts Beethoven Sonata Pathetique), by Berge (1 minute and 15 seconds), until—S: When Claxtonbury enters home.
11—"Dramatic Narrative," by Pement (3 minutes), until—T: "I wouldn't lie to you."
12—"Clematis" (Moderato Poco Agitato, from Boutonniere Suite), by Tonning (4 minutes), until—T: "Why, Mr. Claxtonbury, when."
13—"Mysterious Nights" (Valse Dramatique), by Berg (2 minutes and 15 seconds), until —T: In her new adventure.
14—Theme (1 minute and 15 seconds), until—T: "That's awfully old stuff."
15—"Scherzetto" (From Symphonette Suite), by Berge (2 minutes and 45 seconds), until—T: "And this was Mr. Oliver Morley's."
16—"My Hero" (From the Chocolate Soldier) (2 minutes), until—T: The lion-hearted fascinating.
17—Theme (2 minutes), until—T: After dinner Norma.
18—"The Flatterer" (Direct cue, segue to Theme), by Chaminade (1 minute and 45 seconds), until—S: "When Norma plays." (Piano only according to action—telephone-bell).
19—"Love's Old Sweet Song" (2 minutes), until—S: When Gregory leaves.
20—"Andante Pathetique," by Berge (2 minutes and 15 seconds), until—T: After several days of failure.
21—Theme (3 minutes), until—T: "What an odd cane."
22—"Valse Divine" (Valse Lento), by Rosey (4 minutes and 45 seconds), until—S: When Oliver enters.
23—"Eccentric Comedy Theme" (Segue to "Hunkatin," by Levy), by Roberts (4 minutes), until—T: By inviting Gregory's.
24—Theme (1 minute and 45 seconds), until—T: "You have certainly earned."
25—"Bleeding Hearts" (Andantino Sentimento), by Levy (3 minutes and 15 seconds), until—T: "I am sorry you insist."
26—Theme (1 minute and 45 seconds), until—S: When Norma leaves house."—until . . . THE END.

"UPSTAIRS AND DOWN"

(Olive Thomas-Selznick-Select)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Upstairs and Down" (Moderato), by Donaldson

1—"Galop No. 7," by Minot (1 minute and 45 seconds), until—T: "Alice Chesterton a loveable."
2—Theme (55 seconds), until—T: "Sprang the butler."
3—"Valse Divine," by Rosey (5 minutes and 10 seconds), until—T: "Well leave it to me."
4—"Flirty Flirts" (Melody Intermezzo), by Levy (3 minutes and 15 seconds), until—T: "Ives also found a good."
5—Continue pp. (25 seconds), until—T: "The midnight frolic."
6—"My Barney Lies Over the Ocean" (one step) (Waterson, Berlin & Synder) (1 minute and 45 seconds), until—T: "Where the last good-byes."
7—Theme (1 minute and 35 seconds), until—T: "Back to Iveshurst."
8—"Impish Elves" (Winsome Intermezzo), by Borch (3 minutes and 55 seconds), until—T: "The country is twice as beautiful."
9—"Valse Moderne," by Rosey (1 minute and 40 seconds), until—T: "Where's Alice."
10—Continue pp. (1 minute and 45 seconds), until—T: "Betty Chesterton, Alice's sister."
11—"Birds and Butterflies" (Allegretto Intermezzo), by Vely (3 minutes and 20 seconds), until—T: "I am going to punch."
12—"Comedy Allegro," by Berg (1 minute and 35 seconds), until—T: "Let Terry kiss you."
13—Theme (2 minutes and 5 seconds), until—T: A bolt of love.
14—Continue ff (30 seconds), until—T: By twilight Terry's heart.
15—"Mysterious Nights," by Berg (Valse Dramatique) (4 minutes and 55 seconds), until—T: You are my own little."
16—"Bleeding Hearts" (Andantino Sentimento), by Levy (3 minutes and 50 seconds), until—T: "Did you tell Betty?"
17—Theme (4 minutes and 5 seconds), until—T: "I came to tell you."
18—"Concert Waltz," by Durand (3 minutes and 35 seconds), until—T: "Le Tour gets an eyeful."
19—"Dramatic Recitative," by Levy (1 minute and 40 seconds), until—T: "We're going to elope."
20—Theme ff. (2 minutes and 55 seconds), until—T: And they lived.
21—Continue to action (20 seconds), until * * * * END.

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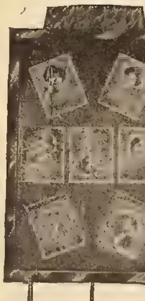

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"THE UNWRITTEN CODE"

(Shirley Mason-World)

Specially selected and compiled by M. Winkler.
The timing is based on a speed limit of 14 minutes to a reel (1,000 ft.)

Theme: "A Japanese Sunset" (Characteristic Japanese Andante), by Deppen

1—Theme (1 minute and 15 seconds), until—At Screening.

2—"In a Chinese Tea Room," Langey (3 minutes), until—T: A Geisha house.

3—"Capricious Annette" (Moderato Caprice), by Borch (2 minutes and 45 seconds), until—T: The American Club.

4—"Mandarin Dance" (Chinese Eccentric), by Kempinski (3 minutes), until—T: Suzuki having seen. (Japanese orchestra).

5—Theme (1 minute and 45 seconds), until—S: When Kiku-San sees Dick.

6—"Mandarin Dance," Kempinski (2 minutes and 30 seconds), until—S: When scene fades to tea house.

7—Theme (3 minutes and 15 seconds), until—S: When scene fades to Kiku-San.

8—"Dramatic Recitative," by Levy (30 seconds), until—S: When father closes screen.

9—"Bleeding Hearts" (Andantino Sentimento), by Levy (3 minutes), until—S: At the American club.

10—"Japanese Reverie" (Andantino), by Bartlett (3 minutes and 45 seconds), until—S: When father calls Kiku-San.

11—Theme (1 minute and 15 seconds), until—S: When Dick joins Kiku-San.

12—"Heavy Mysterioso," by Levy (2 minutes and 30 seconds), until—T: The following afternoon.

13—"Dance Orientale" (Allegretto Con Moto), by Lubomirsky (2 minutes), until—S: When Dick enters geisha house.

14—"Agitato No. 69" (Allegro Agitato), by Minot (30 seconds), until—S: When Dick pays money.

15—"In a Pagoda" (Characteristic Allegro), by Bratton (2 minutes and 15 seconds), until—S: When fight scene fades.

16—Theme (30 seconds), until—S: When Dick talks to Kiku-San.

17—"Sinister Theme," by Vely (4 minutes), until—T: Kiku-San's brother.

18—"Andante Doloroso No. 51," by Borch (3 minutes and 15 seconds), until—S: When Kiku-San returns home.

19—"Chinese Wedding Procession" (Poco Moderato), by Homer (2 minutes and 15 seconds), until—T: Kiku-San's wedding day. (Gong-strokes).

20—"In a Tea Garden" (a Japanese Idyl), by Grey (45 seconds), until—S: When Kiku's brother returns home.

21—Theme (2 minutes), until—T: Breakfast for two.

22—"Dramatic Tension No. 9," by Andino (1 minute), until—S: When brother enters.

23—"The Lady Picking Mulberries" (a Chinese Episode), by Kelley (2 minutes), until—T: "And so Kiku-San found."

24—"Mysterious Nights" (Valse Dramatique), by Berg (4 minutes), until—T: The ball at the American Club.

25—"Tragic Theme," by Vely (3 minutes), until—S: When Kiku-San sees brother.

26—"Chinese Serenade" (Characteristic Allegretto), by Puerner (4 minutes), until—T: "It is not yet too late."

27—"Turbulence" (Allegretto Agitato), by Borch (3 minutes and 45 seconds), until—T: "He make Kiku-San."

28—"Impish Elves" (Winsome Intermezzo), by Borch (1 minute and 15 seconds), until—T: News from home. (Sleigh-bells).

29—Theme (2 minutes), until—T: The lonely night.

30—"Adagio Cantabile" (Excerpts Beethoven Sonata Pathetique), by Berge (2 minutes and 30 seconds), until—T: "Please go away."

31—"Mountain Song" (From Mountain Music Suite), by Borch (2 minutes and 30 seconds), until—S: When scene fades to Margaret. (Wave effects).

32—Theme (1 minute), until—S: When scene fades to Kiku and broth)—until * * * THE END.

"A STITCH IN TIME"

(Gladys Leslie-Vitagraph)

Specially selected and compiled by M. Winkler.
The timing is based on a speed limit of 14 minutes to a reel (1,000 ft.)

Theme: "May Dreams" (Moderato Romance), by Borch

1—Theme (1 minute and 45 seconds), until—At Screening.

2—"Blushing Rose" (Moderato Serenade), by Johnson (2 minutes and 15 seconds), until—T: Exhibit A, Gilly Hill.

3—"Humorous Drinking" (Character), by Roberts (2 minutes), until—T: "Jenkins, bring the usual."

4—"Capricious Annette" (Moderato Caprice), by Borch (1 minute and 45 seconds), until—T: "Yes, he stuck to me when."

5—"Birds and Butterflies" (Intermezzo Capricioso), by Vely (4 minutes), until—T: "Mr. Worthington, your father." (Falling pots and pans).

6—Theme (1 minute and 15 seconds), until—T: "By the way, what is your name?"

7—"Norma" (Melodious Waltz), by Luz (5 minutes and 15 seconds), until—T: Lela Trevor.

(Continued in next column)

(Continued from preceding column)

8—Theme (3 minutes and 30 seconds), until—S: When Phoebe descends stairs.

9—"Impish Elves" (Winsome Intermezzo), by Borch (3 minutes and 30 seconds), until—T: "To buy flowers for your mother." (Telephone-bell).

10—"Bleeding Hearts" (Andantino Sentimento), by Levy (1 minute and 45 seconds), until—T: And then, one day.

11—"Savannah" (Popular one-step), by Rosey (1 minute), until—T: At the Entente bazaar.

12—"Heavy Dramatic Pathetic" (No. 10 Luz Photoplay Edition) (2 minutes), until—S: When bazaar scene fades.

13—Theme (45 seconds), until—T: "It's one of your'n."

14—"A La Mode" (French one-step), by Rosey (2 minutes), until—S: When scene fades to bazaar.

15—"Mysterious Nights" (Valse Dramatique), by Berg (1 minute), until—T: "I'm fond of Dick."

16—"Romance D'Amour," by Schoenfeld (Romance D'Amour) (1 minute and 45 seconds), until—S: When Lela enters studio.

17—"Dramatic Narrative," by Pement (2 minutes and 45 seconds), until—T: "If you make him give up."

18—Theme (2 minutes and 15 seconds), until—T: "You will win sure, and the one."

19—"Fairy Phantoms" (Characteristic Allegretto), by Johnson (3 minutes and 15 seconds), until—T: "I like that story."

20—Theme (2 minutes), until—T: "Jenkins, I'm all packed." (Telephone-bell).

21—"Gavotte" (From Garden Suite), by Luz (1 minute and 45 seconds), until—S: When guests enter auto.

22—"Nocturne" (From Garden Suite), by Luz (3 minutes), until—S: When Phoebe descends stairs.

23—"Dramatic Tension No. 64," by Borch (3 minutes), until—T: "Dick, I want you to promise."

24—Theme (30 seconds), until—T: "Mr. Worthy said he gave you."

25—"Dramatic Tension No. 36," by Andino (3 minutes), until—S: When Phoebe draws curtains.

26—"Dramatic Agitato," by Hough (2 minutes), until—T: "I couldn't sleep."

27—Theme (2 minutes and 15 seconds), until—T: And in the morning.

28—"Dramatic Tension No. 9," by Andino (3 minutes), until—T: "Worthington, my boy."

29—Theme (1 minute and 30 seconds), until—S: When Worthy unlocks door.

"THE THIRD DEGREE"

(Alice Joyce-Vitagraph)

Specially selected and compiled by M. Winkler.
The timing is based on a speed limit of 14 minutes to a reel (1,000 ft.)

Theme: "Silent Sorrow" (Andante Pathetique), by Borch

1—"Grave" (Excerpts Beethoven Sonata Pathetique), by Berge (1 minute and 15 seconds), until—At Screening.

2—"Valse Divine" (Moderato Waltz), by Rosey (1 minute and 30 seconds), until—T: On upper Fifth Avenue.

3—"Frill and Furbelows" (Rondo Rococo), by Crespi (1 minute and 30 seconds), until—T: At college, Howard Jeffries.

4—Theme (3 minutes), until—T: Annie Sands.

5—"Birds and Butterflies" (Intermezzo Grazioso), by Vely (2 minutes and 15 seconds), until—T: The Honorable Richard Brewster.

NOTE: Telephone Bell.

6—"Heavy Dr. Desc" (No. 18 A. B. C. Dramatic Series) (1 minute and 15 seconds), until—T: A long-distance call.

7—"Capricious Annette" (Moderato Caprice), by Borch (3 minutes), until—T: Where youth meet youth.

NOTE: Auto Effects.

8—"Heavy Agitato" (No. 18 A. B. C. Dramatic Series) (1 minute and 15 seconds), until—T: "Now keep your eyes this way."

9—Piano only improvising (30 seconds), until—T: Modern invention's greatest gift.

NOTE: Motion Picture Theatre.

10—Theme (2 minutes and 45 seconds), until—T: So sometime later.

11—"Bleeding Hearts" (Andantino Sentimento), by Levy (1 minute and 30 seconds), until—T: With capital borrowed.

12—"Dramatic Tension No. 9," by Andino (3 minutes), until—T: "I'm sorry you went to all."

13—Theme (1 minute and 15 seconds), until—T: Disaster also comes.

14—"Flirty Flirts" (Intermezzo Rubato), by Levy (2 minutes and 30 seconds), until—T: The next day brings to.

15—"Heavy Mysterioso," by Levy (2 minutes and 15 seconds), until—T: "Expecting a lady, old man."

16—"Dramatic Agitato," by Hough (3 minutes and 15 seconds), until—S: When Mrs. Jeffries telephones.

NOTE: Telephone Bell.

17—"Dramatic Narrative," by Pement (3 minutes), until—S: When Mrs. Jeffries leaves.

NOTE: Shot and China-crash.

18—"Turbulence" (Allegro Agitato), by Borch (3 minutes and 30 seconds), until—T: Meanwhile, at headquarters Howard.

(Continued on page 3656)

THE BARTOLA

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Protecting the Ticket Booth

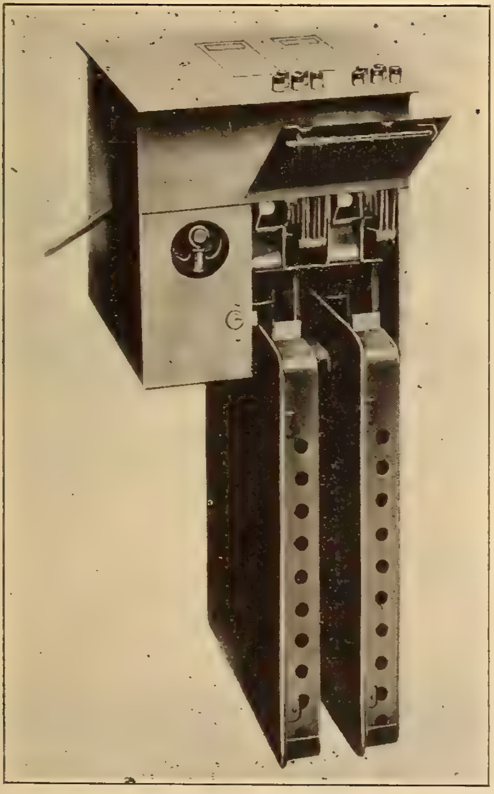
THE business of the motion picture house is a cash business. Though the individual sales are small their total during a day's ordinary run, mounts up to a considerable figure.

During the early days of the industry the manager paid but little attention to system in the business end. Although admission fees in general were lower, so were the costs of film rentals and the labor of employees. The motion picture was a new accomplishment and patronage was ample to bring in a pretty profit to the exhibitor after all expenses were paid.

But today with its competition presents an altogether different problem. The manager gives equal attention to the picture and the box office, for one without the other cannot long exist. He pays better prices for labor and feature films, puts more money into his house and its equipment and accordingly works on a smaller margin of profit. This is where system in the box office appears. As in any other business venture the petty leaks must be stopped or profits disappear.

On the market at the present time there are several devices whose purpose is to simplify and systematize the work of the box office. One of them is the automatic ticket selling machine known as the Automaticket. That the machine has given satisfaction is indicated by its installation in the principal theatres of New York City. Improved models have lately been made ready for sale and they are the ones described here.

The Automaticket Register is a small compact mechanism made to be set with its top working surface flush with the counter of the ticket booth. Its size and capacity varies with the size and capacity of the theatre.



The two unit machine (illustrated) dispenses two different price and color tickets; the three unit, three price and color tickets and so on up to the five unit which has been found suitable for the largest house.

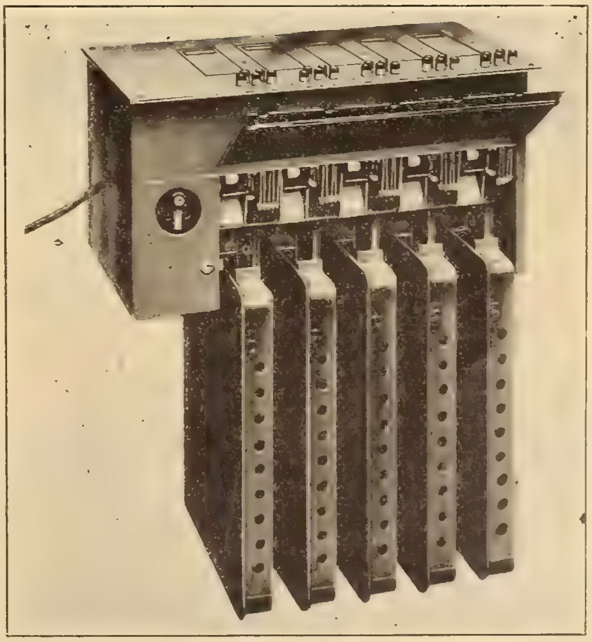
Since there is no fundamental difference of construction in the sizes except in the *number* of units, this article will describe but an individual unit.

The machine consists of a motor-driven drum over which a continuous ticket strip is led, holes in the tickets fitting into pins on the circumference of the drum. On the working face of the unit are five buttons numbered from 1 to 5 and a trap door. When a patron asks for tickets, for instance two, the cashier presses the button marked 2. This starts the motor which turns the drum a sufficient distance to eject two tickets through the trap door. At the same time, a cutter-bar working directly under the door, clips the two tickets from the rest of the strip. The motor automatically stops as soon as its function has been performed. Inside the device is a counter which registers each ticket as issued, and as the tickets themselves are numbered, one acts as a check on the other.

The tickets are issued in what is known as the "accordion fold" that is, instead of being wound into a roll, a certain number are folded back and forth in layers. This form of preparation makes it unnecessary to wait while additional tickets are installed. When the tickets in an Automaticket Register are seen to be low, a new bundle of 2,000 is placed under those remaining and the two ends connected with a paster which goes with each bundle. The feeding is thus made continuous.

One key locks the entire machine. After tickets have been inserted for the day's business and their numbers taken, also the readings of the two or more counters, the manager can lock the entire machine with the knowledge that no access can be had to any of the registers without his consent.

If it happens that during a matinee performance tickets of a certain color or price are not to be used, such units may be easily locked to prevent unintentional operation. By unlocking and lifting the hinged cover a small lever is seen. This lever should be raised about 1-8 inch and the buttons for that unit on the working plate pushed down, after which no tickets can be issued. This method of locking should also be followed when the day's business is over as it prevents tampering with the machine and contents.



(Continued from page 3454)

19—" Heavy Desc. Ag." (No. 12! Luz Photoplay Edition) (4 minutes and 15 seconds), until—T: Emissaries of the press.

21—Theme (1 minute and 15 seconds), until—T: Annie was permitted.

22—" Adagietto " (From Symphonette Suite), by Berge (1 minute and 30 seconds), until—T: Mrs. Howard Jeffries.

23—Theme (3 minutes and 45 seconds), until—T: " Perhaps I had better see her."

24—" Nocturne " (From Chopinina Suite) (4 minutes), until—T: " Annie, you don't mind me."

25—" Adagio " (From Tragic Suite) (4 minutes and 15 seconds), until—T: A sudden recollection.

26—" Cradle Song " (From Tragic Suite) (4 minutes and 45 seconds), until—T: " So Underwood wrote you."

27—Theme (2 minutes and 15 seconds), until—T: " Your father is downstairs."

28—" Reverie " (From Pathetique Suite) (4 minutes and 15 seconds), until—T: " Your husband is under a deep."

29—" Elegie " (From Pathetique Suite) (2 minutes and 30 seconds), until—T: The supreme sacrifice.

NOTE: Telephone Bell.

30—Theme (1 minute and 30 seconds), until—T: " Howard, my wife.—until * * * THE END.

" Tears of Love " Reaches High Mark

"TEARS OF LOVE," the Jos. W. Stern & Company's song dedicated in honor of Norma Talmadge, Select Pictures' star, will have reached, by the end of the month, more than one million circulation, it is declared. This means that the song, which carries Miss Talmadge's portrait on the cover, will be seen by more than three million persons, as it is estimated that each copy in circulaton reaches an average of three readers.

" Tears of Love " is on sale in the leading music stores in every city in the country and it is also handled by the five and ten cent stores, a number of which have run special window displays in connection with the exploitation of the number. It is also reported by Jos. W. Stern & Company that more than two hundred exhibitors in different parts of the country have applied directly to the publishers for copies of the song to use in connection with Norma Talmadge's Select Pictures, the latest of which is " The New Moon."

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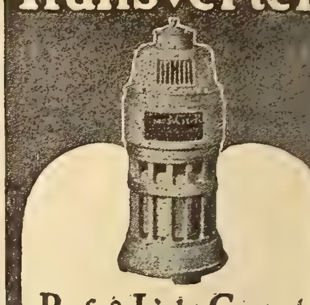

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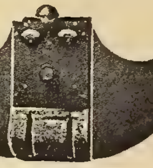

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Compiled by Peter Milne

Pictures Reviewed in Advance

[In addition to Advance Reviews—covering pictures shown too early to be included in The Complete Plan Book—readers will also find under this heading each week the reviews of short features and serial episodes.]

Educational Releases

(Photoplay Supplement and Cartoon)

THE fifth number of the Photoplay Magazine Screen Supplement sets the observer down at the Metro studio first and introduces him to Richard Rowland, the company's president, and Viola Dana and May Allison. Next he sees Olive Thomas and Edna Purviance and after that he is whisked out to Universal City, where Rupert Julian is staging a scene from "The Fire Flingers" and where Joe Martin, the famous ape, is leading the keepers of the zoo a chase. Then to Jesse L. Lasky's home where Mr. and Mrs. Lasky entertain and where young Lasky speeds on the hours by playing with Wilfred Buckland's youngster. Mary Thurman is then introduced in her home and D. W. Griffith then takes the onlooker over some of his famous old sets and visualizes the action that was once staged in them. Altogether a most interesting reel.

Happy Hooligan in "Der Wash on Der Line," an animated cartoon, is a well drawn bit of "foolishment" in which Happy tells how he defeated a large number of Germans. The film gets pretty near vulgarity in a few places, but on the whole calls for laughs unaccompanied by blushes.—*Peter Milne.*

"Pretty Smooth"

(Universal—Six Reels)

"PRETTY SMOOTH" stars Priscilla Dean in another crook picture. Miss Dean is becoming synonymous with this type of photoplay and she is always able to make the most of the heroines entrusted to her characterization. Her bright personality and her always alert attitude fit her particularly well for the girl crook whose mission it is to attract the sympathetic attention of the audience. Her Gertie Jones in "Pretty Smooth" is another personal triumph for her even as the melodrama itself is something of a triumph in the art of picture construction with suspense the dominant element.

"Pretty Smooth" was written by Bayard Veiller, author of that famous crook stage play, "Within the Law," and of that famous mystery stage play, "The Thirteenth Chair." He has combined both the suspensive action of the former with the mystery action of the latter in "Pretty Smooth" with the result that it keeps the observer ever in a state of acute interest. The climax in which the detective refuses to recognize the reformed crooks because he believes they saved his life, is well handled and furnishes both a surprise and a laugh.

Miss Dean is the recipient of excellent support from Francis MacDonald as another reformed crook and from Milton Ross as the detective. When viewed the production included sub-titles apparently the original ones that the adaptor wrote into his script. They are not so pretty smooth, but when the editor has finished with them the picture will present a fine piece of entertainment. It is presented cleverly enough to immediately fascinate the average picture-goer, a fellow always willing to see the minions of the law go down to defeat through the cleverness of outlaws.—*Peter Milne.*

"Perils of Thunder Mountain"

(Vitagraph Serial—Two Episodes)

THIS newest of Vitagraph serials is laid in the deep snows of the high Sierras and, for this reason if for no other, should prove a welcome addition to any program. The first two episodes reveal the immense drifts, the white-capped mountains and coated trees in striking brilliance, while the action that is laid against these backgrounds is vigorous, bold and thrilling.

The plot of the "Perils of Thunder Mountain" deals with the struggles of two men, Davis and Morgan. A mine has been willed them, and Morgan wishes to control it all himself. Davis fights for his share, as well as for that portion of it which goes to charity, and sees to it that Ethel, their ward, is kept from Morgan's clutches. The action is elemental and does not possess the plot interest that was to be noted at the outset of the previous Vitagraph serial, but the thrills and the backgrounds make quite certain that no one will become restless while watching the various episodes unwind.

Antonio Moreno and Carol Holloway are the stars of the production, and both play with an enthusiasm and high spirit that will put them in immediate favor with audiences. The villain's role is in the capable hands of Jack Waltemeyer, while Kate Price, long a Vitagrapher, provides the comedy relief. The production was directed by Ronald Bradbury and William T. Baumann, and their work on the first two episodes is in fine serial form.—*Peter Milne.*

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HARRISON'S EXHIBITOR REVIEWS

"The Lion's Den"—with Bert Lytell

IT makes no difference what kind of patrons you cater to, this picture ought to prove a first class entertainment. Principally it is a drama, the sort that appeals to the tender feelings of compassion and sympathy, this spirit being vividly conveyed by the hero, but it is also interlaced with situations so comical as to make one laugh from the bottom of his heart.

The star is presentd as a minister of the gospl, whose fearlessness draws him the ill will of the church board. He wants to start a boys' club, so as to keep the youngsters away from the evil influence of the poolrooms, but finds no support. He determines to get the club started by any means, so he buys half interest in a grocery store. At first, he does good business, but soon he loses all his trade as his competitor, one of the most influential members of the church board, whose daughter he loves, cuts down prices. On top of that, he is made to resign. He is somewhat discouraged but resolves to stick it out and have his club. Advised by the girl he loves, he confides his plans about the club to the boys. Each one of the boys now becomes a salesman, so he soon draws back all the trade.

His competitor, having lost all the trade, and being short in his accounts, attributes it to the dishonesty of his clerk. His clerk, angered by the insinuations, strikes him on the head with the telephone, sets fire to the store and starts to leave. The alarm is soon given, and the minister with the boys rush to the rescue. The minister enters the burning store and saves his life, extinguishing also the fire. Realizing now he is in the wrong, his competitor gives his consent for his daughter's marriage to him, and promises to help him start his boys' club.

Although the story may appear as somewhat old, it is handled so ably that it entertains the spectator as if it was a brand new one. Released by Metro May 19. Length, 5 reels. P.S.H.

"The Woman Next Door"—with Ethel Clayton

"THE Woman Next Door" does not come up to the standard of Miss Clayton's former contributions. It is hardly any better than the average picture. Although its entertaining values are not so poor as to make you feel nervous while playing it, yet they are not high enough to entitle you to make any rash promises about.

The predominating feature in the picture is the heroine's renting the adjoining house and connecting it by a secret passage. She is thus enabled to entertain in disguise friends in a Bohemian way and derive from life the innocent pleasures her husband, an ugly man and old enough to be her father, has denied her.

In the course of the story the fame of this mysterious woman reaches the husband's ears; he seeks an introduction. His shock and his anger are without bounds when he finds out that this woman is none other than his wife. He attacks her savagely and attempts to choke her but her maid strikes him on the back with a sharp instrument and kills him.

The balance of the story deals with a detective's discovery of the secret passage and of his laying the crime at her door; but the maid's confession clears everything.

The picture has been based on "Vicky Van," one of a series of mystery stories by Carolyn Wells. Released by Paramount May 4. Length, 5 reels. P.S.H.

"Josselyn's Wife"—Robertson-Cole

NOT since "The Heart of Rachel" has Miss Bessie Barriscale produced a picture to equal this one in entertaining values. In the review then, this department had pronounced that feature 100 per cent., a claim which was later upheld in the reports sent in by those of you who had played it. "Josselyn's Wife" comes as near equalling it as any picture can: In fact, you couldn't miss it much were you to take it for granted that this offering will give as much satisfaction.

Miss Bessie Barriscale is given almost an identical role—that of the much abused but suffering in silence wife, a wife who finds great comfort in the care of her boy whom she loves devotedly. The part of the boy is taken by Ben Alexander, an amiable youngster who has appeared in many pictures, and lately in "The Turn of the Road," an attraction which, according to the reports, has been acclaimed by the picture going public.

The spirit of the story appeals to our better nature; it should touch the heart-strings of any human being; the production end, on the other hand, has been skillfully handled.—Released through Exhibitors' Mutual. Length, 5 reels. P.S.H.

"His Debt"—with Sessue Hayakawa

TO say simply that "His Debt" is a very good Robertson-Cole attraction, would not be giving all the credit such picture deserves. At any rate, you would be making no mistake, were you to class it with the star's best screen contributions. The story not only is full of substance, but also it has been produced in an atmosphere so artistic that the screen can hardly point to a superior one. Its artistry surpasses every one of Mr. Hayakawa's former offerings.

The story is of an entirely different nature than any of those so far contributed by this star. It is a gambling medodrama, thoroughly American, hardly any other Japanese being shown excepting two servants for a few short scenes. The star is presented as the owner of a fashionable gambling house; but he conducts his games straight. A young man plays and loses heavily. Thinking the game crooked, he plans a revenge. He enters the hero's house at night, shoots and fatally wounds him, the bullet piercing his lungs. He is taken to the hospital wher the close watch of the nurse saves his life.

After his recovery, the hero sends for his assailant. He is about to deliver him over to the authorities, when the nurse comes and, telling him he is the man she is about to marry, begs him to spare him. As the hero ows his life to the nurse, he lets him go for her sake, saying that a Japanese never forgets to pay his debt.

The theme is strongly dramatic, but not of such nature as to leave a bitter taste. It is a picture that should add class to the house that would run it. Released through Exhibitor's Mutual. Length, 5 reels. P.S.H.

"I'll Get Him Yet"—with Dorothy Gish

AS a screen comedienne, Dorothy Gish is in a class by herself. Her comical mannerisms could make the sourest of faces turn to laughing; and she succeeded doing so in "I'll Get Him Yet," in spite of the story's lightness. In any event, while the picture could not be called a knockout, it should make everybody feel as having spent an enjoyable evening.

Farce-comedy is the nature of the subject, in which the heroine is presented as the daughter of a railroad magnate. Her father, in order to reduce the amount of his taxation, gives his daughter a railroad. She accepts it, but insists on running it herself.

She loves a young man, but when, at her insistence, he calls on her father to ask his consent for their marriage, he throws him out calling him a money hunter. Angered, he vows never to marry a rich heiress. At her solicitations, he is inflexible. Her persistence, however, softens his heart, and he agrees to marry her, but on one condition, that she should agree never to accept any money from her father.

The balance of the story, and the most comical, deals with the way she tries to hide from her husband the fact that she owns the railroad that passes through the town but doesn't stop, she herself having issued such order previous to her marriage. She is induced to join a movement to appeal to the unknown owner, whom they have knicknamed Skinflint, to allow the trains to stop there. The scenes showing the heroine's attempt to hide those of her employes who run the railroad for her, while calling on her to have some documents signed, are also comical. Released by Paramount May 25. Length, 5 reels. P.S.H.

"One Week of Life"—with Pauline Frederick

THIS is an average picture. There is nothing extraordinary about the story. It contains no such twists as would take a spectator by surprise and thus give him pleasure. On the other hand, the fact that the story is of the dual role type, detracts from whatever entertaining value a subject of this class, written to be acted in the usual way, would naturally possess. A strange woman is shown as substituting the hero's wife, whom she resembles closely. It is hardly possible to make a spectator believe that the husband would not have become aware of the substitution. The different voice, behavior, and in fact a thousand other things, would have caused him to become aware he is not talking to his wife, instead of having to learn of it from the note he found on the floor, which was dropped by the strange woman.

As the production end of it is good, you will perhaps be able to get by with this medodrama. It is also clean. Released by Goldwyn April 13. Length, 5 reels. P.S.H.

"WORDS AND MUSIC BY"—FOX

Good Representation of Small Town Ambition and Talent

WILLIAM FOX has taken his new stars, Albert Ray and Elinor Fair, out of the comedy field for the time being and has placed them in strictly dramatic roles. Whether they will be able to shine as resplendently in subjects like their present offering is a question that cannot be answered on short notice. But they give evidence in the appreciation of their parts that serious pieces become them quite as well as things of a light character.

Interest and sympathy are always engendered through the youthful figures who outgrow the narrow environment of a small town. The hero and heroine in this story are gifted with the artistic temperament and to find suitable expression for it they migrate to the metropolis. And there is where the drama comes in.

The plot has done yoeman service in fiction and on the screen, but despite its age it never fails to hatch out a goodly array of dramatic ingredients. Virtue comes from the country place, while villainy is found in the city. And four reels of fairly suspensive action in which is blended a few notes of pathos are uncovered before the picture ends with a happy solution.

Be it said that the country puts it all over the city as it usually does in fiction. Our temperamental friends firmly establish themselves in the Broadway hall of fame. The romantic element is mostly subordinated in the story in order to permit character drawing. It is not missed, however, because the theme of stick-to-it-iveness is well developed.—Length, 5 reels—Released May 18.—*Laurence Reid.*

THE CAST

Brian McBride	Albert Ray
Millicent Lloyd	Elinor Fair
Gus Hertz	Robert Bolder
Gene Harris	Eugene Pallette
Thomas Sullivan	Edwin Booth Tilton

By William Charles Lengel.
Scenario by Charles Kenyon.
Directed by Scott Dunlap.
Photographed by Roy Klaffki.

PRESS NOTICE

William Fox's new stars, Albert Ray and Elinor Fair, will appear together in their newest attraction, "Words and Music By—" at the ——— theatre on ——— of ——— week. The picture, adapted by Charles Kenyon from a story by William Charles Lengel, treats of a small town boy who makes his way to success as a composer, and shows him surmounting a series of obstacles, as country boys have a way of doing when they go out into the world to seek fame and fortune. He writes an opera after several months of earnest labor and takes himself to New York to dispose of it. Naturally he encounters a plagiarist who succeeds in stealing his score, and the future looks black indeed while he endeavors to prove his authorship. Interwoven with his career is that of a young woman from the same little town whose voice takes her to fame in operatic circles. She had preceded him to the metropolis, but as he considered himself a failure he had been careful to avoid her.

Just what takes place before the lovers are reunited will be revealed on the ——— screen when "Words and Music By—" is shown. Suffice to say that it is an interesting picture filled with dramatic situations and climaxes and one that carries a strong human appeal. The romantic element is well brought out and so carefully is the atmosphere suggested that it seems like a story of everyday life. The stars give a good account of themselves and seem like perfect representations of what they pretend to be. The cast includes Robert Holder, Eugene Pallette, and Edwin Booth Tilton. All competent players. The picture was produced under the direction of Scott Dunlap.

THE STORY

Brian McBride and Millicent Lloyd are gifted with artistic temperaments that cannot find expression in the little town in which they live. Fortunately a musical show visits the place and Millicent is given a try-out for she possesses a beautiful voice. Naturaly she is selected for the prima donna role, while Brian is given kindly advice to keep on trying in his compositions and some day he will make his mark. But the play is a failure in the metropolis due to a poor score. When Brian completes his opera and comes to New York, the composer of the failure lures him to his apartment and succeeds in stealing the score, although he fails to memorize the finale of the second act. The music so impresses the manager that he engages the plagiarist to rewrite the failure, and it is a masterpiece in every way until the finale. His own music is decidedly inferior at that point.

Brian is rescued from his despair by a song publisher and his opportunity arrives when the manager of the opera solicits a suitable finale from his publishing friend. And so the impresario realizes his mistake in thinking Brian a plagiarist because of the poor finale turned in by the real thief. The young man had avoided Millicent because of his failure. But the time arrives when they are reunited on the presentation of the play. The girl in glad voice is inspired by Brian's music, and when the opera is voted a success. the youthful artists are brought together behind the curtain.

PROGRAM READER

A bright entertaining picture that is strong in human interest will come to the ——— screen shortly under the title, "Words and Music By—." It is a William Fox production and introduces Albert Ray and Elinor Fair as the stars. The story is based upon the youthful ambitions of the characters portrayed by Mr. Ray and Miss Fair and brings them from a small town to a big city where they find expression for their talents after several vicissitudes. The heroine Millicent Lloyd has a beautiful voice and when a musical comedy comes to the little town she is urged to join it. But the show proves a failure in New York due to its poor score. Meanwhile Brian McBride has completed the arduous work of composing his opera and has taken himself to the metropolis to have it tried out.

How he meets with failure after failure in the rebuffs that are offered him, how his opera is stolen by a plagiarist and incorporated in the musical play that features his sweetheart, how sunshine breaks through the clouds and reveals him as entirely successful are events that makes for an interesting hour in the ——— theatre. The picture gives an insight into the Famous Tin Pan Alley of New York and how popular songs are made. It also offers a vein of rich comedy that is punctuated with romance. The stars acquit themselves commendably and receive adequate support. The picture was scenaricized by Charles Kenyon from a story by William Charles Lengel. Scott Dunlap directed.

CATCH LINES

He didn't amount to much in his little home town. His talent for composing music wasn't appreciated until he took his opera to New York. How did he fare in the metropolis, and what became of his sweetheart whose gift of a beautiful voice led her to the same city? See "Words and Music By—"

The new Fox stars, Albert Ray and Elinor Fair, in a charming story of love and sentiment.

They had the artistic temperament—these small town sweethearts. The girl was a marvelous singer while the boy was a gifted composer. They came to New York to conquer it. Did they succeed? You will find out when you see "Words and Music By—"

The girl succeeded because of her sex but the boy had his opera stolen. And he didn't want to see her because he hadn't made good. But a time came when the wrong done him was righted and their stars were in the ascendant. The curtain closed upon them at a critical first night. They had come to New York and conquered. See "Words and Music By—"

SUGGESTIONS

Inasmuch as the stars of this Fox feature are new in the photoplay world, perhaps the best plan would be to concentrate on them. They made an auspicious start in "Married in Haste" and their present vehicle brings them into the spotlight as very capable players. So to catch the crowd with the picture play up that the stars are the latest in the Fox constellation. Before they ventured forth in "Married in Haste" in stellar roles, they supported other stars in the Ince organization. So play up their personalities, as picturegoers are attracted mostly by the players rather than the subjects in which they appear. You will find sufficient data in the Plan Book review of "Married in Haste" in the Motion Picture News issue of April 19. Then there

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Albert Ray as he appears in "Words and Music By—"

"I'LL GET HIM YET"—PARAMOUNT

A Splendid Farce-Comedy from Every Angle

A SPLENDID farce-comedy is offered in "I'll Get Him Yet," Dorothy Gish's latest. The author, Harry Carr, has evolved a clever series of situations through which he pilots his main characters to the accompaniment of some unusually clever subtitles, subtitles which, if we remember correctly, get a laugh every time.

But don't get it into your head that "I'll Get Him Yet" is a piece of weak material bolstered up with witty captions. Far from it. Miss Gish herself doles out many a laugh by her "little disturber" type of playing and her ebullient spirits. Miss Gish is, by the way, one of the few actresses who can be cute and get away with it. And whether it was she or Director Elmer Clifton who injected all the original comedy business into the picture we do not know, but wherever the credit goes it goes in bales. Distinction in comedy marks every scene.

Miss Gish is well supported by Richard Barthelmess, who appears in the role of the at first pursued young man, who later is converted into an exceedingly jealous husband. George Fawcett does a great bit as the father and the rest are always in the spirit of the picture.

There is no room for the plot here. Suffice it to say again that Mr. Carr's procession of farcical situations keeps the observer ever on the alert. It's an all-around splendid comedy from whatever angle you happen to view it.—Length, 5 reels.—Released May 25.—*Peter Milne.*

THE CAST

Susie Faraday Jones, alias Skinflint Jones	Dorothy Gish
Bradford Warrington Jones, her father	George Fawcett
Scoop McCreedy, a newspaper man	Richard Barthelmess
Harold Packard, a rich young dilettante	Ralph Graves
Robert E. Hamilton Susie's legal adviser	Edward Peil
William R. Craig, superintendent of Susie's railroad	Porter Strong

By Harry Carr.
Directed by Elmer Clifton.
Photographed by John Leezer.

PRESS NOTICE

Dorothy Gish, the star without an equal or imitators comes to ——— theatre on ——— of ——— week in her latest Paramount photoplay entitled "I'll Get Him Yet." This is the amusing story of a young lady who set her heart on marrying a certain man who was shy of her because of her fortune. So she pursued and pursued him and eventually won him. But then came a long series of misunderstandings due to hubby's jealousy and the fact that wifie wanted to conceal from him the fact that she had any money in her own name. "I'll Get Him Yet" is farce of the briskest order and awards Miss Gish a role which she makes the most of from first to last.

The story was written for the star by Harry Carr, a well known newspaper man of Los Angeles. He has contrived a clever plot with any number of complications that travel along unusual farce lines. Mr. Carr's story was produced under the direction of Elmer Clifton, the same man responsible for her previous successes on the Paramount program. He has handled the material in hand in expert style and has piloted the picture to a most successful conclusion.

Miss Gish derives excellent support from Richard Barthelmess in the opposite role and from George Fawcett, the noted character actor, in a humorous part. The picture is laid in a number of simple settings but "I'll Get Him Yet" needed nothing of a lavish character to make it a success. The plot and the players succeed in doing that.

THE STORY

Most men make Susie Faraday Jones yawn. She is a very tired young lady particularly as the affairs of business hang heavily on her shoulders. Her father, a capitalist if ever there was one, had named Susie controller of a certain electric railway operated by him so that his income tax wouldn't be so large. Of course he didn't expect Susie to run it but then no one ever did know what Susie was going to do. Then one day Susie meets Speeds McCredy, a young reporter and she straightway falls in love. It isn't long before Speed proposes but getting Mr. Jones' consent is another matter. Speed strikes him just as he is wandering through his tax report and gets rather ungentle treatment.

At that Speed declares he won't marry a rich girl but Susie is of a different opinion and after she follows him around for a few days he says he will marry her providing she agrees to live on his salary. Everything goes well for a time until Speed loses his job. Shortly afterwards however he is made editor of a suburban paper which plans to attack Susie's railway for refusing to stop at its station. Susie doesn't feel very comfortable at this and makes plans to change her previous order about the stops. Her manager, her lawyer and others call. Susie has an awful time keeping her husband ignorant of her presence and after many anxious moments he discovers them. There is quite a rumpus until Susie explains and then—Speed's jealousy soothed—everything ends happily.

CATCH LINES

In the olden days it was considered unmaidenly for a girl to pursue a man. But, dear me, dear me, we are very modern in 1919. If Susie had lived and thrived a few hundred years ago she would have all the bands of ostracism thrust down on her for she insisted on pursuing and pursuing and pursuing—a man. At all events "I'll Get Him Yet" is a fine comedy—be sure not to miss it.

She wanted to conceal the fact that she owned a fortune from her husband and he thought she was concealing a dark and mysterious past. See "I'll Get Him Yet," the biggest laughing hit that ever struck this village.

Dorothy Gish goes on disturbing. Here she crashes in on the peace and quiet of a certain mere male and doesn't give him a chance to cry "quits"—before he knows it he's her husband. See "I'll Get Him Yet," the laughing success of the season.

Love in a cottage and fun in a cottage—see "I'll Get Him Yet."

PROGRAM READER

In the classics and everything ancient it was considered very unmaidenly for one of the so-called gentler sex to pursue mere male. But things have changed considerable since then. Oh considerable indeed! Take, for example, Susie Faraday Jones. Susie had her heart and her eye, everything but her hands, set on Speed McCreedy and she resolved to leave no stone unturned until she had caught him. Said she to herself: "I'll Get Him Yet," and, by jove she got him! In what manner it will be your great pleasure to see in the picture "I'll Get Him Yet" which is due to come here shortly. Yes, she got him but she got a very jealous husband too. And as there was something mysterious in Susie's career, something which she didn't want Speed to find out, she had a very hard—and a very funny time. "I'll Get Him Yet" is by all odds the best comedy in which Dorothy Gish has appeared. As Susie she creates a character that everyone will just have to adore while Richard Barthelmess is Speed. They make an ideal team and the comedy is none the less an ideal comedy.

SUGGESTIONS

Paramount offers you a good title to play on in connection with this picture. It has a catch to it and if employed with a suitable picture of the star in advertising copy it will help to make a display that will attract attention. Among the stills you should be able to find one of the star in a typical pose. Under it use the line "Dorothy Gish as Skinflint Jones." Here again you will be playing on the reader's curiosity. It doesn't seem possible to unite the star's character with such a name.

Put a little humor into the catch lines that you use. The first one printed with this plan book is a fair sample of the style to use. Anything that brings out the unusualness of the central character and suggests the "pep" that Dorothy Gish puts in her performance will suffice. Humor and pep are the elements that should be the basis of advertising the feature. Don't let a chance go by to bring these elements out.

Dorothy Gish demonstrating how to catch a husband in "I'll Get Him Yet"

"EVERYBODY'S BUSINESS"

"RIDERS OF VENGEANCE"—UNIVERSAL

Harry Carey in Fine " Good-Bad Man " Western

HARRY CAREY, star and co-author with Jack Ford of " Riders of Vengeance," has created a most sympathetic Cheyenne Harry this time. It's the old idea of the " good-bad " man, but Harry has such good cause for his killings herein (inasmuch as his bride, mother and brothers were shot down by bandits after his wedding) that the character takes on fresh appeal and brings sympathetic response from the spectator.

Eugene B. Lewis, who handled the continuity, has constructed the story skillfully and has brought out the suspense of the tale to a very good degree. This is created by the constant danger surrounding Harry and the cool manner in which he goes about the accomplishing of his revenge.

As for Jack Ford's direction, rest assured that it guarantees a production in which there is action and sweeping western atmosphere every minute of the way. Certainly Mr. Ford knows how to put on a subject of this type, a statement of fact that has been proven time and again in other Harry Carey pictures.

The star endows his role with awkward—but humanly awkward—actions in his love scenes, while he rises to the moments of intensity with a fine sense of their values. Seena Owen contributes a pretty picture of the heroine.—Length, 5 reels.—Released June 9.—*Peter Milne.*

THE CAST

Cheyenne Harry	Harry Carey
The Girl	Senna Owen
Gale Thurman	Joseph Harris
Buell	J Farrel McDonald
Harry's Father	Alfred Allen
His Mother	Jennie Lee
Virginia	Glita Gale

By Harry Carey and Jack Ford.
Scenario by Eugene B. Lewis.
Directed by Jack Ford.

CATCH LINES

His bride shot down as she came from the church—his mother and father mortally wounded! Would not this put muredrous revenge in the heart of any man? See "Riders of Vengeance," Harry Carey's latest photoplay.

Vengeance and love battled for prior place in this man's heart. The former was deep, ingrained there through forces of hate that no man could resist—the latter came with a woman's smile. Which conquered? See "Riders of Vengeance," Harry Carey's tremendously dramatic photoplay.

In which Harry Carey turns author and creates a character for his own interpretation. His latest Cheyenne Harry is a masterwork of character drawing—don't miss him in "Riders of Vengeance."

The story of a man who took vengeance in his own hands.

PRESS NOTICE

Harry Carey, the popular western actor in Universal pictures will be seen again at the ——————theatre on —————— of —————— week in his latest photoplay entitled "Riders of Vengeance." Special interest is attached to the exhibition of this picture in that the star, in collaboration with Jack Ford, wrote the story They have conceived an unusually powerful motive on which the action is based and due to this the whole picture remains as one of the strongest westerns that ever found its way to the screen. The scenario was written by Eugene B. Lewis, well known and capable in his line, while the direction was in charge of Mr. Ford. Mr. Ford's work has long been a source of wonderment and admiration to those who follow closely the various western plays of the screen. The amount of rapid action he instills into his work is little short of marvelous. In "Riders of Vengeance" he well upholds his reputation—even surpasses it, it seems.

"Riders of Vengeance" tells the story of Cheyenne Harry whose wedding is interrupted by a murderous plan of his enemies. Shots are fired, the air rings with the cries of the dying and when at last the commotion has ceased, Harry's bride, his brothers, his father and his mother are dying. It is in this manner that vengeance is instilled in the heart of the man who was before just a happy boy. How he goes about to consumate his revenge and how he agains finds a true love go to make a photoplay of the greatest strength.

Senna Owen, one of the prettiest actresses on the screen, appears opposite the star.

PROGRAM READER

It was a gala day for Cheyenne Harry, for he was going to be married. The little church in the western municipality was decked in its Sunday dress and all the town stopped other activities to attend the ceremony. And what made it particularly nice for Harry and his family was the fact that his deadly enemies, rival cattlemen, had signified their willingness to bury the hatchet for the time and help in the merrymaking. And so Harry led his bride away from the altar with his heart bubbling over with happiness. He came to the door, his mother, father and brothers were just behind him. Nothing seemed ready to intrude on the peace and quiet of the scene and then, suddenly, a veritable tattoo of shots rang out on the air and Harry's bride, his mother and brothers fell, mortally wounded! This is the beginning of "Riders of Vengeance," Harry Carey's latest picture which will be shown here shortly. Would not such a deed put murderous vengeance in the heart of any man? Is there a man alive who would not swear to even the score but exactly a life for a life? But there are many surprising turns in "Riders of Vengeance"—and you must see this gripping photoplay to realize their power.

THE STORY

On Cheyenne Harry's wedding day, his family's rivals in the cattle business, signify their willingness to bury the hatchet, a fact which makes Harry exceedingly glad. But the smiles on the faces of these enemies are but masks and when Harry issues forth from the church with his bride, a volley of shots are fired. It is the greatest tragedy in the history of the town of Mesquite for when the crowd has been quieted, Harry's bride lies dead with his mother and brothers while his father's wounds are mortal.

After that no one sees much of Harry for two or three years but eventually he returns and posts the names of those he plans to kill. They are the men who partook in the massacre before and vengeance is deep instilled in Harry's heart. After he has killed off Number One, he meets a girl coming to the town to meet Gale Thurman, the sheriff, whom Harry believes led the gang against his people. He wants to harm the girl to avenge himself on Thurman but her innocence and beauty so appeal to him that his better self masters.

However he goes on with his work and strikes terror into the hearts of the other guilty men as, one by one, his enemies are picked off. Then there comes a time when, through a series of circumstances, Harry and Thurman find themselves obliged to unite forces against the apaches of the desert. In the midst of their struggle Thurman declares that he was innocent of any participation in the crime. The two men fight on and both are severely wounded. It is Thurman who dies after Harry's heroic struggle to save him for the girl he loves, And after the clouds have rolled away a new happiness dawns for Harry and the girl.

SUGGESTIONS

The situation around which the Program Reader is built seems to be the best for any advertising arguments that you may dress your copy with. It appears a bit gruesome maybe but as it is the opening situation of the picture and the one which motivates the hero's actions throughout the rest of the five reels, it is a good one to use. Certainly it implies unusual strength and promises dramatic action to follow of the most intense sort. Build it up, then, and get all out of it you can.

Interest naturally lies in the fact that Harry Carey had a hand in the story. Be sure to mention this in your advertising. The statement could easily be elaborated upon by dwelling on the fact that he has prepared himself a better vehicle than scenario writers have awarded him in the past.

Seena Owen has played with practically every one of the big male stars who works in the west. She is the leading woman here also and you should mention her as heading the supporting cast.

Harry Carey with Seena Owen in a scene from " Riders of Vengeance "

"EVERYBODY'S BUSINESS"

"ONE WEEK OF LIFE"—GOLDWYN

Pauline Frederick in Typical Cosmo Hamilton Story

COSMO HAMILTON is never anything but bold and startling in his plots of society life. Sometimes in his striving for that which is unusual he becomes quite plainly artificial, at least when some of his works are transplanted to the screen. "One Week of Life," an original opus of his his in which Pauline Frederick is starred, makes its bid for fame through this startling unconventionality. There are times during its course when incidents, even situations, are forced, but withal it is made of the sort of stuff that the typical fan thrives on.

Miss Frederick is always counted upon to give an effective performance, and here as Marion Roche, who takes another woman's place before her drink-sodden husband, she creates a character the emotional intensity of which is always a thing apparent. The same drink-sodden husband makes a man of himself with miraculous rapidity when he comes under Marion's softening influence. In fact he puts liquor behind him in a short twelve hours. Thomas Holding in the role of the husband creates a strong character, realistic to the extreme in most phases.

Hobart Henley's direction is entirely commendable. The settings are good and the lighting effective. —Length, 5 reels.—*Peter Milne.*

THE CAST

Marion Roche	
Mrs. Kingsley Sherwood	Pauline Frederick
Kingsley Sherwood	Thomas Holding
LeRoy Scott	Sydney Ainsworth
Lola Canby	Corinne Barker

By Cosmo Hamilton.
Scenario by Willard Mack.
Directed by Hobart Henley.
Photographed by Edward Gheller.

CATCH LINES

Into her one week of life were crowded the thrills of a whole lifetime! Her whole course of life was changed, diverted into other channels—but what mysterious process you will see in "One Week of Life" now at the ——— theatre.

She took a wife's place before her husband! See Pauline Frederick in her latest Goldwyn success "One Week of Life."

Would Marion Roche take Mrs. Kingsley Sherwood's place for just one week? There was no danger. Sherwood was a drunkard and his wife seldom saw him! Would she object then? It was important that Mrs. Sherwood go away for a week. Surely she would render this aid to another woman! Did Marion accept the proposition? What were the consequences? See "One Week of Life," a dramatic thrill with Pauline Frederick in the stellar role.

PRESS NOTICE

Pauline Frederick, the distinguished emotional artist of Goldwyn pictures, will be seen in her latest photoplay entitled "One Week of Life," at the ——— theatre on ——— of ——— week. "One Week of Life" was written for her by Cosmo Hamilton, widely known as a magazine author and playwright and it affords her a role, à dual role in fact, the counterpart of which has never been seen on the screen before. As Marion Roche, a girl who comes from a little town in Ohio to study art in New York, Miss Frederick creates a character that will long be remembered by her many admirers. Marion is confronted with a startling situation, namely that she take the place of a certain Mrs. Kingsley Sherwood, whose counterpart she is, that the harassed woman may go away from her drunken husband for the period of a week to visit her boy. No harm will come, she is told, inasmuch as the Sherwoods seldom, if ever, see each other. She will only be doing an act of kindness and so—she consents to the proposition.

The strange consequences that this peculiar bargain lead to are graphically depicted in the five reels of "One Week of Life." Mr. Hamilton is never conventional in his writings and in the present story he has evolved a tale that fairly teems with originality and bristles with situations of an extraordinary character. Miss Frederick appears to splendid advantage in her two roles, while the support she derives from Thomas Holding, Sydney Ainsworth and Corinne Barker is very good.

Willard Mack prepared the scenario from the Hamilton work while the direction was in charge of Hobart Henley.

THE STORY

Marion Roche comes to New York from a little town in Ohio to study art and little does she dream of the fate planned for her in the city. One of the first men she meets is LeRoy Scott, a wealthy society man. He looks at her long and hard and strangely. And the reason for his scrutinence of her is shortly made evident. Mrs. Kingsley Sherwood, Scott's close friend, is the exact counterpart of Marion, save for the fact that her life has matured her somewhat beyond the years of the girl from the country. Mrs. Sherwood is exceedingly unhappy with a drunken husband but Scott paints her plight as much more serious before Marion. He tells her that there is a child and that Kingsley refuses to let her visit it. "Will she not," he asks her, "take her place for one week so that Mrs. Sherwood may go away and find happiness with her boy? Just for one week." The Sherwoods seldom see each other, he adds. Marion, moved by the story, consents.

She finds Kingsley less a hopeless drunkard than she had thought. He craves attention that the selfish wife did not give. She learns that there never was a child in the family and then it dawns on her that Mrs. Sherwood went away with Scott. Through Marion's attention Kingsley endeavors and succeeds in making a man of himself and in time he makes the discovery of the deception. But he loves this woman who, through her unselfishness, has made a man of him. Then when he confronts her with his knowledge of the deception word comes that Scott has been drowned with an "unknown woman." And so a short time afterwards Kingsley quietly makes the intruder who saved him his wife.

PROGRAM READER

Marion Roche could hardly believe her ears! Here was a man asking her to assume the position of a Mrs. Kingsley Sherwood for just one week! He was very persuasive in his arguments and seemed to be sincere. "Mrs. Sherwood wants to go to see her boy," he said, "and her brute of a husband refuses to permit her. Sherwood is drunk all the time. They seldom see each other and then only to exchange mere commonplaces." So would not Marion consent to this charitable deception? Surely she could not refuse to assist this other woman! And as for Sherwood he would never know the difference, for his wife and Marion were as like as two peas in a pod. And so Marion, moved by this plea, consented and shortly afterwards was installed as mistress, in the home of Kingsley Sherwood! What were the consequences of this move? Was Sherwood so easily baffled? Where did Mrs. Sherwood really go? What was the other man's motive? Was Marion to regret her first impulse? Startling questions all, and all are startlingly answered in Pauline Frederick's latest feature, "One Week of Life," which is one of the features shortly to be seen at this theatre. It was written for her by the well-known novelist, Cosmo Hamilton, and produced under the direction of Hobart Henley from a scenario by Willard Mack. Don't fail to see it.

SUGGESTIONS

This is a subject which from title to contents offers you unusual advertising possibilities. In the first place the title is alluring. It suggests anything romantic, daring, unusual. It will attract people of all kinds. Display it liberally. Play up the star, of course, but by no means neglect the title. It is such a corker that you simply can't afford to overlook it.

In the second place you have the author, Cosmo Hamilton, one of the best-known novelists and short-story writers of the day. His work is appearing in one popular magazine after another. He is known for the unusual and daring type of story he turns out. Don't neglect his name. Then there are Willard Mack and Hobart Henley, the scenarist and director respectively. These two men are exceedingly well known in their lines. Use their names also.

In the third place you have the big advertising punch of the story, the situation in which one woman assumes another's place in her husband's home. This certainly carries punch and the suggestion of the unusual. It is elaborated upon in the program reader and the catch lines.

Pauline Frederick in a crucial scene from "One Week of Life"

"EVERYBODY'S BUSINESS"

"A FALLEN IDOL"—FOX

Evelyn Nesbit Appears in New Version of East vs. West Theme

THE familiar blood barrier of Oriental versus Occidental is given a rude jolt in "A Fallen Idol," Evelyn Nesbit's new picture. Indeed, East and West meet and MARRY, which, incidentally, is something new under the camera lights. Before this puncture of an ancient tradition that Kipling epitomized into poetry takes place, a sensational and highly colorful melodrama is unfolded. And if there is a suggestion of great labor in the composition insofar as coincidences and conveniences occur, nevertheless it is entertaining from inception to conclusion.

The picture marks a screen holiday for Miss Nesbit, since she not only paves the way in breaking down the ancient barrier, but she takes a colorful photograph as an Hawaiian Princess. The star fits the character admirably. Her dark features, her languorous charm, are truly suggestive of the type she represents. Consequently she has given the screen her best performance.

This Hawaiian Princess is the protege of a California social leader, whose nephew becomes enamored with her. The girl is whisked back to Hawaii by the villain of the play because the society woman doesn't want the East and West barrier smashed in her home. When the mad lover follows her to the Islands, the melodrama comes right out in the open, and before he leads her to an Hawaiian altar, the spectator is in for some rousing thrills.

The concluding reels carry an elemental punch which, combined with realistic atmosphere, suffice to get it over. Lillian Lawrence and Sydney Mason render good assistance. Kenean Buel's direction is praiseworthy.—5 reels.—Released May 18.—*Laurence Reid.*

THE CAST

Princess Laone	Evelyn Nesbit
Mrs. Parrish	Lillian Lawrence
Keith Parrish	Sidney Mason
Stephen Brainard	Lyster Chambers
Brainard's Chief Mate	Pat J. Hartigan
Tushau	Harry Semels
Lato	Thelma Parker
Elsie Blair	Marie Newton
Keith's Father	Fred C. Williams

By E. Lloyd Sheldon.
Directed by Kenean Buel.

PRESS NOTICE

"A Fallen Idol" is the latest William Fox production starring Evelyn Nesbit and it cannot be denied that she scores her greatest triumph. The picture, which will be shown at the ——— theatre on ——— of ——— week, deals with love, intrigue and the age-long barrier of East versus West. It visualizes the honor of an Hawaiian Princess who is brought to the United States by a wealthy California society woman—who promptly objects to the attentions her nephew showers on the young protege. During the nephew's absence the girl comes under the influence of a smuggling friend of Mrs. Parrish, the society woman, and he induces her to go back to Hawaii with him through his argument that Keith Parrish is only using her for a plaything since a blood barrier would prevent their marriage.

The nephew follows the pair to Hawaii, where he finds the girl on the villain's yacht. How he rescues her after the severest trials in which he has to overcome the animosity of the natives and overpower members of the crew, is admirably set down in the most graphic terms. The picture is rich in scenic investiture, many of the scenes being reproductions of a typical Hawaiian village. It is also well supplied with that element known as action, consequently it generates a goodly amount of suspense.

"A Fallen Idol" is said to exhibit Miss Nesbit at her best. It certainly brings out her magnetic personality. A competent cast has been selected to assist the star and among the players who contribute good portrayals are Lillian Lawrence, Sydney Mason, Lyster Chambers and Harry Semels. E. Lloyd Sheldon wrote the story. The picture was produced under the direction of Kenean Buel.

THE STORY

Princess Laone is a young Hawaiian musical artist who becomes the protege of Mrs. Parrish, a wealthy society leader of Santa Barbara. She becomes a pronounced success through her colorful personality, and it isn't long before she casts a spell over Keith Parrish, the nephew of the society woman. Their love affair has progressed to the point where Mrs. Parrish deems it best to advise the girl that she comes from a different world. And Laone carries out the matron's suggestion to discourage Keith even though he has proposed marriage. When he absents himself for a few days, Stephen Brainard, a social parasite and a smuggler, entices Laone to accompany him to Hawaii on his yacht, pressing his argument that Parrish would never marry her since he comes from the Occident. On the trip Brainard tells her that if she will not submit he will turn her over to the crew. As the lesser of two evils she gives herself to Brainard, though her heart is strained to the breaking point.

In the meantime Keith has returned to find that his betrothed has gone back to Hawaii, and so he follows. He meets Laone but she repulses him because of what occurred on the yacht. When he is arrested for the theft of a valuable necklace, the Princess resolves to save him. So she returns to Brainard's yacht to obtain the papers that will indict the parasite as the real thief. Keith is released on bail and follows her to the yacht and a desperate fight ensues. Laone manages to hold the crew at bay with a revolver and officers from the harbor patrol come aboard and arrest Brainard. They find smuggled jewels and invoices. Thus Keith is cleared of the charge of theft and the lovers are restored to each other.

PROGRAM READER

"A Fallen Idol" which comes to the ——— theatre shortly starring Evelyn Nesbit is a stirring tale of adventure and romance that introduces an Hawaiian Princess as its leading character. The play calls for emotional acting of a high order and Miss Nesbit answers this call admirably. She departs somewhat from her previous roles in the enactment of the character. One is carried from the society circles of California where the Princess is the latest fad in the round of entertainment to the primitive huts of a typical Hawaiian village. And in the story there are romance, intrigue, treachery, retribution, elements which are punctuated with numerous thrills. Miss Nesbit has a love affair with a young Californian but it is interrupted, and she is carried back to Hawaii, virtually a prisoner by the social parasite of the story. Her sweetheart follows and also is made a prisoner.

How the tables are turned and the lovers reunited, how the barrier of East and West is bridged, are events that make a dramatic climax for a richly absorbing picture. The scenic part of the play is perfect in every detail. Miss Nesbit has been given a cast of excellent players to interpret the story. Among those who contribute good work are Lillian Lawrence, Sidney Mason, Lyster Chambers, Harry Semels, Thelma Parker and Marie Newton. The picture was written by E. Lloyd Sheldon, one of the best scenarioists in the business, and it was directed by Kenean Buel.

CATCH LINES

The story of an Hawaiian Princess who becomes the latest fad in the social whirl of California. She is taken up by a wealthy grande dame and falls in love with her democratic nephew. And before the romance is hardly established a villainous smuggler ensnares her. When you come to the ——— theatre next ——— you will see a gripping and adventurous story that takes you from the Occident to the Orient.

Evelyn Nesbit appears as an Hawaiian Princess in her latest photoplay entitled "A Fallen Idol." Her sinuous grace, her haunting music that is strummed on the ukelele, and her languorous charm fascinate everyone who come in radius of her personality. See the Fox star in "A Fallen Idol."

A vivid picture of one man's duplicity and another's loyalty in seeking the love of an Hawaiian Princess. See "A Fallen Idol."

She was betrothed to a wealthy society man but she became intrigued by a social parasite. And she gave up her fiance because the latter led her to believe that the East and West cannot mix. "A Fallen Idol" brings out the age-long tale. Don't fail to see it.

In which crime, romance, intrigue and the islands of the Pacific are combined with thrilling effect.

Being from the Orient she trusted a man from the Occident. She was an idol of society for a brief period and then— See Evelyn Nesbit in "A Fallen Idol."

Evelyn Nesbit in a scene from "A Fallen Idol"

"THE LITTLE DIPLOMAT"—PATHE

Baby Marie Osborne's Pranks Are Subordinated for Crook Melodrama

ALTHOUGH Baby Marie Osborne still carries out the idea that "a little child shall lead them" in her newest essay, "The Little Diplomat," nevertheless she is relegated to the background along with tiny Sambo to amuse herself as best she can until such time as her foster parents think it wise to let her guide them. Which hour isn't reached until the concluding scene, when she has saved a rare antique from being captured by a desperate band of burglars.

It seems odd to find the little star away from her customary job of reuniting papa and mamma or bringing happiness to a childless couple. And the Diando people should put her back in her familiar portrait, for it stands to reason that tender juveniles and crook melodramas don't mix. Little Miss Osborne can stand on her own chubby legs and delight film patrons with her childish pranks, even though her stories are expressed in the simplest screen language possible.

In "The Little Diplomat" she has a subject that could be used by several grown up stars, so matured is its general outline. It is a weird and wild melodrama that has been concocted and before the end is reached it goes off on a tangent and comes back with a bit of romance that has no place in the story, unless one of the laws of drama must be obeyed.

But Baby Marie as a French war orphan finds her true place at the finish. By proving her mettle she becomes the idol of her foster parents.—Length, 5 reels.—Released in June.—*Laurence Reid.*

THE CAST

Little Marie	Baby Marie Osborne
Mrs. Bradley West	Lydia Knaught
Bradley West	William Welsh
Trent Gordon	Jack Connolly
Raymond Brownleigh	Murdick MacQuarrie
Hulda	Velma Clay
Kendall	Al MacQuarrie
Phyllis Dare	Betty Compson

By Emma Bell Clifton.
Scenario by Emma Bell Clifton.
Directed by Stuart Paton.

PRESS NOTICE

Baby Marie Osborne, the leading child actress of the screen, will appear at the ——— theatre on ——— of ——— week in her newest subject, "The Little Diplomat." This picture takes up the trials and tribulations of a French war orphan in her search for happiness in America. The story was written by Emma Bell Clifton, and through the fine guidance of Stuart Paton in his capacity as director, it makes a thoroughly enjoyable screen hour.

Baby Marie is adopted in the story by the Bradley Wests. Her foster father took this course to appease the heart hunger of his wife, since he doesn't care for children. He is more interested in his valuable collection of antiques among which is a sacred idol stolen from a Hindu temple.

It may be seen that this is the beginning of a mysterious melodrama. Its development forms the body of the picture although it is admirably blended with juvenile playfulness. Let it be said that the idol is sought after by a desperate band of crooks. When they succeed in breaking into the West safe, Little Marie tumbles out of her trundle bed and captures them. The picture carries a fine flavor of romance, and there is a goodly portion of heart interest.

Baby Marie Osborne succeeds in bringing out the juvenile spirit in her accustomed manner. She seems to derive a great deal of pleasure from her pictures, and it is quite a delight to watch her cut up capers with the tiny pickaninny, whc is as much a part of the Osborne machine as she is herself. Others who appear in prominent roles are Lydia Knaught, William Welsh, Jack Connelly, Murdick MacQuarrie, Velma Clay, Al MacQuarrie and Betty Compson.

THE STORY

Little Marie is a French war orphan who is adopted by Mr. and Mrs. Bradley West. The child is more or less tolerated by her foster-father, who took the trouble to adopt her to please his wife. He is more interested in his colection of antiques of which a sacred idol is the chief objet d'art. It has been stolen from an East Indian temple and West's possession of it gives his wife a nervous fear that it will cause her husband a lot of trouble. Little Marie occupies her time playing with the child of one of the negro servants and she also becomes the favorite with Trent Gordon, the nephew and private secretary of Bradley West.

A band of crooks bent upon gaining possession of the idol, entice Trent to their apartment in order to drug him, in the hope that he may have the combination of West's safe on his person. Chagrined over their disappointment, they let him find his way home in a seemingly intoxicated condition. His sweetheart sees him and places a wrong construction on the incident. But Little Marie patches up the affair.

It happens that the burglars attempt to rob the safe at the West home, but they are apprehended by the little girl. She has been awakened by the commotion and entering the room unseen she manages to imprison the chief burglar in the safe. When the latter succeeds in freeing himself, Trent comes into the room and captures the entire outfit. Thus Little Marie becomes the pet of the household and wins her foster-father's undying love.

PROGRAM READER

The popular little child actress, Baby Marie Osborne, will come to the ——— screen shortly in her newest picture entitled "The Little Diplomat." Our patrons have followed her pranks with rare interest since her first appearance at the ——— theatre. But notwithstanding the place she occupies as the leading child actress of the screen, credit must be paid to the foresight of her managers in giving her the companionship of the little pickaninny. Together they have made the pictures something to look forward to. And so Baby Marie is supported by her dark-skinned playmate in "The Little Diplomat."

The young star appears as a French war orphan who is adopted by a collector of rare antiques. Her foster-father neglects her since he is too wrapped up in his work to care a great deal for children. So she finds companionship with a tiny pickaninny, the child of one of the servants. A time comes when she proves the mettle of her own people. Awakened one night by a mysterious noise, she tiptoes downstairs and noticing a group of people at her father's safe she has the idea that they aren't there for any good. So she imprisons the chief burglar and wins the undying love of her foster-father. The management feels sure you will like this Osborne feature. There is enough drama to counterbalance the childish pranks. The picture was directed by Stuart Paton. Emma Bell Clifton wrote the story.

CATCH LINES

She was a French war orphan and she was adopted by a childless couple. The husband didn't like children, but he grew to think a great deal of this little waif from France when she saved his valuable collection of antiques from being stolen. See "The Little Diplomat."

They had almost stolen the antiques. Almost. What stopped them? Simply the presence of mind of a little girl who imprisoned the chief robber in her foster-father's safe. You see she hadn't gone to sleep and a noise awakened her. Tiptoeing downstairs she found the burglars at their work. And then? Well, you must see Baby Marie Osborne in this, her latest picture.

SUGGESTIONS

If you are in the habit of playing the Baby Marie Osborne pictures you have probably noticed that they have an enthusiastic following. While the themes of her pieces do not vary a great deal, they being principally conceived to bring about the reunion of parents through the tender appeal of the child, or the adoption of a little girl by childless parents, yet they are filled with enough playful interludes of a childish character to make them attractive to the majority of picturegoers. The Pathe youngster has a bright little piece in "The Little Diplomat" and one that has enough depth to please the grown-ups. You might bring out that it marks the first appearance of the star as a juvenile detective. Perhaps the strongest point in the advertising would be to concentrate upon the plot and detail the adventures of the little French war orphan who is adopted by an American family

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Scene from "The Little Diplomat"

"EVERYBODY'S BUSINESS"

"THE LION'S DEN"—METRO

Bert Lytell Stars in a Faithful Picture of Small Town Life

THE sincerity and naturalness of Bert Lytell in the role of a small town minister is one of the strong features of "The Lion's Den." Another point in its favor is found in the authorship. It was Frederick Orin Bartlett who furnished the star with a fine photoplay in "The Spenders" a short time ago, and his latest *Saturday Evening Post* story makes a picture quite out of the ordinary.

Mr. Bartlett certainly knows his small town and he has breathed so much delightful sentiment and charm of one of these rustic places into his tale that it is made real and wholesome, and above all, appealing. His people are everyday human beings and by drawing a minister who conducts a grocery store during the week he has sounded something new in characterization.

Such a story as this is easily transferred to the screen. The director has invested it with the author's atmosphere. Not a detail is missing. There is the quaint town with all of its charming rusticity. Other points he has brought out too—points which generate pathos and homely humor. And not in any part of the picture is there the least suggestion of exaggeration. Indeed Mr. Baker can be trusted with a story.

The moral that it is more blessed to give than to receive is well emphasized. Of course for such a piece as this splendid acting is required. It has received such. Alice Lake contributes a performance marked by sympathy and understanding, and the others are in their places.—Length, 5 reels.—Released May 19.—*Laurence Reid.*

THE CAST

The Rev. Sam Webster	Bert Lytell
Dorothy Stedman	Alice Lake
Grocer Stedman	Joseph Kilgour
Grocer Jarvis	Edward Connelly
Mr. Jones, Stedman's clerk	Augustus Phillips
Mr. Blake	Howard Crampton
Mr. Billings	Seymour Rose
Smith Sisters	Alice Nowland Mother Anderson

By Frederick Orin Bartlett.
Scenario by George D. Baker.
Directed by George D. Baker.
Photographed by Robert B. Kurrle.

PRESS NOTICE

Bert Lytell's latest Metro photoplay entitled "The Lion's Den," will come to the ——— theatre on ——— of ——— week. This is from a story by Frederick Orin Bartlett which appeared originally in the Saturday Evening Post, and translated upon the screen it offers the star an ideal role. Mr. Bartlett will be remembered as the author of "The Spenders," a Post story that served Mr. Lytell a few weeks ago. 'The Lion's Den" is a worthy successor to "The Spenders" in that it contains the same fine humanity, the same faithful representation of small town life. The star is called upon to assume a different charactrization, however, in the figure of a minister. Mr. Bartlett knows his small town atmosphere and so splendidly is it conveyed that one unconsciously becomes a part of the environment.

It is simple and straightforward is this story and is made compelling through the human touches in the plot and characterization. Here is a minister who is determined to install a boys' club but who is not encouraged by his wealth church members. When he beards the lion in his den the latter so humbles his pride that the young preacher enters the grocery business to compete with him and gain the necessary funds. His trials and tribulations, his successes which are visualized in his romance with the daughter of the rival grocer, and the prosperity of the business and the friendship of the boys are events that are dramatically and humorously told. To see "The Lion's Den" is to see a faithful virsualization of small town life that is in no way exaggerated. It generates a fine humanity and heart appeal.

Mr. Lytell again scores in the naturalness and sincerity of his performance. He is an everyday clergman, one who is doing good work without any ostentation whatsoever. Good support is accorded him by an excellent cast. George D. Baker adapted and directed the play.

THE STORY

The Reverend Sam Webster didn't meet with much response in his efforts to raise funds to install a boy's club in connection with his church. When he requested a big donation from Grocer Stedman, the latter so humbled the Reverend's pride with the insignificant contribution of $25.00 that he decided to become a groceryman himself and raise the necessary sum. Stedman was tactless enough to inform Webster that he had no more right to tell him how to conduct his business than he (Stedman) had to tell him how to preach. This remark led the preacher to enter the Lion's Den of Commerce. So he preached in his church on Sundays and on week days sold groceries to the good wives and mothers of the community. Stedman had nearly eliminated Grocer Jarvis from business due to his cut prices. And Webster became Jarvis' partner. And the business of the store revived.

Stedman, furious at the success of his rival, sold at lower prices than ever, but he didn't reckon that the boys would take their mothers' orders and trade with the minister. His jealousy caused him to have the young preacher put out of the church. The Stedman grocery caught on fire one night and the boys, led by the clergyman saved not only the contents of the store but also the life of the proprietor. And out of gratitude he retrieved his self esteem by building the club himself. He even went further and offered Webster a partnership in his business and saw to it that the grocer-clergyman kept his church. But the latter wasn't entirely successful because his heart was conquered by Stedman's daughter. .. ..

PROGRAM READER

Bert Lytell, the popular Metro star, will be seen here shortly in his latest feature entitled "The Lion's Den." This is considered one of the best of his subjects by the producers for besides offering his fine player a thoroughly congenial role, it provides a plot filled with the quaint situations of small town life and one that is well sustained to the end. The story was written by Frederick Orin Bartlett and appeared originally in the Saturday Evening Post. This author has found his way to the screen several times and our patrons will remember his story entitled "The Spenders" which Bert Lytell enacted recently. No other writer in the fiction field has a surer grasp upon small town life than Mr. Bartlett, and his "The Lion's Den" is splendidly real in its delination of that life.

Mr. Lytell appears as a minister who conducts a grocery store in order to find means to install a boys' club in connection with his church. To beg for the necessary funds through the regular channels on Sunday does not meet with success. Hence his grocery business. How he enters the "lion's den of commerce" to achieve his end, and his subsequent trials and successes, are dramatically and humorously shown. A refreshing romance ends the play with a note of gladness.

CATCH LINES

If you were a minister and needed a large sum of money how would you set about getting it? How did the Reverend Sam Webster get it in "The Lion's Den?" See this delightful play of small town life which will come to the ———screen with Bert Lytell in the stellar role.

He requested a large sum of money to install a boys' club, but the rich man scoffed at the idea. His pride humbled, he started a grocery store in direct competition to the man of wealth to gain the necesary funds. Did he meet with success? See "The Lion's Den," a thoroughly interesting play.

SUGGESTIONS

No player on the screen is making more rapid strides than Bert Lytell. The reports that are coming in about him from all parts of the country indicate that he is a pronounced success. Fortunately he has been given excellent material. You no doubt cleaned up with "The Spenders" which he presented a short time ago. Well his new feature is written by the same author, Frederick Orin Bartlett, and the story appeared originaly in the Saturday Evening Post. Bring out this point. Any Post story is usually successful on the screen. Advertise it as one of the magazine's best articles. Many of your patrons undoubtedly read it in its original shape and will

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Bert Lytell in a scene from "The Lion's Den"

"EVERYBODY'S BUSINESS"

"THE MINTS OF HELL"—HAMPTON-ROBERTSON-COLE

William Desmond Is Splendid in Vivid Picture of the Yukon

WILLIAM DESMOND has in "The Mints of Hell" a well planned, absorbing and suspensive melodrama. Everything that goes to make up a Yukon picture is there: Husky men who live hard; husky dogs that take up the white man's burden and hurry it across the trackless wastes; men brave and bold, men mean and cowardly; the mushroom mining camp, and the endless reaches of merciless snow and mountain.

Close scrutiny of the feature failed to reveal any new screen language, as it is a mixture of almost all the dramatic ingredients from which Yukon pictures have been concocted. Yet "The Mints of Hell" is told in a straightforward way, and it is so vivid and absorbing in its display of elemental action that it seems just a bit bigger than the usual stories of the frozen North.

Space does not permit the story to be told in detail, but suffice to say that it presents love and lust, greed and self-sacrifice—elements that are brought to the surface at the four corners of the earth whenever men in their mad scramble attempt to find the hidden golden treasure.

The director has uncovered a bottle of No. 1 Brand of Yukon atmosphere. His snow scenes are picturesque. You are with Desmond sinking deep into the trackless wastes and wondering if you'll survive. A fine stroke of realism there. The star gives a finished and effective portrayal as the heroic miner. There is not a false note in his performance. Length, 5 reels.—Released in May through Exhibitors' Mutual.—*Laurence Reid.*

THE CAST

Dan Burke	William Desmond
Aline Chaudiare	Vivian Rich
Old Man Chaudiare	Charles French
Clay Hibbing	Jack Richardson
Maung	Frank Lanning
Bill Weed	Edward Jobson
Sergt. Blake	J. J. Franz
Tete	Mrs. A'Costa

By James B. Hendryx.*
Directed by Park Frame.
Supervised by Jesse D. Hampton.

PRESS NOTICE

"The Mints of Hell," which comes to the ——— theatre on ——— of ——— week with William Desmond as the star, is a story of Alaska and particularly of that portion known as the Yukon. It presents the star as one of the gold-seekers that tracked across the frozen wastes in search for the yellow ore. Gold! How it has tested men's souls. Some have gone mad, eaten snow and died. Some found the precious metal, staked their claim, and perished when success was at hand. Some were conquered by the frozen silences, for civilization is far away and loneliness is near. William Desmond would have perished in his search for the "flat gold" valley had it not been for a girl who rescued him from a blinding snowstorm just as success crowned his efforts. Flat gold? It is soft and black and heavy and flat like coins from the mints of hell. It is harder to find than the yellow ore that lies deep beneath the surface.

But Dan Burke (William Desmond) discovered the rich vein and a girl at the same time. How he started out for the valley against the advice of old prospectors, how the storms and silences nearly drove him mad, how he vindicated the girl's honor with her would-be-despoiler, how he raced back to the hidden vein to beat the others in the mad rush, how he was tracked down by the Mounted Police for a murder he didn't commit, and how he came into good fortune in the end are events that are graphically told in this highly entertaining picture. "The Mints of Hell" is rich in picturesque scenery. The trackless wastes of snow, the fir trees and pines that stand like silent sentinels against the white background, make a setting that brings the story out in bold relief.

Mr. Desmond gives a virile performance as Burke, and his customary good nature is in evidence as usual. You follow him with the keenest interest. In his support are Jack Richardson, Vivian Rich, Charles French, Frank Lanning, and Edward Jobson.

THE STORY

Winter had arrived in the Klondike when Dan Burke stepped into the saloon of the little town of Sundown in search of the elusive metal known as gold. Ever since he had struck the North country, Dan had heard of "flat gold"—gold that is soft and black and heavy. Where it came from no one knew except Gaston Chaudiare, his daughter Aline, and a half-witted dwarf called Maung, who lived together over the Lillimuit Divide. Those who had gone in search of it always met with disaster, although this fact did not deter Dan from blazing his trail over the frozen fields to succeed where others had failed. But he would have succumbed when he reached his goal had not Aline found him.

After she had nursed him back to health he started back to Sundown to mete out punishment to Clay Hibbing, who had shown his vicious nature toward the girl when he found the "flat gold" country in a previous search. This accomplished, Dan returned to the Divide, but Hibbing followed him to gain his revenge, and also to beat him in staking a claim to the property. The latter won the race sure enough, but in attempting to shoot Dan he killed his own partner. As the dead man had Burke's gun in his possession, Hibbing made it appear that he (Burke) was guilty. Meanwhile the Mounted Police, who were in search of Hibbing, found Reardon's body, and so turned their attention to hunting down Dan. And as he filed his claim, Chaudiare and the police entered the office bent on punishing him. The former thought him dishonest until he showed that the claim was filed in the old man's name. When Chaudiare signed Dan's name as a copartner, the police were convinced that he was innocent. And with Hibbing found frozen to death, Dan and Aline were free to develop their claim and romance.

CATCH LINES

Up in the Klondike they say that the sight of "flat gold" saps men's brains. The pathless wastes of snow and ice lie like a shroud over the skeletons of fortune-seekers who, in their fruitless search, have "gone mad, eaten snow and died." Did William Desmond meet his fate in "The Mints of Hell"? Come to the ——— theatre next ——— and you will know.

William Desmond in one of those bang-up Alaskan stories that deal with the lure of the precious gold.

How long he floundered through the snowdrifts, after the storm had driven him off the trail, he never knew. He only knew that icy fingers clutched at his throat and he would have perished but—you must see this picture of the snow country to appreciate its powerful and picturesque scenes.

SUGGESTIONS

You can't be to strong in boosting this Desmond feature. Since it is an Alaskan story you have something that usually fascinates the average picturegoer. It is a tale of the search for gold, but the gold in this case is represented as the mints of hell because it is black and soft and heavy and difficult to find. Flat gold they call it. Play up this feature and advertise the catch lines that have expressed the nature of the story. Write your copy around the plot and bring out that the lure of the hidden metal is enough to try men's souls. Get them excited with the dangers that confront goldseekers. Play it up as a regular he-man story that carries all the elemental passions that are enacted against a background of wild inanimate nature as it is found in the frozen North. What of the title? Surely it is a corker, and should be played up for its full advertising value. Bring out the marvelous scenery. Snow, snow, snow everywhere and great firs and pines loom against the white sky. White above, white beneath, and the search for gold goes on. Bring out the frozen silences and how William Desmond went through hell to find the yellow ore. Play up that life is lived in the raw in the Yukon. Then what of the star? Mr. Desmond has found his place as one of the most capable actors on the screen. He is always in there trying and his earnestness and good na-

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"EVERYBODY'S BUSINESS"

William Desmond mushes through Alaskan snows in "The Mints of Hell"

"REDHEAD"—SELECT

Alice Brady in Thoroughly Human Picture

THE element of simplicity and the human note sounded throughout the five reels of "Redhead" confine its appeal to no one particular class. It will probably prove a success before all varieties of audiences inasmuch as these two qualities are really at the base of all universal entertainment. The story is a single-track affair, merely telling of the manner in which a cabaret girl proved the means of making a man out of a drunken waster by marrying him. Both characters are well drawn and are played in excellent taste by Alice Brady, the star, and Conrad Nagel, leading man.

While the original story by Harry Payson Dowst was, no doubt, exceedingly good, great credit should be extended to Charles Maigne, who adapted and directed "Redhead." He has made the whole picture human to the core, has handled the continuity in his usual highly skilled manner and has touched up the action with original bits of business. Nor should the small thread of humor that runs throughout the picture be forgotten. As in many works that are real, this humor asserts itself naturally.

Miss Brady's performance is well shaded and Mr. Nagel, her leading man in her present stage success, is fine in the opposite role. The makeup of the star in her first scenes is a little off.—Length, 5 reels.—*Peter Milne.*

THE CAST

Dazie	Alice Brady
Matthew Thurlow	Conrad Nagel
Roland Gard	Robert Schable
Parker Thurlow	Charles A. Stevenson
Mr. Mellows	Charles Eldridge
Mrs. Mellows	May Brettone

By Henry Pawson Dowst.
Scenario by Charles Maigne.
Directed by Charles Maigne.
Photographed by Al. Liguori.

SUGGESTIONS

The central situation of this picture is one which will stand off well in newspaper and lobby advertising. It has the suggestion of something a little spicey about it and at the same time presents a situation that for its unusualness will attract all sorts of attention. Look over the catch lines printed herewith and see if one of them will not fit for your advertising.

Don't fail to mention Miss Brady's great stage success, "For Ever After." This show is still running in New York after almost ten months of success. There are many, many people from out of town who have seen it. It is an out-of-town show par excellence. Cash in on it and mention it, just a line, perhaps, in your advertising. It will pay. State also that Conrad Nagel, Miss Brady's leading man in "Redhead," is also in the play. This will help, too. Mr. Nagel has a good picture record of his own, also.

The usual advertising stunt regarding red-headed people might be worked with the exhibition of the picture providing you care for this sort of stuff.

PRESS NOTICE

Alice Brady, Select luminary and star of the great stage success, "For Ever After," will be seen at the ——— theatre on ——— of ——— week in her latest picture entitled "Redhead." This is an adaptation from a story by Henry Pawson Dowst and awards Miss Brady the role of a cabaret dancer, nicknamed Redhead by her intimates. The chief intimate in the case is Matthew Thurlow, a rich young fellow without a purpose, who spends his nights, almost without exception, in the cabaret. He admires Redhead greatly, in fact he loves her, a fact which he makes public whenever he is so far in his cups as to be indiscreet. But certainly in his sober sense he never thought of marrying her. One night after the wine has been flowing swiftly he is dared to make Redhead his wife, and Matt accepts the proposition.

As a consequence he awakes the next morning with a hangover and a wife—neither one of which he seems to care about. How Redhead went about making a man of Matt and how she succeeded despite his pretended scorn for her are events which make a photoplay full of human interest and real drama. Miss Brady never appeared to better advantage than in the title-role, while she derives suport from an excellent cast headed by Conrad Nigel.

Charles Maigne adapted and directed the picture, and his work is thorough in every degree. Replicas of the famous Claridge grill, tap room and bar in New York City are included among the settings for the production.

THE STORY

Dazie is a cabaret dancer, much admired by Matthew Thurlow, a young man about town. She returns his admiration and his love, and it hurts her to see him wasting his life away in company of fast friends. So one night when Matt is particularly drunk Dazie marries him—the two having been dared to go through the ceremony. The next morning it is a far from pleased husband that Dazie finds. He starts to prate about his reputation and his name, and plainly signifies that he is not at all pleased with the bargain. However, Dazie decides to insist on her rights, and as a result Matt is cast off by his uncle without a penny.

With what little money she has Dazie rents and furnishes an apartment and then settles down to a peculiar domestic existence in which Matt is an unwilling partner. Forced to look for work, Matt eventually lands a job as a truck driver and after a short time reaches a better position. He takes a new interest in life but refuses to admit that Dazie was at all responsible for his success. It then becomes a matter of bringing Matt to his senses. It takes a long time before he is able to bury his pride and give Dazie the credit and love that is due her for the good she has accomplished, but at length he proves himself man enough to acknowledge her as the fine woman that she is.

CATCH LINES

He thought Dazie was good enough to play with but not good enough for his wife! Why did he draw this distinction? Was he correct? See "Redhead," Alice Brady's latest dramatic success.

He was ready to sit with her and drink with her and dance with her, but he wasn't ready to wake up one morning and find her—HIS WIFE! See "Redhead," Alice Brady's Select photoplay.

Select is a brand name for certain pictures—it also has a very clear definition which you will find in the dictionary. All Select pictures are select. Don't fail to see the latest "Redhead."

Their marriage certificate was the back of a menu card, their honeymoon was a thing of quarrels and sullen silences! But Dazie made a man of him! At first he was fool enough to think he had done the making—but see "Redhead."

PROGRAM READER

Matthew Thurlow had been seeing much of Dazie for a long time. He was attracted to her immensely. Every night when she did her dance at the cabaret he applauded her loudly. And the chances were that when she came to his table and plied him with various highballs he would speak words of admiration—even love—to her. But nevertheless Matt wasn't ready for the shock that greeted him one morning when he came to, with a dark brown taste in his mouth incidentally, and found that he had married this Redhead of the cabarets the night before! She was all right as a merry-making companion, reasoned Matt, but as a wife! That was a little too much. But whatever Matt's views on the subject, Dazie had very set ideas of her own—and chief among them was to make a man out of the drunken wastrel. Did she accomplish it? Could she overcome his pride, his pretended dislike of her? These are questions that are dramatically answered in Select's latest photoplay starring Alice Brady, which will be shown at this theatre shortly. It is a strikingly human picture told in a pretty manner. Conrad Nagel, Miss Brady's leading man in her stage success, "For Ever After," appears as Matt.

"EVERYBODY'S BUSINESS"

"LITTLE DIPLOMAT"

(Continued from page 3664)

but who is neglected by her foster-father until she saves his valuable collection of antiques.

Spread leaders of how she brings sunshine to her foster parents when they appreciate how resourceful she is. The star takes a good photograph and distribute several of them in your lobby. And don't neglect the pickaninny. Fans have grown accustomed to seeing him in every Osborne picture.

The finale close-up from "Redhead"

"A ROGUE'S ROMANCE"—VITAGRAPH

Latest Earle Williams Picture Fails to Reach Average

"A ROGUE'S ROMANCE" is a story of a Paris outlaw (incidentally and for sympathetic purposes an honor man of the war) who spends his time dodging the police, helping them round up other criminals and courting the hand of a society girl whose smile and worried look has reformed him. The picture is quite disjointed and leaps from one track to another without apparent cause. Some of the tricks contrived to throw sympathy in the way of the main character are more or less bald and fail in effect.

James Young, usually a good director, went astray in "A Rogue's Romance." The Paris society atmosphere, for instance, will only appeal to those whose education is exceedingly limited and whose taste is not at all cultivated. In fact, it must be confessed, that the whole picture deserves the same criticism. It is not the sort of entertainment that we are used to in the year 1919.

Earle Williams is starred and plays sincerely, but is quite lost in the rambling action. His support does its best.—Length, 5 reels.—Released June 9.—*Peter Milne.*

THE CAST

M. Picard	Earle Willians
Henri Duval	Brinsley Shaw
Leon Voliere	Harry Van Meter
Anton Deprenay	Herbert Standing
Mme. Deprenay	Katherine Adams
Jeanne	Maude George
Burgomaster	Sid Franklin
Brulon	Karl Formes

By H. H. Van Loan.
Scenario by James Young.
Directed by James Young.

PROGRAM READER

All Paris gendarmes were on the lookout for this man. The orders from the Prefect of Police were to leave no stone unturned until he was captured. And why this drastic measure taken against him? Had not he won the highest honor bestowed on a Frenchman—the Croix de Guerre? Did he not enjoy the confidence of the leading citizens of Paris? Had he not frustrated a gigantic swindle and turned its would-be perpetrators over to the very police who were hunting him? What had he done to earn the stamp of an outlaw? A war hero, a respected citizen, a benefit to the social welfare of his city, he was hounded day and night, obliged always to be on the alert lest some friend should prove false or some clue leak out to the enemies that seemed to surround him! Such is the predicament of Monsieur Picard, the hero of "A Rogue's Romance," a Vitagraph picture shortly to be seen at this theatre with Earle Williams in the stellar role. It is one of the most exciting pictures in which this popular actor has appeared. Written for him by H. H. Van Loan and produced under the direction of James Young, it remains a highly enjoyable entertainment from start to finish.

PRESS NOTICE

Earle Williams, the popular Vitagraph star, will be seen at the ——— theatre on ——— of ——— week in his latest picture production entitled "A Rogue's Romance." This is based on a story written by H. H. Van Loan, a well-known screen writer, and awards him the thoroughly congenial role of Monsieur Picard, a rogue of Paris who takes extreme delight in tricking the police at every one of their many excited turns. In fact, Picard is just about the smartest society crook in all Europe. His intimates also know him as a gentleman and hero for he fought during the long years of the war and returned with the highest decoration a Frenchman can receive—the Croix de Guerre.

However, hero or no, the prefect of police of Paris and subordinates are bound to capture the wily Picard and to this end they bend all their efforts. How he escapes from them, how he meets the woman responsible for his reformation, and how at last after a particular clever trick Picard and the girl escape for the last time from the net of the law, are events which make a thoroughly enjoyable picture. Mr. Williams is singularly well suited for the role of Picard and plays it with a dash and grace that are admirable. His support is headed by Katherine Adams as the girl and by Harry Von Meter and Brinsley Shaw in other prominent roles.

"A Rogue's Romance" was produced under the direction of James Young who also wrote the scenario from the Van Loan story. Other pictures on the ——— theatre's bill for the same dates are ———————.

THE STORY

Monsieur Picard, Paris society crook, returns from the war with the Croix de Guerre, but goes back to his old pastime of tricking the law. During one of his escapes from the prefect of police he is assisted by Mme. Deprenay, a young lady of wealth and position. His bold, romantic appearance appeals to her but when later she learns his real identity she writes him regarding her disappointment. But Picard is not one to stop at such a little turn down when in love. He meets Mme. Deprenay again at a reception when he is masking under one of his aliases, and proves to her that he has turned straight since meeting her. More, he also proves that Leon Voliere, who courts her, is a crook and a swindler.

Later Picard presents himself to the prefect of police with credentials from Scotland Yard. He sets about running down Voliere and eventually exposes his whole swindle game to the great satisfaction of the prefect who is to get the credit. But it is a very surprised prefect who finds himself locked in the room with the swindlers by the representatives of Scotland Yard whose parting words give the information that he is M. Picard.

The prefect makes one more attempt to capture the elusive rogue but this time he is warned by Mme. Deprenay. Through her services he escapes from the police and before the excited gendarmes and their superior know what has happened Picard and Mme. Deprenay have left Paris for another city where the rogue's reputation is not so well known.

CATCH LINES

He wore the Croix de Guerre yet was constantly hunted by the police of Paris! He had saved the city thousands of francs, yet the Prefect would cast him in jail! He was respected in the best society but was listed as an outlaw at headquarters! What had he done? See Earle Williams in "A Rogue's Romance."

A romance of modern Paris.

The story of a man who laughed at the nets of the police.

Honored by the army—outlawed by the police! See "A Rogue's Romance."

Earle Williams in a romance of modern Paris. Don't fail to see "A Rogue's Romance."

SUGGESTIONS

The best line to play on in this picture is the one developed in the program reader elsewhere on this page. The main fact is that the hero, a war honor man, is hunted down by the police. This will lend a mystery touch to your advertising and will help matters along considerably. Aside from this it should be announced that the picture is a romantic drama with the star's name played up according to his popularity. He has a certain following in this type of picture so be sure to bring out the fact that the story possesses a real romance.

What benefit you find in the names of the author and director will depend entirely on the other pictures of theirs that you have played. They have done some very good work, both of them, and if you believe your patrons remember them, use their names by all means.

"WORDS AND MUSIC BY"

(Continued from page 3659)

is the title. You can write a lot of clever copy around it in the shape of catch lines and leaders. The words and music by Albert Ray and Elinor Fair are given expression before a critical New York audience. You might bring out that it is suggestive of small town talent that eventually becomes big town talent before the concluding scene is reached. Emphasize the fact that the hero comes to New York and has his opera stolen but that he recovers it in time to make fame and fortune for himself as well as for his sweetheart. You can work out some clever advertising copy with the title by having your artist dash off a few bars of music in a black and white effect with the pictures of the stars in a conspicuous place. And to excite curiosity you might play up a bar of some famous old tune in your paper asking the readers to guess the names of the author and composer. The piece lends itself well to advertising any way you look at it.

"A Rogue's Romance," Vitagraph production, stars Earle Williams

"EVERYBODY'S BUSINESS"

"HIS DEBT"—ROBERTSON-COLE

Hayakawa Stars in Picture of Real Dramatic Worth

"HIS DEBT," the latest picture in which Sessue Hayakawa appears, is piloted through an interesting series of situations to a dramatic climax, the strength of which makes the picture well worth while. The whole building of the picture contributes to the strength and sympathy of the star's character, and his deep emotions during the scenes of the denouement score effectively.

Nor is Hayakawa a star who deprives members of his supporting cast their opportunities for prominent playing. In "His Debt" both Jane Novak, his leading woman, and Francis MacDonald, the weakling native, have plenty of chances to register forceful points, and they make good use of these opportunities.

William Worthington in his direction has brought out the strength of the picture through a series of good lighting effects, while the settings are always appropriate.

If exhibitors have found that Hayakawa pictures sell well there is no reason in the world why "His Debt" will not take its place with the most successful of his series.—Length, 5 reels.—Released in May through Exhibitors' Mutual Exchange.—*Peter Milne.*

THE CAST

Goro Moriyama	Sessue Hayakawa
Gloria Manning	Jane Novak
Blair Whitcomb	Francis MacDonald
J. P. Manning	Fred Montague

Scenario by Francis Guinan.
Directed by William Worthington.

CATCH LINES

Would he take revenge on the man who attempted his life or reward the woman who saved him from death? He was forced to choose between the two. He could pay one debt but not both—see "His Debt."

Goro Moriyama was a gambler but he prided himself because he ran his establishment on the square. He enjoyed the confidence of the city's best men and then he was accused of playing a crooked game by a drunken waster! His pride was hurt and he had a debt to pay! See "His Debt."

He loved an American woman and despised her fiance—he held them both in the hollow of his hand—see "His Debt," the latest photoplay starring Sessue Hayakawa, the noted Japanese actor.

He took vengeance in his own hands until—see "His Debt."

Which swayed him—his love for this woman or his hatred for her fiance? See "His Debt."

PRESS NOTICE

Sessue Hayakawa, the noted Japanese actor, will be seen at the ——— theatre on ——— of ——— week in his latest photoplay entitled "His Debt." This presents a striking story centering around a Japanese gambler whose sense of honor comes above all else. He is a gambler who is known for his squareness and fairness and prides himself in enjoying the confidence of the best men of the city. Then into his life comes an American girl whom he learns to love with all his heart and soul. She, however, cannot return his affections mainly because they lie with another and again because there is that stern barrier of blood between them.

But the Japanese remains firm in his love only to discover later to his horror that the girl is engaged to a man who attempted to take his life! Here indeed is a powerful situation, particularly when it is considered that the Japanese holds the fate of the other man in the hollow of his hand. How he decides marks a truly exciting climax, a climax pictured with due regard to its dramatic value. In fact "His Debt" is filled with dramatic moments from first to last. Mr. Hayakawa and his supporting players taking full advantage of them. This support is headed by Jane Novak as the girl and by Francis MacDonald as the American. The picture was produced under the direction of William Worthington, whose work on previous pictures in which the Japanese star has appeared has attracted such favorable comment.

PROGRAM READER

Fate had willed that this man who had attempted his life should fall completely in his power. To Goro Moriyama, the Japanese gambler, this meant one thing. Revenge, wholehearted revenge. Even the police did not know that Blair Whitcomb was the man who had so foully stolen upon him in the dark and fired point-blank at him. He was in his power and there was no chance of his escape. And Moriyama prided himself on always paying his debts. But there was another debt he wished to pay and that was a debt to Gloria Manning, the nurse, who by her careful watching and inexhaustible patience had saved him from the very jaws of death. And then he discovered that Gloria was engaged to Blair! The woman he loved himself, loved with his whole heart and soul, engaged to the man who attempted his life! And his debts must be paid! How did Moriyama choose? What feeling guided his course, love or revenge? The answer is to be seen in "His Debt," a dramatic photoplay starring the noted Japanese actor, Sessue Hayakawa, which comes to this theatre shortly.

SUGGESTIONS

The central situation of this photoplay which is dramatically builded up to throughout its length is the one to accentuate in your advertising. This situation centers about the star's character who holds the fates of two lovers in his hands. You will find this situation played up in some of the catch lines and in the program reader that are printed elsewhere on this page. If you handle it appropriately you should have no trouble in building up good, strong, dramatic copy.

You know how far to go with the star's name and his acting ability. Beyond a doubt he has few superiors in the histrionic line on the screen today. You can use superlatives in describing his talent. His name has come to mean much in this line so display it liberally, particularly if other of his pictures have gone over well at your house.

Be careful about comparing the honor of this particular Jap in the story with the contemptible character of the particular American in the story. This offers plenty of chances to go wrong and to offend. Put the soft pedal on it, or, better yet, don't mention anything about the honor stuff at all, that is comparatively.

THE STORY

Goro Moriyama runs a gambling house but runs it on the square. His patrons, some of the best men in the city, know him for his honesty and fairness. Blair Whitcomb is a young society man who loses heavily at Moriyama's and, at length, accuses him of playing a crooked game. To uphold his honor Moriyama offers to bet his entire establishment against Blair's ten thousand dollar check on the turn of a card. The Japanese wins. That night, frenzied, Blair attempts Moriyama's life and succeeds in severely wounding him. It is through the gentle services of Gloria Manning, society girl and nurse, that Moriyama recovers. He knows his asailant and is astounded to hear that Gloria is engaged to him for he himself loves Gloria with a holy love.

It is Moriyama's boast that he always repays his debts—in full, and so at length he sends for Blair to come to him. Not realizing that Moriyama is aware of the fact that he attempted his life, Blair comes prepared to make good his ten thousand dollar check, which was bad. But Moriyama wants more than this—and sends for the police. In the meantime Gloria has found out that Blair has gone to Moriyama's house and fears for his safety inasmuch as the Japanese has been ominous when she has seen him.

So she makes all haste to the house and there discovers Blair a captive. She pleads with Moriyama, saying that she loves Blair even though he was a scoundrel and that she can never love him (Moriyama) because of the barrier of race. And so Moriyama considers his debt to Gloria greater than that he owes Blair. He sends the police away and silently watches the lovers depart.

"MINTS OF HELL"

(Continued from page 3666)

ture have created a large following for him. Play up that this picture tests his versatility. Alaskan pictures are pretty much alike, but this one is really different. It is Jack London and Rex Beach at their best and it has not been written by either one of them. Use this suggestion.

Sessue Hayakawa with Jane Novak in a scene from "His Debt"

"EVERYBODY'S BUSINESS"

"THE WOMAN NEXT DOOR"—PARAMOUNT

Ethel Clayton Has an Excellent Number in Her Latest Picture

PARAMOUNT showed good taste when it took Carolyn Wells' story, "Vicky Van," for screen representation. Scenarioized by Marion Fairfax, and renamed "The Woman Next Door" for dramatic purposes, the subject makes an ideal one for Ethel Clayton. It is a tale of an unhappy wife, and naturally it is developed seriously. Yet in the forepart of the story there is a delicate vein of humor that constantly comes to the surface and gives it the proper balance.

The subject is defined as a thing of mystery, which is not exactly correct, because the line of action is discernible throughout. Yet it never becomes obvious, so carefully has Director Vignola framed his situations. Indeed he has gotten the most from every scene, and each one follows the other in a progressive manner. The result is "The Woman Next Door" unfolds a deal of cumulative interest.

Miss Clayton marries into a proud and haughty family and she is so restricted that she builds a secret door in the adjoining house. Thus she finds freedom of expression as Victoria Van Allen, or Vicky Van. When her husband penetrates her disguise, he attacks her, but the maid comes to the rescue and kills him. The latter scenes are charged with suspense, and one breathes easily again to find the murder cleared up and the bride happy.

Rather an improbable story, isn't it? Still its improbabilities are not realized until it is over. Miss Clayton is always in the picture as the restricted wife. Her earnestness and appeal are ever speaking in eloquent language. Capable assistance is given by Emory Johnson, Noah Berry, and Jane Wolfe. "The Woman Next Door" is one of the star's best pictures, and she has had many good ones.—5 reels.—*Laurence Reid.*

THE CAST

Ruth Endicott, who becomes Mrs. Randolph Schuyler	Ethel Clayton
Miss Victoria Van Allen or "Vicky Van"	Ethel Clayton
Chester Calhoun	Emory Johnson
Randolph Schuyler, Ruth's husband	Noah Beery
Tibbetts "Julie"	Jane Wolfe
Rhoda Schuyler	Katherine Griffith
Helen Schuyler	Genevieve Blynn
Aunt Eleanor Endicott	Josephine Crowell

By Carolyn Wells.
Scenario by Marion Fairfax.
Directed by Robert G. Vignola.

PROGRAM READER

Ruth Endicott had been reared in complete ignorance of what life really was. She knew none of its wonderful joys or its sorrows and before she was old enough to become on good terms with her own mind she was married to Randolph Schuyler, a man quite old enough to be her father. After a month in New York with him she realizes the big mistake she made and casts about for some means of finding happiness in life. When she receives a legacy she keeps it secret from her husband and rents the house next to his. She gains admittance through a secret door and there entertains a large set of Bohemian friends under the name of Vicky Van. But it was not long before Randolph discovered all this—he protested; there was a murder—and then—. The conclusion of this tale is pictured in the vivid picture drama, "The Woman Next Door," which will come to this theatre shortly. Ethel Clayton is the star of the production and it was adapted from Carolyn Wells's novel, "Vicky Van." Don't fail to see it—it's a real treat.

PRESS NOTICE

Ethel Clayton, the beautiful Paramount star, will be seen at the ——— theatre on ——— of ——— week in her latest picture entitled "The Woman Next Door," an adaptation from Carolyn Wells's novel, "Vicky Van." This is the strange and dramatic tale of a young woman who married a man old enough to be her father before knowing the dictates of her own heart. After a month of married life she discovers the great mistake she made and casts about for some means of deriving what happiness she can from life. The scheme she hits upon is one of amazing ingenuity and although it leads to consequences of a most serious nature, the turmoil is cleared before the final fadeout and Vicky has found happiness with the man she really loves.

Miss Clayton's sincere emotional work shows to splendid advantage throughout the many difficult scenes of "The Woman Next Door." She is an actress whose work is always effective and the role awarded her here brings out her varied capabilities to their fullest extent. In the role of the ancient husband appears Noah Beery, one of the chief character players of the Lasky stock company. He plays the part with a rare show of ability. Emory Johnson has the role of the hero while a supporting cast embracing several other players of ability appears.

The adaptation from the novel was made by Marion Fairfax, herself a photoplay author of no mean ability. Robert G. Vignola, remembered for his fine work on many of the Pauline Frederick pictures, was in charge of production on "The Woman Next Door."

THE STORY

Ruth Endicott has been reared in complete ignorance of the seriousness of marriage and weds Randolph Schuyler, who is old enough to be her father. They start to New York in his motor, which breaks down. While he is seeking a garage Chester Calhoun sees the young wife seated with her maid, and fixes up the car. A month in New York disillusions Ruth. She is a prisoner in her own home. Then she gets a legacy of fifty thousand pounds from India and keeps it a secret. She rents the adjoining house, has a secret door cut through and disguising herself with a black wig, inhabits the new home as Victoria Van Allen, or "Vicky Van," her maid appearing as a French servant. She entertains a Bohemian set in a Bohemian way.

Schuyler learns of the famous "Vicky Van." He visits the place, but a scar on the shoulder of the hostess gives away the scheme. Meanwhile, Chester has recognized in "Vicky" the girl of the auto. The husband snatches off his wife's wig and denounces her, grasping her by the throat. A few minutes later he is found dead. Detective Stone arrives and learns of the duality of the wife and "Vicky." She is about to be accused of the murder, when the maid confesses that she killed him to save her mistress. The maid is arrested but it is understood that she cannot be convicted. Then Ruth and Chester find their happiness.

CATCH LINES

The dramatic tale of a beautiful woman who led a dual existence—by day she was the wife of staid old Schuyler—by night the center of an admiring throng of Bohemians! But her husband found out! See "The Woman Next Door."

She fooled the whole city but could not fool her husband—see "The Woman Next Door."

"EVERYBODY'S BUSINESS"

"LION'S DEN"

(Continued from page 3665)

remember it when it comes to your screen. Bring out that it is a delightful presentation of small town life with the leading character a minister. Play up that a member of his congregation is one of those rich men who finds it hard to enter the eye of a needle in the march toward Heaven until he is purged of his sins. His daughter and the minister furnish the romance and you can see that it is full of conflict because of her relations. Emphasize the human note. Enlist the clergy in your town and the school board. The minister starts a boys' club and the success that crowns his efforts will be appreciated by all people who have the boys of the community at heart. Feature the star. He has become immensely popular, and his stories have been so good that picturegoers are assured of fine entertainment whenever they appear. Write your advertising around the fact that "The Lion's Den" is a Post story that is full of sentiment and romance. You can't go too strong in your exploitation.

Ethel Clayton is star of "The Woman Next Door," Paramount production

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the current quarter arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to March 9, 1919.

PICTURE BRAND STAR RELEASED PLAN BOOK

AFTER HIS OWN HEART (METRO) HALE HAMILTON (APR. 28) ....MAY 10
"Good farce idea is basis of star's latest picture."—M. P. News.

ALL WRONG (PATHE) BRYANT WASHBURN (JUNE 1)...MAY 24
"Star in a picture of platonic love."—M. P. News.

AMATEUR ADVENTURESS, THE (METRO) EMMY WEHLEN (MAY 5) ....MAY 17
"Excellent comedy marks star's return to screen."—M. P. News.

AMAZING WIFE, THE (UNIVERSAL) MARY MACLAREN (APR. 7) ....(Six Parts)........MAR. 29
"Here's one on which you can go the limit."—M. P. News.
Exhibitor Comment—"Picture A1 but hard to get star over in this town. Not liked. Poor business three days." "Average business."
Consensus—"Good picture, average puller."

AN AMATEUR WIDOW (WORLD) ZENA KEEFE (MAY 26). MAY 24
"World offers an exceedingly pleasant comedy."—M. P. News.

AS A MAN THINKS (RAVER-HODKINSON) LEAH BAIRD (APR. 27) ....MAY 3
"New four-star combination steps over the line with a winner."—M. P. News.

BACHELOR'S WIFE, A (AMERICAN) MARY MILES MINTER (MAY 11) ....MAY 24
"Star assumes an Irish role in her latest picture."—M. P. News.

BARE FISTS (UNIVERSAL) HARRY CAREY (MAY 4) .... APR. 26
(Six Parts)
"As satisfactory as all the Harry Carey pictures."—M. P. News.

BEATING THE ODDS (VITAGRAPH) HARRY T. MOREY (MAY 12) ....MAY 10
"Star continues his forceful way in a romantic drama."—M. P. News.

BEST MAN, THE (HAMPTON-HODKINSON) J. WARREN KERRIGAN (MAY 4) ....MAY 10
"Star appears in mystery story flavored with romance."—M. P. News.
Exhibitor Comment—"Good picture and enjoyed by everyone. Average business three days."

BETTER 'OLE, THE (WORLD) SPECIAL CAST (MAR. 17)..MAR. 8
(Seven Parts)
"Novel and very entertaining; characterizations good."—M. P. News.
Exhibitor Comment—"Very good picture but seven reels too long for patrons. Disappointing to the gallery." "Decidedly different. Went over fine, especially with the better element. Well worth while playing. Good business against bad weather." "Very well liked to big business." "Opened up big, patrons pleased, indications are that it will continue big all week."
Consensus—"Pleasing picture, big puller."

BLACKIE'S REDEMPTION (METRO) BERT LYTELL (APR. 14) .... APR. 26
"Melodrama with power and pathos, and Bert Lytell."—M. P. News.
Exhibitors Comment—"Very good crook play to average business." "Excellent preduction to big business."
Consensus—"Fine picture, good puller."

BLINDING TRAIL, THE (UNIVERSAL) MONROE SALISBURY (MAY 19) ....(Six Parts)........MAY 3
"Predominant element is suspense; a trifle uncheery."—M. P. News.

BLIND MAN'S EYES (METRO) BERT LYTELL (MAR. 10). MAR. 22
"Bert Lytell excellent in murder mystery tale."—M. P. News.
Exhibitor Comment—"Excellent picture. Title misleading. Poor to average business." "Lytell's popularity is increasing wonderfully with every release."
Consensus—"Good picture, good puller."

BOLSHEVISM ON TRIAL (SELECT SPECIAL) SPECIAL CAST (APR. 20)........(Six Parts)........APR. 19
"Picture as good as its title; square deal."—M. P. News.

BOOMERANG, THE (PIONEER) HENRY B. WALTHALL (MAY 26) ....(Seven Parts)........MAY 17
"Star and competent players in capital versus labor picture."—M. P. News.

BRAND, THE (GOLDWYN) REX BEACH CAST (MAR. 9)..MAR. 8
(Seven Parts)
"A Rex Beach story of the far North that rings the bell."—M. P. News.
Exhibitor Comment—"Good, interesting picture. Good in any house. Don't advance prices. Big business three days." "Average business four days." "The title as well as type of picture is passe in this town. We have not done regular business on any Rex Beach picture since 'The Barrier' and 'Auction Block.'" "Went over extra big four days. S. R. O. to 9.45 p. m."
Consensus—"Good picture, big puller."

BRASS BUTTONS (AMERICAN) WM. RUSSELL (MAR. 30) MAR. 22
"A lot of snap and zest to this comedy drama."—M. P. News.
Exhibitor Comment—"The Greatest Russell picture yet. Big business." "Big business two days."
Consensus—"Fine picture, big puller."

PICTURE BRAND STAR RELEASED PLAN BOOK

CALEB PIPER'S GIRL (PATHE) HELENE CHADWICK (MAY 18) ....MAY 24
"Nothing big but will appeal to the tender emotions."—M. P. News.

CALIBRE 38 (EDGAR LEWIS-SHERRY) MITCHELL LEWIS (APR. 13) ....(Six Parts)........APR. 5
"Melodrama based on murder mystery; story well constructed."—M. P. News.
Exhibitor Comment—"Average business."

CAMBRIC MASK, THE (VITAGRAPH) ALICE JOYCE (APR. 7) ....APR. 5
"Star in version of unusual Chambers story."—M. P. News.
Exhibitor Comment—"Fair picture, average business."

CAPTAIN KIDD, JR. (ARTCRAFT) MARY PICKFORD (APR. 6) ....MAY 3
"Mary Pickford in brittle comedy drama, fairly diverting."—M. P. News.
Exhibitor Comment—"Average business seven days." "Picture below Pickford standard. Average business."
Consensus—"Good picture, average puller."

CAROLYN OF THE CORNERS (PATHE) BESSIE LOVE (MAR. 9) ....MAR. 1
"Strong story but a little loose. Human touches plentiful.—M. P. News.
Exhibitor Comment—"Poor business." "Good, but very light show. Bessie Love has not drawing power." "One of the most pleasing stories I have shown in a long time. Big business." "Really good film but star does not pull well here. This and lack of advertising caused extremely poor business."
Consensus—"Good picture, average puller."

CASTLES IN THE AIR (METRO) MAY ALLISON (MAY 12). MAY 24
"Star in a pleasing sentimental picture."— M. P. News.

CHARGE IT TO ME (AMERICAN) MARGARITA FISHER (MAY 5) ....MAY 3
"Star continues her frolicsome career in slender comedy."—M. P. News.

COME OUT OF THE KITCHEN (PARAMOUNT) MARGUERITE CLARK (MAY 11) ....MAY 24
"Beranger continuity good; Acting high class."—M. P. News.

COMING OF THE LAW, THE (FOX) TOM MIX (MAY 11)..MAY 24
"Unusually satisfying Western with Tom Mix starred."—M. P. News.

COURAGEOUS COWARD, THE (ROBERTSON-COLE) SESSUE HAYAKAWA (APR. 14) .... APR. 26
"Story of great interest; Japanese lovers united."—M. P. News.
Exhibitor Comment—"Not quite up to standard by reason of the story. American people don't like to see a 'Jap' as District Attorney, and then 'Anti-Jap' sentiment weakened same considerably."

CRY OF THE WEAK, THE (PATHE) FANNIE WARD (MAY 4) .... APR. 26
"Fannie Ward in an absorbing play of crime and punishment."—M. P. News.

DADDY LONG LEGS (FIRST NATIONAL) MARY PICKFORD (MAY 11) ....MAY 24
"Star's initial First National has much comedy and sentiment."—M. P. News.

DAUGHTER OF MINE (GOLDWYN) MADGE KENNEDY (MAR. 30) ....MAY 17
"Human interest story that hits the mark."—M. P. News.
Exhibitor Comment—"Ordinary feature. Nearly as bad as 'Day Dreams.' With the same star. They like Madge Kennedy here but NOT in the kind of stuff Goldwyn is handing out lately. Poor business." "A good picture if audience is in the right mood to enjoy it. Opened big business but fell down second day." "Not up to Goldwyn standard. Very ordinary." "My, but this was awful! Our patrons said so and we say so." "This picture did not draw well and it's no wonder. Madge Kennedy deserves a better fate."
Consensus—"Good picture, average puller."

DELICIOUS LITTLE DEVIL, THE (UNIVERSAL) MAE MURRAY (APR. 27) ....MAY 3
"A highly pleasing comedy with Mae Murray starred."—M. P. News.

DESTINY (JEWEL-UNIVERSAL) DOROTHY PHILLIPS (MAY 25) ....MAY 24
"Big in every sense of the word; Frenzied finance the theme."—M. P. News.

END OF THE GAME, THE (HODKINSON) J. WARREN KERRIGAN (MAR. 23)........MAR. 29
"Too much footage in this Western of '49 days."—M. P. News.
Exhibitor Comment—"This was the worst of any of the late Kerrigan pictures. Average to poor business."

ETERNAL MAGDALENE, THE (GOLDWYN) SPECIAL CAST (APR. 20) ....MAY 3
"Long heralded picture largely an allegory."—M. P. News.
Exhibitor Comment—"Opened to big business in spite of heavy rain early in afternoon. People satisfied."

Exhibitors' Own Box Office Reports

PICTURE BRAND STAR RELEASED PLAN BOOK

EXPERIMENTAL MARRIAGE (SELECT) CONSTANCE TALMADGE (MAR. 10)....................APR. 5
"Stage play successfully turned into film drama."—M. P. News.

EXQUISITE THIEF, THE (UNIVERSAL) PRISCILLA DEAN (APR. 28)..........(Six Parts)..........APR. 19
"Star shows unusual talent; highly artistic."—M. P. News.

EXTRAVAGANCE (PARAMOUNT) DOROTHY DALTON (MAR. 16)....................APR. 12
"Fully up to Ince standard; genuine drama."—M. P. News.
Exhibitor Comment—"Patrons liked it and it drew heavily." "Good, clean, well handled. Big business."
Consensus—"Excellent picture, big puller."

EYES OF THE SOUL (ARTCRAFT) ELSIE FERGUSON (APR. 20)....................MAY 3
"A beautiful story presented in a beautiful way."—M. P. News.
Exhibitor Comment—"The public does like a happy ending. However, this would not be a good picture if it ended any other way. Elsie Ferguson is well liked here." "People didn't like it at all. Story weak. Poor business."
Consensus—"Fair picture, average puller."

FALSE EVIDENCE (METRO) VIOLA DANA (APR. 21)......MAY 3
"Rebellious heroine finds expression in the woods."—M. P. News.

FIGHT FOR LOVE, A (UNIVERSAL) HARRY CAREY (MAR. 24)....................MAR. 22
"Star in strong story backed by beautiful scenes."—M. P. News.
Exhibitor Comment—"Big business."

FIGHTING DESTINY (VITAGRAPH) HARRY T. MOREY (MAR. 31)....................MAR. 29
"Star in another fine fighting picture with mystery touch."—M. P. News.

FIGHTING FOR GOLD (FOX), TOM MIX (MAR. 30).......APR. 12
"Clean picture with star unusually entertaining."—M. P. News.
Exhibitor Comment—"A good picture but opposition pulled the business away." "Tom Mix draws 100 per cent. in my city." "Mix always there. Big business."
Consensus—"Fine picture, good puller."

FIRE FLINGERS, THE (UNIVERSAL) RUPERT JULIAN (APR. 21) (Seven Parts)....................APR. 12
"Hold interest from first to last; dual role story."—M. P. News.

FIRES OF FAITH (FAMOUS PLAYERS-LASKY) SPECIAL CAST (MAY 18)..........(Six Parts)..........MAY 17
"Salvation Army picture should prove profitable."—M. P. News.

FOLLIES GIRL, THE (TRIANGLE) OLIVE THOMAS (APR. 27).................... APR. 26
"Sweet and homely tale of the chorus girl."—M. P. News.

FOOLS' GOLD (ARROW) MITCHELL LEWIS (MAY 26) MAY 17
(Six Parts)
"Mitchell Lewis the star in a disconnected story. Locations good."—M. P. News.

FOR BETTER, FOR WORSE (ARTCRAFT) DE MILLE'S APR. 27)..........(Six Parts)..........MAY 10
"De Mille scores with a tremendous heart theme."—M. P. News.
Exhibitor Comment—"The title of this picture helped put it over big and also the fact that it followed right after 'Don't Change Your Husband' which gave exhibitors some very good advertising business. Big and extra big business."

FORFEIT, THE (HODKINSON) HOUSE PETERS (MAR. 10)....................MAR. 22
"Reviewer considers picture good throughout."—M. P. News.
Exhibitor Comment—"Pass it up, fellows. Poor business one day."

GAMBLING IN SOULS (FOX) MADLAINE TRAVERSE (MAR. 9)....................MAR. 22
"Madlaine Traverse in story of woman's revenge."—M. P. News.
Exhibitor Comment—"New star. A very good picture. Pleased everyone. Average business." "Average picture, average business." "Picture good but star does not draw." "Good average picture to average business." "This is a good story. Madlaine Traverse in her last three pictures is great. They sure like her here. Coming to the front fast as one of our leading stars." "Title killed it here." "Average business."
Consensus—Good picture, average puller."

GENTLEMAN OF QUALITY, A (VITAGRAPH) EARLE WILLIAMS (MAR. 17)....................MAR. 15
"Earle Williams in novel dual role."—M. P. News.

GETTING MARY MARRIED (SELECT) MARION DAVIES (APR. 13)....................APR. 19
"Marion Davies gets good story; excellent picture."—M. P. News.

GINGER (WORLD) VIOLET PALMER (MAY 5)..........MAY 3
"Story of boy and girl love excellently performed."—M. P. News.

GIRL WHO STAYED AT HOME, THE (ARTCRAFT) D. W. GRIFFITH'S (MAR. 23)....................APR. 5
"Hardly a flaw from production angle."—M. P. News.
Exhibitor Comment—"Very fine picture but we are unable to get the money that we should get with Griffith subjects." "Proved a very satisfactory picture. Opened extra big and two following days were average business. "Conditions bad. Average business seven days."
Consensus—"Fine picture, good puller."

GO GET 'EM GARRINGER (PATHE) FRANKLIN FARNUM-HELENE CHADWICK (MAR. 23)....................MAR. 22
"A true wild and woolly one with two popular players."—M. P. News.
Exhibitor Comment—"Average business."

GREASED LIGHTNING (PARAMOUNT) CHARLES RAY (APR. 20)....................MAY 10
"Star in a comedy with abundant small town atmosphere."—M. P. News.
Exhibitor Comment—"He is one star that men and women both like. Extra big and big business four days and average three days." A typical Ray story with the star in just the sort of role to suit him. Certainly pleased our patrons. Big business."
Consensus—"Excellent picture, big puller."

HAND INVISIBLE, THE (WORLD) MONTAGU LOVE (MAR. 17)....................MAR. 15
"Star's vehicle marks Harry Hoyt's directorial debut."—M. P. News.

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HEART IN PAWN, A (ROBERTSON-COLE) SESSUE HAYAKAWA (MAR. 10)....................MAR. 15
"Productions like this make an Art of reproducing."—M. P. News.
Exhibitor Comment—"Very good picture. Average business." "Splendid picture. Good settings. Fine shots. Excellent acting. Big business Sundays." "Very fair picture but star is losing in dancing power."
Consensus—"Excellent production, big puller."

HEARTS ASLEEP (ROBERTSON-COLE) BESSIE BARRISCALE (MAR. 31)....................APR. 5
"Joy for Barriscale fans; many find fault with story."—M. P. News.
Exhibitor Comment—"A splendid picture. One that pleased our patrons. Business big and average."

HEARTS OF MEN (HIRAM ABRAMS) GEORGE BEBAN (APR. 27). (5½ Reels)....................APR. 19
"Beban wins your sympathy; good film results."—M. P. News.

HELP! HELP! POLICE! (FOX) GEORGE WALSH (APR. 27) MAY 10
"Rollicking story with George Walsh cutting up capers."—M. P. News.
Exhibitors Comment—"Well liked. Extra big business on double bill." "Walsh losing ground. A good picture of his type. Average business."
Consensus—"Fine picture, good puller."

HER CODE OF HONOR (UNITED) FLORENCE REED (MAR. 17)..........(Six Parts)..........MAR. 15
"Brilliant star in exceptionally powerful picture."—M. P. News.
Exhibitor Comment—"Very good picture. Opened to average and then to big business."

HOME BREAKER, THE (PARAMOUNT) DOROTHY DALTON (APR. 20)....................MAY 17
"Highly satisfying comedy drama starring Dorothy Dalton.—M. P. News.
Exhibitor Comment—"Fellers, they ate this one up, you bet. Big business."

HOUSE DIVIDED, A (BLACKTON-IND. SALES) SYLVIA BREAMER (APR. 27)..........(Six Parts)..........MAY 3
"Entertaining with pronounced love interest capitally played."—M. P. News.

INTRUSION OF ISABEL (AMERICAN-PATHE) MARY MILES MINTER (APR. 13)....................APR. 12
"Should satisfy all; clean romance well produced."—M. P. News.
Exhibitor Comment—"Very good picture to big business."

ISLAND OF INTRIGUE, THE (METRO) MAY ALLISON (APR. 7)....................APR. 19
"May Allison's latest is a good mystery picture."—M. P. News.

IT'S A BEAR (TRIANGLE) TAYLOR HOLMES (MAR. 16)..MAR. 15
"Should give substantial satisfaction; grins aplenty."

JOHNNY GET YOUR GUN (ARTCRAFT) FRED STONE (MAR. 9)....................MAR. 29
"Good chance for Stone to do his acrobatics."—M. P. News.
Exhibitor Comment—"Fair only. Average to poor business." "Star's first two killed him. This was a good picture." "Average business three days." "Only fair picture to average business."
Consensus—"Good picture, ordinary puller."

JOSSELYN'S WIFE (ROBERTSON-COLE) BESSIE BARRISCALE (MAY 5)....................MAY 17
"Drama of love quadrangle made effective through surprise finish."—M. P. News.

JUNGLE TRAIL, THE (FOX) WILLIAM FARNUM (JUNE 1) APR. 26
"William Farnum traverses the jungle wilds."—M. P. News.

JUST SQUAW (ROBERTSON-COLE) BEATRIZ MICHELENA (MAY 11)....................MAY 10
"Star returns to the screen in Western melodrama."—M. P. News.

KHAVAH (ZION FILMS) ALICE HASTINGS (MAY 26)......MAY 24
(Seven Parts.)
"Too long and poorly titled but may find appeal before Jews."—M. P. News.

LAMB AND THE LION, THE (ROBERTSON-COLE) (MAR. 24)....................MAR. 22
"Human story that appeals. Acting good."—M. P. News.
Exhibitor Comment—"Exceptionally good. Opened big to average business." "A very light farce, did not hold interest. Star very weak. Poor business two days." "Billie Rhodes surely a winner." "Fair Rhodes picture. Opened extra big and dropped to average, with big business seventh day."
Consensus—"Good picture, average puller."

LAW OF MEN, THE (PARAMOUNT) ENID BENNETT (APR. 27)....................MAY 24
"Star in ordinary melodrama of love and law."—M. P. News.

LIGHT OF VICTORY, THE (UNIVERSAL SPECIAL) SALISBURY (MAR. 17)....................MAR. 15
"Holds interest throughout; hero drunk most of time."—M. P. News.
Exhibitor Comment—"Star seems to be adding to his popularity with each picture. Big business."

LITTLE COMRADE (PARAMOUNT) VIVIAN MARTIN (MAR. 30).................... APR. 26
"Pleases without showing anything sensational."—M. P. News.
Exhibitor Comment—"Little in name, little in star, and little in value. Poor business."

LITTLE INTRUDER, THE (WORLD) LOUISE HUFF (APR. 7)....................APR. 5
"A most satisfactory comedy drama."—M. P. News.

LITTLE ROWDY, THE (TRIANGLE) HAZEL DALY (MAR. 23)....................MAR. 22
"Comedy drama of the lighter type; heroine pleasing."—M. P. News.

LOVE CALL, THE (ROBERTSON-COLE) BILLIE RHODES (APR. 20)....................MAY 1
"Simple Western story colored with star's personality."—M. P. News.

LOVE DEFENDER, THE (WORLD) JUNE ELVIDGE (MAR. 31)....................MAR. 29
"Eternal Triangle told in simplest form."—M. P. News.

LOVE THAT DARES, THE (FOX) MADLAINE TRAVERSE (APR. 20)....................MAY 3
"Star in new version of eternal triangle, effectively produced."—M. P. News.
Exhibitor Comment—"Well liked. Extra big business on double bill."

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MAN AND HIS MONEY, A (GOLDWYN) TOM MOORE (MAR. 16) ....APR. 26

"Tom Moore again justifies elevation to stardom."—M. P. News.

Exhibitor Comment—"Pleasing picture to poor business." "Very good. A winner. Extra big business three days." "Good comedy drama to big business. They like Tom Moore here." "Interesting drama with some good comedy." "Extra big business two days." "Disagreeable weather. Average business seven days." "They like Moore very much. Big business."

Consensus—"Excellent picture, big puller."

MAN OF HONOR, A. (SCREEN CLASSICS) HAROLD LOCKWOOD (MAY 3) .... APR. 26

"Star in characteristic role; a colorful picture."—M. P. News.

MAN WHO TURNED WHITE, THE (ROBERTSON-COLE) H. B. WARNER (MAY 4) ....MAY 24

"Star returns to screen in a colorful melodrama."—M. P. News.

MARIE, LTD. (SELECT) ALICE BRADY (MAR. 23)........APR. 12

"Has a selling point to the woman."—M. P. News.

Exhibitor Comment—"Fine picture to average business."

MARRIED IN HASTE (FOX) ALBERT RAY-ELINOR FAIR (APR. 6)........APR. 19

"Subtitles boost entertaining qualities; easy to see."—M. P. News.

Exhibitor Comment—"New stars, fair picture, just fair business." "Picture made in the same way—Haste! Poor business two days."

Consensus—"Fair picture, fair puller."

MARRIAGE PRICE, THE (ARTCRAFT) ELSIE FERGUSON (MAR. 9) ....MAR. 29

"True to life and touches the heart strongs."—M. P. News.

Exhibitor Comment—"Star improving. Very good picture. Average business." "Good film, that's all. Average business." "Average business seven days."

Consensus—"Good picture, average puller."

MARY REGAN (FIRST NATIONAL) ANITA STEWART (MAY 18) ....MAY 17

"Third Anita Stewart picture should prove another success."—M. P. News."

MASTER MAN, THE (PATHE) FRANK KEENAN (MAY 25)..MAY 17

"Star in a forceful play of love and politics."—M. P. News.

MAYOR OF FILBERT, THE (TRIANGLE) JACK RICHARDSON
(MAY 25) ....MAY 24
(MAY 25)........(Seven Parts)........MAY 24

"Plea for prohibition offered in fast and furious melodrama."—M. P. News.

MIDNIGHT ROMANCE, A (FIRST NATIONAL) ANITA STEWART (MAR. 10) ....MAR. 22

"Reviewer Peter Milne pronounces this a romantic shower bath."—M. P. News.

Exhibitor Comment—"In seven days' run opened extra big, then big for three days and extra big last three days." "Second day's business larger than first day but not as good as for 'Virtuous Wives.' Favorable comments from patrons, high class patronage." "Big business seven days." "Very pleasing. More pictures on this order. Extra big business three days." "A good First National production with a little, airy, romantic story which seemed to please everybody. Big and extra big business."

Consensus—"Pleasing picture, big puller."

MINTS OF HELL (ROBERTSON-COLE) WILLIAM DESMOND (MAY 18) ....MAY 24

"Charms and fascinates; It is so realistic."—M. P. News.

MISS ADVENTURE (FOX) PEGGY HYLAND (MAY 4)......MAY 10

"Highly adventurous tale of the sea and fisher folk."—M. P. News.

Exhibitor Comment—"Big business on double bill."

MISS DULCIE FROM DIXIE (VITAGRAPH) GLADYS LESLIE (MAR. 24)........MAR. 22

"Reviewer pronounces this one a peach."—M. P. News.

Exhibitor Comment—"Pleasing star and story to average business."

MONEY CORRAL, THE (ARTCRAFT) WM. S. HART (APR. 20) ....MAY 3

"Wm. S. Hart in moving story with Eastern setting."—M. P. News.

NEVER SAY QUIT (FOX) GEORGE WALSH (MAR. 16)....MAR. 29

"Star's stunts well shuffled with Ralph Spence's puns."—M. P. News.

Exhibitor Comment—"A good picture but the kidding title spoiled it. Business only fair." "Best Walsh picture since 'Pride of New York' Opened big business with extra big business the second day." "Bum melodrama and attempted fun in worse sub-titles. Walsh a favorite but he will never get anywhere in such pictures as this." "Walsh not a drawing card. Big business first day and poor two following days." "Poor Walsh picture. Nothing doing until Reel 5. Average business."

Consensus—"Good picture, big puller."

NEW MOON, THE (SELECT) NORMA TALMADGE (MAY 11) ....MAY 24

"Russian Soviet meet a courageous enemy in star."—M. P. News.

OH YOU WOMEN (PARAMOUNT) EMERSON-LOOS (MAY 4) ....MAY 24

"An artistic production as well as entertainment."—M. P. News.

ONE WEEK OF LIFE (GOLDWYN) PAULINE FREDERICK (APR. 13) ....

Exhibitor Comment—"Big business for two days. Gave excellent satisfaction." "Fans do not like dual roles. Poor business."

Consensus—"Good picture, average puller."

PARISIAN TIGRESS, THE (METRO) VIOLA DANA (MAR. 31) ....APR. 12

"Viola Dana's personality wins again."—M. P. News.

Exhibitor Comment—"Very good. Dana better all the time. Big business." "Viola Dana always pleases."

Consensus—"Fine picture, big puller."

PARTNERS THREE (PARAMOUNT) ENID BENNETT (MAR. 23)....

Exhibitor Comment—"Very good. Big business two days." "Fine picture to average business." "Good interesting picture to big business."

Consensus—"Good picture, good puller."

PEPPY POLLY (PARAMOUNT, DOROTHY GISH (MAR. 30).APR. 19

"Tears and laughs and under it all, good propaganda."—M. P. News.

Exhibitor Comment—"They like Gish here but didn't like the story. It is all right to reform reform schools but not as entertainment in pictures." "Opened big and then average business."

Consensus—"Good picture, average puller."

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PEST, THE (GOLDWYN) MABEL NORMAND (APR. 20)......MAY 3

"The eccentric Mabel of olden days in a good comedy."—M. P. News.

Exhibitor Comment—"Typical Mabel Normand type of picture. Not overstrong as to plot. Pleased. Good story would help a lot. Average business."

PETTIGREW'S GIRL (PARAMOUNT) ETHEL CLAYTON (MAR. 23)........APR. 19

"Heart interest is exceptional; war romance."—M. P. News.

Exhibitor Comment—"Very good picture and one of many with war background to get away to even average business."

PITFALLS OF A BIG CITY (FOX) GLADYS BROCKWELL (APR. 13)........APR. 19

"If you're looking for big melodrama, here it is."—M. P. News.

Exhibitor Comment—"Extra big business with this and other feature. People like William Scott, the leading man for Brockwell." "Some 'meller.' First day poor business, second day average and third day big business." "Splendid picture that holds all through. Well received and spoken of for days after. Big and average business."

Consensus—"Splendid picture, big puller."

PLACE IN THE SUN, A (TRIANGLE) MARGARET BLANCHE (MAY 4) ....MAY 10

"Cyril Harcourt's comedy drama screened as a melodrama."—M. P. News.

POOR BOOB, THE (PARAMOUNT) BRYANT WASHBURN (MAR. 9)........APR. 5

"Absurdity is its chief entertaining point."—M. P. News.

Exhibitor Comment—"Very good comedy. Average business seven days." "A very fair feature. Story interesting." "Very good picture. Big business two days." "Good picture but they didn't come out in droves." "Mighty fine picture to big business."

Consensus—"Fine picture, good puller."

POPPY GIRL'S HUSBAND, THE (ARTCRAFT), WM. S. HART (MAR. 15)........APR. 5

"New style picture for Two-Gun hero; should win out."—M. P. News.

Exhibitor Comment—"Star's following did not care for him in this role. Opened big down to average business." "Drew big but disappointed everybody. Story rotten. Our patrons said so." "Bad local conditions but good picture. Poor business seven days." "In our opinion one of Hart's best pictures but did not appeal to the women portion of the audience at all. Majority of people liked new role Hart takes for a change." "Not much to story but went over very well to capacity houses two days."

Consensus—"Fair picture, average puller."

PRICE OF INNOCENCE, THE (BUFFALO M. P. CORP.) STELLA K. TALBOT (MAY 11)........MAY 3

"Story of a woman's supreme sacrifice. Artificial but picturesque."—M. P. News.

PROBATION WIFE, THE (SELECT) NORMA TALMADGE (MAR. 24) ....MAR. 22

"Norma Talmadge delightful as the probation wife."—M. P. News.

Exhibitor Comment—"Always good. Average business."

PUT UP YOUR HANDS (AMERICAN-PATHE) MARGARITA FISHER (MAR. 16) ....MAR. 15

"Improbable plot, but should be enjoyed by all."—M. P. News.

Exhibitor Comment—"Elegant entertainment. Big business two days." "Big business in big down-town house." "Not much picture to average business." "A very entertaining picture to big business."

Consensus—"Good picture, big puller."

QUICKENING FLAME, THE (WORLD) MONTAGU LOVE (APR. 21) .... APR. 26

"Vivid story of marital unhappiness in melodrama."—M. P. News.

REBELLIOUS BRIDE, THE (FOX) PEGGY HYLAND (MAR. 23) ....MAR. 29

"Star gives best performance in fairly amusing picture."—M. P. News.

Exhibitor Comment—"Extra big business."

RED LANTERN, THE (METRO) (SEVEN PARTS) NAZIMOVA (MAY 4) ....(Seven Parts)........MAY 10

"Star superb in impressive and spectacular play of the far east."—M. P. News.

REGULAR FELLOW, A (TRIANGLE) TAYLOR HOLMES (APR. 13)........APR. 19

"Clean and delightful comedy; thrills toward the end."—M. P. News.

RESCUING ANGEL, THE (PARAMOUNT) SHIRLEY MASON (APR. 6.) ....MAY

"Light and airy; should capture any audience."—M. P. News.

Exhibitor Comment—"Average business." "Fair only to average business."

Consensus—"Fair picture, average puller."

ROAD CALLED STRAIGHT, THE (BETZWOOD-GOLDWYN) LOUIS BENNISON (APR. 20)........MAY 10

"Bennison's tricks and personality show to good advantage."—M. P. News.

ROARING ROAD, THE (PARAMOUNT) WALLACE REID (APR. 27) .... APR. 26

"Fast and exciting picture with hair-raising climax."—M. P. News.

RUSTLING A BRIDE (PARAMOUNT) LILA LEE (APR. 27)..MAY 24

"Star has a suitable subject in Western photoplay."—M. P. News.

SAWDUST DOLL, THE (PATHE) BABY MARY OSBORNE (APR. 20)........APR. 5

"One of best Marie Osborne pictures; heart appeal."—M. P. News.

SHERIFF'S SON, THE (PARAMOUNT) CHARLES RAY (MAR. 30) ....APR. 12

"Best picture of type in which Ray appears."—M. P. News.

Exhibitor Comment—"Drew big on double bill and they liked it."

SILK LINED BURGLAR, THE (UNIVERSAL) PRISCILLA DEAN (MAR. 31)........(Six Parts)........APR. 5

"Entertaining version of 'Boston Blackie' story."—M. P. News.

Exhibitor Comment—"Picture only fair. Big business."

SILVER GIRL, THE (PATHE) FRANK KEENAN (APR. 6)..MAR. 27

"Frank Keenan in a dominating characterization."—M. P. News

SIREN'S SONG, THE (FOX) THEDA BARA (MAY 4).......MAY 17

"Star in story of love and intolerance; fairly convincing."—M. P. News.

SOME LIAR (AMERICAN) WILLIAM RUSSELL (MAY 19)..MAY 17

"Star breezes through in extravagant farce comedy."—M. P. News.

Index and Reports Concluded and "Flashbacks"

PICTURE BRAND STAR RELEASED PLAN BOOK

SOMETHING TO DO (PARAMOUNT) BRYANT WASHBURN (APR. 13) ....MAY 10
" Entertaining comedy drama starring Bryant Washburn."—M. P. News.
Exhibitor Comment—" Dandy picture to extra big business." " Not up to Washburn standard. Average business."
Consensus—" Good picture, good puller."

SPEEDY MEADE (GOLDWYN) LOUIS BENNISON (MAR. 23)........APR. 19
" Story of pleasing sort; player's personality helps."—M. P. News.
Exhibitor Comment—" Star not known here but coming fast. Splendid new type of Western picture. Opened average business first day and last day to big business." " Our patrons are not so strong for Westerns but they like Bennison. Average business." " They like Bennison here. Business gets bigger with each feature released and played with this star. Extra big business."
Consensus—" Excellent picture, big puller."

SPOTLIGHT SADIE (GOLDWYN) MAE MARSH (APR. 6)..MAY 3
" Star shines in role of a pious chorus girl."—M. P. News.
Exhibitor Comment—" Average business two days." " As good as the usual Mae Marsh picture. Average business." " Just fair only. Poor business."
Consensus—" Pleasing picture, average puller."

STITCH IN TIME, A (VITAGRAPH) GLADYS LESLIE (MAY 5) ....MAY 3
" Star simulates gladness in an appealing story."—M. P. News.

STRONGER VOW, THE (GOLDWYN) GERALDINE FARRAR (APR. 27) ....MAY 10
" Star in picture with Spanish background."—M. P. News.
Exhibitor Comment—" Big business on double bill." " Good picture. Big business."
Consensus—" Fine picture, big puller."

TAXI (TRIANGLE) TAYLOR HOLMES (MAY 11).........MAY 17
" Starts slowly but gathers speed towards the middle."—M. P. News.

TEST OF HONOR, THE (PARAMOUNT) JOHN BARRYMORE (APR. 6)........APR. 19
" John Barrymore—enough said, even in dramatic role."—M. P. News.
Exhibitor Comment—" Fine picture to poor business."

THAT'S GOOD (METRO) HALE HAMILTON (MAR. 24)......APR. 5
" This comedy drama a trifle slow, but mildly amusing."—M. P. News.
Exhibitor Comment—" Just fair. Average business." " That's good to average business." "Not as good as his other pictures. Didn't draw."
Consensus—" Good picture, average puller."

THIN ICE (VITAGRAPH) CORINNE GRIFFITH (MAY 26)..MAY 24
" Star in splendid sustaining melodrams."—M. P. News.

THIRD DEGREE, THE (VITAGRAPH) ALICE JOYCE (MAY 19) ....(Seven Parts)........MAY 17
" Star in a fine screen version of stage success."—M. P. News.

THOU SHALT NOT (FOX) EVELYN NESBIT (MAR. 23)....APR. 5
(Six Parts)
" Should satisfy fans who patronize this type."—M. P. News.
Exhibitor Comment—" The best picture Nesbit has made. Good business puller." " Nesbit is a goner." " Her best picture, but failed to get normal trade." " Average business." " Average business two days in downtown house."
Consensus—" Good picture, good puller."

THREE GREEN EYES (WORLD) CARLYLE BLACKWELL (APR. 28) .... APR. 26
" All-star cast in best World release in six months."—M. P. News.

THREE MEN AND A GIRL (PARAMOUNT) MARGUERITE CLARK (MAR. 16)........
Exhibitor Comment—" Very cute for ladies. Average business three days." " Average business seven days." " Fair picture to average business." " Only fair picture to big business."
Consensus—" Pleasing picture, average puller."

THUNDERBOLTS OF FATE (EDWARD WARREN-HODKINSON) HOUSE PETERS (APR. 6)........APR. 19
" Strong melodrama with political setting."—M. P. News.

TOTON (TRIANGLE) OLIVE THOMAS (MAR. 30)..........MAR. 29
" Looks like star's best bet on Triangle program."—M. P. News.
Exhibitor Comment—" Average business."

TURN IN THE ROAD, THE (ROBERTSON-COLE) SPECIAL CAST (MAR. 24)........MAR. 29
" This one should make patrons happy; will cause talk'.'—M. P. News.
Exhibitor Comment—" Exceptionally good. Well produced. Patrons well pleased. Opened average business and following three days showed big business." " Well liked. Big business."
Consensus—" Excellent production, strong puller."

UNKNOWN LOVE, THE (PATHE) DOLORES CASSINELLI (APR. 27)........(Six Parts)........APR. 19
" War and Love twined in Perret's production."—M. P. News.

UNKNOWN QUANTITY, THE (VITAGRAPH) CORINNE GRIFFITH (APR. 14) ....APR. 12
" Exceedingly pleasant O. Henry story with Corinne Griffith."—M. P. News.

UNPAINTED WOMAN, THE (UNIVERSAL) MARY MAC LAREN (MAY 11) ....(Six Parts)........MAY 17
" Faithful study of rural life that is rich in characterization."—M. P. News."

UNPARDONABLE SIN, THE (GARSON-NEILAN) BLANCHE SWEET (APR. 6)........(Eight Parts)........MAY 17
" Particularly fine combination of talent produces wonderful results."—M. P. News.
Exhibitor Comment—" A splendid picture. Miss Sweet at her best. Perfectly directed, good photography, action intense, and a picture that every 'Honest to God' American should see. Extra big business seven days."

UNVEILING HAND, THE (WORLD) KITTY GORDON (MAR. 17) ....MAR. 8
" A melodrama that often oversteps bounds."—M. P. News.

UNWRITTEN CODE, THE (WORLD) SHIRLEY MASON (MAY 19) ....MAY 17
" In which Kidu-San and Dick Tower meet, marry and part."—M. P. News.

USURPER, THE (VITAGRAPH) EARLE WILLIAMS (APR. 28) .... APR. 26
" Earle Williams in adaptation of Nat Goodwin's play."—M. P. News.

PICTURE BRAND STAR RELEASED PLAN BOOK

VIRTUOUS SINNERS (PIONEER) NORMAN KERRY-WANDE HAWLEY (MAY 25) ....MAY 24
" Story of the slums marred by poor photography."—M. P. News.

VEILED ADVENTURE, THE (SELECT) CONSTANCE TALMADGE (MAY 11) ....MAY 24
" A reasonably good comedy with Constance Talmadge."—M. P. News.

WAY OF THE STRONG, THE (METRO) ANNA Q. NILSSON (MAR. 17) ....MAR. 29
" Eternal triangle picture that ranks well up to Metro average."—M. P. News.
Exhibitor Comment—" Great snow and storm scenes. Big business." " From poor to average business."
Consensus—" Good picture, good puller."

WHAT AM I BID? (UNIVERSAL) MAE MURRAY (APR. 14)..APR. 5
(Six Parts)
" Holds interest all the way; discriminating fans may find fault."—M. P. News.
Exhibitor Comment—" Murray well liked. Picture plot impossible. Settings excellent. Average business." " Pleased all. Big business."
Consensus—" Good picture, good puller."

WHEN A GIRL LOVES (JEWEL) MILDRED HARRIS (APR. 7) ....(Six Parts)........MAR. 29
" Immense both from the box-office and the screen."—M. P. News.
Exhibitor Comment—" A Western play with Wm. Stowell taking a more leading part than the star. Well received and showed good direction." " Does not draw any more. Picture not liked. No story." " A very ordinary picture. Opened extra big and dropped to poor business."
Consensus—" Fair picture, average puller."

WHEN MEN DESIRE (FOX) THEDA BARA (MAR. 9)......MAR. 22
" Theda Bara makes miraculous escape from Germany."—M. P. News.
Exhibitor Comment—" Will the war stuff never cease? Big business first day and average two following days." " A very good picture. Much better than the title. Average business." " Just a fair picture but pleased all this star's followers. Good title. Average business."
Consensus—" Good picture, good puller."

WHEN MY SHIP COMES IN (INDEPENDENT SALES) JANE GREY (APR. 7)........APR. 5
"A melodrama of the stage with Jane Grey featured.'—M. P. News.

WHITE HEATHER, THE (MAURICE TOURNEUR) SPECIAL CAST (MAY 18)........MAY 17
" Another artistic and unusual melodrama from Tourneur."—M. P. News.

WHITEWASHED WALLS (ROBERTSON-COLE) WILLIAM DESMOND (APR. 14) ....APR. 12
" Of the light, pleasant variety; should please all."—M. P. News.

WISHING RING MAN, THE (VITAGRAPH) BESSIE LOVE (MAR. 10) ....MAR. 8
Its naturalness puts it over; star is good."—M. P. News.
Exhibitor Comment—" Average business."

YANKEE PRINCESS, A (VITAGRAPH) BESSIE LOVE (APR. 21).. ....APR. 19
" Bessie Love in Irish play of simple charm."—M. P. News.

"FLASHBACKS" ON EARLIER RELEASES

" Children of Banishment " (Select)—" Good of its kind. Big business."

" Royal Democrat " (Triangle)—" Poor business. Disgrace to screen this."

" Under Two Flags " (Fox)—" Average business."

" The Call Of The Soul " (Fox)—" Average business."

"Raffles, The Amateur Cracksman " (State Rights)—" Best picture of this type I ever saw. Big business."

" Three Mounted Men " (Universal)—" Good Western. Big business."

" A Pair of Silk Stockings " (Select)—" A fair program picture."

" Jane Goes A Wooing " (Paramont)—" Not up to standard set in her first production."

" His Parisian Wife " (Artcraft)—" Gave excellent satisfaction and we had splendid comments on this one."

" Breed Of Men " (Artcraft)—" Hart always goes over big and if I play it on Saturday we do extra big. This picture is very good. People liked it fine."

" The Greatest Thing In Life " (Artcraft)—" Griffith name really means something here."

" The Danger Zone " (Fox)—" Very good Excel Picture and got the business."

" Vanity Pool " (Universal)—" A very fair picture to average business."

" Little Women " (Paramount)—" Dandy production. Very pleasing. Extra big business."

" Light Of Western Stars " (United)—" A very good picture liked by all. Big business."

" Out Of The Shadows " (Paramount)—" Only a fair picture to average business."

" Mrs. Wiggs Of The Cabbage Patch " (Paramount)—" Miss Clark's best picture. Extra big business three days."

" The Common Cause " (Vitagraph)—" Very good war picture to big business."

" The Lion and The Mouse " (Vitagraph)—" Very good straight picture to average business."

" The Prodigal Wife " (State Rights)—" Good picture to average business."

" False Faces " (Paramount-Artcraft)—" One of Paramount's best. A war story. Big business."

" Man In The Open " (United)—" Dandy motion picture to extra big business."

" Marriage For Convenience " (Sherry)—" Good story, average business."

" Mickey " (State Rights)—" Fairly good picture. Greatest drawing box office picture I have ever played. Capacity every day."

" Maggie Pepper " (Paramount)—" A dandy picture to big business."

" Alias Mike Moran " (Paramount)—" Good picture to big business.'

" Fighting Through " (Hodkinson)—" Only fair picture. Average to poor business."

" Common Clay " (Pathe)—" Just fair picture to average business."

" Love and the Law " (Paramount)—" Only fair picture to average business."

New Theatres Building Throughout Country

CALIFORNIA

Turlock—Plans are completed for the erection of a new theatre seating 1,400 persons, to be leased for fifteen years to A. A. Richards, proprietor of the present Turlock Theatre.

Vallejo—The Bell Amusement Company has purchased the McGill site here and announces plans completed to erect a theatre here costing $125.000.

FLORIDA

Tampa—The new Victory Theatre being erected here by C. D. Cooley of the Strand, will be located at Tampa and Zack streets, and seat 1,850 instead of the original 1,700 planned.

IDAHO

Bonners Ferry—The Amazon Theatre Management will erect a $10,000 theatre building adjacent to its present building, and the new house will have a seating capacity of 700 persons.

INDIANA

Anderson—Neal McCullough and Fred E. Mustard have now completed final plans for the new theatre they are promoting. It will occupy the northwest corner of Meridian and Twelfth street, and a $100,000 business building block will contain the theatre which will have a seating capacity of 1,200.

IOWA

Des Moines—Harry Hiersteiner, owner of the Family Theatre, is second vice-president of a new company known as the Grand Improvement Association and will erect a new theatre here seating 2,000 persons, and which will be known as the new Alhambra. The building may cost in the neighborhood of $300,000.

Des Moines—A. H. Blank announces that his new theatre will seat 2.000 persons and cost about $300,000. It will be located at W. Ninth and Locust streets.

LOUISIANA

New Orleans—Victor C. Howard and Louis A. Barbier expect that their new "Ellen" theatre will be completed by June 1st. The location is on Kerlerec street near Dorgenois, and the seating will accommodate 1,800 persons.

New Orleans—The foundations have been started for the new Orpheum Theatre and the house is promised for a fall opening.

MASSACHUSETTS

Boston—South Boston reports that a new $300.000 theatre will be erected at 418 to 428 West Broadway by Owen F. Farley, James H. Doyle and James F. Powers. It will seat 3,800 persons.

Beverly—A modern fire proof theatre with a seating capacity of 1,200, will be erected and operated by Ware Brothers of the Larcom Theatre.

Holyoke—A seating capacity of 400 is provided in the modern motion picture theatre being erected at 687 High street by M. Deners.

Springfield—On the site of the old Gilmore, a $200,000 theatre will be erected to seat 2,500 persons. Dwight Gilmour and New York capitalists are interested.

Springfield—The new Fox theatre plans have been completed and call for a very elaborate house.

MICHIGAN

Detroit—The Detroit Symphony Orchestra announced that work has been started on a new theatre on the old Westminster site, which will seat 2,000 persons and cost about $300,000.

Lansing—W. S. Butterfield announces that plans have been perfected for the erection of a new theatre here on South Washington avenue in the 200 block. It will be known as the Washington Theatre.

MONTANA

Wolf Point—A new $30,000 motion picture theatre is to be erected by George Onstad and Clarence J. Severson of the Glacier Theatre. Seating capacity 650.

NEW JERSEY

Asbury Park—Walter Rosenberg plans the erection of a $100.000 motion picture theatre at 23 South Main street. Seating capacity for 1,500 persons will be provided, and construction work will be completed by 1920 it is expected.

Newark—Max Spiegel and associates of New York, will erect a modern motion picture theatre on the site of the old Third Presbyterian Church.

Newark—A combined motion picture theatre and roof garden is announced for erection at 303 to 309 Market street, to cost about $50,000. Seating capacity 1,600.

Paterson—The new American Theatre erected by Norman M. Dixon, was completed and opened this month.

Westwood—La Forest Hopper has started the erection of a modern motion picture theatre on Westwood avenue, adjoining the A. H. Meyer store.

NEW YORK

Astoria—M. Glynne and J. P. Ward will erect a $400,000 theatre and roof garden at Steinway and Grand, with an auditorium seating capacity of 3,000 and a roof garden capacity of 1,800.

Binghamton—D. J. Bondy announces that he will erect a new theatre here to be called the Majestic, absolutely modern and with a big seating capacity.

Binghamton—O. S. Hathaway has secured a site on the corner of Washington and State streets and announces that he will erect a $200,000 theatre to seat 1,800 persons.

Brooklyn—Washington Amusement Company is to build a $75,000 theatre on the west side of Washington avenue, near Prospect Park.

Brownsville—The M. B. L. Corporation has purchased a site on Chester street, near Pitkin avenue, and announce that a $100,000 theatre will be erected there to seat 2,200 persons.

Buffalo—James S. Savage has filed plans for the erection of a $60,000 theatre at 26 and 28 Triangle street, South Buffalo.

Fort Plain—The new Rialto is nearly completed. It has an excellent location on Main street.

Gouveneur—William S. Gauthier announces the immediate erection of a modern motion picture theatre on the Riley store site to seat 650 persons.

Herkimer—The Victory Theatre Company has been incorporated to build a $40,000 theatre on the Griswold property on North Main street.

Herkimer—Robert Earl, Charles T. Gloo and Charles Moyer announce that they will erect a modern theatre on the site of the Earl block on Main and Green streets.

New York City—J. W. Ginns announces that he will erect a motion picture theatre seating 4,500 on the southeast corner of Broadway and Fifty-ninth street, on Columbus Circle.

New York City—B. S. Moss will erect his ninth theatre at Prospect avenue and 161st street, The Bronx, with a seating capacity of 3.000, and an amphitheatre adjoining to seat 1,800.

Riverhead—The Riley Amusement Company is to erect a modern theatre on the Rathbun property here.

Schenectady—Frederick F. Proctor is to erect a theatre here seating 2.500 persons, according to a recent announcement.

NORTH DAKOTA

Bismarck—Senator Ed Hughes contemplates the erection here of a $25,000 theatre on Broadway.

OHIO

Cincinnati—A motion picture theatre to cost $9,000 will be erected by Garland Jones at 1114 Harrison avenue.

Cincinnati—On Seventh and Vine streets Ascher Brothers, of Chicago, are to erect a modern theatre to seat 2,500 persons.

Cleveland—Howard Reif and Percy Essick announce that they will erect a new motion picture theatre at West Twenty-fifth street near Lorain avenue to seat 2.000.

Cleveland—H. C. Ptak and Martin Polcar will erect a 1,600-seat house at Fulton road and West Forty-first street.

Cleveland—At Bridge avenue and West Thirty-second street W. G. Montgomery announces that he will erect a $150.000 theatre to seat 1,500 persons.

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM COMPANY, INC.

(See Pathe Exchanges)

BEAR STATE FILM COMPANY

(At State Right Exchanges)

The Vigilantes	

CHRISTIE FILM COMPANY COMEDIES

(At State Right Exchange)

CHRISTIE TWO REELERS

May 12—Rowdy Ann	2
April 28—Sally's Blighted Career	2

SINGLE REEL COMEDIES

June 2—Tell Your Wife Everything	1
May 26—Kiss the Bride	1
May 19—Oh Susie, Be Careful	1
May 12—A Rustic Romeo	1
May 5—Too Many Wives	1
Apr. 28—Sea Sirens	1
Apr. 21—Stop-Look-Listen	1
Apr. 14—Lost—A Bridegroom	1
Apr. 7—Apartment 23	1
Mar. 31—Marrying Molly	1
Mar. 24—Brides for Two	1
Mar. 17—Oh, What a Night	1
Mar. 10—Hard Luck	1
Mar. 3—Bobby Comes Marching Home	1
Feb. 24—Welcome Home	1

EDUCATIONAL FILM CORP. OF AMERICA

(Through State Right and Educational Exchanges)

Photoplay Magazine Screen Supplement Released Once Every Month Showing Leading Stars at work and play	1
Mar. 24—The Passing of the Crow	1
Mar. 17—The Eagle and the Fawn	1
Mar. 3—The Washington Air Patrol	1
Feb. 24—What Is a Mexican?	1
Feb. 17—A Day with Carranza	1

BLACK AND WHITE COMEDIES (International)

May 5—Rubbing It In	1
Apr. 28—Knocking the H— Out of Heinie	1
Apr. 21—A Sweet Pickle	1
Apr. 14—Twinkle, Twinkle	1
Apr. 7—It Beats the Dutch	1
Mar. 31—Where Are the Papers?	1
Mar. 24—Snappy Cheese	1

BRUCE SCENICS

18—Scenic Succotash	1
17—The Lonesome Pup	1
16—Frozen Thrills	1
15—Men Met in the Mountains	1
14—Nature—Hot and Cold	1
13—Horizon Hunters	1
12—Sundown	1
11—The Pale Pack Train	1
10—The Tides of Yesterday	1

EXHIBITORS MUTUAL EXCHANGES

(Roberston-Cole Releases)

June —Bare Fisted Gallagher (William Desmond)	5
June —Broken Threads (Bessie Barriscale)	5
June —The Man Who Turned White (H. B. Warner)	5
June —In Search of Arcady (Billie Rhodes)	5
May —His Debt (Sessue Hayakawa)	5
May —Just Squaw (Beatriz Michelena)	5
May —The Mint of Hell (William Desmond)	5
May —Josselyn's Wife (Bessie Barriscale)	5
Apr. —Modern Husbands (Henry B. Walthall)	5
Apr. —The Love Call (Billie Rhodes)	5
Apr. —The Courageous Coward (Sessue Hayakawa)	5
Apr. —Diane of the Green Van (Alma Rubens)	5
Mar. —Hearts Asleep (Bessie Barriscale)	5
Mar. —The Turn in the Road (Special Cast)	5
Mar. —A Heart in Pawn (Sessue Hayakawa)	5
Mar. —The Lamb and the Lion (Billie Rhodes)	5

STRAND COMEDIES

June 1—Hearts and Hats (Elinor Field)	1
May 25—For Love of Betty (Elinor Field)	1
May 18—Three in a Row (Elinor Field)	1
May 11—Nobody's Baby (Elinor Field)	1
May 4—His Scarlet Past (Elinor Field)	1
Mar. 23—The Way of a Maid	1
Mar. 16—His Wife's Birthday	1
Mar. 9—The Door Between	1
Mar. 2—The Wig-Wag System (Elinor Field)	1

ROTHACKER OUTDOORS

Apr. 6—A Palestine Pilgrimage	1
Mar. 30—Glimpsing the Gondolas	1
Mar. 23—'Mid Sahara's Sands	1
Mar. 16—In Pyramid Land	1
Mar. 9—An Eyeful of Egypt	1
Mar. 2—Columbia Highway	1
Feb. 23—A Peek at Paradise	1
Feb. 16—Out Wyoming Way	1
Feb. 9—A Bit of God's Country	1
Feb. 2—Doing the Dells	1

FAMOUS PLAYERS—LASKY EXCHANGES

ARTCRAFT

May 25—True Heart Susie (D. W. Griffith's)	5
May 18—The Knickerbocker Bucharoo (Douglas Fairbanks)	5
May 4—The Money Corral (Wm. S. Hart)	5
Apr. 27—For Better—For Worse (De Mille's)	5
Apr. 20—Eyes of the Soul (Elsie Ferguson)	5
Apr. 6—Captain Kidd, Jr. (Mary Pickford)	5
Mar. 23—The Girl Who Stayed at Home (D. W. Griffith's)	5
Mar. 16—The Poppy Girl's Husband (William S. Hart)	5

PARAMOUNT

May 25—I'll Get Him Yet (Dorothy Gish)	5
May 25—The Haunted Bedroom (Enid Bennett)	5
May 18—The Busher (Charles Ray)	5
May 18—The Final Close-up (Shirley Mason)	5
May 11—The Lady of Red Butte (Dorothy Dalton)	5
May 11—The Home Town Girl (Vivian Martin)	5
May 11—Come Out of the Kitchen (Marguerite Clark)	5
May 4—Vicky Van (Ethel Clayton)	5
May 4—Oh You Women (Emerson-Loos Prod)	5
Apr. 27—Rustling a Bride (Lila Lee)	5
Apr. 27—The Law of Men (Enid Bennett)	5
Apr. 20—Greased Lightning (Charles Ray)	5
Apr. 20—The Home Breakers (Dorothy Dalton)	5
Apr. 13—The Roaring Road (Wallace Reid)	5
Apr. 13—Something to Do (Bryant Washburn)	5
Apr. 13—Let's Elope (Marguerite Clark)	5
Apr. 6—The Rescuing Angel (Shirley Mason)	5
Apr. 6—The Test of Honor (John Barrymore)	5

PARAMOUNT-ARTCRAFT SPECIALS

Feb. 16—The False Faces (Henry B. Walthall)	5

SUCCESS SERIES (Re-Issues)

May 25—The Woman in the Case (Pauline Frederick)	5
May 18—The Gentleman from Indiana (Dustin Farnum)	5
May 11—What Money Can't Buy (Louise Huff-Jack Pickford)	5
May 4—Hearts Adrift (Mary Pickford)	5
Apr. 27—Chimmie Fadden (Victore Moore)	5
Apr. 20—Gretna Green (Marguerite Clark)	5
Apr. 13—The Dictator (John Barrymore)	5
Apr. 6—Hulda from Holland (Mary Pickford)	5

TWO REEL COMEDIES

May 25—Love's False Faces (Sennett's)	2
May 18—Welcome Little Stranger (Montgomery Flagg Film)	2
May 11—When Love Is Blind (Sennett's)	2
May 4—Harold, the Last of the Saxons (Mr. and Mrs. Sidney Drew)	2
Apr. 27—The Little Widow (Sennett's)	2
Apr. 20—An Amateur Liar (Mr. and Mrs. Sidney Drew)	2
Apr. 13—The Foolish Age (Sennett's)	2
Apr. 6—The Last Bottle (Montgomery Flagg Film)	2

SINGLE REELS

May 25—From Cocoon to Kimona (Burton Holmes)	1
May 25—Action of the Heart (Bray Pictograph)	1
May 18—Across France with Yankee Gas Hounds (Burton Holmes)	1
May 18—Giants in Fairyland (Bray Pictograph)	1
May 11—Tagalog Tailors (Burton Holmes)	1
May 11—Lessons in Swordmanship (Bray Pictograph)	1
May 4—With the Yanks in France (Burton Holmes)	1
May 4—Bath Towel Beauties (Bray Pictographs)	1
Apr. 27—Filipino School Days (Burton Holmes)	1
Apr. 27—How the Telephone Talks (Bray Pictograph)	1
Apr. 20—Some British Bits Well Done (Burton Holmes)	1
Apr. 20—Fun in Feet (Bray Pictograph)	1
Apr. 13—Land of the Mompies (Burton Holmes)	1
Apr. 13—Coal Mining (Bray Pictograph)	1
Apr. 6—Seeing Sights in London (Burton Holmes)	1
Apr. 6—Tin Can Toys (Bray Pictograph)	1

FILM CLEARING HOUSE EXCHANGES

INDEPENDENT SALES CORPORATION

Mar. —The Littlest Scout (Blackton Production)	5
Dec. —Wanted for Murder (Elaine Hammerstein)	6
Dec. —A Romance in the Air (Bert Hall-Edith Day)	6

TEN-TWENTY-THIRTY SERIES

Apr. —When a Woman Strikes (Ben Wilson-Rosemary Theby)	5
Apr. —When My Ship Comes In (aJne Grey)	5
Mar. —Suspense (Mollie King)	5
Dec. —Her Mistake (Julius Steger Production)	6
Dec. —Life's Greatest Problem (Blackton Production)	6
Dec. —A Woman's Experience (Bacon-Backer Production)	6

SHERRY SERVICE, WILLIAM L.

Mar. 9—Marriage for Convenience (Catherine Calvert)	6
Mar. 2—Love and the Law (Edgar Lewis Production)	6
Feb. 23—Twilight (Doris Kenyon)	6
Feb. 16—Calibre 38 (Edgar Lewis Production)	6
Feb. 2—The Son of a Gun (G. M. Anderson)	5
Jan. 5—Wild Honey (Doris Kenyon)	6

BURLINGHAM TRAVEL PICTURES (Sherry Service)

The Gornergrat Railway	1
Lovely Lucerne	1
The Riviera of Lake Leman	1
Scrambles in the High Alps	1
Allied War Heroes Arrive in Switzerland	1
The Pilatus Railway	1
Unknown Switzerland (The Lotschenthal)	1
Facing Death on the Blumlisalp	1

Advance Information on All Film Releases

(Continued from preceding page)

FIRST NATIONAL EXCHANGES

Mar. 10—A Midnight Romance (Anita Stewart)	5
Feb. 3—Our Teddy (Roosevelt Pictures)	5
Jan. 5—Virtuous Wives (Anita Stewart)	5
The Romance of Tarzan (Elmo Lincoln)	
Shoulder Arms (Charlie Chaplin)	3
Italy's Flaming Front (Italian Official War Pictures)	
Pershing's Crusaders (Official Government Feature)	
My Four Years in Germany (Ambassador Gerard's)	

FLORIDA FILM CORPORATION

(At State Right Exchanges)

June —Hot Sands and Cold Feet	2
June —His Muzzled Career	2
May —With the Moonshine on the Wabash	2
May —His Concrete Dome	2
Apr. —Fred's Fictitious Foundling	2
Apr. —Fabulous Fortune Fumblers	2

FOX FILM EXCHANGES

STANDARD PICTURES

June 29—My Little Sister (Evelyn Nesbit)	5
June 15—A Woman There Was (Theda Bara)	5
June 1—The Lone Star Ranger (William Farnum)	5
May 18—A Fallen Idol (Evelyn Nesbit)	5
May 4—The Siren's Song (Theda Bara)	5
Mar. 20—The Jungle Trail (William Farnum)	5
Mar. 23—Thou Shalt Not (Evelyn Nesbit)	5
Mar. 9—When Men Desire (Theda Bara)	5

VICTORY PICTURES

June 22—The Wilderness Trail (Tom Mix)	5
June 8—Putting One Over (George Walsh)	5
May 25—The Divorce Trap (Gladys Brockwell)	5
May 11—The Coming of the Law (Tom Mix)	5
Apr. 27—Help! Help! Police! (George Walsh)	5
Apr. 13—Pitfalls of a Big City (Gladys Brockwell)	5
Mar. 30—Fighting for Gold (Tom Mix)	5
Mch. 16—Never Say Quit (George Walsh)	5
Mch. 2—The Forbidden Room (Gladys Brockwell)	5

EXCEL PICTURES

June 15—Cowardice Court (Peggy Hyland)	5
June 1—When Fate Decides (Madlaine Traverse)	5
May 18—Words and Music By—(Albert Ray)	5
May 4—Miss Adventure (Peggy Hyland)	5
Apr. 20—The Love that Dares (Madlaine Traverse)	5
Apr. 6—Married in Haste (Albert Ray)	5
Mar. 23—The Rebellious Bride (Peggy Hyland)	5
Mar. 9—Gambling in Souls (Madlaine Traverse)	5

PRODUCTIONS EXTRAORDINARY

Salome (Theda Bara)	8
Cleopatra (Theda Bara)	8
Les Miserables (William Farnum)	8

SUNSHINE AND TOM MIX COMEDIES

July 6—The Merry Jailbirds	2
June 15—Dabbling in Society	2
May 25—Virtuous Husbands	2
May 11—A Soft Tenderfoot (Tom Mix)	2
Apr. 20—The House of Terrible Scandals	2
Apr. 6—Tom and Jerry Mix	2
Mch. 23—Money Talks	2
Mch. 9—Six-Cylinder Love (Tom Mix)	2

MUTT AND JEFF CARTOONS

June 8—Hands Up	½
June 1—Oh Teacher	½
May 25—The Shell Game	½
May 18—Left at the Post	½
May 11—Sir Sidney	½
May 4—The Cave Man's Bride	½
Apr. 27—Seeing Things	½
Apr. 20—Pigtails and Peaches	½
Apr. 13—Subbing for Tom Mix	½
Apr. 6—Mutt the Mutt Trainor	½
Mar. 30—A Cow's Husband	½
Mar. 23—Out and in Again	½
Mar. 16—William Hohenzollern, Sausage Maker	½

FROHMAN AMUSEMENT CORPORATION

(At State Right Exchanges)

Once to Every Man (Jack Sherrill)	
My Own United States (Special Cast)	Through Metro
God's Man (H. B. Warner)	9

GARSON-NEILAN PRODUCTIONS

(Producing for Open Market)

The Unpardonable Sin (Blanche Sweet)	9
The Hushed Hour (Blanche Sweet)	

GAUMONT COMPANY

(At State Right Exchanges)

Tuesdays—Gaumont News	1
Fridays—Gaumont Graphic	1
The Real Roosevelt	2
Satan on Earth	2
The Hand of Vengeance (Serial of ten two-reel episodes)	2

GOLDWYN EXCHANGES

STAR SERIES

June 22—The City of Comrades (Tom Moore)	5
June 8—The Fear Woman (Pauline Frederick)	5
May 25—When Doctors Disagree (Mabel Normand)	5
May 18—The Crimson Gardenia (Rex Beach's)	6
May 11—Leave It to Suson (Madge Kennedy)	5
May 4—One of the Finest (Tom Moore)	5
Apr. 27—The Stronger Vow (Geraldine Farrar)	6
Apr. 20—The Pest (Mabel Normand)	5
Apr. 13—One Week of Life (Pauline Frederick)	5
Apr. 6—Spotlight Sadie (Mae Marsh)	5

BENNISON SERIES

May 11—The Road Called Straight (Louis Bennison)	5
Mar. 23—Speedy Meade (Louis Bennison)	
Jan. 5—Oh, Johnny (Louis Bennison)	5

SPECIALS

The Eternal Magdalene	6
The Border Legion (Blanche Bates-Hobart Bosworth)	6
For the Freedom of the World	7
The Manx-Man	7
Social Ambition	7
Honor's Cross	7

CAPITOL COMEDIES

June 15—A Wonderful Night ("Smiling Bill" Parsons)	2
June 1—In a Pinch (Mr. and Mrs. Carter De Haven)	2
May 18—Circumstantial Evidence ("Smiling Bill" Parsons)	2
May 4—The Sea Wolf ("Smiling Bill" Parsons)	2
Apr. 20—Wanted—A Baby ("Smiling Bill" Parsons)	2

FORD EDUCATIONAL WEEKLY

June 8—The Only Way	1
June 1—The Land of the Ukulele	1
May 25—From Mud Dog	1
May 18—A Wild Goose Chase	1
May 11—Can the Poor Fish	1
May 4—Going Up	1
Apr. 27—A Visit to New Orleans	1
Apr. 20—Good Roads	1
Apr. 13—Northern Sports Under Southern Skies	1

HILLER AND WILK, INC.

(Pictures Handled in the Open Market)'

- The Silent Mystery (Francis Ford Serial)
- Woman
- The Wrath of the Gods
- The Battle of Gettysburg
- Raffles, the Amateur Cracksman

HART, FAIRBANKS, KEENAN, TALMADGE RE-ISSUES

- Fifty Fifty (Norma Talmadge)
- The Social Secretary (Norma Talmadge)
- The Devil's Needle (Norma Talmadge)
- Going Straight (Norma Talmadge)
- Children in the House (Norma Talmadge)
- The Drab (Frank Keenan)
- Bride of Hate (Frank Keenan)
- The Sins Ye Do (Frank Keenan)
- Jim Grimsby's Boy (Frank Keenan)
- The Thoroughbred (Frank Keenan)
- The Americano (Douglas Fairbanks)
- The Matrimaniac (Douglas Fairbanks)
- American Aristocracy (Douglas Fairbanks)
- Manhattan Madness (Douglas Fairbanks)
- The Half Breed (Douglas Fairbanks)
- Flirting with Fate (Douglas Fairbanks)
- Reggie Mixes In (Douglas Fairbanks)
- The Good Bad Man (Douglas Fairbanks)
- Wolfe Lowry (William S. Hart)
- The Desert Man (William S. Hart)
- The Square Deal Man (William S. Hart)
- The Gunfighter (William S. Hart)
- Truthful Tulliver (William S. Hart)
- The Devil's Double (William S. Hart)
- The Return of Draw Egan (William S. Hart)
- The Dawnmaker (William S. Hart)
- Captive God (William S. Hart)
- The Patriot (William S. Hart)

HODKINSON CORPORATION, W. W.

(See Pathe Exchanges)

May 4—The Best Man (J. Warren Kerrigan)	5
Apr. 20—As a Man Thinks (Leah Baird)	5
Apr. 6—Thunderbolts of Fate (House Peters-Anna Lehr)	5
Mar. 24—The End of the Game (J. Warren Kerrigan)	5
Mar. 10—The Forfeit (House Peters)	5

INDEPENDENT SALES CORPORATION

(See Film Clearing House Exchanges)

IVAN FEATURE PRODUCTIONS

(At State Right Exchanges)

Life or Honor (Leah Baird-James Morrison)	7
Human Clay (Mollie King)	6

KLEINE SYSTEM. GEORGE

(See World Film Exchanges)

KREMER FILM FEATURES. VICTOR

(Released on States Rights Basis)

Denny From Ireland (Shorty Hamilton)	5
The Snail (Shorty Hamilton)	[illegible]
The Ranger (Shorty Hamilton)	
The Pen Vultur (Shorty Hamilton)	5

Advance Information on All Film Releases

(Continued from preceding page)

METRO EXCHANGES

June 23—One Thing at a Time O'Day (Bert Lytell)	5
June 16—Fools and Their Money (Emmy Wehlen)	5
June 9—Some Bride (Viola Dana)	5
June 2—Almost Married (May Allison)	5
May 26—Full of Pep (Hale Hamilton)	5
May 19—The Lion's Den (Bert Lytell)	5
May 12—Castles in the Air (May Allison)	5
May 5—The Amateur Adventuress (Emmy Wehlen)	5
Apr. 28—After His Own Heart (Hale Hamilton)	5
Apr. 21—False Evidence (Viola Dana)	5
Apr. 14—Blackie's Redemption (Bert Lytell)	5
Apr. 7—The Island of Intrigue (May Allison)	5
Mar. 31—The Parisian Tigress (Viola Dana)	5
Mar. 24—That's Good (Hale Hamilton)	5

NAZIMOVA PRODUCTIONS

The Red Lantern (Nazimova)	7
Out of the Fog (Nazimova)	7
Eye for Eye (Nazimova)	7
Toys of Fate (Nazimova)	7
Revelation (Nazimova)	7

SCREEN CLASSICS, INC., SPECIALS

A Man of Honor (Harold Lockwood)	5
Shadow's of Suspicion (Harold Lockwood)	5
The Great Romance (Harold Lockwood)	6
Why Germany Must Pay (Special Cast)	6
The Great Victory (Special Cast)	6
Pals First (Harold Lockwood)	6

OUTING-CHESTER PICTURES

(At State Right Exchanges)

18—Mr. Outing Climbs Aboard	1
17—Picking After Pizarro	1
16—Here Comes the Groom	1
15—Wrangling Dudes	1
14—Where the Screen Tree Grows	1
13—Getting Gay with Neptune	1
12—Out-Columbusing Columbus	1
11—Itasca Makes Her Bow	1
10—Cameraring Through Africa (Thrill 2)	1
9—Cameraring Through Africa (Thrill 1)	1
8—Mr. Outing Floats a Dream	1
7—Up in the Air After Alligators	1

PARAMOUNT PICTURES

(See Famous Players-Lasky Exchange)

PATHE EXCHANGES

June 8—The Bishop's Emeralds (Virginia Pearson)	6
June 1—All Wrong (Bryant Washburn)	5
May 25—The Master Man (Frank Keenan)	5
May 18—Caleb Piper's Girl (Helene Chadwick)	5
May 4—The Cry of the Weak (Fannie Ward-Frank Elliott)	5
Apr. 27—The Unknown Love (Dolores Cassinelli-E. K. Lincoln)	6
Apr. 20—The Sawdust Doll (Baby Marie Osborne)	5
Apr. 6—The Silver Girl (Frank Keenan)	5
Mar. 23—Go Get 'Em Garringer (Helene Chadwick)	5

AMERICAN FILM COMPANY, INC.

June 15—Trixie from Broadway (Margarita Fisher)	5
June 1—A Bachelor's Wife (Mary Miles Minter)	5
May 18—Some Liar (William Russell)	5
May 4—Charge It to Me (Margarita Fisher)	5
Apr. 13—The Intrusion of Isabel (Mary Miles Minter)	5
Mar. 30—Brass Buttons (William Russell)	5
Mar. 16—Put Up Your Hands (Margarita Fisher)	5
Mar. 2—Where the West Begins (William Russell)	5

ROLIN COMEDIES

June 8—Pistols for Breakfast (Lloyd-Pollard-Daniels)	1
June 1—Back to the Woods (Lloyd-Pollard-Daniels)	1
May 25—The Marathon (Lloyd-Pollard-Daniels)	1
May 18—Before Breakfast (Lloyd, Pollard, Daniels)	1
May 11—Si, Senor (Lloyd-Pollard-Daniels)	1
May 4—Young Mr. Jazz (Lloyd-Pollard-Daniels)	1
Apr. 27—Ring up the Curtain (Lloyd-Daniels-Polard)	1
Apr. 20—Crack Your Heels (Lloyd-Pollard-Daniels)	1
Apr. 13—Just Dropped In (Harold Lloyd)	1
Apr. 6—A Sammy in Siberia (Harold Lloyd)	1

TWO-REEL SPECIALS

May 11—His Vampy Ways (Walter Hall Comedy)	2
Jan. 19—Corinne, Come Here (Gloria Joy)	2

THE TIGER'S TRAIL (Serial)

(Starring Ruth Roland and George Larkin; Astra)

June 8—Eighth, Danger Ahead	2
June 1—Seventh, The Flaming Waters	2
May 25—Sixth, The Secret Assassin	2
May 18—Fifth, The Tiger Trap	2
May 11—Fourth, Danger Signals	2
May 4—Third, The Human Chain	2
Apr. 27—Second, The Glowing Eyes	2
Apr. 20—First, The Tiger Worshippers	3

THE LIGHTNING RAIDER (Serial)

(Fifteen Two-Reel Episodes Astra Serial Starring Pearl White, Warner Oland, Henry Gsell)

Apr. 13—Fifteenth, Wu Fang Atones	2
Apr. 6—Fourteenth, Cleared of Guilt	2
Mar. 30—Thirteenth, the White Roses	2
Mar. 23—Twelfth, Hurled Into Space	2
Mar. 16—Eleventh, The Bars of Death	2
Mar. 9—Tenth, The Baited Trap	2
Mar. 2—Ninth, Falsely Accused	2
Feb. 23—Eighth, The Cave of Dread	2
Feb. 16—Seventh, Meshes of Evil	2

THE TERROR OF THE RANGE (Serial)

(Seven Two-Reel Episodes Starring George Larkin and Bessie Compson; Produced by Diando)

Mch. 16—Seventh, Run to Earth	2
Mch. 9—Sixth, Tangled Tales	2
Mch. 2—Fifth, A Threat from the Past	2
Feb. 23—Fourth, The Midnight Raid	2
Feb. 16—Third, The Chasm of Fear	2
Feb. 9—Second, The Hidden Chart	2
Feb. 2—First, Prowlers of the Night	2

NEWS REELS

Sundays—Topics of the Day	
Wednesdays—Pathe News	1
Saturdays—Pathe News	1

PIONEER FILM CORPORATION

(At State Right Exchanges)

The Boomerang (Henry B. Walthail)	
Virtuous Sinners (Wanda Hawley & Norman Kerry)	
Sins of the Children (Alma Hanlon and Stuart Holmes)	
Wives of Men (Florence Reed)	

RAVER PRODUCTIONS, HARRY

(At State Right Exchanges)

—The Liberator (Maciste Serial)	

SELECT EXCHANGES

May —Jacques of the Silver North (Mitchell Lewis)	5
May —The New Moon (Norma Talmadge)	6
Apr. —Red Head (Alice Brady)	5
Apr. —The Veiled Adventure (Constance Talmadge)	5
Apr. —Marrying Mary (Marion Davies)	5
Mar. —The Probation Wife (Norma Talmadge)	6
Mar. —Marie Ltd. (Alice Brady)	5
Mar. —Experimental Marriage (Constance Talmadge)	5
Feb. —The World to Live In (Alice Brady)	5
Feb. —Children of Banishment (Mitchell Lewis)	5

SPECIALS

Break the News to Mother (Special Cast)	6
The Hidden Truth (Anna Case)	5
Ruling Passions (Julia Dean-Edwin Arden)	5
The Midnight Patrol (Ince Production)	5
The Cavell Case (Julia Arthur)	5
The One Woman (Special Cast)	6

SELZNICK PICTURES CORPORATION

(See Select Exchanges)

—Upstairs and Down (Olive Thomas)	3

S-L PICTURES

(At State Right Exchanges)

Virtuous Man (E. K. Lincoln) Ralph Ince Attraction	

SHERRY SERVICE, WILLIAM L.

(See Film Clearing House Exchanges)

SOUTHERN FEATURE FILM COMPANY

(At State Rights Exchanges)

Beyond the Law (Emmett Dalton)	6

STATE RIGHT EXCHANGES

DOLL VAN FILM CORPORATION (CHICAGO)

(In Illinois, Indiana and Southern Wisconsin)

The Mad Lover	
Public Defender	
Carmen of the Klondike	
The Grain of Dust	
Hearts of the World	
The Crucible of Life	
Nine-tenths of the Law	
The Belgian	
The Zeppelin's Last Raid	
Those Who Pay	
Just a Woman	

DOO LEE FILM COMPANY, INC. (NEW YORK STATE)

May 1—The Window Opposite (Leah Baird)	7
Apr. 15—His Daughter Pays (Gertrude McCoy)	6
The Woman Who Dared	7
The Libertine	6
Babbling Tongues	7
Married in Name Only	6
Her Bargain	6
A Man's Law	5
Human Clay	5
One Law for Both	8
Sins of Ambition	7
A Slacker's Heart	7
Cleopatra	5
The Lonesome Trail	5
Mothers of Liberty	6
Jester Comedies (Twede Dan), one a week	2
The Silent Mystery (Serial in Fifteen Two-Reel Episodes (Francis Ford Mae Gaston and Rosemary Theby	
Two-Reel Western Dramas (Ann Little-Jack Richardson),one a week	
June 8—The Winning Loser	2
June 1—The Recognition	2
May 25—The Law of Hate	2
May 18—The Range Rider	2
May 11—The Fatal Return	2
May 4—A Canyon Romance	2
Apr. 27—Western Honor	2
Apr. 20—Prodigal Love	2
Apr. 13—Luxury's Lure	2

Advance Information on All Film Releases

(Continued from preceding page)

TRIANGLE EXCHANGES

June 29—Dombey and Son (Special Cast)	6
June 22—Upside Down (Taylor Holmes Special)	5
June 15—Lady Windemere's Fan (Oscar Wilde Play)	5
June 8—Love's Prisoner (Olive Thomas Special)	6
June 1—The Root of Evil (Frances Mann-Philip Yale Drew)	5
May 25—Mayor of Filbert (Belle Bennett-Special)	8
May 18—The Water Lily (Alice Mann)	5
May 11—Taxi (Taylor Holmes Special)	5
May 4—A Place in the Sun (Margaret Blanche and English Cast)	5
Apr. 27—The Follies Girl (Olive Thomas Special)	5
Apr. 20—Devil M'Care (Crane Wilbur)	5
Apr. 13—A Regular Fellow (Taylor Holmes Special)	5
Apr. 6—Democracy (Jack Conway-Marguerite Marsh)	5

UNITED PICTURE THEATRES

(See World Film Exchanges)

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Riders of Vengeance (Harry Carey)	6
The Big Little Person (Mae Murray)	6
The Unpainted Woman (Mary McLaren)	6
The Blinding Trail (Monroe Salisbury)	6
The Delicious Little Devil (Mae Murray)	6
Bare Fists (Harry Carey)	6
The Exquisite Thief (Priscilla Dean)	6
Fire Flingers (Rupert Julian)	6
What Am I Bid (Mae Murray)	6
The Amazing Wife (Mary Mac Laren)	6
A Silk Lined Burglar (Priscilla Dean)	6

JEWEL PRODUCTIONS, INC.

June 2—Destiny (Dorothy Phillips)	6
Feb. 10—The Heart of Humanity (Dorothy Phillips)	9

I-KO COMEDIES

June 11—Nellie's Naughty Border (Dot Farley)	2
May 21—His Wicked Eyes (Dan Russell)	2
May 14—In Bad All Around (Eva Novak-Hughie Mack)	2
May 7—Good Night Turk (Charlie of the Orient)	2
Apr. 30—Sambo's Wedding Day	2
Apr. 16—Let Fido Do It	2
Apr. 9—A Movie Riot (Charlie of the Orient)	2
Apr. 2—A Skate at Sea (Dorety-Novak-Reynolds)	2
Mar. 26—Gymbelles and Boneheads (L-Ko Cast)	2

CENTURY COMEDIES

May 28—Frisky Lions and Wicked Husbands	2
Apr. 23—Looney Lions and Monkey Business (Animal Comedy)	2

NESTOR COMEDIES

Apr. 14—Green Eyed Johnny (Jack Dillon)	1
Apr. 7—Charlie Treats 'em Rough (Pat Sullivan Cartoon)	1
Mar. 31—Lizzie's Waterloo (Special Cast)	1
Mar. 24—A Beach Nut (Wallace Beery)	1

LYONS-MORAN STAR COMEDIES

June 9—All in the Swim	1
June 2—Miss Wives	1
May 26—Taking Things Easy	1
May 19—Three in a Closet	1
May 12—The Bullshiviks	1
May 5—Fun in a Flat	1
Apr. 28—The Expert Eloper	1
Apr. 21—Scared Stiff	1
Apr. 14—Skidding Thrones	1
Apr. 7—State Room Secrets	1
Mar. 31—The Wife Breakers	1
Mar. 24—The Smell of the Yukon	1

EDDIE POLO SERIES

June 9—A Pistol Point Proposal	2
June 2—Cyclone Smith's Come-back	2
May 26—The Wild Rider	2
May 19—A Phantom Fugitive	2
May 12—A Prisoner For Life	2

WESTERN AND RAILROAD DRAMAS..

June. 14—The Last Outlaw (Ed. Jones-Billie Hutton)	2
June 7—Ace High (Pete Morrison)	2
May 31—Two Men of Tinted Butte (Walt Whitman)	2
May 24—The Gun Packer (Pete Morrison)	2
May 17—Lone Larry (Benedict Sedgwick)	2
May 10—Gun Law (Pete Morrison)	2
May 3—The Raid (Neal Hart)	2
Apr. 26—The Rustlers (Pete Morrison)	2
Apr. 19—The Honor of Men (Neal Hart)	2
Apr. 12—By Indian Post (Pete Morrison)	2
Apr. 5—Bill Brennan's Claim (Neal Hart)	2
Mar. 29—His Buddy (Pete Morrison)	2
Mar. 22—The Gun Runners (Neal Hart)	2

THE RED GLOVE (Serial)

(Eighteen Two-Reel Episodes Starring Marie Walcamp)

June 9—Thirteenth, Trapped	2
June 2—Twelfth, In Death's Grip	2
May 26—Eleventh, Through Fire and Water	2
May 19—Tenth, Out of Death's Shadow	2
May 12—Ninth, A Leap for Life	2
May 5—Eighth, Facing Death	2
Apr. 28—Seventh, A Desperate Chance	2
Apr. 21—Sixth, The Flames of Death	2
Apr. 14—Fifth, At the Mercy of the Monster	2
Apr. 7—Fourth, The Passing of Gentleman Yeoff	2
Mar. 31—Third, The Vulture's Vengeance	2
Mar. 24—Second, The Claws of the Vulture	2
Mch. 17—First, The Pool of Mystery	2

NEWS AND MAGAZINE REELS

Mondays —Hearst News (International)	1
Wednesdays—International News	1
Fridays —Current Events (International)	1
Fridays —New Screen Magazine (Universal)	1

VITAGRAPH EXCHANGES

June 30—The Spark Divine (Alice Joyce)	5
June 23—Beauty Proof (Harry T. Morey)	5
June 16—Too Many Crooks (Gladys Leslie)	5
June 9—A Rogue's Romance (Earle Williams)	5
June 2—The Little Boss (Bessie Love)	5
May 26—Thin Ice (Corinne Griffith)	5
May 12—Beating the Odds (Harry Morey)	5
May 5—A Stitch in Time (Gladys Leslie)	5
Apr. 28—The Usurper (Earle Williams)	5
Apr. 21—A Yankee Princess (Bessie Love)	5
Apr. 14—The Unknown Quantity (Corinne Griffith)	5
Apr. 7—The Cambric Mask (Alice Joyce)	5
Mch. 31—Fighting Destiny (Harry T. Morey)	5
Mch. 24—Miss Dulcie from Dixie (Gladys Leslie)	5
Mch. 17—A Gentleman of Quality (Earle Williams)	5
Mch. 10—The Wishing Ring Man (Bessie Love)	5

VITAGRAPH SPECIALS

May 19—The Third Degree (Alice Joyce)	6
Apr. 28—Two Women (Anita Stewart)	5
Mch. 10—From Headquarters (Special—Anita Stewart)	5
Feb. 24—The Lion and the Mouse (Special-Alice Joyce)	6
Jan. 5—The Common Cause (Rawlinson-Breamer)	7

BIG V SPECIAL COMEDIES

May 19—Tootsies and Tomales	2
May 5—Fares and Fair Ones (Montgomery and Rock)	2
Apr. 21—Mules and Mortgages (James Aubrey)	2
Apr. 7—Girlies and Grubbers (Montgomery and Rock)	2

LARRY SEMON COMEDIES

May 12—Passing the Buck	2
Apr. 14—Well I'll Be ——	2

THE MAN OF MIGHT (Serial)

(Fifteen Two-Reel Episodes Starring William Duncan)

—Fifteenth, The Rescue	2
—Fourteenth, The Living Catapult	2
—Thirteenth, The Flood of Despair	2
—Twelfth, The Volcano's Prey	2
—Eleventh, The Ship of Dread	2
—Tenth, Double Crossed	2
—Ninth, The Crashing Horror	2
—Eighth, The One Chance	2
—Seventh, Into the Trap	2
—Sixth, The Height of Torment	2
—Fifth, The Human Shield	2
—Fourth, The Gripping Hand	2
—Third, The Creeping Death	2
—Second, The Leap Through Space	2
—First, The Riven Flag	2

WARREN, EDWARD, PRODUCTIONS, INC.

(At State Right Exchanges)

Weavers of Life	
Souls Redeemed	

WESTERN IMPORT COMPANY

(At State Right Exchanges)

Mickey (Mabel Normand)	

WORLD FILM EXCHANGES

May 26—The Amateur Widow (Zena Keefe)	5
May 19—The Unwritten Code (Shirley Mason)	5
May 12—The Social Pirate (June Elvidge)	5
May 5—Ginger (Violet Palmer)	5
Apr. 28—Three Green Eyes (All Star Cast)	5
Apr. 21—The Quickening Flame (Montagu Love-June Elvidge)	5
Apr. 14—The Scar (Kitty Gordon-Irving Cummings)	5
Apr. 7—The Little Intruder (Louise Huff-Johnny Hines)	5

SPECIALS

Mar. 16—The Better 'Ole	7
Feb. 10—What Shall We Do With Him?	5
Jan. 6—Under Four Flags (Official Government Picture)	5

UNITED PICTURE THEATRES

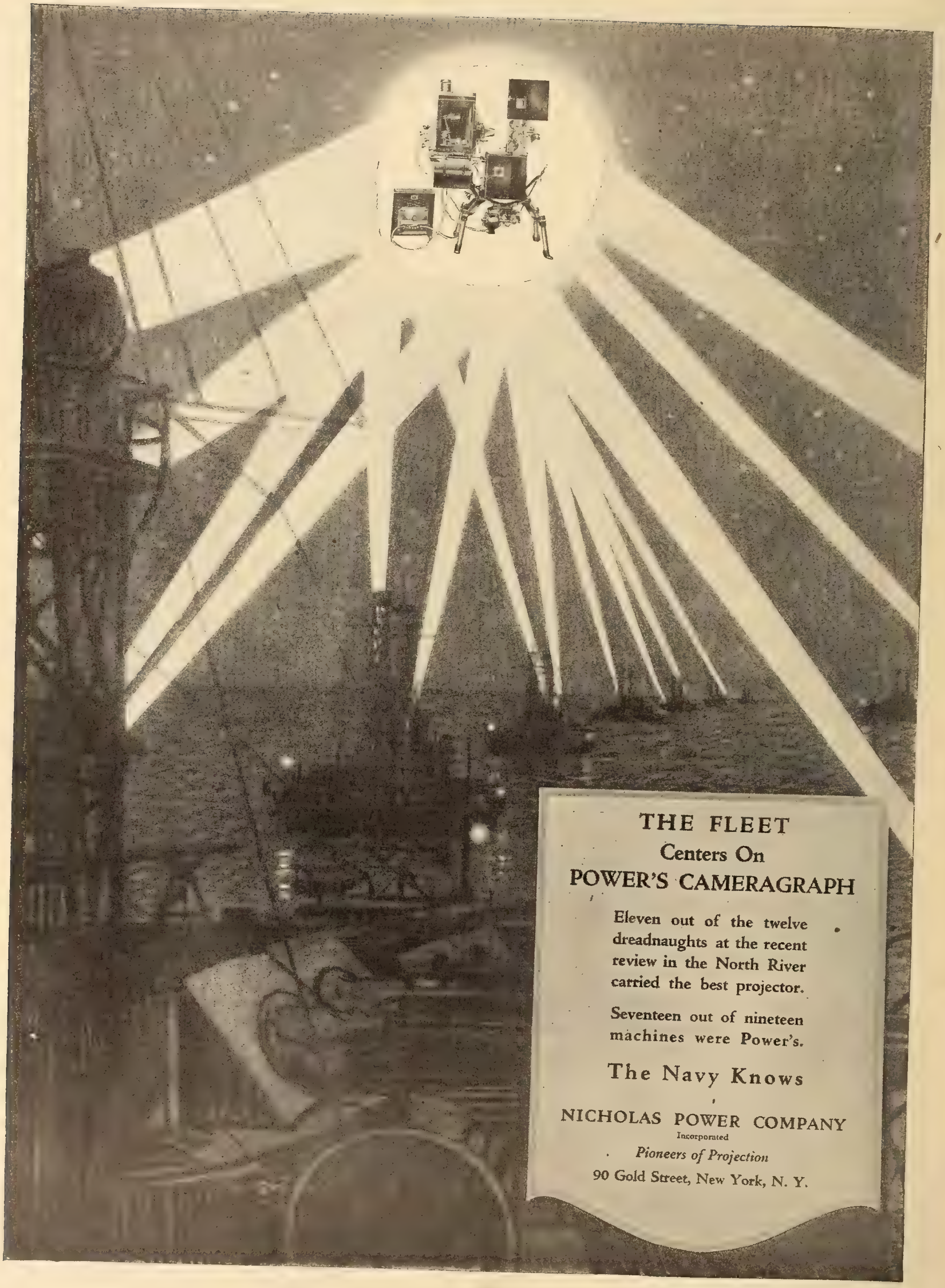
—The Woman Under Oath (Florence Reed)	5
—A Man's Fight (Dustin Farnum)	5
June 8—Playthings of Passion (Kitty Gordon)	5
Apr. 13—Her Code of Honor (Florence Reed)	5
Feb. 23—A Man in the Open (Dustin Farnum)	6
Jan. 26—Adele (Kitty Gordon)	6
Jan. 5—The Light of Western Stars (Dustin Farnum)	6

NEW REELS

Tuesdays—Kinograms	1
Saturdays—Kinograms	1

KLEINE SYSTEM, GEORGE

Triple Trouble (Charley Chaplin)	
Behind the Lines in Italy	
Conquered Hearts	



THE FLEET

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THE WILLIAMS PRINTING COMPANY, NEW YORK

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THOSE OF YOU WHO WERE PRESENT AT THE PREMIER PERFORMANCE OF D. W. GRIFFITH'S LATEST TRIUMPH, "BROKEN BLOSSOMS," AT THE COHAN THEATRE, NEW YORK —MARVELLED AT THE PHOTOGRAPHY—THE DETAIL—THE ATMOSPHERE—ALL OF WHICH BESPOKE A SPLENDID TRIBUTE TO THE MASTER MIND OF GRIFFITH

AND YOU HARKED BACK TO HIS OTHER TRIUMPHS

HIS UNFORGETTABLE DRAMATIC STORY OF THE SOUTH—"THE BIRTH OF A NATION" IN WHICH SIMPLEX WAS USED THROUGHOUT—HIS MIGHTY-GLORIOUS SPECTACLE "INTOLERANCE"—WHERE SIMPLEX WAS ALSO USED EXCLUSIVELY—HIS STIRRING WORLD-WAR MASTERPIECE "HEARTS OF THE WORLD"—WHERE SIMPLEX AGAIN WAS CHOSEN

AND NOW—IN HIS LATEST EFFORT—GRIFFITH AGAIN CHOOSES SIMPLEX IN ORDER THAT THE THOUSANDS COMPRISING HIS AUDIENCES MAY SEE "BROKEN BLOSSOMS" AS THE GENIUS OF GRIFFITH CONCEIVED IT.

AND THROUGH THE ENTIRE GRIFFITH REPERTORY SEASON AT THE COHAN THEATRE SIMPLEX WILL BE USED.

DOES GRIFFITH'S JUDGMENT MEAN ANYTHING TO YOU?

THE PRECISION MACHINE CO. INC.
317 East 34th: St— New York

If you hear that we have engaged the four great screen artists and intend to astonish the world with feature productions, blame old ***Dame Rumor.***

But, when you hear—and you will, ***soon***—that we are ready to regularly furnish the exhibitor with several single-reel attractions of real merit, get busy and book the entire series.

Our productions will be worthy of the ***Rothacker*** hall-mark—the prints will show the quality which characterizes First National attractions.

By the way, Mr. Charles Chaplin will soon delight you in a new comedy.—Harry Garson's ***"The Unpardonable Sin"*** is a box office tonic, Miss Anita Stewart in ***"Mary Regan"*** is more attractive than ever, and the following worth-while features are available at First National Exchanges:

Whom The Gods Would Destroy

A Midnight Romance	***Virtuous Wives***
Shoulder Arms	***A Dog's Life***
Tarzan of the Apes	***Romance of Tarzan***
Panther Woman	***The Sign Invisible***

ALL ROTHACKER PRINTS

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.

PERFECT DEVELOPING & PRINTING

There are reasons—
Come and see them

JUN -3 1919

JUNE 7, 1919

Motion Picture News

Reg. U. S. Patent Office

DOMINATES THE FIELD

LIBRARY JUN 1919 PERIODICAL DIVISION

1. No producing company can keep constantly adding to the list of exhibitors it serves without some reason.

2. Famous Players-Lasky constantly is building bigger business for exhibitors of Paramount and Artcraft Pictures and is adding daily to the number of exhibitors it serves.

3. There's a reason. This is it:
The most carefully made productions, fashioned by the finest producing genius of the screen, the most popular plays, stories and original pictures, nationally advertised and furnished to the exhibitor with all the exploitation aid a corps of experts can devise—that's Famous Players-Lasky.

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

VOL. XIX-NO. 23 *Entered as Second Class Matter October 13, 1913, at the Post Office at New York, N. Y., under the act of March 3rd, 1879* PRICE 15 CENTS
Published Weekly—$2.00 a year
Chicago — 729 Seventh Avenue, New York — Los Angeles

PRISCILLA DEAN

— the Exhibitors' Star —

in

"The Exquisite Thief"

A UNIVERSAL SPECIAL ATTRACTION

Jesse L. Lasky presents,

"The Woman Thou Gavest Me"

A Wire from Newman

"'THE Woman Thou Gavest Me' broke all previous house records at the Royal Theatre by $1,000. Comments from patrons, 100 per cent. good. **Compelled to hold picture over for second week** at Regent Theatre. Undoubtedly the most pleasing and best directed dramatic picture we have ever had to date. Forced to run extra shows every day to accommodate crowds. Give us more pictures like 'The Woman Thou Gavest Me.'"

FRANK L. NEWMAN
Kansas City, Mo.

By Hall Caine
Scenario by Beulah Marie Dix
Directed by Hugh Ford

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B. DE MILLE *Director General*
NEW YORK

A Paramount-Artcraft Special

She Got 'Em

"HATS off, folks, and make way for the queen of celluloid comedy." "Easily one of the best bits of amusement on Broadway." "Twice as funny as any other comedienne." "Most laughable." "Bubbles over with clean fun." "Hilarious reels of a very joyful farce." "One of her very best vehicles." "No escaping the humorous appeal of this delightful little actress."

Variety, the New York American, The Tribune, The Sun, The Trade Review, The Globe, The Telegraph, Wid's, The Evening Mail—every critic of the screen has hailed "I'll Get Him Yet" as the best Dorothy Gish picture to date.

That should mean a longer run for you,

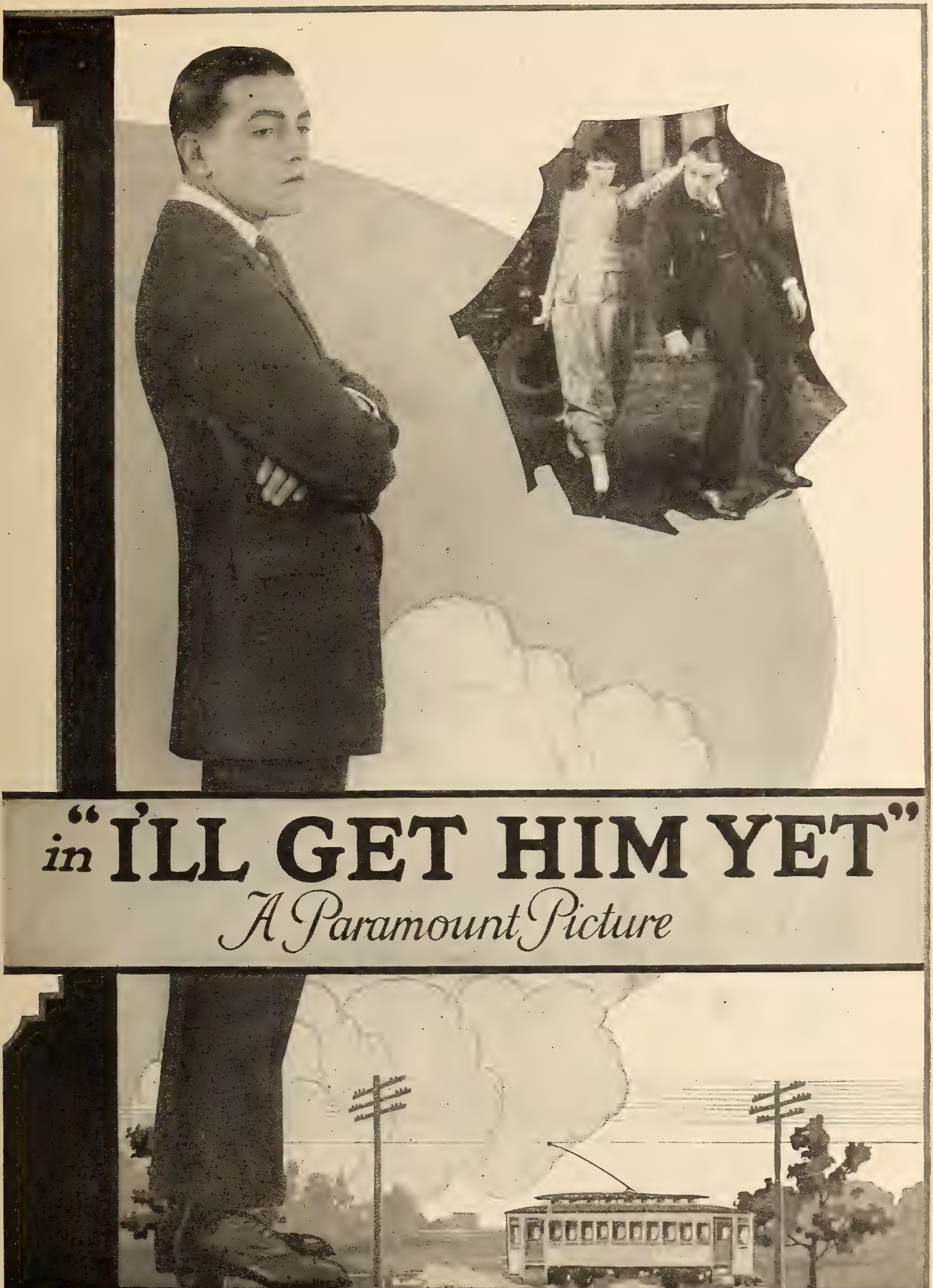
A Farce Directed by Elmer Clifton
Story by Harry Carr

Photographed by John Leezer
Assistant Director Leigh R. Smith

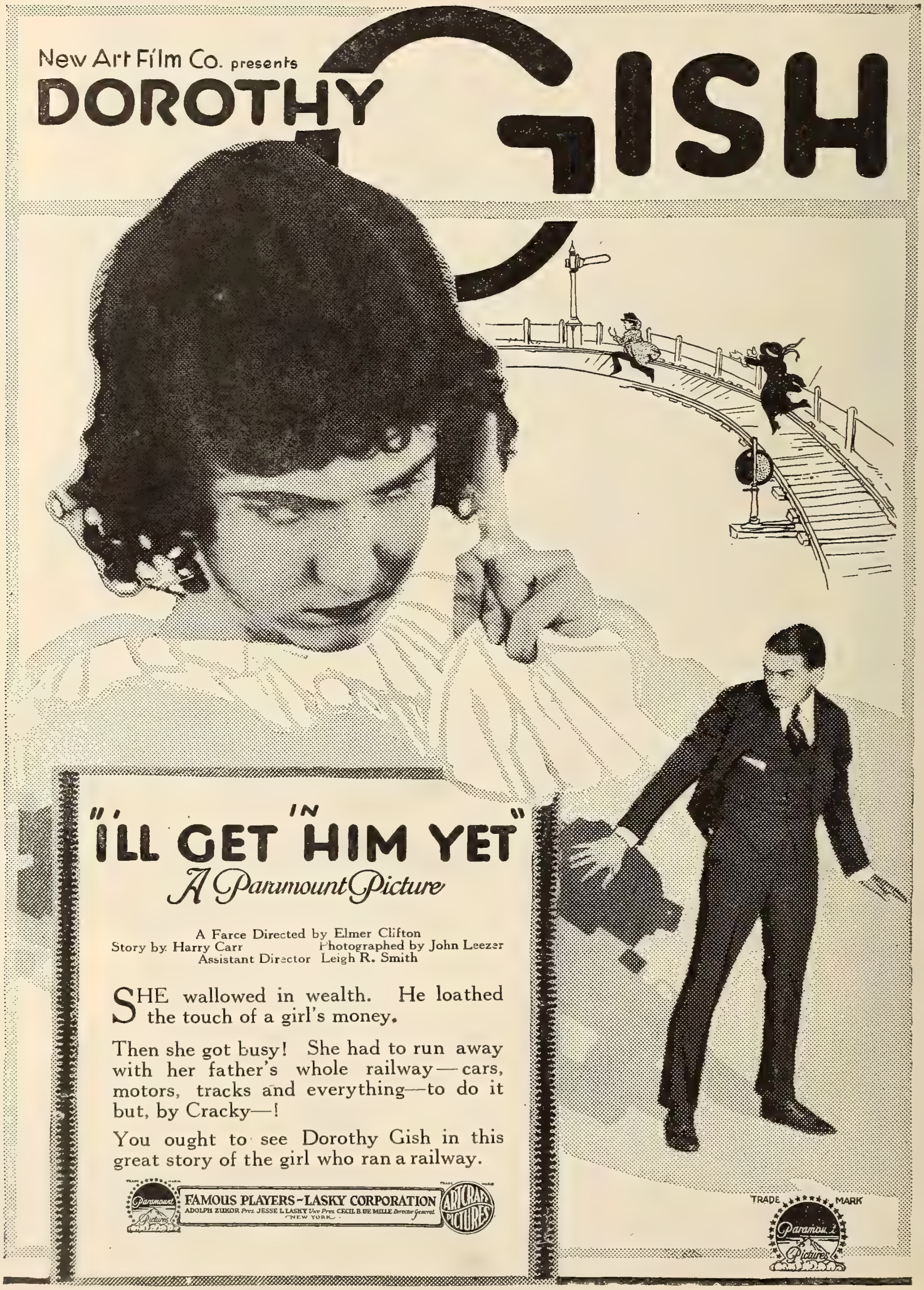
Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
Artcraft Pictures

New Art Film Company— Presents -

DOROTHY GISH


in "I'LL GET HIM YET"
A Paramount Picture

The picture part of this ad is a 3-column cut or mat which you can obtain from your exchange. One of the serviceable accessories with this picture



New Art Film Co. presents

DOROTHY GISH

IN

"I'LL GET HIM YET"

A Paramount Picture

A Farce Directed by Elmer Clifton
Story by Harry Carr Photographed by John Leezer
Assistant Director Leigh R. Smith

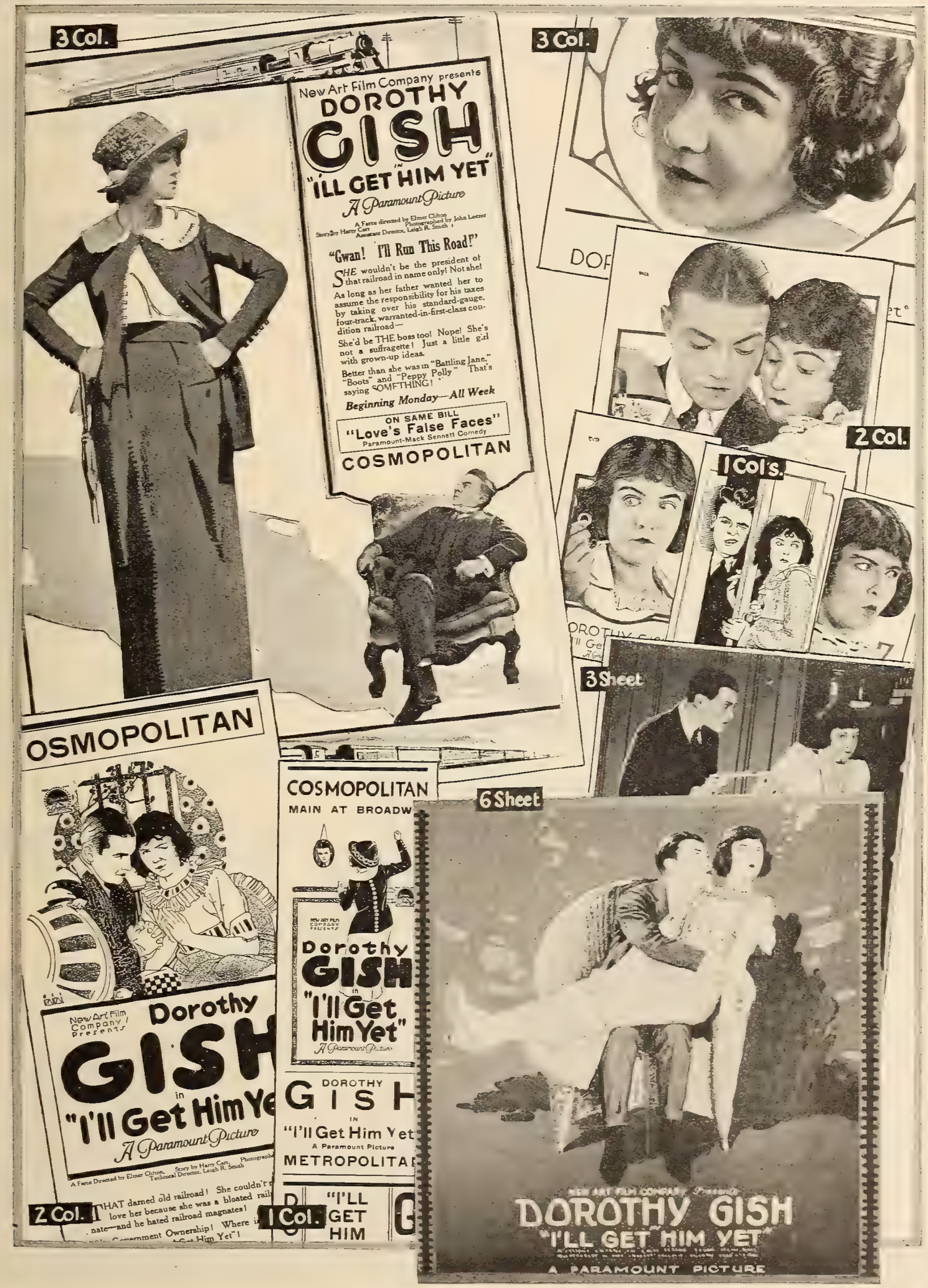
SHE wallowed in wealth. He loathed the touch of a girl's money.

Then she got busy! She had to run away with her father's whole railway—cars, motors, tracks and everything—to do it but, by Cracky—!

You ought to see Dorothy Gish in this great story of the girl who ran a railway.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

Here are more of the ad layouts and exploitation accessories available on "I'll Get Him Yet." Get the 6-sheet up. It carries the Dorothy Gish idea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New Art Film Company presents
DOROTHY
GISH
in
"I'LL GET HIM YET"
A Paramount Picture
A Farce directed by Elmer Clifton
Photographed by John Leezer
Story by Harry Carr
Assistant Director, Leigh R. Smith

"Gwan! I'll Run This Road!"

SHE wouldn't be the president of that railroad in name only! Not she! As long as her father wanted her to assume the responsibility for his taxes by taking over his standard-gauge, four-track, warranted-in-first-class condition railroad—

She'd be THE boss too! Nope! She's not a suffragette! Just a little girl with grown-up ideas.

Better than she was in "Battling Jane," "Boots" and "Peppy Polly" That's saying SOMETHING!

Beginning Monday—All Week

ON SAME BILL
"Love's False Faces"
Paramount-Mack Sennett Comedy

COSMOPOLITAN

OSMOPOLITAN

New Art Film Company Presents
Dorothy
GISH
in
"I'll Get Him Ye
A Paramount Picture
A Farce Directed by Elmer Clifton. Story by Harry Carr. Technical Director, Leigh R. Smith Photographe

THAT darned old railroad! She couldn't love her because she was a bloated rail nate—and he hated railroad magnates! Government Ownership! Where i Get Him Yet"!

COSMOPOLITAN
MAIN AT BROADW
NEW ART FILM COMPANY PRESENTS
Dorothy
GISH
in
"I'll Get
Him Yet"
A Paramount Picture

DOROTHY
GISH
IN
"I'll Get Him Yet
A Paramount Picture
METROPOLITA

"I'LL
GET
HIM

NEW ART FILM COMPANY *Presents*
DOROTHY GISH
"I'LL GET HIM YET"
A PARAMOUNT PICTURE

THOS. H. INCE *Presents*

CHARLES

IN "THE

A Paramount

The Vision

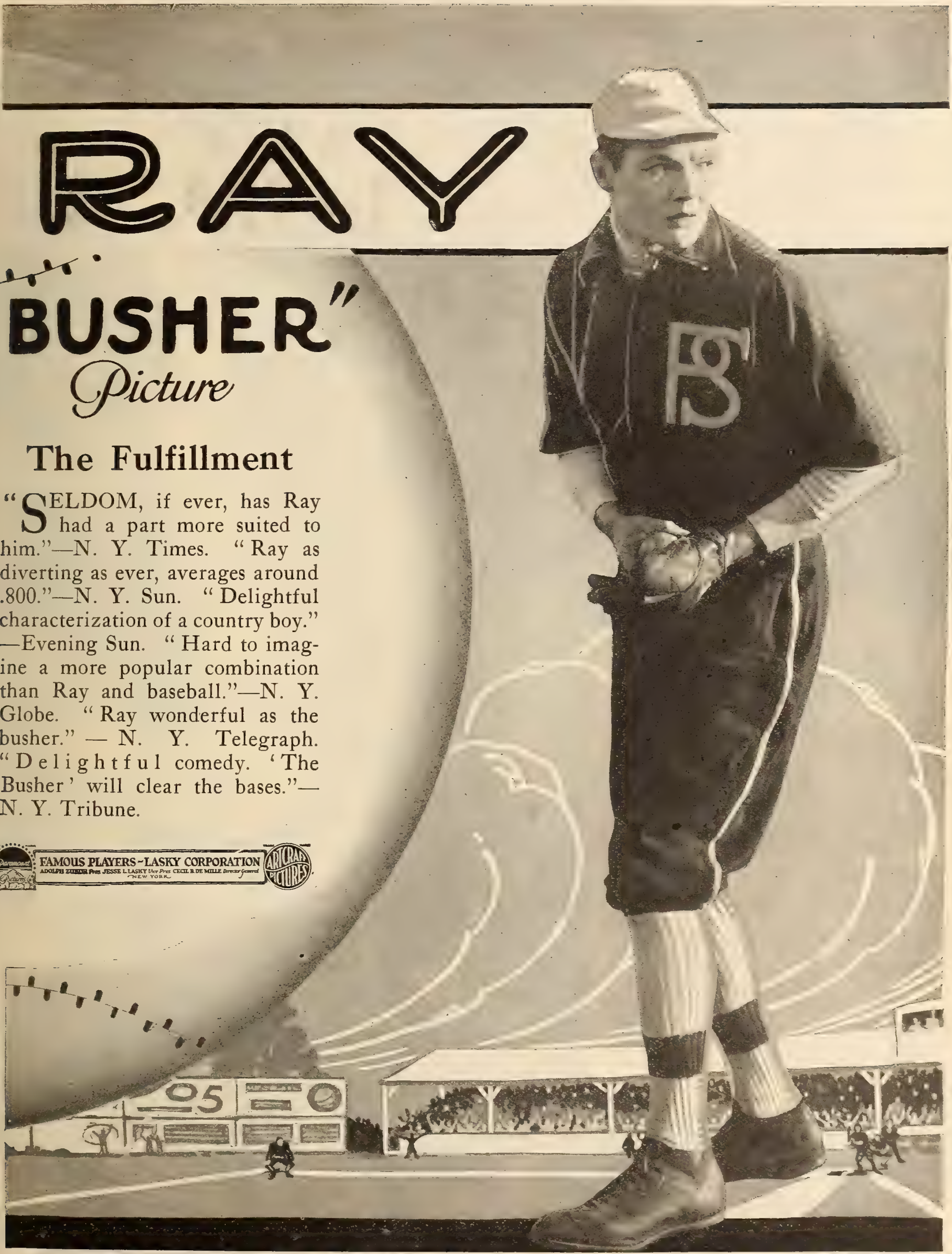
YOU know Charles Ray and his "Greased Lightning," "The Girl Dodger," "String Beans"?

Were they successful? Did your audiences like them? Ninety-nine per cent of exhibitors and audiences *did* like them—very much.

"The Busher" will beat them all.

Story by Earle Snell. Scenario by R. Cecil Smith. Directed by Jerome Storm. Photographed by Chester Lyons. Supervised by Thomas H. Ince.

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES



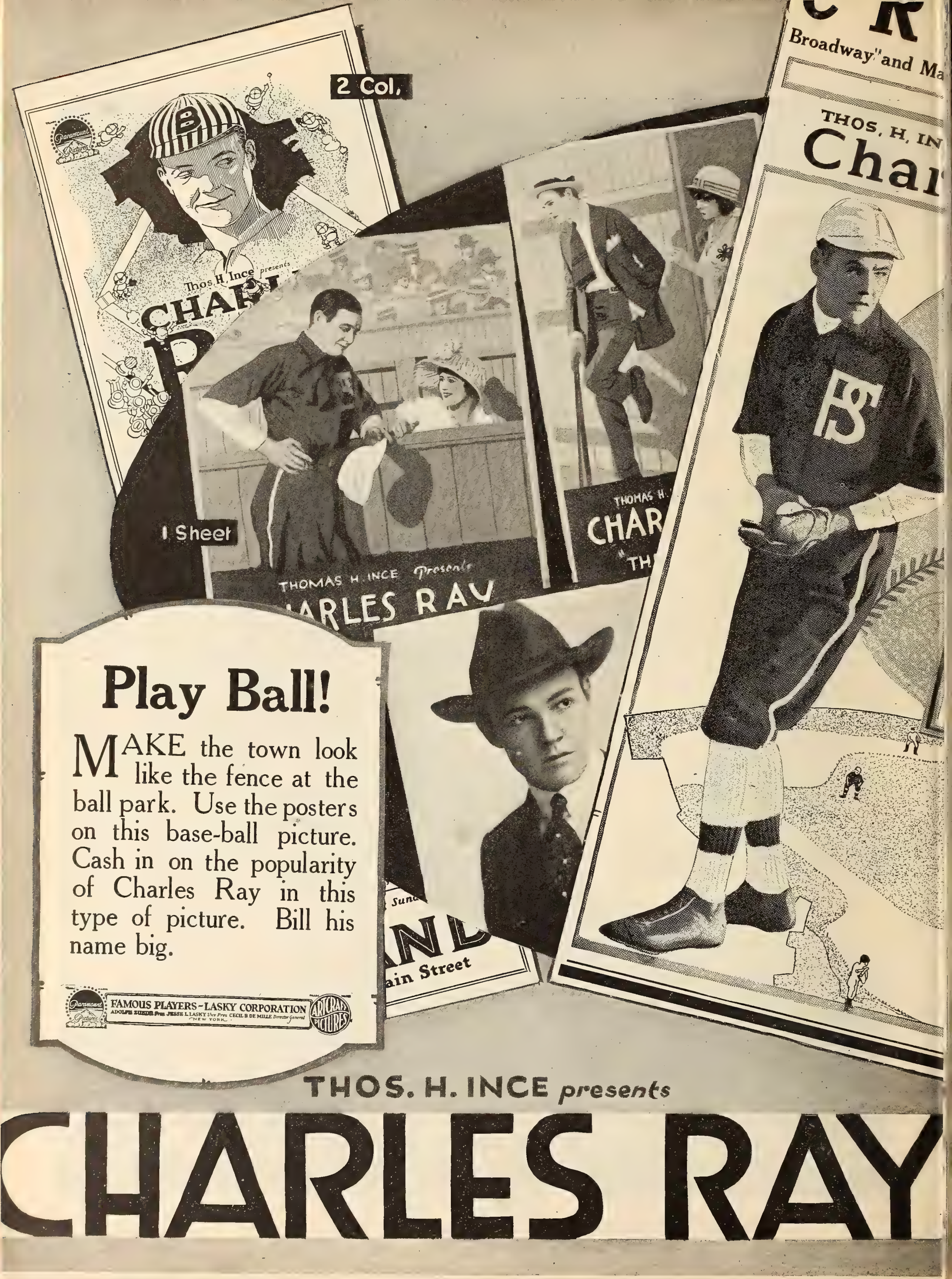
RAY

"BUSHER" Picture

The Fulfillment

"SELDOM, if ever, has Ray had a part more suited to him."—N. Y. Times. "Ray as diverting as ever, averages around .800."—N. Y. Sun. "Delightful characterization of a country boy."—Evening Sun. "Hard to imagine a more popular combination than Ray and baseball."—N. Y. Globe. "Ray wonderful as the busher." — N. Y. Telegraph. "Delightful comedy. 'The Busher' will clear the bases."—N. Y. Tribune.

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES


2 Col.
Thos H. Ince presents
CHAR
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1 Sheet
THOMAS H. INCE Presents
ARLES RAY
THOMAS H.
CHAR
TH
Broadway" and Ma
THOS. H. IN
Char
FS
Sund
AND
ain Street

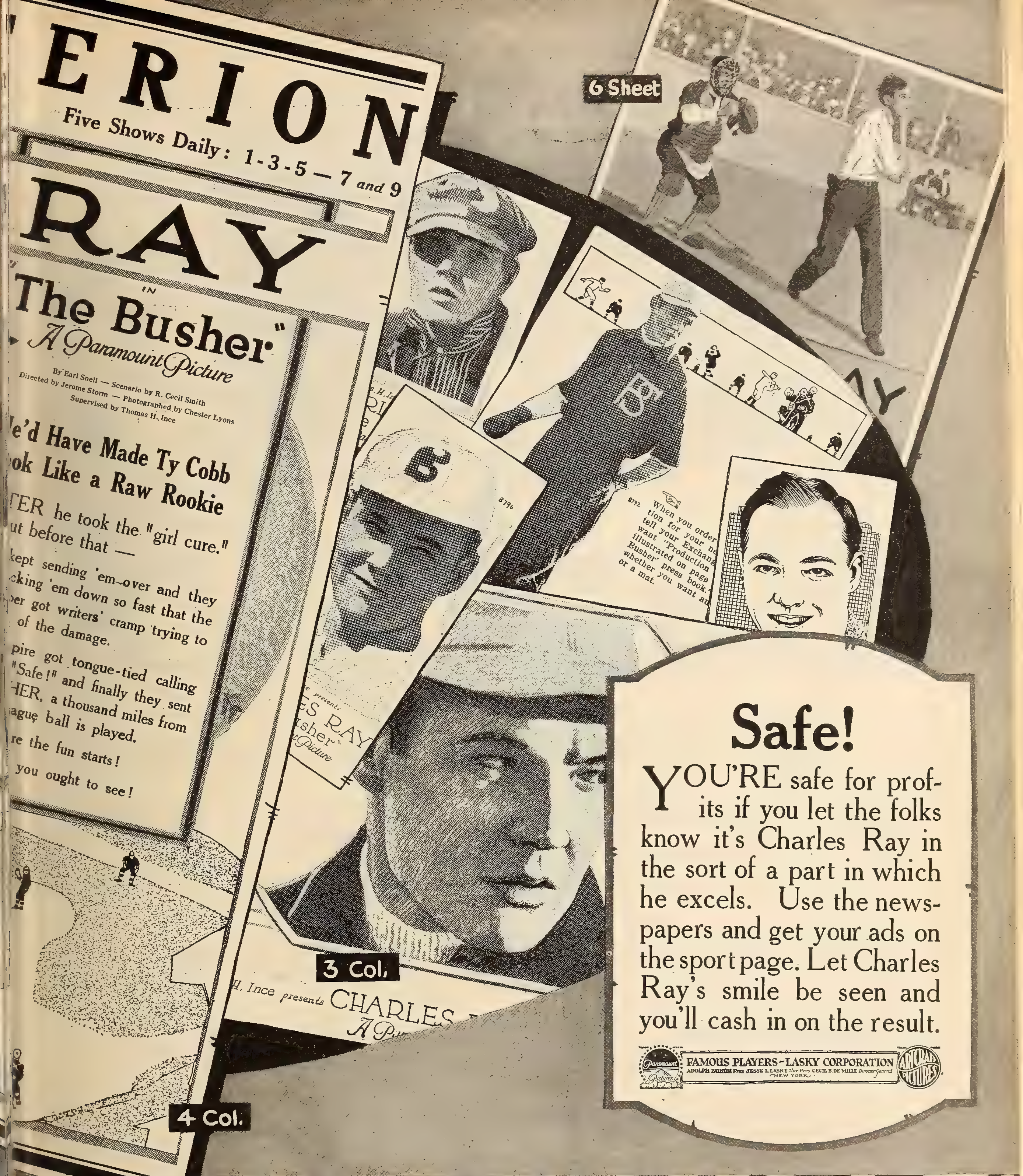
Play Ball!

MAKE the town look like the fence at the ball park. Use the posters on this base-ball picture. Cash in on the popularity of Charles Ray in this type of picture. Bill his name big.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B DE MILLE Director General
NEW YORK

THOS. H. INCE *presents*

CHARLES RAY



ERION

Five Shows Daily: 1-3-5 — 7 and 9

RAY

IN

"The Busher"

A Paramount Picture

By Earl Snell — Scenario by R. Cecil Smith
Directed by Jerome Storm — Photographed by Chester Lyons
Supervised by Thomas H. Ince

e'd Have Made Ty Cobb
ok Like a Raw Rookie

TER he took the "girl cure."
ut before that —

kept sending 'em over and they
cking 'em down so fast that the
per got writers' cramp trying to
of the damage.

pire got tongue-tied calling
"Safe!" and finally they sent
HER, a thousand miles from
ague ball is played.

re the fun starts!

you ought to see!

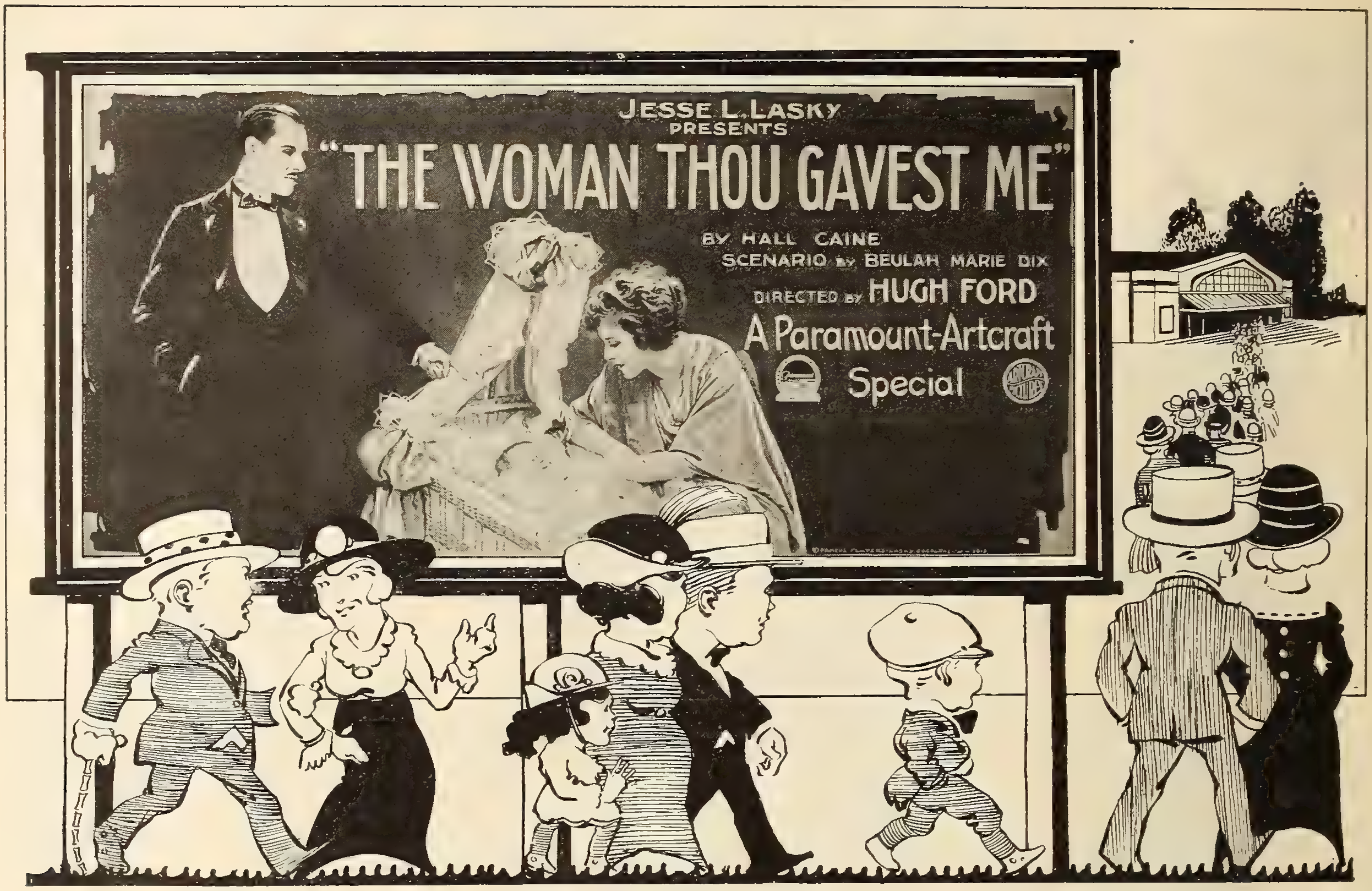
8792 When you order
tion for your ne
tell your Exchang
want "Production
illustrated on page
Busher" press book.
whether you want an
or a mat.

Safe!

YOU'RE safe for profits if you let the folks know it's Charles Ray in the sort of a part in which he excels. Use the newspapers and get your ads on the sport page. Let Charles Ray's smile be seen and you'll cash in on the result.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

n "THE BUSHER"
A PARAMOUNT PICTURE


JESSE L. LASKY PRESENTS
"THE WOMAN THOU GAVEST ME"
BY HALL CAINE
SCENARIO BY BEULAH MARIE DIX
DIRECTED BY HUGH FORD
A Paramount-Artcraft Special

Dollars-Paper for a Paper Dollar

HERE'S a case where one dollar spent earns big returns.

Bill-board advertising for motion picture theatres is more effective than ever.

The public is bill-board trained. They have got the read-the-bill-board-habit. For amusement advertising the bill-board is an essential today in most communities.

Famous Players-Lasky Corporation is giving much thought and time and money to the production of people-pulling posters for advertising Paramount and Artcraft pictures.

The twenty-four sheets are now sold for one dollar, a reduction in price on a raise in quality.

The modern, business-building exhibitor cannot afford to overlook the big value in Paramount and Artcraft

$1 twenty-four sheets

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

Artcraft Pictures

Over twelve hundred thinking exhibitors and state rights buyers have "addressed Box 42, all trade papers"

we thank them again for assisting us in selecting the best title for a notable photoplay, from among the five suggested. By a tremendous majority they have chosen

"THE SOLITARY SIN"

one of the strongest and most appealing titles ever selected for any attraction.

"'The Solitary Sin'' portrays vividly—forcefully—dramatically—one of the greatest social problems that has ever confronted the human race.

It is splendidly produced—with a sterling cast, including

JACK MULHALL HELENE CHADWICK
PAULINE CURLEY

and others of equal note.

The two following pages tell more about it →

STATE

The box office attraction of the season

A Sure Fire Clean-up for States Right Buyer and Exhibitor

"THE SOLITARY SIN"

—a showman's picture—an attraction for LONG RUNS and INCREASED PRICES—CASH IN ON IT

Wire Inquiries To——→

RIGHTS

"THE SOLITARY SIN"

A SPECIAL that will create screen history and box office records.

It deals with a tremendously vital problem that affects every man, woman and child—and is so delicately treated that no one could possibly object to any scene in it.

Sheer, intense drama—a picture neither you or your audiences will ever forget.

THE SOLITARY SIN CORP'N

1482 BROADWAY
NEW YORK CITY

E.K.LINCOLN as "DICK GALE"

EILEEN PERCY as "NELL"

MARGERY WILSON as "MERCEDES"

T. HAYES HUNTER *Director*

RUSSELL SIMPSON as "LADD"

EDW. COXEN as CAPT. "THORNE"

WALTER LONG as "ROJAS"

W. LAWSON BUTT as "YAQUI"

In response to nation-wide inquiries from exhibitors who are asking our sales organization, "When can I book 'Desert Gold?' ", we announce the completion and readiness for release of *the first Zane Grey novel which the author himself has ever had a hand in producing.*

Benjamin B. Hampton & Eltinge F. Warner
present

ZANE GREY'S

most powerful picture

DESERT

with an all-star cast:

E.K. LINCOLN

W. Lawson Butt, Walter Long, Margery Wilson, Eileen Percy, Russel Simpson, Arthur Morrison, Edward Coxen, Frank Lanning, Frank Brownlee, William Bainbridge.

Directed by T. Hayes Hunter

This first of the Zane Grey Pictures, Inc. is the story of Fighting Dick Gale who rode into Hell for the love of a girl. The story of *Rojas*, the bandit; of beautiful *Nell* and dark-eyed *Mercedes*; the story of the wonderful Zane Grey people in the West that millions know as "Zane Grey's Country."

O! What a story this is!

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

GOLD

This man's stories *made the West famous*—

"Desert Gold," "Riders of the Purple Sage," "The Light of Western Stars," "The Lone Star Ranger," "The Rainbow Trail," "The Border Legion" and a dozen others.

"*Desert Gold*" the greatest Zane Grey picture ever made... You have Zane Grey's own word for it. He has himself assisted in every detail of its production.

Stewart
Edward
White

Now Ready for Pre-Release

Hold your playing dates open for the first of the

Benjamin B. Hampton Productions
of
Great Authors Pictures Inc.

The WESTERNERS

The photoplay of the novel by
STEWART EDWARD WHITE

Directed by Edward Sloman

The Stars:
ROY STEWART, MILDRED MANNING, ROBERT McKIM,
WILFRED LUCAS, MARY JANE IRVING, GRAHAM PETTIE

This is the first of a series of notable screen dramas, with a famous author personally participating in all of the stages of production to attain *an accurate and sympathetic picturization of his stories as he wrote them.* Made under the watchful eye of Benjamin B. Hampton, the first producer to recognize that big productions can be best made from the stories of the nation's leading writers.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

GREAT AUTHORS' PICTURES

INC.

BENJAMIN B. HAMPTON'S splendid vision and imagination, that, months ago, led him to organize Great Authors' Pictures, Inc., were the first definite moves to bring the greatest of American writers into the motion picture industry — contributing not only their famous stories, but *taking a personal hand in the actual production of them as well.*

Great Authors' Pictures, Inc., is the other revolutionary production unit promised to the exhibitors of America by W. W. Hodkinson in the trade press announcements of his company two months ago.

Simultaneously W. W. Hodkinson has been gathering around him for distribution through his national organization not only Mr. Hampton's powerful Great Authors' alliance, but other units in which the responsibility for big pictures is going to be placed definitely *upon the authors themselves.*

So conclusively big are the results that have been achieved by Mr. Hampton with his first Great Authors' production, Stewart Edward White's *"The Westerners,"* and with Zane Grey's *"Desert Gold,"* the first of his Zane Grey Pictures, Inc., productions, that already other companies with authors of lesser importance and popularity *are following Benjamin B. Hampton and W. W. Hodkinson* with prospectuses laying emphasis upon the importance of famous writers.

For more than a year W. W. Hodkinson and the fine associates whose producing ideals are in harmony with his own have foreseen the great evolution that has now made big stories *the prevailing demand* of the exhibitors of the nation, and they are ready *with completed productions* to supply this demand *now* instead of at some time in the future.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

—AND AGAIN HODKINSON IS LEADING

The contracts of the W. W. Hodkinson Corporation with Great Authors' Pictures, Inc., call for the biggest and most famous literary successes of a group of authors whose popularity is without a parallel and a definite part of our agreements is *the personal participation of the authors themselves in co-operation with Mr. Hampton in the production, titling, editing and final preparation* of their challenging works. The Great Authors' initially-announced productions are those of:

Stewart Edward White	**Emerson Hough**
Winston Churchill	**Irving Bacheller**

Announcement by the producers has been made of "The Leopard Woman," "The Riverman," "The Rules of the Game," by Mr. White; "54-40 or Fight" and "The Mississippi Bubble," by Mr. Hough; "The Dwelling Place of Light" and "The Inside of the Cup," by Mr. Churchill and "Keeping Up with Lizzie," by Mr. Bacheller.

ZANE GREY PICTURES, Inc.

Mr. Benjamin B. Hampton's and Mr. Eltinge F. Warner's other organization controlling the stories of this world-wide favorite, of whose book 2,000,000 copies will be sold this year in reprint editions alone, has completed the production of "*Desert Gold,*" an epic of the Great Southwest.

In these two units alone, Great Authors' Pictures, Inc., and Zane Grey Pictures, Inc., the W. W. Hodkinson Corporation has more really commanding productions, made under the best selective conditions for the exhibitors of the country, than will be available to you elsewhere in the industry.

Of added importance is the fact that you will not have to wait for months to be told about them—already we are prepared to begin furnishing them for release throughout what is certain to be the most prosperous summer you have ever known.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

MORE UNITS OF POWERFUL AUTHORS

In keeping with these producing elements that have placed their distribution in the hands of W. W. Hodkinson, there are still other powerful author units whose productions we control and will offer to the exhibitors of America.

Harry Raver, a producer of fine ideals and further equipped with the capacities of a splendid showman, is producing for Hodkinson distribution with his Four-Star organization the plays and novels of

AUGUSTUS THOMAS

America's foremost dramatist and former President of The Authors' League of America. The powers of this brilliant author are further intensified by the inclusion in the Four-Star elements of production of the abilities of Mr. Raver as the Producer, Mr. Thomas as the Author, Miss Leah Baird as the Star and the genius of Mr. George Irving as the Director.

This organization *is not a prospectus, but an organization of achieved productions* with the celebrated stage success, *“As A Man Thinks,”* already released for the screen and *“The Volcano* ’ completed and ready to be scheduled for release.

Still Another Unit

is the Sunset Pictures Corporation, starring Mr. House Peters, a long established favorite, in stories of recognized popularity with scenarios and all production details laid down under the skilled attention of the W. W. Hodkinson literary department. The first big author production of this Hodkinson unit is *“You Never Know Your Luck”* by

SIR GILBERT PARKER

This announcement of the scope of the W. W. Hodkinson Corporation's preparations for the current summer and the year ahead *reveal our immediate readiness to provide the big first-run theatres of the nation with productions in keeping with the importance of the theatres seeking them,* and also will indicate to exhibitors that they are in no danger of being squeezed by the contending elements seeking to control the motion picture industry on the basis of selfishness instead of merit.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

J. Parker Read, Jr.'s presentation of
LOUISE GLAUM
in

SAHARA

is a luxurious, colorful, powerful, emotional drama with its scenes shifting from Paris to mysterious Cairo.

It is a big special production on its exclusive picturization values, but made still bigger to exhibitors and the public because of the work of these remarkable screen craftsmen:

J. PARKER READ, Jr.: The first wonderful production of a man who henceforth will be a new factor to be reckoned with in the field of quality pictures.

ALLAN DWAN: One of the few very great directors in the industry. "Sahara" is the greatest and ablest picture he ever supervised.

C. GARDNER SULLIVAN: The foremost author of the screen. The master scenarist. *The man whose stories make stars.* "Sahara" is his finest story.

LOUISE GLAUM: When you see her in "Sahara" you will say: "I always felt she was the screen's greatest emotional actress; *now I know it.*"

DR. HUGO RIESENFELD, the famous managing director-composer of the Rivoli and Rialto, has prepared the musical score for "Sahara." It's wonderful.

ADVERTISING AND EXPLOITATION: There has been provided for "Sahara" the most unusual advertising material available on any picture in a year.

Prints have been shipped to the Hodkinson organization in the thirty Pathe American offices. We cannot quote prices for first runs from New York despite the wires received from exhibitors in many cities. Please see our Hodkinson men and, above all, see "Sahara" itself.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

ALBERT E. SMITH
presents
GLADYS LESLIE in
"TOO MANY CROOKS"
By E. J. RATH
Adapted from the Magazine Story Published
in the All-Story Weekly
A VITAGRAPH FEATURE
Directed by RALPH INCE

Play Up the "Baby Vamp" Stuff In This One

"VAMPS"—the old-line, plain-vamping "vamps"—are nothing new nowadays. But this is an age of invention, and E. J. Rath has invented a new kind of "vamp" in "Too Many Crooks." It is a new and different "baby vamp" that we see in the portrayal of Gladys Leslie, who uses her youthful and vivacious personality to perfect advantage in this new type of characterization which taxes all of her delightful versatility. The story caused a sensation when published in the All-Story Magazine.

Miss Leslie appears as "Boston Fanny," one of the guests at the party given by Charlotte Browning, a society girl who decides to write a real crook play, and, accordingly, invites real crooks to her house party that she may study them at close range.

She wants her guests to appear natural—and the guests, aces in the respective if not respectable branches of their "profession," are led to believe that Charlotte and her wealthy father are really the master crooks of the universe. Accordingly, the light-fingered gentry "work fast" at the house party, not only for material gain, but in feverish efforts to display their professional skill. The result is that the exclusive suburb where the Brownings live is the scene of a series of events positively *shocking* to its conservative residents. Charlotte would even forsake her idea of writing a crook play if only she could send them all away and forget. But things have gone too far. "Boston Fanny," in particular, keeps things humming. And just when events are coming so thick and fast that they simply *pile up*, one Bindwell Wright, believed to be a master crook, sets things to rights. It develops, too, that he isn't a master crook at all, but a young lawyer, although he *does* steal Charlotte's heart. But he loses his own, so everything comes out even.

Let your audience know the names of the full cast in this picture. Don't just call it an "all-star cast." It is all of that, but give the names. They are known, and they are favorites. Get the attention of the magazine readers by advertising the name of the writer. And, of course, you know the value of advertising Ralph Ince as the director.

All of these points are certainly going to help get them in, and the story itself—the action, the thrills, the love interest, the unexpected climaxes of punch and power, are going to *hold* them after they're in and advertise the picture outside. That's why you simply can't fail to benefit *big* by doubling your booking.

GLADYS LESLIE APPEARS AS A LOVABLE LITTLE "BABY VAMP"

HERE'S a picture that will keep your patrons on the fence between ***being amused*** and ***being thrilled.*** For awhile, they won't know whether to hold their breath, or use it for perfectly good laughter.

Human nature demands ***something new.*** If you could give your patrons something new every day, you'd be satisfied, wouldn't you? And you ***can*** give them something new with this one.

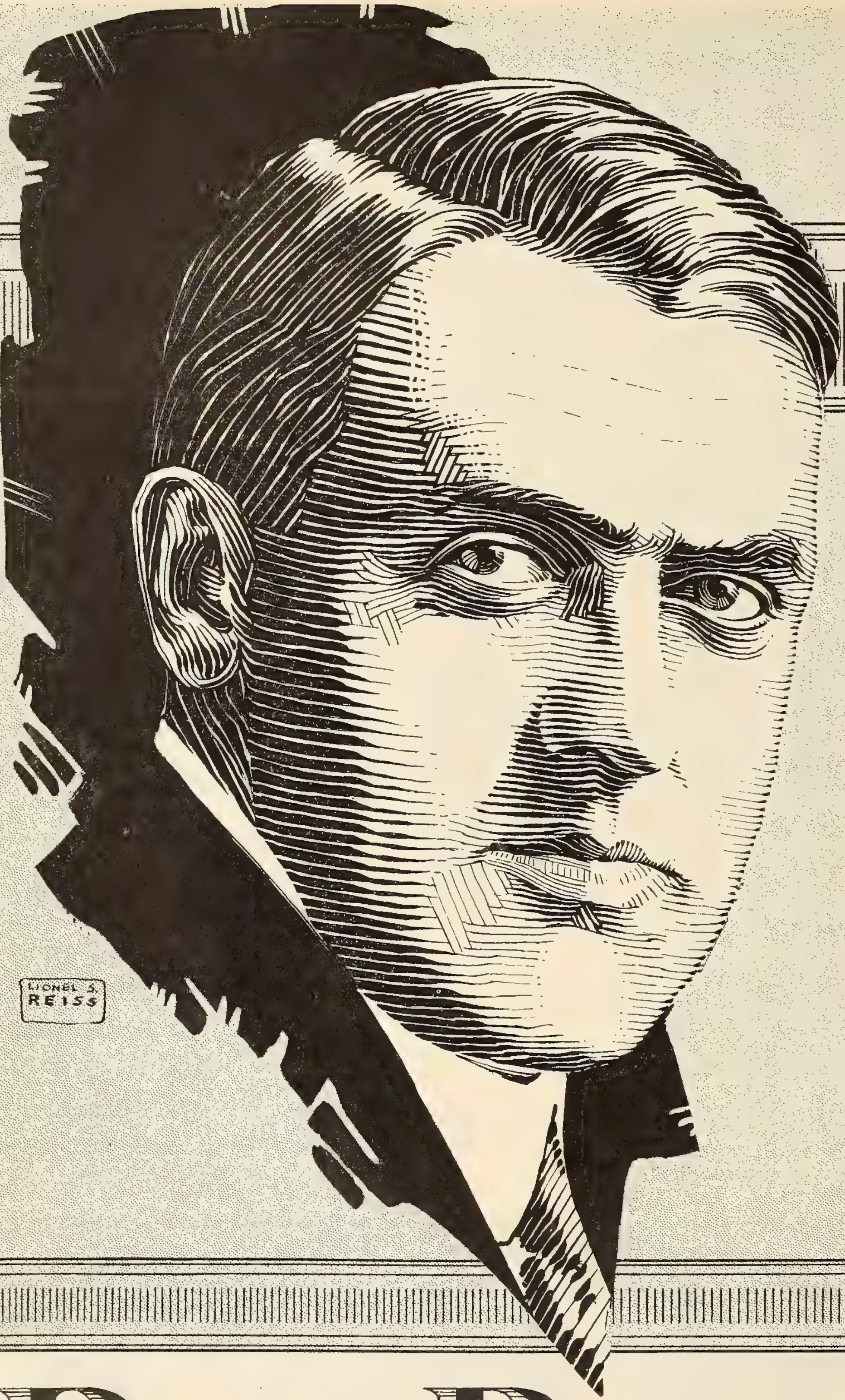
Look over this supporting cast:

Jean Paige, Huntley Gordon, Anders Randolf, James Dent, Cecil Chichester, **T. J.** McGrane, George O'Donnell and other supporting players who have followings equal to that of many stars.

And it's directed by no less a master of production detail than RALPH INCE.

Better double your booking on it.

At left, Gladys Leslie, as "Boston Fanny," steps in between the rough and smooth types of crooks at her house-party; centre, a flash of love interest, of which there's a-plenty; at right, a thrill-laugh-surprise scene. All from Vitagraph's new feature, "Too Many Crooks."


LIONEL S. REISS

REX BEACH'S

Famous Story of Thrills and Mystery

Rex Beach Personally Brings His Millions of Readers to Your Theatre

You know the power of Rex Beach's great picture "The Brand." You know its grip upon your audiences.

His newest production, "The Crimson Gardenia," is a melodrama of speed and mystery and punch built on the same high plane of perfection and crowded with even greater drawing power.

The cumulative force and popularity of the Rex Beach pictures is due to just one fact: Mr. Beach makes himself personally responsible for every step in the making of these productions, from continuity to editing.

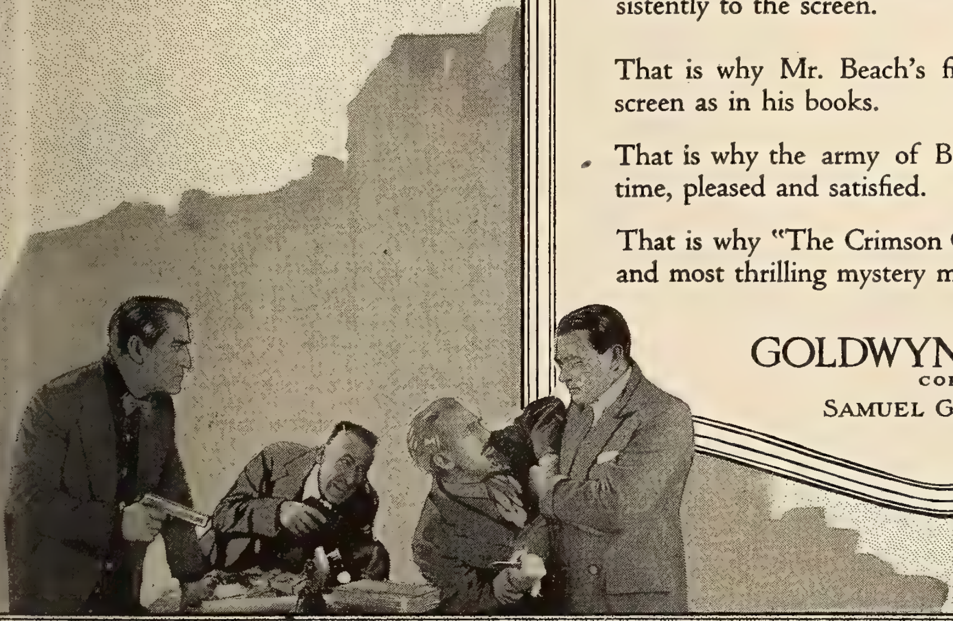
Rex Beach is the only great writer thus devoting his talents consistently to the screen.

That is why Mr. Beach's fictional genius is as evident on the screen as in his books.

That is why the army of Beach readers comes back time after time, pleased and satisfied.

That is why "The Crimson Gardenia" stands out as the swiftest and most thrilling mystery melodrama of the year.

GOLDWYN DISTRIBUTING
CORPORATION
SAMUEL GOLDWYN *President*



The Crimson Gardenia

Directed by **Reginald Barker** Produced under the direction of **Goldwyn**.

Samuel Goldwyn
PRESENTS
TOM

MOORE

in

ONE OF THE FINEST

By J. Clarkson Miller Directed by Harry Beaumont

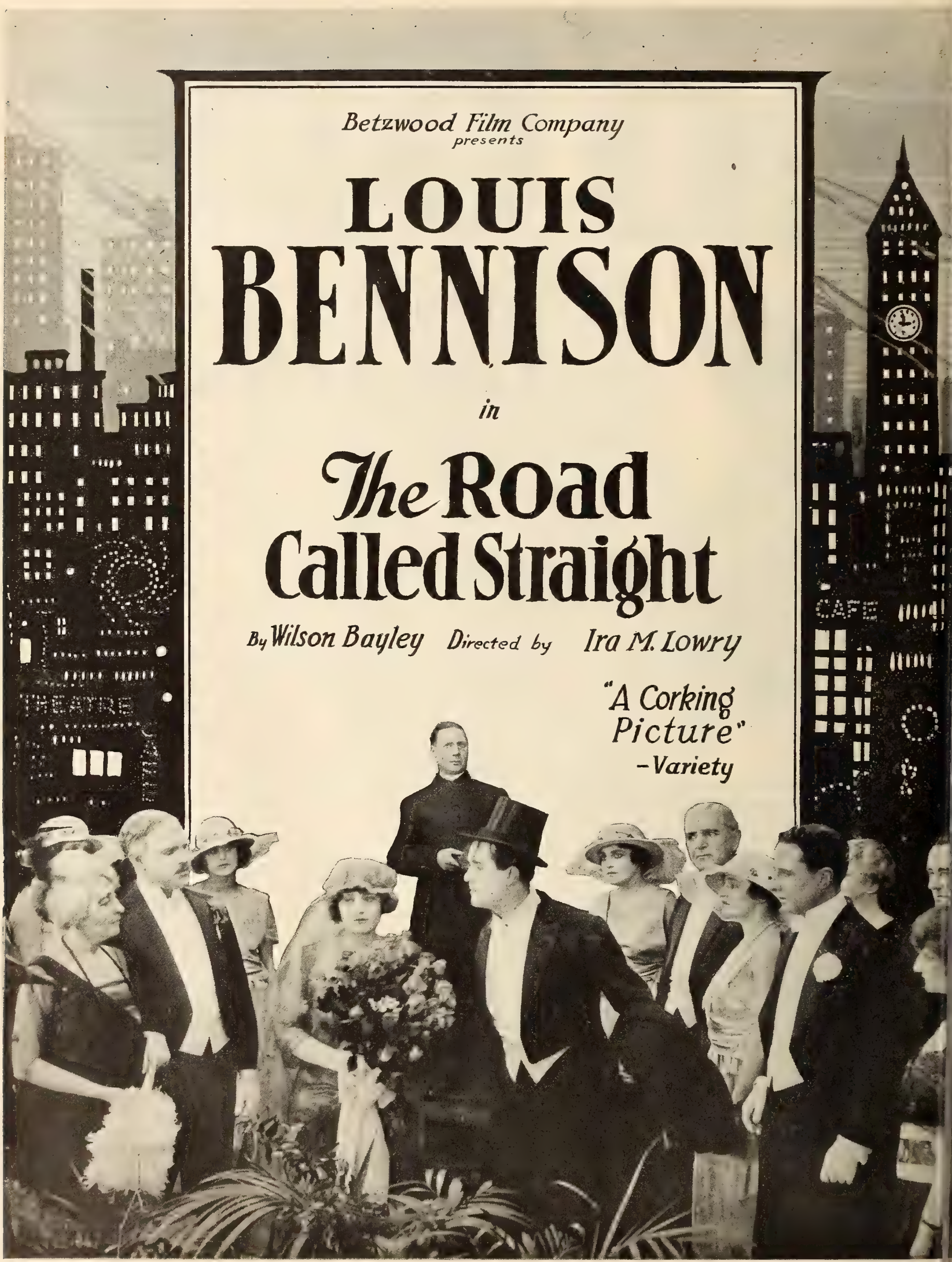
He had to have an Irish sense of humor—this handsome young traffic cop.

For when he stopped her speeding chauffeur and saved her from an accident, she had him "broke" for his impertinence, and then made "The Chief" detail him to guard her home and keep her company while her father was away.

And he had to have an Irish love of a fight or a frolic to meet *what happened then.*

Tom Moore is all his old charming Irish self in his fifth Goldwyn picture, "One of the Finest"—the likeable, *loveable* "90 horse power romantic star," as the Trade Review calls him.

GOLDWYN PICTURES
CORPORATION
Samuel Goldwyn
President



Betzwood Film Company
presents

LOUIS BENNISON

in

The Road Called Straight

By Wilson Bayley Directed by Ira M. Lowry

"A Corking Picture"
-Variety

Women "Pick the Play"

And women pick Louis Bennison—unerringly.

In every theatre where Bennison is shown, his popularity with women—the women who make matinee audiences and "pick the play" in the evening—has outdistanced that of any male star this season.

Strength and kindliness, good nature and deep abiding power, the things women bank on, are all there in his smile and his stride and his splendid physique.

His plays—"The Road Called Straight," in particular—are built to reinforce this appeal.

The combination
is irresistible.

GOLDWYN DISTRIBUTING
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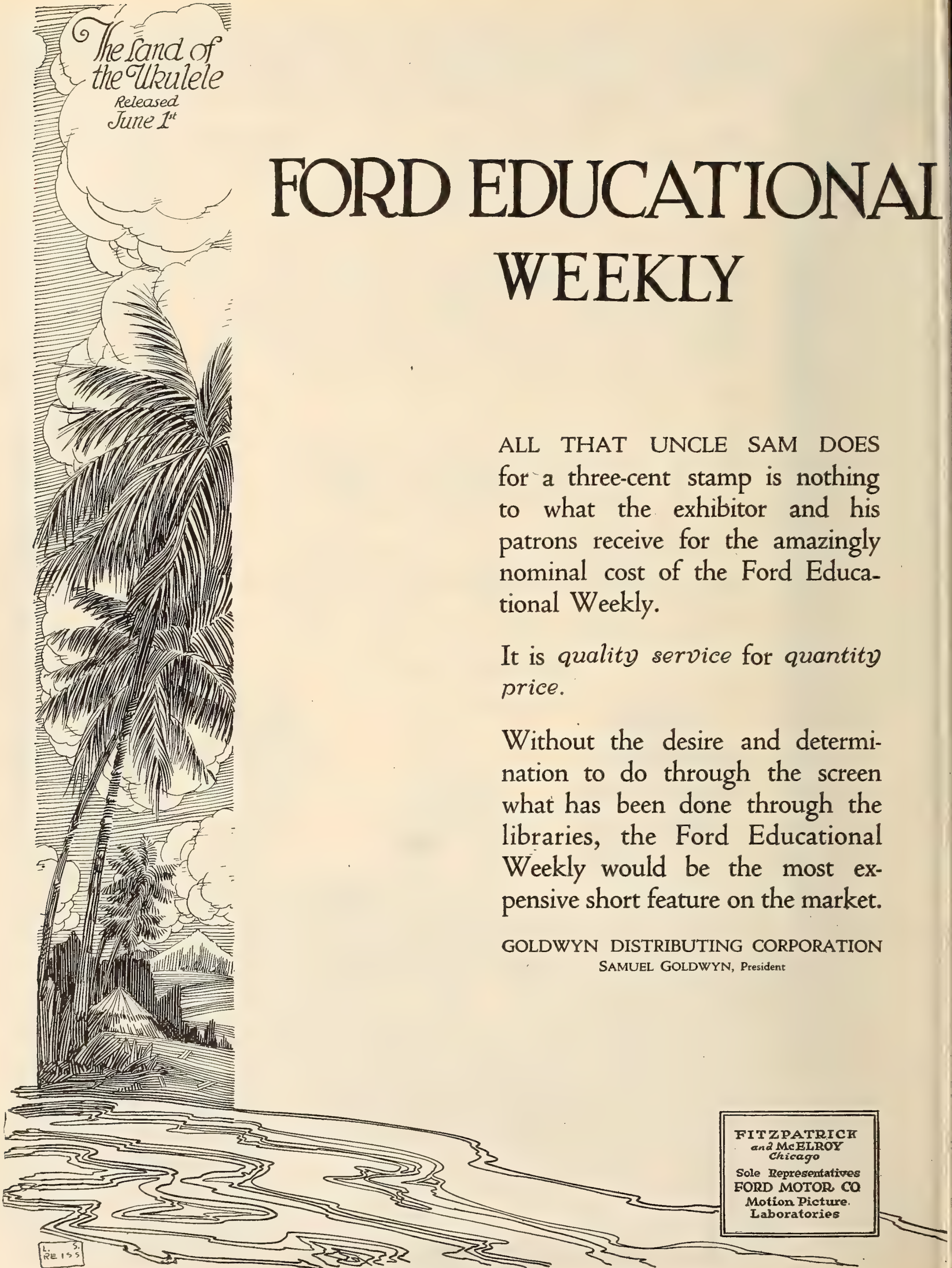
SAMUEL GOLDWYN *President*



FORD EDUCATIONAL WEEKLY

ALL THAT UNCLE SAM DOES for a three-cent stamp is nothing to what the exhibitor and his patrons receive for the amazingly nominal cost of the Ford Educational Weekly.

It is *quality service* for *quantity price.*

Without the desire and determination to do through the screen what has been done through the libraries, the Ford Educational Weekly would be the most expensive short feature on the market.

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDWYN, President

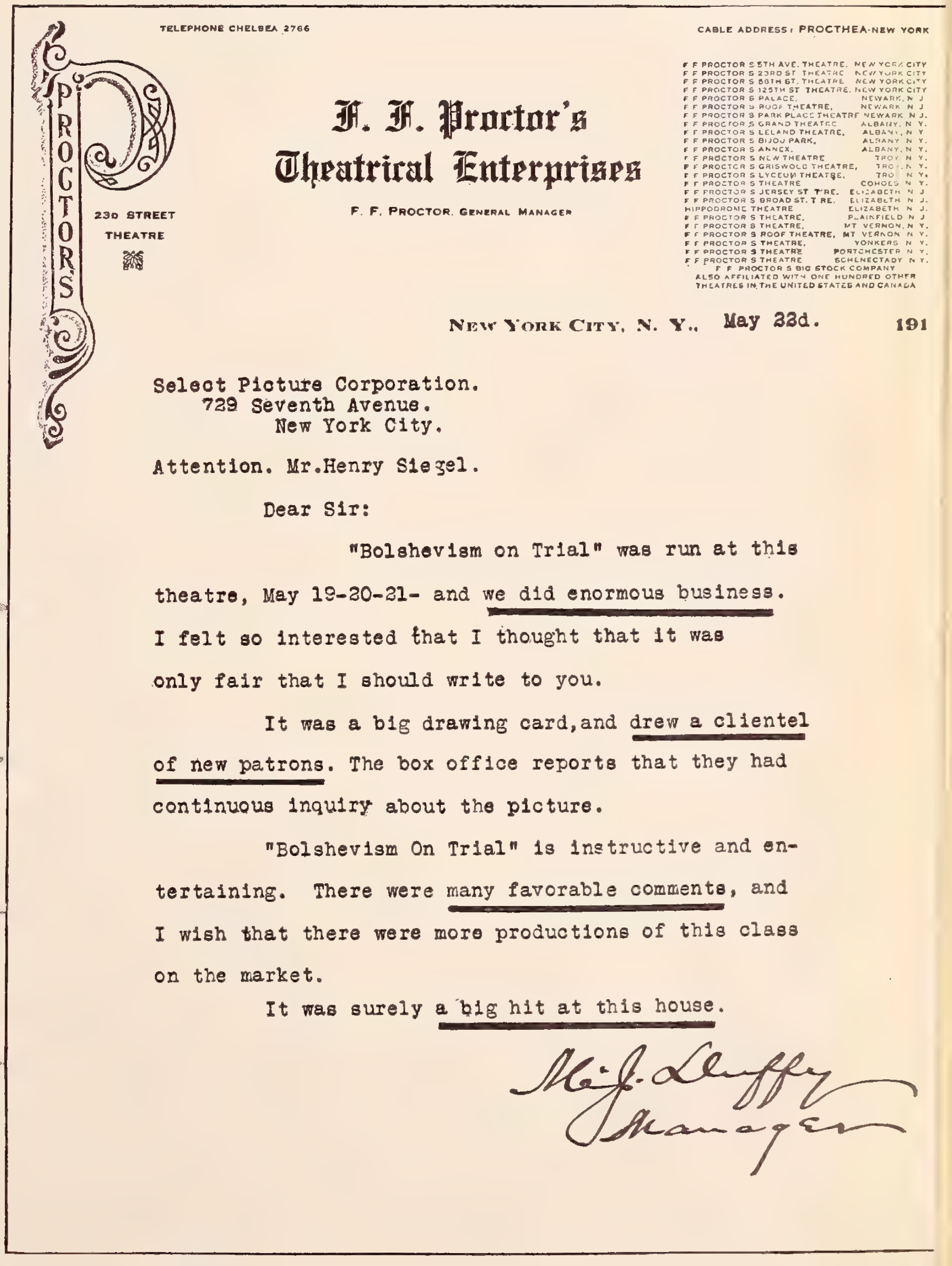
FITZPATRICK
and McELROY
Chicago
Sole Representatives
FORD MOTOR CO
Motion Picture
Laboratories

SELECT SP PICTURES

presents

"BOLSHEVISM ON TRIAL"

Typical of the success of this strong feature is the report from the famous Proctor Enterprises



TELEPHONE CHELSEA 2766

CABLE ADDRESS: PROCTHEA-NEW YORK

PROCTOR'S
23D STREET
THEATRE

F. F. Proctor's
Theatrical Enterprises
F. F. PROCTOR, GENERAL MANAGER

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F F PROCTOR'S BIG STOCK COMPANY
ALSO AFFILIATED WITH ONE HUNDRED OTHER
THEATRES IN THE UNITED STATES AND CANADA

NEW YORK CITY, N. Y., May 23d. 191

Select Picture Corporation.
729 Seventh Avenue.
New York City.

Attention. Mr.Henry Siegel.

Dear Sir:

"Bolshevism on Trial" was run at this theatre, May 19-20-21- and we did enormous business. I felt so interested that I thought that it was only fair that I should write to you.

It was a big drawing card, and drew a clientel of new patrons. The box office reports that they had continuous inquiry about the picture.

"Bolshevism On Trial" is instructive and entertaining. There were many favorable comments, and I wish that there were more productions of this class on the market.

It was surely a big hit at this house.

M. J. Duffy
Manager

A box office winner

A patronage builder

Popular Approval

An all-round success

From the Novel "COMRADES"
By THOMAS DIXON

Produced by
MAYFLOWER PHOTOPLAY CORPORATION
Isaac Wolper, Pres.

Directed by
HARLEY KNOLES

SELECT SP PICTURES

presents

in

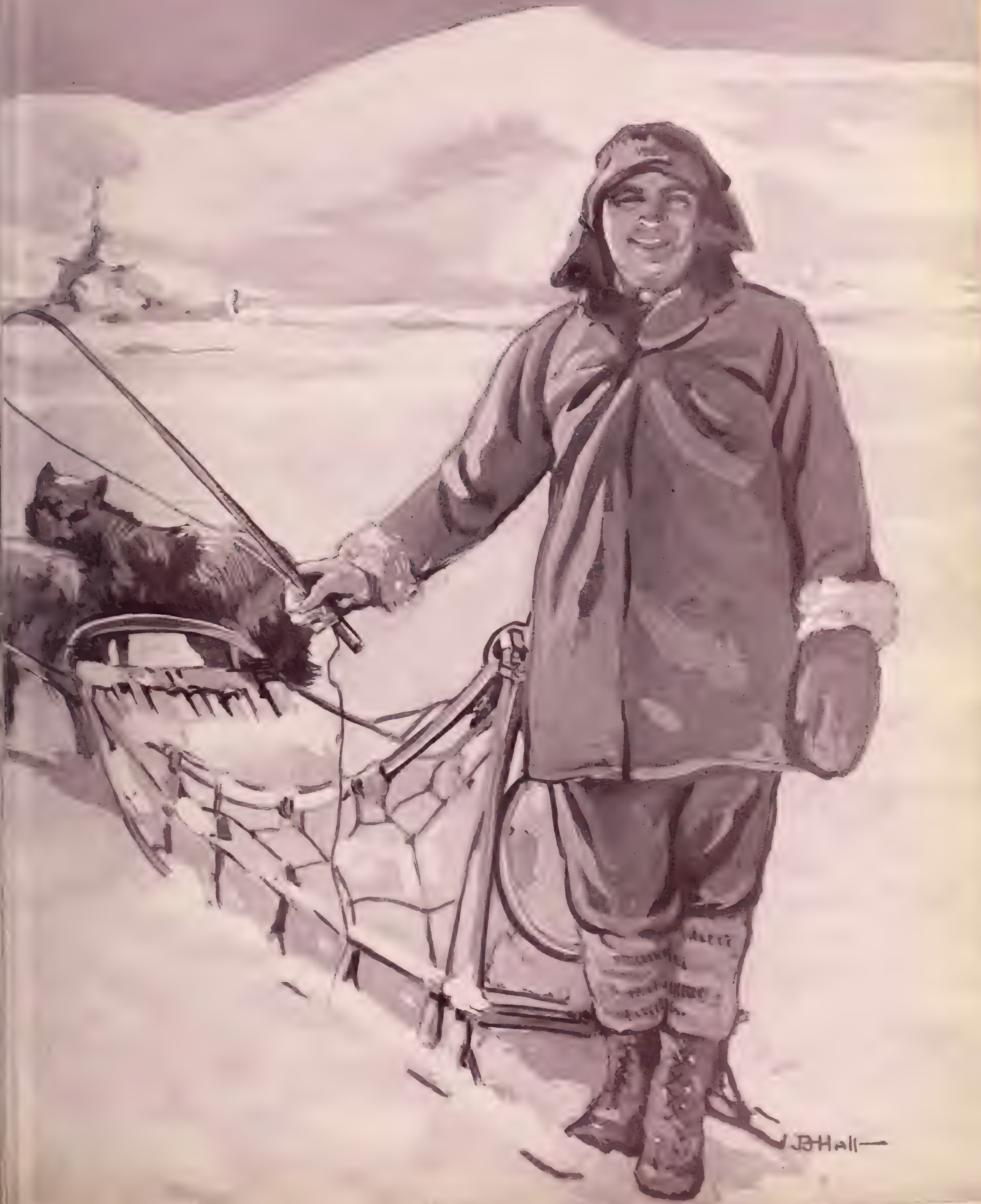
"JACQUES of the SILVER NORTH"

A drama of the deep-snow lands of the Canadian Northwest, in which virile Mitchell Lewis is again seen as a Canuck, strong of chest and great of heart.

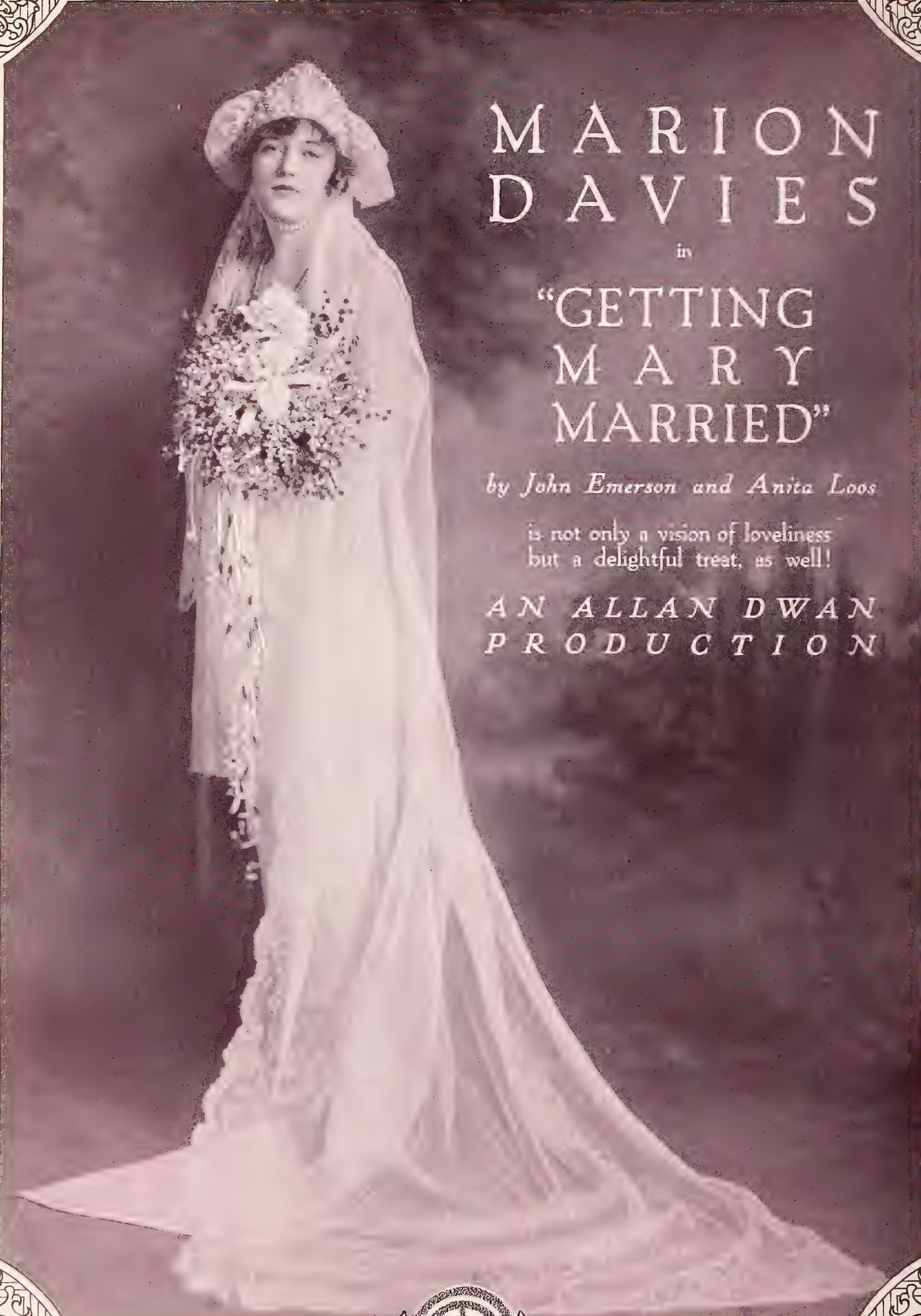
y ROBERT NORTH BRADBURY
d FRANK HOWARD CLARK

Directed by
NORVAL MacGREGOR

MITCHELL LEWIS



SELECT SP PICTURES



MARION DAVIES

in

"GETTING MARY MARRIED"

by John Emerson and Anita Loos

is not only a vision of loveliness
but a delightful treat, as well!

AN ALLAN DWAN PRODUCTION

SP

S P

SELZNICK PICTURES

HORSE SENSE simply means knowing what's good for you.

Exhibitors with horse sense are securing Selznick Pictures Franchises beginning with

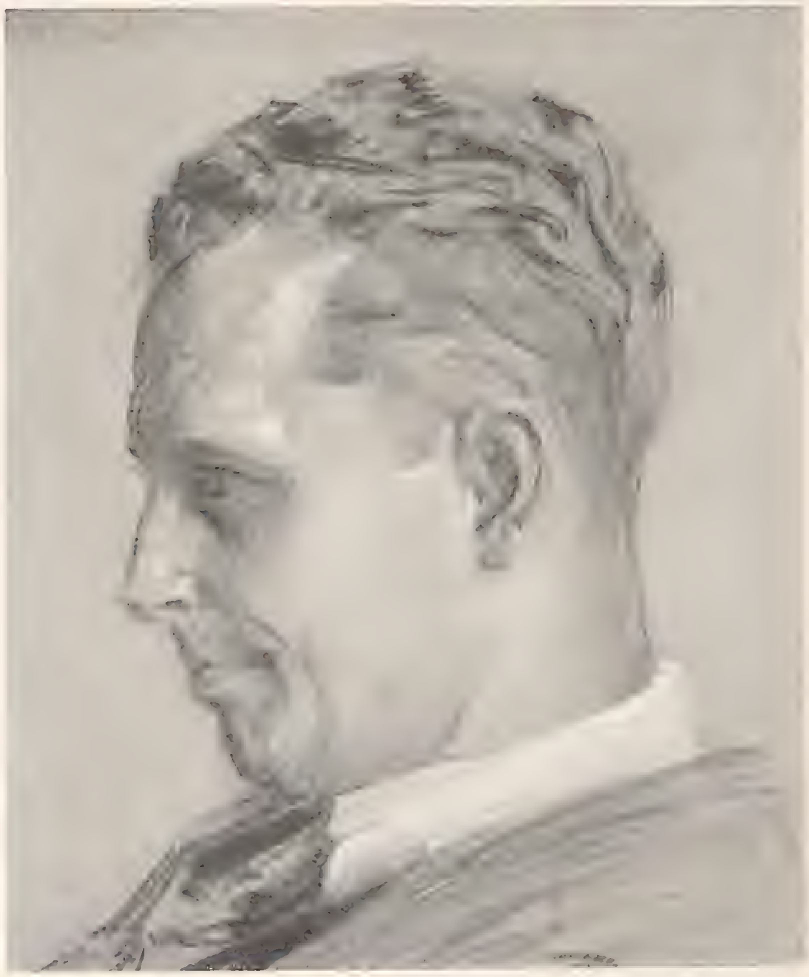
OLIVE THOMAS

In a Houseful of Pep

"UPSTAIRS AND DOWN"

Distributed by
SELECT PICTURES CORPORATION

SELZNICK PICTURES



ANNOUNCING

RALPH INCE PRODUCTIONS

Distributed by
SELECT PICTURES CORPORATION

S P

SELZNICK PICTURES

A PERFECT ATTRACTION

EUGENE O'BRIEN

In Leila Burton Wells'

"THE PERFECT LOVER"

A RALPH INCE PRODUCTION

Distributed by

SELECT PICTURES CORPORATION

SELZNICK PICTURES

A DRAMATIC SENSATION

ELAINE HAMMERSTEIN

In S. Jay Kaufman's

"LOVE OR FAME?"

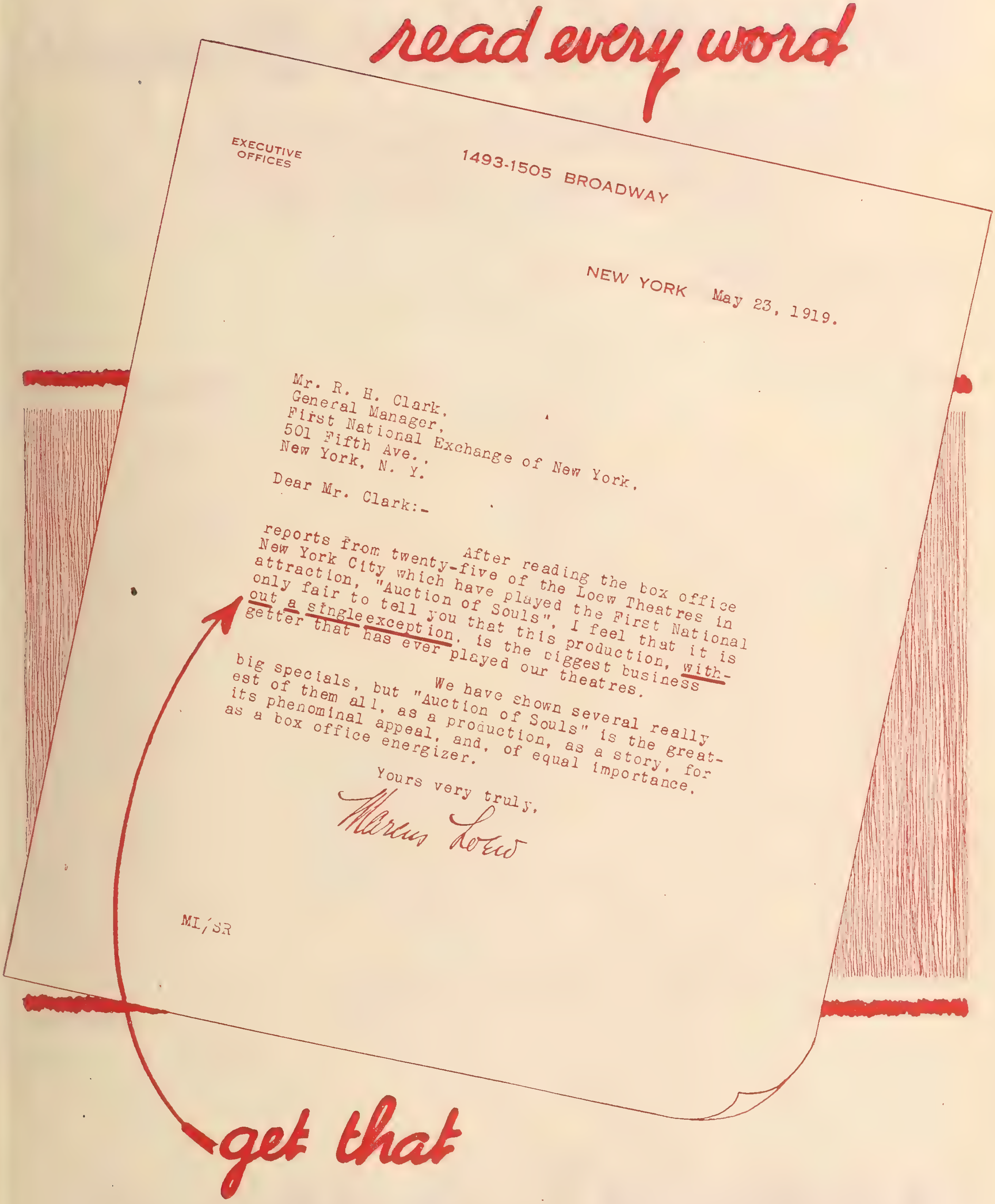
Distributed by
SELECT PICTURES CORPORATION

Now clear your mind →

for you're going to read a letter that money could not buy →

from the world's most successful exhibitor →

about the biggest money-maker
ever shown at any of his theatres,
and he's played them all


read every word
get that

EXECUTIVE
OFFICES

1493-1505 BROADWAY

NEW YORK May 23, 1919.

Mr. R. H. Clark,
General Manager,
First National Exchange of New York.
501 Fifth Ave.,
New York, N. Y.

Dear Mr. Clark:-

After reading the box office reports from twenty-five of the Loew Theatres in New York City which have played the First National attraction, "Auction of Souls", I feel that it is only fair to tell you that this production, without a single exception, is the biggest business getter that has ever played our theatres.

We have shown several really big specials, but "Auction of Souls" is the greatest of them all, as a production, as a story, for its phenomenal appeal, and, of equal importance, as a box office energizer.

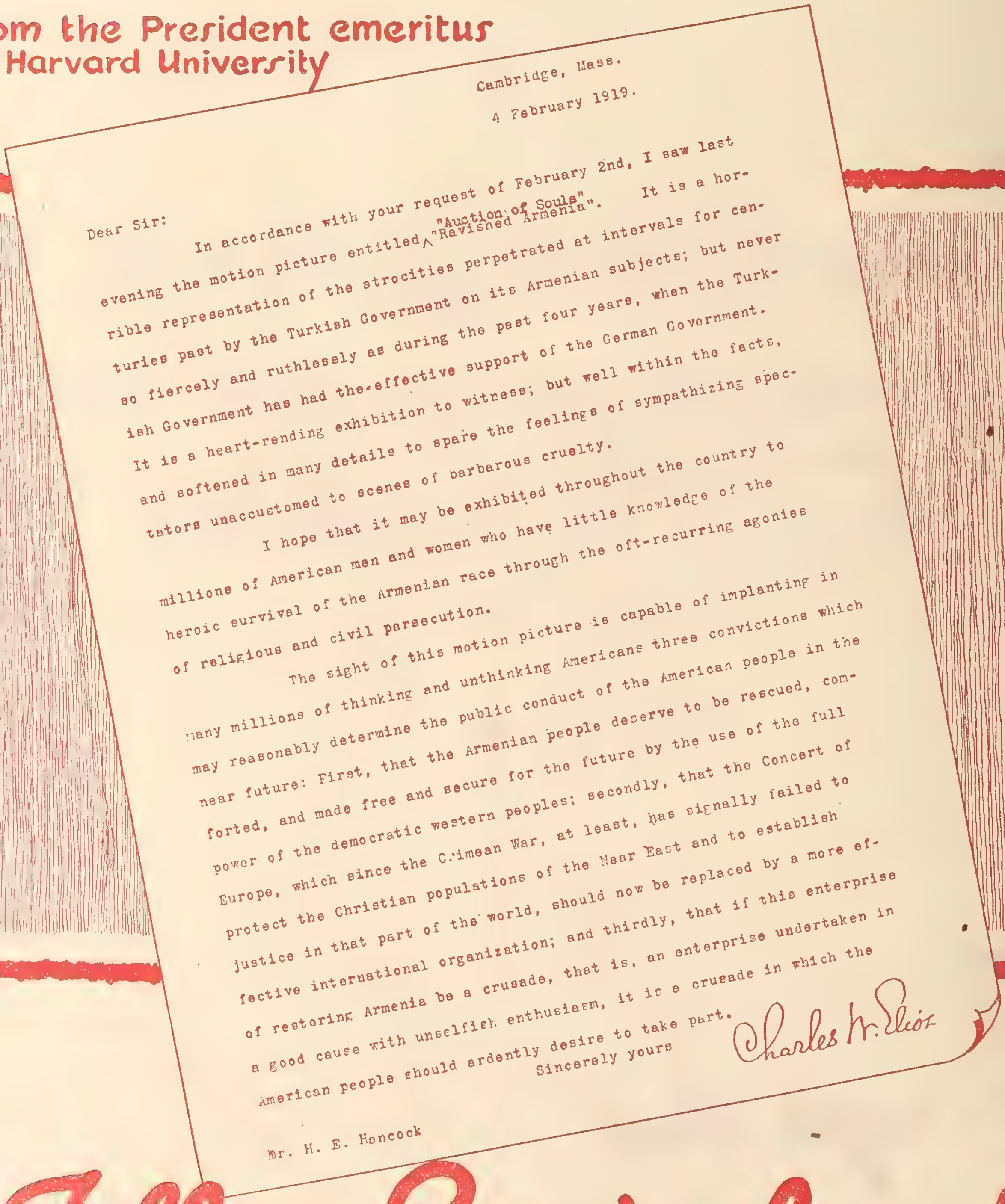
Yours very truly,
Marcus Loew

ML/SR

Some exhibitors thought

but if you're a Christian or a Jew or just a plain American

From the President emeritus of Harvard University



Cambridge, Mass.
4 February 1919.

Dear Sir:

In accordance with your request of February 2nd, I saw last evening the motion picture entitled "Auction of Souls" "Ravished Armenia". It is a horrible representation of the atrocities perpetrated at intervals for centuries past by the Turkish Government on its Armenian subjects; but never so fiercely and ruthlessly as during the past four years, when the Turkish Government has had the effective support of the German Government. It is a heart-rending exhibition to witness; but well within the facts, and softened in many details to spare the feelings of sympathizing spectators unaccustomed to scenes of barbarous cruelty.

I hope that it may be exhibited throughout the country to millions of American men and women who have little knowledge of the heroic survival of the Armenian race through the oft-recurring agonies of religious and civil persecution.

The sight of this motion picture is capable of implanting in many millions of thinking and unthinking Americans three convictions which may reasonably determine the public conduct of the American people in the near future: First, that the Armenian people deserve to be rescued, comforted, and made free and secure for the future by the use of the full power of the democratic western peoples; secondly, that the Concert of Europe, which since the Crimean War, at least, has signally failed to protect the Christian populations of the Near East and to establish justice in that part of the world, should now be replaced by a more effective international organization; and thirdly, that if this enterprise of restoring Armenia be a crusade, that is, an enterprise undertaken in a good cause with unselfish enthusiasm, it is a crusade in which the American people should ardently desire to take part.

Sincerely yours
Charles W. Eliot

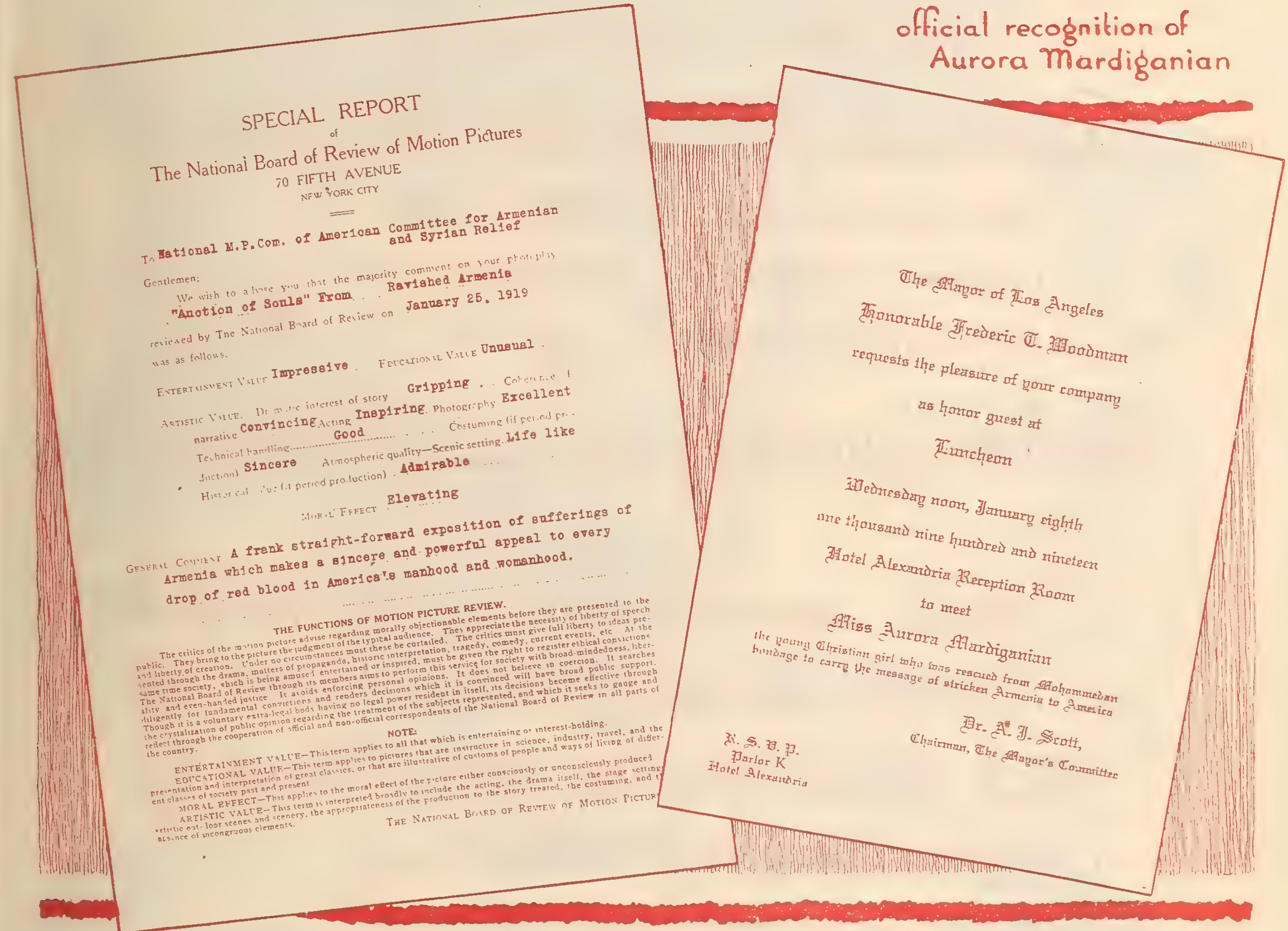
Mr. H. E. Hancock

Follow Loew's lead

"Auction of Souls" *too* sensational

you'll be influenced by these testimonials
from distinguished men who have seen
the film and know what it's effect
on your audiences will be!

official recognition of
Aurora Mardiganian



SPECIAL REPORT
of
The National Board of Review of Motion Pictures
70 FIFTH AVENUE
NEW YORK CITY

To National M.P.Com. of American Committee for Armenian and Syrian Relief

Gentlemen:

We wish to advise you that the majority comment on your photoplay "Auction of Souls" From Ravished Armenia

reviewed by The National Board of Review on January 25, 1919

was as follows.

Entertainment Value Impressive. Educational Value Unusual.

Artistic Value. Dramatic interest of story Gripping. Coherence of narrative Convincing. Acting Inspiring. Photography Excellent

Technical handling Good. Costuming (if period production) Sincere. Atmospheric quality—Scenic setting Life like

Historical value (if period production) Admirable

Moral Effect Elevating

General Comment A frank straight-forward exposition of sufferings of Armenia which makes a sincere and powerful appeal to every drop of red blood in America's manhood and womanhood.

THE FUNCTIONS OF MOTION PICTURE REVIEW.

The critics of the motion picture advise regarding morally objectionable elements before they are presented to the public. They bring to the picture the judgment of the typical audience. They appreciate the necessity of liberty of speech and liberty of creation. Under no circumstances must these be curtailed. The critics must give full liberty to ideas presented through the drama, matters of propaganda, historic interpretation, tragedy, comedy, current events, etc. At the same time society, which is being amused, entertained or inspired, must be given the right to register ethical convictions. The National Board of Review through its members aims to perform this service for society with broad-mindedness, liberality and even-handed justice. It avoids enforcing personal opinions. It does not believe in coercion. It searches diligently for fundamental convictions and renders decisions which it is convinced will have broad public support. Though it is a voluntary extra-legal body having no legal power resident in itself, its decisions become effective through the crystallization of public opinion regarding the treatment of the subjects represented, and which it seeks to gauge and reflect through the cooperation of official and non-official correspondents of the National Board of Review in all parts of the country.

NOTE:

ENTERTAINMENT VALUE—This term applies to all that which is entertaining or interest-holding.

EDUCATIONAL VALUE—This term applies to pictures that are instructive in science, industry, travel, and the presentation and interpretation of great classics, or that are illustrative of customs of people and ways of living of different classes of society past and present

MORAL EFFECT—This applies to the moral effect of the picture either consciously or unconsciously produced

ARTISTIC VALUE—This term is interpreted broadly to include the acting, the drama itself, the stage setting, artistic out-door scenes and scenery, the appropriateness of the production to the story treated, the costuming, and t absence of incongruous elements.

THE NATIONAL BOARD OF REVIEW OF MOTION PICTUR

The Mayor of Los Angeles
Honorable Frederic T. Woodman
requests the pleasure of your company
as honor guest at
Luncheon
Wednesday noon, January eighth
one thousand nine hundred and nineteen
Hotel Alexandria Reception Room
to meet
Miss Aurora Mardiganian
the young Christian girl who was rescued from Mohammedan bondage to carry the message of stricken Armenia to America

R. S. V. P.
Parlor K
Hotel Alexandria

Dr. A. J. Scott,
Chairman, The Mayor's Committee

---

she speaks from experience

That $10 per seat picture

"Auction of Souls"

from H. L. Gates' book "Ravished Armenia"

the true story of

Aurora Mardiganian

who re-enacts in the film what she went through during two years in the hands of the Turks

holds audiences spellbound

8 reels, several thousand people, a vivid living presentment of fact that makes the blood of American women boil.

Directed by Oscar Apfel

Produced by Col. W. N. Selig for the National Motion Picture Committee of the American Committee for Relief in the Near East, and shown to society people in the principal cities for the benefit of the Armenians at $10 per seat.

FIRST NATIONAL EXHIBITORS CIRCUIT

A First National Attraction

JESSE D. HAMPTON presents

Desmond

LIFE'S A FUNNY PROPOSITION

"It is a wholesome comedy and provides incidents of comic interest which most anyone can appreciate."
—*Exhibitor's Herald.*

"Your patrons should derive healthy enjoyment out of this picture."
—*P. S. Harrison, Motion Picture News.*

THE MINTS of HELL

"The picture reaches the pinnacle of scenic beauty. The film is a model. Unusual screen drama."
—*Alfred Greason, Trade Review.*

"The production as a whole is a powerful presentation of life in the gold diggings of the Yukon. It is full of intense realism."
—*Margaret MacDonald Moving Picture World.*

The PRODIGAL LIAR

"It is a clean, clever comedy, well acted and produced with just enough tense situations to give it a touch of drama. The picture is one that will please all audiences."
—*Exhibitor's Trade Review.*

"Splendid western picture. Big business two days. Very good picture. Good puller."
Exhibitor's Comments, Motion Picture News

WHITEWASHED WALLS

"Exhibitors will find this new Desmond film a wholesome, interesting and amusing piece of screen entertainment."
—*Francis Agnew, Morning Telegraph*

"This picture belongs to the light, pleasing variety. The production is of the standard set by all pictures handled by the Robertson-Cole organization."
—*P. S. Harrison, Motion Picture News.*

Released by

Robertson-Cole Company
Division of Films
through
Exhibitors Mutual

JESSE D. HAMPTON presents

H.B. WARNER

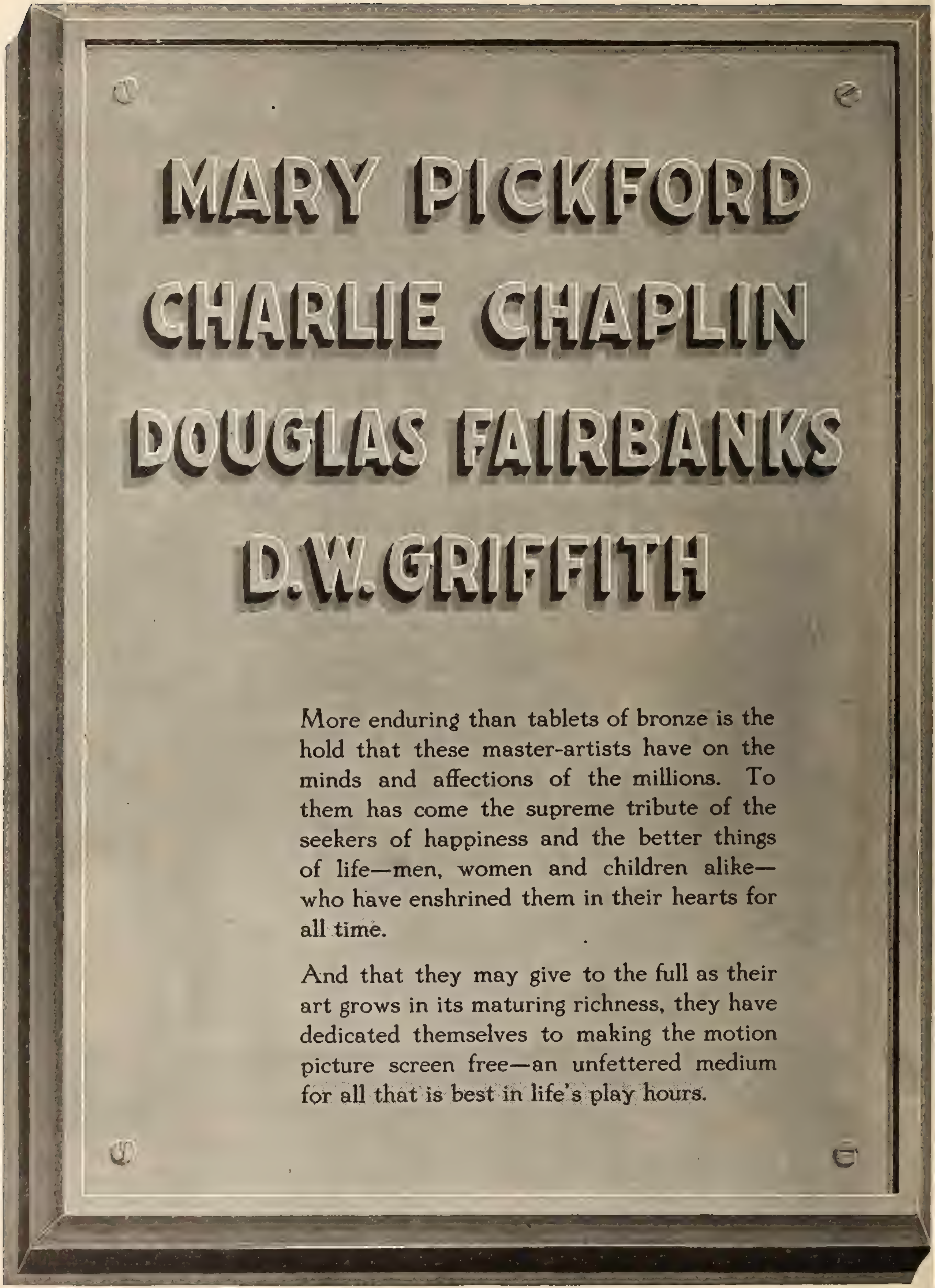
SUPERIOR PICTURES

The Man Who Turned White

THIS is a production people will talk about and bring others into your theatre to see.

First runs have been contracted for in every important center. Some exhibitors are already asking for increased bookings, others for repeat dates. They have screened the picture—*they know.* "The Man Who Turned White" is as big as anything put out this year.

Released by
Robertson-Cole Company
Division of Films
through
Exhibitors Mutual



MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH

More enduring than tablets of bronze is the hold that these master-artists have on the minds and affections of the millions. To them has come the supreme tribute of the seekers of happiness and the better things of life—men, women and children alike—who have enshrined them in their hearts for all time.

And that they may give to the full as their art grows in its maturing richness, they have dedicated themselves to making the motion picture screen free—an unfettered medium for all that is best in life's play hours.

To make the pictures of Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith available to the entire film world without the restrictions and obligations and limitations of the program and star series systems of film rental, United Artists Corporation has been created.

Each production—as nearly perfect as human skill and genius and art can make it—will be rented on its own individual merits.

United Artists Corporation thus guarantees to Exhibitors their full freedom in the booking and exploiting of the screen's supreme productions. It gives to them the opportunity to reap the full benefits of their own ability as showmen.

First Release September 1st, 1919

A DOUGLAS FAIRBANKS PICTURE

Bookings now being made

UNITED ARTISTS CORPORATION

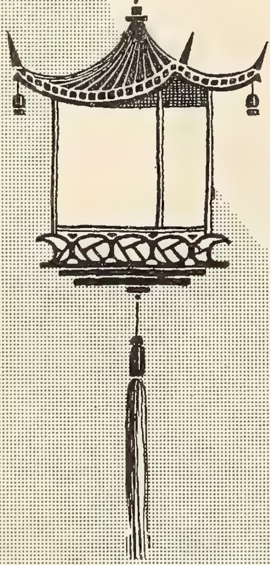
729 SEVENTH AVENUE, NEW YORK

OSCAR A. PRICE, PRESIDENT **HIRAM ABRAMS**, GENERAL MANAGER

Rivoli repeats
New York

Ziegfeld repeats
Chicago

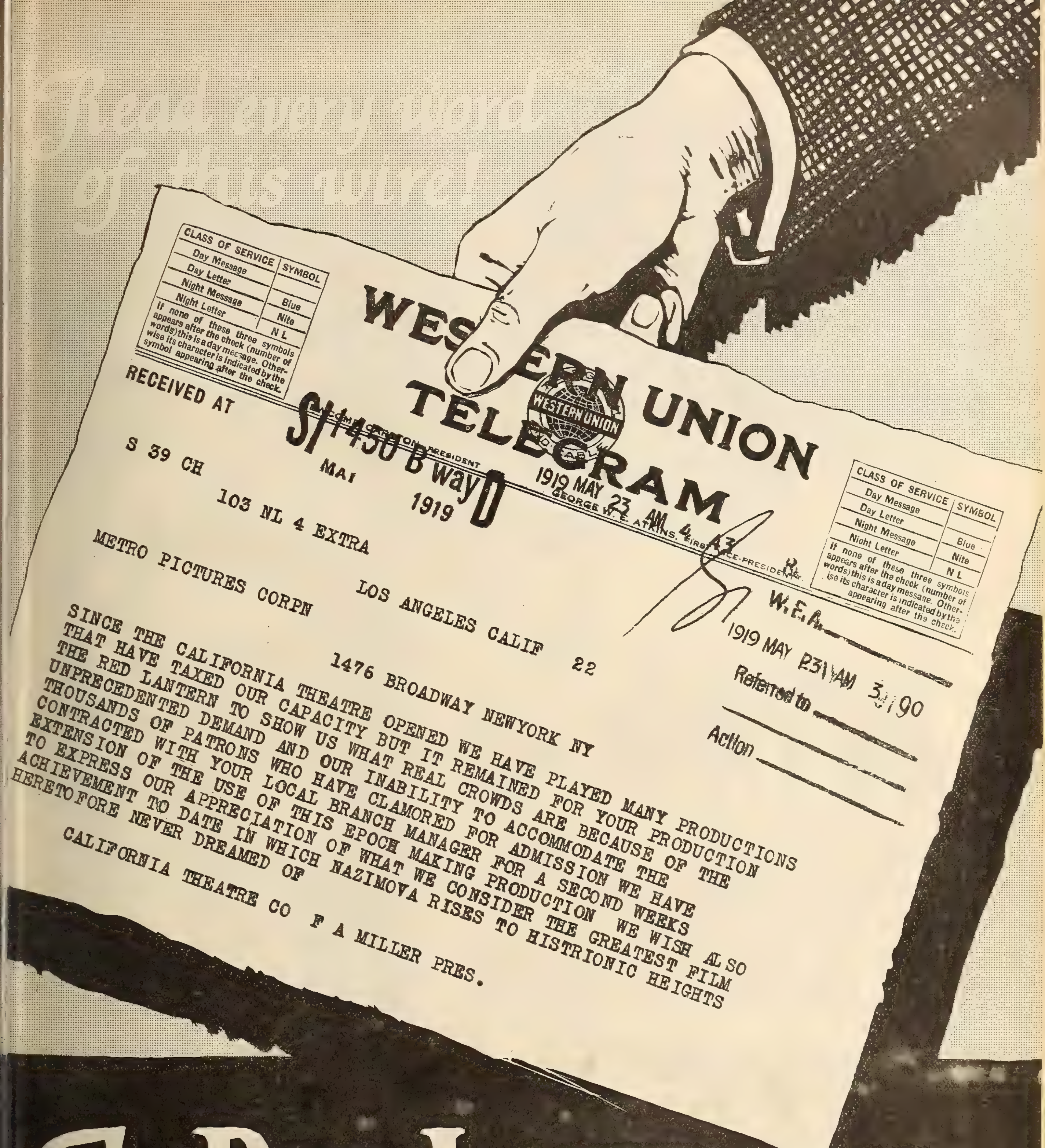
California repeats
Los Angeles



and you will repeat

NAZIMOVA *in*

METRO PICTURES CORPORATION


Read every word of this wire!

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

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LOS ANGELES CALIF 22

METRO PICTURES CORPN

1476 BROADWAY NEWYORK NY

SINCE THE CALIFORNIA THEATRE OPENED WE HAVE PLAYED MANY PRODUCTIONS THAT HAVE TAXED OUR CAPACITY BUT IT REMAINED FOR YOUR PRODUCTION THE RED LANTERN TO SHOW US WHAT REAL CROWDS ARE BECAUSE OF THE UNPRECEDENTED DEMAND AND OUR INABILITY TO ACCOMMODATE THE THOUSANDS OF PATRONS WHO HAVE CLAMORED FOR ADMISSION WE HAVE CONTRACTED WITH YOUR LOCAL BRANCH MANAGER FOR A SECOND WEEKS EXTENSION OF THE USE OF THIS EPOCH MAKING PRODUCTION WE WISH ALSO TO EXPRESS OUR APPRECIATION OF WHAT WE CONSIDER THE GREATEST FILM ACHIEVEMENT TO DATE IN WHICH NAZIMOVA RISES TO HISTRIONIC HEIGHTS HERETOFORE NEVER DREAMED OF

CALIFORNIA THEATRE CO F A MILLER PRES.

W.E.A.

1919 MAY 23 AM 3/90

Referred to

Action

The RED LANTERN

METRO PICTURES CORPORATION

Jealousy managed by skilled hands changes a weakling into a lion in this E.V. Durling story which gives the fastest rising star in America a wealth of opportunity for the display of her fascinating talents.

Metro presents

MAY ALLISON

in

ALMOST MARRIED

Directed in 5 acts by Charles Swickard. Scenario by June Mathis and Luther Reed.

Released by

METRO

JUNE 2nd

Maxwell Karger
Director General.

AMERICAN FLYING "A" PICTURES

American Film Company, Inc., Presents

MARY MILES MINTER

IN

"A Bachelor's Wife"

By JOSEPH FRANKLIN POLAND

Directed by EMMET J. FLYNN

What's that? A *bachelor's* wife? Yes, just that. The picture is even more enticing than the title. It sets 'em all to talking the minute you announce its coming.

This is one of Mary Miles Minter's best.

Think of the way such a picture and such a title will lend themselves to an advertising splurge for YOUR theatre. Here's a bet that's too good to overlook. Hop to it *now*. See the American Film Company representative at your nearest Pathé Exchange *today*.

Produced by
AMERICAN FILM COMPANY, *Inc.*
Samuel S. Hutchinson, *President*

Distributed by
PATHÉ

Other Minter Successes Now Available

"The Intrusion of Isabel"
"The Amazing Imposter"
"Wives and Other Wives"
"Rosemary Climbs the Heights"
"The Eyes of Julia Deep"

HARRY RAVER Offers
"MACISTE" in
THE LIBERATOR
EPISODE No 10
"THE HYPNOTIC EYE"

HARRY RAVER Offers
"MACISTE" in
THE LIBERATOR
EPISODE No 11
MYSTERY OF THE SANITARIUM"

HARRY RAVER Offers
"MACISTE" in
THE LIBERATOR'
EPISODE No 6
"THE SATANIC SCULPTRESS"

OPEN

AND FOR SALE

MINNEAPOLIS DETROIT KANSAS CITY SEATTLE
SAN FRANCISCO DALLAS NEW ORLEANS

DENVER AND TERRITORIES
REACHED BY THESE CITIES

"MACISTE"

"THE MIRACLE MAN OF THE MOVIES"

IN HIS $500,000 SENSATION

THE LIBERATOR

A LAUGHING SERIAL IN 12 EPISODES

NOW BREAKING RECORDS IN
THE FOLLOWING TERRITORIES

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Bee Hive Exchange
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DETROIT
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BOSTON
Eastern Featuring Film Co.
57 Church St.

PITTSBURG
Quality Pictures
414 Ferry St.

CHARLOTTE, N. C.
Eltabran Film Co.
Piedmont Theatre

PHILADELPHIA
20th Century Film Co.
1337 Vine St.

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Variety Pictures Corp.
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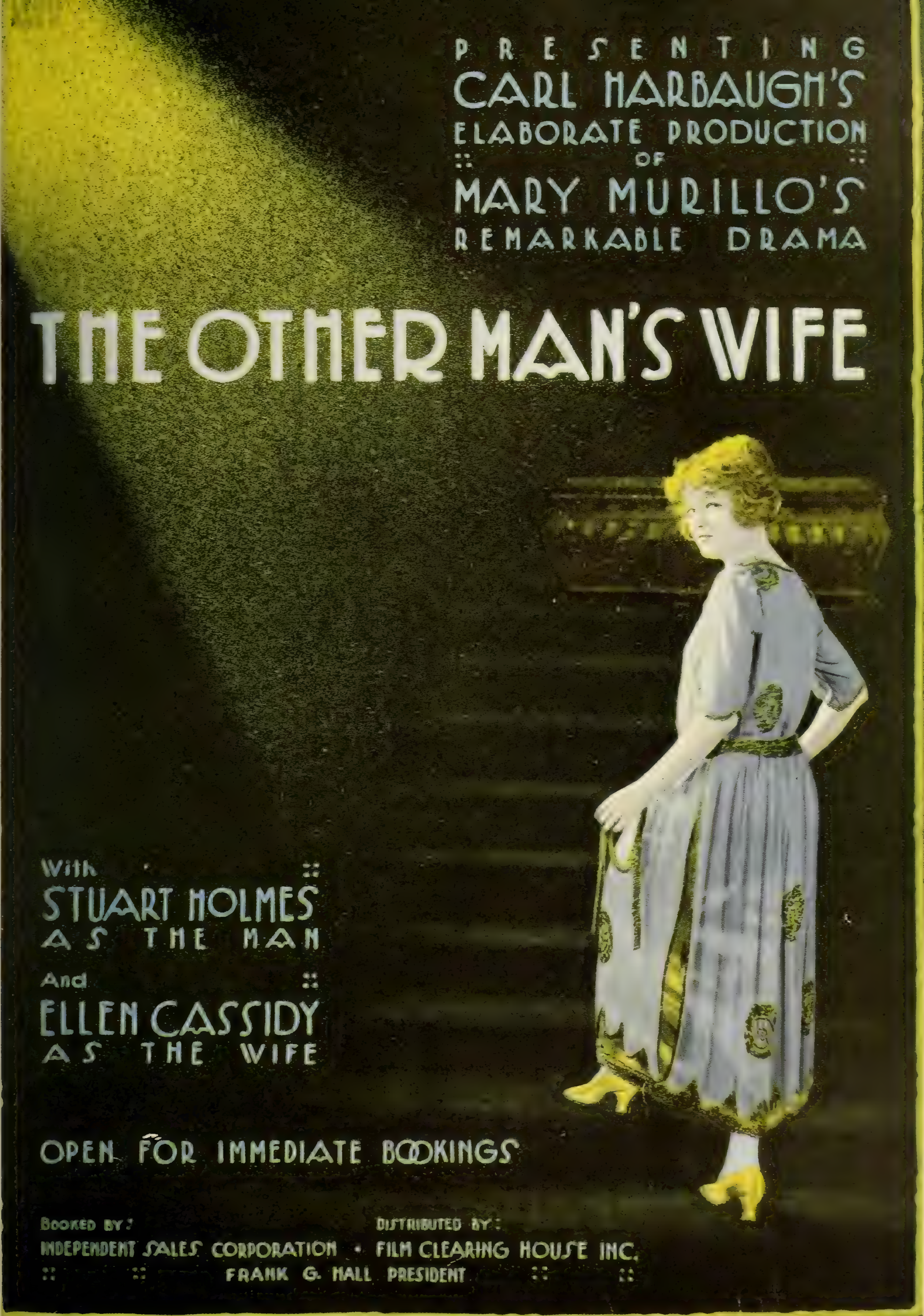
MONTREAL
Harry Pulos
Midway Theatre

REMAINING TERRITORY SELLING
Write for Descriptive Booklet

HARRY RAVER, Inc.

1400 BROADWAY **NEW YORK**



PRESENTING
CARL HARBAUGH'S
ELABORATE PRODUCTION
OF
MARY MURILLO'S
REMARKABLE DRAMA

THE OTHER MAN'S WIFE

With
STUART HOLMES
AS THE MAN
And
ELLEN CASSIDY
AS THE WIFE

OPEN FOR IMMEDIATE BOOKINGS

BOOKED BY:
INDEPENDENT SALES CORPORATION

DISTRIBUTED BY:
FILM CLEARING HOUSE INC.
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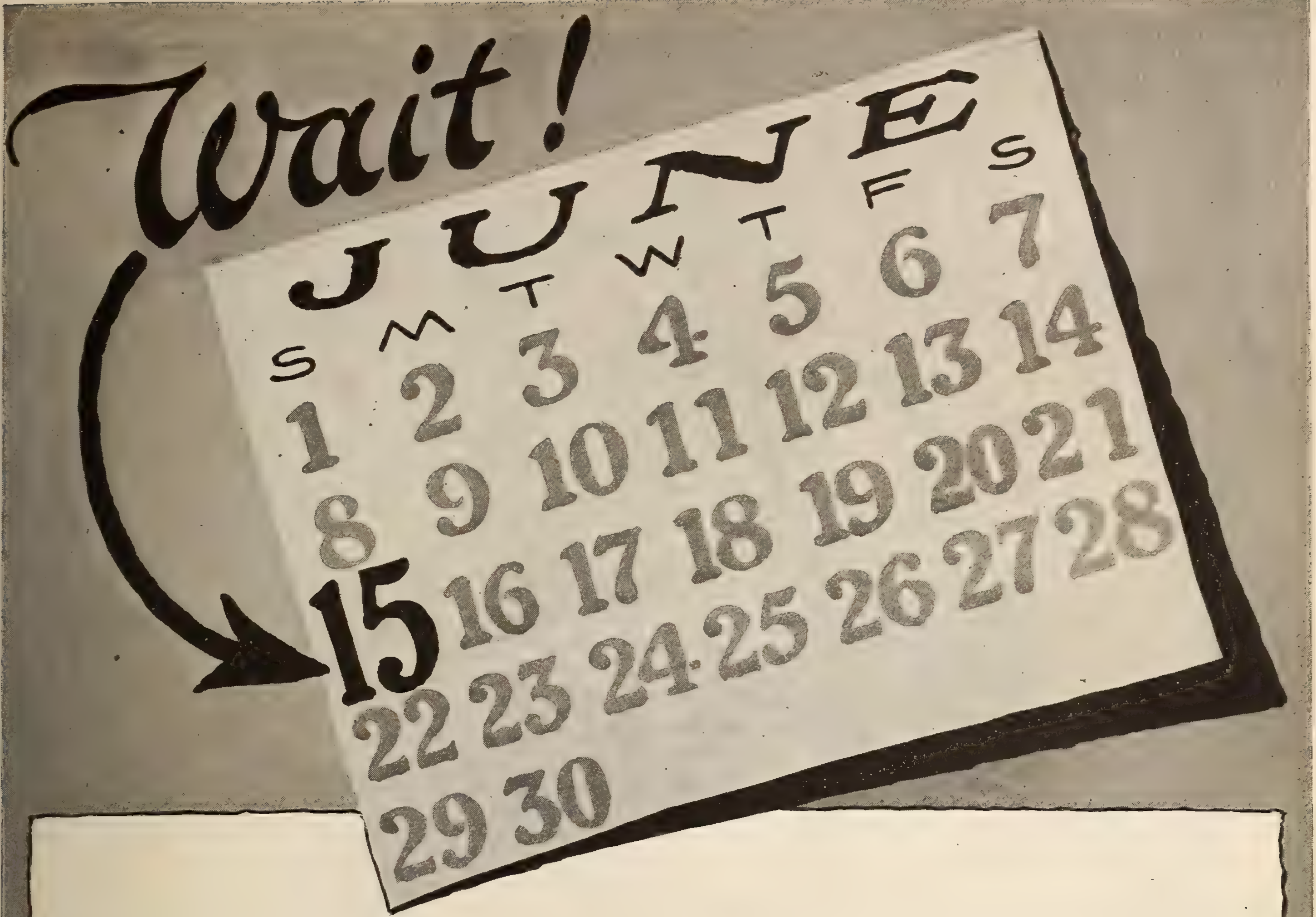

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WHAT THE CRITICS SAY:-

New York Telegraph:—
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Chicago Evening Post:—
"Love And The Law" is a drama that hits the high spots of dramatic action. The play is a symphony in Simon pure Americanism. There are some foreigners in it, but they don't count.

St. Paul Pioneer Press:—
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"Twilight" takes rank as a superior attraction, largely attributable to artistry in production and splendid acting.—Exhibitors' Trade Review.

"Twilight" is both pretty and dramatic, an artistic and satisfying production filmed with more than usual care. The forest fire scene is a masterpiece of staging.—Agnes Smith in the Morning Telegraph.

"Twilight" is a delightful offering, thrilling as well as inspiring. You can safely call Doris Kenyon the most beautiful girl on the screen.—P. S. Harrison in Motion Picture News.

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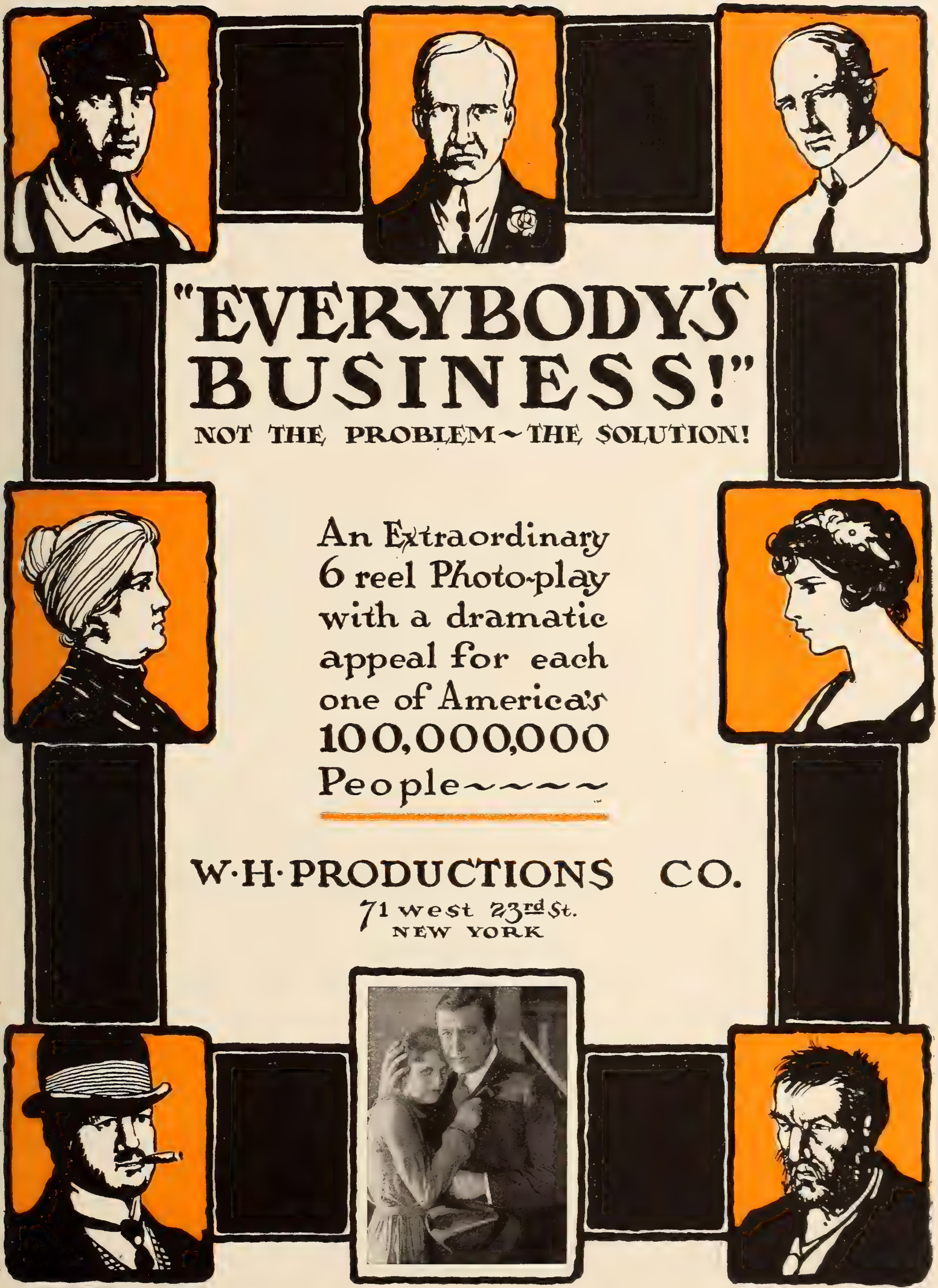

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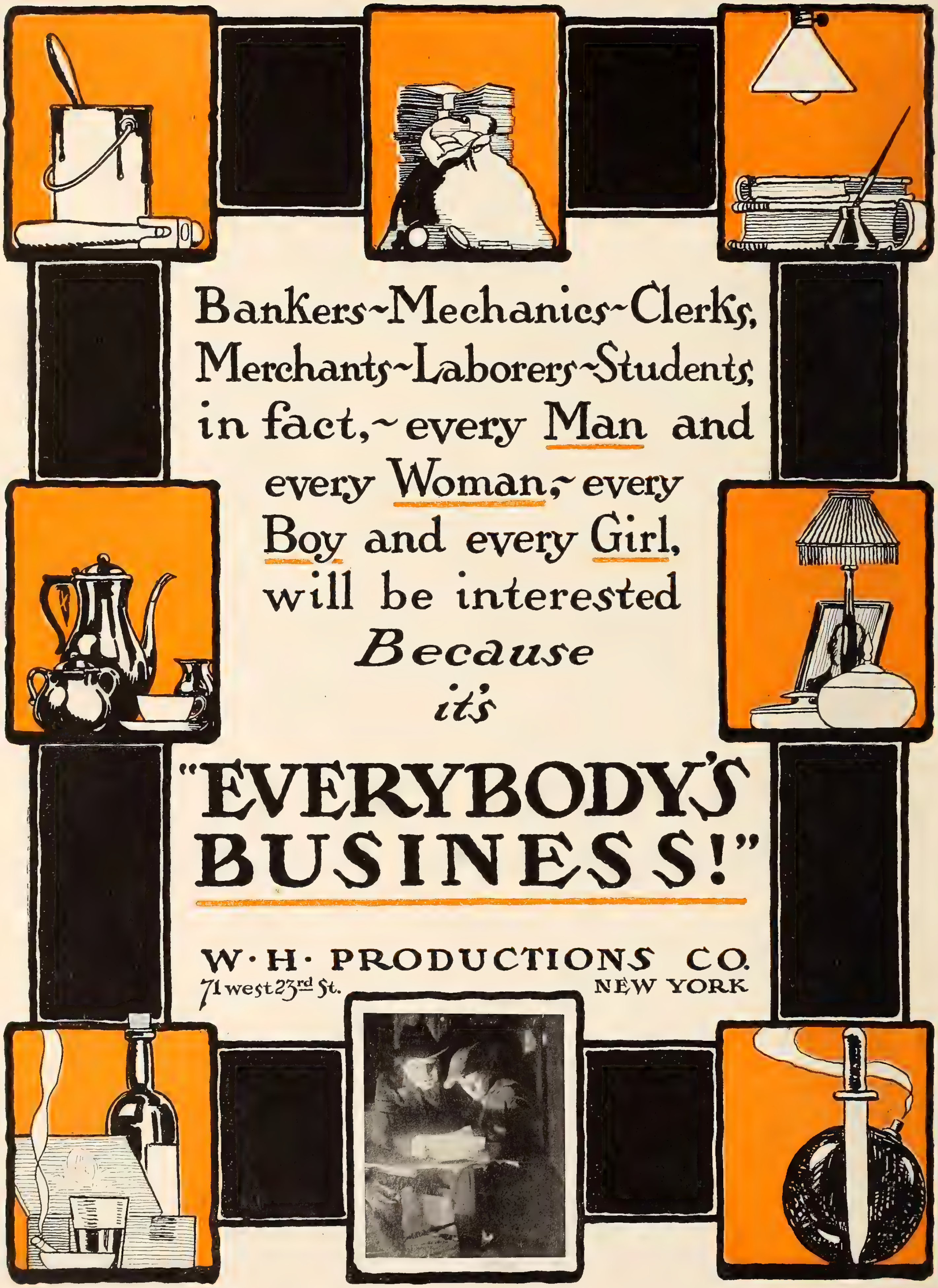

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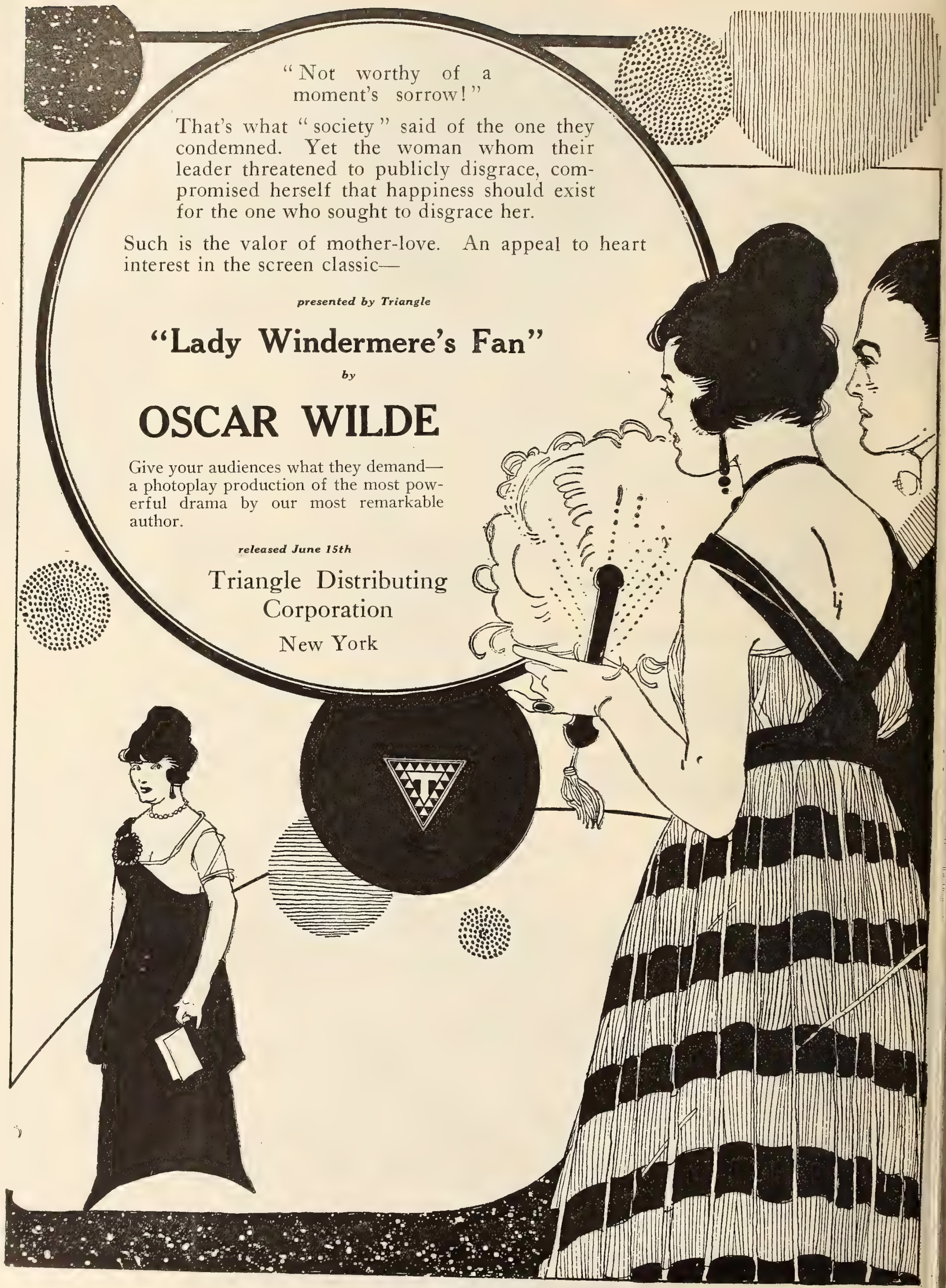

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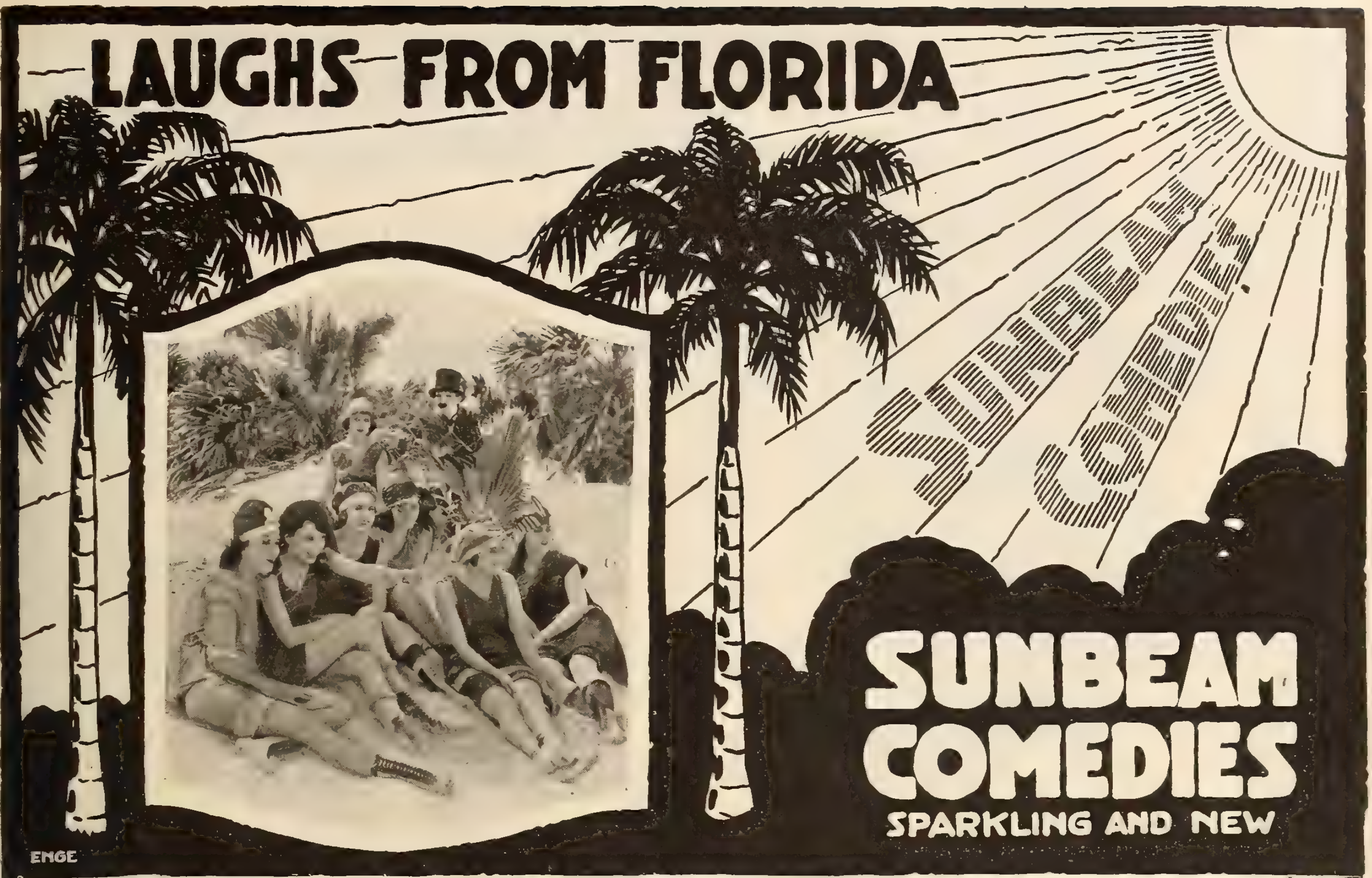
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Motion Picture News

Vol. 19 No. 23. June 7, 1919

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Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Representative, W. M. Hight, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 618 Wright and Callander Building (Hill at Fourth St.); 'Phone Pico 780. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book. Western Union registered cable address is "Picknews," New York.

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The Stars as They Are—Little Journeys in Filmland

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The Feast of Belshazzer
Olive Thomas and ***Edna Purviance***
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Roughhouse at the ***Universal Zoo***
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JUN -3 1919

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 19, No. 23 June 7 1919

Remarks at Random

NEW YORK CITY, which, since the days of Mayor Gaynor has been a model of law and reason in its regulation of motion pictures, is now in danger of official consorship.

An ordinance, said to have been prepared with the co-operation of city officials, has been introduced in the Board of Aldermen. To some extent the ordinance is harmless, since it merely defines and definitely bestows police powers which the Commissioner of Licenses already possesses.

But the Commissioner's police powers must at present stand review by the courts on each individual occasion where they are exercised; with the proposed ordinance on the statute books his sway would be autocratic and his judgment arbitrary.

Further, the ordinance makes it obligatory on producers to secure a permit for each picture shown in New York City; it creates a club over the individual exhibitor.

It can readily be seen that there is real danger, both to the motion picture and to American ideals of liberty, in the proposed legislation.

* * *

Legislation With Possibilities

THE industry has the greatest possible confidence in License Commissioner Gilchrist, the present incumbent, and the man who would first be called upon to exercise the provisions of the new ordinance.

We can recall no license commissioner who has been more warmly praised by exhibitors in the Greater City for his administration of the office. Officials of the exhibitor organizations have found Commissioner Gilchrist at all times willing to co-operate in a spirit of reason and justice.

Aside from the principle involved, we feel certain that if the industry could be assured that future incumbents would be of the high caliber of Commissioner Gilchrist there would be no objection to the proposed legislation.

But the principle cannot be side-tracked. It is not in the spirit of the American people or of American institutions to bestow arbitrary command of press, pulpit, stage or screen on any one man.

And neither can the industry be certain that the turning of the political wheel will always bring a Gilchrist to the license commissioner's chair. In fact, the possibilities are otherwise. With the new powers created by the proposed ordinance it is very likely that the post of license commissioner would become a plum to be fought over bitterly by the politicians of each incoming administration.

Between cranks of the Funkhouser type and politicians who are "practical men," there would be little choice for the picture industry.

* * *

When East is West

ABOUT a year ago there was every indication that New York was being deserted as a picture producing center. The exodus was on, and though it was at bottom due in large part to fear of another coalless winter, the surface appearance indicated the doom of the East and new life for Los Angeles.

And today?

Well, we need go no further than the current week's news that William Fox is planning a studio city right in the heart of New York. A picture-making plant of gigantic proportions built in the heart of a city where property is valued higher than any other section of the country!

Surely, to borrow the title of a Broadway success, "East Is West." And if we care to go further for evidence that New York is overtaking Los Angeles once more, there is the Famous Players-Lasky plant rapidly nearing completion in Long Island City; there are the various Selznick companies now making their headquarters near Broadway; there is the announcement from Percy Waters that the new Triangle productions will be made in the East.

"Westward the course of empire takes its way"—but it must have had a return ticket!

* * *

"Rex Beach and Samuel Goldwyn"

SURELY the picture industry cannot be accused of continuing to neglect "The Story" when an announcement comes to our desk linking in its headline the names of a prominent author and a well-known producer. And when that headline is followed by the news of the formation of a company controlling the creations of a most distinguished group of authors.

And only a few weeks previously we chronicled the gathering of another group of celebrities around another film man—W. W. Hodkinson.

Surely the day of "The Story" is at hand. And with it the promise of a Fall's output averaging higher in quality than any previous period has seen.

Dealing in Personalities

Bill Fox pulled a surprise on the boys with the announcement of his big new plant at Tenth Avenue and Fifty-sixth Street. Some of our best news hounds have been trying for weeks to learn the identity of the organization behind the move. The construction company and the men working on the grounds told all inquiring sleuths—"The Big Four." And now it turns out to be William Fox, who was in Europe all the time the sleuths were working and therefore free from suspicion.

We'll say that Bill Fox has his nerve with him. The price per foot of New York real estate at Fifty-sixth Street is enough to make us feel dizzy at the mere thought.

But we were just thinking that with a studio ten minutes from Times Square Bill can get his money back in quick time if he will throw it open to visitors at a dollar a head.

What visitor from Oshkosh wouldn't pay a dollar to see William Farnum toss the "heavy" around a set—and all within ten minutes' walk of his hotel.

Have received a letter from the Film Exchange Managers' Association of Atlanta which we can't very well publish, but which would indicate that bicycling is not confined to those sections where bicycles are available. For with the letter comes a photograph of a pickanniny bicycling on foot. On the evidence as they present it the exchange managers seem to have caught a fairly well-known exhibitor with "the goods." The letter, by the way, is sent as a reply to Mr. Melton Phelos, who declared in a recent issue that the exhibitor is always the goat.

Charles Schwerin blew into town early in the week with reports that "The Unpardonable Sin" is going like wildfire in his Southern territory.

Mr. Atlanta Criterion Samuels may have to buy Charlie a new suit of clothes next week, for he has a bet on the business that "The Unpardonable Sin" does in Atlanta next week.

Mr. Samuels, by the way, has been given the honorary title of "Reg'lar Feller" by New York film men. After a week in our midst he left on Monday for Atlanta, with a stop-over at Atlantic City on the schedule.

"Ritchie, the Lithographer, Sued by a Chorus Girl!" Scandal? Oh, no. It's only because the fair damsel says her picture was used on a poster.

"Schenectady Declares for Sunday Movies by a Common Council Vote of 8 to 5." Just one more reason why you must surely be at that Waldorf-Astoria dinner on June 18. The dinner is a testimonial to Sydney Cohen, Charles O'Reilly and Samuel Berman. They are the men who gave to the industry the additional revenue it will secure from Sunday bookings in such places as Schenectady. There'll be a thousand film men there. Gosh, won't you feel lonely that night if you are not at the Waldorf?

You have to hand it to Harry Reichenbach. The latest is to send a copy of the novel, "When Bear-Cat Went Dry," to all the film men. And the wrapper reads, "What Damn Fools we were not to have bought this book when we had a chance. Now Macauley Photoplays have finished the picture—Oh, my!"

Just after we learn that a Delaware incorporation has been granted "United Picture Producing Corporation," with a capital stock of thirty-three millions, we hear rumblings of impending activity at United Theatres. But oh, boy, those figures! Thirty-three millions!

The long-expected Famous Players-Lasky plans will probably be sprung on the industry next week.

It doesn't look as though Samuel Goldwyn is going to be caught asleep at the switch when the Fall rush of business comes. Working shoulder to shoulder with Rex Beach and with a line-up of real big authors contributing to the Eminent Authors Company, the open market need bring no worries for Samuel.

Jack Woody has served notice that his vacation at the Astor is over. He confesses that the vacation has been both profitable and enjoyable, but duty calls. About Monday Jack will be sitting with his feet under a desk once more.

We can't say any more just now, but of course the statement above gives the information that Arthur Kane will also be heard from next week.

And by the way, we wish to deny a statement printed on this page last week. We said that Arthur Kane was fishing in Maine. It's all wrong. He has been learning to play golf in Connecticut.

While we are making a correction we could also confess that in the rush of business this page neglected to tell you of three important news events of the past month. Three—count 'em. The arrival of twins at Jim Beecroft's home; the return of A. J. Lang from South America, and the shift of Ben Grimm from the *World* to *Wid's*.

Neither had we told you that Sergeant George Gould, after eighteen months' service in France, is once more at his desk in Motion Picture News office.

Eddie MacManus is a busy young film magnate these days, dividing his time between the office at 2 West 47th Street and the Biograph studio. There's a big special coming soon with the imprint, "MacManus Corporation."

Herbert Howe, one of our most popular publicity providers, is once more hanging his hat in the Vitagraph office after a sightseeing trip to France.

Randall White's automobile got him into trouble this week and he had to say "Good Morning, Judge," yesterday. No, it wasn't for speeding. "Obstructing traffic."

With "The Unpardonable Sin" going at its present gait it looks as though "The Hushed Hour" will follow right along and do the clean-up act for Harry Garson.

That Robertson-Cole organization is going along at a smooth, steady, consistent speed. We had a few words with Alex Beyfuss during the week and after feeling his enthusiasm we wanted to go out on the highway and tell every one we met, "Keep your eyes on Robertson-Cole."

One thing Robertson-Cole has done. It has worked out a connection between producer and distributor that provides real incentive to the independent making pictures.

Harry Poppe dropped into the office during the week, so we can tell you that in a few weeks you will hear a slam-bang announcement from B. A. Rolfe. It's a feature this time, with a brand-new idea and startling possibilities.

Jake Wilk is now snugly settled in his own offices at 825 Longacre Building.

R. A. Rowland sails for England on Saturday. This seems to be fashionable with our magnates these days.

Wm. Fox Builds in Heart of New York

Studios, Laboratories and Offices to Cost More Than Two Million Dollars—Expected to Be Ready by October—Work Already Well Advanced

A LUNCHEON to representatives of the leading motion picture trade papers, followed by a visit to Fifty-fifth street and Tenth avenue, Manhattan, was chosen by the Fox Film Corporation May 27, as a setting in which to announce that William Fox is building on that site in the heart of New York City what is declared to be the biggest motion picture plant in the world, under one roof. It will be a veritable motion picture city, two minutes from Broadway.

This plant is expected, it was announced, to adequately care for the rapid expansion of the Fox business. More than two million dollars are being spent in the structure, which is to be ready for occupancy about the first of October.

Modern in Every Way

The building, work on which already is well advanced, will occupy practically a whole city block at Tenth Avenue and Fifty-fifth and Fifty-sixth streets, and will cost more than $2,500,000. It will be completely equipped and probably the most efficient motion picture plant in the world. Designed from plans outlined by Mr. Fox as a result of his long experience and years of observation of film affairs, the building not only will include every practical modern device for the expeditious and economical production of films, but will be so laid out as to obtain a maximum of efficiency in administration, a minimum of lost energy and waste, and the greatest safety and comfort for employees.

Winfield R. Sheehan, general manager, made the announcement of details. The building will have three stories and a basement and will house all of the William Fox film activities in the East—laboratory, studios and administration offices. The Fox home executive offices now occupy seven floors of the Leavitt Building at 130 West Forty-sixth Street, Manhattan, but for the last year even this large space has been inadequate to care properly for the rapidly growing business.

Plans laid by William Fox and Winfield R. Sheehan on their recent trip to Europe call for an extension of business which makes a radical enlargement of producing and laboratory facilities imperative. While in France and in the various countries of the continent Mr. Fox and Mr. Sheehan established ten exchanges for the distribution of Fox Films. These exchanges are in addition to the already comprehensive distributing system which Williiam Fox has long maintained for the benefit of his European exhibitors.

All Units Grouped

Besides the seven floors of the home office building, the William Fox organization also, at the present time, has a large laboratory building at Fort Lee, N. J., equipped with every modern appliance for handling, developing and printing of films, and also extensive studio accommodations in the New York district. The Eastern studios used during the last year include six in New Jersey, four in Manhattan and others in Yonkers, the Bronx and Brooklyn.

When the new building is in operation all these scattered forces will be brought into one compact unit, co-ordinated under one head, and in one building. This plant, however, will not in any way decrease the output of the Fox establishment in California or affect the plans for plants in England and France.

The new building will have the entire frontage on Tenth Avenue and will extend 275 feet along Fifty-fifth Street. The frontage on Fifty-sixth street will be 150 feet. The total floor space of the structure will be 150,000 square feet.

In the plans ordered by Mr. Fox elaborate precautions were taken to insure safety for employees. At a recent meeting of municipal fire experts various suggestions were made to minimize fire hazards in film manufactories. All of these ideas have been embodied in the new plant, besides a number of others which Mr. Fox devised himself.

The building will be absolutely fireproof. Its walls will be of brick, with a front of pressed brick, while the main construction will be of steel and concrete. The floors will be of concrete throughout the whole building.

The offices of the various departments of the organization will be grouped according to the relation of their functions. The executive offices have been laid out on a unit plan, which is the development of numerous consultations held by Mr. Fox with the most eminent efficiency engineers in the country. As a result, there will be a minimum of waste motion and effort in consultation and supervision and at the same time the whole establishment will be arranged on the simplest of plans.

There will be large and cheerful rest rooms on each floor, recreation rooms, shower baths, gymnasium and other features which are designed to make for the well-being of the employees.

Each Department Distinct

The building will be divided so that the making of pictures will be confined to one section, the clerical offices to another, and the physical handling of the film to a third. Each of these three departments will be within easy reach of the executive offices, making the establishment one of the most compact in the world.

Direct communication with the Fox branch offices on this continent and abroad will be provided by a telegraph office in the building having connection with all telegraph and cable stations.

The basement, which has a floor space of more than 45,000 square feet, will contain all the departments that have to do with physical administration of the building. There will be a high pressure boiler plant, capable of generating 600-horsepower and a series of enormous bins for coal. This, too, will be a spacious room, equipped with everything needed in the way of electrical apparatus for such a large structure. There also will be a hypo room, a filter plant and extensive quarters for laboratory research work, where a staff of chemical experts will devote all their time to devising and improving mechanical apparatus and chemical formulas for the improvement of photography, film developing, tinting and printing, and to general experimental work.

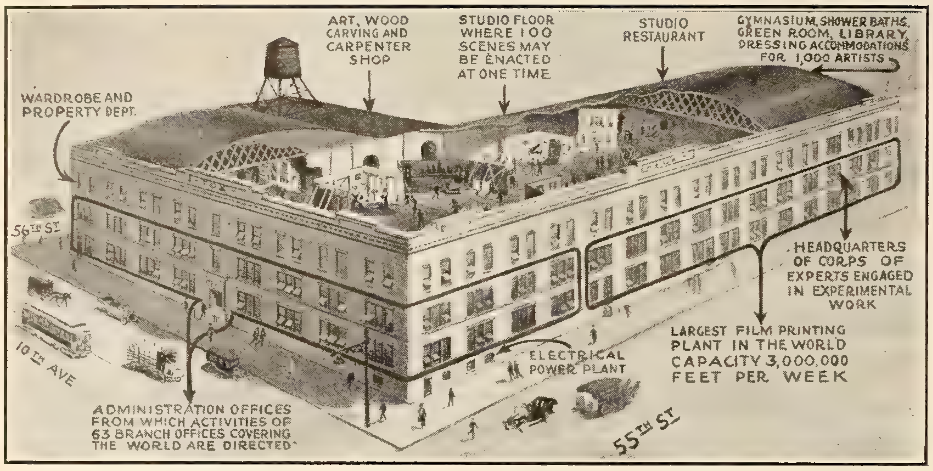
The rear sections of the first and second floors will be devoted entirely to the physical handling of film. This will include the laboratory, which has been laid out to give a capacity of 3,000,000 feet of film every week, with the employees working an eight-hour day basis. The floor space of the laboratory will comprise 40,000 square feet, and the arrangement will be such that film will go through the various processes of development with a minimum of waste effort.

All the film editors of the corporation will have their offices in the laboratory section and in addition there will be a large room for the use of directors while cutting and editing their productions. On this floor also will be thirty-five fireproof and waterproof vaults, which will contain negatives of the Fox Film Corporation and in which prints will be stored during the process of production.

Besides these facilities, there will be twelve projection rooms. These are to mark a big advance over most similar rooms; will, in fact, be miniature theatres, equipped with every convenience for the comfort of audiences. The seats will be arranged on a sloping floor, and will be generously upholstered. Each projection room will have a piano and provision for other music so that photoplays will be seen in an atmosphere approximately that of a well conducted theatre. The length of these rooms, located at one end of the building, will be such that considerably greater projection can be provided than usually is possible.

In the laboratory section also there will be a number of rooms for the examining of films. Besides these there will be a large, sunny rest room for women employees, with ample locker space; a men's

(*Continued on next page*)


ART, WOOD CARVING AND CARPENTER SHOP
STUDIO FLOOR WHERE 100 SCENES MAY BE ENACTED AT ONE TIME
STUDIO RESTAURANT
GYMNASIUM, SHOWER BATHS, GREEN ROOM, LIBRARY, DRESSING ACCOMMODATIONS FOR 1,000 ARTISTS
WARDROBE AND PROPERTY DEPT.
56TH ST.
HEADQUARTERS OF CORPS OF EXPERTS ENGAGED IN EXPERIMENTAL WORK
LARGEST FILM PRINTING PLANT IN THE WORLD CAPACITY 3,000,000 FEET PER WEEK
ELECTRICAL POWER PLANT
10TH AVE
ADMINISTRATION OFFICES FROM WHICH ACTIVITIES OF 63 BRANCH OFFICES COVERING THE WORLD ARE DIRECTED
55TH ST.

New building being constructed by William Fox in Manhattan at Fifty-fifth Street and Tenth Avenue, and in which will be housed the Eastern Fox organization

Wm. Fox Builds in Heart of New York

(Continued from page 3771)

room with a large number of lockers, and a gymnasium to be used by employees during luncheon hours and before and after work.

Plenty of Fresh Air

An unusual feature will be a large air-conditioning plant which will supply washed air for the whole structure, so that the same temperature will prevail throughout the building during all seasons of the year. Although thermometers on Tenth Avenue may register 98 degrees in the shade, or 10 degrees below zero, the temperature in the Fox offices will be 68 to 70 degrees. This plant likewise will supply fresh, pure air for the building.

The Tenth avenue front of the first and second floors will be devoted to administration offices. Here will be the large private offices of Mr. Fox, Winfield R. Sheehan, general manager; Jack G. Leo, vice-president; John C. Eisele, treasurer; Herman Robbins, assistant general manager; James E. MacBride, chairman of the executive committee, and other officials. Grouped near the administration offices will be the offices of the numerous departments and sub-departments—contract, sales, financial, auditing, foreign, advertising, exhibitors' service bureau, printing, requisition, purchasing, etc., etc.

The scenario department will be placed so that it will be in close touch with both the administration offices and the offices of the photoplay directors. In connection with the scenario department there will be a large library space for filing the books and manuscripts obtained by William Fox for photoplay production. Near the executive offices also will be rest and recreation rooms for women and men, and a large restaurant in which the employees may obtain their luncheons at cost prices.

The back portion of the second floor will be given over to offices and dressing rooms for the people connected with the studios. There will be dressing rooms for 1,000 players. These rooms will have toilet facilities and shower baths.

"Extras" will come into their own in the new Fox building. Shunted about for years, these actors will find in the new Fox building two big, airy, well-appointed rooms —one for men and one for women—where they can make up and dress.

The William Fox staff of directors also will have commodious private offices, situated so that they will be close to the administration offices. And conveniently near them will be a large carpenter shop; a shop where artists can make plaster casts for sets; a room for scene artists; three working prop rooms; a sewing room; a drapery room; wardrobe department; storage space for studio properties; and a studio library where information regarding locations, costuming, sets, etc., will be assembled and catalogued for the convenience of directors. This room will be in charge of the studio research department, which is expected to prove an important adjunct to directorial work.

Samuel F. Kingston, casting director, will have his general offices on the second floor also, with private offices for consultation with players and others.

The top floor will be ultilized exclusively for studios. There will not be a post or other obstruction in the whole floor.

Leading French Producer Here

President Demaria of the Association of Motion Picture Manufacturers of France Arrives in New York

AFTER nearly five years absence the leading film producer of France comes to America with an important message to the American film industry. Jules Demaria, Chevalier de la Legion d' Honneur, President de la Chambre Syndicale de la Cinematographic Francaise (Association of Motion Picture Manufacturers of France) announced that the Grand International Congress of motion picture manufacturers of the world postponed in 1914 would take place in Paris sometime during July or August, 1920.

Mr. Demaria was found in the offices of Edmond Ratisbonne, President of the France-America Corporation, at 220 West 42nd Street. He stated that an international standardization of all elements of the motion picture industtry should be the outcome of the proposed International Convention which is scheduled at the Grand Palais in Paris next year.

Through the National Association of the Motion Picture Industry, Mr. Demaria expects the co-operation essential to the success of the gathering. Not only the producers of films but the manufacturers of all equipment and accessories for the studios, laboratories and theatres are urged to try and settle upon a metric system to be standard for all nations.

The productions of films in France at present is still in chaos, according to the noted visitor. Many directors are now active in American productions. Many of the most experienced motion picture people have been lost during the terrible four years of war.

Five prints of any good screen subject is sufficient for the theatres of France, which number about 1,500 houses. It is stated that in proportion to population, France has less theatres than her neighboring countries. All the theatres were ordered closed during the first period of the war, but most of them were urged to open afterwards by Government officials, who considered motion pictures a great help in maintaining the morale at a high standard. The legitimate theatres and operas were the last to be permitted to open.

Comedies and western thrillers are the favorite American film products with the French people. Charles Chaplin is the big card.

President Demaria deplores the fact that so few French productions are being circulated in America. He contends that as there were more than two million American soldiers over there ,that they would be highly entertained in seeing photoplays with the familiar French settings and locale.

"Not only in New York, San Francisco and New Orleans, but throughout the entire United States, the interest in French pictures should be keen," declared Mr. Demaria, "for these boys came from every section of the country and I predict a great interest in French pictures made by French producers with French screen artists in France."

Legal Lights Fight for Penn. Censor Board

How strongly the Pennsylvania Administration backs up the State Board of Censors when that body gets in a tight place was shown last Tuesday (May 20) when the Commonwealth's best legal talent appeared before the State Supreme Court in session, in the capitol here, in an effort to overturn the decision of Common Pleas Court, No. 2, of Philadelphia, which had overruled the censors who had ordered the entire film of "The Brand," barred from the theatres of Pennsylvania.

Not only did the Attorney General of the State, the Hon. William I. Schaffer, appear in person before the Supreme Court, to plead in behalf of the censors' appeal from the lower court, but he had with him, to render assistance in the fight, Deputy Attorney General William Swoope.

Memphis Theatre Bought

Abe H. Kaufman, President of Kaufman Specials, in association with Walter Apple has purchased the Rialto theatre, a suburban house in Memphis. Paramount and Select features will be run, together with one of the Kaufman Specials each week.

"Open Booking" Keeps the Wires Red Hot

Discussion Refuses to Be "Stopped" and Battle Goes Merrily On —Frank G. Hall Supplies Interesting Statement— Raver Also Says Something

LAST week it was announced that in this issue Harry Raver would hold the limelight in the open market discussions, which MOTION PICTURE NEWS has carried as a serial, seemingly endless despite the fact we announced it would close week before last. But this week Frank G. Hall demands a share of the space in setting forth some interesting points, with the result that shrapnel is expected to burst all over the place. Among other things, Mr. Hall says: "Give the exhibitor pictures and the right to take more. Take your profit and give the exhibitor his."

Harry Raver, acknowledged "a pioneer of pioneers," contributes a chatty historical chapter in his letter which will no doubt attract considerable attention.

Speaks as Exhibitor

Says Mr. Hall:

"Speaking from an exhibitor's standpoint, of which I am entitled to speak, being an exhibitor, I am not at all worried nor very much interested in whether pictures are booked the coming year on a stars' series plan or each picture booked on its merit. When I make up my schedule, this is the way I am going to handle it, and any distributing company that does business with me will have to do it on the following plan: I am going to select a star's series if it suits me, and the price is right. I will no doubt sign up for a series of pictures to be produced by directors and there will be a clause in every contract that will give me the option to cancel on one production notice. They will have to make good pictures or have the contract cancelled, and I believe if every exhibitor will insist upon a clause of this kind in his contract the patrons will see a better class of pictures.

"I do not intend to sign up one picture at a time for all the pictures that I will require during the year. It is my intention to sign up contracts that will give me pictures for about two-thirds of my bookings and I expect to hold open the other third to take advantage of special pictures which come out from time to time, so that I can mix them in with the other pictures that I will contract for and will be able to advertise them as specials. I think that every theatre manager should take at least two big specials a month, so that he can take advantage of the advertising that will go with such productions. I never booked a special picture that I did not give it additional advertising, and I think that any theatre manager who takes on specials and lets them run through his house the same as the ordinary run of pictures is making a big mistake.

"I agree with J. D. Williams when he said that if the exhibitor books a star series plan or a director's series plan of pictures that he should continue to have first call on each picture by having a contract subject to one picture cancellation so that he can get the benefit of the advertising and the drawing power of either the star or the director's pictures. I know if I had to wait to book each picture after I would see it, I would have little time to do anything else but view pictures. The burden must be kept upon the producer and not on the exhibitor. The picture business has advanced to such a stage that there is little reason now for bad pictures being produced, and if the producer cannot take the chance of making a contract through its distributing company, subject to one picture's cancellation, he should go out of the producing business.

"I believe in playing the biggest stars and the biggest pictures in my house, providing I can get these pictures at a price where I can make money, but I will not allow myself to be talked into taking on a star series of pictures, regardless of who the star is, unless I can get the series at a price that will allow me some profit at the end of the week for my work. I will cite an instance regarding one star, and the price I originally paid four years ago and what I am asked to pay today.

"I used to pay $100 for four days for a certain star and when I was asked to sign a contract for this same star just recently, the best price I could get was $750 for four days. Of course I did not sign the contract. If I was obliged to pay in proportion, the advanced prices that they are asking for the stars' series in comparison to what I have paid several years ago, I would have to close my theatre.

"I have done a bigger business this year by 33 1/3 per cent than any year in the past five. I have pleased my patrons and did not book at the price I was asked to pay. I know that the patrons of my theatre are just as well entertained by a good picture with a good cast, well directed, as they are by the high priced stars. As to the matter of distributing and producing for the benefit of those interested in what I intend to do the coming year, I wish to say that the Rothapfel Unit Programme, which is produced under the personal supervision of Samuel L. Rothapfel, will be released in a series of six programs during the year. I am associated with Mr. Rothapfel in the company that bears his name and when we organized the company, and used Mr. Rothapfel's name I told him that he was now stepping on dangerous ground and that if he did not produce good pictures he would ruin his reputation. The exhibitor has the protection of knowing that if Rothapfel puts out a bad one, the contracts that we have taken will all be cancelled, because I have given the exhibitors the right to cancel on one picture's notice. This is the protection that every exhibitor should have, and it puts the burden on the producer. It also makes the director, who is interested in his own company, more careful about the expenditure of money and allows the distributor to sell his product on a more uniform price.

"This same plan applies to the Charles Miller Productions and Hobart Henley Productions and Gerald Bacon Productions. Each one of these contracts that are offered to the exhibitor will have a one picture cancellation clause. I will not attempt to hoodwink the exhibitor to sign a contract for something that he has not seen. I would not sign one and I would not ask anyone to sign what I would not sign myself. I believe that the directors' companies will be the coming thing in a very short time, and there is in my opinion a reason why pictures should be produced by the director, and the director should be interested in his own company so that he will have to make good pictures or quit the picture business. That is the kind of a contract I have signed up with each one of my producing directors. If he falls he will not be able to produce for any other company, because I have him signed up for a term of years, and if they can't make their own company a success, they will have to go back on the farm.

"Hiring directors is easy, when giving them a wide range to spend money and giving them big salaries. But when you put pictures out under the director's name, it is entirely a different thing.

"The men associated with me in the producing business pay particular attention to the story, which is the vital thing, and next a good cast, and the picture is well produced, the continuity good, photography good and entertainment value good, and I don't think the patrons of a theatre give a rap whether it has the biggest stars in the world in the picture or not.

"I don't believe in over-selling an exhibitor and all my salesmen are instructed to sell contracts at prices that will allow the exhibitor to make money and if there are any exhibitors who handle my product and who have a contract wherein they can't make any money, all they have to do is to let me know and I will gladly, if after investigating the conditions, reduce the price of his contract on any series of pictures that I put out the coming year.

"The days of gypping are over. The overselling to the exhibitor must stop if the man wants to continue in business."

* * *

Some Interesting History

Harry Raver, "a pioneer of pioneers," contributes a chatty historical chapter in his letter. It follows:

Editor, MOTION PICTURE NEWS:
Dear Sir:

Why close the "Open Market" discussion just at a time when a number of the Old Timers are beginning to put forth their claims as being Pioneers. Incidentally, there are a few of us still on earth who remember when most of latter-day "originators" were entirely unconscious of the power of the Motion Picture. For example, Jesse Goldberg states that in connection with the Life Photo Film Corp. "We Created the Open Market" in 1913. It seems strange that as far back as 1910 many State Rights sales were recorded, among them "Zigomar," which the writer sold to Mandelbaum of Cleveland, who resold territory to others. Then came "Dante's Inferno" and many others, including a number of Helen Gardner features. Warner's Features bought two films from the writer, "Redemption" and "Glass Coffin," and sold territory on these, later opening their own exchanges. The writer sold territory on Sarah Bernhardt's "Romance of an Actress" and Monuet Sully in "Oedipus Rex" in 1911, before the Famous Players Film Company was formed, also organized the All Star Feature Corp. in June, 1913, a strictly State Rights proposition, releasing "Arizona" and three other features that year. A back file of trade journals shows that the first States Rights feature announced by Jesse Goldberg's Life Photo Film Corp. was in March, 1914, "The Banker's Daughter." It is evident that Mr. Goldberg has his dates twisted, for, according to the records he was not releasing features in 1913 at all, although he claims to have been "the first and only consistent producer of state rights productions in the year 1913." He also overlooks the fact that The Famous Players Film Co. was consistently producing and selling many important features, on the state rights plan, in 1913. Gaumont, Solax, Pathe (Eclectic) and a number of others were also selling features. The writer had sold as many as thirty-six state rights productions (Italia) long before 1913. When Goldberg states that at that time "Adolph Zukor did not know what a motion picture was," he insults the intelligence of many readers of the NEWS who know that Mr. Zukor was an old, experienced exhibitor before the formation of the Famous Players, when he, together

(*Continued on next page*)

First Rothapfel Unit at Park Theatre

New York theatre goers thronged the opening of the First Rothapfel Unit Program at the Park Theatre on Columbus Circle, 59th street and Broadway, Wednesday night, May 28.

At 8:30 the long line before the box office showed no immediate sign of diminishing. The large theatre has been leased by Frank Hall and a symphony orchestra of thirty musicians rendered special music that won much applause.

A pantomime ballet opened the program in an artistic and unique manner which registered, and the audience showed keen appreciation of the screen offerings of S. L. Rothapfel which rounded out a two-hour entertainment.

The stage and lighting effects were in keeping with the usual high class Rothapfel standard.

Conference of Canadian Exhibitors Is Held

Ottawa, Ontario, held the centre of the stage in Canadian moving picture circles during the week of May 19. A number of important conferences were held in the Canadian Capital by leading moving picture men of the Dominion. Among those who were in the city were N. L. Nathanson of Toronto, managing director of Regal Films, Limited, who conferred with Harry Brouse, First National franchise holder; J. J. Allen of the Allen Theatre Enterprises who went to Ottawa to look over a theatre property, the Russell, and J. Gorman of Montreal, general manager in Canada of the General Film Company.

It is announced that Mr. Gorman may become a special representative for Regal Films, Limited, to handle First National releases exclusively which are distributed by the Regal.

Urge "Get Together" Move of Church and Film

That the church and the moving picture business is getting more closely associated is being urged in Winnipeg. Sunday moving picture performances have been introduced in Winnipeg theatres, although there is a law against Sunday shows in the Province of Manitoba of which Winnipeg is the capital. These performances consist of services in several theatres and the features of these services are moving pictures. Winnipeg people have taken kindly to these shows.

New York Office Is Opened by B. J. Brandon

Bennett J. Brandon, exporter and distributor of motion picture films, has opened offices in Suite No. 501 Godfrey Building, No. 729 Seventh avenue. His Chicago offices, in No. 64 West Randolph street, remain open for business as usual. Mr. Brandon will move between New York and Chicago, spending most of his time in the Metropolis.

"Open Market" Discussion Is Still On

(*Continued from preceding page*)

with Ed. Porter and Joe Engle, produced and sold features nearly a year before Goldberg broke into the picture business. There were 22 open-market-book-what-you-like film exchanges doing business before 1913 and these offices were being supplied by at least a dozen concerns selling films on a territorial basis strictly. No one producer could have "created" or kept these offices alive. Harry Reichenbach registers the beginning of motion pictures with the first film he exploited, "Hypocrites," and claims that "Four Years in Germany" and "Jeff McCarthy" split the market open for all time. Reichenbach was with Lasky when J. J. McCarthy was employed by the writer as manager of the Illinois theatre (Chicago) presentation of "Cabiria," which set the pace for big productions in this country and inspired the elaboration of "The Clansman," which Mr. Griffith presented as "The Birth of a Nation" after "Cabiria" had proven, at a tremendous exploitation expense, the possibility of a two dollar admission price. Everybody seems determined to take a shot at W. W. Hodkinson just because he comes to the bat with a straight, out-and-out, open market policy, backed by a long string of high class productions in which he has sufficient faith to allow exhibitors to pick and choose. Of course, others have sold pictures on the open market, but most of them with strings tied to them in the shape of additional and mediocre films which the exhibitor had to book in order to get the "open market production," but Hodkinson, a strictly free agent, comes out for open booking in its broadest sense and it is up to his producing companies to make productions good enough to stand such a test. The younger generation of press agents seems addicted to the habit of breaking into print on matters of film history and achievement with an utter disregard for the men who employed them, the films they exploited and the money expended to make these "pioneers" famous authorities.

Yours in the Open Market,
Harry Raver.

* * *

Questions Reichenbach's Claim

W. W. Hodkinson again dictates a short communication anent some of the statements contained in the recent Reichenbach letter published by Motion Picture News during the open market discussion. Mr. Hodkinson cites a few more facts also which may interest the motion picture trade in general:

Mr. W. A. Johnston, President,
Motion Picture News,

Dear Mr. Johnston:

Without wishing to prolong any controversy, but simply to keep the records clear, I want to say that in respect to Mr. Reichenbach's statement that he had to fight the whole Paramount organization to have "Hypocrites" released on the "open market," that this is not so.

"Hypocrites" was submitted by its producer as a regular Paramount release, but upon screen examination and our discovery that it prominently displayed a nude figure, we decided not to impose it, under the terms of our contracts, on exhibitors whom we felt might consider the film objectionable on this account.

We declined to release the picture on the program, but in order to protect the manufacturer on his investment, we agreed to release the picture separately and under conditions whereby such Paramount exhibitors as wished to use it could have that privilege in preference to any other exhibitors. The producer then engaged Mr. Reichenbach to exploit this picture by public showings and other means.

Nobody ever prevailed upon us to alter or modify our system of doing business with exhibitors while I was head of Paramount, even in the case of "Carmen," the Mary Pickford releases and others, where pressure was brought by the producers to make us change our methods.

Yours very truly,
W. W. Hodkinson.

New Buffalo Theatre to Cost Over a Million

The most elaborate motion picture theatre in the country, to be erected at a cost of $1,150,000, and to seat 4,000—that is what Shea's Metropolitan in Buffalo is projected to be. Construction is to start in June.

These are the outstanding facts in an announcement made by Harold B. Franklin managing director of Shea's Hippodrome, Buffalo, for the Shea Amusement company which organization with the completion of the mammoth Metropolitan will have five theatres under its control in the Queen City of the Lakes. These houses are Shea's Hippodrome. Shea's vaudeville house, the Majestic and the Gayety.

The Metropolitan will be located in the downtown section and while the exact site cannot be announced at this writing, it may be said that the structure will be very near the present Hippodrome. The site under consideration is said to be a plot 120 feet by 230 feet.

Head of Alpha Lithograph Company Is Dead

George J. Cooke, President of the Alpha Lithograph Co., official printers of the Fox Film Co., died Tuesday, May 20, 1919, of paralysis, at his residence Libby Castle, Ft. Washington avenue & 196th street, this city, in his fifty-sixth year. Mr. Cooke was one of the pioneer theatrical printers in this country, having owned with Joseph H. Tooker, the old Metropolitan Job Print, established by James Gordon Bennett, the elder, under the name of the N. Y. Herald Job Print, and is well known throughout the Motion Picture and Theatrical industries.

Dean Returns from Trip

Charles A. Dean, manager of distribution for the Educational Films Corporation of America, has returned from a business trip through the middle west in the interests of "Educational" products. As a result of his trip, the Standard Film Service Company, of Detroit, Cleveland and Cincinnati, will replace the Argus Motion Picture Company as distributors for "Educational" single-reels in Ohio, and the territory which they will serve from their three offices will include all of Ohio, Michigan and Kentucky.

Arrange Film Showing at Centenary Celebration

The National Association of the Motion Picture Industry has just consummated arrangements by which motion pictures will be shown on a pretentious scale at the Centenary Celebration of the American Methodist Missions at Columbus, Ohio, June 20th to July 13th, 1919.

The main feature of the National Association's offer of cooperation is the exploiting of the picture—features, comedies, weeklies, serials, etc. The officers of the Association believe that thousands of new fans will be recruited to the swelling ranks of movie lovers as a result of the Columbus exhibition.

Executive Secretary Frederick H. Elliott has sent an urgent appeal to every producing member to submit to Dr. C. C. Marshall, Joint Centenary Commission, 111 Fifth avenue, New York City, a list of all films suitable for this purpose. As many of the pictures will have to be sreened prior to their final acceptance by Dr. Marshall's co-workers, it is imperative that these lists be in Dr. Marshall's hands at the earliest possible moment.

War Veterans Banqueted

Members of Motion Picture Directors Association, who have returned to Los Angeles from war service were given a "welcome home" dinner by members in the blue room of the Los Angeles Athletic Club, Wednesday evening May 21. The honored members were Capt. William Desmond Taylor, of the English Army, who was president of the Association until he enlisted; Lieut. George Sugman, engineers corp; Capt. David Kirkland; Chief Yoeman Victor Heerman; Top Sargeant Jacques Jaccard; Harry Edwards and Francis Powers of Y. M. C. A. Service; George Marshall, still in France, is the only member now in service.

Goldwyn Managers Feel the Public's Pulse

Eighteen Goldwyn resident managers recently assembled in New York to discuss Goldwyn production and sales plans for next season. From them Felix F. Feist, vice president of Goldwyn Distributing Corporation learned that the public, more and more, is becoming dissatisfied with pictures exploiting a star in a poor story.

Following the final meeting Mr. Feist said:

"It was the consensus of the convention that exhibitors had arrived at the point where they appreciated the importance of compensating the producer for properly made and properly exploited pictures."

Exhibitors of Southern States to Organize

A meeting of Alabama and Tennessee exhibitors, looking toward the formation of a permanent association, has been called at Nashville, Tenn., for June 2-3. Robert Seese is attending to the preliminary details, and reports that almost a hundred answers have been received from exhibitors promising to attend.

Political Body of Picture Men

Producers, Exhibitors and Exchange Men Form "Affiliated Picture Interests" on Western Coast

MOTION picture industry out on the West Coast entered politics by banding together members of the producing, exhibiting, exchange and allied interests in an organization named "Affiliated Picture Interests." The purpose of this organization, as outlined in petition for incorporation under the laws of California, filed with the Secretary of the State by A. P. Michael Narlian, general council for the Los Angeles Film Exchange Board of Trade, is to bring about a conserted action of allied interest of the industry, oppose unjust legislation and aid in the selection and election of candidates for public office.

The organization was perfected as result of a previous meeting. At the first meeting a committee was named by W. S. Smith, general manager of Vitagraph, who presided as chairman, this committee composed of Frank A. Garbutt, general manager Famous Players-Lasky Corp; Western interests; W. P. Reynolds, Sec. of Motion Picture Producers Assn; Thomas Hancock, Pres. Los Angeles Film Exchange Board of Trade; Attorney Narlian; Sid Grauman of Grauman's theatre; J. A. Quinn of Rialto theatre and M. Gore of Gore's Circuit of theatres. Mr. Garbutt served as chairman of the committee and the report he presented to a meeting held May 22nd included the reading of the articles of incorporation and by-laws for such a corporation. The articles of incorporation were adopted and signed by those present to which list of signatures will be added the names of numerous other important men of the West Coast film industry and the petition will then be forwarded to the Secretary of State. The original signers representing the producers were: C. H. Christie, Christie Film Co.; Joseph Engle of Metro Film Corporation; W. S. Smith of Vitagraph; F. A. Garbutt, F. P. Lasky; Hal Roach of Rolin Film Company; W. A. Waldron of Mack Sennett Comedies; Clark Thomas of Thos. H. Ince Productions; Chas. Eyton of F. P. Lasky's Morosco Studio; W. E. Bidwell of D. W. Griffith Productions and Abraham Lehr of Goldwyn Film Corporation.

Music Tax Will Be Under Fire

St. Louis Convention Will Have Problem Under Consideration, and Some Action Is Expected

ONE of the questions which will come under consideration at the St. Louis Convention, June 25, 26, 27 and 28, is the so-called Music Tax. The experience of both music publisher and the exhibitor so far has not been profitable or pleasant. Exhibitors have resented the paying of a tax on music which they do a great deal to popularize. It is a good deal like when a movie exhibitor popularized a movie star and then finds he has to pay double film rental at the end for his trouble. The actual result has been that most exhibitors refuse to play the so-called popular music which carrys a tax, but instead are playing the rich old classics of which there is almost an unlimited supply. The music of the old masters pleases very much more and is more appropriate to accompany the very high class of photo plays offered to the public today.

As a consequence in the final summary the real loss is to the music publishers. The theatres do not popularize the songs by refusing to pay the tax, consequently the sale of these so-called popular songs are far below normal. One of the largest publishers already has withdrawn from the music trust. It is understood that this company is going to completely reverse itself on the music tax and only let its music be played tax free and give free copies to all motion picture theatres. In this way the theatre popularized the music and the sale to the general public was much greater. Some definite action will be taken and the matter worked out for the best interests of the exhibitor. Many of the exhibitors coming to the convention have special recommendations on the music tax.

The entire industry is invited to attend the Victory Convention as guests of the exhibitors. Social features and entertainment by the city of St. Louis are being planned.

Pennsylvania Exhibitors Jarred

Senate Passes Bill Prohibiting Children Attending Picture Houses Unaccompanied

THE motion picture exhibitors of Pennsylvania got something of a jolt on May 20 when the Senate passed finally the Leiby bill which would prohibit children between eight and sixteen years old from attending motion picture shows during school hours unless accompanied by a parent or guardian or unless they have a permit from their school teacher.

The vote was 26 to 13. The bill, before becoming a law, must, however, be passed also by the House and receive the signature of Governor Sproul. It is now in the hands of a House committee. If it is enacted into law it undoubtedly would have the effect of materially cutting down the size of daylight audiences in motion picture theatres and thus make more difficult the exhibitors' already great problem of how to keep their houses filled in the afternoons, at which time the adult attendance is smallest.

Every one of the half a dozen bills designed to prevent scalping in the sale of tickets to motion picture and other theatres, now pending before the Pennsylvania Legislature, seems destined to go down to defeat. Each session of the Legislature in recent years has seen the appearance of a considerable number of measures of this type which spring up to harass their opponents, but which, by the exercise of some mysterious influence, ultimately go by the board.

The Reader has His Say

[Editor's Note.—J. D. Williams' onslaught directed at the "'single picture" policy and in favor of star series booking has inspired a number of exhibitor letters from all over the country. The writers line up with Mr. Williams and declare that the possibility of bringing exhibitors to a bidding policy series plan is necessary if exhibitors are to have protection against the evils of cut-throat bidding.]

Mormand Turns to Semi-Fiction to State the Case

Garden Theatre,
Flint, Mich.,
May 25, 1919.

W. A. Johnston, Pub.,
Motion Picture News.
New York City, N. Y.
Dear Sir:

For the past several days I have been in a quandary as to the big announcement of the United Artists Corporation, contained in Motion Picture News of May 24th issue, relative to the "Open Booking" plan which that organization very evidently intends to pursue.

I lay abed the other night, after a hard day's grind, speculating upon the ifs, ands and buts of such a policy from the exhibitor's point of view, and what the ultimate future result would be; whether BOLSHEVISM or SOCIALISM in the ranks of EXHIBITORS OF MOTION PICTURES.

Socialism takes from one man that which he has and divides it with the other party or parties.

Bolshevism is rampant in destruction and takes it all.

To my opinion the "Open Market" plan of distribution will prove only a Club for the Enrichment of the Exchange and Producer and for the Enslavement of the Exhibitor, whether he be BIG, with a BIG HOUSE IN A BIG TOWN, or Small, with a Big or Small House in a Small Town.

Before an exhibitor definitely concludes that the Open-Market, Single-Booking Plan is best he should weigh all facts considerately. Let him consider what the product of any concern would eventually cost him were he to be a party to the RECKLESS BIDDING in which EXHIBITORS THEMSELVES WOULD INDULGE under SUCH A PLAN. The United Artists Corporation will release for OPEN BIDDING the productions of THREE GREATEST STARS and ONE GREAT DIRECTOR, all of whom stand high in public favor. Their very first release may prove to be a KNOCKOUT and gather in great amounts of money into the box offices of each theatre that shows it, in every city or community in which it is shown. The exhibitors have paid a CONSISTENT PRICE for the privilege of showing said production to their patrons and everybody is well satisfied—except the other exhibitors in that vicinity, who could just as well have reaped the benefit of the big business had THEY had the picture.

..Result: The other ENVIOUS EXHIBITORS inwardly determine there and then that they will never let "So and So" get another United Artist's Corporation production, "even if it costs me more money than I can take in," for "just look at the prestige it would give my house" and "would I not be KNOCKING THE PROPS out of So-and-So?"

And who benefits—the exhibitors or the producers?

Mr. So-and-So is rightfully entitled to the next production of the star whose name he is most resposible for popularizing in his locality, for without the exhibitor-boosting there would not have been such popular stars. Stars are made in Flint and Evansville, Georgetown and Perth Amboy just as much as they are in Hollywood, New York or Florida. But to protect his prior claim Mr. So-and-So goes into the exchange town to secure for his house the NEXT RELEASE OF THE POPULAR CELEBRITY with whose previous release he had done such a nice business that he was enabled to finish paying for his coal supply and the next to last note on his musical instrument, when, behold—there, already seated in the managerial sanctum of the DICTATOR of TERMS, is his ENVIOUS COMPETITOR. Said E. C. has already had an eloquent chat with the D. of T., who has had enough consideration for his previous victim to state in plain English (unmistakably plain and concise) that Mr. So-and-So would "doubtless be in in a day or so to arrange for a date on 'Percy's Dilemma' and we will have to hold your application on this world-beater until we hear from him."

Mr. So-and-So is frankly told that the demand for this newest record-breaker of a son-of-a-gun has never been equaled in all the annals of the film business; that if he wants to get in under the wire and clean up as he did on "Free Gold" he had best make a declaration of his intention.

"Of course 'Percy's Dilemma' is going to cost you a trifle more than did 'Free Gold,' but THINK, MAN, think of the business you did with 'Free Gold' and the amount of money you made with that. If anybody can afford to play this picture YOU certainly can. AND YOU CAN'T AFFORD to LET IT GET BY YOU," etc.

And So-and-So sits there like a SIMP, enthralled and nonplussed, weakly calculating, perspiring; anxious. He felt that he was paying a good rental for "Free Gold." He had calculated to spend a given amount of money in newspaper publicity, but had exceeded the amount by quite a number of dollars. But the results were worth the expenditure. And he had used more billboard space than usual on a "Feature," but the extra space was worth it in results as a whole. He had expended more than a thousand dollars' worth of physical effort in putting "Free Gold" across big—but the result was worth the exertion. And he'd really been so busy for the past three or four weeks or so trying to get uniform business with ordinary and mediocre stars that he really hadn't had much time to consider what success his ENVIOUS COMPETITOR had been having.

He takes a squint at Mr. E. C. "Looks prosperous," says So-and-So to himself. "That Bird may have been slipping one over on me while I was dozing," he thinks. Then he ventures to ask feebly:

"Just what will 'Percy's Dilemma' cost me?"

"$$$$$$$$," is the quick and ready response.

"Good Gawd, Gus," ejaculates So-and-So, "You can't mean it? Why, that's $200 more than I paid for 'Free Gold.'"

"Well, what do you want? It got the coin for you, didn't it?"

"Yes, it did. But don't you think the price on this one is a trifle out of reason? I knew I was paying a big price for 'Free Gold,' but I was willing, for I had always played Jean Valjean in my house and had spent a lot of money in making him popular before your firm ever got him. It was only natural that I should desire to keep his pictures on my screen and reap a little of the interest due me for all I had spent on him in the past. And now you tell me that if I want to keep him I've got to come across with an extra two hundred."

"Well, that's up to you. If you can't see your way clear, with YOUR HOUSE, to handle this release it won't go begging for showing in that town—THASA CINCH." And D. of T. turns with an air of finality to affix his rubber stamp on a number of communications to some hicks up-State who indulge in the delightful indoor sport of showing films on a screen.

So-and-So (externally to judge) is DONE. He seems to be in a trance, dejectedly slumping in the chair which seems to him to be heated with gas. But don't fool yourself about this bird—he's nobody's coo-coo, he ain't. He's just as full of grit, determination and ambition as a four-year-old Lion. And he knows darned well that E. C. was slipping one over and was dead anxious to get "Percy's Dilemma." So he's boiling inwardly when—

The door opens suddenly. In bursts Billy Blink, manager of the SHOWYOUALL, and So-and-So's bitterest rival. Of course it's not So-and-So's fault. Bill was always a sort of flamboyant cuss who acted like the town belonged to him and besides he didn't have enough manners to ever be seen in decent company. So they hadn't spoken for more than a year except, casually, "'Lo So" and "'Lo Bill."

"Hello, Gus," says Bill, walking over and unceremoniously slapping the D. of T. a good one on the back.

"Well, W-e-l-l," responds Gus, good-naturedly, grasping Bill's grub-hook. "How's everything in Tongonoxie? Haven't heard from you for days. How're getting along. Hear you bought a new Zitzer pipe organ? 'Zat right?"

"Yep, doing well. Traded my Ford for a Packard, too. Say, Gus, I can get forty miles easier'n nothin' in that hearse. 'Fraid to let 'er out till I add ten thousan' or more to what I carry, cause a woman and kids hate like blazes to be left alone in the world. By th' way, how about that 'Percy's Dilemma' I've been readin' about? Is it a bear? Who's a-goin' to get it?"

"Don't know yet, Bill—Nothin' definite yet. What's it worth to you?"

"Say, Gus, don't know. Hang it on the hook 'till this afternoon. Be back to see you. Got 'a hurry an' ——"

"Wait a minit, Bill. Go to lunch with me——"

"Can't do it, Gus. Ol' lady's waitin' in the bus. Be back after 'while. S'long, Gus."

"S'long, Bill."

"By the way, Mr. Hookum" ventures So-and-So, meekly and apologetically. "Guess I'd better be going, so go ahead and fix up the contract on 'Percy's Dilemma' for me for four days begining the 'steenth. Guess I'll be able to handle it all right, all right." And So-and-So has firmly decided just what he definitely thinks of the Open-Booking plan, but he didn't figure it was going to hurt him as much as it has, for wasn't he one of the oldest, if not the oldest SHOWMEN in his town? And wasn't he mainly responsible for the prosperity and good will enjoyed by the motion picture there? Oh, well, times change.

So much for the Open-Bidding, Single-Picture policy. Hop to it, men, if you want it.

I would suggest to any exhibitor who is undecided as to his position in the matter to make investigation of the release plan of the First National Exhibitor's Circuit to ascertain IF IT IS NOT MORE JUST, EQUITABLE AND REASONABLE. And then DEMAND THE SAME SORT OF DISTRIBUTING ARRANGEMENT FROM THE OTHERS.

Now here's a tip to indulge in: THE PUBLIC ARE "NOT JUST DYING" for the want of a look at Doug Fairbanks or Mary Pickford or Charlie Chaplin and WILL WAIT CONTENTEDLY UNTIL SUCH TIME AS THEIR NEW PICTURES COME TO THEM IN THE COURSE OF EVENTS. The ZONE SYSTEM, based on population and capacity is best I think. More-so on population, less so on capacity.

So don't any one of you be foolish enough to play into the hands of the BIG PRODUCER WHO IS NOW OUT STRONGER THAN EVER FOR BIG PROFITS, for if you do you will see the day that you will regret it in big. livid letters that spell R-E-G-R-E-T.

Propaganda is a great thing, but it cannot sway all the minds into one channel. Propaganda is trying to put across the SINGLE-PICTURE Booking Plan. Have nothing to do with its success—thwart it at every opportunity. Be fair and just and don't haggle and squabble over prices. But use your head, man, use your head.

Very truly yours,
C. EDGAR MORMAND, JR.,
Manager Garden Theatre, Flint, Mich.

* * *

"Williams Took the Lid Off," Says Meister of Milwaukee

W. A. Johnston,
Motion Picture News,
New York City.
Dear Sir:

J. D. Williams, of First National, took the lid off in last week's issue of Motion Picture News. He's absolutely right about the "single picture" system of baiting exhibitors.

Give me the star series every time, in preference to the single picture policy. I book continually on the series plan, and hardly ever look at the pictures. I know what stars please my patrons and I book their entire output. I cater to a class that enjoys the western and rougher stuff, and for that reason I take Harry Carey, Eddie Polo, Tom Mix, Frank Keenan, George Walsh, Pete Morrison, Neal Hart, William Russell, and Warren Kerrigan. I never see any of their pictures until they are flashed on my own screen, with the exception of the one star who is the poorest attraction at this house, and I usually look at his picture first, but I know the others will please the audiences I have, and I book them "sight unseen." It may not be good business policy in all theatres, but because of the class of people attracted to my somewhat out-of-the-way location, I find it is good policy for me. I don't play the pictures I like, I play what my people like, and they like certain stars—so it is up to me to play them.

I won't bid against anyone—I don't need to. That is what single picture policy means, and I'm against it. I get my stars for a flat rate and make money on them. That is what I am in business for. I'd be foolish to try to bid on every picture I play. I'm for the star series all the time!

(Signed) Respectfully,
OTTO L. MEISTER,
Manager Whitehouse Theatre,
Milwaukee, Wis.

* * *

"We'd Be 'Out a Luck,' That's All"

W. A. Johnston,
Motion Picture News,
New York City.
Dear Sir:

The statement by J. D. Williams, manager of First National Exhibitors' Circuit, in last week's issue of Motion Picture News, is everything you say for it on your personalities page. Of all big men in the industry, he seems to hit the nail on the head hardest and straightest. There is a lot of real truth in his statement that the "single picture" policy would eliminate the little fellows. That is certain. Those of us who have bad location, or can't pay so much as the big houses, would be simply out of luck. There would be too much bidding against one another for us to

(Continued on next page)

Plan Gala Banquet to Sunday Show Exponents

Charles Haring, Secretary of the Committee to tender a testimonial banquet to Messrs. Cohn, O'Reilly and Berman at the Waldorf Astoria, on the evening of Wednesday, June 18, having sent out a number of letters to the most influential and active exhibitors in the State of New York to act on the committee to enlist attendance at his affair, is in receipt up to this writing of over fifty answers. Each and every one of the exhibitors who have so far answered the call couch their letters in the most enthusiastic terms, it is said. They all express the necessity of the exhibitors to come to this banquet and pay tribute to these three men who by their efforts paved the way to the legalizing of the exhibition of pictures on Sunday.

A number of features will be introduced on that evening different than any seen heretofore at conventions and banquets but the nature of them is being held a secret by Chairman William Fox and his immediate associates, but on one point Mr. Fox is positive and that is "A pleasant time will be had by all."

Big Game Hunt to Be Filmed in Colors

Robert Frothingham, well known advertising man, and Joseph McAllenan are the leaders of a group of big game hunters who have left New York for the eastern slopes of the Rockies to lasso grizzlies, big horn moose, elk and other big game before a motion picture camera.

A Prizma motion picture camera will be used, and the entire trip thus recorded in full colors. Dr. Leonard S. Sugden and Mr. Henry Berger, Jr., will represent Prizma in the expedition. Ambrose Means, who did all the roping in the Buffalo Jones pictures, taken in Africa; Dr. Harlow C. Brooks, but recently returned from France; George Murgatroyd, taxidermist, and Joe Jones, Wyoming ranch owner, are other members of the party.

The party will go by train from Billings to Cody, Montana, thence 75 miles by automobile to Mr. Jones' ranch and by pack train and trail overland to the eastern slope of the Rockies.

Quimby on Western Trip

Fred C. Quimby, Director of Exchanges of Pathe Exchange, Inc., has left on a tour of the Pathe Exchanges which will extend as far as Chicago, including Washington, Pittsburgh, Cleveland and Detroit.

Mr. Quimby's trip is in the interests of the forthcoming feature releases on the Pathe program.

Baker to Quit Metro?

Rumors to the effect that George Baker, director, is to shift his affiliation from Metro to some other concern, have arisen from his presence in New York.

Baker has not given a positive inkling of his intentions, but admits he is at present at work on a scenario for Douglas Fairbanks.

Reader Has His Say

(Continued from preceding page)

try, to keep in the game. We would have to play the little old pictures that nobody else wants, and our business would fall off accordingly.

I consider that I have made the William S. Hart pictures here. I have a clientele that comes to see his pictures, although they never come at any other time. I can only pay a certain price for him. There would have been no incentive to me in booking Hart productions on a "single picture" basis. Suppose another manager saw that I was making good money from the Hart pictures, and he jumped in and bid $250 higher for Hart's next picture. Then suppose another still larger house would bid a still higher sum. Where would I be? Star series means protection to the exhibitor, and single pictures means cut-throat methods!

It is all right to book the big productions without stars on a "single picture" policy. Take the Tarzan picture or "Auction of Souls," for example. It is not every house that would care to play them in the first place, and they can go to the ones who desire them. They are not associated with any single house and are not taking advantage of previous exploitation in any other house, so nobody suffers. But they are the only ones who can safely be booked that way. With single pictures, featuring real stars, the bidding would be too keen, and within a very short time it would become a dangerous menace to every exhibitor who booked that way. The one picture cancellation clause in star series contracts is ample protection for any exhibitor against a decline in quality.

Very truly yours,
(Signed) FRANK COOK,
Manager Princess Theatre,
Milwaukee, Wis.

* * *

"Series Plan Necessary for Me," Says This Philadelphian

Mr. W. A. Johnston,
Publishers, Motion Picture News,
729 Seventh Avenue,
New York City.

Dear Sir:

The article on the "single picture" booking policy published in Motion Picture News expressing the views of J. D. Williams, manager of the First National Exhibitors' Circuit, on this vital subject, should be read by every exhibitor in the country and given due consideration, because of the protection given an exhibitor by such a plan as suggested by Mr. Williams. I am located in a part of Philadelphia where there is keen competition at all time and it would be folly for me not to protect myself in securing every picture in which a star appeared after I had played the first release. I am heartily in favor of the plan of contracting for star series when the stars have a real box office value, because it affords me protection against the loss of the second release to any of my competitors. I go the limit in boosting every picture shown in my theatre and should I have only agreed to take the first picture and spent my money and time in exploiting it, then have my competitor come along and secure the next release in which the same star appeared, I would consider myself a poor business man. He would profit from every dollar I had spent on the first star production. Every exhibitor where he has any competition at all, should look far enough ahead to protect himself against his competitor securing the advantage of the first advertising campaign.

The "single picture" policy of booking big star productions might be all right in certain localities where the house is protected by a booking agency controlling several houses, but then there is the possibility of the agency putting the same picture in two houses located only a short distance from one another. Then again the exhibitor has to contend with high prices to be paid for productions. It is just like going to an auction sale where the highest bidder secures the desired article. These bidding contests only go to help in boosting the rental prices on succeeding releases and the prices being asked for big productions to-day have gotten to such a high mark that there is little chance for the exhibitor to make any money on his investment.

Mr. Williams has simply hit the nail on the head, in my estimation, and if the plan can be carried out all over the country, every exhibitor will benefit by it.

Big productions such as "My Four Years in Germany," "Auction of Souls," etc., in which there are no real stars, but which are released on an independent basis and at a time when they are timely and the subject screened is on the tongue of everyone, are, in my estimation, handled with good judgment on the part of the First National, as all these releases proved to be money makes for me.

Yours truly,
(Signed) JACK ROSENTHAL,
Model Theatre,
Philadelphia, Pa.

Victory Loan Committee's Efforts Appreciated

Adolph Zukor, president of the Famous Players-Lasky Corporation and chairman of the Victory Loan Committee of the National Association of the Motion Picture Industry, is in receipt of a letter from Hon. Carter Glass, Secretary of the Treasury, expressing appreciation not only of the work of the committee but of the assistance rendered in putting over the Victory Loan by all those connected with the motion picture industry who co-operated in any way.

In addition to Mr. Zukor, chairman, the National Association's committee consisted of Walter W. Irwin, George K. Spoor, Marcus Loew, J. E. Brulatour, Al Lichtman and John C. Flinn. Under the supervision of the committee twenty-seven of the films used in the Fourth Liberty Loan drive were revised and retitled and distributed to exhibitors throughout the country during the Victory Loan campaign, twenty-five district chairmen, appointed by the committee, having charge of the bookings in their respective territories.

Stronger Campaign to End Film Thievery

Even more intensive efforts are to be made to stop the theft of films by the Film Theft Committee of the National Association, which in past years has been instrumental in recovering many reels.

A special meeting of the Executive Committee of the Association was recently held to discuss ways and means to end such thievery. The following committee was appointed to assist Chairman Pitman in perfecting details of the fight: B. Adler, George Meeker, Alfred Wise, L. E. Franconi and William Wright.

Brooklyn Bars Showing of "Fit to Win"

Under the impression that the picture was authorized and backed by the U. S. Government for public showings, "Fit to Win," the Public Health Films production was shown at the Grand Opera House, Brooklyn, by the Continental Producing Co., which leased the house for the showing.

The police have stepped in however, closed the house, arrested two of the employees, and revoked the license for exhibition of the picture.

Billie Burke Hostess to Fifty Soldiers

Despite the fact that inclement weather forbade taking of scenes for Billie Burke's new Paramount picture some days ago, fifty wounded doughboys from the Greenhut hospital who were to witness the filming, were given an afternoon's pleasure by Miss Burke.

At her insistence luncheon reservations at the Plaza Grill for the entire party were made. Afterwards the actress took the soldiers to the Globe Theatre.

Richmond Star Ball a Big Hit

About $7,000 Collected Through the Efforts of Picture Folk for Use in Welcoming Back Returned Soldiers

BACK from the big Movie Star Ball in Richmond, Va., many Manhattan picture folk are talking of the success of the affair, which was given at the Gray's Armory in honor of returning Virginia troops.

More than 3,000 people attended while 1,500 more outside were unable to gain admission.

So great was the crowd that turned out, despite the inclemency of the weather, that the sale of tickets was suspended, after every available foot of space in the big building was taken. The picture stars arrived at the Armory in automobiles, after a dinner given in their honor by the local theatre fraternity at Murphy's Hotel. They were introduced by Harry Bernstein, manager for the Colonial, who then turned the management of the events over to Creighton Hale, as master of ceremonies.

After dividing the crowd, so as to obtain moving space, the actors and actresses, amid an ovation from the throng, paraded around the hall, being led by the Lee children and Creighton Hale, followed by "Smiling" Billy Parsons and his pretty wife, Billy Rhodes, Florence Billings, and Jack Alicoate, Ann Luther and Allen Rock, Mrs. Lee and Leon Rodgers.

Jane and Katherine Lee delighted the crowd with dances and songs, singing "Go To the Movies If You Can't Love At Home." Ann Luther danced for fully thirty minutes, Creighton Hale told stories, autographed photographs of the stars were sold, Ann Luther and Florence Billings auctioned off kisses and Billy Parsons and his wife gave imitations.

It was estimated that receipts for the night, including $3,800 collected by the actors and actresses themselves, would amount to something like $7,000, which will be used for entertaining the city's returning soldiers.

Smashing Indictment of Illinois Censor Bill

"Enforce existing municipal laws and state moving picture censorship will not be necessary."

This was the keynote of the opposition to Senator Buck's "statewide censor bill," pending in the Illinois House at a hearing before the judiciary committee which extended well into the night of May 20. Representative Dietrich led the discussion in favor of the bill, pointing out that state censorship would insure Illinois moral pictures.

Walter Irwin, Vice President of the Famous Players-Lasky Company, delivered a straight from the shoulder wallop when he attacked censorship, especially state wide. He said George Creel and his administration of war publicity was a fair sample of what censorship would do, and Illinois wanted no Creels telling the people what they might not see. He sighted how the movie industry was mobilized in Washington early in the war and asked to aid. It was suggested especially that education of the Russian people through the movies was needed to counteract German propaganda.

The meeting was conceded to be one of the most imposing movements against legislation witnessed this session. The active workers were backed by several hundred delegates in Springfield attending the convention of the State Association of Picture Managers.

Another Picture Man Back

Sergeant 1st Corporal Willard Vander Veer of the Photographic Division, Signal Corps, returned from overseas recently after having spent over a year on photographic duty with the A. E. F. Before his enlistment two years ago in the army, Sergeant Vander Veer was on the Camera staff of C. L. Chester, and on release from service will again join the Outing Chester force it is expected.

C. C. Knapp Leaves Films to Manage Show

Charles C. Knapp, well known in the film industry, has returned to his first choice in the show business and is now manager of the Selwyn and Company show, "The Crowded Hour," starring Jane Cowl.

Mr. Knapp is particularly known in the Northwest and Middle West as he first entered the film branch of the show business many years ago for George Kleine, booking "The Last Days of Pompei." In the marketing of films he then affiliated with the General Film Company as salesman and afterwards became manager of their exchange at Minneapolis.

He has since managed several of the film productions such as "Intolerance" and "Cleopatra." Before entering the film industry Mr. Knapp was manager of Rose Stahl's show, also Wright Lorimer's show, "The Shepherd King," Thomas W. Ross in "The Only Son," and "Officer 666."

California Exhibitor in New York on Visit

Harry Leonhardt, at present managing director of the well-known California thetre in Los Angeles and President of the Poppy Comedies whose studios are also located in Los Angeles, is in New York City for a brief stay.

Mr. Leonhardt is well remembered here having been associated many years in theatrical circles. He received a hearty welcome at both the Lambs and Friars where he met many friends.

Fox's Foreign Shipments

With the lifting of the port strike at Buenos Aires, resumption of the importation of film has again been made possible, and the shipment of William Fox productions has been resumed to both Argentine and Uruguay.

Dinner Given by Universal Dept. Manager

One of the events in filmdom last week was the second anniversary dinner given by Harry Levey, general manager of the Universal Educational and Industrial Department at the Hotel Astor on Saturday, May 24. The occasion marked, as one Universal official expressed it, two years of "startling progress in a field of motion pictures, which, while yet in its infancy, has shown by its marvelous development that it is as rich in promise as was the motion picture industry itself in its first years."

It was brought out during the talks of the afternoon that in spite of the department's youthfulness, the list of productions made in that time compared in size very favorably with any other Universal department. Mr. Levey made the statement that more than 50 subjects had been produced and released, most of them for distribution over selected areas.

Mr. Levey also made the announcement that his department had grown so rapidly, and that demands for further information and service had become so general throughout the country, that he had been compelled to establish branch offices in seven of the country's largest cities. These branch offices, he stated, would serve the territories in which they were situated.

Censor Czar in New York Proposed

Faced with a censorship bill which would give one man the powers of an autocrat over films even before produced, New York City exhibitors attending in force a session of the General Welfare Committee of the Board of Aldermen on May 28, entered strenuous protest, and have forced further consideration of the proposed measure by the Board in executive session.

As introduced the bill would make the License Commissioner, who is appointed by the Mayor, final arbiter of films displayed in New York. It provides for a fine of from $50 to $100, and confiscation of the film should one be given public showing without a permit. The fee for the permit would be one dollar.

Miss Clark's Protege Aids Doughnut Drive

Aleta Dore, tiny protege of Marguerite Clark, and one of the brightest stars of "Good Morning, Judge," the musical comedy playing at the Shubert Theatre, assisted the members of the Stage Women's War Relief at their meeting at the Public Library last week in behalf of the Salvation Army Home Service Fund drive. In a short time she raised two hundred dollars.

New Ohio Theatre Open

The C. & M. Amusement Company has recently opened its new theatre, the Hippodrome, in Marietta, Ohio. Erected at a cost of $150,000, it seats 1,200. Mary Pickford in "Daddy Long Legs" was the opening attraction.

Exhibitor Service Bureau

They're Interested—Do Your Part

LAST week we told you that we were starting a census of the newspapers of the country as to cooperation with motion picture theatres in an effort to find out just exactly what the situation is. Already several hundred replies have been received and though there has been no time to digest their contents as a whole, we can safely say one thing—*and that is that the professed attitude of newspapers as a whole is much better than we expected to find.*

One of the questions that we asked was: Do you regard motion picture matter as news interest to a considerable volume of your readers.

Ninety per cent. of the replies received answer "Yes," some of them most enthusiastically and a number telling of plans to establish photoplay departments or to increase those already in existence. A few are non committal and pass up that point.

Out of the several hundred blanks that we have surveyed only five have answered an unqualified "No." One of them, the Poughkeepsie *Star and Enterprise* tells us that it occasionally uses a motion picture item as a "filler" but regards all such news matter as subject to paid advertising rates.

ANOTHER surprise that is supplied by the preliminary survey is the large number of papers which have no photoplay departments which say that they do regard motion picture matter as of interest. *The answer to the question why they do not have such departments can generally be traced to the fact that the exhibitors of that town are not advertising. Certainly the vast majority of the papers show their willingness to go more than half way.*

In reply to this question a large number of the newspapers complain of the poor quality of matter that they receive and many of them come out with the statement that they will not print the ordinary press agent matter that they get from most of the companies. Some complain that they are getting too much matter, and others that they are not getting the sort that they want.

But we want to say that there is one thing plainly shown on far too many of these answers—and that is that there has been no cooperation on the part of the exhibitors. *Many of the replies in which interest in the photoplay is stated it is very evident that the exhibitor knows mighty little about his own daily paper.*

During the two years that this department has been running we have been urging as the first essential that you get in touch with your newspaper people. We felt sure that a great part of the trouble was in the lack of "get together" feeling. And we know that we have been right in the great number of cases.

Now's a good chance to start. Have you phoned your newspapers as we asked about filling out and returning this blank? That will start the interest and it may mean a movement that will bring a lot more dollars to your box office.

STILL another thing that this census has shown so far is that advertising of the motion picture houses has greatly improved in the past couple of years. To every town that reports the theatres as poor advertisers there are two that say they are good or satisfactory. One southern city of considerable size says: "We regard motion pictures as one of our best accounts. They appreciate the value of advertising." Another says "Our theatres are good advertisers and increasing their space." There might be quoted dozens of others that prove that the tendency is to better things.

But, to mar the joy of things a little a lot of these papers complain that the local theatres are apparently not able to get the sort of matter they should have to illustrate their advertising.

And on the other hand many of the newspapers declare that they are willing to lend their fullest aid in preparing matter even for the smallest accounts.

Taken all in all, it is high time for the exhibitors as a whole to act. The outlook on the part of the newspapers seems mighty bright. They want to help you and help in the sort of way that pays.

WHILE we are talking newspapers and advertising we want to call your attention to the unusually large amount of matter about advertising that appears in the Exhibitor Service Bureau with this issue. *It breaks the record in the history of any trade publication.*

This issue, in brief, is an education to most.

There is one of the splendid S. Barret McCormick articles.

L. H. Grandjean tells you of a teaser stunt in a small city and we give the use of one by P. E. Noble, in Seattle. Then there is an article by C. W. Perry, of Minneapolis. And then a lot of other matter, to say nothing of four pages of criticism of newspaper advertising.

It's a good time to get the advertising bug—and start faster on the road to prosperity.

Saenger Publicity Chief Hides Identity of Star in a Teaser Campaign for "Salome"

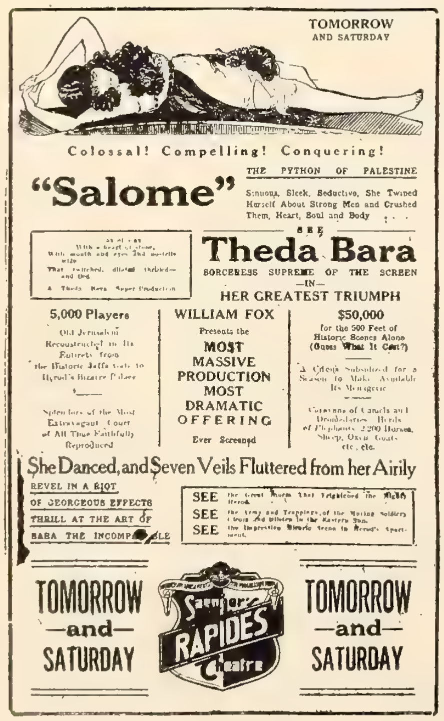
By L. H. Grandjean
Publicity Director, Saenger Amusement Company, New Orleans

I WISH to make it clear at the outset that while this discussion concerns the exploitation of an individual production, it covers points applicable to many productions. I have taken the Fox Film Corporation's "Salome" as an illustration because I wish to direct attention to a particular newspaper campaign, believing that the general style of this campaign may frequently be adapted to other pictures.

It is my opinion that two weeks' newspaper exploitation of a picture is not too great for the average small city, and this article deals with advertising which was done in our circuit towns where the range of population is from 15,000 upwards. In the case of "Salome" we used teaser copy. Such copy, ordinarily, might begin with the name of the attraction, the dates of playing, or any other one point that might be found suitable for the particular attraction to be advertised.

For starting the "Salome" campaign we select the dates, April 18th and 19th, as the points to be emphasized, coupling this up with the theatre name-plate and announcing: "Something's Going to Happen Here April 18th and 19th." A single column space of only one and one-half inches is used, and the first publication is twelve days in advance of the showing of the picture.

On the following day the copy is changed to read: "One Word Tells the Whole Story. What Is It? We'll Tell You Before April 18th and 19th." Again we use one and one-half inches, single column, and feature the dates and the theater name-plate. Gradually, however, the size of the advertisement is increased and the scope of the text broadened. Thus, on the fourth day, we say: "The Suspense Is Awful. Why Can't We Tell You? Is It a He? A She, Or It, What's to be at the Rapides April 18th and 19th?" The type display here continues to be in the date, and the name-plate is used. This advertisement runs two inches deep, single column width.


TOMORROW
AND SATURDAY

Colossal! Compelling! Conquering!

"Salome"

THE PYTHON OF PALESTINE

Sinuous, Sleek, Seductive, She Twined Herself About Strong Men and Crushed Them, Heart, Soul and Body . . .

[illegible]
With a heart of stone,
With mouth and eyes and nostrils wide
That twitched, dilated, throbbed—and fled
A Theda Bara Super Production

SEE
Theda Bara
SORCERESS SUPREME OF THE SCREEN
—IN—
HER GREATEST TRIUMPH

5,000 Players
Old Jerusalem Reconstructed in Its Entirety from the Historic Jaffa Gate to Herod's Bizarre Palace

Splendors of the Most Extravagant Court of All Time Faithfully Reproduced

WILLIAM FOX
Presents the
MOST MASSIVE PRODUCTION
MOST DRAMATIC OFFERING
Ever Screened

$50,000
for the 500 Feet of Historic Scenes Alone
(Guess What It Cost?)

A Circus Subsidized for a Season to Make Available Its Menagerie

Caravans of Camels and Dromedaries. Herds of Elephants. 2200 Horses, Sheep, Oxen, Goats etc., etc.

She Danced, and Seven Veils Fluttered from her Airily

REVEL IN A RIOT
OF GEORGEOUS EFFECTS
THRILL AT THE ART OF
BARA THE INCOMPARABLE

SEE the Great Storm That Frightened the Mighty Herod.
SEE the Army and Trappings of the Moving Soldiers [illegible] in the Eastern Sun.
SEE the Impressive Bizarre Scene in Herod's Apartment.

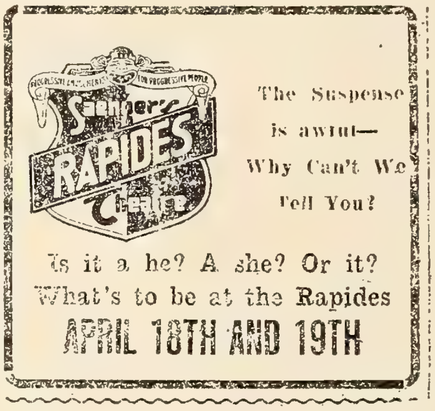
TOMORROW —and— SATURDAY

TOMORROW —and— SATURDAY

Four columns, eleven inches, telling the full story

The following day we announce: "Ah! It's a SHE Coming April 18th and 19th—the Tomorrow We'll Print HER Picture." On the sixth day we use seven inches, single column, with a cut of Theda Bara as Salome, her face, however, being masked by routing out her eyes and forehead. Over the cut we announce: "Here She Is!" Below it: "And Now the Question Is WHO IS SHE?" followed by name-plate and dates.

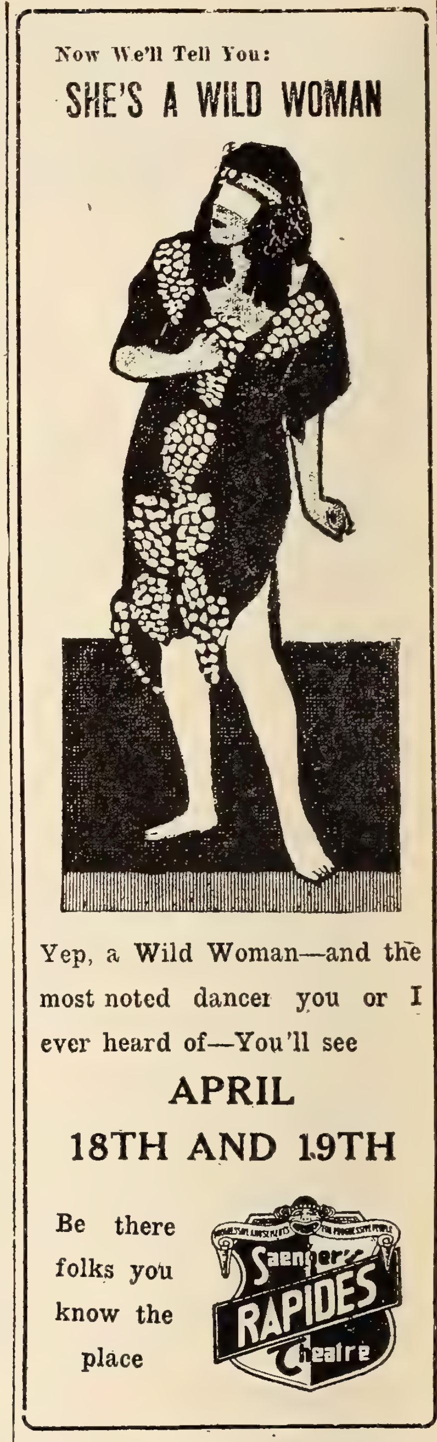
It is Saturday and as no Sunday newspaper is printed in the town where this campaign was first run—Alexandria, La.—we have given our patrons some food for thought over Sunday. On Monday Salome still wears her mask in the illustration of a seven and one-half inch, single column advertisement, and the legend above the cut states: "Now We'll Tell You; She's a Wild Woman." Below the cut are additional details: "Yep, A Wild Woman—and the Most Noted Dancer You or I Ever Heard Of. You'll see April 18th and 19th," and then the name-plate.


The Suspense is awful—
Why Can't We Tell You?
Is it a he? A she? Or it?
What's to be at the Rapides
APRIL 18TH AND 19TH

One of the one and one-half inch teasers that works up the curiosity

So far we have not divulged the nature of the attraction. It may be a stage or a screen play. Our theatre, in this case, is a combination house, but this same campaign was run in other of our towns in which we have photoplay theatres only.

On Tuesday, the eighth day, we use the same Salome illustration used previously, except that the features of Theda Bara are visible (we had two cuts; the one we defaced and this one) and our caption is: "Oh, Look! Her Mask Is Off!—So Now We'll Tell You Her Name. And the Sewing Circle will Have a Live Topic to Discuss. For she is (the cut here) Salome, the Python of Palestine." Then follows more copy, the name-plate and the dates. This advertisement is ten inches deep, single column. And on this day, for the first time since the inauguration of the campaign, we use a press notice and a two-column scene cut in the amusement columns. The cut is selected to fit the story; we always take care that cuts tally with the stories.


Now We'll Tell You:
SHE'S A WILD WOMAN

Yep, a Wild Woman—and the most noted dancer you or I ever heard of—You'll see
APRIL
18TH AND 19TH

Be there folks you know the place

Blindfold effect keeps identity partly hidden

Our campaign now is in full blossom and eight inches, double column, are used for our next advertisement. A three-column scene cut illustrates the advertisement and another one of similar size is used in a story in the amusement column. Stress still is laid on the dates—three different mentions, one of them, "The Day After Tomorrow and Saturday," driving home the time.

Eleven inches across three columns is devoted to the advertisement the day pre-

(*Continued on page* 3784)

Drawn Ads—Few Words

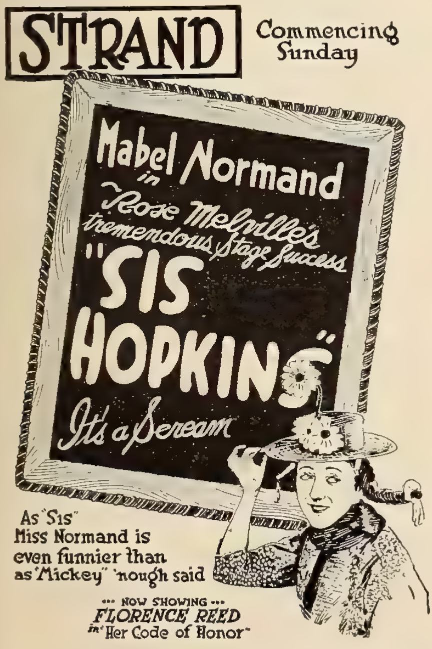
By Charles C. Perry

Manager, Strand, Minneapolis

ADVERTISING is like water poured on the garden—it brings results, but still one can't exactly tell how the advertising affected the box office. Without advertising no business will thrive, and with it the real value of it can never be determined, because patrons do not tell what has prompted them to see your show.

It is the personal belief of the writer that in the city the newspapers are unquestionably the best medium for advertising. At the Strand we have made a practice of doing 95 per cent of our advertising in the three daily newspapers, dividing our appropriation equally. Occasionally when we have a picture that is extraordinary and can stand up for a week or a little longer with extra advertising we put up fifty twenty-four-sheet stands.

The Strand seats 1,300 persons, hence we must make the best of a moderate advertising appropriation each week. We could spend much more money in the newspapers, but it is doubtful if the returns would aggregate proportionately larger. The theatre is doing a good business. Its clientele has been developed because of its policy of advertising productions according to their real value and in a modest, sensible way. We have not maintained that every attraction we have played has been "the greatest show on earth." Neither have we lavished a lot of superfluous adjectives upon our advertising space. In each ad. we have had published we have simply told of a coming or current attraction, have played up the star when the star was really popular and a box office value, have played up the story when we thought it was better known to the public than the star, have tried to build up the weak stars, and have preferred to tell of the unique plots, diverse, interesting complications of the plays than to tell of lingerie the star wears.



STRAND Commencing Sunday

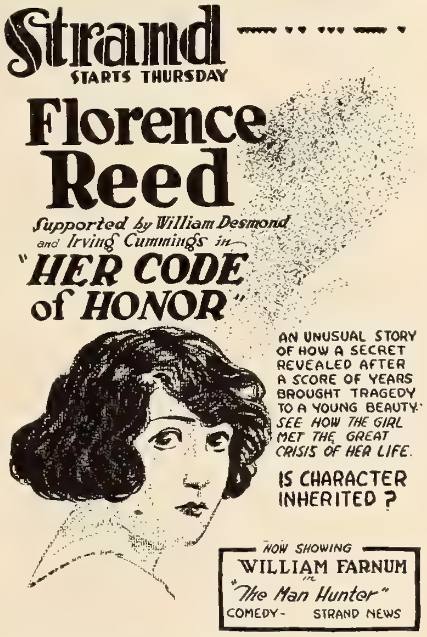
Mabel Normand in Rose Melville's tremendous Stage Success "SIS HOPKINS" It's a Scream

As "Sis" Miss Normand is even funnier than as "Mickey" 'nough said

··· NOW SHOWING ···
FLORENCE REED in "Her Code of Honor"

Three column ten inches used Thursday before opening

In all of our advertising we take for granted that our readers—our prospective patrons—are the most critical of people. We would rather prefer to have our patrons say that we were modest in our announcements than to give them the impression that they were going to see a great deal more than we were actually showing.



Strand
STARTS THURSDAY

Florence Reed

Supported by William Desmond and Irving Cummings in "HER CODE of HONOR"

AN UNUSUAL STORY OF HOW A SECRET REVEALED AFTER A SCORE OF YEARS BROUGHT TRAGEDY TO A YOUNG BEAUTY. SEE HOW THE GIRL MET THE GREAT CRISIS OF HER LIFE.

IS CHARACTER INHERITED ?

NOW SHOWING
WILLIAM FARNUM in "The Man Hunter"
COMEDY - STRAND NEWS

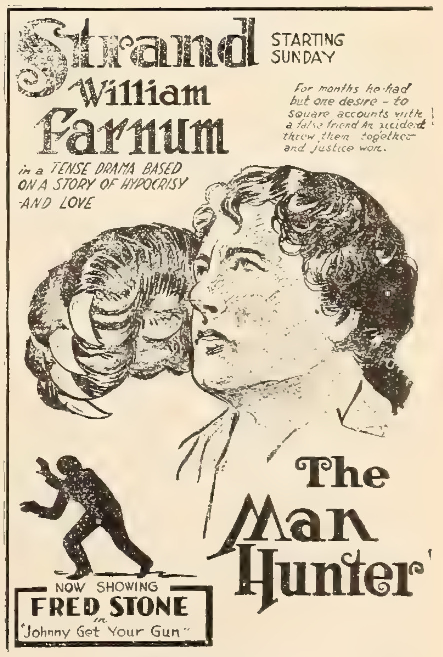
Perry is strong for hand drawn advertising

Therefore, preferring to be modest in all of our advertising, we admit that as a whole our advertising is not startling, but from experience we do know it is attractive. Making it attractive is an art. The secret of advertising, we believe, is not making your ads. full-page size, but in making them attractive enough to dominate a page, regardless of size. At the present time, with hot weather as the stiffest opposition, free band concerts in the parks, the lakes, ball games, fishing, out-of-door amusement pavilions and motoring appealing to all who appreciate the goodness of nature, we cannot make our present advertising a criterion by which to be generally judged, yet the following paragraphs describe our ideas of getting maximum results from minimum expenditures.

Charles C. Perry

Taking our capacity, previous maximum summer business and the attractions we are to play into consideration, we have adopted the following summer advertising policy, which, after considerable experiment, has proved adequate. We usually change our program twice a week—Sunday and Thursday. On Saturday (the *Daily News* has a big Saturday edition and no Sunday paper) we run a directory ad of about one column, five inches, or two column, two and a half inches. This depends upon how other theatres construct their ads. With a photograph in the layout and several publicity stories on the same page, we do not think it necessary to use much space in the Saturday or Sunday papers. Our advertising in the Sunday *Tribune* and Sunday *Journal* corresponds with that

(*Continued on page 3782*)



Strand STARTING SUNDAY

William Farnum

in a TENSE DRAMA BASED ON A STORY OF HYPOCRISY -AND LOVE

For months he had but one desire - to square accounts with a false friend An accident threw them together and justice won.

The Man Hunter

NOW SHOWING
FRED STONE in "Johnny Get Your Gun"

Star appeal and punch of the picture worked in together

Perry Strong for Drawn Ads with Punch in Them and Few Words

(*Continued from page* 3781)

in the Saturday *News*, and for the same reasons. Doesn't it seem logical that with a photo in the layout and several stories on the amusement pages that a large ad. is not a necessity?

On Sunday your prospective patron has time to read; he reads; he knows that he can find out what your theatre is to show in the amusement section, and it is safe to say that the amusement section is better read than any other. So a program ad. is all that is necessary.

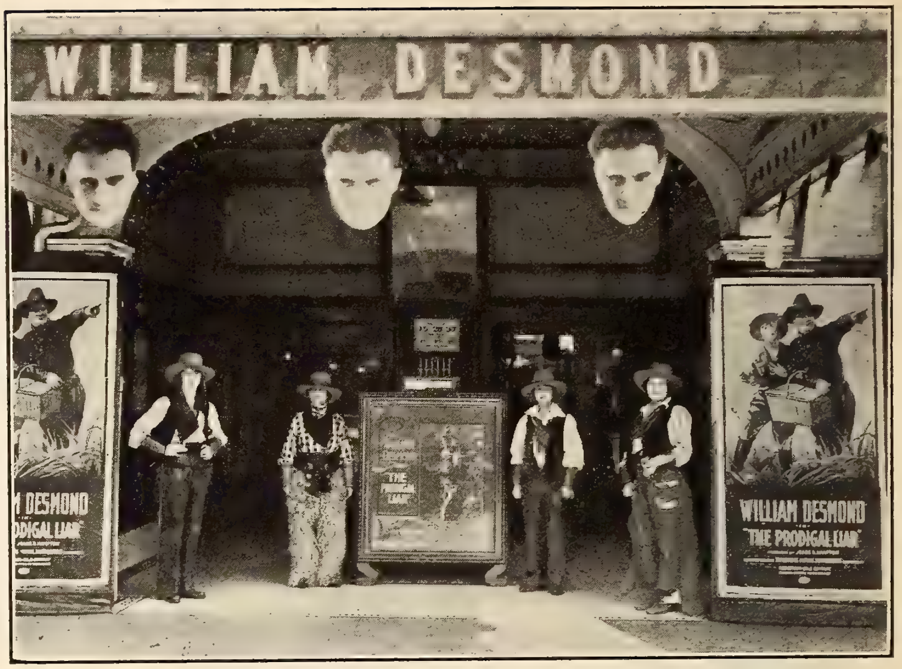
On Monday all three papers carry reviews of our show. We figure that these reviews are as good as the best of advertising. So we do not advertise on Monday. On Tuesday we usually run a small amusement ad. with the other theatres in the regular amusement column. On Wednesday we use commercial space to mention our current attraction's last day's run, call attention to the show starting Thursday, and to mention the coming Sunday's offering. This commercial space during summer months averages about three columns ten inches. Ofttimes we run three-tens in the Daily *News* (which runs a mid-week movie page) on Wednesday, and in the *Tribune* Wednesday night and Thursday morning, and the same display in the *Journal* on Thursday, because of department store advertising in the latter paper on Thursday, which attracts attention of many more women readers (and we figure the women make up a majority of our patrons). On Thursday, in the amusement column, we run an ad. a trifle bigger than the usual program ad. because we know people will wonder if our Sunday to Wednesday show is being continued. Therefore we try to "steal" best position in the amusement column, to show them quickly that we have a new bill.

Friday being the best department store advertising day of the week, we figure it our best day for advertising coming Sunday attractions. The department stores usually run a lot of small type matter and outline drawings; hence we try to get position near them and make our ads. contrastingly as black as possible. By so doing our black spot on the light page dominates the page and makes our ad. just as attractive as if it were twice, or three times as large as it is—three-tens. On Friday also we run a small amusement ad. Though we cannot always get preferred position with our commercial ads., we try to place them on pages that the women will read the most.

A few samples of recent Strand advertisements created by our advertising department, with the idea of making the art work of the ad. describe in some way the character of the story, to attract instant attention to the ad., and to make it easily remembered, are reproduced in these columns. The advertising department maintains that just decorative art work is not sufficient in advertising, but that the art work must, if it is to be effective, be connected to the character of the play, or to the star. And, let us add, that 90 per cent of all our ads. are drawn.

A lot of people sell their pictures in the same way they talk about the weather—think it over.

Instead of always trying to get down to your patrons' level, you'll find it generally safer to get UP to it.



Ushers garbed as "cowboys" at Ray's Garden

This Theatre Shows Whole Cast of Picture in Person to Its Patrons

RAY'S GARDEN theatre, Los Angeles, has just set a new record by having a member of the cast of a picture appear at every evening showing during the course of a week. This was accomplished with the showing of William Desmond in "The Prodigal Liar."

The play opened on Sunday night to a big audience and throughout the week.

In conjunction with "The Prodigal Liar," three men dressed as cowboys added to the pleasure with songs of the West.

The atmosphere of the production was maintained in the dressing of the theatre. Girl ushers appeared in Cowboy uniforms.

Desmond appeared at the opening performance on Sunday night, and received such a cordial reception as to leave no doubt of his popularity in Los Angeles. On succeeding nights Betty Compson, who was Desmond's leading woman in "The Prodigal Liar," Frank Lanning, and Walter Perry, appeared in person.

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Thomas D. Soriero, Park theatre, Boston, and Strand theatres, Lowell
Chas. H. Williams, Strand theatre, Providence, R. I.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Jack Kuhn, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Grossman, Standard theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis.
Edward L. Hyman, Liberty theatre, St. Louis.
Theo. L. Hays, New Garrick theatre, St. Paul.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Butterfly theatre, Milwaukee.
C. Edgar Momand, Garden theatre, Flint, Mich.
Charles C. Perry, Strand Theatre, Minneapolis.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
Chas. G. Branham, S. A. Lynch Ent., Atlanta.
R. B. Wilby, Strand Theatre, Montgomery, Ala.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.
C. A. Lick, New theatre, Fort Smith, Ark.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
Herbert J. Thacher, Strand theatre, Salina, Kan.
H. M. Thomas, Strand theatre, Omaha.
Ralph Ruffner, Rialto theatre, Butte.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, People's Theatre, Portland.
E. J. Myrick, Liberty theatre, Portland, Ore.
A. S. Kolstad, Liberty theatre, Hood River, Ore.
H. L. Percy, Antlers theatre, Roseburg, Ore.
P. E. Noble, Publicity Manager, Liberty and Columbia theatres, Portland.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.

Association of Impressions in Ads

By S. Barret McCormick
Managing Director, Circle Theatre, Indianapolis

"*I REMEMBER your Face—but I don't recall the name.*"

Something about him had impressed itself indelibly upon your memory. Perhaps a twinkle in his eye had caused you to remark, "Here, light a fresh one," and settling back comfortably in your chair in the smoking compartment you listened as the mile posts flew by, enchanted at his modern Arabian Nights yarns while you made the mental reservation that "here was the biggest, but most entertaining, liar since the fellow that invented the Jonah and the whale story."

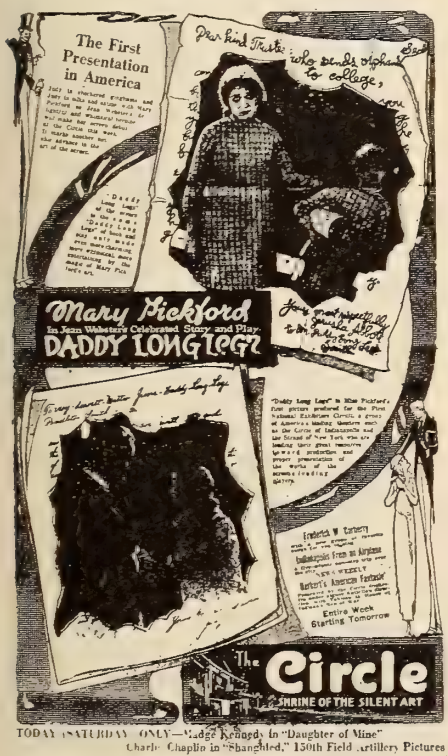
Or you met him on the street under the yellow glare of a street lamp, and the ugly scar on his cheek brought up boyhood memories of every outlaw from Jesse Jimmy to Attilla, the Hun.

Or, perhaps, the introductions were as per usual, "Smith Meet Jones, he's a good scout," and the smile on his lips as he repeated the stereotyped "gladtomeetcha" had got under the skin somehow, and you liked the fellow—and the name slipped off into the abyss of forgetfulness while the *impression of personality* remained.

Man is essentially a symbolist. He sees everything in pictures. His God is a Being, Money the Portrait of Power, Love the Colorful Canvas of Hearts Desire.

He forgets names, but he never forgets a mental picture.

In advertising we are constantly utilizing this association of impressions, and frequently the use we make of it is entirely unconscious, therefore realizing on only a portion of its potency.


The First Presentation in America

Mary Pickford
In Jean Webster's Celebrated Story and Play
DADDY LONG LEGZ

"Daddy Long Legs" is Miss Pickford's first picture produced for the First National Exhibitors Circuit, a group of America's leading theaters such as the Circle of Indianapolis and the Strand of New York who are leading their great resources toward production and proper presentation of the works of the screen's leading players.

Frederick W. Carberry

Indianapolis From an Airplane

NEWS WEEKLY

Herbert's American Fantasie

Entire Week
Starting Tomorrow

The Circle
SHRINE OF THE SILENT ART

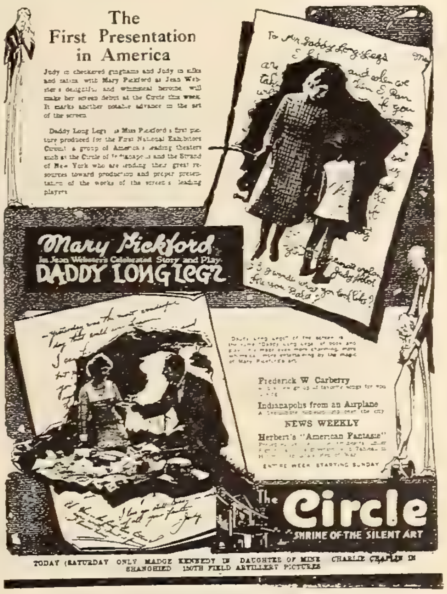
TODAY (SATURDAY) ONLY—Madge Kennedy in "Daughter of Mine"
Charlie Chaplin in "Shanghaied," 150th Field Artillery Pictures

Four columns, fifteen inches, with portions of two letters shown with the scenes

A man will be walking along the street, and all of a sudden his mind will leap back twenty years, and he will find himself in an old-fashioned garden surrounded by a white picket fence and an arching gate that creaks on its hinges, and just beyond the stone cupid that is acting as a fountain he will see a girl in a swing, and all about her blooms a garden of lilac.

What did it? Perhaps only the faint whiff of perfume as some one passed, yet this T. B. M. married for years, settled down and happy, finds the ghosts of a boyhood romance haunting him.

The other day a man drove out into the country with a friend, nothing unusual for him to do, but his mental contortions serve as a good example of the association of impressions. The miles sped by, fishing streams came to view frequently, dense woods showed up on the horizon, a barefoot boy trailing behind a dozen cows passed them, but not a single thrill of boyhood days passed over the gentleman in the speedster, but further on down the road they whizzed past a country store, the orthodox kind, false front, some farm machinery out in front, and the awning posts neatly whittled by some jack-knife expert of days gone bye.


The First Presentation in America

Mary Pickford
In Jean Webster's Celebrated Story and Play
DADDY LONG LEGZ

Frederick W. Carberry

Indianapolis from an Airplane

NEWS WEEKLY

Herbert's "American Fantasie"

The Circle
SHRINE OF THE SILENT ART

TODAY (SATURDAY) ONLY MADGE KENNEDY IN DAUGHTER OF MINE CHARLIE CHAPLIN IN SHANGHIED 150TH FIELD ARTILLERY PICTURES

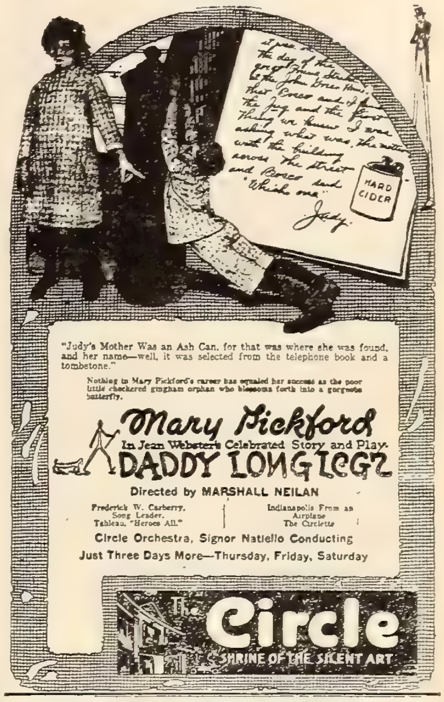
Contrasts of the girl in the orphanage and in society brought out

And among the great category of memories what did this fleeting vision of a country store awake in our friend of the twin-six?

Bologne sausage and crackers.

And as though in answer to his silent wish a few miles on down the way the engine gave a few dying gurgles and refused to bulge another step, and the two men passed up the convenience of numerous farm-house telephones and the assistance of friendly cars as they plodded down the dusty road to the waiting feast.

Bologne sausage if served at his club would have justified him in calling a meeting of the house committee, and the dropping of a few bombs among the powers that select the menus, but here was the memory of a boyhood Sunday of a city kid who had driven out into the country with freckled-faced cousins and had lunched on the way. Everything was complete, even to the memory of how he had marveled at the dexterity of the group around the pot-bellied stove who aimed at the Star-Plug box filled with sawdust.


"Judy's Mother Was an Ash Can, for that was where she was found, and her name—well, it was selected from the telephone book and a tombstone."

Nothing in Mary Pickford's career has equaled her success as the poor little checkered gingham orphan who blossoms forth into a gorgeous butterfly.

Mary Pickford
In Jean Webster's Celebrated Story and Play
DADDY LONG LEGZ

Directed by MARSHALL NEILAN

Frederick W. Carberry, Song Leader.
Tableau, "Heroes All."

Indianapolis From an Airplane
The Circlette

Circle Orchestra, Signor Natiello Conducting

Just Three Days More—Thursday, Friday, Saturday

The Circle
SHRINE OF THE SILENT ART

Letter spirit still kept up with the Thursday advertising—three more days to go

All of which is a lengthy and perhaps non-essential argument in favor of the association of impressions in advertising.

But it is the knowledge of human nature and its whimsicalities that makes successful advertising just as the little "human touches" in a play often make for its success.

"Daddy Long-Legs," Mary Pickford's recent First National Production, lent itself to the association of impressions, but perhaps, in a different manner than in the foregoing examples.

Very few, fortunately, have memories of an orphan's home, but hundreds of thousands have pleasant recollections of Judy's letters to "Daddy Long-Legs Smith." And therein lay the line of appeal for the advertising of the photoplay, to recall to the minds of the books thousands of readers the joy of Judy's letters.

The campaign of the Circle was one entirely of suggestion, the reader of the advertisement was permitted to look at a portion of Judy's contrasting letters illustrated with scenes suggestive of the text and his imagination did the rest.

Why tell the story?

If one had read the book he had a very definite idea of what the picture should contain, and he sold himself through the medium of previous impressions.

If the book was unknown to him there was sufficient illustration and suggestion of theme to create desire.

(*Continued on page* 3784)

Saenger Publicity Heads Show How to Arouse Fullest Teaser Curiosity

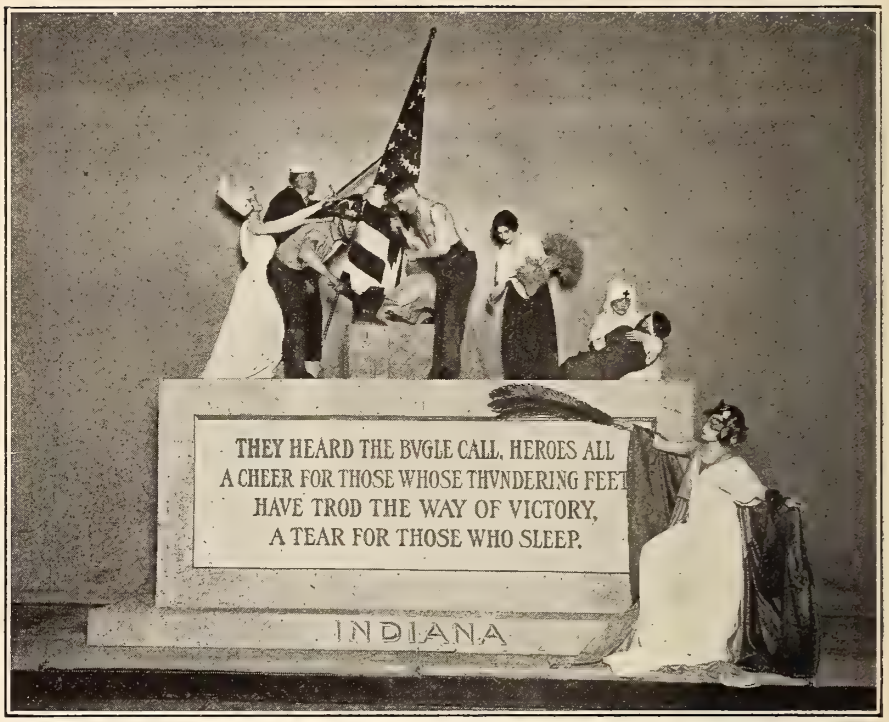
(*Continued from page* 3780)

ceding the showing. We use a different illustration and the sort of copy we would have used if we hadn't breathed a line about the show in previous advertisements. Seven inches, two columns, are used on the first day of the showing—all type, no illustrations. And on the last day we come back with four and one-half inches, two columns wide, all type.

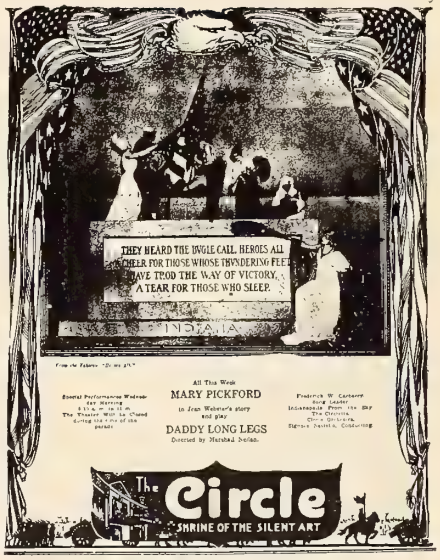
With our biggest advertisement we run in the news columns our largest scene cut, showing massive settings and hundreds of people, and a story to suit. On the day of the showing we place a two-column scene cut, but the last day we have none—we are expecting our pleased patrons to do most of our advertising on the second day.

This is a flexible campaign. We tested that when the shipment of cuts from one town to another of our circuit delayed the start of the Hattiesburg campaign. It was shrunk from twelve units to seven, and was comprehensive at that.

It is significant that every cut and every word in the advertisements, and in the advance notices, was supplied by the exchange and the William Fox press book, with the exception of the teaser copy, which we wrote. All the necessary material is there. Some of the arrangements of the advertisements might be varied, and you might pick a line from one advertisement and a line from another in the pressbook. But that is largely a matter of taste. The Fox Film Corporation has given everything—*even the right for you to use your own discretion!* If you're in doubt on a Salome campaign, use the advertisements and stories just as they are in the press book.


THEY HEARD THE BVGLE CALL. HEROES ALL
A CHEER FOR THOSE WHOSE THVNDERING FEET
HAVE TROD THE WAY OF VICTORY,
A TEAR FOR THOSE WHO SLEEP.
INDIANA

Stage display for Indian soldiers at the Circle


THEY HEARD THE BVGLE CALL. HEROES ALL
CHEER FOR THOSE WHOSE THVNDERING FEET
HAVE TROD THE WAY OF VICTORY,
A TEAR FOR THOSE WHO SLEEP.
INDIANA

Special Performance Wednesday Morning
The Theater Will be Closed during the time of the parade

All This Week
MARY PICKFORD
in Jean Webster's story and play
DADDY LONG LEGS
Directed by Marshall Neilan.

Frederick W. Carberry, Song Leader
Indianapolis From the Sky
The Circlette
Circle Orchestra,

The Circle
SHRINE OF THE SILENT ART

This ad appeared parade day

"Who's Got the Button?" Plan Used to Exploit Serial

S. G. Honeck, branch manager for Pathe at Milwaukee, has turned out a novel idea for the exploitation of the new serial, "The Tiger's Trail," through the use of special buttons that he is having made for the exhibitors in his territory. The button idea is not new, but in the form that Mr. Honeck is using it there is distinct novelty.

The top section of the button is blue, a white band across the center and the lower section red. At the top the name of the theatre is printed and at the bottom "The Tiger's Trail," with a number stamped across the white band. These buttons are numbered consecutively as high as the number ordered by the exhibitor. In case he orders 3000 there will be probably fifty duplicate numbers.

It is the plan to distribute these on an announced day prior to the showing of the first episode and at the same time to carry announcements on the screen that persons meeting others with buttons of the same number are entitled to one pass each, good for the entire showing of the serial. It is suggested that the exhibitor see to it that some of these duplicate buttons are found early so as to increase the word of mouth advertising. Teaser slides such as these are suggested:

No. 1—Did you match your button tonight?

No. 2—Button, button, who's got your button?

No. 3—If you found your button, step up and get your pass at the box office.

No. 4—Meet at the Grand and find your button.

Motion Pictures Called in During Good Roads Campaign

Once more motion pictures have been called in as the basis of a crusade. The Dallas, Texas, Automobile Club has been conducting a crusade for good roads and the basis for this has been motion pictures of the many muddy stretches of highway in that section. Dallas theatres and those in the smaller towns through the section have been showing these views.

McCormick Writes on Association of Impression in Motion Picture Advertising

(*Continued from page* 3783)

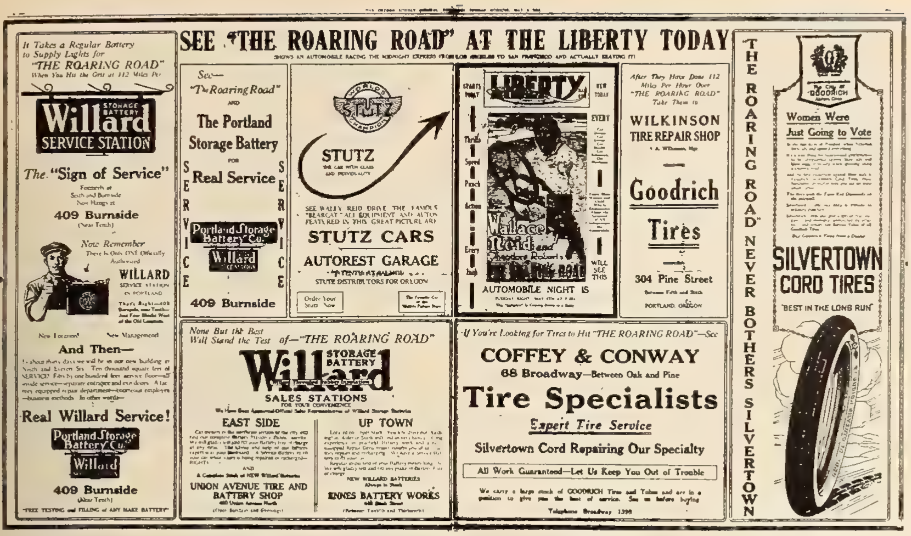
Imaginative impressions as well as impressions of actuality, can find valuable place among selling arguments. Life insurance is sold almost entirely through the medium of fear or the creation of imaginative impressions of disaster. Likewise amusement advertising can suggest through the medium of association of the emotions of the play's characters with the feelings of the advertisement's reader a thought that such things are not without the bounds of their own affairs.

It might be unkind and result in a hard time for the so-called head of the house, to suggest to his wife that she might come home any time and find hubby vamping the parlor maid just as it is done in the play, but it would undoubtedly be effective advertising.

The world thinks first of itself, the people of the drama are unreal only to the man who writes the play.

Impressions, Memories, Hopes are all vital factors in advertising particularly in amusement advertising, where we play upon the finer sensibilities of the human organism and appeal not infrequently to man's inherent selfishness for he is basically selfish, within himself he builds the temple of his gods who are the only fair gods, his memories pleasant or unpleasant are the only visions of the past, his imaginative wanderings in the future are the only trips to Utopia.

How much more effective will it be in advertising if we let man rattle the shutters on his own house of imagination instead of merely saying, "This is a ghost story."



SEE "THE ROARING ROAD" AT THE LIBERTY TODAY

It Takes a Regular Battery to Supply Lights for "THE ROARING ROAD" When You Hit the Grit at 112 Miles Pe

Willard Storage Battery SERVICE STATION

The "Sign of Service"

409 Burnside (Near Tenth)

Now Remember There Is Only ONE Officially Authorized WILLARD SERVICE STATION IN PORTLAND

New Location! New Management

And Then—

Real Willard Service!

Portland Storage Battery Co. Willard

409 Burnside (Near Tenth)

"FREE TESTING and FILLING of ANY MAKE BATTERY"

See— "The Roaring Road" AND The Portland Storage Battery FOR Real Service

SERVICE SERVICE

Portland Storage Battery Co. Willard

409 Burnside

STUTZ THE CAR WITH CLASS AND PERSONALITY

SEE WALLY REID DRIVE THE FAMOUS "BEARCAT"—ALL EQUIPMENT AND AUTOS FEATURED IN THIS GREAT PICTURE ARE

STUTZ CARS

AUTOREST GARAGE

STUTZ DISTRIBUTORS FOR OREGON

Order Your Stutz Now

LIBERTY

Wallace Reid and Theodore Roberts

AUTOMOBILE NIGHT IS

After They Have Done 112 Miles Per Hour Over "THE ROARING ROAD" Take Them to

WILKINSON TIRE REPAIR SHOP

Goodrich Tires

304 Pine Street Between Fifth and Sixth PORTLAND, OREGON

None But the Best Will Stand the Test of—"THE ROARING ROAD"

Willard Storage Battery SALES STATIONS FOR YOUR CONVENIENCE

EAST SIDE

UNION AVENUE TIRE AND BATTERY SHOP

UP TOWN

NEW WILLARD BATTERIES Always in Stock

INNES BATTERY WORKS

If You're Looking for Tires to Hit "THE ROARING ROAD"—See

COFFEY & CONWAY

68 Broadway—Between Oak and Pine

Tire Specialists

Expert Tire Service

Silvertown Cord Repairing Our Specialty

All Work Guaranteed—Let Us Keep You Out of Trouble

We carry a large stock of GOODRICH Tires and Tubes and are in a position to give you the best of service. See us before buying

Telephone Broadway 1398

"THE ROARING ROAD" NEVER BOTHERS SILVERTOWN

The City of GOODRICH Akron, Ohio

Women Were Just Going to Vote

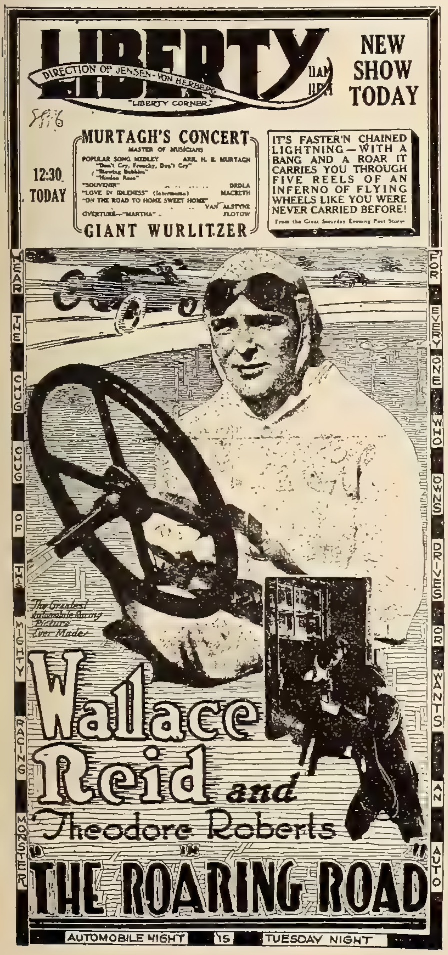
SILVERTOWN CORD TIRES

"BEST IN THE LONG RUN"

Cooperation by auto dealers resulted in this double truck at little cost to the Liberty

Noble Uses Autos and Teasers to Limit In Putting "The Roaring Road" Over Big

PLAYING the automobile end of the feature for the full effect, P. E. Noble has set a new record with the manner in which he put over "The Roaring Road" with Wallace Reid as the star at the Liberty theatre, Portland, Ore. Mr. Noble plans the advertising for both the Liberty and Columbia, the two Jensen and von Herberg houses there.



LIBERTY

DIRECTION OF JENSEN-VON HERBERG

"LIBERTY CORNER"

11AM 11PM

NEW SHOW TODAY

12:30 TODAY

MURTAGH'S CONCERT

MASTER OF MUSICIANS

POPULAR SONG MEDLEY ARR. H. B. MURTAGH

"Don't Cry, Frenchy, Don't Cry"

"Blowing Bubbles"

"Hindoo Rose"

"SOUVENIR" DRDLA

"LOVE IN IDLENESS" (Intermezzo) MACBETH

"ON THE ROAD TO HOME SWEET HOME" VAN ALSTYNE

OVERTURE—"MARTHA" FLOTOW

GIANT WURLITZER

IT'S FASTER'N CHAINED LIGHTNING—WITH A BANG AND A ROAR IT CARRIES YOU THROUGH FIVE REELS OF AN INFERNO OF FLYING WHEELS LIKE YOU WERE NEVER CARRIED BEFORE!

From the Great Saturday Evening Post Story

HEAR THE CHUG CHUG OF THE MIGHTY RACING MONSTER

FOR EVERY ONE WHO OWNS DRIVES OR WANTS AN AUTO

The Greatest Automobile Racing Picture Ever Made

Wallace Reid and Theodore Roberts IN THE ROARING ROAD

AUTOMOBILE NIGHT IS TUESDAY NIGHT

Four full columns used Sunday of the opening

First thing that Mr. Noble did was to get hold of the first print of the picture and call in the members of the automobile dealers association to view it. They immediately endorsed it and with this backing he placed his proposition before the newspapers to arrange for cooperative advertising. The result was a "double truck" in the Sunday *Journal* and page displays in the other papers.

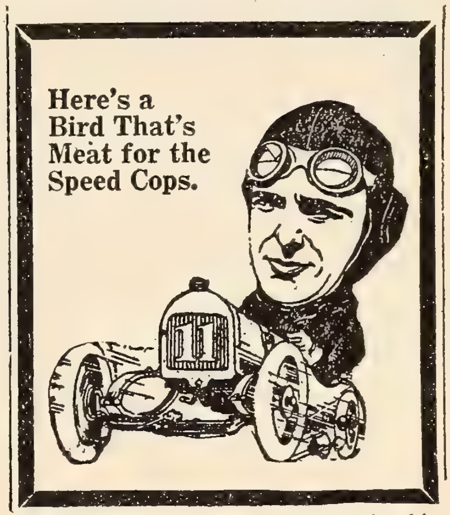
In the double page display that we have reproduced here the advertisement of the Liberty was linked up with that of the Stutz car, one of those that was used by Reid in making the picture. The result was that with the use of the arrow in the Stutz display that space was practically given over to the benefit of the Liberty and no one could even glance at the entire display without finally having the punch put in the theatre announcement.

But that wasn't the end of the cooperation with the automobile industry. Tuesday was set aside for automobile night and special display advertisements were carried in the newspapers stating that all the big people in the industry would be there that evening and inviting every owner of a machine to attend. *Noble figured on not only the increased business that would come from the stunt alone, but on the added publicity that would be given by having hundreds of cars headed for the Liberty and lining up there during the performance.*

Now Noble believes in pulling all the strings when he starts to work and so he did not overlook the possibilities of a parade. With the opening of the engagement on Sunday there appeared on the streets of Seattle a big racing car bearing "11" in huge numerals—the number of Reid's car in the film race—and in a cloud of smoke and with a roar of the engines this drove up to the theatre at 10.30 Sunday morning. Then on Tuesday there was the big street parade with this car heading the procession and a couple of Stutz racers following. Permission had been obtained from the city authorities to allow the cut-outs to be open for thirty minutes and with the dozens of cars in line the noise could be heard for fifteen blocks, and no one in hearing distance failed to find out what the celebration was all about.

That was one angle of the campaign. The other one was the teaser. Now Noble is strong for the teaser idea, but he realizes that it should be used only now and then and only in case of a picture that fully justifies this kind of exploitation.

On Tuesday before the Sunday showing Noble started off with two column, one inch displays carrying only the picture of the racing car driven by Reid and then a very short sentence with it. On Wednesday this came down to three inches single and on Thursday to 2½ inches single. During all of this time there was nothing to show that the advertisements even referred to a motion picture. There were ten of these used each day and they in a measure read into each other. Here are some of the other lines that were used, each in a separate advertisement:



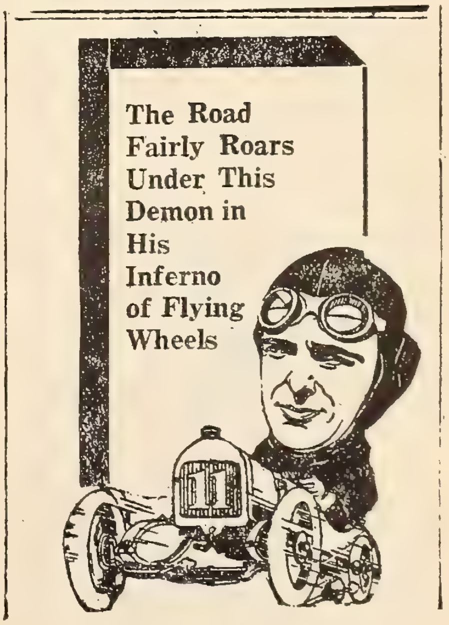
Here's a Bird That's Meat for the Speed Cops.

Not an intimation, it's a picture in this

He was actually tearing up the road
Roaring into Portland at 112 miles an hour
An inferno of flying wheels
Then the mighty Darco stepped to the front
—and the road to the post was clear.

On Friday the first intimation was given

(Continued on page 3794)

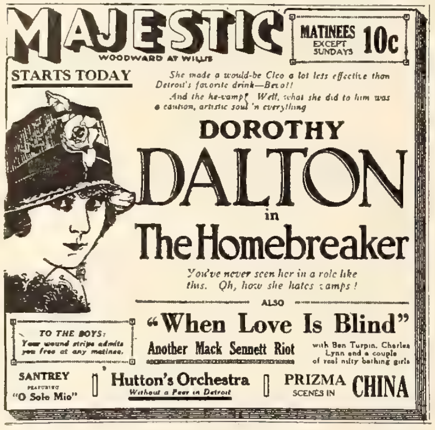


The Road Fairly Roars Under This Demon in His Inferno of Flying Wheels

Same figure in all the teasers

Your Idea and Ours

MAJESTIC THEATRE, Detroit, has followed suggestions appearing in the MOTION PICTURE NEWS Special Service Section on Dorothy Dalton in "The Home Breaker," and has done it well. We advised in the April 26 issue that exhibitors should tell the public that this is a different sort of a picture from the most in which she has appeared, and added: "Don't be content to say that it is 'different.' Just omit that word and tell why it is." And a little later on we suggested that she had been so often seen in vampire roles that it was a good opportunity to play her as an antidote for vampires, and this the Majestic has done well.



MAJESTIC
WOODWARD AT WILLIS
MATINEES EXCEPT SUNDAYS 10c
STARTS TODAY

She made a would-be Cleo a lot less effective than Detroit's favorite drink—Bevo!!
And the he-vamp? Well, what she did to him was a caution, artistic soul 'n everything

DOROTHY
DALTON
in
The Homebreaker

You've never seen her in a role like this. Oh, how she hates vamps!

ALSO
"When Love Is Blind"
Another Mack Sennett Riot
with Ben Turpin, Charles Lynn and a couple of real nifty bathing girls

TO THE BOYS: Your wound stripe admits you free at any matinee.

SANTREY featuring "O Sole Mio"
Hutton's Orchestra *Without a Peer in Detroit*
PRIZMA SCENES IN CHINA

Directly under the name of the theatre are these lines:

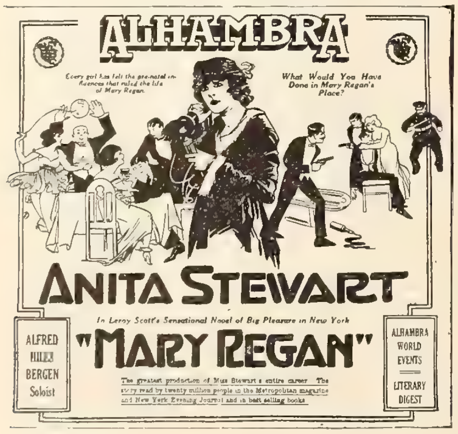
> She made a would-be Cleo a lot less than Detroit's favorite drink—Bevo. ....
> And the he-Vamp? Well, what she did to him was a caution, artistic soul'n everything.

And then that was made all the stronger with the line under the title: "You've never seen her in a role like this. Oh, how she hates vamps."

Splendid advertising that, even if it occupies only six inches across three columns.

Money talks—and the loudest in newspaper space.

GEORGE FISCHER, manager of the Alhambra, Milwaukee, hit upon a novel plan to exploit "Mary Regan," starring Anita Stewart. Miss Stewart had been shown in a feature dealing without society life, another with a highly romantic flavor, and the third had to be different, so he emphasized the underworld part. His advertisement the day the feature started was five columns, ten inches, and brought out the sensational parts of the picture. Miss Stewart, with a decidedly terrified look upon her face, is seen in the centre with a telephone. On either side are ranged pictures guaranteed to make the most jaded fan take notice—on the left a picture of a hilarious group about a table with drinks being served. The other picture represents the shooting scene of the cabaret, with a policeman in the background.



ALHAMBRA

Every girl has felt the pre-natal influences that ruled the life of Mary Regan.

What Would You Have Done in Mary Regan's Place?

ANITA STEWART
In Leroy Scott's Sensational Novel of Big Pleasure in New York
"MARY REGAN"
The greatest production of Miss Stewart's entire career. The story read by twenty million people in the Metropolitan magazine and New York Evening Journal and in best selling books

ALFRED [illegible] BERGEN Soloist

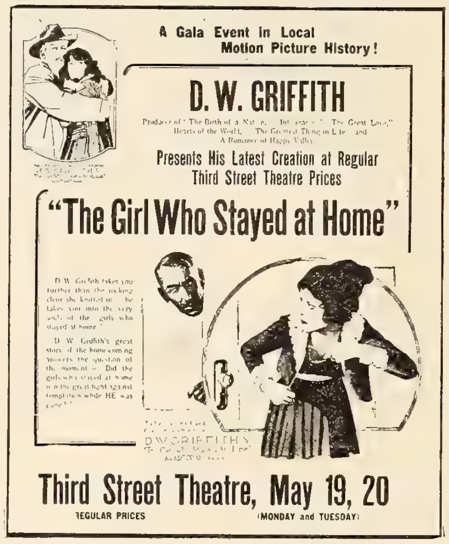
ALHAMBRA WORLD EVENTS
LITERARY DIGEST

The wording in the advertisement is limited, one sentence referring to the pre-natal influence that ruled the life of Mary Regan, and the other asked the question, "What would you have done in her place?" The name of the star and the name of the play are shown in big black letters and a short paragraph devoted to an explanation of the story:

> The greatest production of Miss Stewart's entire career. The story read by twenty million people in the Metropolitan magazine and New York Evening Journal and in best selling books.

Let's make this the summer of our discontent with the mediocre.

THERE isn't any reason why just as much care should not be given to the preparation of heralds as to newspaper advertising. Our main objection to this sort of advertising is that it is sloppily done and that "cheap" is written all over it and this sort of crudeness puts the photoplay on a lower plane that it should be. Yet there are lots and lots of places where it is necessary to use the herald to reach the public and it cannot be done through the newspapers.



A Gala Event in Local Motion Picture History!

D. W. GRIFFITH
Producer of "The Birth of a Nation," "Intolerance," "The Great Love," "Hearts of the World," "The Greatest Thing in Life" and "A Romance of Happy Valley"
Presents His Latest Creation at Regular Third Street Theatre Prices

"The Girl Who Stayed at Home"

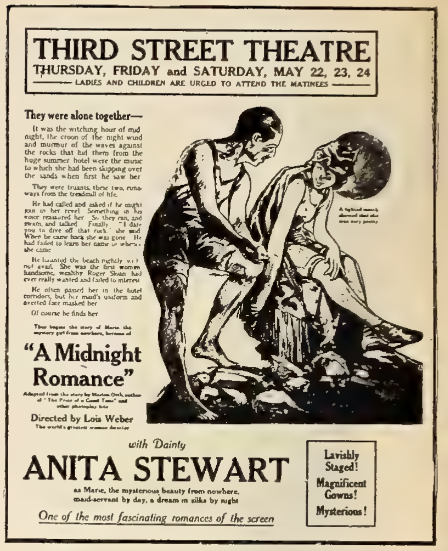
D. W. Griffith takes you further than the rocking chair she knitted in — he takes you into the very souls of the girls who stayed at home."

D. W. Griffith's great story of the home-coming answers the question of the moment — Did the girls who stayed at home win the great fight against temptation while HE was gone?"

D. W. GRIFFITH'S

Third Street Theatre, May 19, 20
REGULAR PRICES (MONDAY and TUESDAY)

Third Street theatre, Easton, Pa., is one of the livest houses in the country and we are not surprised to see these examples of work as it should be done come from that show place. There are 9¼ x 12 inches and printed in color on a good grade of paper. The Griffith picture is in blue and the Anita Stewart in green and brown.



THIRD STREET THEATRE
THURSDAY, FRIDAY and SATURDAY, MAY 22, 23, 24
LADIES AND CHILDREN ARE URGED TO ATTEND THE MATINEES

They were alone together—

It was the witching hour of midnight, the croon of the night wind and murmur of the waves against the rocks that hid them from the huge summer hotel were the music to which she had been skipping over the sands when first he saw her.

They were truants, these two, runaways from the treadmill of life.

He had called and asked if he might join in her revel. Something in his voice reassured her. So they ran, and swam, and talked. Finally, "I dare you to dive off that rock," she said. When he came back she was gone. He had failed to learn her name or whence she came.

He haunted the beach nightly without avail. She was the first woman handsome, wealthy Roger Sloan had ever really wanted and failed to interest.

He often passed her in the hotel corridors, but her maid's uniform and averted face masked her.

Of course he finds her.

Thus began the story of Marie, the mystery girl from nowhere, because of

"A Midnight Romance"
Adapted from the story by Marion Orth, author of "The Price of a Good Time" and other photoplay hits
Directed by Lois Weber
The world's greatest woman director

with Dainty
ANITA STEWART
as Marie, the mysterious beauty from nowhere, maid-servant by day, a dream in silks by night
One of the most fascinating romances of the screen

Lavishly Staged!
Magnificent Gowns!
Mysterious!

Two cuts secured from the exchange were used with "The Girl Who Stayed at Home" and there are some interesting selling arguments. The name of Griffith is properly brought out and then are listed his various creations.

The cut in the herald on the Stewart picture is even more attractive, especially at this time of the year, since it shows the two figures in bathing suits. Here the illustration has been counted upon to induce the public to read the rather long selling argument to the left, and we feel pretty sure that it has that result. The selling argument is based on the meetings with the mysterious girl on the beach and the romance idea is strongly put over.

Now especially this section violates most people's ideas of herald, but we believe that it properly violates them and that it got a whole lot more people to the Third Street theatre than would have one of the mere masses of type that fail to pay attention to appearance and therefore do not attract the eye.

They are a decided relief from the usual herald stuff.

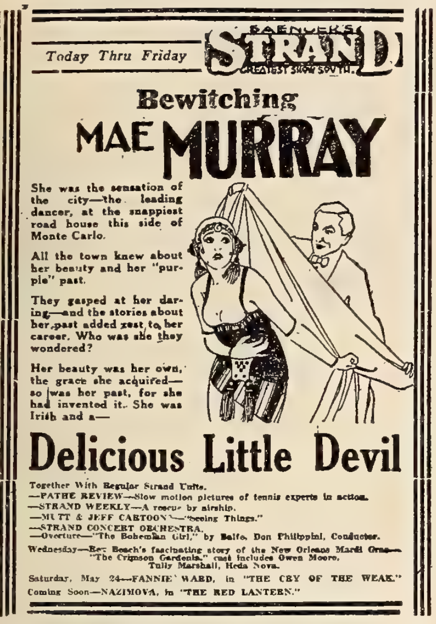
The bucket that went to the well too often wasn't made of advertising.

CAN'T help mentioning it when one of the finest theatres in the country, and the head of the biggest circuits in the world from the standpoint of number of theatres, follows in entirety the advice that was given in one of our Special Service Sections. But this is just what has been done by the Strand, New Orleans, in exploiting Mae Murray in "The Delicious Little Devil." Look at this display and turn back to page 3218 of the issue of MOTION PICTURE NEWS for May 17.

We advised exhibitors who liked cuts to turn back to the previous issue and see the advertising that appeared there EXCLUSIVELY, and this is what the Strand did and used one of them. One of the selling talks that we gave was used with a slight change—that of making reference to the "snappiest road house"—and we think improved it. And we repeat the talk here:

> She was the sensation of the city—the leading dancer at the snappiest road house this side of Monte Carlo.
> All the town knew about her beauty and her "purple past."
> They gasped at her daring—and the stories

What Live Wires are Doing



Today Thru Friday

SAENGER'S STRAND

GREATEST SHOW SOUTH.

Bewitching

MAE MURRAY

She was the sensation of the city—the leading dancer, at the snappiest road house this side of Monte Carlo.

All the town knew about her beauty and her "purple" past.

They gasped at her daring—and the stories about her past added zest to her career. Who was she they wondered?

Her beauty was her own, the grace she acquired—so was her past, for she had invented it. She was Irish and a—

Delicious Little Devil

Together With Regular Strand Units.
—PATHE REVIEW—Slow motion pictures of tennis experts in action.
—STRAND WEEKLY—A rescue by airship.
—MUTT & JEFF CARTOONS—"Seeing Things."
—STRAND CONCERT ORCHESTRA.
—Overture—"The Bohemian Girl," by Balfe. Don Philippini, Conductor.

Wednesday—Rex Beach's fascinating story of the New Orleans Mardi Gras—"The Crimson Gardenia," cast includes Owen Moore, Tully Marshall, Heda Nova.

Saturday, May 24—FANNIE WARD, in "THE CRY OF THE WEAK."

Coming Soon—NAZIMOVA, in "THE RED LANTERN."

about her past added zest to her career. Who was she, they wondered.

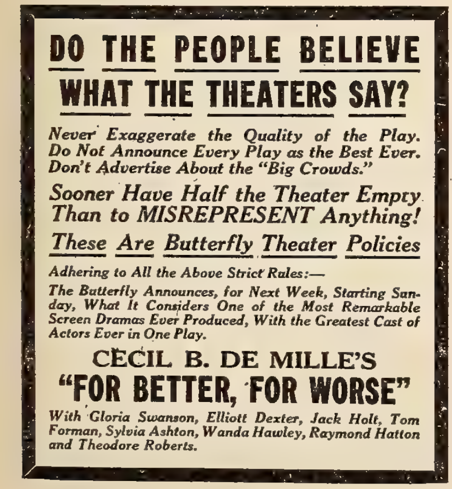
Her beauty was her own—the grace she had acquired—and so was her past, for she had invented it for herself. She was Irish—and a delicious little devil." ....

And with this the Strand achieved a striking effect with the use of only six inches double column.

They that keep their heads in the clouds never see the wildflowers that bloom in the fields.

HERE is an unusually strong instance of the "personal guarantee" plan of advertising and knowing the way that Leo Landau, manager of the Butterfly theatre, Milwaukee, has put these over in the past we are not hesitant in saying that we feel sure this campaign brought big business to his house.

Mr. Landau is a wise manager and he never gives his personal endorsement to a production which he does not feel sure will please his patrons. He doesn't let his personal likes enter into the matter, but looks at the productions from the standpoint of his audiences.



DO THE PEOPLE BELIEVE WHAT THE THEATERS SAY?

Never Exaggerate the Quality of the Play. Do Not Announce Every Play as the Best Ever. Don't Advertise About the "Big Crowds."

Sooner Have Half the Theater Empty Than to MISREPRESENT Anything!

These Are Butterfly Theater Policies

Adhering to All the Above Strict Rules:—

The Butterfly Announces, for Next Week, Starting Sunday, What It Considers One of the Most Remarkable Screen Dramas Ever Produced, With the Greatest Cast of Actors Ever in One Play.

CECIL B. DE MILLE'S

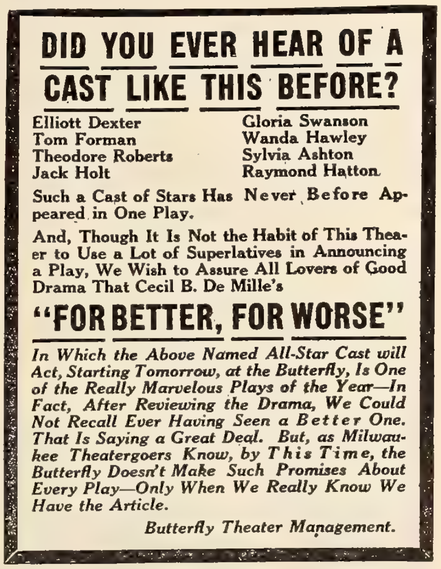
"FOR BETTER, FOR WORSE"

With Gloria Swanson, Elliott Dexter, Jack Holt, Tom Forman, Sylvia Ashton, Wanda Hawley, Raymond Hatton and Theodore Roberts.

On the Friday before the open of "For Better, For Worse," he used seven inches three columns in answering his own question, "Do the people believe what the theatres say?" in this manner:

> Never exaggerate the quality of the play.
> Do not announce every play as the best ever.
> Don't advertise about the "big crowds."
> Sooner have half of the theatre than to MISREPRESENT anything.
> These are Butterfly theatre policies.
> Adhering to these strict rules: The Butterfly announces for next week, starting Sunday, what it considers one of the most remarkable screen dramas ever produced, with the greatest cast of actors ever in one play.

Then it goes ahead with the name of the picture and the list of the players.



DID YOU EVER HEAR OF A CAST LIKE THIS BEFORE?

Elliott Dexter	Gloria Swanson
Tom Forman	Wanda Hawley
Theodore Roberts	Sylvia Ashton
Jack Holt	Raymond Hatton

Such a Cast of Stars Has Never Before Appeared in One Play.

And, Though It Is Not the Habit of This Theater to Use a Lot of Superlatives in Announcing a Play, We Wish to Assure All Lovers of Good Drama That Cecil B. De Mille's

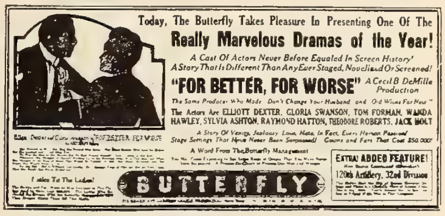
"FOR BETTER, FOR WORSE"

In Which the Above Named All-Star Cast will Act, Starting Tomorrow, at the Butterfly, Is One of the Really Marvelous Plays of the Year—In Fact, After Reviewing the Drama, We Could Not Recall Ever Having Seen a Better One. That Is Saying a Great Deal. But, as Milwaukee Theatergoers Know, by This Time, the Butterfly Doesn't Make Such Promises About Every Play—Only When We Really Know We Have the Article.

Butterfly Theater Management.

On Saturday eight inches, three columns, was used for a somewhat similar display. Here the question was "Did you ever hear of a cast like this before?" and then it was answered by listing the names of the eight principal players. Then it goes ahead with:

> Such a cast of stars has never before appeared in one play.



Today, The Butterfly Takes Pleasure In Presenting One Of The

Really Marvelous Dramas of the Year!

A Cast Of Actors Never Before Equaled In Screen History!
A Story That Is Different Than Any Ever Staged, Novelized Or Screened!

"FOR BETTER, FOR WORSE" A Cecil B DeMille Production

The Same Producer Who Made "Don't Change Your Husband" and "Old Wives For New"

The Actors Are ELLIOTT DEXTER, GLORIA SWANSON, TOM FORMAN, WANDA HAWLEY, SYLVIA ASHTON, RAYMOND HATTON, THEODORE ROBERTS, JACK HOLT

A Story Of Vanity, Jealousy, Love, Hate, In Fact, Every Human Passion! Stage Settings That Have Never Been Surpassed! Gowns and Furs That Cost $50,000!

A Word From The Butterfly Management

EXTRA! ADDED FEATURE!

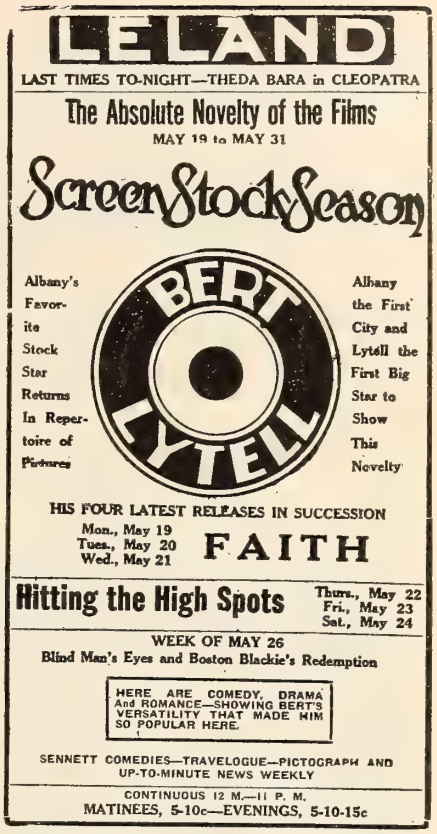
120th Artillery, 32nd Division

BUTTERFLY

And though it is not the habit of this theatre to use a lot of superlatives in announcing a play, we wish to assure all lovers of good drama that Cecil B. De Mille's "For Better, For Worse," in which the above named all-star cast appears, is one of the really marvelous plays of the year. In fact, after reviewing the drama we could not recall ever having seen a better one. That is saying a great deal. But, as Milwaukee theatregoers know by this time, the Butterfly doesn't make such promises about every play—only when we really know that we have the article.

Both of these displays were in black type, with heavy borders, but there was three-quarters of an inch of white space all around them, so that they stood out.

On the Sunday of the opening eight inches across the top of one of the photo pages were used.



LELAND

LAST TIMES TO-NIGHT—THEDA BARA in CLEOPATRA

The Absolute Novelty of the Films

MAY 19 to MAY 31

Screen Stock Season

BERT LYTELL

Albany's Favorite Stock Star Returns In Repertoire of Pictures

Albany the First City and Lytell the First Big Star to Show This Novelty

HIS FOUR LATEST RELEASES IN SUCCESSION

Mon., May 19
Tues., May 20
Wed., May 21

FAITH

Hitting the High Spots

Thurs., May 22
Fri., May 23
Sat., May 24

WEEK OF MAY 26

Blind Man's Eyes and Boston Blackie's Redemption

HERE ARE COMEDY, DRAMA And ROMANCE—SHOWING BERT'S VERSATILITY THAT MADE HIM SO POPULAR HERE.

SENNETT COMEDIES—TRAVELOGUE—PICTOGRAPH AND UP-TO-MINUTE NEWS WEEKLY

CONTINUOUS 12 M.—11 P. M.
MATINEES, 5-10c—EVENINGS, 5-10-15c

HERE'S a clever idea. Bert Lytell was a favorite in Albany during the time that he was a member of the dramatic stock company there and the Leland theatre is determined to make him equally popular in pictures. So the Leland put on Bert Lytell pictures for two solid weeks, with semi-weekly changes, and advertised this as the "screen stock season."

In making this announcement there was not even a picture of the star used and the entire repertoire was listed. That was good work in this case, for the one thing that was being sold to the people of Albany was Lytell as a picture star and this was the way to sell him convincingly.

Lot's of advertisers merely buy space—and then when they get through with it only mere "space" remains.

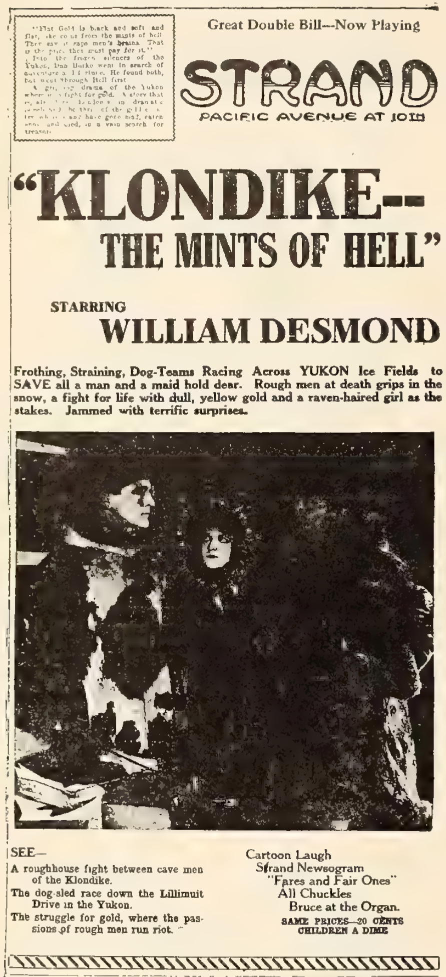
TWO things are wrong with this display of the Strand theatre, Tacoma, Wash. There is too much duplication and as the result the name of the picture and that of the star are not displayed as well as they should have been. The second bad feature is that a greater portion of the detail of the half-tone is entirely lost and at least the copy of the paper that we have before us fails entirely to give the slightest clue to what the scene is supposed to represent.

Now directly under the name of the star we have the selling talk, which reads:

> Frothing, straining dog teams racing across the Yukon ice fields to save all a man and a maid hold dear. Rough men at death grips in the snow, a fight for life with dull, yellow gold and a raven-haired girl as the stakes. Jammed with terrific surprises.

This would have been all good if the matter had been indented about a half inch on either side, and had it not been duplicated in the matter below the cut almost in the same languages. And then in the upper left-hand corner we have the same

Scoring Hits and Errors



"Flat Gold is black and soft and flat, the coin from the mints of hell. They say it saps men's brains. That is the price they must pay for it."

Into the frozen silences of the Yukon, Dan Burke went in search of adventure and fortune. He found both, but went through Hell first.

A gripping drama of the Yukon where it's a fight for gold. A story that [illegible]

Great Double Bill---Now Playing

STRAND
PACIFIC AVENUE AT 10TH

"KLONDIKE--
THE MINTS OF HELL"

STARRING
WILLIAM DESMOND

Frothing, Straining, Dog-Teams Racing Across YUKON Ice Fields to SAVE all a man and a maid hold dear. Rough men at death grips in the snow, a fight for life with dull, yellow gold and a raven-haired girl as the stakes. Jammed with terrific surprises.

SEE—
A roughhouse fight between cave men of the Klondike.
The dog-sled race down the Lillimuit Drive in the Yukon.
The struggle for gold, where the passions of rough men run riot.

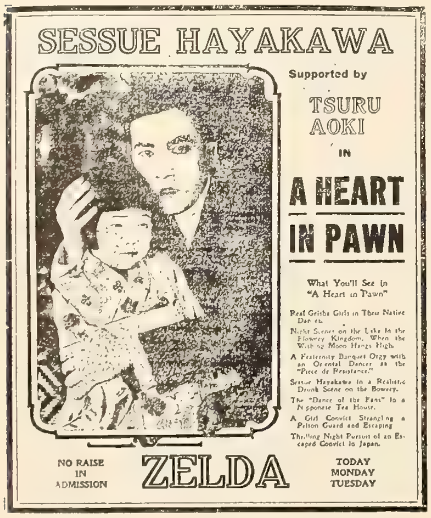
Cartoon Laugh
Strand Newsogram
"Fares and Fair Ones"
All Chuckles
Bruce at the Organ.
SAME PRICES—20 CENTS
CHILDREN A DIME

thing told again, though in more detail.

Say what you have to say ONCE in the simplest, most convincing way that you can say it, and then—STOP.

Remember your goal is to make the word theatre synonymous with the name of your house.

WITH the material available the Zelda theatre, Duluth, Minn., got a mighty good display in this eight inch, triple column, display on "A Heart in Pawn." We have commented before on the fact that the Duluth papers run either to the heavy Gothic type or to the open face or outline varieties, and therefore the designer of displays in that city is not able to get much variety.



SESSUE HAYAKAWA
Supported by
TSURU AOKI
IN
A HEART IN PAWN

What You'll See in "A Heart in Pawn"

Real Geisha Girls in Their Native Dances.
Night Scenes on the Lake in the Flowery Kingdom, When the Wishing Moon Hangs High.
A Fraternity Banquet Orgy with an Oriental Dancer as the "Piece de Resistance."
Sessue Hayakawa in a Realistic Drunk Scene on the Bowery.
The "Dance of the Fans" in a Nipponese Tea House.
A Girl Convict Strangling a Prison Guard and Escaping.
Thrilling Night Pursuit of an Escaped Convict in Japan.

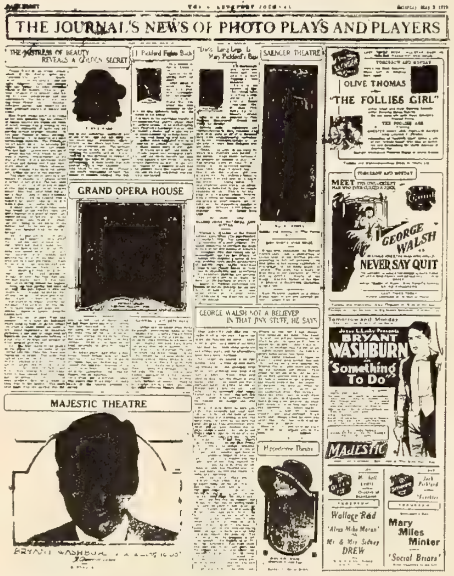
NO RAISE IN ADMISSION
ZELDA
TODAY MONDAY TUESDAY

Here the cut has been relied upon to bring out the personality of the star and the title made the main thing, and then instead of using a lot of adjectives there has been listed a number of the things that will be seen in the production. We are mighty glad to see that this carefully avoids the superlative and therefore it is much more apt to get the crowds to the theatre.

Safest way is—better than the other fellow.

THIS is what we call real co-operation, and the instance is that of the Shreveport, La., *Journal*. In its Saturday edition an entire page is given to motion picture news and advertising with the result that it is one of the most interesting pages that we have seen considering the size of the city.

H. L. Swain, Shreveport manager for the Saenger Amusement Co., which, by the way, was launched in that city and has now grown to the biggest chain in the world, took the advice that was long ago given in these pages and many times repeated and went to the owners of the paper and pointed out to them that the paper was giving pages to baseball and other sports from which little or no revenue was received, and that there were far more people interested in motion pictures. The argument went over strong. The Saenger theatres use two full columns in announcing their bills and we want to say that it is mighty good advertising in that it sells the TODAY attraction and merely mentions the ones for later in the week at the larger houses.



THE JOURNAL'S NEWS OF PHOTO PLAYS AND PLAYERS

THE MISTRESS OF BEAUTY REVEALS A GOLDEN SECRET

SAENGER THEATRE

OLIVE THOMAS
"THE FOLLIES GIRL"

GRAND OPERA HOUSE

MEET
GEORGE WALSH
NEVER SAY QUIT

GEORGE WALSH NOT A BELIEVER IN THAT JINX STUFF, HE SAYS

Tomorrow and Monday
Jesse L. Lasky Presents
BRYANT WASHBURN
in
"Something To Do"
MAJESTIC

MAJESTIC THEATRE

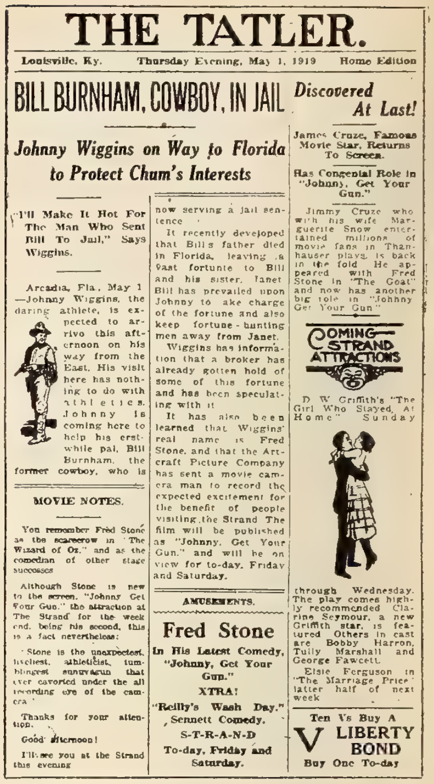
Hippodrome Theatre

Wallace Reid
"Alias Mike Moran"
Mr. & Mrs. Sidney DREW

Jack Pickford
"Freckles"

Mary Miles Minter
"Social Briars"

Good work on part of theatre and newspaper—real co-operation.



THE TATLER.

Louisville, Ky. Thursday Evening, May 1, 1919 Home Edition

BILL BURNHAM, COWBOY, IN JAIL

Johnny Wiggins on Way to Florida to Protect Chum's Interests

"I'll Make It Hot For The Man Who Sent Bill To Jail," Says Wiggins.

Arcadia, Fla., May 1—Johnny Wiggins, the daring athlete, is expected to arrive this afternoon on his way from the East. His visit here has nothing to do with athletics. Johnny is coming here to help his erstwhile pal, Bill Burnham, the former cowboy, who is now serving a jail sentence.

It recently developed that Bill's father died in Florida, leaving a vast fortune to Bill and his sister, Janet. Bill has prevailed upon Johnny to take charge of the fortune and also keep fortune-hunting men away from Janet.

Wiggins has information that a broker has already gotten hold of some of this fortune and has been speculating with it.

It has also been learned that Wiggins' real name is Fred Stone, and that the Artcraft Picture Company has sent a movie camera man to record the expected excitement for the benefit of people visiting the Strand. The film will be published as "Johnny, Get Your Gun," and will be on view for to-day, Friday and Saturday.

MOVIE NOTES.

You remember Fred Stone as the scarecrow in "The Wizard of Oz," and as the comedian of other stage successes.

Although Stone is new to the screen, "Johnny Get Your Gun," the attraction at The Strand for the week end, being his second, this is a fact nevertheless:

"Stone is the unexpectest, liveliest, athleticist, tumblingest sunuvagun that ever cavorted under the all recording eye of the camera."

Thanks for your attention.

Good afternoon!

I'll see you at the Strand this evening.

AMUSEMENTS.

Fred Stone
In His Latest Comedy,
"Johnny, Get Your Gun."
XTRA!
"Reilly's Wash Day."
Sennett Comedy.
S-T-R-A-N-D
To-day, Friday and Saturday.

Discovered At Last!

James Cruze, Famous Movie Star, Returns To Screen.

Has Congenial Role in "Johnny, Get Your Gun."

Jimmy Cruze who with his wife Marguerite Snow entertained millions of movie fans in Thanhauser plays, is back in the fold. He appeared with Fred Stone in "The Goat" and now has another big role in "Johnny Get Your Gun."

COMING—STRAND ATTRACTIONS

D. W. Griffith's "The Girl Who Stayed At Home" Sunday through Wednesday. The play comes highly recommended. Clarine Seymour, a new Griffith star, is featured. Others in cast are Bobby Harron, Tully Marshall and George Fawcett.

Elsie Ferguson in "The Marriage Price" latter half of next week.

Ten V's Buy A
V LIBERTY BOND
Buy One To-day

HERE is a very clever idea and one that is being used with great success by the Strand Theatre, Louisville, Ky. It has been running since April 24 and will appear regularly in the Thursday issue of the Louisville *Times* where it gets a position very near the top of the woman's page each day.

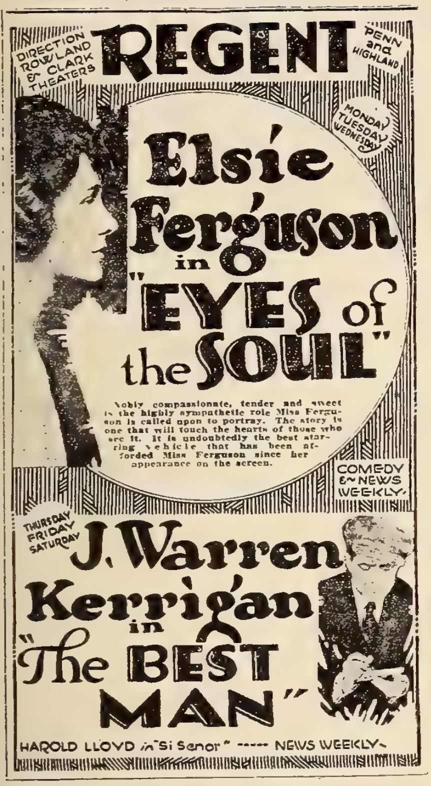
Practically all of the matter here is devoted to gossip about the current attraction, it being in this case Fred Stone in "Johnny Get Your Gun." The main article is headed "Bill Burnham, Cowboy, in Jail" and then tells the story of Burnham going to jail and that his cowboy chum is on the way to Florida in his interest. All the matter is kept strictly in keeping with the story of the picture. There are some brief "Movie Notes" all of which concern the current attraction, a short item about Jimmy Cruze who directed the picture and then under the heading "Coming Strand Attractions" there is a little story about "The Girl Who Stayed at Home." Then there is a small "ad." on the Stone attraction.

It's not the color of the binding, but what's in the book.

REGENT THEATRE, Pittsburgh, has a good effect in this hand-drawn and combination display in the Sunday papers announcing the bill for the week. The Regent is really a neighborhood theatre, in that it is away from the business section of Pittsburgh proper and it is necessary to advertise the two attractions for the week.

Here it has rightfully featured the Elsie Ferguson picture because this was the first to be shown. The line effect gets the eye quickly and then one is attracted to the face of Miss Ferguson. Her name and that of the picture stand out plainly and then there is the selling talk. We think that the Regent overlooked a bet in not stating that

From 100 Per Cent to Zero



DIRECTION ROWLAND & CLARK THEATERS

REGENT

PENN and HIGHLAND

MONDAY TUESDAY WEDNESDAY

Elsie Ferguson in "EYES of the SOUL"

Nobly compassionate, tender and sweet is the highly sympathetic role Miss Ferguson is called upon to portray. The story is one that will touch the hearts of those who see it. It is undoubtedly the best starring vehicle that has been afforded Miss Ferguson since her appearance on the screen.

COMEDY & NEWS WEEKLY

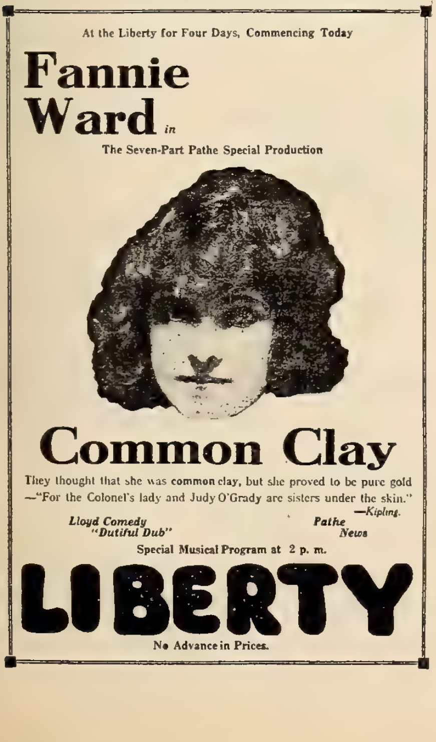
THURSDAY FRIDAY SATURDAY

J. Warren Kerrigan in "The BEST MAN"

HAROLD LLOYD in "Si Senor" ----- NEWS WEEKLY

this is taken from the *Saturday Evening Post* story which made such a deep impression on all who read it, especially since the title of the picture is not the same as that of the story.

IN appearance mighty attractive, but in selling power mighty week. That sums up our opinion of this three column, ten inch display of the Liberty theatre, Spokane. We cannot imagine an advertising writer failing to mention that this was made from the celebrated play that ran so long in New York.



At the Liberty for Four Days, Commencing Today

Fannie Ward in

The Seven-Part Pathe Special Production

Common Clay

They thought that she was common clay, but she proved to be pure gold —"For the Colonel's lady and Judy O'Grady are sisters under the skin." —Kipling.

Lloyd Comedy "Dutiful Dub"

Pathe News

Special Musical Program at 2 p. m.

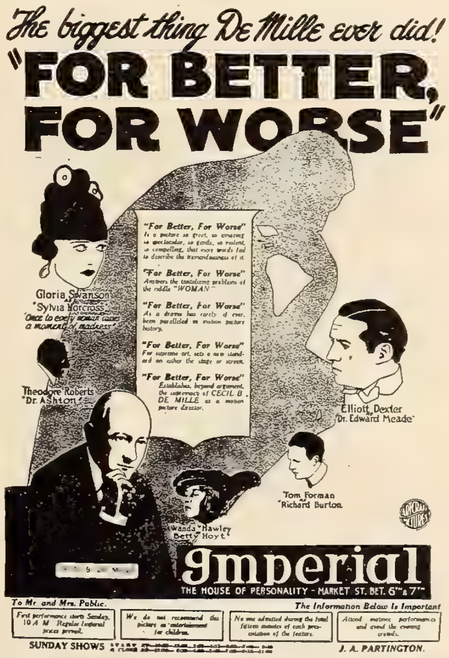
LIBERTY

No Advance in Prices.

That might have been excused if the selling point on the picture itself was brought out. There is a good line in "For they thought she was common clay, but she turned out to be pure gold." That's all very good as far as it goes, but there is nothing to show who "they" are and the quotation from Kipling, while worth using in any advertisement on this picture does not sufficiently explain either. Where you have stated that this picture is made from the celebrated stage success you might get away with the unconvincing selling lines that the Liberty has used, but not without them. Here the picture has been left to make its appeal purely on Fannie Ward's popularity.

Some times a turned over page is a turned down opportunity.

WITH the Ben Day figure of the celebrated piece of sculpture, "The Thinker," as the background, Imperial theatre, San Francisco, has designed an advertisement four columns, thirteen inches, certain to get the reader's attention.



The biggest thing De Mille ever did!

"FOR BETTER, FOR WORSE"

Gloria Swanson as "Sylvia Norcross" 'Once to every woman comes a moment of madness'

Theodore Roberts "Dr. Ashton"

Elliott Dexter as "Dr. Edward Meade"

Tom Forman as "Richard Burton"

Wanda Hawley "Betty Hoyt"

"For Better, For Worse" Is a picture so great, so amazing, so spectacular, so gentle, so violent, so compelling, that mere words fail to describe the tremendousness of it.

"For Better, For Worse" Answers the tantalizing problems of the riddle "WOMAN"

"For Better, For Worse" As a drama has rarely if ever, been paralleled in motion picture history.

"For Better, For Worse" For supreme art, sets a new standard on either the stage or screen.

"For Better, For Worse" Establishes, beyond argument, the supremacy of CECIL B. DE MILLE as a motion picture director.

Imperial

THE HOUSE OF PERSONALITY - MARKET ST. BET. 6TH & 7TH

To Mr. and Mrs. Public. The Information Below Is Important

First performance starts Sunday, 10 A. M. Regular Imperial prices prevail.

We do not recommend this picture as entertainment for children.

No one admitted during the final fifteen minutes of each presentation of the feature.

Attend matinee performances and avoid the evening crowds.

SUNDAY SHOWS

J. A. PARTINGTON.

Combination of the gray figure and the heavily lettered title preceded by "The biggest thing De Mille ever did," is certain to get the eye, and then the figure of the director is made the largest, with Gloria Swanson and Elliott Dexter brought out fairly strong, and then Theodore Roberts, Wanda Hawley and Tom Forman in smaller heads. This serves to carry the idea of an all-star cast stronger than would the mere statement.

Here is the selling argument used:

"For Better, for Worse," is a picture so great, so amazing, so spectacular, so gentle, so violent, so compelling, that mere words fail to describe the tremendousness of it.

"For Better, For Worse" answers the tantalizing problems of the riddle, "WOMAN."

"For Better, For Worse" as a drama has rarely, if ever, been paralleled in motion picture history.

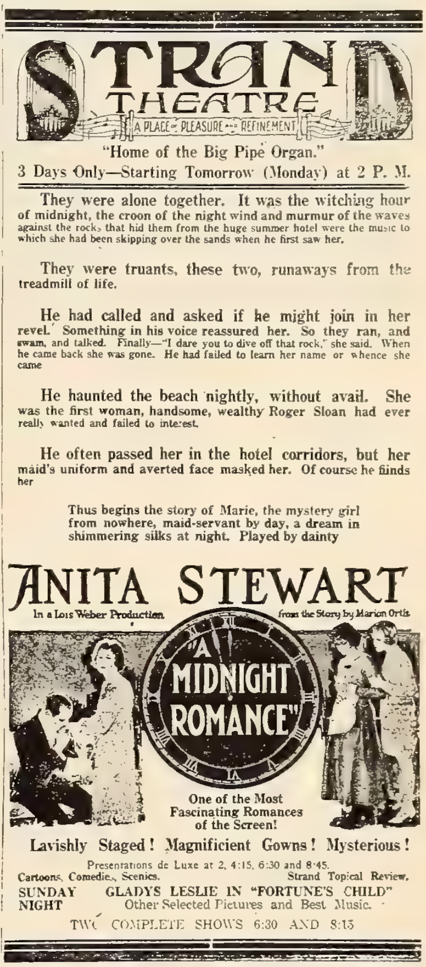
"For Better, for Worse," for supreme art, sets a new standard on either the screen or stage.

"For Better, For Worse" establishes beyond argument the supremacy of Cecil B. De Mille as a motion picture director.

Box matter at the bottom gives some points about the showing at the Imperial.

Somehow complete enjoyment and thought about the heat don't seem to run together.

TRUE enough, this violates most of the so-called "rules" of advertising, but it remains that it is mighty good advertising and we haven't the slightest doubt but that it packed the theatre. And in such a case what does any one care about any text book of how to advertise except that of good sense?



STRAND THEATRE

A PLACE of PLEASURE and REFINEMENT

"Home of the Big Pipe Organ."

3 Days Only—Starting Tomorrow (Monday) at 2 P. M.

They were alone together. It was the witching hour of midnight, the croon of the night wind and murmur of the waves against the rocks that hid them from the huge summer hotel were the music to which she had been skipping over the sands when he first saw her.

They were truants, these two, runaways from the treadmill of life.

He had called and asked if he might join in her revel. Something in his voice reassured her. So they ran, and swam, and talked. Finally—"I dare you to dive off that rock," she said. When he came back she was gone. He had failed to learn her name or whence she came

He haunted the beach nightly, without avail. She was the first woman, handsome, wealthy Roger Sloan had ever really wanted and failed to interest.

He often passed her in the hotel corridors, but her maid's uniform and averted face masked her. Of course he fiinds her

Thus begins the story of Marie, the mystery girl from nowhere, maid-servant by day, a dream in shimmering silks at night. Played by dainty

ANITA STEWART

In a Lois Weber Production

from the Story by Marion Orth

"A MIDNIGHT ROMANCE"

One of the Most Fascinating Romances of the Screen!

Lavishly Staged! Magnificient Gowns! Mysterious!

Presentations de Luxe at 2, 4:15, 6:30 and 8:45.

Cartoons, Comedies, Scenics.

Strand Topical Review.

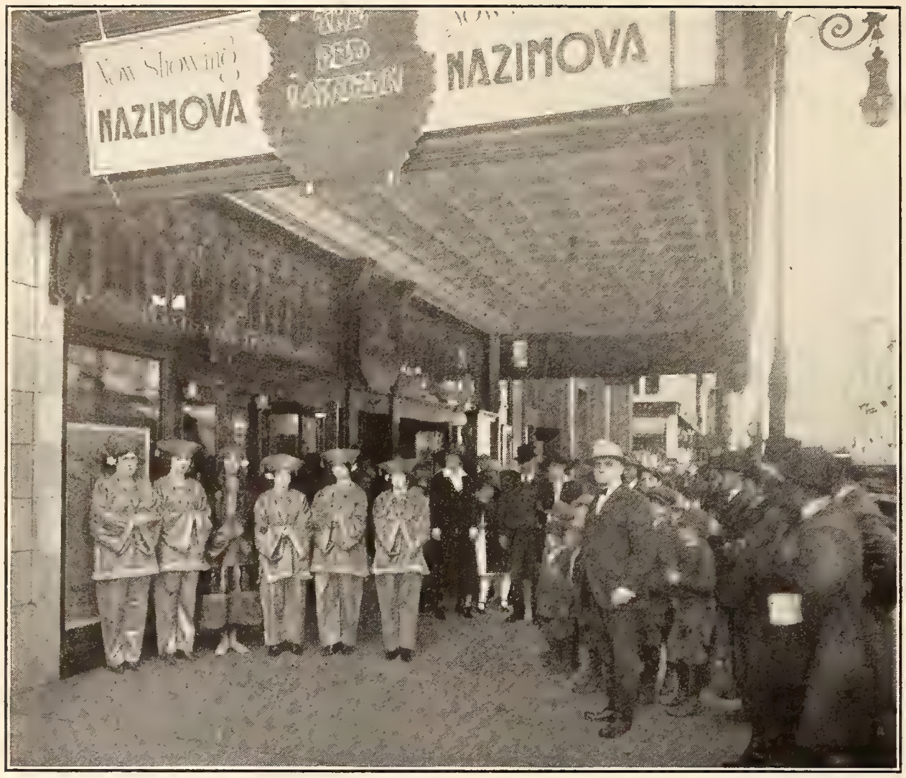
SUNDAY NIGHT GLADYS LESLIE IN "FORTUNE'S CHILD"

Other Selected Pictures and Best Music.

TWO COMPLETE SHOWS 6:30 AND 8:15

Strand theatre, Hartford, Conn., used fifteen inches across three columns for this and then did not mention the name of the star of the title of the picture until the space was over half used. It stamped the advertising as belonging to that theatre by using the attractive name plate first and then going into the selling argument. Then came the Anita Stewart and the title and then a few short expressive sentences about the production itself.

Read over that selling talk, for it is a good one and the typing has been done just right. And it is so different from the ordinary Sunday motion picture theatre display that we are sure that it came pretty close to attracting hundred 100 per cent.



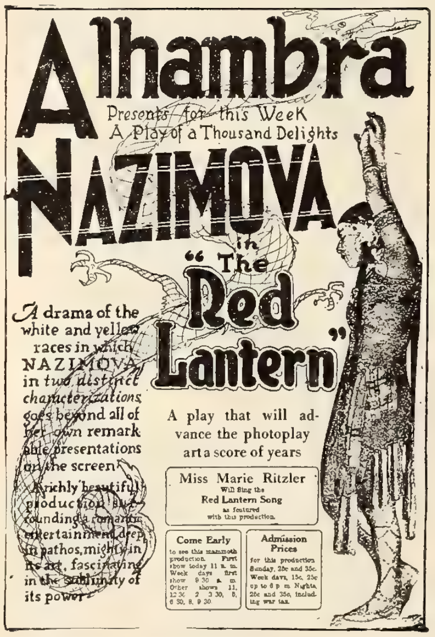
Crowd before theatre at 9.15 a.m. Monday waiting for opening, costumed girl ushers and Mr. Horater wearing white hat toward right

Horater's Campaign on "The Red Lantern" Sets a High Mark for Even the Alhambra

HARVEY C. HORATER, the live-wire manager of the Alhambra theatre, Toledo, O., so well planned and carried out his campaign on "The Red Lantern" that he is carrying this Nazimova attraction for a second week. He believes in doing things on a big scale when he starts in and in this exploitation he went himself one better.

Mr. Horater has played all of the Nazimova productions with success and he has been especially enthusiastic about "The Red Lantern" since he saw a number of the stills during a visit here several weeks before the production was completely finished. He told us then that he intended putting this picture over for a big splash and he has done so.

Now when Horater goes after a special run with a picture he uses all three of the newspapers liberally, then puts up all the paper that the town will hold and in addition uses every other element of exploitation. On the Sunday a week before the opening of the picture he printed in facsimile form a telegram from Richard A. Rowland, president of Metro, declaring that "The Red Lantern" surpassed all of his expectations. This was such unusual advertising that it got attention.


Alhambra
Presents for this Week
A Play of a Thousand Delights
NAZIMOVA
in
"The Red Lantern"

A drama of the white and yellow races in which NAZIMOVA in *two distinct characterizations* goes beyond all of her own remarkable presentations on the screen.

A richly beautiful production abounding a romantic entertainment deep in pathos, mighty in its art, fascinating in the sublimity of its power.

A play that will advance the photoplay art a score of years

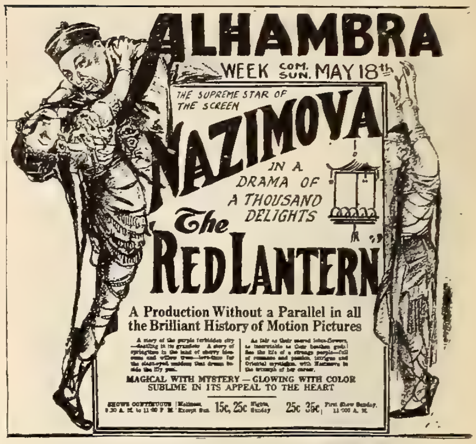
Miss Marie Ritzler
Will Sing the
Red Lantern Song
as featured
with this production.

Come Early
to see this mammoth production. First show today 11 a. m. Week days first show 9 30 a. m. Other shows 11, 12 30, 2, 3 30, 5, 6 30, 8, 9 30.

Admission Prices
for this production Sunday, 25c and 35c. Week days, 15c, 25c up to 6 p. m. Nights, 25c and 35c, including war tax.

Four columns, twelve inches, in the Sunday paper

Then on Monday, six days before the opening, Mr. Horater started his general campaign, using one hundred inches every day in the three papers. On the day before the opening and opening day he used 160 and then during the first week of the run ninety inches a day, carrying the same campaign into the second week. These advertisements were very varied, different displays being used in each paper. In fact Mr. Horater exhausted the specially drawn advertisements that he was furnished by Metro and the most striking of the scene pictures in getting this variety in his advertising. In the specimens that we have reproduced you see he used few words, but drove the smash home with the picture.


ALHAMBRA
WEEK COM. SUN. MAY 18th
THE SUPREME STAR OF THE SCREEN
NAZIMOVA
IN A DRAMA OF A THOUSAND DELIGHTS
The RED LANTERN
A Production Without a Parallel in all the Brilliant History of Motion Pictures
MAGICAL WITH MYSTERY — GLOWING WITH COLOR
SUBLIME IN ITS APPEAL TO THE HEART
15c, 25c 25c 35c

Quarter pages like this used the Saturday before opening

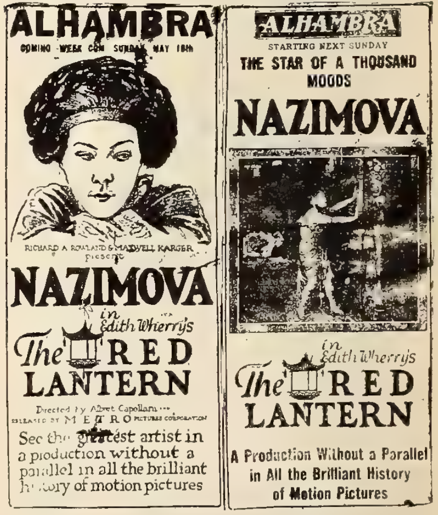
Now when he got to the paper question he went just as strong. There were a hundred of the striking six sheets used, 150 three sheets, fifty 16-sheet stands, fifty 24-sheets, 500 one sheets and a thousand teaser streamers. In addition to this Mr. Horater went strong to the suggested plan of hanging a red lantern on the door-knobs of residences, and 2,500 of these were employed. Hangers were used for automobiles.

But that wasn't all. He proceeded to get the co-operation of the music and the five and ten-cent stores in giving special window displays on "The Red Lantern Song." In addition, while he was in New York Mr. Horater suggested to the Universal Music Co. to have music rolls made of this song, and as the result these were also displayed in various stores, giving additional advertising.

Exterior decorations were provided with a capony hung with cut-outs of lanterns and all of the lights in red to carry out the effect. At each end of the canopy there were paintings, 30 by 40 inches, done by the Alhambra's artist, and in front of the canopy was a 3 by 40-foot banner on oilcloth carrying the name of the picture.

In the lobby and the foyer various sizes of lanterns and cut-outs of Nazimova as she appears in the picture were used in profusion, most of these hanging from the ceiling. In the theatre proper the decorations were in the richest kind of Chinese style, but not overdone. The stage was set with Oriental rugs and lanterns with incense burning.

Ushers costumed in Chinese style added the final touch that was needed.


ALHAMBRA
COMING WEEK COM SUNDAY MAY 18th
RICHARD A. ROWLAND & MAXWELL KARGER present
NAZIMOVA
in Edith Wherry's
The RED LANTERN
Directed by Albert Capellani
RELEASED BY METRO PICTURES CORPORATION
See the greatest artist in a production without a parallel in all the brilliant history of motion pictures

ALHAMBRA
STARTING NEXT SUNDAY
THE STAR OF A THOUSAND MOODS
NAZIMOVA
in Edith Wherry's
The RED LANTERN
A Production Without a Parallel in All the Brilliant History of Motion Pictures

Two ten inch doubles used Monday before opening

How New York Stages the Show

COMEDY reigns at the three big New York motion picture houses this week with comedy dramas at all of them, male stars at two of the theatres and a woman at the third, while all three have slapstick comedy, with the same picture shown at two theatres and a reissue at the third.

Douglas Fairbanks is the star at the Rivoli in "The Knickerbocker Buckaroo," one of the typical Fairbanks sort of pictures with lots of stunt stuff in it. Comedy is added to the Pictorial with a Mutt and Jeff, and the slapstick is provided with a Sunshine reissue, "Roaring Lions and Wedding Bells." There is an effective scenic setting for the descriptive fantasy, "Down in the Coal Mine."

Strand is showing Madge Kennedy in "Leave It To Susan," which is full of laughs and which is shown with an unusual variety of effects. The straight comedy element is provided by the latest Mack Sennett, "Love's False Faces." There is a special setting used during the playing of the overture, selections from "The Mikado," and there are two double solo numbers on the bill.

Charles Ray has one of his favorite sort of picture in "The Busher," with a combination of humor and heart interest. "Love's False Faces" is also being shown at the Rialto. There is a clever arrangement of the scenic, stage settings and the Greek Evans solo "Three for Jack," and the pictures of the mountain home of Sergeant York get a big hand. Rialto magazine is unusually varied this week.

Next week the Rivoli will repeat "The Red Lantern," the first time that this has been done at either the Rialto or Rivoli. Tom Moore will be seen at the Rialto in "One of the Finest," while the Strand will show the latest Griffith-Artcraft, "True Heart Susie."

Strand Theatre

EFFECTS galore are introduced in the feature at the Strand this week by Managing Director Jos. L. Plunkett. In the first portion of "Leave it to Susan" in which Madge Kennedy stars there is a succession of scenes on and off a railway train and here all the effects of stopping, starting, the bells whistles, etc., are reproduced in a way that adds to the enjoyment of the picture without becoming tiresome.

Selections from "Mikado" form the overture. The curtains arise on the orchestra with the house dark and only the red stage curtain with the stage lights in red. With the start of the music these go into purple and the stage curtains part revealing a Japanese setting with a quaint bridge effect and in front a lake filled with water lillies. The effect of the moving clouds is given and there is a gradually dawning until the lights come up to full hold.

Strand Topical opens with Pathe pictures of the first visit to this port of the German liner "Imperator" after four years, when she lay idle at her home docks to prevent seizure by the Allies. And this time she comes flying an American flag and bringing home American soldiers—including Sergeant Alan C. York, whom Gen. Pershing has declared the greatest soldier of the war. York gets all sorts of applause. "King of Clubs" is played for this and continues through Gaumont pictures showing a whale that was run down by the U. S. Gunboat "Marblehead."

From the same source come pictures of a baby tank demolishing an old building at Miami, Fla. The effects of the motor and of the crash of the falling walls is reproduced from the wings while "On Tiptoe" is played by the orchestra, and continues through Gaumont pictures of Vedrines, the French aviator, starting on his last flight. Then there comes a relief from the news picture with Pathe-Ditmars views of wild horses, shows the zebras and some others and especially their antics with a dummy man. "March of the Dwarfs" is used with this.

Then we have "Topics of the Day" with the unusual number of laughs, including: "Let's hope the next time they kill Villa they will cremate him" and "Paris once sent us a message 'For God's sake hurry.' Let's send the same message back to Paris." "A la Bien Aime" is played during these, and then there come Pathe pictures showing the guard of destroyers in the Azores to guard the NC-4 on the next leg of its flight to Europe. Rear Admiral Plunkett gets a good hand and then there follow some views of the harbor and city of Ponta Delgada. "Mene Hula" is the music. International presents some views of the congressional committee visiting battlefields of the Argonne and some of the scenes where the Americans fought. "Mefistofele" accompanies. To the music of "Viscount Nelson" Pathe follows with pictures of the new British air monster, R-33.

Then starts the punch of the final portion of the Topical. International gives us some pictures with the Belgians in Germany, showing the marching heroes in Dusseldorf where they get a big hand from the audiences. "Pozieres March" is used. The same pictures include views of German women voting for the first time and then some scenes showing why the Belgians demand an indemnity, picturing the ruins that the Huns left in their wake. Organ music is used during these and then there come Pathe pictures of the German press representatives at Versailles, including shots of the editor of the Vorwaerts and Count von Brockdorff-Rantzau. *During these there is only a roll of muffled drums and the audience views the pictures in silence.* Then the final punch comes with International pictures showing Gen. Mangin decorating the heroic "Iron Brigade" which made good at Verdun the slogan, "They shall not pass." "Pere de la Victoire" is played here and adds much to the punch of the pictures.

Next we have a double scenic-educational from Pathe. First there is a trip to the village of St. Michel, France, with some pretty shots of the waterfalls and the famous bridge that resembles a huge snake. Then there are pictures of making pottery in Dahomey and we see the woman carrying in the clay and the men at work on the vessels. There is a good laugh with the flashes of the way that the babies are tied on their backs as they go through their labors.

Malcolm McEachern, basso, then sings "Drake Goes West," and as an encore, and it is a persistent one, "Up From Somerset." It is interesting to watch the increased popularity of the old English songs these days. Undoubtedly it is largely the effect of the part that the British played in the war. *For genuine enjoyment of the audiences it is impossible to select better music than the old English songs, and our own famous Southern melodies.*

"Opera Bouffe" is used at the screening of "Leave It to Susan," and it is during the first portion of this picture that we have all of the train effects that we have already noted, down to the exhaust of the airbrakes when the train comes to a stop. With the appearance of the man that Susan takes for the bandit, "Vivienne" is used, and then as she walks away from the train with the dog, "Al Mulino." This continues with more of the train effects as it pulls out and leaves her behind and here "Admiration," without the introduction, is used. For the scenes where the bandits hold up the train there is an agitato and then with the scenes of the girl, "Noveletten." There comes up a rainstorm and the effects that are used here add to the realism. "Schubert Songs" follows through up to the title, "Let Me Go," and here there is a change to a portion of "Assassination of the Duke of Guise," and then the organ takes the music over with the title, "Your Recommendations Are Excellent," and continues it for eighteen minutes.

With the scene where Andy lassoes Dawson the orchestra comes back with "Luline" and "Templeweight," following through. When the bandit tells the girl that he must pay her with a kiss, we have "Il Maniscalco" used and then with the change of scene to back east, "Erstwhile Susan" is played. When the girl and Dawson are seen together, "Souvenir de Printemps" is used until the girl declares that she can prove that he is a bandit and here "In the Starlight" is played, changing back to "Souvenir" as the father ex-

Tips From First Showings Here

plains that he sent the message himself and the truth begins to dawn on Susan.

Miss Maude Allen, mezzo soprano, then sings "Roses of Picardy," and "Values," which were delightfully rendered, and then we have the newest Mack Sennett comedy, "Love's False Faces." Cast for this includes Chester Conklin and Marie Prevost, and there is slapstick in the greatest abundance and a lot of the funny automobile stuff that never fails to get hearty laughs. "Take Your Girl to the Movies" is played at screening, and then there follows through "Ostrich Walk" and "Clarinet Marmalade," the organ then taking over the music until the title, "Second Honeymoon," when "Eyes That Say I Love You," "Skeleton Jangle," and "Tiger Rag" are played. Effects are fully used, even while the organ is playing. Smith's "Triumphal March" is the organ solo.

Rialto Theatre

COMEDY rules the bill at the Rialto this week and the generous use of popular and catchy airs that Dr. Hugo Riesenfeld has put in the feature and in the Sennett comedy add a whole lot to the enjoyment. Any one who doesn't go away from the Rialto this week delighted with the world doesn't need motion pictures—he needs a doctor.

"Russlan und Ludmilla," a number that is rarely heard, is the overture and this is played with the lights of gold on the orchestra and pinkish gold through the house. There is a marked contrast of the music of the east with that of Russia here, including a chorus based on a Persian melody, a ballet movement from a Turkish theme and several Tartar airs.

Now watch the effective arrangement that has been made with the scenic, "Labrador and Newfoundland," a Post picture. There are some beautiful views of waterfalls with the effects given and then toward the end there are sea views which were taken from the bow of a sailing craft. *Now just as these scenes are shown the curtains part and in the panel at the left there is a view of the tossing sea and at the right a light house on the rocky coast, flashing every few seconds, and then just with the end of the picture Greek Evans, in sailor garb appears and sings "Three for Jack" most effectively.* The lights are first blue on this and then red comes up in the sky in the side panels, indicating the coming of the dawn. This arrangement gets prolonged applause. Grieg's "Allegretto" from "Sonata" No. 2 is the music for the scenic.

Judging from the variety that the Rialto Magazine contains this week Production Manager Joe La Rose must have been kept mighty busy "pickin' 'em out." It opens with Gaumont pictures of "The Laddies from Hell" on review. The very title brings forth a burst of applause and "From the Highlands" is played by the orchestra.

WATCH YOUR STEP

There Are Too Many Valuable Articles Here to Miss Any

THANKS to the cooperation of the exhibitors there is always a lot of matter in these pages worth reading, but we are so proud of the appearance this week that we don't want you to miss a bit of it.

If you are having a busy time at the theatre as you come by this, take your copy of the NEWS home tonight and sit up a little bit later and read all these stories. It'll be worth while for every exhibitor.

There is McCormick's article, another about the way that Noble put over a teaser campaign out in Portland, accounts of the way that Horater in Toledo and the Rialto in Des Moines put over "The Red Lantern." Then there is a story about a teaser campaign in one of the smaller cities by Grandjean, of the Saenger Amusement Company, and others worth while.

Read 'em all. They were built for you.

Pathe shows children ushering in the Spring with a dance in Central Park and here "Jack and Jill" is played. There are lots of negroes shown in this picture and it is not going to delight audiences in the south.

Gaumont takes us to Chicago and shows scenes in the "We Want Milk" crusade with Poppyland" as the accompaniment. From the same source come pictures of high school boys in a boat race at Boston and then shifts us to Oakland, Cal., where University of California girls are shown in a rowing race. "Giddy Giddyap" is the music for both of these. Then come the laugh-provoking "Sayinks of Toplitsky" which include: "Russia is the only country in the world that has tried prohibition—and look at it" and "It's a sad thing when you see a bride marching to the altar with orange blossoms on one arm and a lemon on the other." "Jewish Melody" is used at the start of these pictures with "He's Had No Loving For a Long, Long Time" following through.

Under the caption "Congress passes the suffrage bill" International gives us pictures of Champ Clark and some of the suffrage leaders to the accompaniment of "Serenade." Then we have scenes with Secretary Baker the guest of Secretary Daniels on a German U-boat and here "Plymouth Ho!" is used continuing through Gaumont pictures of a big submarine going ashore at Plymouth, Eng. Then come the Pathe pictures of the destroyers in the Azores, with the scenics omitted, and "Charmer Waltz" played. Next are the Pathe pictures of the "Imperator" with "American Festival March."

Right here we get one of the most effective bits that we have seen in a long time. All New York and for that matter all the nation has been reading a lot about Sergeant York, the Tennesseean who proved such a terror to the Huns, and here we have pictures not alone of him but "where they wait for him down in Pall Mall, Tennessee." We know a whole lot about that mountain country and we have been disgusted just about every time we have seen one of these so-called scenics that attempts to picture these mountain people and supplies a lot of overdrawn, fake stuff. *But here we have the genuine.* It's real—the picture of York's old mother and the other children and of Grace Williams who is waiting for him. "American Festival March" is continued through these. Then the final punch is the same as at the Strand with Gen. Mangin decorating the French heroes of Verdun, shown here to the music of "Sambre et Meuse."

With the lights in blue and French horns dominating at the start Miss Ann Rossner and Emanuel List sing the duet from "Les Hugenots."

Then Charles Ray in "The Busher" in which comedy prevails. "Reuben Fox Trot" is played for the opening scenes in the country town and then with the views of the ballplayers on the train "More Candy" is used. The theme, "Waiting for You" is introduced with the first pictures of Mazie and continues until Jim Blair interrupts the sweethearts when "The Trombone Man" is played twice through, followed by "The Girl Behind the Gun" also used twice and then "At the Jazz Band Ball."

With the title "In the long shadows" and the picture of the boy and the girl the theme comes in again changing to "Shadowland" for the Shadow social, a numbered selection with the scene sharing the lunch basket and then at the title. "The national game's only rival" "Pop, Goes the Weasel." When the ticket agent appears with the telegram "By Heck" is used with cowbell effect. Then with the boy and girl together in the moonlight together they then come back. Then with the first scenes in St. Paul the organ takes up the music continuinug until we see the crowd of country folk in the grandstand when "Speed 'Er Up" is used by the orchestra, changing with the start of the game to "Step Lively" as the game starts.

Again the organ takes over the music for a short time, until we see the band parading on the day of the great game and here the orchestra is back full tilt with "Snooky Hollow" changing to "Uncle Tom" as the game starts. Then with the title "The last half of the seventh" we have "A la Carte" and with the announcement that Ben Harding is pitching "Hop Along" is used.

There is an effective arrangement as Ben starts to speak after the victory, the orchestra remaining tacet. Although there are several titles for the speech and the pause is quite appreciable it is good stuff to use now and then. After the speech is

Music Hints For Entire Programs

for the action stuff and "Fairbanks" with the appearance of the "U. S. marshal," and at the title, "You Wonderful Girl," we have the theme to the end.

There is a most effective arrangement of the descriptive fantasy with one of the John Wenger settings. This is Langey's "Down in a Coal Mine." The house lights are in red for the first part and they go entirely out when the curtains part showing the interior of a coal mine. The Rialto Quartette is heard singing off stage and then we have all the effects of mining even to the shoveling of the coal. Then we have the explosion with a red flash of the footlights carrying this out, and then the searchers, with lights on their caps. These are the members of the quartette and then they sing the other verse of the song and with the signal, "All's Well," the music becomes happy again.

"Roaring Lions and Wedding Bells," one of the reissued Sunshine comedies, comes next. "Slippery Hank" is played at screening, and then when the man rides off on the ostrich we have "Step With Pep," changing to "Isme" when the lions are first seen, and to "Yvette" as Goulash enters the lion's den. With the title, "Despite the Lion Tamers," we have "On the Level," and then when the lion jumps from the box, "Pepper Pot." At the point where the negroes see the lion there is a change to "Ghost Dance," and where they jump through the ceiling to "Lion Chase." Then as the lions appear again there is a numbered selection and then "Aves Elan," with "A Wild Jazz Knight" for Ebenezer Bear. Where the man is seen on the bicycle, "Sensation" is used and then "More Candy" at the end.

Leduc's "Gavotte" is the organ solo.

Rivoli Theatre

POWER of music is certainly strikingly shown all through the presentation at the Rivoli this week. As a matter of fact we believe that when we saw the performance the overture, selections from "I Pagliacci" just about set the record for applause at a motion picture theatre. The power of music is continued to be shown all through the bill, and including the descriptive fantasy.

Rivoli Pictorial opens with Kinograms of Canada's welcome to her returning heroes, and here "Highlanders, Fix Bayonets" is played. Gaumont takes us to Paris and shows us King Albert flying home, and the first views of him get tremendous enthusiasm, added to with the playing of "La Brabaconne." Excerpts from "Pomp and Circumstance" are used for the pictures of the Germans at Versailles, and then Gaumont shows us the first girls' high school band at Pasadena, and then the girls marching and going through their exercises. "High School Cadets" is the music.

There is a clever bit of scenic introduced here under the title of "Reflections," showing some bits of lake with reflections of mountains in it. Drdla's "Souvenir" is used here largely as a violin solo and it gets a big hand at the end. Then comes the first bit of comedy with Mutt and Jeff in "Oh, Teacher." At screening there are two choruses of "Schooldays" used with whistle effects for the president of the school board, Mutt and Jeff, and bell effects for the ringing of the schoolhouse bell and anvil effects for the blacksmith. "I Can't Do That Sum" follows through, and after that we have "Palmetto Hop." There is a laugh-provoking effect with the cry of "Teacher" from one of the orchestra in a shrill voice. With the title saying that they will get the thief "At Nod" is used, and then with the courtroom scene one chorus of "Schooldays" is used to the end.

ABOUT TITLES

H. B. WATTS, manager of the Strand theatre, Omaha, has hit upon one of the failings of pictures, unreadable letters and messages. He writes:

"Why is it that the motion picture producers make some wonderful productions and at the same time make such a terrible job with unreadable letters and messages in the films? Sometimes a letter or message may mean a great deal in the story, and about 99 out of 100 are not legible except from the very first rows of the theatre. There is nothing more disgusting to a patron than to try to read a title that cannot be read."

Pathe then comes with some interesting view of making cannon at Watervliet, N. Y., for which "Siegfried" is used. Kinograms shows us aviators doing circus stuff in the crowds for school children at Houston, Tex., and here "Loved Ones" is played. Under the caption, "Our New Citizens," International shows us pictures of negroes in the Virgin Islands diving, swimming and bringing up coral from the bottom. "Admiration" is played. Then we have the Pathe pictures of the baby tank house demolished with "Scenes Alsaciennes" played.

Now Photoplay Magazine Screen Supplement affords a mighty effective bit this week with scenes at the Fine Arts studios and pictures of D. W. Griffith. After the first views to the music of "The Strand at Parame" we have the title telling us that we are within the holy of holies, and then we have trumpet calls and tympany rumble and there dashes in scenes from "The Birth of a Nation," showing the gathering of the clan. Then with the change of scene back to Griffith "Strand at Parame" is again played and we are shown the ruins of the massive sets for "Intolerance," and then as the fade-in from that production starts we have a change to "Queen of Sheba."

There is a smashing ending with Kinogram pictures of General Pershing decorating French heroes with "El Capitan" the stirring music.

Then the Rialto Male Quartette sings "Absent," and "Honey, I Wants You," and gets the big applause that it always receives.

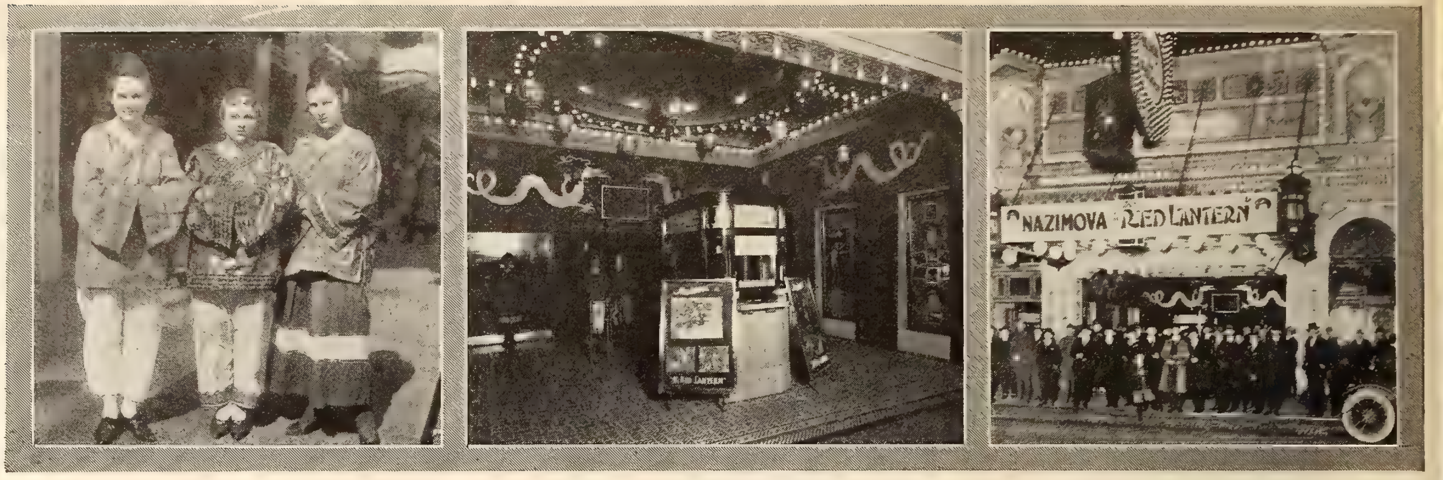
A greater part of the music for the feature, Douglas Fairbanks in "The Knickerbocker Buckaroo" is either numbered selections or carried on the organ. "Fairbanks One-Step" is played at screening and then with the title, "Our Story Opens," "Bachelor Girl and Boy," is used to the place where he reads the club letter and here "Panama-Pacific March" is played, followed through with "Limbo Land," and then as he goes to his mother, "Mother" is used from the chorus, with the chorus repeated. Then as he starts out on his adventure we have the "Fairbanks" again, followed by a numbered one for the Allison rancho, and then "Fairbanks" again with the scene on the train, and then the view on the lonesome trail brings in the organ music.

With the scene where Fairbanks climbs out the train window, "Hunkatin" is played, and then as he sees, "Oh, You Wonderful Girl" is played from voice, as a song, followed by a numbered selection and repeated as Fairbanks jumps to the window. Where she tells him that the money is hidden, "Zephir" is played, changing to "Goyecas" with the scene of Lopez in Mexico, a numbered one as he enlists his band, followed through with "Wyoming Days" and then three numbered selections ended the orchestra takes up "They Go Wild" and then for the final title "The oldest and best game of all" we have the theme to the end .

After a few strains of "Zoo Step" with the house lights in gold the comedy, "Love's False Faces" starts. This tune continues until the scene showing why saloon keepers go mad and then "Sly Boots" is used changing for the scenes of the monkey and the cat to "Oh Harry." Then for the fight in the bar room "Honky Tonky" is used and for the title "False to the Core" "Pal Beach" changing to "Flower Songs" with the title "You ought to be ashamed" and to "Two Key Rag" with the ex-bartender.

Where the new boarder with the secret sorrow is shown there is an effective bit with "The Curse of an Aching Heart" and then with "What kind of a wife are you?" we get "Porcupine Patrol." With the appearance of the detective "Tremolo Trot" is played and as the wax figure starts to move there is a change to "Money Blues" and with the title "He's in again" to "Who's Who." Then with the views of the man at the safe there is a change to numbered selections, three of them being used to the end. Of course, effects are employed through the picture.

Dubois's "Finale in B Flat" is the organ solo."



At left, three of the girl ushers at the Rialto, Des Moines; center, a view of the lobby with the striking decorations, including the dragons in gold, and at right, front of the house showing the huge lantern

Three Blocks Away Huge Lantern Got the Eye of Des Moines People and Drew Them to Rialto

ANYONE who came anywhere near the Rialto theatre, Des Moines, during the week of the showing of "The Red Lantern" could not fail to get the Chinese atmosphere that was carried from the front of the handsome building to the stage.

Eller Metzger, house manager of the Rialto, gave attention to every detail, and the result was that even the crowds that were waiting in the lobby for admission were kept interested trying to decipher the Chinese inscriptions on the walls.

Photographs fail to do justice to the decorations, as there were vivid color schemes used with black and gold bronze which do not show strikingly in pictured form. Other portions of the lobby were in a striking red with the inscriptions all in gold, affording a decidedly rich effect.

In front of the theatre and hanging over the sidewalk there was a huge red lantern six feet high, and in this was a 200-watt electric light that attracted attention to this for three blocks away, since it loomed up stronger than anything on the street. On the sides of the lantern there were Chinese inscriptions in gold. Below the canopy there were twenty-four illuminated lanterns hung.

These were also used inside the lobby, and there was constructed a "fake" effect with three walls painted a rich, warm red. The vertical panels were decorated in black with Chinese designs in gold, and in these panels were displayed pictures of the star and scenes from the production. The lobby veiling was hung with different sorts of lanterns, and the huge dragons over the entrance and exit were most effective.

The foyer walls were covered with rich Chinese draperies and hangings in bright and gorgeous colors. In the auditorium the wall brackets were all covered with hangers of red, blue, yellow and orange, with Chinese characters on all four sides, and from the inverted ceiling lights there were rung peculiar bag-shaped lanterns in which there were large red lights, affording a striking effect as the people entered the house.

Effect of the draperies was carried out in the stage settings with red silk prevailing on which there were embroidered gold dragons. Before each showing of the picture a singer in Chinese costume sang "The Red Lantern" song.

All of the ushers were costumed in Chinese garb, similar to the three shown in the photograph.

Prize Ring Is Reproduced in Lobby of Denver Theatre

A recent American release starring Margarita Fisher, "Put Up Your Hands," was put over by the Strand theatre of Denver by the use of an extra-attractive lobby stunt.

The star is featured as an ultra-athletic society girl who introduces a boxing match as an innovation at one of her aunt's fashionable tea-parties, at which she appears in regulation boxing togs, giving a sparring exhibition with "Bull" Montana, her instructor. They arranged the lobby to look as much like a bona fide prize-fighting ring as possible. There was a roped-off square, and about twenty pairs of boxing gloves hung on the walls. The only stills displayed were those showing the heroine in captivating "B. V. D.'s" forcing her ring partner to take the count.

It was a novel display that provoked curiosity and interest on the part of every passer-by and created city-wide comment. The Strand reports having done a wonderful business on this subject.

Baltimore Theatre Gives Mirrors on Its Anniversary

Bridge theatre, one of the most popular neighborhood houses, in Baltimore, has just celebrated its fifth anniversary with a series of special programs including vocal selections each evening. The house was lavishly decorated with flowers provided by the management and sent by friends and patrons of the theatre.

At each matinee souvenir pocket mirrors bearing the picture of Harold Lockwood on the back were presented to the women patrons.

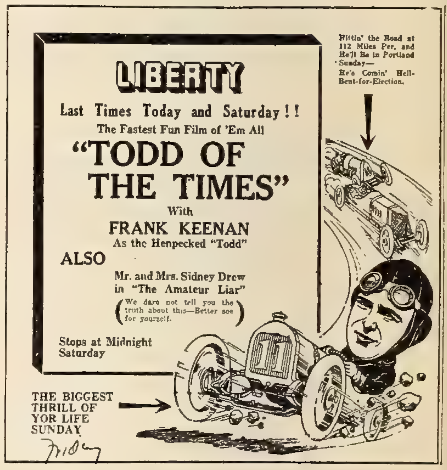
Noble Puts Over Big Campaign with Automobile Ads

(*Continued from page 3785*)

that these displays referred to a motion picture. Most of the space in the seven inch, triple column display that day was devoted to the surrent attraction, with the same figure of the racing car in the lower right hand corner and just the two sentences in 10 bold face in the upper right hand corner reading:

Hitting the road at 112 miles per, and he'll be in Portland Sunday—
He's comin' hell-bent-for-election.

On Saturday the announcement was made of the picture in a quarter page display and then on Sunday the four full columns were used. By that time everybody in the whole Portland section wanted to know what all of this advertising was about and even had the display not been very attractive in itself they would have been sure to read all of the little reading matter that it contained.



LIBERTY

Last Times Today and Saturday!!

The Fastest Fun Film of 'Em All

"TODD OF THE TIMES"

With

FRANK KEENAN

As the Henpecked "Todd"

ALSO

Mr. and Mrs. Sidney Drew in "The Amateur Liar"

(We dare not tell you the truth about this—Better see for yourself.)

Stops at Midnight Saturday

Hittin' the Road at 112 Miles Per, and He'll Be in Portland Sunday—
He's Comin' Hell-Bent-for-Election.

THE BIGGEST THRILL OF YOR LIFE SUNDAY

Here the first intimation of what it was all about

Advertising was kept up every day during the week of the showing and the result was very big business. Mr. Noble reports that not only did he get the biggest portion of the motion picture loving people, but that he got a lot of people to the Liberty who rarely go to see a photoplay.

Live News from the Producers

Henry B. Walthall, Star of "Modern Husbands" Distributed by Robertson-Cole Through Exhibitors' Mutual

World Market for Fox Film Now Established

Special Representative Darling, of the Fox Film Corporation, who has been visiting the Dutch East Indies, has practically completed his trip, designed to establish Fox films firmly in that section.

This trip is the final link in the chain of territories which Mr. Darling has visited in his tour of the world and practically means Fox films in all parts of the globe outside of the Teutonic countries.

Exhibitors Book "Big V" Special Comedies

Concrete evidence, it is said, of the growing popularity of Vitagraph's "Big V" Special comedies is contained in the acquisition of these comedies last week by J. C. Brady of Toronto, A. G. Taibot of Denver and J. de Alarcon of El Paso, Juarez and Chihuahua. All these men came to New York City, it is said, to jersonally close contracts for the series as well as for other Vitagraph units.

"High Pockets" Subject of Louis Bennison

The newest Goldwyn-Betzwood picture starring Louise Bennison is entitled "High Pockets." It will be released by the Goldwyn Distributing Coroporation on July 1.

Once more Bennison portrays a cowboy; as usual his vehicle for this presentation is a story of the West. Opposite Bennison is a new Betzwood star, Katherine MacDonald.

Gets Indefinite Broadway Booking

H. B. Warner in "The Man Who Turned White," Taken by B. S. Moss for Long Run — A Robertson-Cole Production

An indefinite run at the Broadway theatre, New York, commencing June 1, introduces H. B. Warner, creator of the celebrated stage role "Jimmy Valentine," before the picture public again. On this occasion he is seen in "The Man Who Turned White" which Robertson-Cole is releasing through Exhibitors Mutual as the initial offering of the Superior Pictures series.

Bookings of this feature, it is announced, have been made by leading exhibitors from one end of the country to the other. B. S. Moss, on booking the picture into his Broadway theatre, proclaimed it one of the most entertaining photoplays he had seen. An elaborate showing at this theatre will be given.

Superior Pictures, according to an announcement recently by Robertson-Cole, are to be photoplays which will measure up in entertainment value and production to the approved specials. They will be made with a view of showing in the finest theatres, and with the three weeks' run at the Broadway, the series should receive a flying start.

"The Man Who Turned White" is announced as both spectacle and drama combined. Jesse D. Hampton, who produced the feature, is said to have given it a most elaborate production. He surrounded H. B. Warner with the most appropriate types he could obtain.

In the cast supporting Mr. Warner are Barbara Castleton, who has the female lead; Jay Dwiggins, Carmen Phillips, Wedgewood Nowell, Walter Perry, Eugenie Ford and Manuel Ojeda.

Mr. Warner in this feature will be seen in a dual role, first as Ali Jaman, renegade white leader of an Arabian Band, and then as Captain Rand, an officer who was cashiered from the army for assuming the responsibility for a bitter charge which should have rested upon another's shoulders.

The locale is said to be most convincing, a natural desert spot in California, faithfully reproducing the Sahara. The photography is also declared to be above the average.

Universal Inaugurates a New "Stunt" Reel

"Universal has ready for distribution," says an official of the company to twenty-four of its largest exchanges in the United States, a 'stunt' reel, or what may better be called a 'silent salesman' reel. This is perhaps the most novel idea of increasing sales and of showing the exhibitor what he may buy that has ever been originated. The reel has been at least six months in preparation and is perfect in every detail. The silent salesman reel will be sent to the exchanges and the exhibitors near the exchange will be invited to review it at special showings, and in case the exhibitor is a neat distance from the exchange the salesman will take the reel with him and it will be shown to the exhibitor in his own theatre.

"The reel is designed so that views of Universal City are first shown, or the actual making of the pictures. Following the opening views are scenes from pictures in which each of Universal's stars have won success. Dorothy Phillips is shown in "The Heart of Humanity" and "Destiny." Mildred Harris (Mrs. Charles Chaplin) in several of her Jewel successes.

"Mary MacLaren is shown in "The Amazing Wife," and following is Monroe Salisbury in "The Blinding Trail."

Other stars, May Murray, Harry Carey, Priscilla Dean, Eddie Polo, Pete Morrison, Lyons and Moran, James J. Corbett and Joe the Monk are also shown in scenes from features, together with shots of the unreleased serial and Universal Screen Magazine.

As a final conclusion, the exhibitor is shown how many audiences have received Universal pictures. This has been accomplished by photographing a motion picture audience at the close of a showing of one of Universal's pictures.

"Too Many Crooks" is Leslie's Latest

Gladys Leslie's latest photoplay is scheduled for release by Vitagraph about the middle of June. It is said to be a screen version of "Too Many Crooks," which was published in All-Story Weekly. E. J. Rath is the author. The story deals with a young woman playright who becomes imbued with an ambition to write a crook play after having seen a performance of that type of play on the stage.

Gladys Leslie and Jean Paige are seen in the principal feminine roles, with Huntley Gordon as the master crook. Others in the cast are Anders Randolf, T. J. McGrane, James Dent, Cecil Chichester, George O'Donnell, John T. Wade and James Gaylore.

Another Police Drama for Joyce

Vitagraph to Star Alice Joyce in Third Police Drama Which Is Planned for Early Fall Production

"THE third in a trilogy of police dramas filmed by Vitagraph is planned for production early in the fall by Albert E. Smith, president of Vitagraph," says an official of the company. "As in the first two, Alice Joyce will be starred. The subject will be based on the new methods of crime detection and correction as developed by the psychopathic laboratory of the Municipal Court of Chicago. It will complete Vitagraph's cycle of police dramas.

"Mr. Smith will personally supervise this production, which George Randolph Chester, famed creator of 'Get-Rich-Quick Wallingford,' and production editor of Vitagraph, has been commissioned to write. In addition to the elements of novelty and 'punch,' which will insure the forthcoming production great general public vogue, according to Vitagraph's prognosis, the play will have a special significance to the law-making and law-enforcing bodies and individuals who specialize in criminology.

"Chief Justice Harry Olson, of the Chicago Municipal Court, is in a way the sponsor of the picture. He is lending Mr. Smith every possible aid in its production, and has placed at his disposal the mass of information contained in the criminal archives of his court, in addition to lending his own acute, incisive knowledge of this subject to the plan. This interest on the part of Judge Olson is founded on a due appreciation of the far-reaching effects on the courts of such a picture as Mr. Smith is to make.

"The new picture will deal with a phase of criminology not covered by the two preceding police pictures—'Within the Law,' which dealt with the circumstantial detection of crime and 'The Third Degree,' treating of the sometimes over-zealous police methods used in forcing the confession of crime. The new picture will deal primarily with the prevention of crime. It will show how, by the use of the psychopathic data, a man who is a potential criminal may be apprehended *before*, not after, the commission of the crime."

Mr. Smith stated that Tom Terriss would direct the picture, and that the principals supporting Miss Joyce would be picked from the well-known Vitagraph stock forces, whose talents are alternately employed in the support of the various Vitagraph stars, as the characteristics of the roles dictate.

Sub-Sea Picture Producer Buys Small Island

THE purchase of a small island where he plans to breed and train Octopuses for work in his submarine pictures, was announced by J. E. Williamson on his return from a flying trip from the West Indies. "Sandy Cay" is the name of the island.

Mr. Williamson stated he had scenes in mind for a new story which calls for a battle under the sea between the diver, in regular diving costume, and a great octopus, and later a battle to the death between the octopus and a shark. He is quite certain he will be able to get the octopuses, declaring them intelligent, cunning and always ready to fight, but is wondering how he will beable to stop the fight with the shark, once it begins.

In "Sandy Cay," the producer and inventor believes he has an ideal place to work. One side of the island has a smooth, sandy beach and the other side is a mass of jagged reefs, torn by storms, and a spot where octopuses may be found. It is his hope to find a gigantic one, approaching the size of the largest recorded, which Mr. Williamson declares measured twelve feet in breadth across the central part of the body.

Selznick Insures O'Brien

Lewis J. Selznick announces that he has had Eugene O'Brien insured for $1,000,000, this being the first instance in which a producer has protected himself by placing "limit insurance" on a male star. In this manner, it is said, Selznick Pictures Corporation has again revolutionized the motion picture industry.

Two Young Players Who Are to Be Co-starred by Thomas H. Ince for Paramount-Douglas MacLean and the Winsome Doris May

Winsome little Bessie Love, in her newest Vitagraph film, "The Little Boss"

"War Map" Records Added Exhibitor Members

Just as American Headquarters in France kept a map showing the daily increase in the total of U. S. soldiers abroad, so in the office of the United Theatres in New York may be seen a "war map" recording the daily progress in the number of affiliated theatres of the organization. In the week just closed the corporation reported the list of new members larger than in any week since the inception of the membership drive, the names of 95 new exhibitors having been recorded.

Solid Booking the Rule on "Bolshevism on Trial"

As a result of an intensive selling campaign, Henry Siegel, branch manager of the Select Pictures' New York Exchange, finds he has ten prints of the Select Pictures' feature, "Bolshevism on Trial," booked solidly for three weeks. He reports the subject is going well with all exhibitors, many booking for three and four day runs, after witnessing a private showing.

Madge Kennedy's Next

Goldwyn Pictures Corporation announces that Madge Kennedy is shortly to begin work on "The Wrong Door," the new story written by Jesse Lynch Williams, the purchase of which was announced last week.

"The Wrong Door" is a production with rich and colorful scenes which take in both the East and the West of the United States. The glory of the West has never had a more poetic presentation on the screen, it is declared.

Margarita Fisher's Next

A number of well-known motion picture actors will be seen in support of Margarita Fisher when her next picture, "Trixie from Broadway," a comedy-drama

$1,000,000 Beach-Goldwyn Corporation

Eminent Authors' Pictures Will Control Works of Six Prominent Authors, Who Will Supervise and Direct the Screen Production of Their Stories

WITH a capital stock of one million, and production plans several steps in advance of the ordinary, a new corporation to be known as Eminent Authors' Pictures, Inc., has been founded by Rex Beach and Samuel Goldwyn. The author is president of the company, and Mr. Goldwyn, in whose hands will lie the direction of business details, is chairman of the Board of Directors.

The corporation has under exclusive contract for a long term of years six of America's popular novelists, who will supervise the production of their own works, past and to come, in motion picture form.

The stories of Mary Roberts Rinehart, Rupert Hughes, Basil King, Gouvernor Morris and Le Roy Scott, as well as those of the late Gertrude Atherton, will be under the exclusive control of the new corporation for screen presentation.

Author Has the Power

The production plans of the new company are unique The author will have the final power of direction and supervision over his picture. All of the authors represented by the new corporation have had their works produced on the screen at various times. Out of their experiences is said to have grown the conviction that the only method whereby an author can be represented authentically in the motion picture is through a direct authority over the details of making the picture. This does not mean that the work of the practical director will be invalidated. It does mean that the director will have at every moment the use of the knowledge, judgement and fine imaginative power which has made the works of these writers famous on the printed page.

Samuel Goldwyn, president of Goldwyn Pictures Corporation

The experience of Rex Beach as a writer for the screen has contributed materially to the formation of the company. His statement following the announcement of the new corporation illuminates the situation in which authors have found themselves when their work has been screened. Mr. Beech says:

"The growing importance of the story in motion pictures makes it possible to star the story instead of the actor. The progress of the picture industry parallels the development of the stage in this—that the play is recognized as the thing and the actor is to be selected to fit the play rather than that the play should be distorted to fit the peculiarities of the actor. The progress of the motion picture industry has been rapid. It has covered the same ground in ten years that it took the theatrical business fifty years to cover. The mechanical details of production, artistic photography and screen presentation, the intricate channels of distribution and exploitation, have all reached a high stage of efficiency; but the quality of screen stories and plays, as a whole, has not kept pace with the general advance of the art, or business, or whatever you may call it. So far as cooperation between the creative writers of genius and the men who make the pictures, the business is just about where it was five years ago.

All Good Stories

The industry rests upon a solid bedrock of good stories and plays. Remove that and it will not stand. Screen personalities alone cannot hold it up, for no matter how big or popular that personality, picture audiences expect and demand a story back of him or her, and a story, moreover, big enough and vital enough to match the star's personality and prestige. There is a dearth or original creative writers in motion pictures and that scarcity will continue to grow so long as the business remains divorced from the necessary and vital source of supply, as at present.

"Under our arrangement every author in the group will be given the benefit of the most experienced and practical assistance obtainable in the screen preparation of his works. The Eminent Authors' Pictures, Inc., is out to produce not pictures in quantity, but pictures in quality. Every field of fiction will be covered and no time, money or attention will be spared."

The Main Automobile Entrance to the Goldwyn Plant on the West Coast. These Studios Were Bought by Goldwyn from Triangle

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Five New Branches Opened By Select Pictures

General Manager Sam E. Morris, of Select Pictures Corporation, has announced that his company will, in the near future, establish several new branches at points widely separated throughout the United States. The projected new exchanges are five in number and will be located at Albany, Salt Lake City, Indianapolis, New Haven, and in New York City, where a New Jersey Exchange will be established quite separate from the New York Exchange already in operation.

Mr. Morris states that the purpose in establishing these exchanges is to render an even better service to exhibitors throughout the country than the service which Select Exchanges have already been giving.

Old Prizma Studios Occupied by New Concern

Offices and studios have been opened by the Adolph Philipp Film Corporation at 11 East Fourteenth street, New York, the site formerly occupied by Prizma. The studios are being renovated and modernized, and a new electric light plant is being installed.

Twenty-nine of Adolph Philipp's plays have been turned over to the concern, and it is predicted these will be successes on the screen. Incidental music to his productions will be presented.

Lillian Gish Speaks of Troubles

But Peter Milne Finds They Are Only " Reel " Ones

THE stories they have to tell regarding the production of D. W. Griffith's " Broken Blossoms " would fill a neat little volume. The latest to give away the secrets of the studio is Lillian Gish, whose performance as the child in this picture gives her rank among the greatest actresses on the screen. Miss Gish came on to New York to witness the premier of the picture at the Cohan theatre and to attend the first nights in other cities on the Atlantic seaboard. And when the interviewer met her at the Hotel Commodore she was bubbling over with the excitement of her New York visit—the first in two years.

And Miss Gish talked a lot of " Broken Blossoms." First she revealed that Mr. Griffith never really meant to have her play the role of the child. He thought her just a little too old. " He searched all Los Angeles for a child actress suitable for the part," said Miss Gish, " but could find none. And then he rehearsed me in it just to see whether I would possibly do."

It can be interposed here with the greatest emphasis that Miss Gish " did."

" The picture was really made in a short time," continued the star, " that is the actual photographing of it. But the troubles we had. Donald Crisp, who played my father, was directing for Lasky at the time, and they were obliged to shoot all his scenes at night. Mr. Barthelmess' mother was sick, and then in the middle of work I got the flu."

But all these seemed small troubles compared to the work that Miss Gish had to put in on the picture without the benefit of a foil. Her famous closet scene when she retreats from the enraged father, and rises to such wonderful heights of fear and agony as the door is hacked down was done without any ferocious Crisp on the other side of the partition and in broad daylight. To work up those intense scenes of mortal fear was a pretty difficult task, Miss Gish admits.

And that it was tremendously effective any one who has seen the picture may well agree.

But then none of these difficulties came out in the wash. Miss Gish's secrets can be looked for time and again in " Broken Blossoms," and not found.

Miss Gish was also enthusiastic about the next Griffith Artcraft picture, " True Heart Susie," in which she carries a role similar to that she had in " A Romance of Happy Valley." " Mr. Griffith thinks my work in this picture better than that which I did in ' Broken Blossoms,' " said Miss Gish, a statement that makes one think Mr. Griffith has discovered a new superlative degree.

Outside of being forced to tell about her picture work Miss Gish has been seeing New York, and finding herself dizzy with it all. She agrees that the contrast between the quiet of California's nights and the noise of New York would make good dramatic material. And a 'bus ride on Fifth avenue, she says, provides quite as big a thrill as a spin down Hollywood Boulevard in a private car.—*Peter Milne.*

"Mystery" Picture Finally Titled

" The Solitary Sin," Named After Suggestions By Exhibitors, Is Announced—To Be Released as State Rights Film

THE culmination of the vague advertisements appearing in trade papers for several weeks, requesting exhibitors and state rights' buyers to select a title for a feature to be offered, is the announcement of " The Solitary Sin," a state rights special.

The production was made in California, and the cast includes Jack Mulhall, Helene Chadwick, Pauling Curley, and other well-known players. Fred Sullivan produced the picture, under the personal supervision of George D. Watters, who will present it.

Speaking of " The Solitary Sin," Mr. Watters said: " We regard our first production as a highly successful endeavor. It has the elements which make for a successful production. The title is an exceedingly strong one; the story is dramatic and unfailingly interesting, and was very well directed with a cast of fine players, at least one of whom has been starred by another producer.

" In addition to the entertainment value of this attraction we feel that the great moral lesson, which it indicates, will obtain for it a great amount of publicity, as well as the co-operation of the public and semi-public influences for good, in every community. I should like to emphasize, however, that ' The Solitary Sin ' is not a preachment; it is simply strong virile drama, the kind that people wish to see, and the moral, while obvious, is not thrust upon one."

Universal Buys Western

Universal announces the purchase of the Frederick Bennett two-reel Western drama "Five Thousand Dollars Reward." This is said to be one of the best western stories written for screen production and will be produced under the direction of George Holt. Pete Morrison, Universal's western star, and Magda Lane will play the leading roles. Bennett is said to be writing stories for Lee Moran and Eddie Lyons.

Italy's Warriors Enjoy Comedy Cartoons

An increasing demand from Italy is reported by the Fox Film Corporation for Mutt and Jeff Animated Cartoons. Soldiers back from the front especially, it is said, find keen enjoyment in the antics of Bud Fisher's creations.

Simplex Notes

Installs Two Simplex Projectors

Cecil R. Woods of the Boston Motion Picture Supply Company has installed two Simplex Projectors and a Crystal Bead Screen, in the new Rialto theatre, Naugatuck, Conn. He states that the stage setting and general lay-out of the Rialto cannot be equalled off Broadway.

On May 26 the Jesters, an organization of motion picture and theatre men of Connecticut attended the opening of the Rialto, which is considered one of the finest in the state. Rossi C. Cabol, a prominent member of the Jesters, and equally prominent in moving picture circles opened the theatre. After the performance the Jesters gathered and formed an automobile parade to Waterbury, where a banquet was tendered them at Hodson's Cafe by Mr. Cabol.

At the last meeting of the Jesters Mr. Woods was asked to advance to the rostrum and the chief jester inquired as to his business. Mr. Woods stated " that his business was selling Simplex Projectors." The chief then asked him how many machines he has disposed of that week, and upon being told that five machines had been sold, a fine of five dollars was levied upon Mr. Woods, this sum being added to the entertainment fund.

Max Spiegel's Grand Installs Simplex

The Grand theatre, Hartford, Connecticut, a fifteen hundred seat house, which up to last week has been running burlesque, has been thoroughly renovated and opened with very encouraging prospects, it is said, as a full-fledged motion picture theatre. As a part of its up-to-date equipment two Simplex Projectors have been installed.

New Simplex Mazda Pleases Delegates

One of the exhibits that was the center of attraction at the annual convention of the Nela Associates which was held recently at the Million Dollar Pier, Atlantic City, was the new Simplex Mazda Incandescent Lamp Equipment, which was installed and operated under the personal direction of Edwin S. Porter of the Precision Machine Company and to whom, it is said, much of the success of this equipment is due.

Owing to the entire abandonment of the corrugated condenser system, with which all similar Incandescent projectors are fitted, there were many electrical experts present who doubted the ability of the Simplex to work with the plano-convex or present condenser system, however, after being shown the results on the screen and the absolute ease with which these results were obtained, Mr. Porter was highly commended.

Coldewey Joins Universal

Anthony W. Coldewey, who entered the picture industry as a writer on one of Universal's staffs, has returned to Universal after an extended absence. He is the latest addition to Universal's continuity staff, and is best remembered for his screen adaptations of the Richard Bennett's plays and for a number of William Russell productions.

Hodkinson Corners a Literary Output

Announcement of Year's Plans Discloses He Controls Score of Noted Works By Foremost Authors in Assuming Reins of Great Authors' Productions

FAR reaching plans for sales and distribution in the forthcoming year, plans which divulge the fact that he controls the Great Authors' Pictures, Inc., Productions, and in addition the distribution of famous novels and plays by celebrated authors, were disclosed the past week by W. W. Hodkinson. The works of Augustus Thomas, Zane Grey, Sir Gilbert Parker, Emerson Hough, Stewart Edward White and Winston Churchill—names to conjure with in the world of letters—will find their way to the screen under the guiding hand of Mr. Hodkinson.

Of primary importance is the revelation of the complete plans of the Great Authors' Pictures, Inc., which Benjamin B. Hampton organized and has been building for months in California with two big pictures completed and to its credit.

Other Authors Coming

Benjamin B. Hampton's Great Authors' organization at this time controls the stories of Stewart Edward White, Emerson Hough, Winston Churchill and Irving Bacheller, with still other authors in like prominence to be announced.

Benjamin B. Hampton and Eltinge F. Warner control the Zane Grey Pictures, Inc., and have just completed Mr. Grey's story of the southwest, "Desert Gold," which has been shipped east for Hodkinson distribution. Great Authors' Pictures, Inc., has completed the production of Stewart Edward White's "The Westerners" and other novels of this writer to be screened include "The Leopard Woman," "The Rules of the Game," "The Riverman," etc.

Mr. Churchill's most immediate novels to be screened include "The Dwelling Place of Light" and "The Inside of the Cup." Mr. Hough's two contributions are to be "The Mississippi Bubble" and "54-40 or Fight." Irving Bacheller's initial screen contribution will be "Keeping Up With Lizzie."

During all the months of preliminary organization William W. Hodkinson foreseeing the evolution in the industry that makes recognizably big stories the prevailing demand of exhibitors everywhere, has been fostering the organization of other producing units that will make productions only from stories by authors of established name throughout the world.

President Fred L. Wilke, of Continental Pictures Corporation

Louise Glaum Is the Star of "Sahara," Distributed by Hodkinson

Harry Raver's Four-Star organization, which recently completed and released "As a Man Thinks" by Augustus Thomas through the Hodkinson sales mechanism has just completed his second Thomas production, "The Volcano," starring Leah Baird and directed by George Irving. There are to be four more of Mr. Thomas' biggest works in this series, representing America's foremost dramatist given his personal attention to the actual production of his pictures which are being directed by George Irving.

Down in San Antonio the Sunset Pictures Corporation, another Hodkinson ally, is completing the production of Sir Gilbert Parker's story of Canada, "You Never Know Your Luck," with House Peters as the star and under the direction of Frank Powell. The Hodkinson literary and technical departments have given their personal supervision to the preparation of this story for production.

Still another unit controlling the stories of one of the country's most popular authors is to be announced within the next few days by the Hodkinson organization. This additional unit, it is announced, will make not less than four stories with a star of established popularity, under a producer of splendid ideals and personally supervised by the author of the stories in person.

The nucleus around which this evolution has been built has been Benjamin B. Hampton's two organizations, which have completed and are delivering their first pictures from California. To Mr. Hampton with his editorial and publishing experience,

Mr. Hodkinson, pays unstinted praise for his vision and achievements. To harmonize all productions that for the coming year will pass through the Hodkinson sales mechanism, Mr. Hodkinson, it is said, has cultivated and developed other allies of similar high ideals.

Hammons Writes from Abroad

A pile of letters, received from Vice-President E. W. Hammons, of the Educational Films Corporation, contains the first detailed information concerning the wanderings of the film man in Europe. His cabled messages, which have so far been the only means by which he has kept in touch with the office, have been too brief to convey any knowledge of what he has accomplished in London.

Mr. Hammons says that he has been particularly fortunate in securing some very fine single-reel material, which he promises will be a feature of the short-subject market this fall, and states that he has a number of other things in prospect that will be most interesting to exhibitors in this country when the results of his trip are announced on his return.

"Lady Windermere's Fan"

"Widespread interest is being evinced," says an official of Triangle, "at the announcement that it will release on June 15th the best known and most widely read of Oscar Wilde's stories, "Lady Windermere's Fan." Everyone is familiar with the story of a mother who sacrifices her own good name that her daughter's may be saved; of the struggle against pride, and the final overwhelming triumph of mother-love over the desire for personal happiness."

Syd Chaplin, Business Man Extraordinary, Now Allied with Famous Players-Lasky

L. C. Haynes Pays Visit to the East

L. C. HAYNES, president of the Brentwood Film Corporation, producers of "The Turn in the Road," rights for which were bought by Robertson-Cole, was in New York City last week, arranging for the release of several other productions through this organization. Mr. Haynes is a newcomer in the film business, having retired from active brokerage work several years ago. It was King W. Vidor, author and director of "The Turn in the Road," who interested him in pictures with the result that his first producing venture was the series of Judge Brown pictures released on the General Film program a little over a year ago. Mr. Haynes then saw that there was a greater field in the production of features with the result that the Brentwood company was formed.

It is a new type of production that Mr. Haynes intends to manufacture. He believes there is a big demand for pictures of the type of "The Turn in the Road," pictures which reflect the happy side of life and leave the shootings and vampires out of it altogether. "There is so much in life that is good," said Mr. Haynes, "that we aim to produce good pictures on clean, wholesome lines. Not sugary and altogether sentimental to be sure, but pictures that reflect life as it is lived by the millions of the country and not by the few. A picture does not have to include a murder or a scarlet woman to be a success.

"The Turn in the Road" was in the nature of an experiment but it was such a successful experiment that we were immensely satisfied. As a result there will be productions of a similar character coming from the Brentwood studios in the future. Productions of dramatic value that are clean from first reel to last."

Asked how many pictures Brentwood planned producing during the coming year Mr. Haynes replied that there would be no set number. "Probably there will be four or five, maybe six," he said, "but here again Brentwood aims to get away from the usual order of things. We don't want to make pictures as we would some factory goods and we aren't going to. Mr. Vidor has all the time he wants to spend on each production and we expect each production to stand up as the epitome of wholesome entertainment."

"We aren't out to set the business agog," concluded Mr. Haynes, "but we want to manufacture a product that will appeal to the masses as the reflection of their lives. And if the name Brentwood comes to mean all that is clean and wholesome in picture production we will feel quite satisfied."—*Peter Milne.*

Author's Name Guarantees "Painted World"

SMASHED box office records are expected by many exhibitors on the release of Vitagraph's third picture of the Anita Stewart series, "The Painted World."

This story, the work of Jacques Futrelle, whose untimely death evoked regret throughout the world, is said to contain many dramatic situations, the creation of which Mr. Futrelle was noted for in his works. "The Thinking Machine," also his work, which appeared serially in the Saturday Evening Post, is known to readers all over the country.

"The Painted World" was directed by Ralph Ince and, besides Miss Stewart, includes in its cast E. K. Lincoln, Julia Swayne Gordon, Charles Kent and Harry Northrup. It is a page from the Book of Broadway, dealing as its title infers with that realm known as "backstage" and ramifications of that life.

Mr. Futrelle's own summary of Reel One gives a fair index to the plot. Says Mr. Futrelle in the original script which unfolds the plot and theme:

"By one of those strange, wanton mistakes of nature, a child is born to Elois, the actress. The advent of the child, Yvette, arouses in Elois the one fine trait in her nature, a tremendous mother love. To keep the child clean and to protect it from the influence of her life and that of its dissolute father, becomes the one passion of her soul. A moment comes when it borne in her forcibly that to keep the child clean she must send her away. The reel closes showing her drawing back inevitably to her life on the stage."

Issues Press Book on "Elmo, the Mighty"

UNIVERSAL has prepared what are said to be perhaps the greatest advertising aids ever made for a serial to be used in connection with the "Elmo the Mighty" serial which is to be released in June.

A complete press book on "Elmo the Mighty" is now in the hands of the exchange men. This press book contains all the information that could be got together, it is stated, including all details in a column titled "At a Glance." Stories of the episodes are given in detail, advance stories and stories to be used during the running of the serial. Elmo Lincoln, who won fame in "Tarzan of the Apes," is the star of the serial and several pages are devoted to special stories written about the life and screen work of the star. Special stories about the other leading stars of the serial are included also.

Besides the press book on this serial, Universal is preparing an attractive campaign book. This book is said to contain all forms of advertising aids to be used prior to and during the running of the serial. Several opening ads are suggested for the use of the exhibitor, teaser ads, opening day ads, episode ads, and type ads. Several pages are devoted to the suggestions of novel stunts by means of which the serial may be advertised. Included in the campaign book are reproductions of the slides, banners, lobby displays, special photographs, and the full line of posters. The campaign book will be in two colors.

Norma, of the Talmadge Trio, in "The Way a Woman"

Big Exploitation for Goldwyn Feature

One of the most original and far-reaching exploitation campaigns ever devised, it is said, for a single motion picture production has preceded and trailed the triumphant exhibition of the Goldwyn Extra, "The Eternal Magdalene," in the leading theatres of the country.

Encouraged by the powerful theme of the Robert H. McLaughlin drama and primed by the appeal which it carries to people of all ages and fancies, exhibitors have set the "sky as the limit" it is stated in the advance and current promotion.

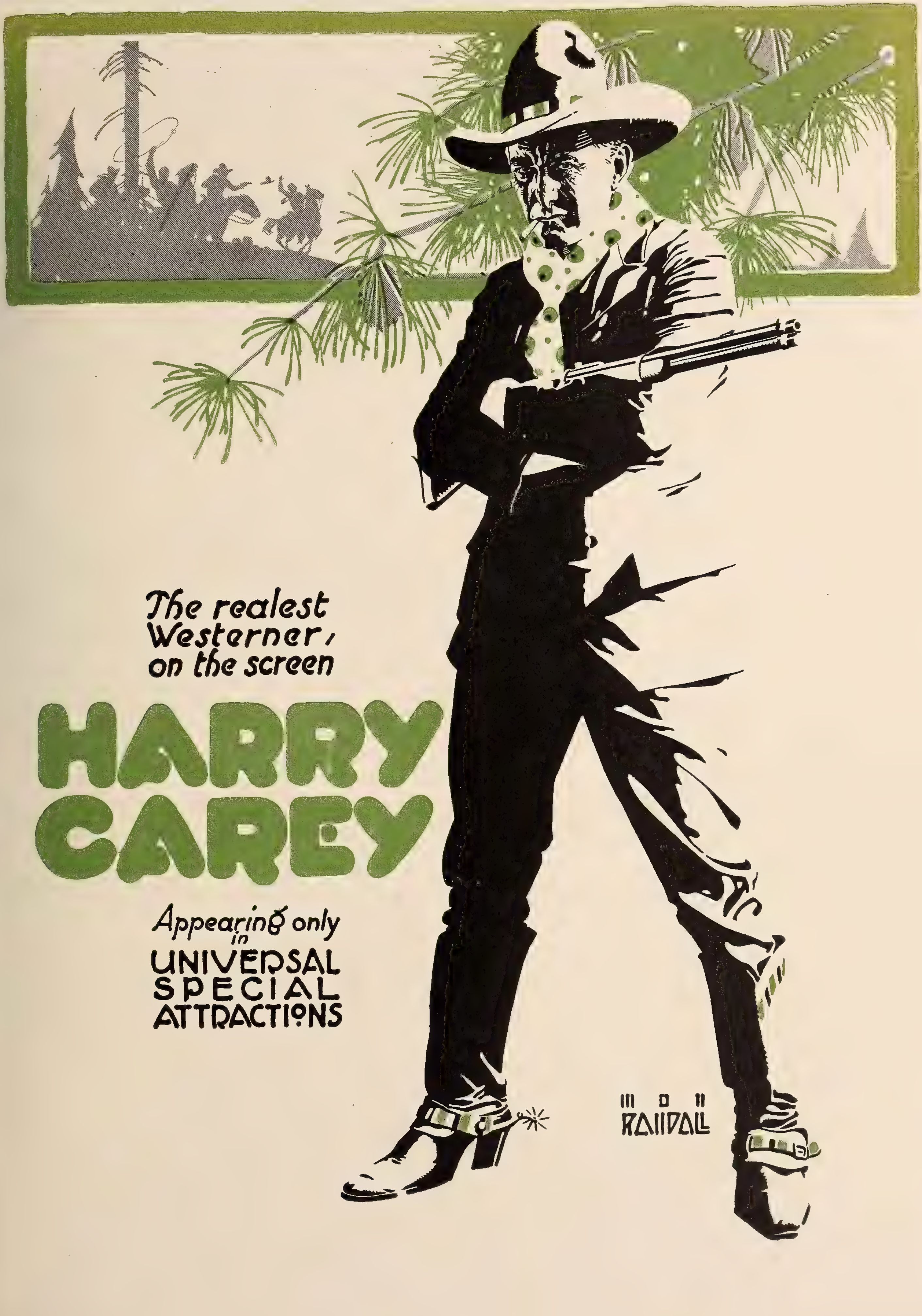
A noteworthy feature of the campaign general is the "teaser" exploitation suggested by Goldwyn's Service Department.

Brady Joins Films

Joe Brady, late captain in the United States Army, has joined the publicity department of Robertson-Cole, and is now stationed at the headquarters of this company at 1600 Broadway. Mr. Brady, previous to joining the army, was a reporter for the New York *World* and other daily papers. He received a commission as lieutenant immediately after the United States entered the war, and was one of the first in France. Mr. Brady was decorated for bravery in action, and promoted to the rank of captain before his return.

New Sennett Version of "Uncle Tom's Cabin"

Following the success of the Paramount-Sennett satire, "East Lynne with Variations," Mack Sennett is directing a new Sennettized version of "Uncle Tom's Cabin" which threatens, it is said, to be the funniest comedy ever filmed on the Sennett lot. Ben Turpin, will be the leading man; Charles Lynn will play Simon Legree, and Marie Prevost is the leading lady. Teddy, the famous dog of the Sennett forces will also be used.



The realest Westerner, on the screen

HARRY CAREY

Appearing only in

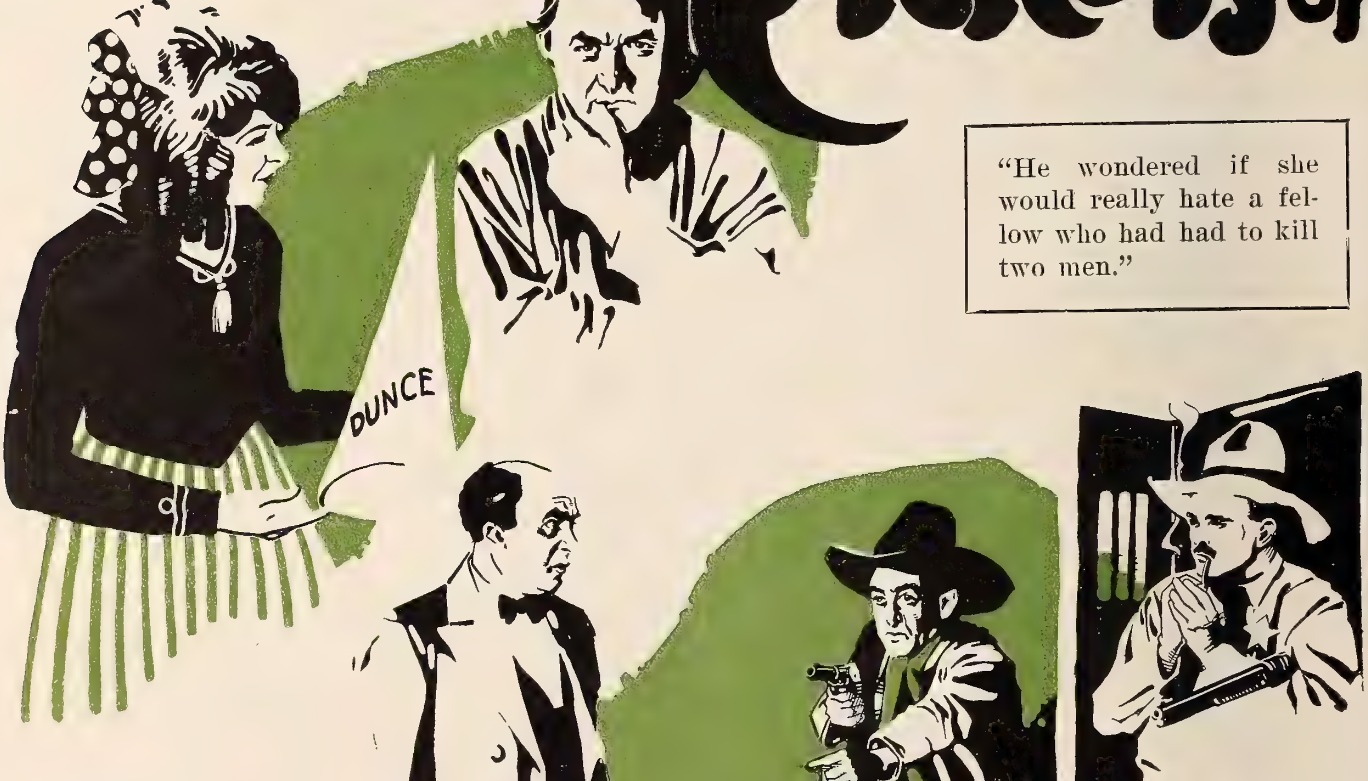
UNIVERSAL
SPECIAL
ATTRACTIONS

Harry

CAREY pictures are, happily, always "Careys," yet each succeeding one is finer, stronger, *keener* than the one before. With every picture Harry Carey digs a little deeper into human nature, shows himself to be a better actor, puts across the good old punch with force and realism which are not less strong because the rough stuff is passing out. Always directed by Jack Ford—one of the ablest, most original directors in America.

"Riders of

> "He wondered if she would really hate a fellow who had had to kill two men."



Carey

YOUR people will love this newest Carey—the big "heart" story of a man who, robbed of his family by unscrupulous enemies, takes his revenge on them one by one till a woman comes into his life—leads his thoughts away from vengeance—makes him into a happy man again. A strong play and a *fine* play. Punch and plot. Ruggedness with refinement. Keen entertainment. View it *sure*.

Vengeance"

A Universal
Special Attraction

Priscilla Dean

"The Wildcat of Paris"
"The Wicked Darling"
"A Silk-Lined Burglar"
"The Exquisite Thief"

"The Amazing Wife"
"The Unpainted Woman"

Mary MacLaren

Monroe Salisbury

"The Light of Victory"
"The Blinding Trail"

Mae Murray

"What Am I Bid?"
"The Delicious Little Devil"

UNIVERSAL SPECIAL ATTRACTIONS

Special Service Section on

Mae Murray in "The Big Little Person"

TO those exhibitors who are going to show Mae Murray in "The Big Little Person" we would strongly recommend that the love element be stressed in all of the exploitation. By that it is not meant that this is a mushy romance, but it contrasts the "love"—if we may call it that in both cases—of the man who is simply infatuated with the girl's beauty and cannot tolerate her affliction and that of the man who loves so greatly that he loves her all the more because of her misfortune.

We would not make it too strong that the girl is supposed to be deaf through most of the picture, for this is not the effect upon your audiences since you have the relief of the brief allegorical scenes and the flash-backs and you pretty well know all the time that something is going to happen—as it does—to restore her hearing. In this picture Miss Murray is nothing of the hoyden or the vixen, but simply a human little character of every day life and that should be made the appeal.

One of the biggest of recent hits in motion pictures has been scored by a simple love story and the advice that we gave in one of these special sections was to treat it as such. And that same advice we give you here. There is nothing amazing about this, nothing scenically spectacular, nothing astounding in the developments—but we would advise you to advertise this as a picture that will interest and delight—that will bring a tear and a heart throb and leave you well pleased with the ending.

AND now we have it: Arathea Manning is of splendid family and with a mother who is ambitious for the girl's marriage into society and a wealthy family, especially since the father, facing financial ruin, committed suicide and left practically nothing. Arathea goes to teach in a private school for little children where she is idolized—by all except one very bad little child. It is her devotion to these little ones during an epidemic of scarlet fever that causes her to lose her hearing.

THESE Special Service Sections are written with the purpose of suggesting to exhibitors how to get the most out of pictures that they have booked. They are prepared after studying the pictures and the best way of exploiting them. Won't you let us know any use that you made of suggestions printed here and the original ideas that you have used in putting over this picture?

Opening flashes of the picture show her leaving the doctor's office where she is told that her misfortune is incurable and it is there that for the first time sees her Gerald Staples, whom we know a few moments later as the inventor of an auriphone that allows the deaf to hear.

Arathea conceals her affliction from her mother and from Arthur Endicott whom it has been understood for years she is to marry. But she soon finds that Arthur is bored because he continually has to shout and his brief visits which always end by his going to see another girl convince her that happiness is not there for her.

But with another visit to her physician she is sent to the young inventor, who gives her the first auriphone that he has completed—a sort of telephone arrangement with a receiving box that transmits the voice to her ear. Then she returns to her school. It is after she has told the children a fairy story—which is really her own story—of the girl whose ears were turned to stone—that the bad little girl, angered because she does not learn what happens to the princess and her royal suitor, dashes the auriphone to pieces.

ARATHEA is unwilling to make another appeal to the young inventor whom she had found living in squalid quarters and devoting all his time and money to his invention and so she endures her infliction until she receives a letter from him addressed to "The Big Little Person—small in size, but big in ideas"—telling her that a company has been formed to market the invention and inviting her to become the secretary because he knows that her sympathy for the afflicted will work aid in the organization.

Here Endicott comes calling and his jealousy is aroused by the understanding that seems to exist between the young inventor and Arathea and so he asks her whether she has told her employer of their engagement. There follows an impressive scene in which Staples accused Endicott of being responsible for the girl's deafness because he had not married and prevented her from teaching school. Endicott agrees that he is right and though the girl's faith is waning more and more she believes that he still loves her.

Her prosperity has permitted Arathea and her mother to take more pretentious quarters and there Staples, as a guardian, is a frequent caller and he often plays the

Center, Arathea and her little pupils; at right, she calls on the inventor, and at left, one of the brief allegorical scenes—the princess and her prince

Center, Miss Murray as Arathea; left, one of the fairy scenes, and at the right, Staples denounces Endicott

piano, which sounds to the girl only "as the rumble of the distant surf." But he tells her, "some day you will hear my music, and then you will understand."

YET with all his apparent good intentions Endicott is fast losing his love for the girl under her affliction and one evening as he stops by on his way to call on Daisy—the other girl—he becomes angered and bursts out with: "Do I have to shout into that damned thing all my life?" Then Arathea is completely disillusioned and she tells him that her deafness has been pronounced incurable and hands him back his ring which he has described as "a very pretty ring—the best they had in the shop" and then as a parting insult he grinds it under his heel.

As Endicott leaves the girl swoons and falls, her head hitting the corner of the casing. There with the gash over her ear Staples finds her. While she is recovering Staples calls and plays and she gets a faint trace of the music, pictures herself wandering in dreamland and picturing Gerald now as her prince. Then as he plays, and the words go "As the dawn flames in the sky, I love You," she realizes that her hearing has been restored by the fall—and there is happiness with the man who loved her through her affliction and in spite of everything.

So we have a story here without a fight, without a real villain and without a problem and one with the happy ending. Yet at the same time it is a rather tense story, though the magnetism of the star keeps it away from emotional type of drama.

NOW because of the recent successes that she has scored you are certainly going to play up the name of the star as the big thing in your advertising. The title is very attractive and this should be used in connection with one of the appealing pictures of Miss Murray. This is a case where we believe that it is better to use a cut of the star alone in the role that she has rather than a scene. We have illustrated three of these among the reproductions and we believe that they will appeal.

We have also shown a couple of the scenes of the fanciful stuff, *but care should be taken with the use of these lest the impression left that this is something of the fairy story or costume character when, as a matter of fact that is a mere incident which serves for the relief of the drama.* And at the same time while the child interest is strong we would be careful not to leave an impression that this is a picture especially for the children. Let's try a selling talk like this:

"She was the prettiest thing in town, and Endicott was mighty proud that she was to be his wife. But then there came an affliction—she had to go to work and in the course of her duties she lost her hearing. It was the price of the devotion that she gave to the little children—her wards.

"But then his love began to fade. He declared that he did not intend to 'yell at her' all his life. Then she understood, but her heart hurt a whole lot when he crushed the engagement ring under his foot and left. But that event made room for a real love—a love that swept everything before it—for a man who played love songs for the little girl who could not hear—with the confidence that she would understand. And she did—heard the music in her heart and with her ears.

"Yes, it ends just right. There are heart grips in it and some tears, but you'll like it all the better for that."

THEN here is one that is built more around the personality of the star, and its use should depend largely on whether your patrons are familiar with the work of Miss Murray:

"You have seen Mae Murray as a hoyden of the hills, as a captivating cabaret queen, in daring and dazzling roles, but here you have her as the daintiest sort of a little girl of real life—just the sort of a character that all of you will love.

"Here she is just the sort of a little girl that you or your neighbor might be—an unspoiled lovable person that will win your sympathy from the start. You'll sympathize mightily with her, but in her troubles you'll be mighty glad that she didn't marry the man who turned from her in the time of her affliction and that there came into her life one who loved her—in spite of everything—and you'll be mightily pleased when he takes her in his arms—everything that he—and you—want in a woman."

And then this one:

"Most any one can fall in love with a girl who is beautiful, radiant, the real sunshine of life. Even though her wealth may be lost, when she has the riches of fairness and the full bloom of personality, who would refuse?

"Such was Arathea, until she lost her hearing. The man who thought that he loved her found that his love wasn't deep enough to 'holler at her' all his life. But she found that there were other—and real men in the world—and one of them especially for her.

"It's one of those happily ending little love stories that you'll really like. There's not a fight in it or a villain—not a suggestion of problem or the 'other woman'—just sheer delight with Miss Murray as her captivating, charming best."

OUR reason for recommending the longer selling talks here and telling as much of the story as we have done in them is to carry the humanness of the picture over strong, but here are some shorter ones that can be well used with a striking picture of the star:

"It was a mighty good thing for Arathea that she lost her hearing—for a little while—for then she heard the truth more plainly than she ever did before—knew the real man that she was supposed to marry. She was saved from a life with a man who had only imagined that he had loved her—that she might have one who really knew the heart of a woman."

"Little Arathea lost her voice because of her love for children—and then after weeks of silence she heard voices—those of children, melting into the single voice of the man who loved her better than all the world."

"She gathered the children about her and told her a fairy story of a beautiful princess. It was really her own story and it stopped when the ears of the princess were turned to stone by the wicked witch—for Arathea was deaf. But there are things like fairies in real life, too, and it was not long before she heard again—and the first sound was the voice of the man of men for her singing of his love."

Center, striking picture of star for advertising, and at either side, Arathea and her two sweethearts

Element of Charm Should Be Played to the Limit

THIS is the sort of a picture with which you should try to make the setting, both musical and mechanical in keeping with the simplicity and sweetness of the plot. Everything of the freakish and the slightest trace of the stunt should be absolutely avoided. There shouldn't even be anything of the sensational, but an effort to get the people into the theatre on the charm of the story and the star and to send them away word of mouth advertisers by the way you put the picture over.

For those who find that the personal letter angle pays we should suggest building the announcement right around these points, getting the spirit of the advertisement that we have suggested with Miss Murray as the big point. Let it run something like this:

"From time to time we have been telling you about big, sensational stories that we have shown. There have been others with a plentitude of action and quantities of thrills. Some times we have told you of all star casts and lavish scenic investitures.

"Now here is a case where we are going to tell you that none of these things guide us in urging you to come to the Majestic theatre Thursday and Friday to see Mae Murray in 'The Big Little Person.' But we have to offer to you the charming star at her most convincing best on a story that is simple and appealing.

"You don't have to wonder whether the events in this story could possibly happen. They are true to everyday life. There are no exaggerated emotions, no stressed situations, but events that might easily occur in your life or your neighbors'. It's realism because it is so true to life—realism with a delightfully happy ending."

YOUR lobby display should be largely a Mae Murray one. Use as many attractive pictures of her as you can get, artistically mounted. If you followed the suggestions that were made with the first of these sections and have preserved the pictures of Miss Murray as she has appeared in her offerings of the past year you have a chance for a most interesting layout by using these as cutouts and then lettering on each set that she appeared as "a girl burglar in boy's attire" in "Danger, Go Slow" etc.

FOR THE WOMEN

Just a Little Hint to Get Extra Attention

WE have already said that we would not use anything of the stunt stuff in advertising this picture, but there is a perfectly legitimate plan that can be employed in small space advertising on the woman's or society page of your newspaper for several days in advance of the showing of "The Big Little Person" and during its run. Use single column space for this and then use a display something like this:

The Story of a Wonderful Love:
Mae Murray in
"The Big Little Person"
At the Empire
3 Days, starting Sunday.

If you haven't done this play all the pictures of Miss Murray that you can get. She has a particularly appealing face and if you will arrange these in a shadow box effect they will stand out all the more.

To the average exhibitor the suggestion of flowers in the lobby mean little especially when they are suggested to reflect some portion of the picture, but here is a case where they will give charm and add the touch of daintiness. A trellis of artificial roses and real blooming shrubs about will convince more people that this is something that they want to see than will the limit in sensational announcements.

There is something about the psychology of pictures that makes certain productions suitable for particular seasons. This is distinctly a summer time offering because it carries through it the perfume and beauty of growing flowers.

IN the presentation of this picture we would supply as much of a comedy theme as possible for the rest of the programme. There should be in one of those scenics used that gives the fragrance of life outdoors, and if you are showing it right away there should be one of those with the snow clad mountains and the slashing waters.

In presenting the picture itself, avoid anything of the mysterioso, agitato. There should be lighter love music played for a greater part of the scenes with an easily recognized and convincing air for the love theme.

It is very evident that the theme should be "At Dawning," for this is introduced during the time that Staples is seen at the piano playing and the words flash on the screen:

"When the dawn flames in the sky, I love you."

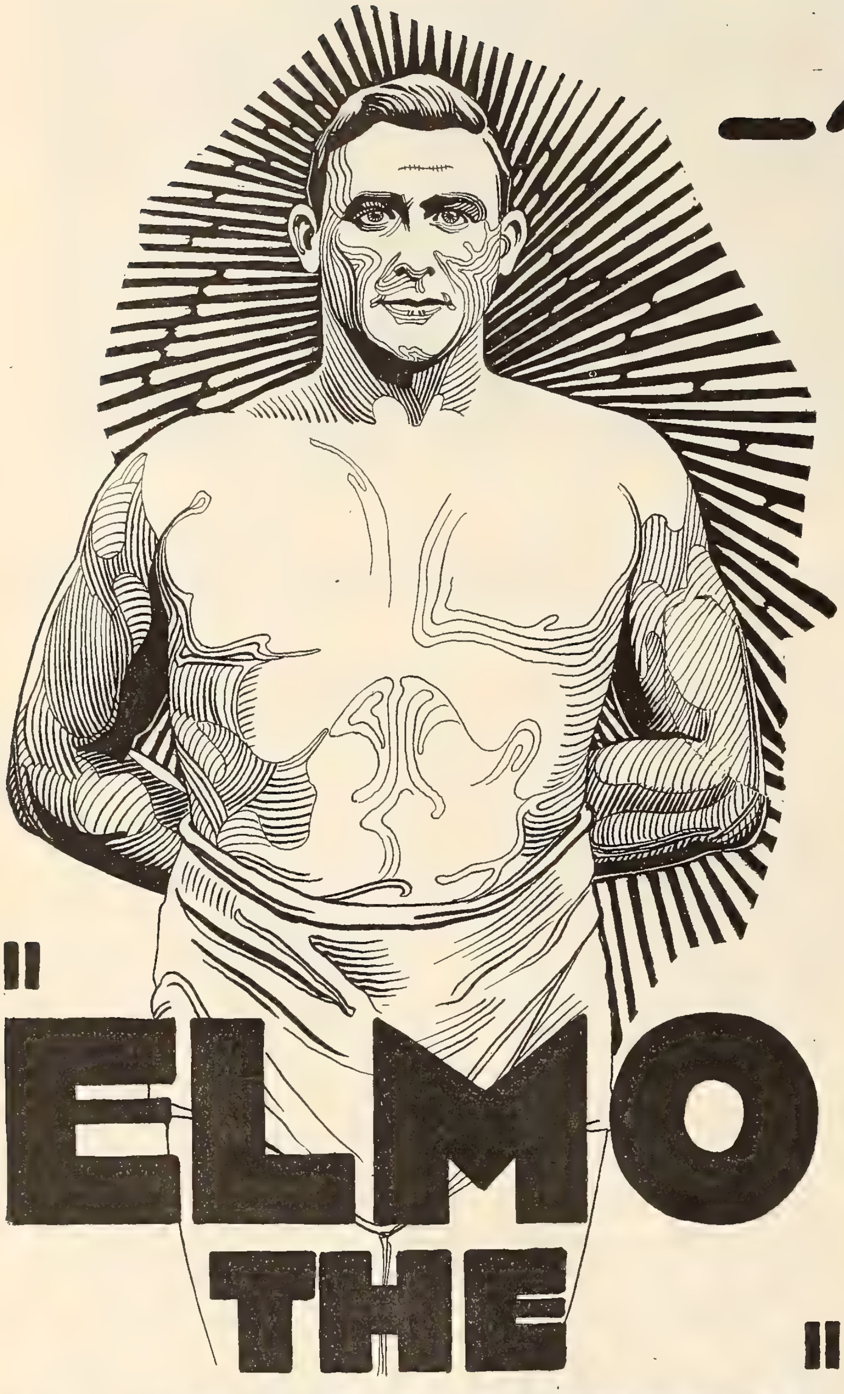
This is suitable for either voice, but we would prefer a woman here. There can be a variety of settings used, but a most effective one can be employed with the veranda of a southern home with the field and a river showing in the background and the girl's voice first heard from the wings. Then let her appear on the stage, or rather veranda, as the dawn effect is given in the lighting. Never make the change too rapidly, but bring it up to gold for the end.

This theme then should be carried through the picture. Introduce it first as Staples first sees the girl and for the incident of the flowers and then bring it back next as she goes to his workshop, returning with her in his employ.

It should be played as a piano solo only where the screen shows. Staples at the piano and then after the second piano effect it should be taken up with full orchestra or organ to the end.

With this change, and one other, we recommend the score that is supplied. Where the ring is thrown on the floor and Endicott crushed it under the heel have the orchestra dim down from the suggested "Song of the Soul" and remain tacet during the scene.

—meet



"ELMO THE MIGHTY"

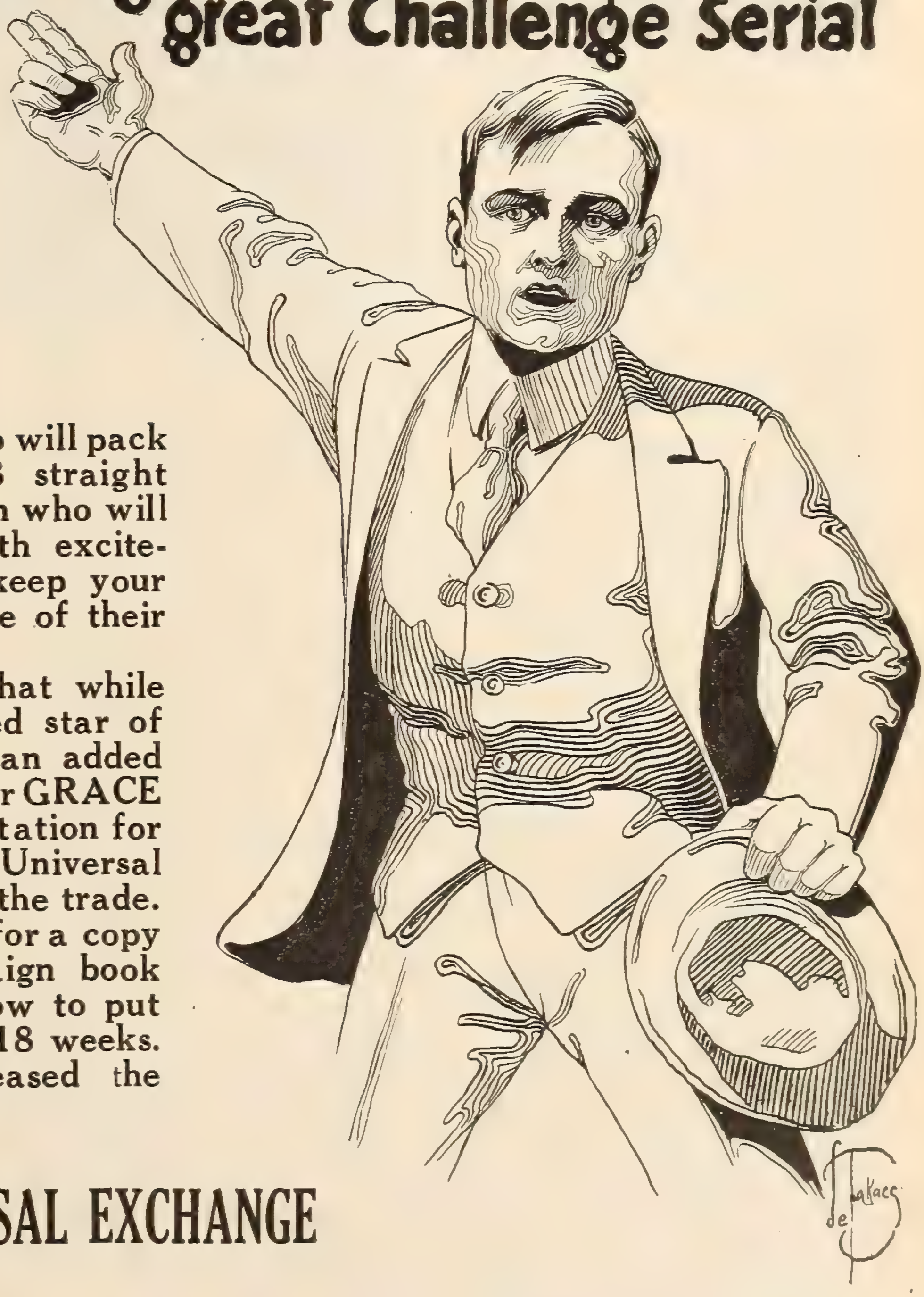
Supported by GRACE CUNARD

Meet the celebrated star of that sweeping financial clean up for Exhibitors—"TARZAN OF THE APES"—the play that MADE Elmo Lincoln one of the greatest box office magnets on the screen. Meet the great "Blacksmith" of "THE KAISER, THE BEAST OF BERLIN," the character that evoked such unstinted praise from press, public and critics. Meet the Star of the Universal's big new challenge serial—"ELMO THE MIGHTY"—whose exploits and tremendous feats of strength will burn up your territory.

BOOK IT NOW

ELMO LINCOLN

in the Coming UNIVERSAL great Challenge Serial



Meet the man who will pack your theatre for 18 straight weeks. Meet the man who will set the kids wild with excitement, and who will keep your adults on the very edge of their seats.

And remember, that while Lincoln is the featured star of this serial, you have an added drawing card in popular GRACE CUNARD, whose reputation for daring in former Universal serials was the talk of the trade.

Mail your request for a copy of the big ad campaign book that will show you how to put this serial across for 18 weeks. DO IT NOW! Released the week of June 16th.

Through any UNIVERSAL EXCHANGE

GOLDWYN STUDIOS

The Pretentious Plant, Bought from Triangle, in Which Goldwyn Pictures Are Made on the Western Coast. At Left the Executive and Business Offices; Center, the Colonnade; and to the Right, the Studios Proper

Goldwyn Buys Triangle Studios

Company Preparing for Production Intended to Surpass Every Mark Previously Set, It Is Declared

THE Goldwyn Pictures Corporation, in preparation for production intended to surpass every mark previously set, it is declared, has purchased the largest motion picture studios in America.

The Goldwyn Company has had the Triangle Studios at Culver City, California, under lease since November, 1918. Their purchase was announced today. The transaction, which is said to have been an outright cash transfer, is stated to be one of the largest of its kind ever put on record in the motion picture industry.

The Triangle studios are said to cover a forty-acre tract of hills, valleys, plains and woodland, giving every known variety of scenic background to picture directors. The buildings and equipment include two complete miniature theatres and six production stages.

"The new studios will give us a splendid equipment for the great productions we are planning to make," said Samuel Goldwyn. "Our plans have broadened to such an extent that it is absolutely essential for us to have the increased scope of the new studios to carry them out successfully. California is a wonderful place. It is with a good deal of satisfaction that we announce our permanent residence there as a producing organization."

The Goldwyn studios are more than a producing center for motion pictures. They are actually a large city, with parks, libraries, theatres, and long, striking highways. The glint of the sun on the huge steel and glass production stages can be seen for miles around.

The store houses and wardrobes, housed in separate buildings, are complete in every detail and surpass those in the production centers of Italy, Germany and France. A chemical laboratory in a building set apart, to eliminate danger from fire, is fitted out to the last detail with all the refinements of modern photography. Among the other buildings are a complete portrait studio, a garage with room for thirty-five cars, an extensive swimming pool, and a massive steel and concrete vault to assure the safety of the costly equipment used in producing.

To give authoritative historical value to Goldwyn productions, Mr. Goldwyn has been steadily acquiring a library which now numbers many hundreds of volumes, and is ideal for research work.

A complete hospital and relaxation ground for the employees complete the equipment.

Sydney Chaplin Signs With Famous Players

SYDNEY CHAPLIN, comedian of the stage and screen, has signed a contract it is said to appear in motion pictures to be released by the Famous Players-Lasky Corporation.

Mr. Chaplin's arrangement with the Famous Players-Lasky Corporation calls for four pictures to present comedies running five reels each, it is said. It is also stipulated that these super-comedies will be allowed six months for production so that more than ample time is given to make each photoplay as nearly perfect in every detail as it is possible to make them.

Mr. Chaplin will form his own producing organization immediately, it is declared, and will personally direct the production of his pictures. It is understood that he will stage his films at his brother's studio in California. The films will be released by the Famous Players-Lasky Corporation as Paramount-Artcraft Super-Comedies.

In speaking of his new affiliation, Mr. Chaplin said: "For some time past there have been rumors of my returning to the screen and at last I am able to say that this is definitely so. My activities as business manager for my brother have been particularly pleasant but the call of the screen proved resistless."

It is understood that Mr. Chaplin will not adopt a standardized character.

Exhibitors Comment on United Features

Commenting upon the opening of their new Modjeska Theatre, the Modjeska Theatre Company, Augusta, Ga., have written J. A. Berst as follows: "We opened our new Modjeska, with Dustin Farnum in "The Light of Western Stars," which was proclaimed by all who saw it to be one of the greatest productions released in years."

W. W. Cutter, Manager of the Verdi, St. Paul, Minn., writes: "I ran the 'Light of Western Stars' two days and exceeded the mark I had set for myself, and I want to assure you that the mark I set was far from low. On the two succeeding days after I ran 'Adele' and again I exceeded my hopes, in spite of the big crowds that had attended the two previous nights."

H. M. Crandall, telegraphed J. A. Berst from Washington, D. C.: "Florence Reed in 'Her Code of Honor' at Metropolitan played to capacity."

Mary MacLaren's Newest Is "Woman's Place"

Carl Laemmle, president of the Universal Co., announces the completion of the newest Mary MacLaren screen drama "Woman's Place." This new Special attraction is said to be powerful in its appeal, contains tragedy tinged with humor and is a pictured modernistic argument against many old time beliefs.

The cast includes Thurston Hall, Johnnie Cook, John Mackay, and Ethel Ritchie. The picture is in six reels and was directed by Paul Powell and written by Elmer Ellsworth.

New Alma Rubens Feature

"Annie Marnet," a domestic story with a theme, is the first photoplay in which Alma Rubens will appear as the head of her own organization, the Alma Rubens Productions. It is being made under the personal direction of Daniel Carson Goodman, the author, at the Paragon Studios, Fort Lee.

Enlarges Its Laboratory on West Coast

In order to care for the constantly increasing business of the company, particularly in the foreign field, the capacity of the Famous Players-Lasky studio at Hollywood will be increased to double the present output, it is stated, with the result that it will be in a position to handle approximately a million feet of film a week. Milton E. Hoffman, Studio General Manager, states that it will not be necessary to erect a new building to care for the increasing business but that by rearranging the interior of the present laboratory the work can be satisfactorily handled.

With these changes and the additional new buildings now practically completed, some idea of the production capacity of the big plant may be gained from the fact that within a few days seven productions will be simultaneously under way, it is said.

"Virtuous Men" Has Novel Accessories

Arthur H. Sawyer and Herbert Lubin have added three distinctive novel exploitation aids to the already complete list of advertising supplies prepared to assist the state-right buyer in booking "Virtuous Men" to the exhibitor. In order to give added strength to the novel moving picture announcement trailer the S-L producers have had motion pictures taken of the crowds which have attended the opening performances of "Virtuous Men." Prints of these movies will be joined to the announcement trailer.

Another useful advertising aid has been prepared in the shape of a blotter which carries on its reverse side an exact reproduction of the striking twenty-four sheet used to advertise "Virtuous Men."

As the third addition to the explotiation service, albums of 8 x 10 still pictures have been made up for the use of salesmen in talking to the exhibitor.

E. K. Lincoln, Star of "Virtuous Men," S-L Production

Metro Busy in Western Studios

Four New Productions Completed Last Week in Hollywood Studios and Five New Ones Launched in Following Two Days

May Allison as the French dancer in "Almost Married," a new Metro production

PHOTOGRAPHING of four productions was completed last week at Metro studios in Hollywood. Five new productions were launched in two days, with scarcely a lull for stars or directors, it is stated. This is the first time in the history of the Metro Western Studios, it is said, that so many productions have been started simultaneously.

Hale Hamilton finished "Full of Pep," the Robert F. Hill story of adventure, picturized by A. S. Le Vino. Alice Lake is his leading lady. The cast included Victor Potel, Eugenia Ford, R. D. MacLean, Charles Hill Mailes and Fred Malatesta.

Hamilton's next picture will start Monday under the tentative title of "In His Brother's Place." Hamilton wrote the story.

Emmy Wehlen has completed "Fools and Their Money." It is an original satire by E. Forst, scenarioized by Finis Fox. Jack Mulhall played the leading role and in the cast were Emmett King, Molly McConnell, Betty Peterson, William V. Mong, Gerard Grassby, John Steppling, Bertram Grassby and Gordon Marr.

Miss Wehlen's next picture will be "A Favor For a Friend," an original story by Lieut. Adj. Luther A. Reed of the Metro scenario staff. She was scheduled to star in the new picture last Monday under the direction of John Ince.

Viola Dana has completed "Some Bride" under the direction of Henry Otto. Irving Cummings was Miss Dana's lead and in the cast were also Ruth Sinclair, "Smiling" Billy Mason, and Florence Carpenter.

Miss Dana will start her new story, "The Microbe," immediately. It is by Henry Altimus and was published in "Ainslee's Magazine" with Henry Otto as director.

Bert Lytell was scheduled to finish "One-Thing-at-a-Time O'Day" last week. George D. Baker wrote the continuity for the story, and John Ince directed. Eileen Percy was Lytell's lead. The rest of the cast included: Joseph Kilgour, Stanton Heck, William A. Carroll, Jules Hanft and John Hack.

Bert Lytell was scheduled to start Monday on the John H. Blackwood comedy, "It's Easy to Make Money," adapted for the scene by Finis Fox and directed by his brother, Edwin Carewe.

May Allison was scheduled to start last Tuesday or Wednesday on "Free," Wallace Irvin's story that has been picturized for Miss Allison by George D. Baker. Kathleen Kerrigan and Pel Trenton have already been selected for Miss Allison's support.

Miss Allison's latest picture, "Almost Married," finished recently is now in the cutting and titling stage.

Many Advertising Aids with H. B. Warner Film

AN elaborate exploitation campaign, and the extention of every possible aid to exhibitors, has been arranged by Robertson-Cole and Exhibitors Mutual on the first Superior pictures starring H. B. Warner, titled "The Man Who Turned White."

A pretentious exploitation book has been published, twelve pages in size, printed in two colors and containing a line of publicity in a newspaper form.

In addition a series of twelve cuts has been arranged, also special lobby display sets more elaborate, it is said, than those usually prepared .

Nearly a half million sets of postal cards, eight to a set, have been ordered, and many other advertising features will go out with the picture.

The first showing of "The Man Who Turned White" will be given in June. Several days ago it was screened for a number of first run exhibitors. Bookings are now being accepted by the various Exhibitor Mutual exchanges.

Pre-Release Showing for Talmadge Film

Contracts were signed this week by Fred C. Aitken, Branch Manager of Select Pictures Corporation's Chicago Exchange, for a pre pre-release showing of Constance Talmade's forthcoming Select Picture, "Happiness a la Mode," in which she is presented by Louis J. Selznick, at the Ziegfeld Theatre in Chicago, for the week of June 15.

By the terms of the contract, the booking on the feature is virtually a pre pre-release, the play dates being a week in advance of the regular pre-release booking at Sig Faller's Bijou Dream.

A Few of the Prominent Players Appearing in the Stage Women's War Relief Films, Distributed Through Universal. Left to Right, David Belasco, Hilda Spong, Gladys Morris, Elizabeth Risdon, and Bruce McRae

Polo to Feature in Big New Serial

Headed by Star, Laemmle to Send Company of Players Half Way Round the World to Produce "The Broken Idol"

TO send a company of players more than half-way round the world, and for the company to travel more than 10,000 miles in five different countries to produce the greatest serial picture ever contemplated by any producer is the project set forth to-day by Carl Laemmle, president of the Universal Film Company.

Headed by Eddie Polo the entire group of persons who will make the trip left Universal City for New York on May 24, and will sail for London, England, according to the present plans, on June 7. The trip will be made on the steamship "Lapland."

Polo, who is to star in this serial, is known not only in the United States, but in foreign countries as well. He scored a success in "The Lure of the Circus," a Universal serial, and has recently proven a drawing card, it is stated, in his series of two-reel Western dramas.

This serial in which Polo will star will be international in scope, and will contain more exciting, different, varied, and foreign scenes, it is declared, than have ever been shown in any serial. The tentative title selected is "The Broken Idol," and the story is the outgrowth of an idea of Joe Brandt, in charge of Universal's serial department. Mr. Brandt is a co-author of the Universal serial, "Elmo, the Mighty," the Universal serial, which is scheduled for release in the near future.

The story will contain throughout an element of mystery, and Polo will be cast as a young and fearless detective who is sent all over the world to solve deep mysteries and capture dangerous criminals.

John P. McGowan, known as a successful director of serials, will direct this Polo serial as well as playing the leading heavy role. Mr. McGowan was formerly an actor, and after entering the screen industry made three trips to Ireland for the Kalem Company, directing the pictures made in that country. He directed Helen Holmes in the famous Railroad serial as well as the serials, "Girl and the Game," "Lass of the Lumberlands," "Diamond Runners" and the "Lost Express." Since having been associated with the Universal Company he has directed the serials, "The Lure of the Circus," "Lion's Claw" and the recently completed Marie Walcamp success, "The Red Glove."

The opening episodes of the serial were taken in the West, several of the scenes being taken at the mammoth cattle round-up at Kingman, Arizona, and other scenes have been taken on the Catalina Islands.

Upon their arrival in New York several scenes will be made, and Director McGowan is planning upon using many of the stage and screen stars of the East in the New York scenes.

The foreign scenes of the serial will be laid in Ireland, Scotland, England and France. It has been planned to obtain the services of many of the well-known European stage and screen stars in many of the scenes and the extras in the different episodes will be selected from the natives and people living in the country in which the episodes are filmed.

Peggy Hyland's Next

A genuinely novel story, with original turns of plot and spirited action, has been written by Charles Mortimer Peck and purchased by William Fox for production as a Peggy Hyland photoplay. The title is "The Bed She Made."

In this William Fox production Peggy Hyland plays the role of Patricia Hilton, daughter of a rich and aristocratic family.

In the cast are Harry Hilliard, Molly McConnell, Mrs. Jack Mulhall, William Elmer, Edwin Booth Tilton and Edward Jobson.

Salvation Head Commends "Fires of Faith"

A letter of commendation, expressing appreciation at the manner in which "Fires of Faith" was screened, has been received by Edward Jose, director of the production, from Commander Evangeline Booth of the Salvation Army.

"A powerful and gripping narrative, rich in philosophy, history and inspiration," was the way the writer expressed her view of the production.

Mr. Jose is now directing Norma Talmadge in "By Right of Conquest."

Opens Projection Rooms to Wounded Soldiers

Vitagraph's half dozen private projection rooms at the Brooklyn producing plant are being thrown open daily, it is stated, to wounded soldiers able to make the trip there. All the latest Vitagraph productions are being screened for the benefit of the convalescents. Arrangements to this effect were made this week by Private F. R. Hirsch of the 5th Regiment, U. S. Marines, with Frank Loomis, studio manager. The arrangements provide for the transportation of parties daily, it is said, to the studio from the Red Cross convalescent house at the Pelham Bay naval hospital. Mr. Hirsch was formerly on the staff of the Motion Picture News.

Metro Will Feature Dana in "The Microbe"

Metro has purchased a new story for Viola Dana which promises to be the strongest dramatic role this actress has ever had on the screen.

"The Microbe" was a short story of human appeal published in Ainslee's by Henry Altimus.

Work has already commenced, it is stated on the adaptation of the story to the screen at the studios in Hollywood, where the production of the piece will be made in all the lavishness, it is said, of the author's vividly descriptive word-pictures of the settings of the interiors.

Mary Miles Minter is starred in "A Bachelor's Wife," by American Film Co.

Special Service Section on

D. W. Griffith's "True Heart Susie"

EXHIBITORS who are going to show D. W. Griffith's newest picture, "True Heart Susie" will of course play up his name and the fact that this is his newest offering, but we would suggest going further than that here and getting into the exploitation a selling argument on the heart interest.

This picture is just what a sub-title labels it—"the story of a plain girl" and we would carry that line in every advertisement.

Now this is a simple little story with every scene laid in a country town and the nearest villain that we have is a sort of a amateur near-vampire and the only violence a rather comic fight between the hero and another of the boys at college. Simplicity is the point to stress the greatest at the same time telling your patrons that it is the art of Griffith that makes this so delightful.

Here you have one of the strongest casts of any of the shorter Griffith features, including Robert Harron, Lillian Gish, Clarine Seymour and Carrol Dempster, who appeared in "The Girl Who Stayed at Home," George Fawcett, Kate Bruce, Loyola O'Connor, Raymond Cannoon and Walter Higby. By all means we would mention at least the first five names.

THIS is the story of the picture which is practically all laid in a little Indiana village. Susie May Treheart, an awkward little country girl, is in love with William Jenkins, her boy neighbor across the way. Her interest is shown at the "spelling match" at the country school, where it almost breaks her heart to "jump" her sweetheart. There are some amusing scenes where William is too bashful to kiss Susie, but is a "regular devil" with the other girls.

William's ambition is to go to college and become a preacher, but when he broaches the matter to his father he is told that it is out of the question for there is no money. But this barrier seems removed when "a stranger from the great outside world" passes through the village and in the course of his fourflushing for the benefit of the youngsters he declares that he has started out many great men in life and takes the name of William, promising that the boy shall hear from him. Both Susie and her sweetheart jump to the conclusion that the college question is as good as settled.

Susie is the one to come to the conclusion that the stranger never intended to write but she is determined that William shall have his college course, that the man she is going to marry must be educated. And she has already decided that William is the man and they have pledged their love by cutting their initial in the lovers' tree.

DESPITE the objections of the maiden aunt who lives with her, Susie decides to sell the cow, some of the poultry and the like to get the money for William's education, for the property has been left to Susie by her mother and none can interfere. Then they go to a neighboring town and mail the money to William, who immediately jumps to the conclusion that it came from the stranger.

And so with the money and through work as a waiter, William makes his way through college, while there are many scenes in the home town showing the faith with which Susie is waiting, cheered even with the brief message that says: "So far I haven't met anybody that I like better than the people at home." And so when he comes back, now an ordained preacher and the possessor of a moustache of which he is very proud, Susie confides to her diary that they are to be married in the spring and then sets the date up to August.

There is a scene at the village store where there are two flappers from the neighboring village seen, by William cheers her heart by saying: "You see those two painted and powdered girls. Men flirt with that sort, but they marry the plain kind." And this Susie again takes to heart as meaning her.

COMES the evening of the ice cream festival for the departing minister whose pulpit William is to take. But there has come to visit her aunt Betty Hopkins, a little milliner of the flapper type, and of course she meets the young minister. Susie's aunt doesn't like the attention that William pays her, but Susie recalled the remark at the store and sees that Betty is the same sort of a girl and replies "He doesn't like that sort." But her confidence is shaken when she sees the young minister escorting the flapper to her aunt's home.

Betty is tired of work and though she looks down on a country minister she changes her mind when he shows her a letter, accepting his stories she is determined to land him. And she does, Susie helping the bride dress and hiding her broken heart behind a pathetic smile.

Soon William is partly undeceived. He finds that his wife cannot cook and there is a contrast with the dinner that Susie serves, he sees curl papers take the place of curls and that there is a lot of differ-

At left, Susie is going to part with her cow; in the center, the wife in one of her escapades, and at the right, one of the gripping scenes with Susie and the young minister

Picture in the center shows Susie and the erring wife who has fled to her that she may hide her escapade. It is striking for newspaper advertising. Scenes at the right and left show the young minister with the two girls, and afford striking contrast in the types of the two women

ence when the rouge is not on the lips. Finally in a storm of rage she declares to him that she "hates the damned place." He realizes his mistake and when he sees Betty with some letters he advises her to marry, but to be sure she gets the right one.

THEN the minister is away and some of her flapper friends come to visit her and they are dancing when William returns. He sees Sporty Malone with Betty in his arms kissing her, but the girl is able to persuade him that he has seen wrong. But a little later under the plea of being ill and going to another room to sleep Betty meets her friends and they go to a dance which is not of the most conservative kind. Returning they are caught in a rainstorm and it is only after her friends have left that she discovers she has lost her key.

Her only hope is Susie and she goes to the latter's home and persuades her to lie for her and to tell William that she has spent the whole night there. Again William is foiled, but the wetting has fatal consequences, and as the girl is dying she tries to confess, but fails as she lived—a little unfaithful.

There William pledges himself never to marry again, but a while later Susie's aunt takes things in her own hands and tells William that it was Susie who supplied his education and one of Betty's chums gives the rest of the story with the confession of the party. Then the happy ending.

FOR those who design their own advertising we recommend strongly three of the series of scene pictures that we have shown here. One of them is of the boy and girl at the lover's tree, another of Susie and Betty in bed after the latter's escapade, and the third of Susie at the gate. The first and third of these are probably the most striking for heart appeal.

Then after the use of Griffith's name, the title and the line "The story of a plain girl" let us get into the selling argument. Here is one:

"Love meant everything to this little girl of the true heart. There was no questioning, no lack of faith, no thought of herself. She told her pet cow and her chickens that the youth she loved might have the education he yearned for, and she hid the act from him, sure that when he came home it would be to take her to his heart.

"He told her that the painted women were the sort that men flirted with, but that they married the plain ones—and this confirmed in her mind their initials that the boy had carved in lovers' tree. And so when she saw this man of her heart with one of the 'flappers' she was not worried, for this was the sort of a girl that he didn't like.

"But little Susie didn't know. Her heart was breaking when she helped the other girl dress for the wedding to the man that SHE loved, and hid her grief behind a smile. She even protected the girl wife when she deceived her husband—lied, not for the girl, but that the man SHE loved might not be pained.

"It's a wonderful story with lots of laughs, lots of grips at the heart and one of the endings you all like."

HERE is one especially suited for use with the picture of the two girls in bed:

"Susie loved William better than anything else in the world—so much that she had denied herself that he might have an education. But now this 'flapper' beside her had stolen him from her, and at this moment Susie was protecting her after her escapade. Tomorrow she was to go to William and lie for her—lie because she loved this man so much.

"Susie's was a heart of hearts. Every act in her life was guided by that wonderful love, one that will bring you now a laugh, then a big gulp in the throat and finally the delight in your heart that comes when all is well in the world."

Here is another one suited for any of the scenes:

"William Jenkins was now the village minister and a successful author and two women wanted him.

"One was a 'flapper' and she was tired of working in a milliner's shop. She wanted what she thought would be a life of ease, expecting to continue her pleasure, with little thought of really being a minister's wife.

"The other—because she loved him with a true heart—that tore her heart even when she won a prize in school over him—so great that she secretly sacrificed her choicest possessions that he might have the education that he craved.

"Now he was back in the village again—and the 'flapper' won him.

"Too late—and he was partially undeceived. She let other men take her in their arms and press kisses on her lips; she stole away from home to gay parties and then invoked the aid of Susie to shield her. And Susie did—

"For though she knew that this man was lost to her, though there never should be a hint of her love given—she still loved him better than all else in the world. And so she told her first lie—to shield HIM. Little did she know then—

"But in the end it's just as you would have it, after you've smiled a lot and felt a tear or two trickle down her cheek."

A coupe of shorter ones:

"She gave her choicest treasures that the man she loved might have an education and hid the deed from him, little knowing that she was making of him a man that another woman would win. And then she lied for this other one, now his wife, that he might be spared—her's a true heart, a wonderful love—and a love that won."

"Her love never wavered through the happy days in the village, through the sacrifices she made for him—even when he married another. Her heart was too true to ever be shaken. He was stolen away from her and yet above everything she wanted him to be happy, it's an amazing story of smiles and heart throbs with the ending you'll like."

We would omit reference to the flapper's death in any of the selling talks, for it may leave a wrong impression on a few.

Both right and center pictures are especially attractive for newspaper advertising and fit well with the selling talks given on another page. At the left, scene that the young minister saw on his sudden return home

Tone Counts in Exploitation and Presentation Here

PRESENTATION and exploitation of this picture should be kept on a very high plane. The appeal is distinctly to the heart, with the aid of the name of D. W. Griffith as the producer, and Lillian Gish and Robert Harron as the featured players. You will get far more people into your theatre if you play on the emotions with simple methods than by sensational policies.

If you use lobby displays we would suggest rustic settings here, but remember that this is a story of a village and not of the farm, and there should be a difference made. Vine or flower clad trellises will help to get this effect, and we would devote the rest of the display to cut-outs of Miss Gish, Harron and some of the other principal characters. We wouldn't get the church idea too strong in this street flash, for it is likely to mislead.

Keep away from the stunt and teaser, and add more space to your newspaper campaign. This is a sort of a picture that S. Barret McCormick would devote a lot of space to, using a variety of scene pictures in his displays together with changing selling talks and you have a good tip here.

FOR WEEK BEFORE

Chance to Make Announcement a Real Feature

HERE is a chance to get quite a feature out of the announcement of this picture during the week before the showing of this picture.

The current issue of the Photoplay Magazine Supplement contains pictures of Mr. Griffith on the studio lot at the Fine Arts studios and then shows a fade-in of scenes from "The Birth of a Nation." Then we see the "ruins" of the sets for "Intolerance" and there are other fade-ins of scenes from that picture.

Now by using the trailer on "True Heart Susie" you have the whole thing linked up to work for the following week's business and at the same time furnish interest while the combination matter is being shown. It's the very best sort of exploitation and it'll get a big hand where most mere announcements are passed over.

BY all means if you played "The Girl Who Stayed at Home" we would call attention to the fact that Clarine Seymour and Carrol Dempster, who had the principal male roles in that picture, also appear in this one. They attracted much attention in the former Griffith offering, and they are apt to increase the business with "True Heart Susie." Miss Seymour has the role of the little "flapper" who wins the minister, while Miss Dempster has less to do as one of her chums.

This should be mentioned in the letter that you send out, and if the lettter business has not been overdone in your section we would recommend it here. If you have an opportunity to see this in advance of the showing and can tell your public so, we would include that statement and then put the emphasis on the humanness and heart appeal:

> We have just seen D. W. Griffith's latest picture, "True Heart Susie," and we believe that it is our duty to tell you that we believe it one of the most remarkable love stories that we have ever seen. It centers about a boy and a girl in a country town and a "flapper" who comes from the city and wins him. But that just starts the revelation of the love of True Heart Susie.
>
> There is nothing massive or astounding or spectacular about it. It is simply the sort of a story that alternates a laugh with a little catch at the heart—the sort of a story that you know is true to real life. It was a wonderful treat to us; we believe it will be to you.
>
> Lillian Gish and Robert Harron head the cast which includes Clarine Seymour and Carrol Dempster who pleased so much in Mr. Griffith's "The Girl Who Stayed at Home."

HIGH class music should be used through this. There is little occasion for anything of the agitato, mysterioso effect, and we would rather use straight selections with the theme coming back rather often. The very frothy stuff should be kept out of the score except for the moment where the girl is seen playing modern dance music in the minister's home. For the scenes in the school "Schooldays" might be used, played pp.

If you use an overture, try "Gems From Stephen Foster," or at least one of the old time airs, for there is something of the old-time spirit about the girl in this picture, though it is a story of today.

By all means there should be a love song for the prologue to this one, and there can be nothing better than the oft recommended rose garden setting. We would prefer to use a girl singer clad simply in white. Songs that are well suited to such an arrangement are "Mavis," "When You Are Truly Mine," "Then You'll Remember Me," "Mighty Lak a Rose," "Because I Love You Dear," and "Love Is Best of All." Even "Listen to the Mocking Bird" can be splendidly utilized here.

Carry this air as the theme past the first titles and then introduce it again as the boy and girl are seen together at the tree, again for the letter that she receives, then for his return for the scene where she is burying the lettters, at the bridal ceremony, and then when she goes to lie for the other girl and finally at the end.

There can be a lighter theme used for the other girl up to the time of her illness, such as "A Little Love," "Any Time Is Kissing Time," or "Smiles." This should come first for the scene in the store, where he sees the "painted women," and then as the girl displays her ankle going up the steps and for the lighter scenes that are evident

For the rest of the score use such selections as "Woodland Whispers," "Valley of the Poppies," "Dream Kisses" and the like.

This picture will stand any sort of an accompanying program, but we would include a comedy and a news reel will get to today stronger in the presentation.

It Seems a Pity Ruth Roland Sees Fit to Hide Even Partially Behind the Parasol

Ruth Roland Escapes to Gotham

and Tom Hamlin Gets News of Her New Plans

AFTER fifteen thrilling innings of strenuous travel along "The Tiger's Trail," the heroine successfully eluded the villain and all his accomplices and journeyed to New York from the West Coast for a "rest."

Only a serial star like Ruth Roland would be able to appreciate the peace and quiet of this isle of Manhattan after the intensive filming of thirty reels of hairbreadth escapes.

But the Pathe artist heeded the recently adopted slogan of "Give a Thought to Broadway," and she is now taking her first glimpse of that thoroughfare in two years. No band was at the station to greet her but she received an impromptu ovation from a bunch of urchins who were quick to recognize their screen favorite who appeared unheralded before their eyes.

"Der's Ruth, Hello Ruth!" etc., were samples of the vociferous greetings of her little admirers. She confessed afterwards at the Claridge that the whole-souled plaudits of such a gathering was worth more to her ears than a hundred brass bands.

Miss Roland is unaffected, and a bit of California sunshine. After a ten days' visit around New York she will complete the organization of her own company which she will head in all her future serial productions for Pathe distribution.

The interviewer found that two serials a year can be made by a serial star and her company. This means sixty reels every twelve months; equal in length to one five-reel feature a month. But a five-reel feature is another story from five reels of any modern serial.

Miss Roland avers that every two-reel episode in a serial has to be filled with punches with a knockout at the end of each episode which will bring them back. Whereas a five-reel feature is generally only expected to provide possibly one anti-climax and one grand climax at the end of five long reels.

"A two-reel episode in a serial is a five-reel feature shorn of the superfluous padding," declared Miss Roland. "The story is there the same as the steel is there as the real essential in a modern building before the concrete is put on. As a practical cane back chair is to an upholstered settee so is the serial episode to the five-reel feature."

The interviewer determined then and there that if he wanted to laze away five reels of comfort he would see a five reel picture, but that if he wanted real live wire entertainment served right off the griddle he would invariably choose the two-reel episode of a modern serial;—especially one starring Ruth Roland.

We remember the Ruth Roland serials in the order they appeared for the last few years. The first was "The Price of Folly" and the one just completed was "The Tiger's Trail." The intervening serials headed by Miss Roland were "Who Pays?" "The Red Circle," "The Neglected Wife," and "Hands Up."

"Would you rather star in serials than in the longer feature productions," queried the interviewer brazenly.

"I'd rather be just where I am," responded the little athletic star. "In the very small group of female serial-stars I am not lost. There is a regular army of female stars in the lengthy productions. Competition is not so great in my line.

"Besides this I always enjoy myself thoroughly in the rapid series of events so essential in the production of a serial that will thrill. You know there is more excitement and absolutely no monotony. I have the glowing pride of something really accomplished if through my efforts many thousands are brought back into thousands of theatres for fifteen straight visits.

"And you would be surprised to know of the class of patrons the modern serials draw now. The melodramatic effects are generally calculated to attract the masses rather than the classes, but somehow of late the so-called better class of patrons are attending which goes to show that the serial has a positive appeal for all.

"Of course, the children are the more enthralled. And if you want a real army of boosters for a theatre, give me the boys every time. They bring their parents to the

(*Continued on page 3817*)

"Westerners" has Locale in Dakota Black Hills

"All the world loves American Western pictures," says Benjamin B. Hampton, producer of "The Westerners" from Stewart Edward White's famous novel of the Black Hills, for W. W. Hodkinson distribution. "From the days of Broncho Bill's one reelers to the time of William S. Hart, more net profits have been made by the producers of 'Westerns' than have come to any other group of picture makers."

"The Westerners," as produced by Mr. Hampton for Great Authors Pictures, Inc., is the Western picture in a de luxe edition. Its locale is the Dakota Black Hills in the days of the gold rush, when the white man broke his treaties and forced his way into Pah-sep-pah, the Valhalla of the Sioux.

"The picture is historically correct in every detail." The cast includes Roy Stewart, Mildred Manning, Wilfred Lucas, Robert McKim, Graham Pettie and little Mary Jane Irving. Edward Sloman directed.

Approaching Fight Turns Interest to Willard Picture

Sharp bidding for rights to the "Challenge of Chance" in which Jess Willard, heavyweight champion, appears, is reported by Fred L. Wilke, president of the Continental Pictures Corporation. As interest in the forthcoming heavyweight fight increases, the public appears more desirous of seeing the champion, in film form at least.

Practically all work is now complete on the feature, the company having finished the California scenes and returned to Chicago. Mr. Wilke last week conferred with the champion regarding exploitation of the picture.

"All Wrong" Is Next Washburn Picture

Ninth in the list of Pathe's Extra Selected Star Photoplays, comes Bryant Washburn, in "All Wrong," a comedy in five acts by Mildred Considine, which will be released June 1st. It was produced by the Anderson-Brunton Company from a scenario by Jack Cunningham, and directed by William Worthington and Raymond B. West.

There are many farcical situations, it is said, contained in the comedy, while at the same time there is said to be a certain amount of pathos.

Magazine Inserts Given As Exhibitor Aid

To aid the exhibitors of the S-L picture "Virtuous Men," the distinctive two and four page advertising inserts used in the trade magazines have been converted for use by the theatre owner. Reprints in the original colors have been made of the inserts, with space left for the imprint of the theatre and the playing date, and these will be furnished at nominal cost to the exhibitor.

Ruth Roland Escapes to Gotham

(*Continued from page* 3816)

circus and the parents attend with the stereotyped joke excuse that they merely want to see the children have a good time. But the older folk wouldn't miss the show for the world. It's the same way with a serial. It grows on them. I consider it a great tribute to myself and company if we can bring them back, old and young, rich and poor, for fifteen consecutive times.

"Did you ever notice when riding on trains," continued Miss Roland, "that the persons with the most serious mien are reading the magazines containing stories of stirring adventure. Occasionally they are reading such a melodramatic publication that they camouflage it by concealing the magazine within the folds of the *Literary Digest*.

"The people of today are living through strenuous times. No milk and water literary diet for them. When they want real thrills on the screen they pick a serial night. And the exhibitors pay the serials the highest tribute by invariably booking them on what had previously been the poorest night of the week. And the serial always delivers the goods—and that's the answer."

Miss Roland considers that a serial on the screen is like the stock company playing a repertoire of plays before practically the same audience week after week. The stock company and the serial company get in closer touch with the people than the one-night stand company or the five-reel feature company. They acquire a larger and more loyal following.

The Pathe star is not quite ready to announce who will be her leading man in the newly organized Ruth Roland Serial Productions Company, but she will soon announce her cast. She feels that by personal supervision over all her own stories, continuity and directing, she will be able to produce bigger and better pictures. We agreed that this would be very probable if it were possible to make them any better.

And Miss Roland is to use a story written by herself for her next serial production.—*Tom Hamlin.*

Much Expected of Madge Kennedy's New One

Goldwyn officials, at the first private showing of Madge Kennedy in "Strictly Confidential," expressed the belief it is the best work yet done by the comedienne.

This picture was originally written in play form by Jerome K. Jerome, and was produced on Broadway and in England. Clarance G. Badger directed it. Herbert Standing plays opposite the star.

Earle Williams in First Vita Release of June

The June Vitagraph schedule is inaugurated by Earle Williams in "A Rogue's Romance." Katherine Adams is the leading woman, and other players include Brinsley Shaw, Harry Van Meter, Maude George and Herbert Standing. James Young directed the production.

To Exploit Brentwood Features

Robertson-Cole Enters Into a Contract with Brentwood Company to Handle Its Entire Product for Ensuing Year

William Desmond, Now a Robertson-Cole Star

EXULTANT it is said over the great success won by "The Turn in the Road," through its judicious exploitation by Robertson-Cole, the Brentwood Film Corporation, through its president, L. C. Haynes, has just entered into a contract whereby its entire product for the ensuing year will be assigned to Robertson-Cole. This contract, it is declared, calls for the same rigid code of acceptance governing all productions made by the various Robertson-Cole Units, which gives Robertson-Cole the power to decide when a photoplay comes up to its standard before releasing it through Exhibitors Mutual. All Robertson-Cole pictures are released through Exhibitors Mutual.

The Brentwood Corporation has decided upon no definite number of productions for the year, but will devote as much time as is necessary to make every one of its attractions the best possible.

Under the terms of the contract with Brentwood, Robertson-Cole will release "Better Times," the second King W. Vidor production, as successor to "The Turn in the Road," and Vidors initial effort with Brentwood.

"Better Times" has just been completed.

"The Brentwood-Robertson-Cole alliance undoubtedly will be received as a radical step by the entire film industry, said an official of Robertson-Cole, inasmuch as Brentwood is probably the only big producing organization in the field which does not employ high salaried stars. It depends upon clean, wholesome, entertaining stories, well fitting types of all around competent players and upon the keeness of the ability of its director, King W. Vidor. Vidor has proved his ability, "The Turn in the Road" is evidence enough. The young director apparently has grasped the big idea of his profession to give the public pictures that will entertain them. He certainly did this with "The Turn in the Road," and from all reports his work on "Better Times" is just as effective.

"However, since the story must, in the last analysis, be relied upon to hold the public, it is the story which should receive the first consideration, in the Brentwood theory. Next should come the director, Brentwood assumed, and then the players who should be cast purely on the basis of their fitness and without any reference whatever to the drawing powers of their names.

Plans Supplementary Campaigns on Features

"COMMON CLAY," starring Fannie Ward, has proved in still increasing figures, it is said, to be the biggest money-getting feature ever issued by Pathe Exchange, Inc. Not content with merely exceeding previous records, Pathe has planned a second campaign for "Common Clay," with new advertising, new publicity and some entirely fresh ideas for exploitation.

The revival of interest in "Common Clay" is begun with the purpose of making it as near 100 per cent as possible. And the same action will be taken with "Infatuation," starring Gaby Deslys.

Warm praise of the feature has come, it is reported, from all of the high class houses that have shown it, including the Rialto, New York, where it was first shown to overflowing attendances, it is declared, and the Strand, Birmingham, Ala.; Rialto, Atlanta, Ga.; Washington, Dallas, Liberty, Houston and Grand Opera House, San Antonio, Tex.; Riviera, Chicago; Reuben & Finkelstein, Minneapolis and St. Paul, Minn.; Gordon's Olympia, Boston; Kopler Circuit, St. Louis; Quinn's Rialto, Los Angeles, T. & D. Tivoli, San Francisco, and Kinema, Oakland, Cal.; Clinton Square, Albany, N. Y.; Olympic, Pittsburgh, Pa.; Walnut, Louisville, Ky.; Walnut, Cincinnati, Alhambra, Toledo, and Orpheum-Strand, Cleveland, Ohio; Strand, New Orleans, La.; Moore's Rialto, Washington, D. C.; Newman, Kansas City, Mo.; Rivoli, Denver, Colo.; Strand, Omaha, Neb.; Rex, Seattle; Broadway, Salt Lake City, and Orpheum, Ogden, Utah; Colonial, Indianapolis, and American, Terre Haute, Ind.; Adams, Detroit, Mich.; Garden, Des Moines, Ia.; Strand, Newark, N. J., and Garden, Paterson, N. J.; Ottowa, Charlotte, N. C.; Regent, Rochester, and Olympic, Buffalo, N. Y.; Liberty, Spokane, Wash.; Merrill, Milwaukee, Wisc.

Vekroff to Direct Newest World Picture Star

Perry N. Vekroff has been engaged by World Pictures to direct the production of "The Dust of Desire," a photoplay in which Rubye de Remer will have the stellar honors.

The mechanical work on the production has already been begun so that no time will be lost in making the picture.

Exhibitors Book First Fairbanks

Constant Stream of Foremost Theatre Men Are Said to Be Booking First United Artists Production

THE announcement of United Artists Corporation opening its campaign for the release of its first production, a Douglas Fairbanks picture, on September first, has brought a constant stream of the foremost picture theatre men of the country to its offices, it is declared.

During the last week, for example, Eugene H. Roth of the California and Portola Theatres in San Francisco, who came East solely, it is said, to arrange in person for the Fairbanks picture, wired his Board of Directors that he had successfully completed negotiations with United Artists Corporation and that he had secured the Fairbanks production for an extended run beginning early in September for the California Theatre.

Among the many other visitors of note was F. Ealand, Managing Director of the Majestic Theatre of Detroit, Mich. Mr. Ealand has secured United Artists first release for his house.

Hiram Abrams, General Manager of United Artists Corporation, has personally negotiated, it is said, with almost all of the exhibitors who have come to the company's offices, and he has expressed himself as more firmly convinced than ever of the equity and sound business foundation of the sales policy on which the pictures of the United Artists are to be released.

"Our single picture policy," said Mr. Abrams, "was inaugurated by exhibitor demand. In my investigation all over the country I found that picture theatre men had come to the point of exasperation with program and star series methods. They wanted to have the best in productions, but they wanted these pictures on a basis of freedom that would allow them to make as much profit out of each big release as was possible.

"I got this demand direct from exhibitors themselves, face to face, man to man. And that this demand was not idle talk, that it was sincere, is proved by the unanimity with which these self-same exhibitors are signing up for our first release on exactly this basis. To have theories about methods of release is one thing; we can argue without end and get nowhere. The proof of what exhibitors want is in what way they buy, and not a single exhibitor who has come to our office—and we have been in touch with hundreds—has suggested the slightest change in our open booking, single picture plan.

"The pictures of Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith stand alone as box-office attractions. They are thoroughly sold to the public; an exhibitor's campaign in their behalf amounts almost entirely to calling the attention of the public that he has these pictures at the house.

"I don't want to be premature in announcements regarding our first release which is scheduled for September, but I will say that the lengths of the runs for which exhibitors are taking the picture is the most satisfying demonstration of their new sense of freedom under our sales policy. These men are taking the picture for runs that will be absolutely revolutionary. They are going to play the picture for every penny profit that they can get out of it."

Gets Broad Experience With First National

"WHEN an exhibitor rises to the point that he is a business power in his state," said an official of First National, "and owns and operates seven of its leading theatres, as is the case with E. H. Hulsey, of Texas, the public, and especially other exhibitors, begin to wonder how he did it.

"Mr. Hulsey has an exceptionally strong corner on the motion picture business in Texas. He owns the Old Mill, the Queen and the Hippodrome Theatres in Dallas; the Zoe and the Queen in Houston; the Queen in Galveston, and the Hippodrome in Waco. This places him at the point where he stands a strong candidate to be elected the biggest exhibitor in Texas.

"Mr. Hulsey has been a careful student of the business. He watches the work of every star and every director. Before the picture business came to its present great tendency toward open bookings, Mr. Hulsay had decided that this was the system for him, and when the First National Exhibitors' Circuit was organized he was one of the first to affiliate himself with it.

"He took the First National franchise for each of the cities in which he has theatres. In this way he assured himself of getting pictures, which he considered necessary to meet his needs. In taking the franchise, he at once became a booking agent as well, for each franchise holder has the right to book to other exhibitors in the territory for which he holds the franchise.

"It will be seen that the man who buys a franchise of this sort must be sure that the picture is especially good for not only is he selecting it for his personal use, but for booking in the houses of other exhibitors to whom he may hope to rent it."

"The greatest advantage which has come to me in my dual role of exhibitor and agent," said Mr. Hulsey recently, "is the broadening experience of being both in the position of the man who shows a picture, and the man who goes out to sell it.

"Through the eyes of other exhibitors, who rent the films from me I learn things which even the owner of seven theatres has not known before. I get the film business from even a broader angle, and the more I know about it the greater will be my success."

No Films in War Area

Al E. Christie announces that he will positively not make any film productions in Europe on the site of the late lamented war.

McClure Starts Work on the "Yellow Eel"

Production has been started on "The Yellow Eel," the three-part serial picture, which is being made by McClure Productions with the co-operation of the Government, it is said. The director, cast, and members of the McClure staff left recently for Connecticut, where they are now at work upon the opening scenes of the picture, which is to be released under the subtitle of the "Silver Chevron Series."

"The Yellow Eel" is being directed by Charles H. France, who has done notable work with Selig, Edison and Keystone productions. The scenario is by Marguerite Aspinwall, a member of the McClure editorial staff.

Alice Mann takes the leading part in the serial. She will be remembered for her appearance in many Paramount, Pathe and Vitagraph pictures and in support of Taylor Holmes in "A Pair of Sixes."

Supporting her sister, Frances Mann plays the part of a woman secret service agent who assists in the fight against the mysterious "Yellow Eel," a character typical of the under-handed Bolshevistic forces at large in America.

The Government is said to be lending full co-operation in the production and through its representatives at Bridgeport is assisting in the filming of the opening scenes there. The picture necessitates the services of hundreds of extras and in several of the scenes war secrets are revealed, it is stated, that were never before generally known.

Neilan Shortly to Commence Work for First National

Production in film form of a "best seller" the name of which is withheld will be the first work done by Marshall A. Neilan for the First National. The director's arrangement provides he start work for this concern June 1.

At present Mr. Neilan is directing the new Anita Stewart picture called "Kingdom of Dreams." This will be completed by the end of the month.

The names of the star, or any of the cast who will appear in his First National picture, are at present withheld.

Says "Heads Win" Meets Big Success

Filmdon's first five-reel educational drama, "Heads Win!", produced under the supervision of Harry Levey, manager of Universal's Educational Department, is meeting with unlooked for success in its tour of the country, during which, it is said, it is to be booked in 8,000 theatres.

This unique production has already been booked in nearly 100 theatres in New York and vicinity, it is stated, and will start on its westward tour within a few weeks. It was reported by the Universal exchange in Chicago that there had already been scores of demands for it by exhibitors in that section.

Says Goldwynner Reaches 17,000 Exhibitors

A DeLuxe Catalog Edition of *The Goldwynner,* is now in circulation among more than 17,000 exhibitors of the United States and Canada, it is said.

The Catalog Edition, designed and edited to give the trade concise facts and news on the entire Goldwyn output made and released to June 1st, inclusive, embodies the titles, authorship, direction, cast, reelage and descriptive stories on Goldwyn Star Series Productions, "twenty-six" Goldwyn Pictures, Louis Bennison Star Series of Western dramas, Capitol Comedies starring "Smiling Bill" Parsons and Mr. and Mrs. Carter de Haven, the Ford Educational Weekly and the Goldwyn Extra releases.

Production in East Planned By Triangle

Erection of studios and early production in the East, was announced this week by the Triangle Film and Distributing Corporations following the disposition of the Culver City studios to Goldwyn.

Advantages of climate and locations, together with the expressed desire of many film players to work in the East, are factors which weighed in the decision to abandon the Western for the Atlantic coast, according to P. L. Waters, president of the concerns.

Studios and locations have already been provided in the East he declared. Specific announcement of production activities is withheld until plans under way have matured.

May Allison's Next is "Almost Married"

May Allison's next starring subject which Metro released on June 2nd, is "Almost Married."

Many of the scenes of this comedy of stage life feature the musical attractions of the theatre and the roof-garden jazz, with Miss Allison as the prima donna surrounded, it is said, by Broadway and Midnight Follies show girls.

Miss Allison is said to do her best and most natural work in clear, clean, straight comedy, and it is said that she is even more sparkling than ever before in this tale of a little Swiss Nightingale who comes to America to seek fame and fortune via the musical comedy stage.

Live Topics Depicted in Current Kinograms

Sergeant York, heralded as the greatest single hero of the war will be seen in the current issues of Kinograms, together with views of his mountain home in Tennessee.

Among the ten other features depicted are the first views of the landing of the N.C.-4, the naval plane, at Ponta Delgada, and the last pictures taken of Hawker the English aviator, prior to his attempt to make an Atlantic flight.

Releases "A Star Over Night"

Laemmle Announces First of Two-Reel Productions of Stage Women's War Relief Series in David Belasco Will Star

CARL LAEMMLE, president of the Universal Company, announces the release of the first of the two-reel productions of the Stage Women's War Relief Series pictures. The first of the series to be released is the one in which David Belasco is starred. The picture is now ready for distribution through the Universal exchanges and has been given the title of "A Star Over Night."

All of the money raised through the distribution of the dozen photoplays is to be used by the Stage Women's organization for the maintenance of a theatre in the Grand Central Palace Debarkation Hospital No. 5, New York City. It was for this purpose and this alone that the pictures were produced and it was for that reason only perhaps that many of the stars who appear in the various casts offered their services to the Stage Women's War Relief organization. The writers of the plays also volunteered their services and the authors are among the best known in the country.

David Belasco, who heads the cast of "A Star Over Night," is one of America's greatest showmen. In this story of the stage he is assisted by the many celebrities, all of whose names are well known among the theatrical profession. They are Bruce McRae, the Indian, English-American actor who has played opposite Effie Shannon, William Gillette, Julia Marlowe, Ethel Barrymore and many others; Hamilton Revelle, who has been in many Klaw and Erlanger and Belasco successes; Elizabeth Risdon, a well known Broadway star; Mrs. Nate Rothschild, Hilda Spong, Edward Martindel, Gladys Morris, and Kathleen Nesbitt.

"A Star Over Night" was written by Ann Irish, and depicts the efforts of a young actress to become successful on the stage and also the efforts of an author and dramatist to secure the staging of his plays.

In the series of twelve pictures to be released many notable stars are to be seen Many of them, it is said, have never posed before the motion picture camera before. Among the more famous of the stars are: Maclyn Arbuckle, Percy Haswell, Cyril Maude and Violet Hemming, David Bispham, Nance O'Neill, Alfred Hickman, Yvette Gilbert, Edmund Breese, Shelley Hull, Robert Edeson, Lucia Moore, Ralph Morgan, Mabel Talieferro, William Courteney, Jane Grey, Gail Kane, Conrad Nagle, Ethel Standard, Enid Markey, Montagu Love, Adele Rolland, Galli Curci, Holbrook Blinn, Jeanne Eagels, Helen MacKellar, Ethel Intropidi, Constance Binney, Otis Skinner, Henry Miller, Blanche Bates, William Jefferson, Daniel Frohman, Henry Hull, Lucia Moore, Florenz Ziegfeld, Julia Arthur, little Ben Grauer, and DeWitt Jennings.

The authors of the series are: Ann Irish, Samuel Hopkins Adams, Katherine Kavanaugh, Howard E. Miller, Frederick A. Kummer, Rachel Crothers, Wallace Clifton, Calder Johnstone, Jack Larric, Jessie Bonstelle, Mrs. Otis Skinner and Ethellyn Brewer DeFoe.

Among the most prominent members of the Stage Women's War Relief organization who were instrumental in the successful arranging of the pictures were: Rachel Crothers, president of the national board of directors, Louise Closser Hale, Margaret Mayo, Minnie DuPree, Rachel Crothers, Esther Lyons Eagle, Mrs. William Farnum and Daisy Humphreys.

Talbot of Denver Closes Vitagraph Contracts

A. G. Talbot, manager of the big American theatre in Denver, during his visit in New York recently, closed contracts, it is said, for all six of Vitagraph's star series, the Larry Semon comedies and the "Big V" Special comedies. This action was taken by Mr. Talbot after investigation and comparisons of service units and features made on the ground.

Mr. Talbot says, declares a Vitagraph official, "that 'The Lion and the Mouse,' Vitagraph's wonderfully successful adaptation of the Charles Klein play, with Alice Joyce in the leading role, attracted a business entirely beyond the capacious size of the American, even though several extra shows were squeezed into the schedule." This floodtide of patronage has forewarned him and he will use the next Alice Joyce-Charles Klein picture for a greater period.

Other unusual business reported declares the official by Mr. Talbot concerns "Beating the Odds," of which, according to arrangement with Vitagraph, he made a pre-release showing to such business that the aisles were choked, and further states that Corinne Griffith is always sure to cause the S. R. O. signs to appear.

An interesting incident in connection with Mr. Talbot's visit was his meeting with his old friend, Dr. Cyrus Townsend Brady. The theatrical man averred that the doctor has been successful and energetic in later years as a writer of fiction and still more recently as a co-writer with Albert E. Smith, Vitagraph's president, of Vitagraph serials, which, he added, "are immensely popular in Denver."

Marion Davies' Latest Nears Completion

Work on Marion Davies' latest starring vehicle, "April Folly," is well under way in the Biograph studio, where the star and a large company are working on the screened version of Cynthia Stockley's novel of the same name. Conway Tearle appears opposite Miss Davies in this feature, and Esther Marshall is seen to advantage in the early part of the story.

"April Folly" is said to give Miss Davies a chance to do something new.

"Dearth of Plots a Vital Menace"

Perry N. Vekroff Hits from the Shoulder on Screen Plots of the Day, and Suggests Convincing Remedy

TOUCHING on the "sore spot" with ungentle pen, Perry N. Vekroff, director, author and publicity man, predicts stagnation of the photoplay if strenuous effort is not made to obtain stories worthy of the advances made in photography, setting, direction, acting and presentation of latter day pictures.

"Shallow," "hackneyed," "perennial" are a few of the apt words used in his article concerning the increasing lack of strong plot offerings. Mr. Vekroff, as have others, finds the remedy in a " Screen literature," but not stopping at the mere suggestion, defines it clearly.

He writes:

" With the advent of the open market and other equally important developments in the exploitation of motion pictures, it can be safely predicted that a strenuous effort will be made to better the story. And it is about time such effort were made, if stagnation and decadence are to be avoided.

" Even a superficial study of the average screen offerings will reveal the deplorable fact that, in the matter of stories, the feature of today is hardly any better than the one and two-reeler of years gone by. In fact, sometimes, it is not as good. Stories have grown in length and breadth, but little in depth. While every effort and expense are made to secure the best photography, direction, acting and settings, the story itself continues to be as shallow of theme as ever, full of hackneyed situations, old fashioned traditions and the perennial heroes, heroines, villains and villainnesses. Usually the by-product of some novel, magazine or stage play, the feature of today has little to justify its length outside of the problematical value attached to a popular author's name. Such stories, written for specific media other than the screen, have at times been satisfactorily adapted to the requirements of the screen; as a rule, however, they prove most disappointing when shorn of their principal charm: their original descriptiveness in writing, or the spoken word.

" The alarming dearth of good stories upon which many important ventures must henceforth be based, will continue to prevail as long as producers ignore the fact that the screen has become too important a medium of expression to depend for its material on borrowed, worn-out, cast-offs. It demands a literature of its own. It is big enough, remunerative enough, cosmopolitan enough to be worthy of the best efforts of the greatest thinkers of the age. Its hypnotic influence upon the public has already been demonstrated. Unlike the novel, magazine, or stage play, which can carry an author's message only to those who understand the language in which he writes, the motion picture reaches an infinitely greater number of people, in much less time, and in a manner which impresses the memory regardless of age, sex, race and education.

" Just why authors have heretofore overlooked the possibilities of the screen and made little if any effort to study its requirements, is a question which the producers themselves can best answer. Possibly too much importance has been attached to the advertising value of a popular author's name. And the author, after squeezing all the remuneration he can possibly expect from the particular field for which his work is intended, is naturally glad to collect any additional " velvet " from th[illegible] of rights to what would otherwise be de[illegible] to the discard. He should worry what becomes of his book, play, or magazine story in the hands of the 'continuity man!' So long as the author gets his, what difference does it make that the public is made to pay twice—once for the original, and the second time for the distorted, misfit imitation?

" The motion picture art needs the authors—the best of them are none too good. It needs their ideas; their fertile imaginations; their broad scope on matters pertaining to our social, political and economical life. It needs their analytical powers; their wonderful sense of the fitness of things; their ability to dissect human character; their knack of pointing at cause and effect and of exposing the inside clock-works of things without insulting the intelligence of the public.

" The authors alone can revitalize the screen and raise it to a higher level of real usefulness. It is men of their culture and creative genius only, who can best select suitable themes and conceive plots and situations that will impress, amuse, thrill and edify the countless devotees of the screen. BUT—while the motion picture art needs all the authors it can enlist—it does not need their old novels, magazine stories or stage plays. What the motion picture art needs above everything else is: their complete scenarios, worked out in detail with all matter unsuitable to the camera cut out. Even synopses, written expressly for the screen, should not be considered. To pay large sums of money for a worthwhile idea and then some one else, other than the author, treat it, is about as logical a process as hiring a famous surgeon to diagnose a case and letting a nurse perform the actual operation.

" Of all the freak expressions in studio parlance, there is no misnomer so silly as that of 'continuity man.' He and the director are the official goats, upon whom authors delight laying the blame for the many faults and incongruities inherent to works conceived for media with which the screen has little in common.

" So far as the photoplay and the devotee of the screen are concerned, there is no difference between author and continuity writer. The continuity is the photoplay. If the ultimate thing we see on the screen is good, it is because the continuity is good; because the action has been treated in a well-balanced, well-motivated, well-timed manner. If, on the other hand, what we see on the screen is bad, it is because there is no continuity; because the plot is inorganic; because the original dramatic idea is either insignificant or insufficiently digested and developed through faulty treatment. Treatment of action without words—there is a statement that weighs many tons in pictures, but which, alas, is Greek to many of even the best authors.

" Therefore, I say: put the authors to work; stop buying synopses, magazine contributions, novels, and stage plays; consider only complete, detailed scenarios—and the right step toward establishing an indigenous photoplay literature shall be taken.

" Undoubtedly, it will be necessary to offer proper inducements to authors. But then, why not? There is no alternative, no compromise left. After all, 'the play is the thing' and that, in motion pictures, means the complete scenario.

" At all costs, let authors be made to study the posibilities and limitations of the camera, and see how many of their own ideas they will discard as unavailable—ideas, for which they now unhesitatingly accept remuneration, knowing, as they do, that they can always pass the buck to the director or continuity man.

" Many authors will have much to learn and much to unlearn before they can grasp the art of thinking in action in order to be able to treat action. It will mean studying the screen from new angles, and spending many an hour at the studio or locations in close communion with directors and artists. But the experience will be worth the time and trouble—not only to the author, but the director and everybody concerned; for they are always looking forward to better things in the way of inspiring themes, absorbing plots and masterful characterizations.

" When producers shall adopt the above method of selecting material, the screen will indeed come unto its own and the public—the long suffering and much abused public—will enjoy as much, if not more, a photoplay by Rupert Hughes and the rest of the fraternity, as they do reading one of their books or listening to one of their plays."

Will Rogers for Goldwyn

Will Rogers, of Ziegfeld Follies fame, will leave New York in a few weeks to work for the Goldwyn Pictures Corporation in a series of pictures that will give the Broadway lariat thrower, it is said, a chance to register his adeptness at western stunts as well as at coining quip and gag to put the audience in a good humor. The pictures are being arranged so that the titles will be samples of Roger's humor.

Burton Holmes Travelogue

The May 25 release of the Paramount-Burton Holmes Travelogue, "From Cocoon to Kimono," presented a marked contrast to the previous release, as it carries the spectator from sunny France to far-away Japan, where some of the wonders and entertaining features of the silk industry of that nation are revealed.

Prepares Theme-Sheet for Read's " Sahara "

The musical genius of Dr. Hugo Riesenfeld, managing director of the Rivoli and Rialto Theatres, New York, is still further revealed, it is said, in the beautiful theme-sheet prepared by him for J. Parker Read, Jr's., production " Sahara " starring Louise Glaum in a C. Gardner Sullivan story personally supervised by Allan Dwan and distributed by W. W. Hodkinson Corporation.

For days before a superb mounting of " Sahara " at a special trade showing at the Rialto Theatre, Dr. Reisenfeld is said to have worked on the scoring of this production and he confessed, it is declared, that rarely had there ever been a picture that so challenged his musical interest.

Lavner to Exploit Films for Hodkinson

Announcement is made from the sales organization of the W. W. Hodkinson Corporation that Harry S. Lavner has been appointed exploitation and publicity manager for the company's productions.

Mr. Lavnor for many years has been a threatrical advance man ahead of such shows as " Within the Law," " Fair and Warmer," " Twin Beds," and other theatrical companies. For the past eighteen months he has produced, it is said, each of the exhibitor press sheets with all of the releases of the Goldwyn Company.

In the Hodkinson organization, it is declared he will have fuller opportunity to develop exploitation and publicity aids.

New Pioneer Offering for State Right

Within a short time the Pioneer Film Company announces it will place before state right buyers " The Girl From Nowhere," featuring Cleo Madison and Wilfred Lucas.

The scenes are laid in the wilds of the northwest gold country, and the story deals with the experiences of a beautiful young woman found wandering helplessly in the woods bereft of memory.

A press book is being prepared and a selection of advertising material for lobby use will also be at the service of exhibitors booking this picture.

Blackton Buys Rights to " Phantoms "

J. Stewart Blackton has acquired, it is said, the screen rights for the world to "Phantoms," the magazine story by Wallace Irwin, which appeared serially in Hearst's Magazine.

"Phantoms" is the third of the collection of stories scheduled for filming by Blackton Productions, Inc., under the plans of the producer. The first is an original and yet unnamed story writen by himself. This is now in production. The second is "Dawn," by Eleanor H. Porter, author of "Pollyanna." Commodore Blackton now plans to record "Dawn" on the screen as soon as he finishes his current production, and follow it with "Phantoms."

VIRGINIA PEARSON

With SHELDON LEWIS

In Captain Houghton Townley's famous novel

THE BISHOP'S EMERALDS

Screen Adaptation by Frank S. Beresford

Masterpiece

A Winner

HN B. O'BRIEN
DIRECTOR GENERAL

PATHÉ
DISTRIBUTORS

NIA PEARSON PHOTOPLAYS, Inc., Producers

The Cameo Pictures Corporation will produce a series of features starring Dolores Cassinelli, under the supervision of Albert Capellani, which will be distributed by Pathé.

The Virginia Pearson Productions, starring the popular Miss Pearson herself, artistically and ably produced from strongly dramatic stories by the best authors, will be distributed by Pathé.

The Frank Keenan Productions, starring the most masterful and striking actor of the screen in powerful plays carefully selected for their suitability to his requirements, will be distributed by Pathé.

The Albert Capellani Productions, dramatic gems directed by the man who is considered leader in his profession, Mr. Capellani himself, with June Caprice and Creighton Hale as the leads, will be distributed by Pathé.

All these features will be distinguished by the care, thought, skill and brains wlth which they have been produced. Watch for them!

PATHÉ
DISTRIBUTORS

The Alma Rubens productions produced under the supervision of Dr. Daniel Carson Goodman will be distributed by Pathé.

Dazey and Hampton Join Selznick Forces

Myron Selznick announced two important appointments in the Selznick organization. Frank M. Dazey, well known photoplaywright, has been placed in charge of the scenaric department for Selznick, and Frank J. Hampton, who joined the organization a few months ago has been made Business Manager of the Selznick Pictures Corp.

Frank M. Dazey is numbered among the country's most successful scenario writers. He will be particularly remembered as the author of "Manhattan Madness," one of Douglas Fairbanks popular productions and of many of the famous Sidney Drew comedies.

Mr. Hampton has had a long experience in the picture game and has been with many of the big companies.

Forthcoming Russell Play Set in East

A comedy-drama from the pen of Stephen Fox, "A Sporting Chance," presented by the American, will follow "Some Liar" in the list of William Russell Productions.

The star will doff his usual Western atmosphere, and appear in this feature as a young New York millionaire. A woman of beauty and mystery, and a priceless emerald lend to adventures and complications in the story, leading to what is said to be an unusually strong climax.

Fritzi Brunette plays opposite Russell. Others in the cast are George Periolat, J. Farrell MacDonald, Lee Hill, Harvey Clark and Perry Banks. Henry King is the director. The release date is June 29.

Juvenile Court Incidents Will Be Pictured

A series of twelve two reel featurettes, based on the incidents and experiences of Judge Willis Brown, of Juvenile Court fame, is announced by World Pictures. During 25 years of reclamation work with children, Judge Brown has had many humorous and serious experiences and these will, form the themes of the pictures.

It is expected that admirers of Mark Twain, in particular those who have enjoyed reading the adventures of Tom Sawyer, will find these screen stories particularly entertaining.

Tells Exhibitors Stories of White's Drama

The members of the Black Hills Exhibitors' League, one of the largest showmen's organizations in the West, were regaled with stories of Stewart Edward White's Black Hills drama, "The Westerners," the Benjamin B. Hampton-Great Authors production, at their annual gathering in Deadwood recently by H. O. Bartels, Denver representative of W. W. Hodkinson Corporation, distributor of the big special, many of the important scenes of which were taken within a stone's throw of the league's meeting place.

Exciting Events at Moore's Rialto Theatre

A PANIC among depositors in the Security Savings Bank of Washington, D. C., and a narrow escape from mob violence by the fire department of the Capital City were two of the series of unusual events caused, it is said, by the first run presentations of "Daddy Long Legs," first of the Mary Pickford special attractions to be released by First National Exhibitors' Circuit, at Moore's Rialto Theatre.

"The most unusual incident," declared Mr. Moore, "happened on Friday evening, May 23, when a slight fire was discovered in the second floor of Fisher's Dyeing and Cleaning establishment, just below the Rialto Theatre building. There was a line four deep, extending to the corner, more than half a block away, and around the corner for a considerable distance. In addition, there were hundreds of people packed in front of the theatre with tickets purchased during the morning and afternoon, waiting to get in.

"Someone sent in a fire alarm, and when the fire engines, hook and ladder trucks and the marshall reached the corner nearest the scene of the blaze they found the street absolutely blocked by the crowds. None in the packed mass of humanity had seen the blaze from the street, and someone shouted that the management had called out the department to break up the crowds and get them away from the theatre. The results was an outburst of protest when the police attempted to clear a way for the firemen. By nosing the big trucks so close people had to move or be run over, they finally succeeded in breaking through.

"On Saturday morning there was a repetition of the Thursday night mob situation, with results that were even more serious.

"As early as 9:30 on Saturday morning," continued Mr. Moore, "there was a big crowd in line waiting for the box office to open. An hour before the Rialto opened the crowd had become so great that it reached down Ninth Street to G and turied over G to Eighth Street, completely encircling the Security Savings Bank building. Within thirty minutes after the line had reached these proportions officials of the bank telephoned the city Commissioners to send police aid to disperse the crowds. They explained that depositors passing had seen the line and started the report that there was a run on the bank.

Goldwyn to Plan Exploitation for Exhibitor

COINCIDENT with the growth and expansion of Goldwyn Picture Service and Promotion Department comes the announcement of a new plan for lobby displays and exterior exploitation.

Hunt Stromberg, director of service for Goldwyn, announces improvements that are planned to minimize the investment of time, effort and money by the exhibitors.

"Plans for lobby displays have been more theoretical than practical," says Mr. Stromberg. "Exhibitors have been urged to do all sorts of things with their lobbies and, in the majority of instances, the ideas set forth involved too large an expenditure for the average theatre or were incapable of fulfillment by showmen in the smaller communities.

"With each Goldwyn Press and Service Book, there will be pages or a section devoted to illustrated descriptions of lobby displays and stage settings. We will suggest displays and back them up with a sketch that will prove their practicability and timeliness. This naturally means that the busy exhibitor will not be required to call a meeting of employees and figure out just how and why the lobby plan can be used. The pen and ink chart will do the thinking for him and save valuable time and energy.

"We shall incorporate ideas and plans for making cutouts of poster material. These suggestions will be guided by the advice of prominent show men and lobby decorators who know what they're talking about.

"Lobby displays, properly arranged, are of priceless value to the theatre-owner. The psychological effect of a stand or exhibit is a foregone conclusion. Whether that effect will be good, bad or indifferent is up to Goldwyn.

"To co-operate efficiently in outdoor promotion, the Service Department has arranged to distribute new star twenty-four sheets to all exhibitors who agree to post one or more.

Tom Moore, in Goldwyn's "The City of Comrades"

Norma Talmadge Ably Supported in New Subject

"The Way of a Woman," originally announced under the title of "Nancy Lee," and adapted from Eugene Walters' stage play of that name, will be Norma Talmadge's next Select Picture.

Robert Z. Leonard, who is director for this production, made a special trip from the Western Coast for the one subject. A supporting cast which is considered exceptionally strong by Select, includes Conway Tearle in the leading male role; Hassard Short, now in a New York stage production; Jobyna Howland, George La Guerre, Gertrude Berkley, Stuart Holmes and Joe Humphrey.

Industry's Progress Credited to Exhibitors

TO the exhibitor rather than to the producer goes the credit and the laurels for the advance in the motion picture industry the past seven years, according to the opinion expressed last week by Carl Laemmle, president of the Universal Company.

"No one producer or even one group of producers can claim to have made the motion picture industry what it is today," said Carl Laemmle, president of the Universal Company, when asked to what he attributed Universal's success in the past seven years.

"In my opinion," Mr. Laemmle said, "the producer has of course done a great deal to advance the industry, but the man who has contributed more to it than any other is the exhibitor. To the industry as a whole the exhibitor is the backbone, he is the one to count upon for new and novel ideas, and to whom the producer looks for suggestions. The exhibitor has been the mainstay of the industry for years and beyond a doubt the credit for the success of Universal or any other company is due to the many exhibitors of the country. The exhibitor has been the man to deal with the hardest group of all—the public—and he who somehow manages to please the public all the time is the best man of all. And the successful exhibitor of today is that man. He has worked hard for his success and has earned it through the patience of years and trials which have been many.

"The producer," Mr. Laemmle continued, "of course has had his knocks and trials also. But the producer in many cases has held the whip hand over the exhibitor. And some producers in the past have taken advantage of this. But the successful producer has not done this, he will not do it in the future. If he does he will eventually fail.

As president of the oldest company I can truthfully say that Universal never took advantage of the exhibitor and in my opinion that is why Universal is the oldest company. Universal has always been the friend and helper to the exhibitor."

Mr. Laemmle pointed to scores of messages received from exhibitors during Universal's first week of celebration in its anniversary months, in confirmation of the latter statement. One and all, he stated, expressed satisfaction at the treatment received from the Universal Company.

Cash Prizes Offered to the United Branches

AS an expression of appreciation of the splendid efforts put forth by Branch Managers and their sales forces during the current membership drive for United, and as a concrete and tangible inducement to intensified effort during the remaining four weeks of the drive, J. A. Berst, President of United Picture Theatres of America, Inc., has announced that $1,000 in cash prizes will be awarded the seven United branches making the best record for sales during the four weeks' period began May the 18th and ending Saturday, June the 14th. In order that the smallest exchange may have equal opportunity in the contest with the largest exchange to capture the first prize, a quota for each competitor has been laid down and this percentage is based on fixed factors including number of theatres in each particular district.

In the award of prizes three factors will be taken into consideration, namely, the gross rentals on new contracts made during the four weeks of the contest period, the greatest number of stock days signed during that period and finally the established quota of each exchange.

In his announcement Mr. Berst makes it clear that these prizes will be awarded to the exchanges and not to the managers individually. By this provision the whole field force, salesmen, etc., of the successful exchanges will participate in the awards in each exchange territory.

Mr. Berst has called attention to the fact that this expenditure by United in the prize contest is calculated to be productive of immediate benefit to all United stockholders in that it will expedite the already rapid growth of United's membership and will doubtless add many hundred theatres during the contest period.

Thomas' Latest Deals With World Problems

"AUGUSTUS THOMAS has sounded the depth of human striving," says an official of W. W. Hodkinson, "in his new sociological screen drama produced by the Four Star Pictures Corporation, for W. W. Hodkinson distribution, with the author's personal supervision.

"The play is an extraordinary analysis of that huge problem which now grips the world, finding its main manifestations in the setting up of experimental governments, and the overturning of established order.

"There are some interesting high lights in the new Thomas play. It deals with the efforts of a foreign clique, financed and directed from a European revolutionary centre, to fan the spark of discontent among the poor of New York into a flame of destructive madness akin to that lighted by Lenine and Trotzky which has resulted in the chaos of Petrograd and Moscow, the terror of Bucharest and the later crises of Seattle and Winnipeg.

"The specious and incessant activities of foreign propagandists in the very heart of America's chief city are revealed in all their startling reality. The paid agents of foreign anarchistic juntas are visualized at their work among the underpaid and overworked among New York's population.

"Mr. Thomas' latest play is declared by Producer Harry Raver to be a 'stimulant to American patriotism.' George Irving, director; and Leah Baird, star of the production, are enthusiastic with regard to it. Mr. Thomas alone is as usual non-committal.

"I think we've got something worth while," he remarked, "let's hear what the public has to say, then perhaps I'll talk."

Wide Range in Sets Shown in "Peg O' My Heart"

"It has been said that all the world can be seen in a modern moving picture studio and that the customs and different circumstances which mark time from the beginning to the present day are all there presented," said an official of Famous players.

"The truth of this statement could be better appreciated if one could see two sets which have been constructed for the Paramount-Artcraft Special production, "Peg O' My Heart," which is being produced at the Lasky Studio under the direction of William C. DeMille.

The one is the elaborate drawing room of the English home of the wealthy Mrs. Chichester, a familiar character in the famous play.

The other setting represents the lowly dwelling of a humble Irish peasant, and represents the home of Peg and her father.

Bennison's Heart and Pocket Favors Film Career

Louis Bennison is one screen star who is perfectly frank as to why he deserted the legitimate stage. He admits the larger salary checks accruing to the successful picture player was his guiding motive in trading a promising career in the drama.

He now feels he made no mistake, for the characteristics he found retarded him on the stage—notably his inability to take seriously any melodramas—have aided him under the Cooper-Hewitts.

In the short time he has been in pictures, critics have stated he is a success. Bennison appreciates the compliment, but says nothing, hoping to bettter his work as he goes along.

Cuneo of Kansas Praises "Turn in the Road"

One of the greatest of the many tributes paid "The Turn in the Road," the Brentwood picture which Robertson-Cole is releasing through Exhibitors Mutual, was given production recently by Roscoe C. Cuneo, proprietor of the Isis theatre, Russell, Kansas. Mr. Cuneo is rated one of the most conservative exhibitors in the Middle West. He says in a letter to the manager of the Kansas City branch of Exhibitors Mutual:

"I want to tell you that 'The Turn in the Road' was the best buy ever. I have used quite a number of big features during the past eight years, and this one certainly got me the money."

S-L Players to Stage

Two of the leading figures in "Virtuous Men," the S-L state right production, have returned to the legitimate drama for the summer season. Robert Cummings, who played Brummon, is now appearing in a prominent character in "Dark Rosaleen," a Belasco production, and Clara Joel, who made her screen debut in "Virtuous Men," in the character of Marcia Fontaine, will open on June 1st at the head of her own stock company in Cleveland, Ohio.

Louise Glaum is presented in "Sahara," through Hodkinson Corp.

Famous Players Purchase "White Heather"

The Famous Players-Lasky Corporation has purchased Maurice Tourneur's spectacular production of the Drury Lane melodrama, "The White Heather," and will release it the latter part of June as a Paramount-Artcraft Special.

"The White Heather" was presented at the Rialto Theatre, New York, the week of May 4, and the big success scored by the production at that time, it is said, coupled with the wide popularity attained throughout the country by Tourneur's previous Drury Lane production, "Sporting Life," which was released in December as a Paramount-Artcraft Special, was the factor which led to its purchase, according to Walter E. Green. The transaction was consummated through Jacob Wilk, representative of Maurice Tourneur Productions, Inc.

Renames "Signet of Sheba" "A Sporting Chance"

The American Film Company, Inc., announces that "A Sporting Chance" supplants "The Signet of Sheba" as the title of the next William Russell release.

It was written by Stephen Fox, Henry King directing. Fritzi Brunnette plays opposite the star in the role of "Gilberte Bonheur." Others prominent in the cast are J. Farrell MacDonald, George Periolat, Lee Hill, Harvey Clark and Perry Banks.

"A Sporting Chance" will be released June 29.

Bryant Washburn's Next

In his latest Paramount starring vehicle, "Putting It Over," which is released June 1, Bryant Washburn is said to prove that the country boy is as clever and ingenious as the city man. In fact, in this case, it is said, he is even more so.

Mr. Washburn plays the role of Buddy Marsh, a young rube who "gets off" all kinds of jokes on his townspeople.

Coming Program Offerings

Lions Feature Four Fox Comedies

Kings of the Forest Furnish Comedy Thrills in Four of the re-issued "Lucky Thirteen" Series

A GROUP of lions, going through comedy antics, rather than habits more in keeping with their disposition in their native heaths are the mainsprings of action in four of the group of two-reel Fox Sunshine comedies being reissued under the title of "The Lucky Thirteen." These four are "Roaring Lions and Wedding Bells," "Hungry Lions in a Hospital," "Wild Women and Tame Lions," and "Roaring Lions on the Midnight Express."

Three of these comedies now being released in the list of "The Lucky Thirteen" were shown at the Globe theatre on Broadway as curtain raisers to "Jack and the Beanstalk," "Aladdin and the Wonderful Lamp" and "The Spy." These three were "A Mild-Fed Vamp," "His Smashing Career" and "Roaring Lions and Wedding Bells."

The first of "The Lucky Thirteen" to be given presentation and endorsement in New York was "Roaring Lions and Wedding Bells," shown by Manager Edel of the Strand theatre. A reviewer for one of the metropolitan papers quoted Mr. Fox as saying: "It is needless to cite the tremendous cost of these comedies. The expense in making them is almost incredible. A laugh is one of the most precious things in the film world, and we use as much celluloid in getting them as we do for the longer dramatic subjects."

The lions in the four Fox Sunshine Comedies referred to are made to perform most unusual stunts. In "Roaring Lions on the Midnight Express" one of the lions is made to stand on top of a railroad engine glaring at a negro lad in the funnel of the engine. This animal pursues a party of passengers, who flee in ludicrous terror. In another of the scenes the lions invade a sleeping car in which a number of colored porters are slumbering. The sleepers awake in terror as a lion begins to lick the ear of one of their number and the wild flight of these is carried throughout the train and over the roofs of the cars.

Ford Sterling plays the hero in "Wild Women and Tame Lions" and is given ample opportunity to show his talents as a tailor and a lover—making a much greater success as the latter despite irate husbands. The lions are used in bedroom and parlor to upset the equanimity of beautiful ladies and gallant gentlemen. A fighting kangaroo is one of the features of the comedy of mock terrors.

Re-edited and reprinted, as are each of "The Lucky Thirteen" it is the belief of the Fox Film Corporation that the comedies are even better than in the original prints, and that they will go far toward solving the shortage in broad comedy which some exhibitors have been facing.

"Spark Divine" Soon Comes to the Screen

"The Spark Divine," a play especially constructed for Alice Joyce, will soon be seen on the screen,. Vitagraph, it is said, declares that in its opinion it will furnish Miss Joyce with prime dramatic opportunities. It is melodramatic in character, but kept within the verities, Vitagraph says, by sound psychology, both of story and in characterization.

William Carlton, Jr., will be seen as Miss Joyce's leading man. Eulalie Jensen, Frank Norcross and Mary Carr complete the cast. Tom Terriss directs this one.

Strand Manager Eulogizes Universal Comedies

The Strand Theatre on Broadway, New York, showed the first of the series of Universal animal comedies during the week of May 18. The audiences, it is said, were pleased, and Managing Director Joseph L. Plunkett, of the Strand, was so pleased with the showing, it is stated, that he congratulated Universal on the production. He considered it a "sure-fire success."

"Wild Women and Tame Lions" Is One of the William Fox Lucky Thirteen which Have Been Announced for Reissuing

Trio of Select Stars Presented in June List

THREE features will be released by Select Pictures Corporation in June, including Olive Thomas' first Selznick subject "Upstairs and Down." Constance Talmadge will be seen in "Happiness a la Mode" and Alice Brady, newly a bride, in "His Bridal Night."

In the distribution by Select Pictures of "Upstairs and Down" Miss Thomas makes her official debut as a Selznick star, the pre-release showing of this attraction in Providence, Rhode Island, having been by special arrangement in connection with the Motion Picture Ball in the First Providence Armory, at which Miss Thomas and Governor Beeckman were the guests of honor. "Upstairs and Down" is a screen adaptation of the stage comedy of the same name by Frederic and Fanny Hatton. It was directed by Charles Giblyn. The story concerns the flirtatious career of a "baby vamp" society girl who plays both ends toward the middle. Miss Thomas' leading man is Robert Ellis. Other members of the cast are Rosemary Theby, Mary Charleson, David Butler and Andrew Robson.

Constance Talmadge and Harrison Ford in "Happiness a la Mode" portray a young married couple who, finding many rifts in the lute of connubial bliss, get divorced, only to learn they didn't wish a separation after all. Walter Edwards is the director. Betty Schade, Myrtle Richelle, Paul Weigel, Thomas D. Persee and A. Fremont are prominent in the supporting cast.

Norma Talmadge, star of the Select picture, "The Way of a Woman"

A dual role is enacted by Alice Brady in "His Bridal Night," she appearing as Tiny and Vi, twin sisters. The story is frankly an amusing farce, the resemblance of the sisters so deceiving the bridegroom that he is never certain which twin is his wife.

Edward Earl and James L. Crane play the male leads. Others in the cast are Daniel Pennell, Daisy Belmore and Mrs. Stuart Robson. Kenneth Webb directed the production.

Says "Woman Thou Gavest Me" is Triumph

"THE Woman Thou Gavest Me" has been produced for the screen by Hugh Ford and was released as a Paramount-Artcraft Special May 25. The scenario was written by Beulah Marie Dix and the cast is headed by Katherine MacDonald, Theodore Roberts, Jack Holt, Milton Sills and Fritzi Brunette.

Hugh Ford is credited with many fine screen productions, but in producing "The Woman Thou Gavest Me" he is said to have made secure for himself a position in motion pictures fully as eminent as the place he attained in the spoken drama. Not only scenically and dramatically is much promised, it is said, in this special production, but in the skillful handling of a most difficult subject Mr. Ford is said to have accomplished with success what many believed impossible.

In the leading role of Mary MacNeill, Katherine MacDonald is said also to merit highest praise as an actress of real power. Miss MacDonald was last seen as Lady Diana in Cecil B. DeMille's Artcraft production, "The Squaw Man." Theodore Roberts, who has spent years on both stage and screen and is recognized as a remarkable artist, plays the role of Daniel MacNeill, father of Mary.

A number of unusual and elaborate sets, it is said, were utilized in the production, among them one representing the library of Castle Raa with its walls hung with genuine old tapestries and paintings, a faithful reproduction of the famous Shepheard's Hotel in Cairo, an African desert oasis with a wealth of tropical foliage, and the interior of a Norman church said to be an exact reproduction in every detail of one of Europe's historic structures.

Advertises "Red Lantern" in Unique Manner

ANOTHER opportunity offered in the direction of advertising and publicity for the Nazimova drama-spectacular "The Red Lantern," was described in the following account of the booking activities of the Metro offices.

As distributors of the Nazimova superfeatures, Metro published a valuable press sheet for the exhibitor with many ideas for lobby displays and advertising, but every day, it is said, discloses new ideas put into practice by some enterprising publicity manager or theatre owner.

John Kunsky, who owns a big moving picture theatre on City Hall Square in Detroit in showing "The Red Lantern" executed a plan to attract the interest of the fans which, besides securing the desired results, is said to have made a very beautiful display of the square.

Purchasing several small signal balloons, he sent them up from the roof of his theatre which faces on the square. At intervals on the tie-ropes, Mr. Kunsky fastened great red Chinese lanterns lighted by electricity from cables hooked to his house wires. This was done every night and the effect created by the lighted lanterns suspended above the city brought thousands of sight-seers to the square, it is said, and incidentally to the box-office of the theatre.

First Run Bookings for Robertson-Cole

"Six first-run bookings on Robertson-Cole pictures in Howe's theatre, one of Pittsburgh's favorite downtown houses, during the month of June, is the record which the Pittsburgh exchange of Exhibitors Mutual prides itself on this week," says an official of Robertson-Cole. "In this list are 'The Courageous Coward,' Sessue Hayakawa; 'The Mints of Hell,' William Desmond; 'Josselyn's Wife,' Bessie Barriscale, and 'Just Squaw,' Beatriz Michelena.

"The Pittsburgh exchange of Exhibitors Mutual is setting a pace for bookings which many of its associates in other sections are finding difficult to follow."

Thomas Feature for June 8

"Love's Prisoner," featuring Olive Thomas, is announced as Triangle's release for June 8th. This is the third in their series of Olive Thomas special presentations. While the success of the entire series seems assured from reports which Triangle has received on "Toton" and "The Follies Girl," unquestionably proving their value as box-office attractions, those who have seen "Love's Prisoner" at a private showing believe it to be even more meritorious than its predecessors.

"Love's Prisoner" was produced last fall at the Triangle Culver City studios under the direction of Jack Dillon.

Big Sales on Henry Story

Completing its initial run in the larger theatres of the country, "The Unknown Quantity," a Vitagraph production based on the story of O. Henry, with Corinne Griffith in a starring role, is reported to be rapidly enlarging its territory to include hundreds of theatres heretofore not served. "The Unknown Quantity" is said to be a typically trenchant depiction of an economic problem in life.

Clare Briggs and Director John Harvey, with their "Company" in Paramount-Briggs Comedies

The Independent Field

Mitchell Lewis, star of "Fool's Gold," an Arrow film

Adolphe Osso Returns from France

Adolphe Osso returned to New York last week after an extended stay in France, where it is said he effected arrangements with a chain of exchanges in the principal European cities to distribute American-made motion pictures. Mr. Osso will maintain his headquarters in New York, but plans to divide most of his time in carrying out the work of his new organization between his London and Paris offices

Mr. Osso whose organization is international in scope and who as the exclusive American representation for the Ch. Delac Vandal & Co., has already negotiated, it is said, the acquisition of the entire Goldwyn output for distribution in France, is now negotiating, it is declared, with several large producers for the foreign distributing rights to independent productions made in this country. Inasmuch as Mr. Osso is still affiliated with the Albert Capellani Productions, Inc., his organization will also handle the foreign distribution of this concern's entire output.

More "Westerns" to Be Made for Capital Film

Three producing companies now being organized, will begin the making of two-reel subjects for release through the exchanges of the Capital Film Co., Inc., within the next two weeks, as the result of negotiations completed by General Manager S. L. Barnhard and C. E. Eckles of the Capital Company, who have been in Los Angeles for the past week.

The three units will make only two -reel subjects, all of a western type, and will be produced at the studio conducted by the Capital Pictures Corporation. E. N. Griffin will be producing manager and is to remain in Los Angeles and supervise the three companies. Neil Hart is to head one company.

Stars Violet Mersereau

Violet Mersereau has signed a contract through her representative, John J. Livingston, to star in a feature picture to be produced by the H. & H. Picture Company. The production is to be directed by Herbert E. Hancock.

Zion Films to Exploit Many Foreign Works

PLEASED with the critics' reception of "Khavah," claimed to be the first Sholom Aleichem story screened, Solomon Adler, president of Zion Films, Inc., is preparing for the production of further of the Jewish Mark Twain's works, and by other Russian and Hebrew writers. Plans for the release of "Khavah" are now being completed.

In regard to his productions Mr. Adler had this to say:

"I have watched the developments in the film industry for the last six years and in all that time have seen remarkable changes in direction, lighting effects and acting, as well as improvements in technical departments, but the most important factor essential to a successful screen production, that of the story itself, has remained practically where it began. Time and time again have the "movie" fants and exhibitors raised their voices in behalf of better stories and time and time again have the big producers promised reforms along these lines. But with the possible exception of a few stories here and there, the majority of the big producers have forgotten all their promises and continue making expensive pictures aided and abetted by high salaried stars but the stories are as conventional as ever.

"It is this reason, more than any other, that has prompted the Zion Films to enter the producing field. We realize that the average person throughout the civilized world gets his chief source of amusement through the medium of the silent drama. And if the stories do not come up to the mark set by the high class magazines and the theatre, then the motion picture will undoubtedly suffer."

Wide Foreign Exploitation for S-L Feature

SALES to many foreign buyers have been consummated of the S-L production, "Virtuous Men," through J. Frank Brockliss, purchasers of the entire foreign rights of the picture, and it is planned to shortly close sales and exploit the production in many countries outside of the United States and Canada. This was announced by Sydney Garrett, president of J. Frank Brockliss, during the week. The latest sale was the territory of Scandinavia, which embraces Norway, Sweden and Denmark.

J. Frank Brockliss sailed for Europe recently, and upon his arrival in London will at once make arrangements for a trade showing of "Virtuous Men." He is negotiating for one of the biggest theatres in London for this production. The showing will be given in conjunction with a large symphony orchestra and considerable advance advertising. Mr. Brockliss plans to have simultaneous presentations of "Virtuous Men" in London and Paris. The inaugural showing of the S-L production in France will be held under the auspices of the Mundus Film Company of Paris at an early date.

It is expected that the production will be given its European premiere within the next fortnight, and Mr. Garrett announced that the exploitation and advertising which has featured the picture on this side of the water will be carried out in detail in the United Kingdom and on the continent. "Virtuous Men" is expected to prove a big summer attraction in London and Paris, and will probably be given a run at prominent theatres in both of these European cities.

Capital Executives Prepare for Production

IN their brief visit to the Western Coast, S. L. Barnhard and C. Eddy Eckels are said to have hustled to such an extent that they obtained many scenarios, signed players, and arranged for studios, directors and all other essentials necessary to production.

In an interview Mr. Barnhard said, "the splendid co-operation accorded to both Mr. Eckels and myself while in the West has made it possible for us to accomplish a great amount of work in a short time."

"I am decidedly pleased about the future prospects of Capital, because I am doubly sure now, that we are going to be able to turn out a class of short subjects that will equal the best on the market today, and I hope may be even a little better. There is no denying the fact that the public has learned to place a high regard on the screen and consequently has developed a taste for better screen productions."

"This means that the producers will have to turn out a new brand of pictures, something original, plausible, interesting and absorbing. To me it also means this—that the unnecessarily long feature is becoming boresome. Good stories, good actors, and proper settings equals a satisfied public. The Capital policy of 'foremost stars in short features' fits in well with the trend of the times. Our progress has been steady and consistent and we hope to not only maintain the past high grade of achievement but to set it at a still higher standard."

Lives of Bandit and Author to Be Pictured

Al Jennings, former bandit and who has lately appeared in a number of film productions, is to be seen on the screen again in a version of the story sold to the Hearst Syndicate, dealing with incidents in his life, and in the life of O. Henry. Jennings most recent venture was the filming of "The Lady of the Dugout."

The Capital Film Co. will control the new Jennings output.

Sydney L. Cohen Plans Some Big Productions

AMBITIOUS plans have been prepared by Louis Gasnier and Sydney L. Cohen, formerly manager for Kitty Gordon, aimed toward extending their enterprise and branch out into extensive production. According to a statement recently issued by Mr. Cohen, the Astra studios in California have been taken over and will be the main scene of their activities.

"We will produce pictures with all star combination casts," said Mr. Cohen, who has recently arrived from the Coast, "and Mr. Gasnier and myself have already entered into arrangements to take over the Astra studios. We have in such as Owen Moore, Lewis J. Cody and William Russell, under contract to us, a splendid basis for the all star casts that will be a special feature of our productions.

"Work will be started forthwith on the physical improvements to be carried out in the studios, which will be altered and enlarged to provide facilities and accommodations for six companies working simultaneously.

"Our productions will be released purely on the merit system, that is to say, there will be no "tying up" in our contract arrangements, for we are confident that our productions will be of a quality and calibre to stand on their own merits.

"On this basis we are arranging to produce six all-star features for United Picture Theatres Of America, Inc., and these pictures will be the first to occupy our studios and casts.

"Mr. Gasnier, accompanied by 'Lew' Cody are now en route to New York from Los Angeles, and on their arrival contracts for the enlargement and improvement of the studios will be closed together with additional impending contracts for releases."

Bulls Eye Sells Territory on Selig Comedies

MILTON L. COHEN, president of Bulls Eye Film Corporation, announces that territory is selling rapidly on the series of ten "Napoleon and Sally" one-reel comedies, featuring the Selig monkeys.

Announcement was made last week of the purchase from Col. Wm. N. Selig of this set of hitherto unreleased attractions, and from the outset, it is said, applications for territory have been coming in, with the result that half a dozen allotments have been made.

Among the exchanges purchasing these rights are the following:

Standard Film Service, Cleveland, Ohio.

Fontenelle Feature Film Co., of Omaha, Neb.

Liberty Film Renting Co., of Pittsburgh.

Capital Film Service Co., of Washington, D. C., for that territory.

Interstate Film Corp., No. 729 Seventh Avenue, N. Y. City.

Further announcement along these lines will be made during the next week.

"These little gold nuggets are precisely what I described them to be at the very outset," said President Cohen. "They are clean, straightforward comedies, in which Napoleon and Sally accomplish almost impossible results in the comedy line. I wouldn't hesitate a moment to book them in the Rivoli, Rialto and Strand if I were managing any of these houses. These films have a universal appeal, and will make money for the exhibitor. We were most fortunate to obtain these new films from Col. Selig, and I am putting all my energy back of them."

Big Promises Made for McManus Picture

NAMES that are most prominent in world doings will, according to announcement of the MacManus Corporation, be found in the cast of the film soon to be released by that concern. The picture will also make a bid for lasting popularity, it is said, through the fact that its story is drawn from big episodes of world history.

The cost of the production, it is declared by Mr. MacManus closely approaches that of the biggest productions the screen has seen.

"The greatest achievement of the picture," he added, "is the fact that it combines the bigness of the players with the bigness of the story they portray. The story, in fact, is the actual story of vital events in which these characters figured in real life."

Mr. MacManus has been known in the film industry for some years and was one of the first to take up the serial film idea. His first feat of this character was the serial "What Happened to Mary," which featured Mary Fuller. Following success of this picture, several concerns adopted production of the chaptered subjects. Mr. MacManus later placed "The Perils of Pauline" and "Patria" on the market.

The production of the MacManus Corporation will, according to promises, be released within the next three weeks.

Author Edits His Own Story for Screen Showing

Cosmos Hamilton, author of many popular novels, in association with the members of the Pioneer Film Corporation's editorial staff, is preparing "The Sins of the Children" for its first showing.

It is said to be probable this production will be offered at a Broadway theatre for a run during the summer.

"Virtuous Sinners" Books Well Through Country

J. J. Bellman, exchange manager of the New York district of the Pioneer Film Corporation, has arrived in town from a tour covering over two weeks.

During his trip he got in touch with the principal exhibitors in his territory and reports that he met with great success in booking the latest Pioneer offering, "Virtuous Sinners."

William V. Hart, of Johnny Dooley films

Gaumont Features Flyers in Next Issue

This week's issues of the *Gaumont News and Graphic* shows the departure of the three N-C's from Newfoundland. Of prime interest are the views showing the N-C 4 and her commander just before starting on the successful flight which landed her at the Azores fifteen hours later, the warming up of the plane from the steampipes of the U. S. S. "Prairie," and a view of Ponte Delgada, Azores, from which point the "hop" to the European continent on the last leg of the journey will be made.

Other flying pictures in the News and Graphic show the flight of King Albert of Belgium, who returned to Brussels from the Peace Conference by airplane, and the last fight of the famous French "ace" Jules Védrines, who was killed in an attempted flight from Paris to Rome.

Other subjects show many surrent pictorial news items from many parts of the word.

Books "Unpardonable Sin" in South

Charles F. Schwerin who bought, recently, the Southern territory on Harry Garson's production, "The Unpardonable Sin," has returned from a trip covering the important cities in this territory and reports that he has closed for the following bookings:

Six days at the Savannah Theatre, Savannah, Ga.; three days at the Grand, Augusta; three days at Opera House, Columbus, Ga.; four days at the Strand, Birmingham, Ala.; twelve days at the Criterion, Alabama; five days at the Crown, Mobile, Ala.; five days at the Colonial, Richmond, and five days at the Wells Theatre, Norfolk.

Buys for Mid-West

Two reel Christie Specials and the Craig Kennedy serial, "The Carter Case," have been purchased by the Crescent Film Company for Kansas and Western Missouri.

Bacon Starts Work on His First Production

Gerald F. Bacon commenced work this week on the first of the series of eighteen productions to be released by Frank G. Hall, president of Independent Sales Corporation. Mr. Bacon is using the Bacon-Backer studio, 230 West 38th Street, leased recently by Mr. Hall for his various produsing activities.

The first of the Bacon series will be a screen version of Max Marcin's play, "Substitute Prisoner," retitled "Sun-Up," with Lucy Cotton. George LeGuerre is leading man. In the supporting roles are Thurlow Bergen, Frank O'Connor, Morgan Coman, Charles Butler and Edouarde Durand. Oliver D. Bailey is directing.

Exhibitors Buy Rights for Pioneer Films

May 20 the Pioneer Film Corporation sold the rights of "Wives of Men" for Louisiana and Mississippi to the Saenger Amusement Co., of New Orleans, who also control the First National for that territory. W. H. Gueringer, Asst. General Manager of the Saenger Enterprises made the purchase for his concern.

T. L. Talley of San Francisco also bought the rights to the same picture for his territory.

The sale of "The Still Alarm" to Phil Goldstone for Iowa and Nebraska, is said to have "cleaned up" the entire world on this picture.

Big Deal in Reissues By Exclusive Films

A deal for re-issue negatives and old positive prints says an official of Film Market, has just been consummated, it is said, by The Film Market, Inc., between The Selig Polyscope Co, Inc., and Exclusive Features, whereby Exclusive Features acquires the world's rights to over one million feet of Colonel William N. Selig's old negatives, and approximately four million feet of positive's prints.

Many of the negatives are said to be classics.

A plan has been devised, it is declared, whereby Messrs Goldstein and Weinberg of Exclusive, will re-edit each subject.

Victor Eubank Joins Bech, Van Siclen

Bech, Van Siclen & Co., Inc. announces the engagement of Captain Victor Eubank to edit and re-title their productions which they are purchasing for the foreign market.

Captain Eubank formerly was supervising director of the Essanay Co., and has a number of excellent productions to his credit. Since the Essanay's retirement from the production field he has been busy editing and revising features for Bech, Van Siclen & Co., Inc. Captain Eubank will be busily engaged for some time to come, it is said, with a number of other productions which he has contracted to handle.

George LeGuere, signed by Gerald Bacon to appear with Lucy Cotton in a film through Independent Sales Corp.

Macauley Production Booked in Larger Cities

First run contracts for "Whom the Gods Would Destroy," the Macauley Photoplays production distributed by First National Exhibitors' Circuit, were closed this week for Chicago, Minneapolis, Oklahoma City, Dallas, New Orleans, Richmond, and other important key cities throughout the country.

This attraction will have its premier in Chicago at the Randolph theatre, starting there on June 1 for an indefinite run.

Its first New York presentation will be at the Strand theatre for the week beginning June 22.

The Saenger interests have booked it through the South.

Tyrad Picture Reported Very Successful

That "Your Wife and Mine," Tyrad's six-reel production, is exceeding all expectations as a box office attraction wherever it is now being played, is the statement made by Matthias Radin, President and General Manager of Tyrad Pictures, Inc., 729 Seventh avenue, New York City, distributors in the United States and Canada.

"While we felt from the beginning that in 'Your Wife and Mine' we had a rare money maker we are more enthusiastic than ever with it now that we can see what it is actually doing," said President Radin.

Warner Bros. to Market "Open Your Eyes"

A rumor to the effect that a big distributing organization would handle the Warner Brothers latest production "Open Your Eyes" is denied by the producers.

As previously announced Warner Brothers will personally supervise the distribution of this as well as all future productions.

Goldberg Congratulates Rothacker

Leo L. Goldberg, secretary of the Big Feature Rights Corporation, in a letter to Watterson Rothacker after screening "The Unpardonable Sin," congratulates Mr. Rothacker on the good work he has done, which he says is not limited, in printing and developing First National productions. He says:

"With all due credit to Harry Garson, Marshall Neilan and other associates responsible for the magnificent production of 'The Unpardonable Sin,' we feel that a little tribute is due your organization for the well-nigh perfect manner in which you developed and printed this film."

"Never before have we noted a picture with such wonderful clear photography and truly artistic lighting.

"Col. Levy joins the writer in extending you our sincere appreciation of your good work in connection with 'The Unpardonable Sin.'

Wm. Fox Puts Over South American Deal

Another big South American deal with William Fox productions has been consummated, it is said, in the purchase by Hester Gareia of the entire Fox output for Peru, Chili and Ecuador. This deal is of great importance, inasmuch as it adds a vast territory to the already world-wide scope of picture distribution of the Fox Film Corporation.

Mr. Gareia is one of the largest exhibitors and renters of films in South America, with headquarters in Lima, Peru. The Fox officials cite a statement by him that he had made a complete round of the New York picture company offices, and after a thorough inspection of product decided to close a deal with the Fox organization for its whole output.

Truex in New Two-Reel Comedy Series

A series of two reel comedies starring Ernest Truex will shortly be placed in production by Amedee J. Van Beuren. The player is now appearing in a New York stage production.

Several stories, considered to have many laugh possibilities, have been procured, and it is thought the first production will be from a comedy by Albert Payson Terhune. The plays will probably be made at the Vitagraph studios.

Advance Bookings on Virginia Pearson Picture

A private showing of Virginia Pearson in "The Bishop's Emeralds," was given last week at Wurlitzer Hall to a selected audience of invited guests, by Louis Meyer, president of the Virginia Pearson Photoplays Co. Inc.

Mr. Meyer expresses himself as pleased with the way that contracts are coming in through Pathe, thus early, as the date of the release of the picture, "The Bishop's Emeralds" is set for June 8.

Arrow Film Reports Many Sales on Features

The Arrow Film Corporation had an unusually busy week, and report many sales on their big features. "The Masked Rider," the latest Western fifteen episode serial, featuring Ruth Stonehouse, Paul Panzer and Harry Myers, has been selling rapidly and over half the territory it is said has been disposed of. These sales were reported during the week:

For the North and South Carolina, Georgia, Florida, Alabama and Tennessee, The Southeastern Pictures Corp., 61 Walton street, Atlanta, Ga. For Delaware, Maryland, District of Columlumbia and Virginia, The Liberty Film Exchange, Washington, D. C. For Northern New Jersey, Frank Gersten, Inc., New York City. For Eastern Pennsylvania and Southern New Jersey, K. B. Film Co., Philadelphia, Pa. For Western Pennsylvania and West Virginia, Standard Film Exchange, Pittsburg, Pa. For Texas, Oklahoma and Arkansas, W. J. Lytle, San Antonio, Texas. Masked Rider Film Co., 48 Piedmont St., Boston, Mass. For New York City and New York State, Modern Feature Photo Plays Co., 729 Seventh avenue, New York City.

The Arrow Photo Plays Co., of Denver, Col., have purchased "The Woman's Law," starring Florence Reed, and "The Perfect Model," starring Audrey Munson.

Fontenelle Feature Film Co., Omaha, Nebraska, has purchased "The Sunset Princess," starring Marjorie Daw, and the twelve Anna Little two-reel re-issues.

L. A. Sheridan Film Exchange, of Des Moines, Iowa, have purchased "Miss Arizona" for Iowa and Nebraska.

Gertrude Bondhill, star of "Miss Arizona," has purchased this picture for Utah. Miss Bondhill is now playing in stock in Salt Lake, Utah and will book this picture throughout the state of Utah.

Great Eastern Film Co., have purchased "The Mysterious Mr. Browning," starring Walter Miller, Paul Panzer and Edna Maison for Northern New Jersey.

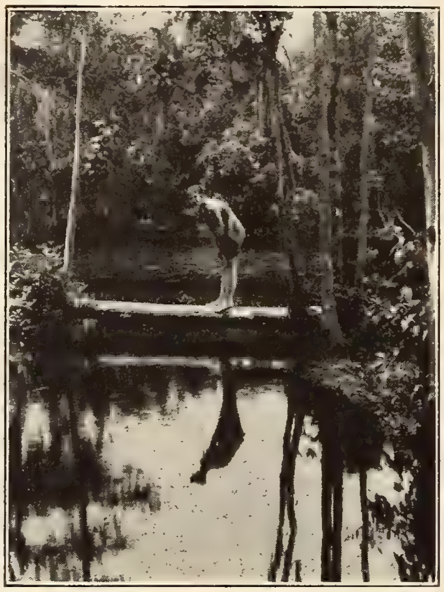
Announces Strong Cast for "The Perfect Lover"

Myron Selznick announces an impressive array of players to support Eugene O'Brien in his first Selznick Starring production, "The Perfect Lover." The story of the production is most unique in that it calls for no less than four leading women to play opposite Mr. O'Brien, each part being a distinctly different type to whom the word love has a different meaning. Four of the screen's talented actresses have been engaged to play the parts. They are Mary Boland, Marguerite Courtot, Lucille Lee Stewart and Martha Mansfield.

Mr. O'Brien is seen as a struggling young artist who is besieged with the love of these various women, and with it in his own ingenious manner. Edmund Goulding adapted the story to the screen. Work has already been started on the feature, with Ralph Ince as director.

Houdini Serial Placed in Many Foreign Lands

With thirteen independent exchanges and nine branches of the World Film Corporation handling the domestic distribution, with Regal Films, Ltd., looking after the Canadian bookings and with Export and Import Film Company placing it in every open foreign country on the globe, B. A. Rolfe's serial, "The Mastery Mystery," starring Houdini, the handcuff king, is now, it is announced, sold in all the markets of the world.



One of the Sunbeams in the Sunbeam Comedies Being Produced at the Klutho Plant in Jacksonville, Fla.

Klutho Studios Produces "Sunshine Comedies"

Announcement of the forthcoming release of a series of comedies which have been in preparation for three months, is made by H. J. Klutho, president of the Florida Film Corporation. Word of these productions was withheld until a series had been completed.

The pictures will be branded "Sunshine Comedies." They have been prepared at the Klutho studio, Jacksonville, Florida.

The subjects, it is announced, will not be of the knock-down, slap stick variety. Rather they will depend on a real story value, salted with touches of pathos, and peppered in portions with lighter slap-stick action. Beauty in scenic effects has also been aimed at by the producer.

Glen Lambert and Bert Tracy have directed the pictures. The company includes George Marks, "Fatty" Filbert, James Renfroe, Gertrude Garretson, Veda Renfroe and Melba Johnson.

Ruth Clifford to Be Seen in Six Part Drama

The Lloyd Carleton productions are filming a six-reel feature with Ruth Clifford as the star. The story, said to be a dramatic emotional drama, is from the pen of Henry Christeen Warnack.

John T. Carleton, general manager of the Carleton Productions, is in New York, with headquarters at the Biltmore, and is selecting new stories for Miss Clifford.

Shows "Unpardonable Sin"

Messrs. L. Lawrence Weber and Bobby North, who acquired the rights in New York State and all foreign countries to Harry Garson's big feature production of "The Unpardonable Sin," are showing the popular Rupert Hughes story in the Broadway Theatre, New York, the Majestic Theatre, Brooklyn, and have announced its presentation at the Majestic Theatre, Buffalo, for Sunday, June 1st.

Card Announces Additions to Sales Forces

Lynn S. Card, general sales manager, Independent Sales and Film Clearing Houses, announces the appointment of Joseph L. Marentette, pioneer exchange man and exhibitor in the South, as branch manager of the Film Clearing House exchange in Atlanta, succeeding Carl de Seay. Mr. Card also announces the appointment of C. C. McKibbin, branch manager at the Pittsburg office, succeeding W. J. Russell.

La Rose Books Educational

Educational announces that Production Manager Joseph La Rose, of the Rialto and Rivoli Theatres, booked the recent scenic picture, "A Day and Night at Coney Island" for use on a "Comedy Week" program at the Rialto.

Lang Becomes Associated with Natural Color

C. Lang Cobb, until recently Special Representative of the Famous Players-Lasky Corporation, has given up Black and White to identify himself with Natural Color. Natural Color, it is claimed, can't be rubbed off, and it will run on any standard projection machine. It is also claimed that it has the same properties as Black and White *without fringing.*

C. Lang says: "I have seen the Kinemacolor and other color companies go down in defeat on account of mismanagement and lack of ability to do with color all that can be done with Black and White.

"In the past, attempts were made to foster on the public an unfinished product that fringed, flickered, and needed specially constructed projectors, but all these defects and shortcomings have been eliminated and Natural Color is about to come into its own in Motion Pictures."

Joining the forces of the Famous Players-Lasky Corporation in 1917, he installed the Short Subject Department in the majority of their exchanges, and was appointed assistant sales manager January 1, 1918, and special representative the following April, which position he filled until his entrance into Natural Color.

C. Lang Cobb

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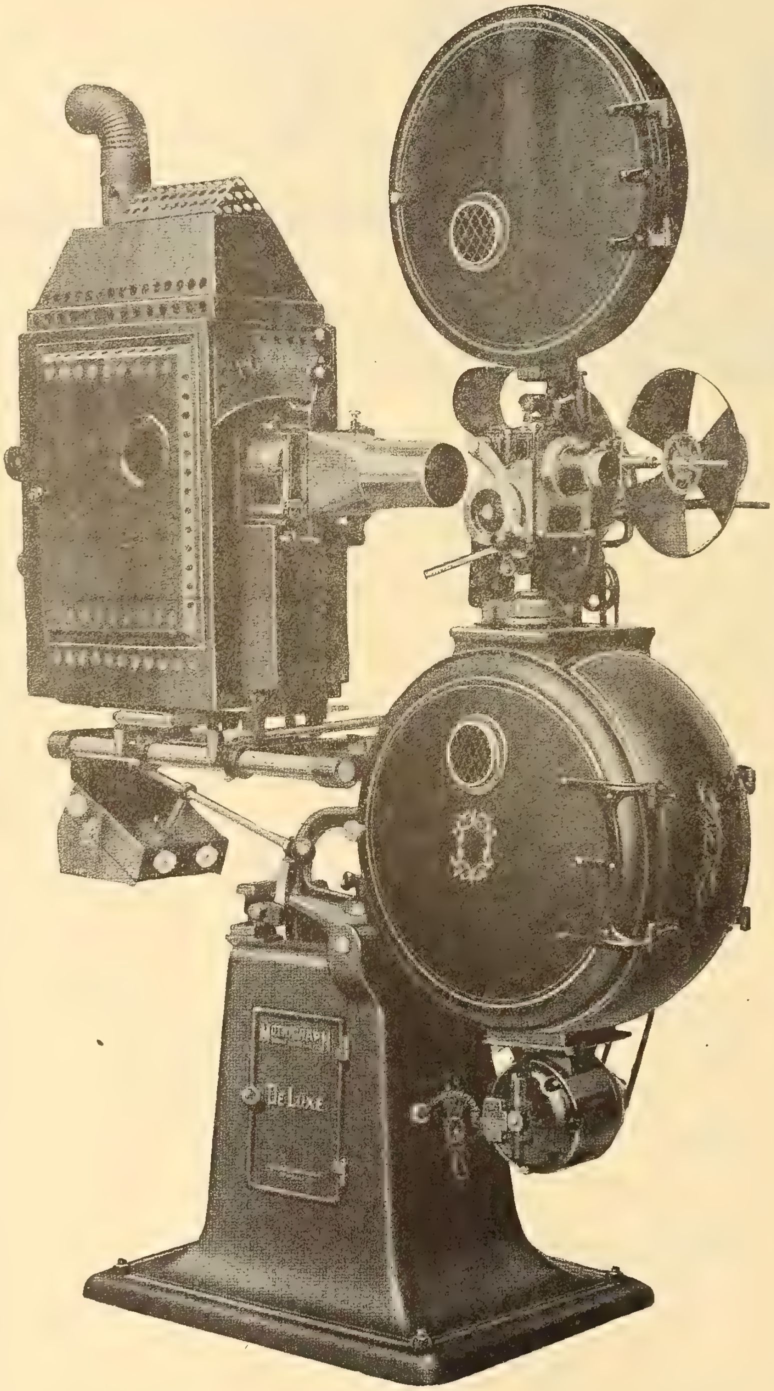

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They would corroborate in most conclusive terms what Chas. Kimball of the Pope and America Theatres, McKinney, Texas, says:—

"I have recently purchased four new MOTIOGRAPHS for my theatres, and am highly pleased with them."

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No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. L. Bragdon............................*Technical Editor*

I. A. T. S. E. & M. P. O. Convention

We have just received from our Toronto Correspondent the following report of the opening of the annual convention of the International Alliance of Theatrical Stage Employes and Moving Picture Operators. This report will be of interest to every union operator in the country, as the statements of President Shay are most significant at the present time.

Toronto, May 26, 1919.—The general annual convention of the International Alliance of Theatrical Stage Employes and Moving Picture Operators was held in the Horticultural Building of the Central Canada Exposition at Ottawa, the Canadian capital, during the whole week of May 26. Approximately three hundred and fifty delegates from all sections of the United States and Canada were in attendance on the first day, when the convention was called to order by President Charles C. Shay, who has been the executive head of the alliance for the past eight years. President Shay gave out the information that his organization now has a membership of nearly 25,000 and that a solid chain of local unions in every centre of any importance across the continent has been established.

The executive of the Alliance had been at work all during the previous week at the Chateau Laurier, Ottawa, to consider minor grievances and to arrange various plans for the convention sessions. A number of deputations had been heard and many communications were read. This arrangement had been followed so that the time of the convention would not be consumed with trivial matters.

F. G. Lemaster of New York, general secretary of the Alliance, arrived in Ottawa on May 22 and established his headquarters at the Chateau Laurier.

In an interview President Shay declared that undoubtedly the present situation appeared ominous and the world seemed to be on an uneven keel, yet he was convinced that the organized workers would supply the ballast necessary to carry through the trying times. The general unrest was a natural sequence of the war, but he was strongly opposed to any movement that was related to Bolshevism. Capital should realize that only through organized labor could stability be maintained, he said.

Revolutionary methods had been started in a number of cities by dishonest aliens, and the force they attempted to use was opposed to the honest efforts of the national leaders of labor. The organized movement is exceptionally free of the undesirable element, he declared; thus he looked forward to the future with optimism. The trade union movement is the logical route by which the workers can make progress, he believed.

During his stay in Canada he had noticed with pleasure the work that was being done for returned soldiers, he said, and the assistance held out to the wounded heroes was particularly commendable.

Announcement was made that the International Alliance now has more than five hundred local unions on its roll. One of the most active of these locals is the Ottawa Moving Picture Operators' Union, whose members took a prominent part in arranging for the reception and entertainment of visiting delegates. At a meeting of the Ottawa local, held just previous to the big show, the members voted unanimously to dig down deep into their pockets for a special assessment as their share of endeavor to make the delegates remember the Canadian capital. The chief operator of each local theatre was delegated to request that the courtesies of the theatre be extended to all visiting delegates. Manager Hanitch of the Dominion Theatre, Ottawa, invited all delegates to attend a performance at the theatre in a body, reserving a large block of seats for the purpose.

On the motion of James McGuire, the date for the regular monthly meeting of the Ottawa local was changed from the second Sunday to the second Friday of each month.

In the next issue we will carry a full account of the convention, prepared especially for Motion Picture News by our representative.

E. K. Gillett.

Complete in Every Way

The Equipment Service Section as conducted by Motion Picture News each week is recognized as the most complete of any at the command and service of the industry and those who have occasion to use it.

But we are making it better all the time.

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Then, as now, it will dominate the field.

Equipment Operating — Projection — Questions Answered

Control Equipment for Mazda Motion Picture Lamps

By L. C. Porter

(Edison Lamp Works, Harrison, N. J.)

In order to obtain a light source of the very high brilliancy required for motion picture work, it is necessary to use a low voltage high amperage MAZDA lamp. Such a lamp has a filament of very heavy wire and can be burned close to the melting point, thus giving a brilliancy of about 22,000 candle-power per square inch.

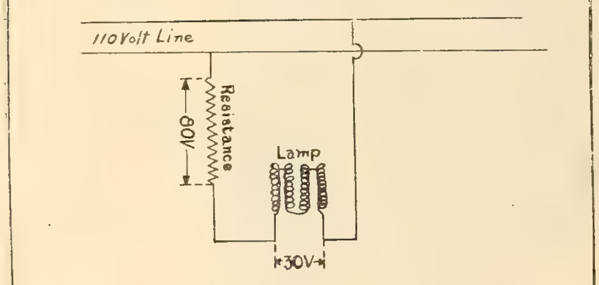
The new 900 watt motion picture lamp operates at 30 volts 30 amperes and the question at once arises as to how a 30 volt lamp may be operated from the ordinary lighting circuit of 110 volts. There are three ways in which this may be accomplished: (1) by the use of resistance in series with the lamp; (2) by the use of a motor generator set; (3) by the use of a transformer or auto-transformer.

It is the purpose of this article to describe the general principles of these three types of control and point out where each may be used to best advantage.

(1) Resistance may be used to lower the voltage on either alternating or direct current circuits. It generally consists of some form of wire, such as iron or German silver, that offers considerable opposition to the passage of the electric current, causing a lowering of the voltage by converting a portion of the electricity into heat.

If, for example, it is desired to operate a 900 watt (30 volt 30 ampere) lamp on a 110 volt circuit, sufficient resistance must be connected in series with the lamp to take up the difference between 30 and 110 volts, i. e., 80 volts. We then have an arrangement which may be diagramatically illustrated as in Fig. I.

Fig. I

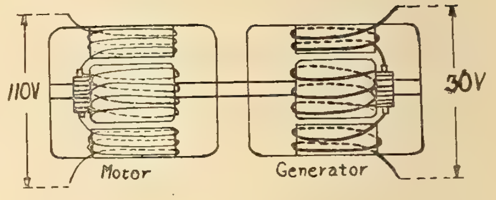


The copper wires connecting the resistance to the line and lamp are so proportioned that the loss in them is very slight and for our purpose may be called negligible. It can be seen from the sketch that the circuit from the line through the resistance, through the lamp and back to the line is continuous, hence, the 30 amperes flowing through the lamp also flows through the resistance. As the resistance takes up 80 volts, the total amount of energy consumed by the resistance, i. e., the wattage, is the product of the current and the voltage, i. e., 30 x 80 = 2400 watts. This amount of energy is converted into heat (often very objectionable in the confined space of a motion picture booth), and to all intents and purposes wasted. The energy consumed in the lamp is 30 volt x 30 amperes, i. e., 900 watts, which is converted into both heat and light. The total energy consumed therefore, is 2400 + 900 or 3300 watts.

If the current sells for 10c. per kilowatt hour, it will cost 33c. per hour plus the renewal cost of the lamps to operate a 900 watt motion picture lamp with a resistance, generally called rheostat control. That is pretty expensive, especially as only 27 per cent of the power consumed is useful, the rest being wasted in the rheostat. The chief advantage of the rheostat being its relatively low initial cost. If the lamp is to be used for any length of time, the additional cost of power will soon wipe out the saving in initial cost of a rheostat over other more efficient forms of control.

(2) A motor generator set may be used to lower the voltage, with very little lost or wasted energy, on either alternating or direct current circuits. Such a set, consists in general, of a motor wound with fine wire so that it will operate directly from a 110 volt circuit, and a generator driven by the motor and wound with heavy wire so that it will generate current at the proper voltage for the lamp, i. e. 30 (Fig. II). The action of the set may be likened to that of a water wheel operated by a small stream of rapidly flowing water, i. e., having a high head or pressure, say, for example, a stream having an area of 1 square inch and at such a pressure as to cause it to flow at a speed of 12 ft. per second. The water wheel then consumes 1 x 12 or 12 units of power per second. Let us suppose this water wheel operates a pump acting at low head and delivering water at a low rate of flow but having a large piston. If this pump forces a stream of water of 4 square inch area at a head sufficient to cause it to flow 3 ft. per second, the total amount of water delivered per second will be 4 x 3 or 12 units. The pressure with which the water flows may be likened to the voltage of the electric circuit and the size of the stream of water to the amperage of the circuit. We have, therefore, an analogy between our water wheel pump and our motor generator set.

Fig. II



As a matter of fact, the water wheel and the motor will each take a little more water or electricity, i. e. power, than the pump or generator will deliver, because there are losses to overcome, such as the friction of the bearings, the resistance of the air to the rapidly revolving parts, and a few other inherent losses. With the motor generator set, the sum of all these losses will amount to about 15%, so that to have the generator deliver 900 watts to one motion picture lamp will require approximately 1059 watts in the motor. The loss of 159 watts in the set, however, is very small compared to the loss of 2400 watts in the resistance form of control. The cost of operation with current at 10 cents per kilowatt hour will then be 10½ cents per hour plus the renewal cost of the lamps—a saving of 22½ cents per hour over the rheostat form of control.

The chief disadvantages of the motor generator set are that, it is a rotating device and therefore must be kept well oiled, the

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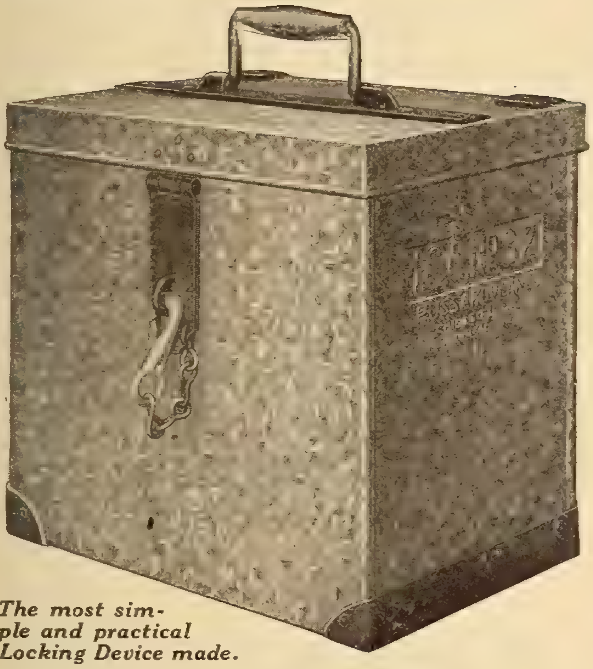

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commutator or collector rings must be kept clean and the brushes renewed occasionally. In other words, it requires maintenance attention. Having rapidly rotating parts, it must be mechanically rather complicated, and hence inherently expensive. It is, however, vastly superior to the resistance form of contral and the saving in current effected by the motor generator will soon offset its initial cost.

Motor generator sets are, therefore, the best form of control where *Mazda* motion picture lamps are to be used on direct current circuits of the ordinary central station voltage. Where alternating current is available, however, there is another type of voltage reducer which is even more efficient than the motor generator; and having no rotating parts, is inherently less expensive and simpler to maintain. This type of control is known as a transformer or compensator.

Like the motor generator set, it has two coils of wire, one long and fine to operate directly on the 110 volt circuit, and the other short and heavy to deliver 30 amperes at 30 volts for the lamp (Fig. III). The peculiarities of the alternating current make it possible to use a transformer, while such a device cannot be used on direct current. The reason for that is this: whenever a coil of wire is passed through a magnetic field, i. e. past a magnet, electricity is generated in the wire and conversely, when electricity passes through a coil of wire it will create a magnetic field in and around any iron in the near vicinity. It is immaterial whether the coil of wire passes through the lines of magnetism or whether they pass the coil of wire. In either case the effect is the same.

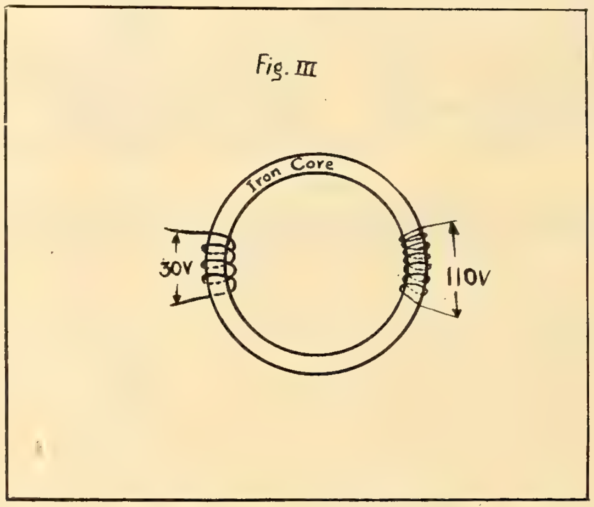


Fig. III

In the motor generator set, the motor forces coils of wire in the generator to revolve rapidly past magnets, thus generating the current required to operate the lamp. In the case of A C current, however, this actual movement of the coils is not necessary for this reason: Alternating, as the word implies, means that the current flows first one way and then the other, i. e., it starts at zero, rises rapidly to its maximum value, then falls to zero and rises again in the reverse direction to maximum, falls again to zero and starts the cycle all over again. It may be represented as in Fig. IV.

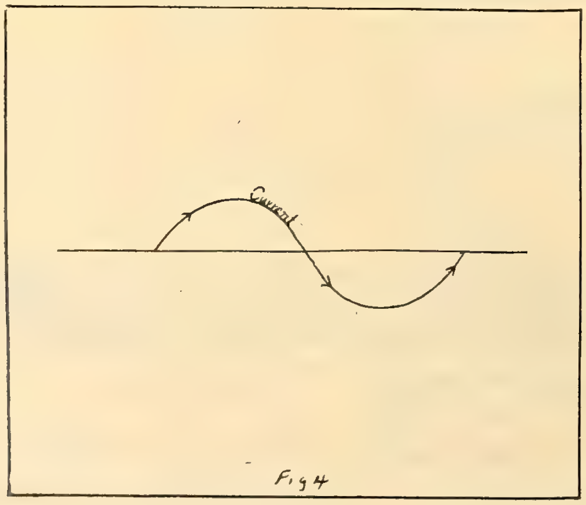


Fig 4

The arrows indicate the direction of flow of current in the wire and the distance from the wire to the curve indicates the value of the voltage at any instant. If, therefore, such a current flows through a coil of wire wound on an iron core—Fig. III—magnetism will be created in the iron, starting at zero strength and increasing with the current to a maximum value, then decreasing to zero and increasing again in the opposite direction. In the ordinary A C lighting circuits these reversals occur 60 times a second, thus we will have a magnetic field in our iron rushing first one way and then the other.

We saw above that if magnetism rushes past a coil of wire, it will create electricity in it. If then we put another coil of wire around our iron, it will have current generated in it by the constantly changing magnetism created in the iron by the 110 volt A C circuit. If this second coil is short and of heavy wire, the current will be at low voltage and we then transform the 110 volt circuit into another at 30 volts for our motion picture lamp.

There is about 10% loss in this transformation due to the reluctancy of the iron to be magnetized and to certain other small losses. Hence, to get 30 volts 30 amperes out of one coil, it will be necessary to put 1000 watts into the other coil. The loss of 100 watts being even smaller than occurs with the motor generator set. The operating cost of this device, with current at 10 cents per kilowatt hour will then be 10 cents per hour. This is a saving of half cent per hour over the motor generator set. In addition to this, the initial cost of the device is materially lower and its maintenance less troublesome.

Unfortunately, a transformer cannot be used on D C because the current, as the word direct indicates, flows continually in one direction and we, therefore, do not have the changing magnetism necessary to create current in our second coil. To obtain this change it becomes necessary to mechanically move either the coil or the iron core on both, as is done in the motor generator.

As a matter of fact, the greatest field for *Mazda* motion picture lamps is on A C current. A high percentage of the motion picture theatres are supplied by A C lines and also the A C arc gives less satisfactory screen illumination than the D C.

The remainder of this article will describe the two most common types of transformer control devices, i. e., the hand control and the automatic.

(Continued next week)

On Lenses and Light Rays

W. B. ALLEN, President of Local 360, says:

I wrote you a letter on the tenth of February giving a detailed description of the projection room and equipment for publication in the Projection Department. You then notified me that you would publish same providing that I would send photographs which I promised to do. My friend, Bro. Stuckey made the photographs all right, but after they were developed we didn't think they flattered the place at all so we decided that we would try again. So far we haven't tried again but I assure you the photographs will come along yet. (Don't think we've forgotten those promises of yours. Just as soon as you send us the photographs you'll see them in this Department.)

Our Local received your letter regarding the forming of a new department in the News for the use of the Union. We think this is an excellent idea and we don't see why the trade papers have not done something along this line long ago. The Union page will certainly be of interest to Union men and beneficial to the entire profession. Our press secretary, Brother C. S. Stuckey, has been instructed to keep in touch with this department at all times and no doubt other Locals will have their Secretaries do likewise. If they don't, it won't be because they are progressive.

I noticed in a recent issue of the News that the prize contest started in October had come to a close. The contest was announced during the time the "flu" was raging up in this section of the country and everything was closed. As a result, the boys up here forgot all about it or I'll wager that you would have received a wagon load of articles from Edmonton. However, if you start another one, we will be in on it, and moreover, we will get the prizes. Now what do think of that. (Yes, that contest was started at the worst possible time. The results proved it. But perhaps next time the News runs a contest the Fates will be with us instead of ag'in us. However, the fact that this particular contest is closed does not debar any of you men in Edmonton from writing in and telling the rest of us what a projection room should be. The money incentive, to be sure, is not there, but even in the regular contest, only a few could win. Better get in practice for the next contest by writing up some of your accomplishments, NOW.)

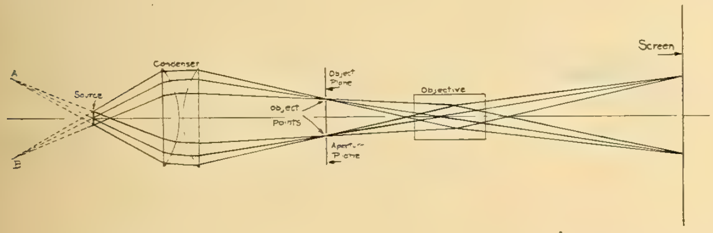
I am thinking of getting some new projection lenses and I would like to get a little information from you on the subject before going any further. I am using 5¾" E. F. Gundlach lenses at the present time. They are 1 7-16" in diameter. My throw is 105 feet with a picture 16 feet 8 inches in width. I am using 60 amps., d. c., through a Transverter.

What I want is a larger diameter lens. Now what are the diameters of the different lenses manufactured by the Gundlach people? And what diameter would you recommend? I estimate my light loss at about 15 per cent., that is, the loss in the mechanism is considerably larger than the present lens is capable of cover- is considerably larger than the present lens is capable of recovering. What is the price of these lenses?

Now just one more. What is your opinion on the following: How many times do the light rays from the arc cross before they reach the objective. Or to be more clearer, do you consider that they cross at the first surface of the arc lens? Some say they do and some say they don't. I would appreciate it very much if you would put me right on this one point and then I won't bother you any more until next time.

(If you want a larger diameter lens you can get it by writing to the Gundlach-Manhattan Optical Co., for their 5¾" E. F. Lens in their No. 2 size. This particular lens has a diameter of 2½ inches instead of the 1¾-inch diameter of their No. 1 size. If your present optical line-up brings about a considerable waste as you say, we would suggest that you get one of the No. 2 size lenses and try it out. A little figuring will show that the change will mean an increase of over 200 per cent. in lens area which certainly ought to make a difference in the illumination on your screen. You will have to get the price of these lenses direct from the factory of the Gundlach Company.

After reading your question on the "crossing of light rays" we had a mind to give you our personal opinion on the subject but on second thought decided that we would see what others who were experts on the subject thought about it. Because we have a great amount of respect for Dr. Kellner who is one of the country's leaders in optical projection, we wrote to him and asked the same question that you asked. We agree thoroughly with what Dr. Kellner says and are very glad to reproduce his explanation and sketch.



"Each point of the object (meaning each point in the film at the aperture plate) has a corresponding image point on the screen. Through each one of these object points there passes a multitude of rays from different parts of the light source. These rays strike the condenser in a more or less diverging pencil and are then converged by the condenser upon the object point. After passing the object point the rays diverge again until they strike the objective which converges them into the image point on the screen. If the condenser is perfectly corrected the rays going from the different points of the source toward the point in the object plane seem to come from one point to the left of the source. (See dotted lines from source to A and B.) If the condenser is not corrected the foregoing statement is only true for a zone around the axis of the system. In the ordinary case of uncorrected condenser the rays which form the image of an object point on the screen cross only in the object plane and in the image plane.

Another point of the object plane is imaged in a similar way by a system of rays which leave the light source under a different angle from the first one. This system of rays crosses the optical

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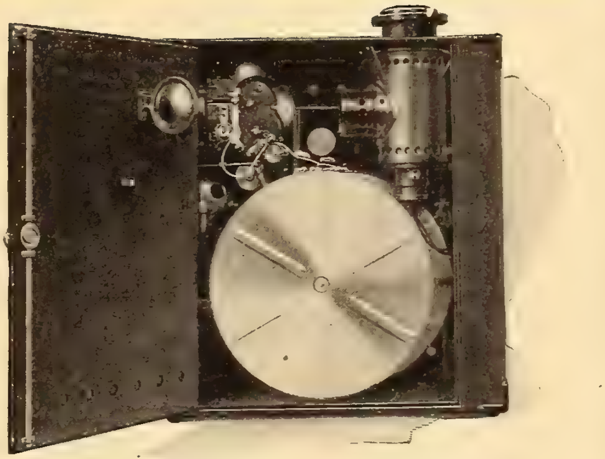

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axis, as well as the system of rays belonging to the first object point, in or near the objective.

Of course, it all depends on what is meant by "rays from the arc." By drawing paths of light for a few more object points and counting all the intersections he can increase the number of crossings of the "rays" indefinitely. To simplify matters one can say that these rays imaging a point of the object plane cross in the object plane and in the screen and that the axes of the pencils formed by these rays which image all the points in the object plane cross at the source and near the objective."

Don't think you will have any trouble following Dr. Kellner's outline and sketch. From your question we infer that you mean the rays from a point in the source, in which event the answer is that such rays cross *once,* at a point *in* or *near* the objective.

Methods of "Change-over"

(Continued from last week)

If on the other hand it is a two coil transformer either of the following sketches could be used.

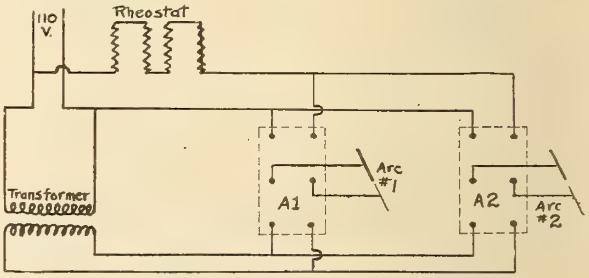

Diagram #5

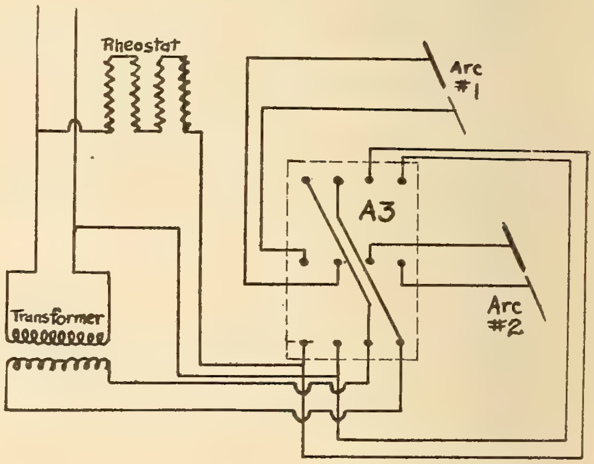

Diagram #6

In sketch (C) A1 and A2 are switches the same as (3) in sketch (A). A3 is a 4 pole double throw switch also constructed for quick throwing (See sketch D)

In all three of these sketches the transformers can be used for running and the rheostats for warming up, switching to the transformer as soon as the change-over is made. This also gives the rheostat for emergency in case the transformer breaks down.

In the March 15 issue, Tooch of Utah asks for the reason for the difference in light between his two projectors. In addition to the possible reasons you have mentioned I would like to add that the crater of one arc might not be so efficient as the other due to a difference in the angle of the crater in relation to the condenser, thus causing the difference in screen illumination between the two projectors.

In the March 8th issue a subscriber from Paris, Mo., says he has halo all around the screen. If this was caused by light from the condensers getting around the machine head there would be no halo at the top and bottom because it certainly could not get by the mechanism at these points. Also I can't see how this light could get so close to the screen (3 ft.) unless this man has a very short throw. His lens barrel or some other reflection along the optical train must be causing this halo.

In answer to James Porter in the issue of March 29th you say that the rheostat makes no difference in the cost of operation and that it converts into heat the current not used by the arc. Don't you mean it converts what voltage is not used by the arc into heat. My idea of current is amperage or quantity.

(That's one on us. Of course the current is not consumed by the rheostats. That was one of the statements that will creep in, no matter how closely a person scrutinizes the proof, but because everyone knew what was meant they merely passed it by. Many thanks for calling our attention to the error.)

As to the rheostat not making any difference in the cost of operation with D. C., I can't agree with you. At present he is using 220 volts and 50 amps, or 11.000 watts or 11 kw. which at a cost of 8c per kw-hr is costing him 88c per hour.

Whereas with an AC to DC or DC to DC Motion Picture Arc No-resistance motor generator set considering said set to have an efficiency of 50% (some makes should have a higher efficiency) he would be consuming 55 volts at the arc with an amperage of 50 making only 2,750 watts or 2.75 kw. Taking into account the efficiency of the set 50% the loss in the machine would be 1.375 kw. Adding to this the consumption of the arc it would amount to only 4.125 kw. to be taken from the line which at a cost of 8c per kw-hr would make the cost of his arc amount to but 25c an hr. This would mean a saving of 63c per hour.

(Just another case of insufficient information. His first question was plain enough but the one following could have been taken in several different ways. Did he mean how many kw. of energy were being consumed by his rheostats? which was the way I understood him? Or did he want to know how the losses in a rheostat system compared with those in a motor-generator system? Unless we have missed a point his question allows at least these two interpretations. This illustrates one of the greatest faults projectionists exhibit when writing in for information. Many times a week we receive questions which are so vague that they cannot be answered in any way. And then, because the Motion Picture News *does not believe in withholding the information because of a mere matter of a three cent stamp, we write back and ask for more details. After enough information is received we answer his queries by letter or in the columns of the Projection Department. The* News *never has, and hopes it never finds it necessary, to "soak" projectionists for answers to questions.*

But to skip back to our subject, we must again take exceptions to the computations of our Maple Leaf correspondent. We know he is good natured so here goes.

Figuring the efficiency of that Motor Generator set at 50% would mean not that the loss in the machine would be 1.375 kw, but rather that 2.75 perfectly good kilowatts would be seen no more. The efficiency is ratio of output to input. We know the output to be 2.75 and we know the efficiency to be 50%. Then

$$\frac{2.75}{\text{input}} = .50 \quad \text{or the input} = 5.50 \text{ kw.}$$

Therefore the total energy taken from the line would be 5.5 k.w. or at a cost of 8c per kw-hr, would mean a current cost of 44c. His saving then would be 44c or half of what he is now paying out.)

The installation of a motor generator set would probably also entitle the correspondent to a power rate for the motor which he is probably not getting with his rheostat system.

(But would it? In most of the larger cities and in a very large number of the smaller cities and towns, the user pays on a sliding scale. For instance, if he uses 100 kw-hrs. a month he pays at the rate of 8c a kw-hr. But if he uses 300 kw-hrs. monthly he pays but 6½c a kw-hr. These figures are taken merely as an example. It is true that some communities have a lighting rate and a power rate but we see no reason why a man's theatre projection room arc should come under the lighting rate. Whether the control equipment be a rheostat or a motor generator, the theatre should be given the power rate, except perhaps in instances where the current demand is extremely small.)

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and "without compensation" is sure some joke. Five years practical experience couldn't make a projectionist of any man. Technical experience is absolutely necessary, combined of course with practice.

What puzzles me is where they are going to get a projectionist that is really capable of being an examiner to act "without compensation" unless he is expected to live on what either the exhibitor or others may slip him for seeing to it that there are 25 men for every two jobs.

Those "one man" rule boards are usually a joke. The rules and regulations should be right in the by-laws that is passed by the Council. However the law has many good points.

Now I don't agree with you that the Unions should classify the men as to their knowledge and ability. This must be done from the outside but preferably not by municipal authorities.

Due to their lack of knowledge the lower class projectionists would call it "class legislation" and that would be the beginning of dissatisfaction in the Unions which you must admit is very undesirable. On this last sentence I mean if the Union should try the classification.

Now Mr. Editor I'll admit this is some letter of kicks and disagreements but it's your own fault. You asked for projectionists to write in giving their ideas and conclusions so I just turned loose. Don't think from this letter that I disagree with everything in this department because that is not the truth. I enjoy the department very much.

Marvin H. Thoreau,
Royal Victoria Theatre,
Victoria, B. C. Canada.

It Happens on June 5

This will be the last week during which projectionists in New York City may join Local 306 under the old rates. Beginning June 5th the membership fee will be increased to $100.

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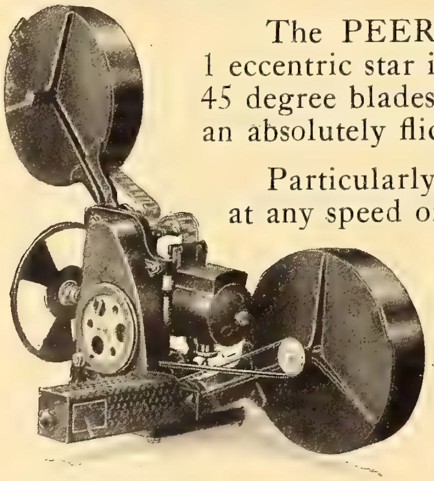

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New York

The New Akeley Camera

(Continued from last week)

The question of focusing when using masks has given cameramen considerable trouble. The masks in an Akeley Camera are in pairs, so that the field is viewed through a mask in the finder just as it is through the film lens. Such an arrangement makes for accuracy, and if, for instance, the position of the object changes during action, it is not necessary to stop the action and reframe. By looking through the finder the object can be kept at all times in its desired place on the film.

So much for the features of the camera itself. The magazine and film mechanism likewise incorporate many unusual developments all of them tending to more rapid and satisfactory work.

The film gate (I), Fig. 4, is simple, easily installed, withdrawn and cleaned. The gate is removed by withdrawing the mask which acts as a positive lock on the gate, after which the gate may be slid out. The film is moved by a finger-action in which a single needle is operated. This form of film movement is strong, positive and extremely simple.

The shutter is the focal-plane type, which is usually given the distinction of being the fastest shutter for camera use. The shutter consists of two metal arms, which are pivoted on their centers and around the three sides of which are stretched silk ribbons. The shutter is opened or closed by moving these two arms with respect to one another. Due to the speed at which the shutter operates between the outside walls of the camera, the centrifugal force holds the silk ribbons in space with a cushion of air completely surrounding them. This prevents the ribbons from wearing out, even though the camera is given constant use for a number of years.

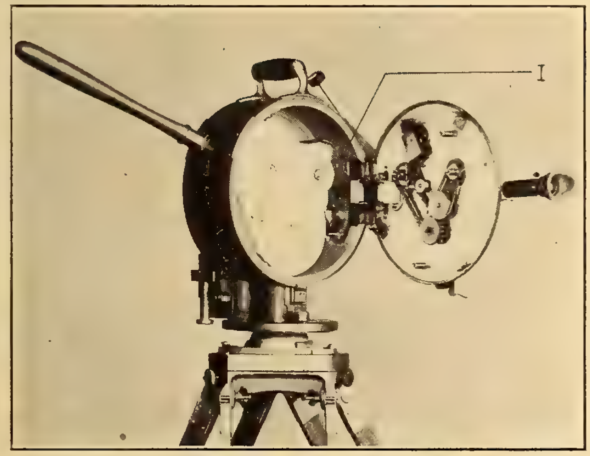

Fig. 4

The shutter opening (J) is changed through the end opening of the pivot bearing of the machine, Fig 5. On this same side is also found the small handle for moving the shutter to take single pictures. A dust cap covers this aperture, and effectively keeps out all foreign matter, while the small handle reverses and tucks away in a hole in the arm.

Now that the optical systems and the mechanical features have been covered, the description is complete with the exception of the film magazine and the method to be followed in threading up. The latter process has been so simplified that it requires but 10 to 15 seconds for the complete operation. Cameramen who have experienced the exasperating situation of having to spend several minutes in rethreading, while the most important part of the field was passing will appreciate this feature as found in the Akeley Camera.

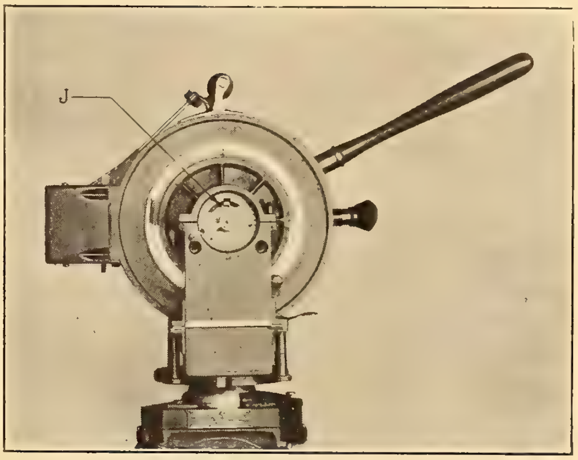

Fig. 5

With this quick reload the 400-foot reels are now not a necessity, as their advantage was mostly to eliminate the time wasted in reloading.

The film box is designed on the duplex principle, that is the roll of fresh film is carried in the upper half of the box, and after exposing returns to and is rewound in the lower half. There is but one film sprocket in the camera, and that is contained in the film box.

The film box is threaded in the dark room when loading. After placing film roll in box the loose end passes out of the magazine over the sprocket, and leaving a loop of about 8 inches it returns to the box passing over the lower half of the sprocket, and is then fastened to the take-up spool. The cover is placed on the box, and it is ready to carry for placing in the camera. One can now understand the quick reload as the threading is all completed. What remains to be done is the placing of the magazine in the camera and the loop in the gate. The sprocket then engages the transmission and becomes the feed sprocket which takes the film from, and returns it to, the magazine. Furthermore, since the drive in and out is positive there can be no drag on the film.

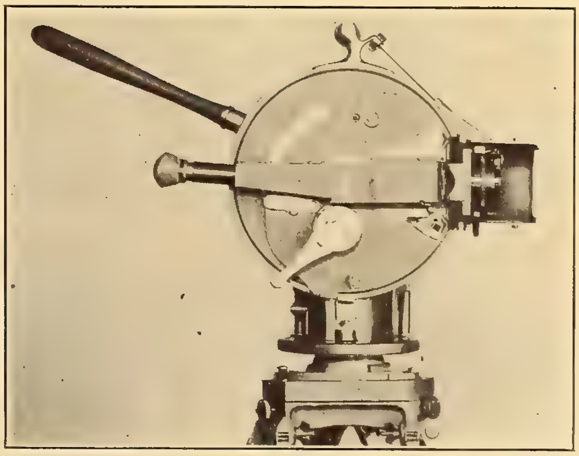

Fig. 6

For packing and carrying the camera outfit divides at the point, K, Fig. 3, which gives two units of practically equal weight, one being the camera and upper part of arm, the other being the lower part of arm, ball and socket and tripod. The first unit is carried

AN ANNOUNCEMENT

Our activities for the past year have been nearly 100 per cent. devoted to war production of vital importance to the government, compelling us to discontinue regular manufacture in practically all of our lines.

The cessation of hostilities has now enabled us to begin the readjustment to a peace production basis. While this adjustment must be gradual, we are pressing it with all possible speed in order to satisfy the requirements of our normal trade at an early date.

We appreciate the patience and understanding with which our patrons have reacted to the situation and trust they may continue to exercise such consideration until our manufacturing facilities are once more on a pre-war footing.

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ROCHESTER, N. Y.

in a case, properly blocked, which means when the cover is closed that it is ready for carrying or even shipping. The other unit is taken in the tripod bag, which has a padded top to protect the upper portion.

This gives the advantage of a very rapid "set-up" as the camera is carried loaded and ready for use, and these two units are very quickly put together.

The panoramic handle removes and goes in the camera case, while the drive handle merely reverses to a position out of the way, and is never taken off.

Should one have occasion to photograph from a window sill or rock, the camera, arm and ball and socket leave the tripod at L, Fig. 3. Having three-pointed pins on this base it stands firmly, while the operator has all its advantages of levelling and "panning," although it is without the tripod.

All these features for which the news and sport cameraman has been seeking for so long would have been impossible of accomplishment if it were not for the side pivot shown in Fig. 5. The side pivot plays the important role of allowing a 140 degree tilt. It gives the camera a range that no other method of support would provide.

The foregoing is a description of the camera in words, but to appreciate the value of its many new points and to understand the thoroughness with which the design has been carried out and the attention which has been given to details, it is necessary to see the instrument and to handle it. The machine work which has been put into the aluminum and brass parts will delight the heart of an accomplished mechanic. Its score or more of features for which the cameraman has been waiting, coupled with its low weight of but 43 pounds complete, and the small diameter of the camera proper of only 10½ inches will convince the hardened veteran of many fake battles that this camera will be the first to get there and the first to get into action.

Service Department for Universal

ACCORDING to an announcement by Harry Levey, general manager of the Universal Educational Department, that department will in the near future inaugurate a division which should prove of incalculable value to users of projection machines and supplementary apparatus, outside of the regular professional channels.

Hundreds of corporations and organizations throughout the country, according to Mr. Levey, have become motion picture exhibitors "on their own," and as such, are continually being confronted with problems of mechanism and technic which only expert consultation will solve. Universal's new division, it is believed, will serve as a means of meeting these problems and expeditiously offering their solutions.

Primarily, of course, Mr. Levey's foresight and progressive ideas will be for the benefit of Universal clients. However, it is hoped in time to widen the scope of the department's work until general questions of equipment and service can be handled.

The new department will also serve to aid organizations in the intelligent purchase of all projection and camera equipment, scores of Universal clients having already offered enough work along this line to keep such a department continually busy. This step, according to Universal officials, is merely in keeping with this department's progressive spirit and enterprise.

If Exchanges do not safe-guard their New Film by Treating and Curing it of its "Greenness," Prevent film from becoming Oil-Soaked and Renovation of Film from time to time, Removing all Corrosion, Dirt and Grime, Films are not in proper condition to Operate. There is no reason why Operators should be accused of Scratching, Ripping and Tearing Sprocket Holes when Films are not properly cared for by Exchanges.

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Musical
Equipment

Something New Under the Picture Sun

THE "First Rothapfel Unit Program," has had its premier, and the old proverb, "There is nothing new under the sun," has ceased to exist. Mr. Rothapfel, the wizard exhibitor and creator of unimaginable things, is responsible for this atrocity. He has again proven that he can see and produce things which are beyond the confines of present-day film productions and exhibitions.

We confess ourselves of absolute ignorance of being able to technically analyze Mr. Rothapfel's excellent program, but as a musical arranger for the foremost film companies, we have in the past three years viewed over 600 productions, and I commit myself to the statement that Mr. Rothapfel's "First Unit Program" is the most original series of single subjects we have ever seen combined in a unit.

In our enthusiasm over this masterpiece, we have nearly forgotten the purpose of this page (music was the supposed subject). The entire Unit Program is provided with an excellent music score from the overture to the last scene of the comedy. This music score has been prepared by Mr. Rothapfel personally, assisted by Dr. Roesenfeld, the musical director and manager of the Rialto and Rivoli theatres of New York City. There is no question that such talents jointly united have produced a musical masterpiece in the strictest sense of the word. Notwithstanding this fact, Mr. Rothapfel has engaged M. Winkler, of Belwin, Inc., to prepare a "Musical Suggestion Cue Sheet," which is to serve those exhibitors who find the original score too difficult or fail to get it in time. We suggest that every exhibitor who intends showing this Unit Program, file the music cue appearing on this page as invaluable in case of failure to receive the original score in time for rehearsals or performance.

MUSICAL SUGGESTIONS
for
S. L. Rothapfel's
"FIRST UNIT PROGRAM"
Prepared by M. Winkler.

This "Musical Suggestion Cue Sheet" is not designed to solve every musical requirement of the film. It is a continuity dividing the film into musical characters, thereby enabling the musician to use his own judgment in selecting the appropriate musical compositions from his library.

Musicians desiring to obtain any of the numbers listed on the cue sheet, will refer to Belwin, Inc. (701 Seventh Avenue, New York City, N. Y.), who are handling every one of the numbers in stock, at the lowest possible professional prices.

NO. 1
"THE WOOD OF FAIR WATER"

1—Anvil Chorus from "Il Trovatore," by Verdi (1 minute and 40 seconds), until—S: At screening.

2—Continue to action (1 minute and 15 seconds), until—T: Mr. Rothapfel explains.

3—Tacet (40 seconds), until—T: Produced under personal direction.

4—"In the Woods" (4/4 Melodious Allegro. From "Scenes Poetiques," by Godard (2 minutes and 20 seconds), until—T: "If the earth be a woman."

5—"Partant Pour La Syrie" (French National Song) (30 seconds), until—T: "If in its shadows."

6—"Marseillaise pp." (Crescendo to ff. as marching troops appear) (35 seconds), until—T: "While through the gaunt naked."

7—"Aragenaise," from "Le Cid," by Massenet (Mel. Allegro) (2 minutes and 5 seconds), until—T: "In one wood above."

8—"Romance Sans Paroles-Goens" (¾ And. con moto) (2 minutes and 30 seconds), until—T: Than this there can be no."

9—"Semper Fidelis March," by Sousa (40 seconds), until—T: "But their spirit will live."

NO. 2
"THE LAST HOUR"

Note: Kindly do not substitute "Eligie."

10—"Eligie" (Triste en molto lento), by Massenet (1 minute and 15 seconds), until—S: At screening.

11—"Claire de Lune" (4/4 Andante), by Thome (1 minute and 55 seconds), until—T: His tenants come to pay.

12—Serenade from "Lez Millions D'Arlequin" (⅜ Allegretto Cantabile), by Drigo (4 minutes and 30 seconds), until—T: That fairy kiss.

13—Repeat: "Eligie" by Massenet (3 minutes and 5 seconds), until—T: "He awakens all around him."

(Continued in next column)

NO. 3
"FALSE GODS"

Theme: "Serenade Romantique" (And. con moto), by Gaston Borch.

14—"Music of the Spheres" (4/4 Moderato), by Strauss (40 seconds), until—S: At screening.

Note: Introduction only.

15—Melody (4/8 And., Cantabile), by Huerter (4 minutes and 15 seconds), until—T: Everybody consider the Andrews.

16—Theme (2 minutes and 10 seconds), until—S: Close-up of letter.

17—"Flirty Flirts" (Melody Int.), by Levy (5 minutes and 5 seconds), until—T: Mrs. Sewell's country house.

18—"Golden Youth" (French Waltz), by Rosey (1 minute and 30 seconds), until—T: Add a young attractive married couple.

19—Theme (2 minutes and 55 seconds), until—T: "There is a sketch."

20—"Vanity Caprice" (4/4 Allegro ma non troppo), by Jackson (2 minutes and 15 seconds), until—S: Interior of billiard room.

21—"Basket of Roses" (4/4 Allegretto), by Albergs (3 minutes and 40 seconds), until—T: Their first taste of success.

22—"Reverie," by Vieuxtemps (1 minute and 25 seconds), until—T: Mrs. Burden gives a musicale.

Note: Violin, Harp, Piano Concert No.

23—"Mon Plaisir" (Valse Mod.), by Roberts (3 minutes and 5 seconds), until—T: "Why, my dear child."

24—"Sweetest Story Ever Told" (Song) (45 seconds), until—S: Close-up of singer.

Note: To be performed as Vocal Solo with Pa. Acc.

25—"May Dreams" (Romance Mod.), by Borch (2 minutes), until—T: "I hope to persuade the commission."

26—Theme (35 seconds), until—T: "I am jealous of that bank."

27—"At Sunset" (4/4 Mod. Grazioso), by Deppen (3 minutes and 50 seconds), until—T: "Cecil could hardly believe."

28—"Babilage" (Mel. Allegretto), by Castillo (1 minute and 30 seconds), until—T: "So Leila played a dangerous game."

29—"The Trout" (Characteristic), by Eilenberg (1 minute and 55 seconds), until—T: Anxious to make money.

30—Continue to action (1 minute and 20 seconds), until—T: "A strike has been called."

31—"After Sunset" (Dramatic Mod.), by Pryor (3 minutes and 40 seconds), until—T: Far into the night.

32—"Mysterious Nights" (Valse Dramatique), by Berg (3 minutes and 30 seconds), until—T: And bridge as usual.

33—Theme (2 minutes and 5 seconds), until—T: The morning's mail.

34—Continue pp. (55 seconds), until—T: The jewels unfortunately.

35—Sinister Theme (Characteristic Mysterioso), by Levy (55 seconds), until—T: Everything he has struggled.

36—Continue ff. (2 minutes and 45 seconds), until—T: In his bitterness.

37—"Dramatic Reproach" (And. Appassionato), by Berge (55 seconds), until—T: "Forgive me, I have been through."

38—"Admiration" (4/4 Mod. Grazioso), by Jackson (2 minutes and 50 seconds), until—T: The machinery of the law.

39—"Dramatic Suspense," by Winkler (3 minutes and 15 seconds), until—T: "Yes, you see it was given."

40—"Romance" (4/4 And. con moto), by Gruenfeld (3 minutes and 15 seconds), until—T: The following afternoon found Leila.

41—"Reverie" (4/4 Andante), by Jenson (1 minute and 45 seconds), until—T: "I'll keep you posted."

42—Theme (1 minute and 10 seconds), until—T: As the night came on.

43—"Andante Appassionato," by Castillo (4 minutes and 30 seconds), until—T: "Only give me time to get out."

44—Tacet (25 seconds), until—S: Hastings in dark room.

(Continued on next page)

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(Continued from preceding page)

Note: Just produce effect of shot.

45—"Mysterioso Dramatique," by Borch (2 minutes and 45 seconds), until—S: Butler turns on light.

46—"Andante Pathetique," by Borch (1 minute and 30 seconds), until—T: The inquest.

47—"Dramatic Fantasia," by Borch (3 minutes), until—T: "And you say he refused."

48—"Gruesome Mysterioso No. 31," by Borch (1 minute and 25 seconds), until—S: District Attorney points to Whitney.

49—Theme until the end (1 minute and 50 seconds), until—T: The darkest time of all the night.

NO. 4
CARTOON

50—"Eccentric Comedy Theme," by Roberts (1 minute and 15 seconds), until—S: At screening.

NO. 5
"WILD FLOWERS"
(Comedy)

51—"Camelia" (3/4 Allegretto), by Tonning (2 minutes and 10 seconds), until—S: At screening.

52—"Impish Elves" (Characteristic Intermezzo), by Borch (1 minute and 15 seconds), until—T: "We are little wild women."

53—Continue to action (1 minute and 30 seconds), until—T: "We are wild, but we are proper."

54—"Me Ow" (Characteristic one-step), by Kaufman (2 minutes and 25 seconds), until—T: "We are wild and men adore us."

55—"A La Mode" (One-step), by Rosey (4 minutes and 25 seconds), until—S: Interior of restaurant.

56—"Humorous Drinking Theme," by Roberts (1 minute and 35 seconds), until—T: "Men may pay till they."

57—"Serior Comique" (Trombone Characteristic), by Sorensen (2 minutes and 45 seconds), until—T: Men who love us suffer."

58—"Goblin's Frolic" (Characteristic to Dance), by O'Neill (1 minute and 5 seconds), until—T: "Life's a game you cannot gainsay it."

59—"Minnie, Do the Shimmie for Me" (Popular Song) (2 minutes and 35 seconds), until—T: Artists' Ball.

60—"Comedy Allegro," by Berg (1 minute and 15 seconds), until—T: "Men who want to call us honey."

61—"Camelia" (3/4 Allegretto), by Toning (1 minute and 20 seconds), until—S: Close-up of Coo-Coo clock showing 2 o'clock, until—THE END.

Michigan Man Dedicates Song to Pearl White

AGAIN Pearl White, star of the forthcoming Pathe serial, "In Secret" by Robert W. Chambers, and half a dozen former Pathe serial successes, has been honored in music. William Joseph Gary of Grand Rapids, Mich., has written the lyrics of a song which is to be dedicated to her.

In, a recent letter to Miss White, Mr. Gary says:

"I have composed a lyric about you as a famous star, having received the inspiration after seeing you act in your famous play, 'The Lightning Raider,' and am sure the song will meet with great public approval all over the country. I am now having the lyrics completely revised and melody written by Leo Freidman, the well-known composer of Chicago. The Chester Music Co., of Chicago is handling the publication.

"Now I am a common laboring man, working hard each day in a boiler shop for a living. I am not satisfied with my conditions and am therefore trying to better myself via the song route. I am investing my savings to have this song published and will do everything to make it a success. I have every confidence in it.

"Now, Miss White, it is needless to say that I admire your acting, otherwise I would not be writing this song. I am sure you will like it, as it has your name for a title and commends your good work very highly. I understand there have been other songs written about you, but I am sure this is the ace of them all."

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Review of Latest Musical Compositions

1—"Flirty Flirts," by Sol P. Levy, a melodious Intermezzo, of exceptional musical charm and tonal beauty. Very practically arranged for orchestra, or as to make it adaptable for the smallest combination of instruments, as well as for grand orchestra. (Belwin, Inc., 701 Seventh Ave., N. Y.)

2—"Roses of Picardy," a melodious Waltz, arranged on melodies from Haydn Wood's phenomenal song hit. (Chappell & Co., 41 E. 34th street, N. Y.)

3—"Alabama Lullaby." This beautiful song is a very clever arrangement of the popular melody, "Swanee River." (Leo Feist.)

4—T. B. Harms have just published four dance numbers from the most popular musical comedy, "A New Girl," meeting with great success on New York's Broadway.

5—"Me-Ow," by Kaufman, a novelty number, which on its own musical merits has become an over-night hit throughout the world. It is published for orchestra, piano and band. (Sam Fox, Cleveland, Ohio.)

6—"Sweet Siamese." The fact that this number was written by the composer of the famous "Beautiful Ohio," assures its musical merits in every respect. (Shapiro & Bernstein, N. Y.)

7—"Tumble In," a new musical comedy, composed by the great Friml, has just been issued by G. Schirmer, N. Y. The famous "Limbo-Land" one-step is an extract from this popular musical show.

8—"General Pershing's March," by M. L. Lake, a catchy and snappy composition, most appropriate for scenes showing the homecoming of our troops. (Carl Fischer, N. Y.)

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"THE CITY OF COMRADES"

(Tom Moore-Goldwyn)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Serenade Romantique" (¾ Andantino Con Moto), by Borch

1—Theme (1 minute and 30 seconds), until—T: Early morning with.

2—"Dolorosa" (Moderato Poeme D'Amour), by Tobani (4 minutes and 10 seconds), until—T: Sundown with the desperation.

3—"After Sunset" (Dramatic Mod.) by Pryor (3 minutes and 45 seconds), until—T: Elsie Conningsby Regin's.

4—"Pizzicato Bluette" (Characteristic), by Lack (4 minutes and 40 seconds), until—S: Girls entering room where burglar is.

5—Theme (2 minutes and 55 seconds), until—T: A security and confidence.

6—"Melody" (Moderato), by Kretschmer (2 minutes and 5 seconds), until—T: After three days.

7—"Characteristic Tromelo, by Lovenberg (1 minute and 30 seconds), until—T: The Down and Out Club.

8—"Adoration" (Moderato), by Barnard (1 minute and 45 seconds), until—T: Fresh from the bath-tub.

9—"May Dreams" Andante Moderato), by Borch (2 minutes and 15 seconds), until T: I used to sit in my club.

10—"Dramatic Narrative," by Pement (2 minutes and 20 seconds), until—T: The weekly assemblage.

11—"Debutante" (Valse Lente), by Santelman (2 minutes and 5 seconds), until—T: The drafting shed of.

12—"Serenade" (Andante Moderato), by Ardla (2 minutes and 20 seconds), until—T: Three months of hard work.

13—Continue pp (55 seconds), until—T: Mrs. Barry on her return.

14—Theme (3 minutes and 5 seconds), until—T: The door opening to the world.

15—"Sleeping Rose" (Valse Lente), by Borch (2 minutes and 20 seconds), until—T: Passing weeks forming.

16—"Tale of Two Hearts" (And.), by Roberts (1 minute and 50 seconds), until—T: Elsie Conningsby's week-end party.

17—Theme (2 minutes and 50 seconds), until—T: Waiting.

18—"Longing" (Pathetic Melody), by Bendix (2 minutes and 20 seconds), until—S: Close-up of newspaper.

19—"Maple Leaf Forever" (Canadian Song), (30 seconds), until—T: December with Lieutenant.

20—Continue pp (55 seconds), until—T: The narrow Halifax harbor.

21—"Tacet" (45 seconds), until—T: The disaster that shocked.

22—Effect of tremendous explosions only (25 seconds), until—T: No, only I can't see.

23—"Tragic Theme" (Dramatic), by Vely (1 minute and 10 seconds), until—S: Interior of room.

24—"Dramatic Fantasia," by Bach (50 seconds), until—T: In the ruined city.

25—Continue to action (2 minutes and 5 seconds), until—T: While Canada mourned.

26—Theme (2 minutes and 25 seconds), until—T: Fit for duty once more.

27—"Flirty Flirts" (Moderato Intermezzo), by Levy (2 minutes and 5 seconds), until—T: "I love you, Regina."

28—Theme (4 minutes and 10 seconds), UNTIL THE END.

THE END.

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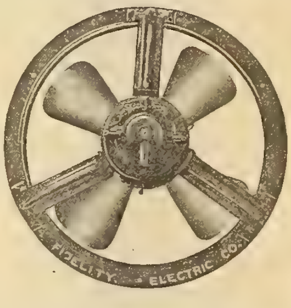

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Pictures Reviewed in Advance

[In addition to Advance Reviews—covering pictures shown too early to be included in The Complete Plan Book—readers will also find under this heading each week the reviews of short features and serial episodes.]

" The Sleeping Lion "

(Universal—Five Reels)

MONROE SALISBURY contributes an Italian character study in "The Sleeping Lion." He manages to get a good lot of comedy and a nice portion of sentiment from the role and never permits himself to lapse out of character. In fact Mr. Salisbury always puts his heart and soul into his work and this sincerity is one of the chief reasons for his success. In "The Sleeping Lion" he is ably supported by Rhea Mitchell, little Pat Moore, Alfred Allen and Merschell Mayall. The boy renders a particularly cute characterization of a junior Italian.

The plot deals with Tony's adventures in the west, whither he goes after saving up his fortune in New York. The west treats him unkindly at first but he soon becomes master of its way and before the picture is over he is a figure to be reckoned with. The heart interest vein runs throughout the picture's duration and there are not a few thrills in the various encounters between Tony and the villain.

"The Sleeping Lion" is not the star's greatest picture but it offers fine, vibrant entertainment set in a series of beautiful backgrounds. Bernard McConville is author of the story while the direction was in charge of Rupert Julian.—*Peter Milne.*

" Rowdy Ann "

(Christie—Two-Reel)

THE latest Christie Special is "Rowdy Ann," featuring Fay Tincher. In this comedy Miss Tincher is seen in many amusing situations, a little rough at times. Miss Tincher's athletic abilities are well demonstrated through the comedy, by the number of stunts she performs, one in particular, a boxing match in which she knocks out her opponent, a man, being exciting as well as amusing.

The scenes are laid in a Western town and at a girl's College, where Fay is sent by her father to be "made a lady out of." In the first reel the part calls upon Fay to do a number of Western stunts such as riding, roping, shooting, etc. In the opening of the second reel Miss Tincher is seen taking a train for college. A number of comedy scenes are done in the Pullman car which are sure to have a pleasing effect upon an audience. These scenes are " followed by a chase in which Miss Tincher, the porter and the entire company indulge. It is very amusing and well done.

It is in the college scenes that Miss Tincher does her "prettiest work," knocking the professors and girls down with right hand punches, appearing at one of their springtime dances in the costume of half cowboy and half "Salome." When the girls object they are given the "slumber punch." This scene is one of the best in the feature and ought to go over very strong.

Mr. Christie has selected the usual number of pretty girls to support Miss Tincher and he certainly knows how to make the most out of them.

Mr. Christie's direction is good. He had many different situations to handle both in comedy and story, the comedy being developed in a funny strain, and free from the "overdone slapstick" that means nothing to a refined audience, or to any audience.

The cast includes Patricia Palmer, Eddie Barry, Harry Depp and Katherine Lewis, all of whom fit and play the parts.—*Frank Leonard.*

" The Final Close-Up "

(Paramount—Five Reels)

SHIRLEY MASON has topped off "The Rescuing Angel," which fitted her personality as if it was made for her, with another sparkling comedy in "The Final Close-Up." It exudes a fine flow of wit and humor which is always spontaneous so splendidly does it spring up from beneath the surface. There is no apparent labor in the composition and, when a comedy is free from this taint you can make up your mind that it is something out of the ordinary.

The picture gives a gentle dig into the ribs of the spectator because it anticipates his customary remarks based on the vernacular of the screen. An example of it is found in the concluding scene when the heroine tells the young man that they had better go into the final close-up like the way they do in the movies.

The plot hinges on the attempt of a working girl to break into society at a fashionable seaside resort. One of the boys of the inner circle has taken a fancy to her and this event doesn't please a certain bud who tries to injure the girl's reputation.

Some of the incidents might be called exaggerated but as it is pleasant fooling no one should take exception. It is wholesome humor that is generated and what wasn't found in the script, Director Edwards has supplied his own assortment of comedy high lights. Mention must be made of the subtitles which are full of quaint witticisms. Everyone is brief and to the point.

Miss Mason is going on apace as a comedienne of the first class. It is an ideal number for her. Francis McDonald plays the hero with plenty of dash. "The Final Close-Up" is an adaptation of Royal Brown's story of the same name.—*Laurence Reid.*

" Words and Music By "

(Fox—Five Reels)

MUSIC, or rather the composition of an opera, forms the foundation of the plot. Everybody knows that music cannot be seen; it can only be heard: with a slight reflection, therefore, it should be a foregone conclusion that no picture could be made that is based on such an element. The music strains that charm and enthrall when emitted by a piano cannot be conveyed in pictures by having some one sit at such an instrument and manipulate the keys. It is true that a love story is one of the features; but it is only of secondary importance, the composition of the opera and its production at the end being the predominating feature.—*P. S. Harrison.*

HARRISON'S EXHIBITOR REVIEWS

"A Bachelor's Wife"—American

FRESHNESS of theme and most artistic treatment make "A Batchelor's Wife," the latest American contribution with Mary Miles Minter in the leading role, a good entertainment.

Rather farce-comedy is the nature of the subject, its commanding feature being the heroine's claim to be the wife of a man she really never met before in her life, and also that the baby—someone else's child—is their own. Of course the spectator knows that the baby is the legitimate child of the heroine's cousin, a young lady, but not who its father is; in the course of the story, however, he learns that its father is the hero's cousin, a young man, who married the girl while still going to college: He, however, had kept his marriage a secret, and also staid away from his wife all this time, on account of certain provisions in his father's will, whereby he would have been disinherited had the secret become known. The mix up in identities is caused by the similarity of the two cousins' name.

The heroine is compelled to undertake the deception because the hero's mother, to whom she went to ask redress for the sake of the child and its mother, so cruelly abandoned by the father, supposedly to be her son, is an invalid and at the point of death; the invalid woman had taken a great fancy to her; she felt delighted that her son should be the husband of so charming a young lady, at the same time expressing regret that he should hold back from her the news of his marriage: so the heroine, fearing lest the disillusionment hasten the end of the sick woman, decides to carry through the deception.

The kindliness of the heroine's disposition and the promptness with which she ministers to the wants of the invalid woman, bring her immediate cheer, and with cheer comes health; while the reunion of husband and wife brings happiness to the household, in the end, a love-match resulting between the heroine and her innocent victim.

The picture is clean and should prove suitable for any audience. Released through Pathe June 1. Length, 5 reels. P.S.H.

"A Fallen Idol"—With Evelyn Nesbit

IF you cater to crowds that love the sensational sort of photoplays, you have naturally not overlooked the Nesbit contributions. "A Fallen Idol" is no different than the rest of them as to the point it wishes to drive: it, like the rest of them, has a tinge of suggestiveness. Although that element, in this instance, is not rough and jarring to the fine sensibilities, yet it is unmistakably implied.

It is mostly a Hawaiian story. It starts in California, supposedly at Santa Barbara, where the heroine, a Hawaiian princes, spends the summer. A white young man falls in love with her, but his relatives object to any such union. The heroine becomes dspondent and attempts suicide, but the hero jumps into the ocean and saves her. Before her complete recovery, he is called away. During his absence, his aunt, by her machinations, makes the heroine believe that her nephew has no use for her. Giving credence to her tale, she leaves for Hawaii on board the yacht of the villain. When the hero returns and finds her gone, becomes despondent, but eventually gets information as to her whereabouts. He follows her to Hawaii, and after many incidents, such as his arrest as a smuggler, a fight with the villain, and many other, is finally reunited to the heroine.

The mixing of the races may not be a welcome feature to some people. The picture is highly artistic, but lacks emotional appeal. Released by Fox May 18. Length, 5 reels. P.S.H.

"Break the News to Mother"—Select

WOMEN, and those men that like the sentimental stuff, will undoubtedly enjoy this picture immensely; it is only those who seek the intellectual sort of entertainment, the kind that appeals to the understanding, that may find fault with it. For such as the latter, the picture contains too much emotional element. For instance, in a desire to touch the heartstrings of the spectator, the hero, quite often, is allowed to go to extremes. While the sight of a young man, not yet in his majority, abandoning himself to his emotions may be readily excused, such behavior on the part of a maturer man will undoubtedly be considered unbecoming.

The hero is depicted as being in love with the daughter of his employer, being loved in return. The superintendent of the works, however, has an eye upon her and her money. In order to clear the ground for himself, this villain, by misrepresentations, attempts to separate the lovers. This causes a fight between the two men, during which the villain's common law wife, who he is trying to get rid of, sneaks from behind, shoots him, and then disappears. As the gun the hero is trying to wrest from the hand of the villain had discharged at that time, he takes it for granted it is he who shot him. He is advised by friends to leave town and never write, they promising to break the news to his mother as gently as possible.

The hero is next shown in France as an American army officer under an assumed name, dying of pneumonia. The army's best doctor is called to attend him. He proves to be an old friend of the hero, from the same town Due to the doctor's untiring efforts, he recovers. He is then told that the man he shot did not die, but was able to pull through.

The villain is now engaged to the heroine. Just about the time the announcement of their coming marriage is to be made, the wronged girl goes to the heroine and exposes her past relations to the villain. This causes a break to the contemplated marriage. After the armistice, the hero returns to his mother. There now being no barrier between the hero and the heroine, they are happily united Length, 6 reels. P. S. H

"Love's Prisoner"—With Olive Thomas

PICTURE goers who enjoy the mystery melodrama of the serial sort, may derive enjoyment out of "Love's Prisoner." Those, however, who demand faithful portrayal of life in a picture of the serious sort, may be disappointed. From the point of view of the latter, besides the unreality of the story, there are other points to be criticised, the chief one being the fact that the main action does not commence until the middle of the fourth reel, all of the first three and a half reels being wasted in details that are tiresome, and which should have been interwoven in the main plot.

The story, in a few words, presents the heroine as a poor girl, whose father has been sent up the river for burglaries, apparently without fair trial. While window-shopping in front of a jewelry store, she became acquainted with a British Lord. A love affair starts then and there, resulting in marriage. But the husband soon dies, and as he had transferred all his property to England, she again remains poor.

She is now shown entertaining some guests in her home. During the evening, the valuable necklace of one of the guests disappears. The police authorities are called. They connect this burglary with several recent ones, but are unable to catch the burglar. A famous American detective, back from Paris, is given charge of the case, who eventually finds that the burglar is none other than the heroine herself. As love has awakened in the breast of both, however, he fails to deliver her to the police, preferring to marry her.

The one point that has been figured to bring the spectator surprise, and as a result of that surprise, pleasure, is the fact that the burglar is none other than the heroine herself. Her identity is revealed not until the end. The concealment, however, is accomplished by rather artificial means—long shots of her figure, dressed in male attire, are shown while running away from the detectives. Released by Triangle June 8. Length, 6 reels. P. S. H.

"The Home Town Girl"—With Vivian Martin

MISS MARTIN, in "The Home Town Girl," maintains well the reputation she has established for herself. While there is nothing big about the picture, it will entertain a weary mind, especially the one that enjoys the light stuff.

It is a small town story, showing a boy and a girl in love. The boy works in a grocery store, but, as he does not get enough money to support a future wife, goes to New York in search of fortune. He obtains a job at a small salary and makes success at it, but as a raise is slow in coming, he is easily led astray by a discharged employee. He is lured into a gambling place, gambles $300 of his employer's money, and, as it is expected, loses it. Instead of going back and making a clean breast of it, he prefers to disappear.

The news of his disappearance and its cause fail to shake the faith of the heroine. She determines to go to the city and find him. After a careful search, she locates him, but she is shocked when he informs her of the truth of the accusations. The sweetness of her manners, however, wins the love of the hero's employer, who, at her solicitations consents to give him another chance. The hero and heroine are now happy in each other's arms.

The picture is clean; it should be fit for any class of picture goers. Released through Paramount May 11. Length, 5 reels.

HARRISON'S EXHIBITOR REVIEWS

"Leave It to Susan"—with Madge Kennedy

YOU may safely call "Leave It to Susan" a good picture. It is true it could not be called a knockout, but there is enough good stuff in it to satisfy a picture goer, provided you do not over-stuff the papers with ads, thus making him expect more than he will actually get. Some comedy, some mystery, some suspense, a little romance, enough adventure, and one or two thrills; these are the elements that go to make up its different situations.

The train ,as the story has it, stops in the desert on account of a "hot box," and everybody gets out for fresh air; so does the heroine and her pet dog. The canine, having spied a nice fat rabbit, gives him a chase. While the heroine goes after the dog, the train starts, so she is left behind in the desert. Weary and footsore, she comes upon a cabin. Upon entering it she is amazed to be confronted by the very young man that travelled with her on the same train part of the way, and whom she thought to be a highwayman, owing to his likeness to a picture of such a one, published in a newspaper. She is now doubly sure he is a robber. Shortly, some real highwaymen appear and enter the cabin, seeking shelter from the driving rain. The supposed robber carries the heroine to a corner ,and they both hide, but the bark of the dog soon gives them away. The highwaymen make them come out. The young man pretends to be a notorious highwayman. He also tells them that the girl is the daughter of a millionaire; he intends to hold her for ransom, and asks them to join him in extracting the money from her father

The gang agree to send a note, and the hero is delegated to frame it. The note is written in code, and the receiver immediately starts with the sheriff and a posse. They capture the highwaymen and rescue the heroine. In the end, a love match results between the supposed robber and the heroine, as it becomes known that he is none other than an employee of her father's, sent West to investigate some mining properties. Released by Goldwin May 11. Length, 5 reels. P. S. H.

"Knickerbocker Buckaroo"—with Douglas Fairbanks

WHILE you will hardly notice any serious dissatisfaction among your patrons on this picture, yet you are going to be deprived of the "Conversational" advertising, such as is carried on by extra-satisfied patrons, because it possesses no extraordinary merits that are particularly striking. In fact, quite a few of the features incorporated in it will prove rather detrimental. For instance, the theme, first of all, is not the kind that appeals to the popular fancy right now It is not pure American, as it deals no little with Mexican brigands near the border. Again, it lacks the humor that characterizes the average Douglass Fairbanks picture; it specializes more in acrobatic stunts than in high-speed comedy. Further, while the hero is jailed, about the middle of the picture, he ceases to be the central figure; and on top of that, towards the end, he becomes an assisted hero, accepting help from a Mexican brigand to liberate himself and then the girl. This the fan will hardly excuse.

There are two parallel stories at the beginning of the picture, inter-mortised, that is, scenes of the two different stories are shown alternately, now of the one, then of the other, every few feet. The spectator is not let in to the secret where the two stories are to join, till near the junction point. This seems to destroy the interest in both. The suspense chopping process seems not to cease until the two stories are joined. Released by Artcraft May 18. Length, 5 reels. P. S. H.

"Pretty Smooth"—With Priscilla Dean

YOU may class "Pretty Smooth" among the very best Priscilla Dean contributions. It is, like the general run of them, a play of the clean crook sort, combining such elements as would afford excellent satisfaction and pleasure to a person seeking to be entertained. One of such elements is suspense; it is so intense at times, that it makes the heart beat fast. The story, besides being highly suspensive, also appeals successfully to the sympathetic feelings.

The picture opens introducing the star as a maid to a wealthy lady. She is given some valuable jewels to place in the safe At night, during the absence of her mistress, she tries to break open the safe, but outside of some light scars upon its hard surface, she is unable to accomplish any more.

In order to throw off suspicion, she telephones to the police, telling them some burglar tried to break open the safe. While waiting for the police to arrive, she hears a noise at the window. Shortly she sees a burglar enter, who, after locating the safe, proceeds to break it open. The heroine, who had hidden herself behind the curtain, pushes it slightly and secures the burglar's pistol, lying close by, and with it, she holds up the burglar, making him hand over to her the jewels.

The balance of the story deals with how the two become pals right on that spot, how the hero, in order to save the heroine from the police, volunteers to stay there and accept the consequences, and how later she helps him to escape, so as to become partners, and continue their profession. In the end, however, they both reform and marry, but not until they have led an extremely adventurous career. Released by Universal June 16. Length, 6 reels. P. S. H.

"The Busher"—With Charles Ray

THE theme of this picture is closer to the heart and to the understanding of an American than any yet that has formed the basis of a Charles Ray contribution. It will undoubtedly electrify a young heart and an old heart alike, sending thrills through the body.

It is about the hero, a player in a "Bush league," who has attracted the attention of a shrewd baseball team manager, that happened to be passing through town with his team. He is so struck with the country's boy's curve, that he determines to give him a trial. In a short time, the country boy rises to the fame of a great pitcher. His success has turned his head, and he forgets the town folks and his young sweetheart. His egotism loses him his position, and he returns to the home town broken-pursed as well as broken-spirited. He is ashamed to even put up an appearance in public, but when his team is about to lose the day to that from a rival town, he, although against his resolution, decides to take part. He saves it from defeat. The girl, whom he once slighted by ignoring her ,is there too, and when he finds that she still loves him, his happiness knows no bounds. He proposes and she accepts, at the same time a letter from the big leagues manager, who, through one of his men, is watching for the time when his egotism would be broken, is handed to him offering back to him his old place in the team, thus completing his happiness.

The story is a simple little human document. It reveals the weakness as well as the strength of the human character, and as Mr. Ray is endowed with particular aptitude in portraying the country boy who raises himself above his environment, the realism in it is more natural. Released through Paramount May 18. Length, 5 reels. P. S. H

"The Lady of the Red Butte"—With Dorothy Dalton

THERE can be not the least doubt in the mind of any one who has studied modern audiences that people will walk out on this picture; even the producers themselves could not very well contradict such an assertion were you to put it directly to them. There has been a long time since a picture such as this has been thrown upon the market to be shown to innocent and inoffensive picturegoers: it contains every distress producing feature, but not a single cheering one.

Religious craze is the basic element, but madness, pestilence, drink, murder, filth, crippled children, and a host more, have their full share in the production of the picture. At one time, on the one side is shown the hero, yet in his religious frenzy, praying to God to destroy the town and its inhabitants; while on the other, the heroine, praying that He may not listen to him, but change the direction of the wind so that her home may be saved from the fire. This fire was set by a shot fired by a man at the saloon keeper, killing him instantly, because the murdered would not allow him to have a bottle of whiskey. While the heroine is using up her time praying however, the children are in danger of being bruned to death, only the change of the direction of the wind saving them from such fate.

Of course everything comes out all right in the end, when the heroine, attacked by the crazy man hits him on the head with a stick, the blow restoring his unbalanced senses. It is hardly necessary to say that it takes many a good picture to offset the harm one of this nature can do. Released by Paramount May 11. Length, 6 reels. P. S. H.

"WHEN FATE DECIDES"—FOX

Butterfly Husband Has His Innings Again in Domestic Melodrama

WELL! Well! if here isn't our old acquaintance, the profligate, who has brought nothing but "sorrer" and misery to his wife. By golly he hasn't changed much during his score of years on the screen. He is as tempestuous as ever since he doesn't neglect to quarrel with his spouse upon the least occasion. And he continues to flaunt his paramour before the woman he has promised to honor and protect without any regard for her sensitive heart strings which, incidentally, have reached the breaking point.

The sponsors of the picture have succeeded in building up sympathy for the harassed wife since they have painted her as willing to forgive and forget. But this sympathy is given reluctantly because she is represented as "holier than thou." It almost seemed at times as if Mr. Husband should have been pitied for living with such a straight-laced person.

The drama travels its orb without shedding any illumination other than bringing out in clear and steady focus that somewhere in the progress of events the dissolute bread-winner is going to PAY. And he does with his life. At this point the picture develops into mysterious melodrama, and the spectator is puzzled to put his hands upon the murderer. But things shape up fine for the wife, and her former lover (a man of honor) and the guilt is placed upon the paramour's husband.

The redeeming feature of the play is found in the mystery element mentioned above. Madlaine Traverse has been intrusted with the leading role and she makes the most of her opportunities.—Length, 5 reels.—Released June 1.—*Laurence Reid.*

THE CAST

Vera Loudon	Madlaine Traverse
Herbert Loudon	William Conklin
Donald Cavendish	Clyde Fillmore
Alicia Carteret	Claire DuBrey
Carteret	Henry J. Herbert
Egan	John Cossar
Mrs. Veriker	Genevieve Blinn
Mathilde	Cordelia Callahan

Story by Evelyn Campbell.
Scenario by Denison Clift.
Directed by Harry Millarde.

PRESS NOTICE

Madlaine Traverse's new picture which comes to the ——— screen on ——— of ——— week, will stand out among all her recent successes. She is the commanding figure in a vital and vivid tale based upon the eternal triangle, and because she has supreme poise and dignity, she is peculiarly fitted to portray this theme of marital entanglement. "When Fate Decides" is the title, and the story was written for the star by Evelyn Campbell.

Miss Traverse is seen as the innocent victim of an unhappy marriage. After three stormy years she is willing to forgive everything and begin all over again. But Herbert Loudon calmly takes her proffered forgiveness as a matter of course. He is more interested in Mrs. Alicia Carteret, and he nonchalantly informs his wife that she has lost her attractiveness for him. But a time comes when Herbert Loudon pays. And he gets his just deserts. How punishment is meted out is excitingly told in a series of smashing climaxes.

It is a powerful story this "When Fate Decides" and one that should by no means be missed. Moreover it is logically developed and unfolds a group of lifelike characters. Miss Traverse rises to the emergencies of her role and gives a performance marked for its emotional sweep. She is supported by a capital cast that includes William Conklin, Clyde Fillmore, Claire DuBrey, Henry J. Herbert and Genevieve Blinn. Denison Clift adapted the story to the screen. Harry Millarde gave the production his usual painstaking attention to detail and extracted from the scenario every essence of realism.

THE STORY

Vera Loudon was living a very unhappy life. There was no mistake about that. Yet after three years of unbounded misery she was willing to forgive her husband and start all over again. But Herbert Loudon, who was under the influence of liquor most of the time, told his wife that as long as she was in a forgiving mood she would have a chance to show her generosity toward him on the anniversary of their wedding when Alicia Carteret would be present. Loudon's conduct at the party was so outrageous that he was reprimanded by Donald Cavendish, who had been one of Vera's suitors. Carteret, too, has been grossly insulted by the boorish Loudon's attentions toward his wife. And the victims of these bad marriages were immensely relieved when the dinner was over.

The next night as Vera and Cavendish were motoring, a sudden rainstorm drove them to the shelter of Loudon's lodge. They were not there long before they saw the drunken beast and Mrs. Carteret drive up in a motor. Vera and Cavendish slipped out unseen, but when he returned to get his gauntlets, he encountered Loudon. A terrific fight followed and the unfaithful husband was floored. After Vera reached home she decided to return to the lodge and face her husband, but she was shocked to find him dead. Naturally she thought Cavendish killed him, but she was perplexed in the task of proving him innocent. However, he cleared himself of the crime. So the evidence pointed to Vera as the guilty person. But by clever detective work she forced Carteret to confess the murder. Thus she found her freedom and later married the right man.

CATCH LINES

"When Fate Decides" offers a graphic exposition of the eternal triangle. Does the wife pay? You must find out for yourself next ——— at the ——— theatre.

He was a brutal husband, but she was true to her marriage vows. Then Fate stepped in and decided whether she would have her freedom. See "When Fate Decides."

In which a woman's honor and bravery carry her through a bitter struggle for love and happiness. See the emotional star, Madlaine Traverse, in "When Fate Decides."

Her brutal husband was strangely murdered. Who committed the crime? Was the wife, the lover, or the other husband guilty? This we cannot answer. Come to the ——— theatre next ——— and see "When Fate Decides."

PROGRAM READER

The ever present problem of marriage and divorce is unfolded in Madlaine Traverse's new Fox feature, "When Fate Decides," which comes to the ——— theatre in the near future. Vera Loudon, the character played by the star, has married the wrong man, and she realizes it after three long years of unhappiness. Still she is willing to forgive and forget and begin all over again. Which shows what a noble woman she is. But her husband will not have it that way. He offers her insult after insult which are visualized in his drunken cruelties and the flaunting of another woman in her presence. Things come to a climax at the anniversary dinner of their wedding. When Herbert Loudon dashes a glass of liquor in his wife's face, a former suitor, one Cavendish, who respects Vera, takes the husband to task. At this point the drama becomes intensely dramatic and builds to a powerful climax. The action of the central characters will grip you before the story comes to a happy conclusion. It is tragically developed up to its final scene, which is natural since a woman's love and honor are at stake. Suffice to state that the picture unfolds one of the best domestic themes that the management has ever seen. You are in for a full hour of entertainment when you look upon "When Fate Decides."

SUGGESTIONS

There are four points to remember in advertising this picture: (1) That the play is based upon a strong exposition of the eternal triangle that has any number of gripping climaxes and situations; (2) that Madlaine Traverse is the star and that she is an emotional actress of the first rank; (3) that she is one of the best dressed women on the screen and wears a number of stunning gowns in the picture; (4) that the play is remarkably true to life for a thing conceived solely for dramatic purposes. The latter point is a good one to dwell upon because it has been the habit of a lot of directors to pile on the fireworks. Here Harry Millarde has made it seem real. So concentrate upon the lifelike character of this play. You can bring out several situations that would

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Madlaine Traverse is aided and abetted by Fate in her latest Fox picture, "When Fate Decides"

"MODERN HUSBANDS"—ROBERTSON-COLE

Walthall Stars in Plausible Story of Busy Husband and Neglected Wife

AFTER several attempts of late to find a suitable subject, Henry B. Walthall seems to have found in "Modern Husbands," a picture which not only brings his talents into good expression, but a picture that makes him appear reasonably lifelike. He has burst the bonds of artificial characterization which have tied him down recently, and, now unshackled, he shines as the Walthall of old. And you know what that means—that given a decent story he can show screen pantomime at its highest development.

The subject matter of his new offering can always be moulded into good entertainment by a resourceful writer. There is a sound logical idea behind it and artificialities are not needed to emphasize the dramatic high lights. So "Modern Husbands" is conceived with an adherence to truth. And it is developed as truthfully by the director who has arranged his scenes so that the realities are never submerged. Indeed you don't look upon the picture as so much dramatic entertainment but as something which is recognizably real in everyday life.

The busy husband, the neglected wife, and the idle philanderer. Surely a familiar triangle. Each one pays and before the payments are exacted an undercurrent of suspense is holding the spectator in a tight embrace. Which is noteworthy when one considers that the action is anticipated from the start. However the climaxes are big enough, and the dramatic values sound enough to keep the spectator interested if not always excited. The star's assistants are also lifelike so well have they caught the humanities.—Length, 5 reels.—Released through Exhibitors Mutual.—*Laurence Reid.*

THE CAST

Stephen Duane	Henry B. Walthall
Julia Duane	Ethel Fleming
Bert Brockwell	Neil Hardin
Jonathan Cosgrove	Melbourne M'Dowell
Myrtle Cosgrove	Clare DuBrey
Cleo	Olga Gray

Directed by Francis J. Grandon.

PRESS NOTICE

In "Modern Husbands," which will appear at the ——— screen on ——— of ———week, Henry B. Walthall has a role which is ideally suited to his talents. He succeeds admirably in giving a vivid portrayal of a type that is the result of the high pressure of the social life among the vainglorious rich. Mr. Walthall appears to splendid advantage in the role of Stephen Duane, a wealthy stockbroker, who, when his home is broken up by a social parasite and his fortune swept away in a stock-market crash, is driven to the depths of despair. He is about to end it all by suicide when his mind reacts to a realization of the cowardice of self-destruction.

Fate deals kindly with him for a friend of his prosperous days rescues him from his sorrowful plight and gives him a helping hand. And he has a chance to reciprocate this gratitude when the same social parasite that had broken up his home attempts the same tactics with his friend. To save the wife from a compromising position he assumes the "pirate's" guilt. But the latter leaves enough evidence behind to completely vindicate Duane.

This brief outline doesn't give even an inkling of the dramatic situations that are unfolded in the picture. Suffice to state that it presents a vital story that is recognizably real. The regeneration of Duane and his return to happiness with his wife are developed through a series of dramatic episodes of tense character. The light and shade of social high life are exposed in a drama which sustains interest throughout. Mr. Walthall is supported by a competent cast that includes such players as Melbourne MacDowell, Ethel Fleming, Neil Hardin, Claire DuBrey and Olga Gray. The picture was produced under the direction of Francis J. Grandon.

THE STORY

Stephen Duane is a wealthy stock broker and he is so wrapped up in his business that he neglects his wife. He doesn't realize that he is denying her the love and attention that she naturally craves until he finds that Julia is fond of Bert Brockwell, a philanderer. The latter is unduly attentive although there is a mercenary motive behind his proffered advances. Events reach a crisis, however, when Duane finds Brockwell at his home when the parasite has been cautioned to keep away. A quarrel ensues between the husband and wife the result of which is that Stephen leaves her. Meantime the market has gone against him and he finds himself financially ruined. Months pass and utterly discouraged over his disappointment and failure, Steve is on the verge of suicide but his self-respect brings him a realization that such an act is cowardly.

Good fortune smiles upon him later when a former friend, Cosgrove, takes him to his home and gives him a fresh start in life. Julia meanwhile has become a mother and in order to support her child she has found employment in a millinery shop. As for Brockwell, he has transferred his attention to Mrs. Cosgrove. One night when he has forced his way into her bedroom, Steve comes to her rescue and throws the home-breaker out of the window. And Duane and the wife are seemingly compromised when Cosgrove finds them together. However the philanderer leaves sufficient evidence behind which not only clears Duane but leads to his own arrest for forgery. So Mrs. Cosgrove leads Stephen to another room where he is told that everything he sees belongs to him. And so he looks upon his wife and baby. A happy reconciliation follows:

CATCH LINES

He left his beautiful wife because she preferred the pleasures of a social parasite. But he didn't realize that he had shamefully neglected her for his business. Each went a separate way. Did they meet again or was the barrier too strong to break down? See "Modern Husbands."

They belonged to the rich social set. They played fast and loose. They had not learned that "those who dance must pay the piper"—but they paid just the same in the end.

See Henry B. Walthall in the role of a wronged husband. He thinks he is cruelly wronged, but isn't he somewhat guilty too? See "Modern Husbands" and the learn the answer.

Does the husband pay or is it the wife? "Modern Husbands" tells you.

They were wealthy and while the husband was busy at his stocks and bonds, the wife was entertaining a lounge lizard. She had to have attention, didn't she? And "dancing men" could furnish it. But the "love pirate" was caught in his own trap after he had broken up the home. See "Modern Husbands."

PROGRAM READER

Do you have any idea of just what constitutes a modern husband? Is he a captain of industry or a man about town? Again do you think that he is a wealthy clubman or a successful merchant? You may have the idea that he is a Prince Charming who showers his wife with love and riches and who is living up to his marriage vows in all their sacredness. This picture that you paint is somewhat true. He is a clubman, a rich man, a man about town and he THINKS he is giving his wife every little attention, but then he is extremely BUSY and he sometimes neglects her. And so she becomes a modern wife and hastens to find sympathy with the first presentable man she meets. Most often her judgment is woefully bad. And then a tragedy looms up which may destroy the home. Mr. Modern Husband and Mrs. Modern Wife simply cannot understand each other and so they separate. When they have duly suffered they may find a happy communion together. Who knows? Around this theme is the rich material that supplies Henry B. Walthall with his newest picture. "Modern Husbands." Patrons of the ——— theatre will have a chance to see this celebrated star in a powerful offering in the near future. It is human and truthful. Don't miss it.

SUGGESTIONS

A good argument to use in the exploitation of this picture is to concentrate upon the theme. It brings out what idleness and too much money will do in breaking up a home. Of course a social parasite is chiefly responsible for the turn of affairs, but he is a figure that is easily recognized in social functions of this modern day. Use the idea that this story is strictly up to date as it applies to big cities. The husband who is

(Continued on page 3861)

Henry Walthall contemplates suicide in "Modern Husbands"

"THE KNICKERBOCKER BUCKAROO"—ARTCRAFT

Pleasant, But Somewhat Disappointing for Fairbanks

GET an enthusiastic audience, trained to expect the best from Fairbanks, and "The Knickerbocker Buckaroo" will score with pleasant success. There is something of psychology about it. The crowds that the individual has to wade through to find a seat, the fact that Fairbanks has done such splendid work, and also the absence of the famous star from the screen in a new picture for such a long time, will work for this production's good. But withal "The Knickerbocker Buckaroo" isn't the fine picture that the time and money spent on it would lead one to expect. It will be liked for the same reason that a smoker likes his favorite cigarette, even after the manufacturer has started putting inferior tobacco into it.

In the first place "The Knickerbocker Buckaroo" is a while getting started, and in the second the fast and furious riding at the end is a meagre substitute for the usual fast and funny and original Fairbanks business. It's the middle part that is the best, the middle part that leaves the good impression.

The subtitles are written with an eye to their humorous effect and well serve their purpose. The western scenes have the stamp of newness on them and are well photographed. Marjorie Daw is an appealing heroine and Frank Campeau is a thoroughly adequate villain.—Length, 5 reels.—Released May 18.—*Peter Milne.*

THE CAST

Teddy Drake	Douglas Fairbanks
Mercedes, the Girl	Majorie Daw
Henry, her Brother	William Wellman
Sheriff, a Crook	Frank Campeau
Teddy's Mother	Edythe Chapman
Manuel Lopez, the Bandit	Albert McQuarrie
A New York Clubman	Ted Reed

Directed by Albert Parker.

Photographed by Hugh McClung and Glen MacWilliams.

CATCH LINES

It's the picture you have been waiting for for six months, "The Knickerbocker Buckaroo," Douglas Fairbanks' latest and best. Don't miss this one even if you forget your supper.

Douglas Fairbanks always makes the management wish the theatre had been three times its size. Don't be one of the few to miss "The Knickerbocker Buckaroo."

The story of a selfish young man who woke up to himself and cleaned house. It's all told in the brisk, snappy, style that is always to be associated with a Douglas Fairbanks picture. Don't miss "The Knickerbocker Buckaroo."

We all sprang from the ape but Teddy Drake agreed that he didn't spring as far as the rest of 'em did! That's a good bit of philosophy. You'll find more, and laughs and thrills and romance in Douglas Fairbanks' latest Artcraft photoplay, "The Knickerbocker Buckaroo."

PRESS NOTICE

Douglas Fairbanks, who has not been seen in a new picture for almost six months, at last returns to the ———— theatre on ———— of ———— week in his most recent Artcraft production entitled "The Knickerbocker Buckaroo." The long wait of Fairbanks fans will be amply rewarded in this picture for, according to advance report, it is one of the best of the many pictures in which the athletic star has appeared. The opening of the picture finds him a New York clubman, very much an idler. The club committee finally tells him to make himself scarce because some of the members have complained that Teddy (Mr. Fairbanks) shows little regard for their personal comfort and feelings when he vaults over lounges and spins around on the smooth tops of mahogany tables.

Teddy wakes up to the fact that he has led a very selfish life in New York and decides to go elsewhere to see whether he can not cure himself. And of course that is where the fun begins. Teddy selects the West as the section of the country in which to prove his mettle and in the particular town he lands in there is a villainous sheriff, a good-bad man, a pretty girl in distress and whatnot to occupy his attention.

The entire film is filled with the rapidest sort of action, the star uncovers some new stunts and gets a lot of humor from his role. Marjorie Daw is again the lucky leading lady while others are William Wellman, Frank Campeau, Edythe Chapman, Albert MacQuarrie and Ted Reed. The picture was produced under the direction of Albert Parker.

PROGRAM READER

We've waited long and impatiently for the next Douglas Fairbanks picture. The management has been no less eager to see it than has the great public that always flocks to see this star. And now at last we are able to announce its coming! Its "The Knickerbocker Buckaroo," Douglas Fairbanks' latest and most elaborate production for Artcraft pictures. In many respects it is the best subject in which the unequaled star has appeared. It offers him a thoroughly congenial role, introduces new stunts and new comedy and provides a pleasing little romance in the enactment of which the star is ably assisted by Marjorie Daw. We will not attempt to relate the details of the plot in this brief space. For the details are its very vitals and the vitals can not be set down in cold type on cold paper. To see it is to enjoy it and any suggestion of the events which are to be seen in it can only tend to make this program suffer by comparison with a good picture. Others who appear in the star's support are William Wellman, late of the Lafayette Flying Corps; Al MacQuarrie, Frank Campeau and Edythe Chapman. The picture was produced under the direction of Albert Parker from a scenario on which the whole Fairbanks organization colloborated.

THE STORY

A series of rather uncomfortable circumstances force on Teddy Drake knowledge of the fact that he is an extremely selfish person and so he resolves to strike out in new quarters to see whether he can't make a man of himself. The new quarters by chance turn out to be Sonora, Mexico, where of course, Teddy finds himself precipitated into the midst of a situation of situations. On the train he had agreed to change clothes with one Lopez, who desired to go home and see his sick mother. It was stated that the villainous sheriff was on the lookout for Lopez at his station, bent on killing him for laying down on a crooked job the sheriff wanted pulled. This appealed to Teddy and so the change was made. He finds it rather difficult to break away from the sheriff and his gang but eventually he escapes and stays free long enough to make the acquaintance of Mercedes from the outside of the jail looking in. Mercedes had been made captive of the shsriff as had her brother, the aim of the villain being to discover where their fortune was hidden. When the sheriff discovers that Teddy is for allying himself with his victims he too lands in jail.

But it is not for long. Teddy, besides accumulating selfishness, had found out the correct manner in which to act and think quickly during his years of life and before he is through he has refuted the sheriff and all his vile bunch of aides, rescued the girl, her brother and the money and taken the girl unto himself as his wife. Quite a large order for a plain Knickerbocker Buckaroo to land but all actually accomplished.

SUGGESTIONS

Of course few suggestions are needed for the exploitation of a Fairbanks picture but if you want to make an unusually big splash with this one and cash in on it to its fullest extent you should increase your advertising space for the full announcement of the picture's dates at your theatre. To make the copy stand out make a lot of fuss over the fact that the star hasn't appeared in a new picture for six months and that this is the first appearance since "Arizona." Be sure to emphasize the fact that it is new also.

If teaser campaigns seem to bring results the title of this picture lends itself very well to this sort of exploitation. The title certainly is one which makes you guess and so if you repeat it a few times in the newspapers just by itself and then add "What is a——" in front of it for a few days you ought to be able to stir up considerable interest. The big announcement at the end should of course contain some reference to the teaser campaign if this course is followed out.

A good stunt for the children would be to pull the old one about combining the two big words of the title to see how many smaller words could be written from them. If you start doing this beforehand you can stir up a lot of interest by running results on your screen. The words contain so many vowels that the title is a fine one to use in this fashion.

Here's something that looks like a wedding from the stills of "The Knickerbocker Buckaroo"

"FULL OF PEP"—METRO

Breezy American Puts Down Rebellion in Lively Farce-Comedy

METRO'S comedian, Hale Hamilton, will have to travel some to equal the good thing that has come his way in "Full of Pep." In his previous pieces he wasn't always adaptable to the figures he represented, and naturally his personality has been submerged. In his new offering however, he fits the character of the peppery American to a dot with the result that he looks like a different fellow entirely. His comedy methods are broad and the picture has enough sweep to carry them nicely.

He is a traveling salesman, is Mr. Hamilton in this instance. And in his father's ammunition plant he is considered the fastest worker. So fast does he work that he is commissioned to accompany a cargo of "fireworks" to a country in Central America in order that it may not fall into the hands of the revolutionists. He is eager to go since it means that he will have an opportunity to develop the flirtation that he carried on with one of the country's charming daughters. To camouflage the cargo he covers it up with bottled goods labeled Pep and when the revolution is started he nips it in the bud by giving the rebels a sample or two of his "medicine."

While the picture is an old friend by this time since it introduces a breezy American and a comic opera country, yet it carries enough originality in the employment of humorous highlights to make it thoroughly enjoyable. The director and players have cooperated splendidly in developing the comic interludes, and there is not a slip in detail and action. The picture is richly endowed with the proper atmosphere. Mr. Hamilton receives excellent support. "Full of Pep" is a clever comedy. It has a wonderful kick.—Length, 5 reels.—Released May 26.—*Laurence Reid.*

THE CAST

Jimmy Baxter	Hale Hamilton
Felicia Bocaz	Alice Lake
The Duenna	Alice Knowland
Gen. Lopanzo	Fred Malatesta
Escamillo Gomez	Charles Hill Mailes
Beanpole	Victor Potel
President Bocas	R. D. MacLean

By Robert F. Hill.
Scenario by A. S. Le Vino.
Directed by Harry L. Franklin.
Photographed by Rudolph J. Bergquist.

CATCH LINES

She had the soft eyes of a Spanish girl. And when he flirted outrageously with her his heart went pit-a-pat. She caught the train and he missed it. Did he ever see her again? See "Full of Pep," with Hale Hamilton as the star.

The generalissimo of the revolutionists had nearly usurped the throne. His men were true to him until the breezy Americano disposed of his bottles of "Pep." Then what happened? See "Full of Pep."

A genuinely amusing comedy, full of sparkle, paprika and pep. Pep? Yes Pep, spelled with a capital P. Don't by any means call it a day until you've seen Hale Hamilton in his new Metro pot-pourri, "Full of Pep."

PRESS NOTICE

Hale Hamilton the Metro comedian will be seen at the ———— theatre on ———— of ———— week in his latest picture entitled "Full of Pep." This is an adaptation of a story by Robert F. Hill and it was produced under the direction of Harry L. Franklin. Mr. Hamilton has the role of a traveling salesman—the fastest worker in his father's ammunition plant. And being a salesman he is not averse to flirting with a pretty girl when she comes along. So when he notices a beauty from Central America he loses no time in giving her one of his wonderful smiles. She catches the train that is to carry her back to her own country and he misses it of course. But when father informs him to take a consignment of ammunition to her country he jumps at the opportunity. Why? Well the girl interests him.

But how to get the cargo in the Republic without the revolutionists seizing it? That is easy says Jimmy. Just cover it up with bottles. So he labels the bottles "Pep—Good for what ails you"—and the stuff gets by the rebels. When the revolution is about to meet with success Jimmy just unloads his "patent medicine" and the country is saved, The President gives his daughter to the breezy American. You may guess who she is.

The situations are developed for their full farcical value and unfold a rich assortment of humorous scenes. There are a number of deft touches that are highly original. Mr. Hamilton gets the most from his role. His mannerisms are a delight to the eye. Others who contribute a brace of good performances are Alice Lake, Fred Malatesta, Charles Hill Mailes, Victor Potel and R. D. MacLean.

PROGRAM READER

Hale Hamilton in "Full of Pep" will appear at the ———— theatre at an early date. He has had a varied assortment of fine comedies of late but probably his new offering excels the others in its entertaining values. It is just what its title indicates and more. So Manager ———— advises you not to miss it if you enjoy wholesome fun and laughter. The star is seen in the role of a salesman for his father's ammunition works. He is a fast worker is Jimmy Baxter, so fast in fact that he loses no time in hastening to a country in Central America in order to get the "fireworks" in the palace grounds of the Presidential palace before the rebels have a chance to stop him. His real reason for his haste is found in the President's charming daughter with whom he flirted back home just as she caught the Limited. Well he gets the ammunition into the country all right but he has had to camouflage it with bottles labelled "Pep." This liquid is nothing else than whiskey, and when jimmy gives it to the natives they forget all about revolutions. The picture unfolds a laugh—a big laugh all the way and you are bound to enjoy it. It also shows some picturesque scenery that is appropriate. We feel sure that you will vote Mr. Hamilton a genuine laugh provoker when you see him in 'Full of Pep."

THE STORY

Jimmy Baxter is the fastest working salesman in his father's ammunition plant. So fast does he work that father sends him all over the world. He has just come back from a successful trip when he spies a beautiful girl who is willing to flirt. Now Jimmy is a salesman, isn't he? And so he reciprocated her smiling glances. But he couldn't catch the train that was carrying her back to her Central American Republic. Fortunately daddy had just closed a deal with the Government of that country whereby Jimmy was to accompany a consignment of ammunition in order to keep it from the revolutionists. He is immensely happy to go since it means that he will see the girl again. To camouflage the cargo he covers the cases with bottles which are labeled "Pep." And the rebellious natives are completely fooled. However, the revolution is started and things are going against the authorities in power until Jimmy starts to orate upon the merits of his bottled goods. And he fills the rebellious soldiers up on the "patent medicine" so that they forget all about kicking the government out. As a reward President Bocas gives his daughter Felicia to the resourceful Americans. Is she the girl he had flirted with in his own home town? She is. And it doesn't take her long to accustom herself to American ways. She has been educated in the States.

He went down to the Central American Republic to dispose of a line of arms and ammunition. To hide the "fireworks" he covered them up with bottled goods labelled "Pep—Good for what ails you"—and when the natives drank the precious contents they forgot all about their revolutionary doctrines. This is told in a highly humorous way in Hale Hamilton's newest trifle, "Full of Pep."

SUGGESTIONS

Play up the title of this subject. It suggests all sorts of advertising in the shape of teasers, circular letters, catch lines and feature stunts. Use it as descriptive of the picture itself, for that is just what this latest Hamilton comedy is—full of pep. We have printed samples of catch lines that could be used to advantage. A man, a woman, a boy, a girl, a picture ,a book, a play, a bottle may be full of pep. A bottle? That is the definition in the picture. The hero takes several bottles to a Latin American country and they are all labeled "Pep." One drink of the stuff starts the natives on double-quick activities. They forget the siesta hour. Use your arguments around this central situation and while Americans have put down rebellions before in pictures, still it is worked out with enough novelty to call attention of the patrons. Worded properly, this central idea will attract considerable notice. You can make this picture stand out through the catch line angle, so play on that tack. It looks like the best one at that. It is strictly farce-comedy and advertise it as such. Play up the star. In the stellar role of Jimmy Baxter he gets the most from it and gives a breezy performance that it will delight your people. Mention that he has a great reputation on the speaking stage as one of the most accomplished farceurs of the day. And his supporting cast has an advertising value. Every player is known to the devotees of your theatre.

Hale Hamilton with Alice Lake in a scene from "Full of Pep"

"THE DIVORCE TRAP"—FOX

Dramatic Exposition of the Divorce Problem Starring Gladys Brockwell

Of all the pictures which have been based upon the theme of marriage and divorce none perhaps have come closer to the truth than Gladys Brockell's new offering, "The Divorce Trap." It seems like a leaf from the back page of a newspaper that deals in human interest stories and because it bears this resemblance it is true to life. Indeed the author has not shown a bit of exaggeration but has drawn his plot and characterization with remarkable fidelity.

A story is presented on the screen that COULD HAPPEN and it probably is happening every day. And if you search for it you will find it. The picture is extremely simple and the director has been careful to maintain the human note that has been so deftly interwoven in the theme.

Here is a working girl who marries the dissolute son of a millionaire, although she is unaware of his character. Her happiness is brief because her husband attempts to frame her in order to obtain a divorce. Which is a difficult problem in New York State when there is no tangible evidence. She is enticed to a hotel under the belief that her husband is ill and needs her. And there she realizes she has been victimized.

The remainder of this gripping story is developed around her vindication. The plucky girl fights for her good name and succeeds in arresting the framers for conspiracy. There are no falsities visualized here. The hotel episode and the methods she employs to maintain her honor are genuine and true to life.

The picture develops a full quota of tense and absorbing situations and through them Gladys Brockwell sends forth an emotional appeal. Others who are conspicuous for their good work are Francis McDonald, William Scott, William Sheer, and John Steppling. Frank Beal was the director.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Eleanor Burton Fell into the trap.	Gladys Brockwell
Jim Drake Had set the trap.	Francis Macdonald
Eddie Callahan Had helped him set it.	William Sheer
Jacob Harmon Made the trap.	John Steppling
Marie Worden Tightened its spring.	Betty Shade
Frederick Lawson Broke the trap and freed the woman.	William Scott
Daniel Drake	Herschel Mayall

By Jasper Ewing Brady.
Scenario by Denison Clift.
Directed by Frank Beal.
Photographed by Fred Granville.

PRESS NOTICE

"The Divorce Trap," the Gladys Brockwell picture which comes to the ——— theatre on ——— of ——— week, is a powerful exposition of the evils of modern divorce, and it gives the charming Fox star what is unquestionably one of her most fascinating roles. The action is swift and it unfolds many dramatic scenes of great intensity, in which Miss Brockwell shows to special advantage.

The picture is from an original story by Jasper Ewing Brady and was directed by Frank Beal. In the supporting cast are such well known players as Francis Macdonald, William Sheer, John Steppling, Betty Shade, William Scott and Herschel Mayall. It is an excellently balanced company.

Miss Brockwell appears in the role of a telephone operator who marries the son of a millionaire because she is piqued over a quarrel she has had with her fiance, a lawyer. The marriage does not please Daniel Drake, her father-in-law, and he promptly disinherits his son. So the young couple find a home in a modest flat. The former "hello girl" seems to have inspired her husband in assuming his responsibilities until he meets a number of evil associates. They don't appreciate the fine qualities of his wife, and tell Jim Drake that he can come into his inheritance if he would divorce her. Consequently she is framed, and the "damning" evidence is a hotel register. She is brought to the place under the belief that her husband is ill and needs her. How the brave girl fights to maintain her good name, how she succeeds in bringing the conspirators to justice, how she picks up the broken threads of her old romance with the lawyer, are events that form fitting climaxes to situations of great strength. It is a powerful picture in every way and should satisfy the most discriminating picturegoer.

THE STORY

Eleanor Burton is a carefree operator in a big hotel, and being an attractive girl she excites a lot of curiosity by the men who frequent the place. She is betrothed to Frederick Lawson, a struggling young lawyer, but a lover's quarrel occurs and they go their separate ways. And each is too proud to pour oil on the troubled waters. The consequence is Eleanor becomes attracted to Jim Drake, who is busy sowing wild oats with his father's big check-book. When he offers marriage Eleanor is naturally elated since she finds that her troubles are over. But her father-in-law doesn't favor the working girl as an ideal wife for his son, and he casts him out.

The young couple are happy for a short period in their Harlem flat until Jim's money begins to give out. So he falls in with evil companions, who suggest he should get a divorce and so be reconciled with his father. But Eleanor is as square as a brick and it is a difficult task for the schemers to obtain evidence for a divorce in New York. However, the trusting wife, still believing in her husband, is enticed to a shady hotel because she is told that he is ill and wants to see her. And when she finds herself in a room alone with the plotter and her husband, who has come "unexpectedly" upon them, she realizes that she has been framed. But Eleanor comes from fighting stock, and with the aid of her former suitor, the lawyer, she succeeds in vindicating her honor. The plotters are arrested for conspiracy, and Eleanor picks up the broken threads of her romance and pieces them together for the ambitious Lawson. Thus she finds happiness at last.

CATCH LINES

She is a "hello girl" and she gives up the struggling lawyer to marry the profligate son of a millionaire. Her marriage comes to grief, because her husband is caught in the meshes of evil friends. He frames a case against her to obtain a divorce, and the odds seem to be all in his favor until—See "The Divorce Trap."

An answer to the divorce law question may be found in "The Divorce Trap" the newest Fox picture starring the clever Gladys Brockwell.

She was only a telephone operator and when a young millionaire came along she took him for better, for worse. She was happy for a time, but she soon found out that money doesn't make a man. And when evil friends whispered in his ear to get rid of her, he framed a divorce trap. Did the "hello girl" fall into it? See "The Divorce Trap."

See "The Divorce Trap"—a gripping story of the abuse of the law by unscrupulous men and women. Gladys Brockwell is the star.

PROGRAM READER

Eleanor Burton was a "hello girl" in a fashionable hotel. Therefore she had a chance to make a great many friends among the patrons. While she was betrothed to Frederick Lawson and fully intended to marry him, a quarrel took place and she became the wife of Jim Drake, the dissolute son of a millionaire. Now she was a working girl, wasn't she? Naturally the marriage didn't please father Drake, and the consequence was he disinherited Jim. Everything would have turned out happily in the little Harlem flat but for the fact that the young husband associated with evil companions. Eleanor had made him genuinely ambitious and had him on the road to regeneration until his vicious friends suggested that he should get a divorce and thus be reconciled with his father. So they engineered a frame-up to entice Eleanor to a hotel under the belief that her husband was ill.

Up to this point the picture has developed with sure-fire situations, and what takes place afterward leads up to a climax that is sweeping in its emotional power. How did Eleanor fare in her predicament? Did she keep her good name? These are questions that you will answer when you see this highly dramatic subject. It presents vivid revelations of the marriage and divorce problem and should by no means be overlooked by picture patrons. Gladys Brockwell, who plays the wife, gives a performance marked by emotional sweep and makes the character sincere and appealing. She receives capable support.

SUGGESTIONS

In publicizing this picture a good suggestion would be to start a teaser campaign upon the subject of divorce. Arouse the interest of your newspaper and get the special writers to play it up as one of the most vital topics of the day The Fox people issue a campaign book of the picture, and there is enough data concerning marriage and divorce that will attract the newspapers. The feature editors can assemble the spreads and make a special story of them. If this plan doesn't appeal to you, then start a teaser campaign of your own based upon the big situations in the story. A working girl marries a mil-

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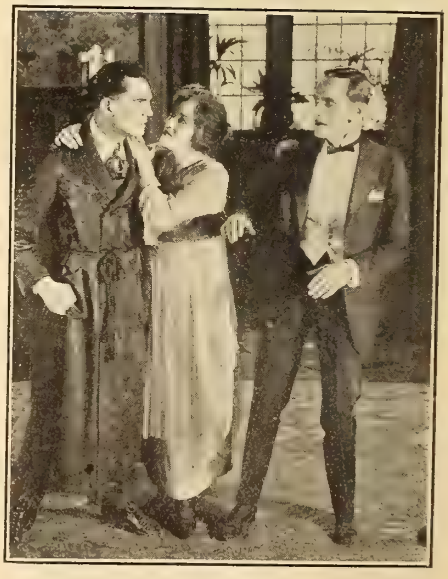


One of the many triangular moments from "The Divorce Trap"

"PLAYTHINGS OF PASSION"—UNITED

Kitty Gordon Star in Rather Artificial Society Picture

"PLAYTHINGS OF PASSION" in which Kitty Gordon is again starred is a picture of society life that, dramatically, has more flaws than can be swallowed with the usual grains of salt. The star's character is quite artificial in the opening reels. Helen Rowland is painted as an utterly selfish woman—more, one who is ignorant of any life outside of her own, the slums, for instance. If such women there were, the war certainly wiped them out. Thus the contrast striven for is not effective.

In the beginning we are treated to several scenes in which Rowland, after being refused by Helen, viciously attacks her. As there are witnesses to this proceeding his father forces a marriage. Thus when Rowland puts in a bid for sympathy at the end it falls flat. The slum stuff, mission scenes, flashes of the poor and needy, things which awaken in Helen her better self are conventionally done, while the star as a helper of these poor and needy never seems to strike a sincere note.

Really the title and Miss Gordon's gowns are the things that count in this feature. These gowns are bound to cause comment, particularly the extravagant affair (with hat to match) that she wears on her first visit of mercy to the settlement house. Mahlon Hamilton as Rowland and W. Lawson Butt as the minister create characters that are at times effective—Length, 4,760 feet.—Released June 8.—*Peter Milne.*

THE CAST

Helen Rowland	Kitty Gordon
Henry Rowland	Mahlon Hamilton
John Sterling	W. Lawson Butt
Spiffy	Dick Rosson

By William Anthony McQuire.
Scenario by Jack Cunningham.
Directed by Wallace Worsley.
Photographed by Clyde DeVinna.
Supervised by Robert Brunton.

PRESS NOTICE

Kitty Gordon, the brilliant dramatic star of United Pictures, is presented in her latest production entitled "Playthings of Passion" at the ——— theatre on ——— of ——— week. This is considered one of the most extravagant features in which the talented star has appeared as it affords her the particularly strong role of a selfish society woman whose better instincts are awakened through a series of dramatic and amazing circumstances. Miss Gordon is singularly well equipped to carry this role. Her bearing, her clothes and her ability as an actress fit her remarkably well for it and there is not a moment throughout the duration of the five reels that she once loses sight of the character she is portraying.

She carries the role of Helen Rowland, the shallow society wife of a capitalist. Henry Rowland, when approached by a minister, to contribute of his funds to mission work, signifies his willingness to do so, providing the minister open his wife's eyes to something else beside her vain pursuit of happiness through extravagant society. And the minister accomplishes this purpose after many days in which he shows Helen the seamy side of existence. And then, to his dismay, he is confronted with the accusation of stealing Helen's love!

How this situation is concluded forms a climax of striking power in which Miss Gordon and her supporting players move with skill. Mahlon Hamilton creates a strong figure as the husband while W. Lawson Butt gives a realistic and quite unconventional portrait of the minister. William Anthony McGuire is author of "Playthings of Passion" while it was produced under the direction of Wallace Worsley.

THE STORY

Henry Rowland, manager of his father's millions, makes a vicious attack on Helen, the Rowland ward and as guests in the house see the incident, Rowland insists that his son marry Helen. Through the years that follow there is no love lost between the two although Henry has had ample time to repent his passionate outburst and grieves over the fact that Helen does nothing but play the social game to the very limit. John Sterling, a minister, who manages a mission in the slums, comes to Henry for financial aid. He is promised an endowment that will nigh last forever providing he can influence Helen to take an interest in other things of life besides empty society.

So Sterling sets out on this mission and though he finds the road hard travelling he eventually wins Helen away from her selfish occupations and brings her around to a vital interest to his work among the needy. And it is not long before Helen falls very much in love with Sterling and this Henry discovers—and blames the minister. Shocked into a realization of what he has innocently brought about by this accusation Sterling completely disillusions Helen by feigning intoxication. She returns to her husband thoroughly disgusted. Then he tells her of his love and, seeing that now his whole aspect has changed, she is overjoyed.

But Henry is unable to accept Helen's love without telling her the truth about Sterling. This done Helen is able to see the bigness of both men and the mission work is caried on sponsored and assisted by the lavish donations of the Rowlands.

PROGRAM READER

Henry Rowland could not understand why Helen, his wife, devoted all her time to entertaining. She had become bored with even the most extravagant of social events, that was plain, and he wanted her to take some sort of an interest in the big world outside of her little one. When opportunity knocked at the door in the person of John Sterling, a minister, he readily grasped it. He would contribute generously to Sterling's mission, he said, providing that he (Sterling) would endeavor to awaken his wife's finer sensibilities. Would Sterling accept the proposition? He agreed to and then there developed a series of most amazing dramatic situations. These are skilfully set down in Kitty Gordon's latest picture, "Playthings of Passion," which comes to this theatre shortly. Without doubt it is one of the most extravagantly dramatic pictures in which this noted star has appeared and besides awarding her a role in which her capabilities are brought out to their fullest extent it affords her opportunities to wear some amazing creations of fashion. Miss Gordon receives her support from Mahlon Hamilton as the husband and from W. Lawson Butt as the minister.

CATCH LINES

Henry Rowland accused a minister of stealing his wife's love! Was he correct in his accusation? See Kitty Gordon in "Playthings of Passion."

Play, play, play. That was Helen Rowland's life. She had no interest in the great outside world. Her social events were all that she seemed to care for. How could she be awakened? How could she be brought to a realization of the shallowness of her existence? See Kitty Gordon in "Playthings of Passion."

Startling Kitty Gordon in a tale of startling situations.

He deliberately threw his wife in company with this minister and then accused him of stealing her love! See Kitty Gordon in "Playthings of Passion."

The story of a woman of enormous wealth who failed to realize that there was suffering in the world.

She had plenty while thousands starved for the necessities of life! See Kitty Gordon in "Playthings of Passion," a dramatic photoplay of startling situations.

SUGGESTIONS

Naturally the title is a catching one. It is lurid and will attract the lovers of the sensational picture. Don't fail to make full use of it in all advertising. To plant it firmly in the minds of your patrons it might be used of itself alone in teaser advertising campaigns or in throwaways. Anything to get the name talked about.

Of course play Kitty Gordon up. Her United pictures have scored heavily and she has become even more of a star than she was before. Feature her in a society role and, for the benefit of your feminine patrons, dwell at length on her gowns. These are startling to say the least and will doubtless cause a lot of comment. The character of the comment caused is a small matter. The fact that they will make people talk is the thing that counts

The two main supporting players, Mahlon Hamilton and W. Lawson Butt, are also worthy of mention for their performances are of a high calibre and their popularity is also worthy of consideration through their work in the past.

Kitty Gordon with Mahlon Hamilton in a scene from "Playthings of Passion"

"THE BUSHER"—PARAMOUNT

Charles Ray Pitches a No-Hit Game in a Picture Full of Hits

SPEAKING IN baseball parlance, Charles Ray pitches a no-hit, no-run game in "The Busher," his latest offering on the Paramount program. But speaking in picture parlance, he appears in a picture fairly loaded with laughing hits, while the runs of human interest and quiet humor pile up to a big figure. With each successive characterization of Mr. Ray's one finds it difficult to sum up the worth of his performance when the superlatives employed on the one previous are recalled. But certainly it seems that in "The Busher" he excels all his work of the past.

And "The Busher" is not only a baseball picture. Those who search for something real in their entertainment will instantly sense that the career of Ben Harding on the diamond is nothing more than a parallel of a very human young man's career in any line of endeavor.

The story, old in its essentials, is excellently developed, and the human touches of the director and star are things that cast it in a mold that always appears new and refreshing. Mr. Ray receives some great support from Otto Hoffman in a character role and from Colleen Moore as the girl. The photographic work of Chester Lyons is to be commended with the highest praise.—Length, 5 reels.—May 18.—*Peter Milne.*

THE CAST

Ben Harding	Charles Ray
Mazie Palmer	Colleen Moore
Jim Blair	Jack Gilbert
Billy Palmer	Jay Morley
Deacon Nasby	Otto Hoffman

By Earle Snell.
Scenario by R. Cecil Smith.
Directed by Jerome Storm.
Photographed by Chester Lyons.
Supervision of Thomas H. Ince.

CATCH LINES

He came from a small town and landed on a big league baseball team and then he got a case of enlarged cranium and went blooey! Just like any youngster might do under parallel circumstances—but he came back and came back with the biggest wallop of them all! See Charles Ray in 'The Busher."

A baseball story with a ninth inning rally that will thrill you like regular big league stuff—don't fail to see "The Busher."

In "The Busher" Charles Ray puts laugh after laugh right over the home plate—and knocks out a few thrills too—don't fail to see this baseball picture. It's a hit.

There are laughing hits in every reel of "The Busher" but mighty few of 'em in the star game that Charlie Ray pitches in it—don't fail to see this baseball story—human and humorous.

PRESS NOTICE

Charles Ray in another one of his country boy characterizations will be seen at the ——— theatre on ——— of ——— week. The picture bears the Paramount brand and is entitled "The Busher," being a story of a young man's career on the baseball diamond. Never before, it seems, has Mr. Ray given such a thoroughly human characterization of a perfectly ordinary young fellow, but still this is the impression left after seeing every one of the actor's pictures. "The Busher" was written for him by Earle Snell, a professor in the University of California, the continuity was prepared by R. Cecil Smith and the direction was in charge of Jerome Storm.

Mr. Ray is seen as Ben Harding, the hired man of old Deacon Nasby in the little town of Brownville. Besides working with the hoe and the plough, Ben is the pride of the village in that he is star pitcher of the Brownville baseball nine. When a big league manager sees him in action Ben's future seems assured for soon afterwards he receives an offer to come to the city and travel in the fast company of the big league. How success turns his head and results in his downfall and how at last Ben learns how to deport himself after the manner of a man, are events which crowd the reels of "The Busher" with touches of wonderful human interest and delightful humor.

Surrounding Mr. Ray is a cast of exceptional worth, including Otto Hoffman as the Deacon and Colleen Moore as the "only girl." Others are: Jack Gilbert, Jay Morely, Jack Nelson and Louis Durham.

PROGRAM READER

Like a good baseball picture? Real big league stuff? And a bush leaguer making good in fast company? Most every human being does like such a picture and we can promise all that and more in Charles Ray's latest feature "The Busher" which is one of the features shortly to be seen at this theatre. But this busher has a hard row to hoe. The first time he pitches in one of the big games before crowds that include a delegation from his own home town, his head begins to puff and he is taken out of the box! Just what every young man might do in the same circumstances. The busher was just a human being after all and he flunked! But he came back and came back strong—a regular ninth inning rally he staged and one with a big thrill. That ninth inning comes in the fifth reel of "The Busher" and you'll have to stand up and cheer. Furthermore there's no seventh inning when you have to stretch! "The Busher" is clean ball from first to last with the star giving what is, perhaps, the best performance of his career in the title part. He is supported by Otto Hoffman and Colleen Moore among others.

THE STORY

Ben Harding is old Deacon Nasby's hired man and pitcher for the Brownville baseball team. One day the champion Pink Sox from Minneapolis, passing through the town on a train, are forced to lay off at Brownville for three hours owing to railroad trouble. A game is arranged on the spur of the moment and as a result all of the Pink Sox have a chance to try their skill with Ben's curves. The young fellow pitches a great game, and when he learns at its conclusion who his opponents have been he swells with pride. He can hardly believe himself when, only a few weeks later, he receives a telegram asking him to join the team. And Mazie Palmer shares his happiness and bids him a fond farewell with the rest of the Brownville folk.

At first Ben is a success in big league circles but soon afterwards he develops an inflated opinion of himself. When the Brownville folk come to watch him pitch an important game he loses it and after that the manager hands him his walking papers. So its back to Brownville for Ben and the kindly old deacon gives him his job again. And because Ben ignored them in the city, the Brownville folk now ignore him—that is all but Mazie who feels terribly sorry for him.

But Ben's chance to redeem himself—and save the roof over Mazie's head—comes when the pitcher who succeeded him disappears when an important game is to be played between Brownville and its greatest rival. He enters the box and pitches for all he's worth, saves the game for Brownville and is again the hero. And at the game's conclusion a man from the Pink Sox steps up and offers him his contract back for the manager had just been waiting until he had proven himself level headed once again.

SUGGESTIONS

Naturally your advertising on this picture will suggest the character of the story which contains a baseball atmosphere. Don't fail to bring this out in any manner in which you exploit the picture for the national game dominates in it from start to finish. Paramount certainly have chosen a good time of year to release this. People's interest in the pastime has been reawakened since the war stopped and the races in all leagues are closely followed. Play it up for its baseball atmosphere then in whatever manner you advertise it.

If you think that your women patrons will fail to be attracted by such exploitation present it as a baseball picture and then go on to state that the story might have happened anywhere else than the diamond. Tie it up with some human interest copy and you will be presenting it so that it will attract even those who do not know what "two and three" means.

The picture should have a special appeal to the boys and if you are able to arrange any sort of a special matinee for them go to it. You will send a satisfied bunch of kids away and at the same time get in for some good advertising.

After all the biggest asset in any Charles Ray picture is Charles Ray. It is a known fact that no star is able to outdraw him in certain quarters of the country. His every act is so human that people fairly bubble with delight on watching him. Boost him for all you're worth, for without doubt he is a favorite and he is still coming up. Between him and the striking character o fthis picture any exhibitor should be able to make a cleanup of cleanups.

Special Service on "The Busher" appeared in the May 31 issue of Motion Picture News.

One of the few scenes in "The Busher" that does not suggest the baseball atmosphere

"PHIL FOR SHORT"—WORLD

Evelyn Greeley in Her First Starring Vehicle—a Comedy

"PHIL FOR SHORT" is Evelyn Greeley's first single starring vehicle for World, and it turns out to be a comedy of a quality well worthy to be placed with the best of the light offerings from this company. The plot, contrived by Clara S. Beranger and Forest Halsey, is a brisk affair and toward the end develops a spirit of farce that is always effective. The subtitles are of a humorous nature, too, although the scene-backgrounds used are in no way calculated to throw the words out clearly.

The story deals with the romance of a girl, Phil for short, and her husband. John Alden had married Phil because he believed he had compromised her and himself and he was pig-headed enough to say he didn't love her. How Phil accomplishes the winning of him makes a brand of humorous entertainment that should prove wide in its appeal.

Miss Greeley is supported by Hugh Thompson as her leading man and by a large cast of World stock players. The picture was produced under the direction of Oscar Apfel and as a consequence shows care and good taste in practically every one of its scenes.—Length, 5 reels.—Released June 2.—*Peter Milne.*

THE CAST

Damophilia Illington	Evelyn Greeley
Professor Illington	Chas. Walcott
Pat Mehan	James Fury
Donald MacWrath	Jack Drumier
Eliza MacWrath	Ann Egelston
John Alden	Hugh Thompson
Mrs. Alden	Henrietta Simpson
Mr. Alden	Chas. Duncan
Angelica Wentworth	Ethel Grey Terry
Tom Wentworth	Edward Arnold
Ivanovitch	John Adrizani
Clifford Brown	Tony Merlo
Prudence	Florence Short
President of College	Henry Hallam

By Clara S. Beranger and Forest Halsey.
Directed by Oscar Apfel.
Photographed by Max Schneider.

PRESS NOTICE

Evelyn Greeley, formerly the co-star of Carlyle Blackwell in World pictures but now elevated to the ranks of single stardom by this company, appears in her first vehicle under this new arrangement entitled "Phil for Short," at the ——— theatre on ——— of ——— week. "Phil for Short" is a brisk and joyous comedy written specially for Miss Greeley by those two excellent scenarists, Clara S. Beranger and Forest Halsey. It takes up the case of Damophilia Illington, whose name was "wished" on her by a father long on Greek but short on pocket-money. Naturally enough Damophilia decides to shorten her hindrance to Phil and hence the title of the picture.

The greater part of the comedy arises when Phil fairly forces herself on one John Alden, a woman-hater and makes it impossible for him to do anything else than make her his wife. But he professes a total absence of love even when he stands before the altar and it is Phil's task to wake the man up to himself in the concluding reels of the picture, a feat which she performs to the tune of considerable merriment. Miss Greeley appears to exceedingly attractive advantage in the stellar role and well justifies the company's choice in making a star of her. Her support in this instance is headed by Hugh Thompson and includes such well-known members of the World stock company as Jack Drumier, John Adrizani, James Fury, Ethel Grey Terry and Edward Arnold.

The picture was produced under the direction of Oscar Apfel, one of the leading directors of the day.

THE STORY

Damophilia Illington is the daughter of a famous Greek student—hence her name. She is known, however, as Phil and makes good her nick name by dressing as a boy and looking after the farm which her father neglects for his studies. In time Professor Illington passes on and Phil is confronted with the awful possibility of being adopted by Donald MacWrath, ancient pillar of the church who purposes to marry her. So, dressed in her boy's rig, she sneaks away in company with Pat Mehan, an old fiddler and travels the open road. The first stranger that she meets is John Alden, Greek teacher in a small college and profound woman hater.

In the course of time Phil lands the job as assistant Greek professor. John will have nothing to do with her in her girl's clothes but when she dons male attire and poses as her "twin brother" he tolerates her. Then Donald MacWrath comes for her with a warrant and Phil, to escape him, flees to John's house (dressed as a boy) and remains there for the night. The next morning the whole plot is discovered and John marries Phil to save both their good names.

Then comes the trip to John's home in Boston where Phil finds it difficult to make her husband even speak to her. Eventually, however, she arouses his jealousy by pretending elopement with Ivanovitch, a famous violinist. The "elopement" in reality is well chaperoned by the artist's wife. But John wakes up to the fact that he loves Phil through this game that she plays and before the story is over he takes her in his arms and confesses himself cured of his woman-hating.

PROGRAM READER

She knew her husband loved her but she knew too that he was pig-headed enough to go on refusing to admit it until the cows came home unless she took decisive steps to force him to. So she hatched a plan, a plan that revolved itself into an elopement! She chose Prof. Ivanovitch as the eloping partner for he had a convenient wife who would most certainly go along as chaperone! Wives of men are always such delightful elopement companions. But the note that she left behind for her husband to peruse mentioned nothing about this other wife—that was the trick and before he knew it the erstwhile pig-headed one had clutched his wife madly in his arms and was pouring forth his love for her. "Phil for Short" certainly teaches no lesson of importance but on the other hand it is a comedy bubbling over with merriment, that never falters in attracting the interest from first reel to last. Moreover it is Evelyn Greeley's first starring vehicle on the World program, she previously having worked with Carlyle Blackwell. The direction was in charge of Oscar Apfel who has been responsible for so many good World pictures.

CATCH LINES

Her husband pretended not to love her and she knew that he was pig-headed enough never to stop pretending unless she took the matter into her own hands. And she did! What happened then is humorously shown in "Phil for Short." Don't miss it.

She planned an elopement with a great musician and took his wife along as chaperone! There was a reason. See "Phil for Short."

In which Evelyn Greeley is starred alone for the first time—a sure-fire comedy with a sure-fire star.

Her father called her Damophilia and she chose Phil for short because the first syllable of her name was profane! See her adventures in "Phil for Short," a comedy for surprises and unconventionality.

SUGGESTIONS

As this is a comedy all advertising should be keyed in lighter vein and you have a lot of fine opportunities to do this in the story itself. A mere relation of some of the unusual situations that will be found by a perusal of the story will suffice to awaken the reader's interest. If you relate these in a snappy, original fashion, you will have the people eager to see the picture.

If you have played the Carlyle Blackwell-Evelyn Greeley comedies in the past and if your patrons have shown themselves admirers of Miss Greeley, don't fail to mention that for the first time she is starred alone in this picture. You might even go so far as to make the exhibition of the picture in the way of an event if you think the name and the occasion of sufficient importance to warrant such a proceeding. Oscar Apfel directed many of the comedies in which Miss Greeley appeared with Blackwell, so give him a play. And the authors, too, for they have been responsibile for some of the best pictures from World.

"DIVORCE TRAP"

(Continued from page 3854)

lionaire and he tires of her and attempts to get a divorse, which is difficult in the State of New York. His methods of framing her are good points to bring out. Advertise it as a domestic drama that carries the all-important theme of marriage and divorce. There is a big heart throb that should not be neglected. It is visualized when the heroine finds that she has been framed and fights to keep her honor. Keep the star before the public in any advertising plan you follow. Miss Brockwell is one of the leading emotional actresses of the screen and she has a considerable following. Fox has published some excellent stills of her and a number of one-sheets, three-sheets and six-sheets. Use them. The title vertise them. They are all well known to the is attractive and pound it home with effective arguments. The picture presents a story that touches a vital spot in the marriage problem of today. And don't fail to concentrate upon its truths. If the assisting players mean anything to you adaverage fan.

Evelyn Greeley blossoms forth as a star on her own in "Phil for Short"

"THE HOME TOWN GIRL"—PARAMOUNT

Vivian Martin's Latest Sparkles with Charm and Sentiment

THESE homespun stories are having quite a vogue upon the screen and inasmuch as they generate a lot of wholesome philosophy and charming sentiment, it stands to reason that the silversheet is striving to show realities. Take Vivian Martin's new release, "The Home Town Girl," for instance. Here is a picture of small dimension which offers no pretenses but simply offers in a modest way a spray of real humanity.

It is based upon the faith that is generated through love and it remains true to its philosophy to the concluding scene. A small town boy leaves a small town girl to make his way in the city. When he fails to write because he is ashamed of his temporary fall from grace, the faithful sweetheart comes to the big town and restores him his self-respect.

Not much to it is there? Yet it is pointed with as fine a sentiment as one would want to see. And every detail that is needed to bring out its simple message is there without the least bit of exaggeration. Don't get the idea that it is a sweetmeat, for there is enough humor and substantial drama injected to provide a happy balance. The small town atmosphere is thoroughly in place and gives the picture a "homey" look.

Miss Martin makes a charming figure out of the heroine and plays with her accustomed sincerity. Ralph Graves is the small town lover and a good one, while the city folks are represented by Carmen Phillips, Stanhope Wheatcroft, and Herbert Standing. The picture is from a story by Oscar Graeve and is directed by Robert Vignola.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Nell Fanshawe	Vivian Martin
John Stanley	Ralph Graves
Frank Willis	Lee Phelps
Nan Powderly	Carmen Phillips
Steve Ratling	Stanhope Wheatcroft
Peter Jellaby	Herbert Standing
Mr. Fanshawe	Pietro Sosso
Mrs. Fanshawe	Edythe Chapman
Ryder Brothers	William Courtwright
Manager	Thomas Persse

By Oscar Graeve.
Scenario by Edith Kennedy.
Directed by Robert Vignola.
Photographed by Frank E. Garbutt.

PRESS NOTICE

Vivian Martin, the popular and charming Paramount star, represents one of the finest types of womanhood in her new picture, "The Home Town Girl," which will be shown at the ———theatre on———of———week. Miss Martin plays the role of Nell Fanshawe, a country girl, who, by her sublime faith and loyalty, becomes the inspiration of her youthful sweetheart. Her power for good saves him from disgrace when he has a moment of weakness. He leaves the country drug store where he is the clerk behind the soda fountain and finds a more lucrative position in the city, in order to find the means with which to marry. When he becomes involved in difficulties and fails to write his faithful sweetheart, she goes to the city, finds him and brings him back to his fine ideals. We have not told the entire plot of the story. You must see it yourself to appreciate its many high lights. But we will state that a more truthful depiction of simple love and faith has never been told in pictures. The things that take place in "The Home Town Girl" are everyday happenings and so are recognizably real.

The picture is given an appropriate setting, there being an abundance of small town scenes that are rich in atmosphere. Miss Martin is especially charming in the role of Nell Fanshawe and gives a sincere and charming performance. Indeed she is thoroughly ingratiating in her representation of noble womanhood. Robert Vignola directed the picture from a story by Oscar Graeve. Edith Kennedy attended to the adaptation. In the supporting cast are Ralph Graves, Lee Phelps, Carmen Phillips, Stanhope Wheatcroft, Edythe Chapman and others. And they all render fine assistance.

THE STORY

In a little New England town lives Nell Fanshawe, who is extremely popular with the boys. Among those who pay homage to her are John Stanley and Frank Willis. The first mentioned seems to have the inside track as far as arousing the interest of the girl, but inasmuch as he is only a soda clerk in a drug store, their marriage cannot take place. However, John is ambitious to get ahead, and through Nell's inspiration he goes to New York and obtains a job with Jellaby & Co., antique dealers. Though his salary isn't large he is contented until Steve Ratling, a grumbling employee, tells him he is a fool to work for such a small wage. The ne'er-do-well is discharged and when John makes a particularly large sale Steve, out of jealousy, entices him into a poker game where he loses the firm's money. Afraid to face his employer, the country boy writes him that he has been the victim of pickpockets and that he won't return until he has made good his loss. And so he drops completely out of sight, with the result that Nell doesn't get any more letters. Yet she maintains her faith in him and comes to the city to find him if possible. She is employed by Mr. Jellaby, who informs her that John has been dishonest but that he is sending money each week without disclosing his whereabouts. Since he was at one time a soda clerk, Nell assumes he must be following that trade. Her assumption is correct, for she locates him behind the fountain in a drug store. After he confesses and declares his love she persuades him to return to Jellaby and face the music. And he offers such an effective plea that he is reinstated, thus paving the way for a happy reunion with Nell.

PROGRAM READER

Vivian Martin appears as a quaint but charming little country girl in her new Paramount picture, 'The Home Town Girl," which will be shown shortly at the ——— theatre. The star's many admirers will be glad to learn that she has a most congenial role in Nell Fanshawe. In fact, it is one of the most wholesome characters that has ever been drawn. Miss Martin admirably conveys all the qualities of loyalty, faith and unselfishness. And you will respond to her when you see that she cares more for the simple love that a soda water clerk in a country drug store gives her than for material riches as offered by men of position. She employs her womanly attributes so splendidly that she saves her boyish lover from moral degradation and makes everyone with whom she comes in contact just a little finer in heart and soul.

The story is written by Oscar Grave and perhaps you have come across it under its original title, "You Can't Just Wait." It has been faithfully adapted by Edith Kennedy, while Robert Vignola attended to the direction. Among the assisting players are Ralph Graves, Lee Phelps, Stanhope Wheatcroft, Carmen Phillips, Herbert Standing, and Edythe Chapman. They contribute splendid performances.

CATCH LINES

Don't fail to see Vivian Martin in "The Home Town Girl." It is a human picture of a girl who has sublime faith in her sweetheart. When he fails to write she comes to the city and rescues him from the depths of despondency.

His employer had made up his mind to have him arrested, but when Mr. Jellaby looked into the appealing eyes of the young man's sweetheart he couldn't resist them. Did the employee go to jail? See "The Home Town Girl."

Do you want to erase the furrows from your brow? Do you want to see a downright wholesome comedy? If you do, then don't fail to see Vivian Martin in "The Home Town Girl."

SUGGESTIONS

Here is one of those homely and human tales that should have no trouble in scoring with your patronage, simply because it tells a volume of truth which is set off entertainingly. Everyone loves a lover, but particularly so when he is willing to give up the environment of a small town to make or break himself in the city in order to obtain the wherewithal to marry on. Use this idea in your argument and bring out the inspiration that is created in the heart of the country boy by his wholesome sweetheart. She has unbounded faith in him, and even when he falters she is ever constant to make him better himself. Advertise the picture along this line and you won't have any trouble in catching the crowd. It looks like the best lead, this theme of "The Home Town Girl." and concentrate upon it. And

(Continued on page 3863)

Vivian Martin in a scene from "The Home Town Girl"

"THE BISHOP'S EMERALDS"—PATHE

Virginia Pearson Presents Herself in Good Melodrama

VIRGINIA PEARSON, who now heads her own producing organization, Virginia Pearson Photoplays, Inc., has presented her initial offering, "The Bishop's Emeralds." Judging from the merits of the attraction, she has established her company upon a good foundation. There is a thoroughness about the workmanship of the production that augurs well for the future providing, of course, that sponsors are guided by the same artistic standards.

In selecting their material those in charge have not indulged in any research work to unearth anything new. But in choosing Captain Houghton Townley's novel which retains its title in the picture, they showed a good dramatic perspective since it is strong in plot and characterization. The picture presents the familiar figure of a wife who has married again when she believed her first husband dead. And of course he bobs up to torment her when she is endeavoring to forget the past in the happiness of the present.

Coincidence is a strong factor in the play, though it doesn't destroy the dramatic fabric. The story is too well knit for such an event. There is only one weakness discernible in the construction and that is found in the deliberate planting of the plot and characters. Otherwise everything is in its favor, if one overlooks a few slips in detail.

Of course the thought behind the story is the attempt by the supposedly dead Nemesis to steal the Bishop's emeralds. And a counter thought is his desire to ravish his bigamist-wife. Is he frustrated? He is, but only after a series of smashing climaxes. The story carries a youthful romance that is enacted by the offspring of the central figures, and it helps to lighten the melodramatic burdens of the grown-ups.

Miss Pearson acts with sufficient emotional fervor and is always appealing and sympathetic in her role. Sheldon Lewis as sinister and suave as usual and his villainy is comparable to his best serial work. It is good to see him without tatters, whiskers, and vicious claws, but groomed like a gentleman. The other players are capable. The picture has been handsomely mounted. John B. O'Brien directed.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Hester, Lady Cardew	Virginia Pearson
Lord John Cardew, Bishop of Ripley,	Robert Broderick
Jack Cardew, his son	Frank Kingsley
Mabel Bannister	Lucy Fox
Caroline Cardew	Marcia Harris
Voss, Bannister's valet	Walter Newman
and	
Richard Bannister	Sheldon Lewis

By Captain Houghton Townley.
Scenario by Frank S. Beresford.
Directed by John B. O'Brien.

PRESS NOTICE

The ——— theatre has secured for presentation on ——— of ——— week the first run of "The Bishop's Emeralds," the initial offering of the new Virginia Pearson Photoplays, Inc. In the picture that classic beauty, Miss Pearson, is said to have one of the greatest roles of her entire career on the stage and screen, as Lady Hester Cardew, wife of the Bishop of Ripley.

The picture is founded upon Captain Houghton Townley's novel of the same name and depicts the struggle between Lady Cardew, the second wife of the Bishop, and her first husband, long thought dead, but who reappears as an international crook with intent to steal the Bishop's priceless emeralds. It shows the intense mental torture of this woman whose soul is wrung between a sense of duty to her reverend husband and the terrible scandal in which she would be involved were her former husband to denounce her as a bigamist.

The tense action of the picture gives Miss Pearson full scope for the display of her emotional and histrionic powers, and she embraces every opportunity with rare skill. Sheldon Lewis, who is featured, deserves praise for his sinister characterization of the cold-blooded crook, who stops at nothing to gain his ends. The balance of the cast is thoroughly satisfactory. John B. O'Brien, who directed the picture, has provided a notably "finished air,"—the whole production having a mark of quality.

THE STORY

Ripley Manor is the ancestral home of John Cardew, the Bishop of Ripley, and those who reside with him are his second wife, Lady Hester; Jack Cardew, the Bishop's son by his first marriage; and his spinster sister, Caroline. The latter heartily disapproves of her sister-in-law and when Jack marries Mabel Bannister, who has been a frequent guest at the Manor, the spinster again voices her disapproval. It seems that Mabel is the daughter of Richard Bannister who is also known as Richard Gordon, a notorious parasite and thief. He has educated his daughter in a convent so that he may be able to gain entree in sciety and thus practice his nefarious profession. When she returns home to break the glad news that she has secretly married a fine young man, she is greatly shocked to learn that her father is a chief and that he has accepted an invitation to the Bishop's week-end party.

The girl knows that he is after the famous emeralds, though she is powerless to stop him. When the guests are assembled in the drawing room, Lady Cardew recognizes in Bannister her husband, Dick Gordon, whom she had long thought to be dead. He is amazed to discover that her beauty has grown into sheer loveliness and his desire for the coveted emeralds temporarily sinks into the background when he realizes that this woman is his wife and that he can legally claim her.

When they meet at dinner an armed truce ensues. However, when she learns from Mabel, whom she now knows to be her own daughter, that Bannister is after the jewels she resolves to save them at all hazards. Although he succeeds in overpowering her to gain possession of them, he is subsequently wounded by his valet, an accomplice. The injury proves fatal, but before he succombs he manages to kill his man. And the story ends with a scene of reconciliation between the Bishop and his wife.

PROGRAM READER

"The Bishop's Emeralds," the initial production of Virginia Pearson Photoplays, Inc., with Miss Pearson, the classic beauty of the screen, as the star, will appear shortly at the ——— theatre. As Lady Hester Cardew, the wife of the Bishop of Ripley, she is given ample opportunity to display those talents for which she is justly famous on the screen and stage. The star is supported by Sheldon Lewis, who is familiar to millions as the villain supreme of Pathe serials, and who appears against the background here as dark, sinister and malign. The picture has been adapted by Frank Beresford, while John B. O'Brien attended to the direction.

It is a literal dramatization of Captain Houghton Stanley's novel of the same name, and depicts an intensely dramatic story of English country life. It shows the struggle between the second wife of the Bishop and her first husband, thought to be dead, but who reappears in her life as an international crook bent on stealing the Bishop's famous emeralds. This man's attempt to carry out his purpose, his death at the hands of an accomplice, and the final reckoning and reconciliation between the Bishop and the woman he loves—these together form the groundwork of a highly interesting tale. It remains a picture that every picture lover should see.

CATCH LINES

See "The Bishop's Emeralds," an intensely dramatic story of English country life, with the Bishop of Ripley, his second wife and her first husband as the principal characters. The latter is thought to be dead, but who reappears as an international crook with intent to steal the Bishop's emeralds.

"Truth will out" is brought home vividly in "The Bishop's Emeralds"—the new Virginia Pearson photoplay. It exposes with glaring relentlessness the fallacy of a wife suppressing her past history from her husband. See Virginia Pearson supported by Sheldon Lewis in a powerful picture.

SUGGESTIONS

In starting your campaign of exploitation of this feature emphasize the fact that it is the first of the star's pictures produced by Virginia Pearson Photoplays, Inc. Miss Pearson is widely known to screengoers as an exceptionally brilliant actress. So use her name extensively in any advertising plan, and that she is producing pictures under her own management. Bring out that she is supported by Sheldon Lewis, who will be remembered as one of the leading serial actors of the day. The story appeals to every class of the picture public. Although its locale is set in a society atmosphere the strong dramatic elements will attract those patrons who delight in melodramatic fare. The novel has undoubtedly been

(Continued on page 3862)

Virginia Pearson returns to the screen in "The Bishop's Emeralds" with Sheldon Lewis heading the supporting cast

"BREAK THE NEWS TO MOTHER"—SELECT

Rather Poorly Done Picture with Mother Love Theme

THE mother love theme is always a good one for the picture producer to turn to, but it is a theme which requires the best of treatment and production. Regrettably "Break the News to Mother," an opus that is traced to Charles K. Harris' song of the same name, is not intelligently put on. The main theme, always rich in the elements of sentiment and heart interest is not very prominently developed and even when it is, its effect is not very deep owing to the rather unskilled treatment it receives.

The character of the story as a whole is melodramatic and a good many emotional demands have been made on the players, none of which are met with any great degree of appreciation save those that come to Gertrude Berkely, who appears as the mother. And Miss Berkely apparently suffers from poor direction as in several of her scenes she is lost.

The rest of the players are little known and the two leads, Raymond Bloomer and Pearl Shepard, have quite a hard time scoring their points. It is evidently up to the exhibitor to get as much from the title and the picture's scource as he can, for there are more merits in this regard than in the production itself.—Length, 6 reels.—*Peter Milne.*

THE CAST

Ruth Godwin	Pearl Shepard
Mrs. Bray	Gertrude Berkely
Dave Bray	Raymond Bloomer
Edna Holmes	Alice Gerard
" Pop " Henkel	Forrest Robinson
Warren Flint	William Bailey
Howard Godwin	Louis Stern
Chief of Police Donovan	Joseph Smiley
Doctor Sims	Chester Barnett

Founded on the song " Break the News to Mother."

By Charles K. Harris.

PROGRAM READER

A story of a small-town boy whose ideal in life was his mother, and whose one desire was her ultimate happiness, is the theme of Select Pictures' big special attraction, " Break the News to Mother," which comes on ——— to the ——— theatre. At his mother's request, one night, he goes to his employer to apologize for having humiliated him, and asks to be reinstated. The superintendent is jealous of Dave because the girl he wants for his wife is in love with the boy. An argument arises, and the superintendent is shot. Dave is accused and, although he is innocent, he flees. The superintendent recovers, and after one year, when Dave does not return, he becomes engaged to the girl Dave hoped some day to make his wife. Dave turns up at the last moment, is absolved of all blame, and happiness and love are his rewards.

PRESS NOTICE

"Break the News to Mother," which Select Pictures offers on ——— at the ——— theatre, as a special attraction, is one of the most delightful stories the screen has seen in many months. It is a clean, breezy and powerful picture. " Break the News to Mother" is not one of those many photoplays that have no other reason for being except that they just happened. This picture has something to say and says it in a direct, appealing and powerful way. It is the story of the greatest love in the world—that of a mother for her child. Raymond Bloomer as Dave Bray, the small-town boy who worshipped his mother, is one of the best juvenile characters seen on the screen in many a day. Half man, half boy, typical of the small town which has been his home ever since he can remember, Dave is accused of a crime he never committed. He is forced to leave his home without taking time to bid even his mother or sweetheart goodbye.

The mother, one of the most wonderful characterizations that has ever appeared upon the screen, as enacted by Gertrude Berkely, is brokenhearted. She feels that the disappearance of her boy is entirely her fault, because she had persuaded him to go to see Flint, the superintendent of the firm for which he worked, who was later found shot, and for which crime Dave was named as responsible. The inner workings of the mother-heart are revealed to you. Throbbing, stirring, thrilling, " Break the News to Mother " will make you smile through your tears and make you glad that you are alive.

THE STORY

Dave Bray, only son of the widow Bray, is a typical boy with one strong point—his intense love for his mother. Ruth Godwin, daughter of Howard Godwin, President of the Godwin Iron Works, has second place in his heart. Warren Flint, superintendent for Mr. Godwin, is very anxious to win the affections of Ruth, and as Dave, one of his employees, stands in his way, he naturally feels resentful toward him. After having tried a number of times to interest Ruth, he decides to " frame " Dave so that he will appear as a good-for-nothing cad in her eyes and establish a better footing for himself. Dave learns of the " frame " and in his boyish way decides to " punch his head " for it. Flint declares that he has been humiliated and " fires " David. Dave goes to the office that night, at his mother's request, to beg Flint's pardon. A quarrel starts over Ruth, and Flint picks up a revolver, aiming it at Dave. They fall in a clinch. The revolver goes off and Flint falls to the floor.

During the fight Edna Holmes, Flint's former sweetheart, has been listening at the door, unknown to both men. Dave believes he has killed him. Flint learns that he has a chance to live and, although he knows that Dave did not shoot him, he accuses him of the crime. Dave manages to make his escape, but does not have a chance to say good-bye to his mother or Ruth. At the end of a year of adventures, he returns triumphant—to love and happiness. It is natural for Dave to find a haven in the ranks of the army and caring little whether he lives or dies, he covers himself with glory in the world war. Then comes his return to his home, his happiness with his mother complete when he finds Ruth still waiting for him and his name cleared of all the false charges.

CATCH LINES

A picture of tremendous heart interest founded on Charles K. Harris' famous song " Break the News to Mother."

A theme which all the world glories in—mother love.

Your eyes will smile through a veil of tears.

A story of the greatest thing in the world—mother love.

All his friends suspected him, she knew he was innocent! Who was she? The greatest friend of every boy in the world—his mother! Don't miss " Break the News to Mother," special in name and special in value.

Do you appreciate to what length a mother will go to save her boy? Do you know what mother love really is? If you do or don't, see " Break the News to Mother," the picture founded on Charles K. Harris' great song hit.

Gertrude Berkely, famous for her characterization of the mother in " War Brides," again takes this role here. A great performance in a great picture—don't fail to see " Break the News to Mother."

SUGGESTIONS

This picture has a title of great sentimental interest and it should be liberally displayed together with the announcement that it is based on Charles K. Harris' famous old-time song hit. If you can find any copies of the song left in your music store, dig them out and use them in connection with advertising this feature. Maybe the dealer will help you along. Of course use the piece several times through the run of the picture, employing it as the theme for the role carried by Gertrude Berkely. This will tend to further accentuate the sentiment of the picture. In your advertisements you might reprint a bar or so of the music to still further tie the picture up with its original source.

If you played " War Brides " probably even today your patrons remember the great characterization contributed by Gertrude Berkely. Dwell on the fact that she again takes the mother part here. She scored such a hit in the old picture that many people will want to see her again. Make mention in your advertising that she appeared in " War Brides " in order to freshen the audiences' memories.

" WHEN FATE DECIDES "

(Continued from page 3850)

interest readers. The catch lines have been written with this object in mind. And play up the star. Miss Traverse can do the triangle theme to perfection. She has personality and poise, and sufficient dignity to play the wronged wife. Use her name in advertising the feature and don't neglect the photographs. Your nearest Fox exchange will gladly send you some stills, but try to get some that exhibit her in a lavish display of gowns. Special lithographs have been worked out in advertising the star and story. They will suggest effective cutout ideas to you.

Gertrude Berkely, long remembered for her work as the mother in " War Brides," has another strong role in " Break the News to Mother "

"LEAVE IT TO SUSAN"—GOLDWYN

Madge Kennedy's Indomitable and Undeniable Humor Scores Again

IN "Leave It To Susan," Goldwyn has taken Madge Kennedy to the rolling plains of the West, and there against a background of melo-farcical happenings she appears as her own inimitable self. In this satire of a western thriller, the star has a thoroughly delightful subject—delightful in the sense that she is given full opportunity to display her unbounded talents as a comedienne.

It seems good to see her again in a humorous role for comedy is her forte and the woods are full of lachrymose actresses. They can do the serious things quite as well as Miss Kennedy, but she has few rivals when it comes to generating humor. So it is a sight for sore eyes to see her in this amusing trifle.

But the picture is Madge Kennedy any way you look at it. Take her out of it and we can think of no substitute who could emphasize the ineffable charm that she puts into her role. Susan Burbridge is her character name, and she surrounds herself with such an armor of innocence, and appears so unmindful of villainy that she makes her kidnappers appear like a delegation of missionaries. She has always wanted to meet bandits and now that she knows several she doesn't think they are bad fellows at all.

The action takes a melodramatic turn occasionally, but then Miss Kennedy is always there to balance it with the comedy threads. Wallace MacDonald, Walter Hiers, Alfred Hollingsworth, Ann Hernandez contribute good support. Clarence Badger's direction is capable.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Susan Burbridge	Madge Kennedy
Jimmy Dawson	Wallace MacDonald
Pa Burbridge	Alfred Hollingsworth
Ma Burbridge	Anna Hernandez
Horace Peddingham	Walter Hiers
Two-Gun Smith	George Kunkel

By Rex Taylor.
Directed by Clarence G. Badger.
Photographed by Marcel Le Picard.

PROGRAM READER

Madge Kennedy in the environment of the wild West! It had to happen. The laughter-provoking possibilities of the daintiest of stars surrounded by the roughest of Western characters has been evident ever since the piquant comedienne arrived at the Goldwyn Studios in California. The concrete result is "Leave It To Susan," confidently offered by Goldwyn as absolutely the best Madge Kennedy photoplay yet presented. She is as different in her methods as the locale is unlike any in which she has hitherto found herself. Her rapidly mounting popularity will increase by leaps and bounds when she is seen as Susan, daughter of a financier, who finds herself stranded on the American desert and seeks refuge in a shack occupied by a band of desperadoes. This situation, verging on the tragic, becomes an episode of delight as Madge Knnedy plays it. The entire production of "Leave It To Susan" is replete with moments of wholesome and refreshing fun. All the amusing happenings on a long railroad journey are shown, not to mention Susan's adventures with the bandits and her return to civilization. Players high in favor with the public support her, and genuine plainsmen and cowpunchers take the places of her usual society satellites. All in all, Madge Kennedy's latest is sparkling comedy in its best estate.

PRESS NOTICE

A chuckle every second and a laugh a minute is the guaranteed speed record of "Leave It To Susan," Madge Kennedy's new Goldwyn picture, which comes to the ——— theatre, beginning ———. She is the daughter of a mining capitalist who is taking her on a Western trip with him, accompanied by her mother and a ridiculous suitor. Unknown to anyone aboard but the father is a young mining engineer, Jimmy Dawson (Wallace MacDonald), retained by the father to investigate beforehand the property the capitalist is interested in. They have arranged a code and Jimmy will wire to Susan's father at a certain hotel.

The inevitable hot box occurs on the long trip across the American desert and Susan takes the opportunity to give her dog an airing. They are left behind and after long hours Susan finds herself at nightfall in a tumbledown shack. Jimmy Dawson turns up there, too, and dons rough garb. In this guise Susan sees him for the first time and is sure that he is a hold-up man. Her suspicions are confirmed when the real desperadoes appear and Jimmy pretends he is one of them. Thanks to the code he is able to apprise Susan's father of his daughter's danger and eventually she is rescued. What happens afterward is the big surprise.

THE STORY

Susan Burbridge journeys west with her father and most unwelcome suitor, Horace Peddingham. Burbridge is to look over some mining property on which Jimmy Dawson, his engineer, has been working. Nearing their destination the train is held up and Susan gets a good look at the robbers. To make matters worse a few miles further on a hot box occurs in the engine and the train is stalled. Susan gets out to give her dog an airing, but the beast gets it into his head to chase an animal of the plains, and when at last Susan has recovered him the train has gone on its way.

Susan wanders around for hours and at last finds herself in a shack where the same Jimmy Dawson is stationed. His rough clothes lead Susan to believe that he is a bandit, but she quickly reverses her opinion of him when he talks to her as a gentleman. However, soon afterwards the bandits who robbed the train enter and then Jimmy lapses into their style of talk and Susan is convinced that he is an outlaw. Jimmy tells them who Susan is and suggests that they write a note demanding a ransom. He pens the epistle and includes in it a code message telling the truth to Burbridge.

While one of the bandits is away to get the money Susan contrives to make all the rest her captives on the grounds that she wants to learn some tricks with the rope. Then the sheriff arrives and Susan is rescued. Jimmy, however, disappears. Later in the city Susan again meets her "bandit," this time clothed in gentleman's clothes, and it is not until then that she learns the real identity of the romantic individual.

CATCH LINES

In which Madge Kennedy invades Bill Hart's own West and proves a match for a gang of holdup men. See "Leave It To Susan," a merry melodramatic farce.

She stepped off the train in the middle of the Wild West to give her dog an airing and found that when he had gotten his full the train had gone on without her. Stranded in the trackless country! What did she do? Well, see "Leave It To Susan" and enjoy a laugh and a thrill.

She knew she oughtn't too, but then she just couldn't help falling in love with this bold, bad bandit! But was he a bandit after all? See Madge Kennedy in "Leave It To Susan."

SUGGESTIONS

Tell your patrons that in this picture Madge Kennedy invades the melodramatic West, still with her farcical ways, however, and that she masters a bunch of bad men without knowing how she did it. Bring out the farcical spirit of the picture which the title itself suggests and at the same time strive to get a few melodramatic touches in your copy to keep up the interest.

Madge Kennedy is worthy of special featuring and in the Goldwyn press sheet on this production a number of good stories regarding it are to be found. Wallace MacDonald, leading man, is also worthy of mention, inasmuch as he only recently returned from service with the Canadian forces.

"MODERN HUSBANDS"

(Continued from page 3851)

wrapped up in the scheme of making money quickly is real and so is his wife who is skidding near the danger sign in her vain search for pleasure. Idleness and wealth—what tragedies are written about these words.

Play up this idea. It is your strongest talking point aside from the star. Send out teasers suggested by the producers which are that EVERY WIFE who feels she is neglected, every wife who is longing to meet a "dancing man" at a tea dansant so that he may give her the love that her husband has denied her, should see this picture. And the same idea can be used about the husband who neglects his wife for the sake of business. Concentrate upon the theme. It is a big revelation of a modern triangle. The title is a hum-dinger. It will catch the crowds if you emphasize it properly. Use the argument that everyone may have an idea what a modern husband is but he doesn't know for sure. Your argument will show him. Use the star's name. He is a big feature in the screen world. He has been called the Mansfield of the silent drama. He is highly talented and your crowds should know it by this time.

Madge Kennedy in a Stop, Look and Listen Attitude from "Leave It to Susan"

"LOVE'S PRISONER"—TRIANGLE

Olive Thomas Stars in Society-Crook Picture

OLIVE THOMAS takes the role of a young woman who is society leader by day and notorious crook by night in "Love's Prisoner." While crook plays are generally accepted by the public if properly presented, it must be confessed that this picture fails to measure up to the standard in this line of entertainment. The action itself presents a good enough appearance, scene by scene, but it is only too obvious that the picture was extensively edited, with the result that the whole possesses small measure of continuity. Instead the producers have overburdened it with subtitles containing big phrases and accomplishing much of the action themselves. For example, the heroine is married, widowed and educated all in the short space of twenty-five words or so!

Miss Thomas herself appears to attractive advantage and is ably supported by Joe King as the hero and William V. Mong in a character role. The settings are passable, although it is quite obvious that the director was striving for "atmosphere" all the time. Certain it is, however, that the picture could be improved if the laboriously written subtitles were removed and replaced with others.—Length, 5 reels.—Released June 8.—*Peter Milne.*

THE CAST

Nancy	Olive Thomas
Jim Garside	Joe King
Jonathan Twist	William V. Mong

By E. Magnus Ingleton.
Directed by Jack Dillon.
Photographed by Steve Norton.

CATCH LINES

Jim Garside stumbled on a clue that led him to believe that the famous Lady Cleveland and the notorious crook, "The Bird," were one and the same! Was he correct in his surmise? Would he be obliged to arrest the woman he loved as a common crook? See "Love's Prisoner," Triangle's latest picture in which Olive Thomas appears.

She led the best society by day. In the small hours of the morning she terrorized the city and baffled the police by her daring robberies! Why did she do this? See "Love's Prisoner."

The beautiful young leader of the best society of the city was actually "The Bird," the crook who had terrorized peaceful inhabitants and baffled the police and detectives for months! Why should Lady Cleveland prey on society in this way? See "Love's Prisoner," in which Olive Thomas again appears on the Triangle program.

Society leader or crook? Which? See Olive Thomas in "Love's Prisoner."

PRESS NOTICE

Olive Thomas, the popular Triangle star, will be seen at the ——— theatre on ——— of ———week in her latest production entitled "Love's Prisoner." This is a singularly effective photoplay and awards the star a role which taxes her versatility to its utmost. Suffice it to say, however, that she meets all the difficult situations of the story with a wonderful display of those varied capabilities of hers, which have so soon lifted her to a place in the foremost ranks of screen stars. "Love's prisoner" was written by E. Magnus Ingleton and produced under the direction of Jack Dillon.

Miss Thomas appears as Nancy, the daughter of a famous pickpocket, who, on her father's death, is confronted with the seemingly impossible task of providing for her two younger sisters. She resolves to make a valiant fight to play with the law instead of against it as her father had done before, but through a series of peculiar circumstances she finds this an impossibility. She is revealed later as the fashionable widow of the late Lord Cleveland, but there is more about Nancy than just her society name. For to keep up appearances she goes forth into the night and robs the homes of the rich that she herself and others less fortunate may live.

How she was finally discovered on one of these marauding parties and what the consequences were make "Love's Prisoner" a picture filled to the brim with heart interest and true romance. Miss Thomas is supported by Joe King and William V. Mong, both players of great ability.

THE STORY

Nancy is the daughter of a famous pickpocket and when the old gentleman gets sent off up the river for a stay she is obliged to turn in and support her younger sisters. Leaving them in care of old Jonathan Twist, a jeweler, she gets a job as demonstrator of some new drink in a drug store and in this way she meets the wealthy and ancient Lord Cleveland. A proposal of marriage and a wedding shortly follow and not so long after that Nancy is a widow—but without funds. Cleveland's holdings were in England and Nancy finds that she has no title to them. But she determines that the law, the law that has always been against her it seems, shall not force her back to the poverty she once knew.

And so Nancy takes her place as a brilliant society leader during the day time and at night, dressed in boy's clothes, sallies out and robs the rich. There is method in her madness, however, for she gives part of the loot to the poor she once lived with. So clever is she that the police consider her a most dangerous person and put Jim Garside, ace of detectives, on the mysterious robber's trail. It takes Garside weeks and weeks of watchful waiting and patient watching to get a clue, but eventually he does, through Twist who acts as Nancy's "fence."

Nancy plays a clever game, but the detective is cleverer and he finally places her under arrest, after he has found Twist murdered. He is about to accuse her of this crime when the police inform him the real murderer has been found. And then, not having to press the murder charge, Garside decides to press none at all—instead he presses Nancy—very close to him.

PROGRAM READER

Jim Garside found himself rapidly falling in love with this pretty little widow—Lady Cleveland. He had been assigned to guard her house which had been brought under the surveillance of a notorious robber, known to the police as "The Bird." But Jim found that he was watching Lady Cleveland and not giving much time to the elusive one who constantly violated the law. And then one day Jim received a shock. He stumbled over a clue that led him to believe that Lady Cleveland and "The Bird" were one and the same! Could this be true? Could the respected and eminent Lady Cleveland be the crook that had systematically been looting the fashionable residences of the city? Was Jim Garside right in his conclusion? These are questions that will be answered in the most recent of Olive Thomas' Triangle pictures, "Love's Prisoner," which will be seen at this theatre shortly. It is one of the most exciting of all pictures in which she has appeared and should be missed by none of her many followers.

SUGGESTIONS

The greatest advertising point regarding this feature lies in the story which introduces a society leader as a crook. Advertising should be molded on the form of one of the catch lines, that is as far as word arguments go. Stimulate the reader's interest in this character. Play it up for all it's worth and you will arouse the curiosity of even the casual reader. The same plan could be employed in throwaways or any other sort of exploitation you employ in putting the picture over.

Olive Thomas, of course, should be featured heavily. Recently she has been receiving national advertising that has made her name even better known at your theatre. Cash in on this by using her name in all exploitation matter.

"BISHOP'S EMERALDS"

(Continued from page 3859)

read by many of your patrons and it is certain that everyone who perused it will be desirous of seeing it on the screen.

Link up with your bookdealers and get them to make a window display. Or have them use cards with the question, "Have you ever read 'The Bishop's Emeralds'?" provided they are unable to obtain copies on short notice. But have them draw attention to the fact that the public can read the story from the ——— screen if you cannot exploit the book angle. Than you have the jewelry stores to work with. And they can display real or imitation emeralds with cards advising when and where the picture can be seen. You can get lobby displays in the shape of posters and stills from your nearest Pathe exchange. Use them. Miss Pearson wears some stuning gowns that are sure to attract the feminine sex. Then you might use the circular letter stunt. Get up a few snappy sentences particularly emphasizing that the star is beautifully gowned, the fine atmosphere of the play, and the date and time of presentation at your theatre.

Olive Thomas with Joe King in a scene from "Love's Prisoner"

"BEAUTY PROOF"—VITAGRAPH

Harry Morey in Melodrama of the Far North

"BEAUTY PROOF" is old fashioned melodrama with a vengeance. It is the villain that contributes largely to the creation of this aspect of the picture. He simply will not behave. He drags a helpless man out into the snow and leaves him to die, hurls the heroine from his sled when he discovers that she retards his progress and takes mean advantages of the hero from reel No. 1 to reel No. 5.

Certainly none of those who enjoy the ten, twenty, thirty stuff will find anything missing in "Beauty Proof," but before an audience accustomed to the modern in picture production it will appear in its true light—old style.

The picture is laid against a background of northern snow and is worthy of special consideration as to its scenic value because of this. Mr. Morey is again the fighting hero, while George Majeroni is the villainous one and Betty Blythe the heroine. One can not help but criticise the direction of Paul Scardon when it comes down to dramatic details. If he had toned his action a bit the obvious tricks of a by-gone age that he uses would not be so apparent.—Length, 5 reels.—Released June 23.—*Peter Milne.*

THE CAST

Corporal Steele	Harry T. Morey
Carol Thorpe	Betty Blythe
Hodge, Alias Garson	George Majeroni
Young Thorpe	Denton Vane
Inspector McGregor	Robert Gaillard

By James Oliver Curwood.
Scenario by Edward J. Montagne.
Directed by Paul Scardon.

SUGGESTIONS

The title of this feature offers a number of features for distinctive advertising. You can play on it in the manner done elsewhere on this page in the catch lines. Questions directed to the readers as to whether any man is "beauty proof" will likely catch the attention. Play up this angle in all advertising that you do. It will help sell the story.

Mention also that the story is laid against a background of snow in the far North. The scenes of the picture will back up this statement with much to spare.

Harry Morey is a popular Vitagraph star and there are others in the cast that surround him worthy of mention in the advertising. At all events feature Mr. Morey for all he's worth to you and then mention the others who support him as they are well known to people who have been seeing Vitagraph pictures regularly.

PRESS NOTICE

Harry Morey, the virile Vitagraph star, will be seen at the ——— theatre on ——— of ——— week in his latest picture entitled "Beauty Proof." This is an adaptation from a story by James Oliver Curwood and awards Mr. Morey the role of a member of the Northwest Mounted Police. He is known as "beauty proof" inasmuch as he is a woman hater and his comrades in the organization of law and order know little or nothing regarding his past. There comes a time when this man is sent on a perilous mission to arrest one Thorpe, charged with murder. Other men have tried and failed owing to the wiles exerted over him by Thorpe's sister, Carol. And so the "beauty proof" corporal is chosen because of his reputation as a woman hater.

How he fares in the tractless wastes of the frozen north, how he learns eventually that Carol and her brother are really innocent and that their oppressor is really his old enemy, and how finally justice is meted out to all, makes a picture of extraordinary entertainment value. Mr. Curwood, an author who knows the North of which he writes, has constructed his story with a keen eye to its many melodramatic situations and as a result these have been developed to their fullest extent. The scenario for the story was made by Edward J. Montagne and the picture was produced under the direction of Paul Scardon who has done such good work on Mr. Morey's pictures in the past.

Mr. Morey makes a striking figure of the strange man of the North and receives support of an excellent sort from such players as Betty Blythe, George Majeroni and Denton Vane.

THE STORY

Corporal Steele of the Northwest Mounted Police is known as "beauty proof" because of the fact that he is a woman-hater. The reasons for this attitude of his are deep ingrained. Several years before Steele had taken one Garson into the bosom of his family and had helped him to gain a financial footing in the world. Garson's thanks were to make off with Steele's wife, later deserting her and leaving her to die. As a consequence Steele had hunted high and low for the betrayer but his quest had never met with anything approaching its reward.

Steele is sent farther north to arrest Thorpe on a charge of murder. He is regarded as the only man for the job inasmuch as Thorpe's sister, Carol, one of the most beautiful girls in the north country, has bent every effort to save her brother from the clutches of the law. When Steele arrives at his destination he is made prisoner of the girl and is so placed in a room that he learns that the charge of murder is a frameup by Garson, who now goes under the name of Hodge, in order that he may get Carol in his power.

So Steele turns evidence against the crown instead of for it and it is through his testimony that the victims of the villain are acquitted. Afterwards, Steele, influenced by the girl attempts to get Hodge away from the angry mob. Hodge attacks him and leaves him in the snow. Again he makes Carol his captive and severely wounds her brother by shooting him. But Steele revives and gives pursuit and this time there is a fight to the death with Steele the survivor. But Steele's heart has been softened again through contact with Carol and he leaves the northern wilderness with her as his wife.

CATCH LINES

He was known as "beauty proof"—a self-confessed woman-mater! No woman in all the far North had been able to attract his attention until—see Harry Morey in "Beauty Proof," a picture of thrills in the snows of the Northwest.

Over the tractless snows he followed this man, this man who had years ago, ruined his domestic life and who now threatened to blot out the only ray of happiness that had since entered his life? Would he overtake this man—see "Beauty Proof" with Harry Morey.

Is any man "beauty proof"? Can any man withstand the wiles of a beautiful woman? Are all men susceptible to a woman's charms even when life, death, honor are at stake? See "Beauty Proof" with Harry Morey."

Harry Morey in a picture of the Northwest, a magnificent drama laid against the tractless snows of the distant provinces. See "Beauty Proof."

PROGRAM READER

Corporal Steele of the Northwest Mounted Police was chosen to go on a mission of a most peculiar nature. It was an easy thing to arrest this man, Thorpe, accused by an important railroad man of the far North of committing murder. But the chief told Steele that there were more perils attached to the job than he dreamed of. In the first place there was Carol Thorpe, the accused man's sister. This opened up a vast avenue of difficulties that no ordinary man could beat down. Carol was known as the prettiest girl in the Northwest and the commandant of the police knew that any other man than Steele might be susceptible to her wiles—wiles used in keeping her brother from the law. But Steele was "beauty proof," a nickname fastened on him by his associates because he was a confessed woman hater. That was why he was chosen to go far into the North to make this arrest. What did he find there? How did he fare with this famous beauty of the North? Was he successful in his mission? Was he really beauty proof? All these questions are answered with dramatic effect in the latest Vitagraph picture starring Harry Morey and entitled "Beauty Proof" which will be shown at this theatre shortly. It is one of the best of Mr. Morey's features and should not be missed by any of his many admirers.

"HOME TOWN GIRL"

(Continued from page 3858)

because it is true to life and will be recognized as such by your patrons, the picture is going to be talked about. Bring out that it shows a lot of wholesome people—people you would like for your neighbors. They have no pretentions but are sincere and take life as it comes.

Play up the fact that the star has never had a more congenial role. She is going to make a lot of new friends. So use her name and photographs. She is a regular girl here and your younger patrons will recognize her as identically like their sisters and sweethearts. Also state that the picture is an adaptation of Oscar Graeve's story, "You Can's Just Wait," and that Robert Vignola directed it. Ralph Graves, Lee Phelps, Carmen Phillips, Stanhope Wheatcroft, Herbert Standing, and Edythe Chapman are in the cast. Advertise them because they are well-known players.

Harry Morey with Betty Blythe in a scene from "Beauty Proof"

"THE LADY OF RED BUTTE"—PARAMOUNT

Western Melodramâ Gets Tangled Up in a Tissue of Absurdities

DOROTHY DALTON wins the prize for having the best crazy quilt of the current cinema season in "The Lady of Red Butte." What the thing purports to tell we are unable to find out, but we do know that after it has run through its spool that it resembles nothing so much as vacuum. Gardner Sullivan, are you guilty? Your name is down as the author, which leads one to suspect that you were dreadfully hurried to finish it on schedule time. And that is the idea that the picture brings forth—that it was written to furnish a vehicle and nohing more.

The realists are going to be awfully disappointed here, and for that matter so will the sentimentalists. Those who enjoy seeing life lived with a measure of reality will be just as shocked as the others, who like truth sacrificed for happy touches. The story is absurd and the characterization is weirdly overdrawn.

It is all about a gambler's daughter who paired off with a wandering minister after she has restored his mind. He was a raving maniac when he hit the camp and he wore a false beard and carried a shepherd's crook. And he cursed and he prayed that fire and pestilence would destroy Red Butte. Well, the fire came, but it burned his shack of worship and left the den of evil standing. Why? Because the girl prayed harder than he did. This is only one of the absurdies; the others are too numerous to mention.

But for the sake of the good old love interest we must state that the crazy evangelist became a good and loving Christian after the girl had whacked him on the head with what the gentlemen of the press call a "blunt instrument." The picture is intended for serious consideration, but to us it looks like a corking comedy. Where was Mack Sennett when the thing was taken?—Length, 5 reels.—*Laurence Reid.*

THE CAST

Faro Fan........................Dorothy Dalton
Webster Smith, an evangelist..Thomas Holding
Spanish Ed, a Renegade........Tully Marshall
Hodoo ....William Courtright
Delicate Hanson, a saloonist..Joseph Swickard
Sugar Plum........................May Garcia

By C. Gardner Sullivan.
Directed by Victor L. Schertziger.
Photographed by John S. Stumar.

PRESS NOTICE

Dorothy Dalton will be seen at the ——— theatre on ——— of ——— week in her latest Ince-Paramount picture entled "The Lady of Red Butte." As the title implies the star appears in the sort of picture that brought her fame—a picture of the western type and of a generation past. There is the mining town of Red Butte with its saloon, and a gambling house that is presided over by the star in her character of Faro Fan. Everything is peaceful in the community since the natives are largely influenced by the wholesome personality of the girl. However, when a religious fanatic comes to the town and curses the citizens and calls upon Heaven to purge the place of its sins, the peaceful quietude of Red Butte is sadly interrupted. A fire sweeps the town and takes every building but the gambling house. And the minister, enraged to find his church destroyed, attacks the girl. How she restores his sanity and regenerates him is told in an absorbing climax.

It is a most dramatic photoplay, this "The Lady of Red Butte," and is filled with situations of an unusual character. The story was written by C. Gardner Sullivan—than whom there is no better author for the screen—and he has succeeded in making it graphic and thoroughly interesting. The direction was in charge of Victor Schertzinger, and he has brought out the full values of the story besides seeing to it that it was properly staged. Miss Dalton's vital and vibrant personality is set off to advantage by the requirements of the role, while Thomas Holding, Tully Marshall, William Courtright, and Joseph Swickard are among the most prominent members of the supporting cast.

THE STORY

Faro Fan is a young woman who has inherited her father's gambling house in the mining town of Red Butte. As she is strictly on the level and generous to a fault, she does not encourage the lawless element to gain the upper hand. Consequently she and the place she presides over are respected by every one in the town. Things go along in their even way until Webster Smith, a religious fanatic, staggers into the town bent on reforming the citizens. His mind had given way some time previously while he was attending a theological school. Mounting a platform, he expounds his doctrine of hate, and condemns every one, including Fan, for leading a life of sin. She is the only person who upbraids him for his intolerance. When he learns that she conducts a gambling house he curses her and prays that God will scourge the town by fire.

As a malignant fever is rampant, Hanson, the saloon-keeper, tries to disinfect his place and starts a fire which spreads rapidly. Every building is destroyed except Fan's house, and Smith, enraged over the loss of his church, attacks her. In the struggle she strikes him on the head, and the blow restores his mind. The result is he becomes the personification of love and kindliness. Thus a romance springs up between them. When he goes away to bring a doctor and supplies, Fan is attacked by a vicious Mexican, though she succeeds in protecting herself. But Smith returns unexpectedly and Fan fires at him in the belief that he is the greaser. The injury makes her realize that Smith has redeemed himself, and that his intolerance is succeeded by love. And so they are happy.

CATCH LINES

Her life was in danger since she was threatened by a religious fanatic who held her responsible for the sins of Red Butte. She conducted a gambling house in the town. Did his intolerance turn to love? See "The Lady of Red Butte."

The mining town was a pretty clean place, but a wandering fanatic believed it to be Hell on earth. He called on Heaven to wipe it out. Was his prayer answered? See Dorothy Dalton in "The Lady of Red Butte."

Dorothy Dalton, the popular Ince favorite, will come to the ——— theatre on ——— of ——— week in a good old hair-raising mining camp melodrama—the kind of picture that made her a star. No one can do this subject quite as well as Miss Dalton. Don't miss her.

When fire swept the town, Faro Fan's gambling house was the only building spared. The fanatical minister attempted to take vengeance out upon the girl. But he found a love that he never thought existed on earth.

See "The Lady of Red Butte"—a picture of intolerance and love and a mining camp.

PROGRAM READER

Dorothy Dalton, whose pictures have been greatly enjoyed in the past at the ——— theatre, will return here shortly in "The Lady of Red Butte." As the title implies, it is a mining camp story—the kind of story that brought Miss Dalton out as a star. No actress on the screen has a more vital personality, and she always succeeds in suggesting the frontier girl to the life. The management believes that you will enjoy seeing her in the thing that she does best.

It is a tale of a girl who conducts a gambling house. She has such a splendid character herself that the place could not help being run strictly on the square. A fanatical minister comes to the town with a lot of bigoted ideas. How his intolerance spreads unhappiness in her heart provides the dramatic elements of the story. He calls upon God to scourge the town by fire, and the flames sweep every building in the town except the gambling house. How his mind is brought back so that he looks upon the world with kindliness and love forms a fitting climax to an absorbing story. "The Lady of Red Butte" was written by C. Gardner Sullivan, one of the few BIG authors in the business, while Victor Schertzinger directed the picture. The star is supported by a cast that includes such popular players as Thomas Holding, Tully Marshall, William Courtright, and Joseph Swickard.

(Continued on page 3865)

Dorothy Dalton in a scene from "The Lady of Red Butte"

"PRETTY SMOOTH"—UNIVERSAL

Bayard Veiller Writes Another Crook Story for Priscilla Dean

"PRETTY SMOOTH" stars Priscilla Dean in another crook picture, this time written by Bayard Veiller, the popular stage author. The picture combines mystery and suspensive action to a good degree and presents two principal characters that always attract the spectator's sympathy. The climax of the story is well evolved and besides rising to unusual heights brings a laugh.

Miss Dean, whose name has come to stand for the exciting crook picture, plays with an alertness and spontaneity that is attractive and receives good support from Francis MacDonald as the hero and from Milton Ross as a detective.

All in all the picture should find an extensive appeal before those audiences who delight in seeing the minions of the law go down to defeat through the cleverness of outlaws. The picture was extensively reviewed on page 3657 of last week's issue.—Length, 6 reels.—*Peter Milne.*

THE CAST

Gertie	Priscilla Dean
Hartigan	Francis McDonald
Mrs. Manson	Gertrude Astor
Mr. Manson	George McDaniels
Nellie	Claire Greenwood
Judge	Joseph Swickard
Kersey	H. Milton Ross

By Bayard Veiller.
Scenario by Waldemar Young.
Directed by Rollin Sturgeon.

PROGRAM READER

They had decided to go straight, had Gertie and her husband, Jimmy Hartigan. Horrible examples of what they might come to in future days changed them from crooks into people endeavoring to be honest. So they bought a little farm in New Jersey and settled down. But they forgot! Forgot that there was one relentless detective who was on their trail. He was Kersey, a sleuth, who had been on Hartigan's track ever since he broke jail some two or three years before. His job had been a difficult one and one which he had often despaired of fulfilling but it so happened that just when Gertie and Jimmy had decided once and for all to quit appropriating other people's property that he should come upon them! And what was the consequence? Did he take Jimmy away to jail? Did he break up their happiness? In "Pretty Smooth," the latest Priscilla Dean picture which will come to this theatre shortly, all these questions are answered in most dramatic fashion. The story for the picture was written by Bayard Veiller, the famous playwright, while Francis McDonald appears opposite the star. If you like crook plays you'll like "Pretty Smooth"; if you don't like them, "Pretty Smooth" you'll surely like.

PRESS NOTICE

Admirers of Priscilla Dean, the Universal star, have a special treat in store for them in her latest picture entitled "Pretty Smooth," which is scheduled for public exhibition at the ——— theatre beginning on ——— of ——— week. "Pretty Smooth" is another crook play but an unusual one. Its merit may be partially judged when it is mentioned that Bayard Veiller, the famous stage playright, author of "Within the Law" and "The Thirteenth Chair," is author of it. All those elements of mystery and suspense which he always managed to inject in his stage work are not missing here with the result that "Pretty Smooth" pretty nearly sets a record for the crook picture play.

Miss Dean is awarded the role of Gertie, a sweet young crook, who is married to Jimmy Hartigan, the prize cracker of them all. After a variety of exciting experiences the couple decide to tread the straight and narrow path—but, they forgot the inevitable detective. Said detective at last gets on their trail and accosts them just as they had planned to settle down on a little farm in Jersey. How they manage to escape from his clutches and enter their new life with all vestige of the old swept away makes a photoplay of absorbing interest, the climax of which rises to unusual heights.

..Miss Dean makes a dashing appearance in the stellar role and receives competent support from Francis McDonald as Hartigan and from Milton Ross as the detective. The picture was produced under the direction of Rollin Sturgeon from a scenario by Waldemar Young.

THE STORY

Gertie Jones, known to the police as the "chatterbox," is acting as maid in the home of a wealthy family for purposes best known to herself. When she sees her chance she attempts to open the safe with tools in order to secure a valuable necklace but makes an exceedingly bad job of it. Casting about for an alibi she cuts a hole in the glass window, as if a burglar had done it, and then sends for the police. But just as the "coppers" come a real burglar, Jimmy Hartigan, enters the place and it is a case of love at first sight between Jimmy and Gertie. However, Jimmy gets caught by the police and Gertie finds herself with a debt to pay.

She pays it first by arranging for Jimmy's getaway from jail and then by marrying him. They establish themselves in New York where they are not known and proceed to continue in their chosen line of endeavor until unforeseen circumstances influence them to attempt the straight and narrow path. Gertie's sister comes out of jail a consumptive and a famous old crook appears before them a broken down wreck. Seeing that they too will some day come to similar circumstances, the Hartigans, under the name of Hart, buy a farm in Jersey and settle down.

But a detective has been on Hartigan's trail ever since he broke jail. They get word of his coming and, with two other crooks, arrange a game that, when enacted, makes it appear as if Hartigan had saved his life. And so the detective makes a quiet exit, saying that he was looking for Jimmy Hartigan and not Jimmy Hart. The happy couple then settle down to virtuous lives quite free from such things as detectives.

CATCH LINES

They wanted to go straight but there was a detective on their trail who wanted them back in jail. Who won out? See "Pretty Smooth," the latest Priscilla Dean crook play.

The detective wanted some way out. He didn't relish the job of arresting Jimmy Hartigan and Jimmy was obliging enough to provide that way out! See "Pretty Smooth," the crook play with a hundred thrills.

Written by Bayard Veiller, the famous Broadway playwright, author of such successes as "Within the Law" and "The Thirteenth Chair"—see his first original picture, a masterpiece of suspense and surprise, "Pretty Smooth."

Priscilla Dean's latest crook photoplay—nothing like anything you have seen before—don't miss "Pretty Smooth."

SUGGESTIONS

Priscilla Dean and the fact that this is another crook play are the points to bring out first of all in advertising this feature. Miss Dean has climbed to popularity rapidly on the recent features awarded her by Universal and it would be wrong to underestimate her reputation with the fans. Furthermore they seem to look for her in crook plays so don't make any mistake about announcing the real character of "Pretty Smooth."

You also have a wonderful name in Bayard Veiller, the author of the picture. His two most recent plays, "Within the Law" and "The Thirteenth Chair," were tremendous successes in New York and the other big cities and are still playing on the road. It would certainly be of value to carry his name on all copy together with the statement as to his authorship of these plays.

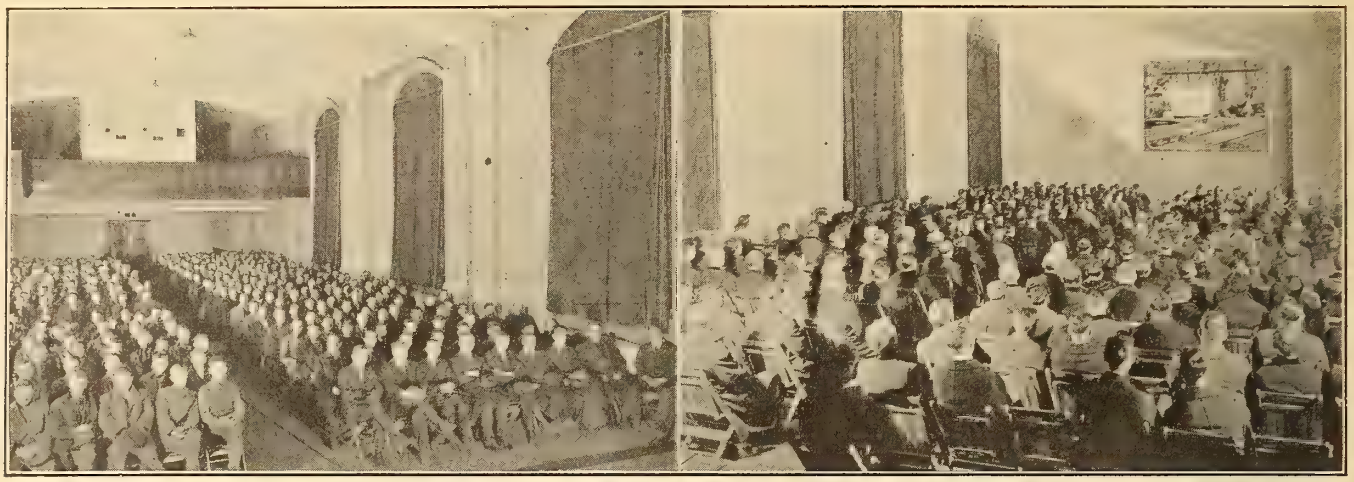
"LADY OF RED BUTTE"

(Continued from page 3864)

SUGGESTIONS

In advertising this picture exhibitors should keep in mind that the star returns to the sort of subject that founded her popularity. No actress on the screen can do the western picture quite as well as Miss Dalton, and you should acquaint your patrons with the fact that she is back in the thing that she does best. The title suggests what sort of a picture it is, and your exploitation should be built around the star in western garb. Use her name in everything you send out, for she is the strongest selling point in the picture. Play up that she conducts a gambling house but that she is thoroughly on the level. And make mention of the fact that only a single shot is fired. Then there is the child appeal. Several children in the piece will bring out the people if you advertise them, especially the crippled youngster played by May Garcia. She it was who appeared as the little girl in "For Better, for Worse," and if you played the picture your crowd will remember her. If you use the plot in advertising, play up the fact that a religious fanatic is taught a few lessons in Christianity by the heroine. He calls upon Heaven to destroy the town and a fire sweeps his church and every building except the gambling house. Use this argument and others you may find in the catch lines. Use stills of the star in her western garb. And use red lights in your decorative scheme in the lobby and the sign out in front. They will suggest the picture. Make mention of Thomas Holding and Tully Marshall. They are in the cast and are well known. And the author's name might also be used. He is at the top of his profession.

Priscilla Dean, looking like the title of her latest



Private Post Office Box for "Ham and Bud"

AMONG the first group of state right exchanges to secure the Kalem single reel comedies featuring Ham and Bud was R. M. Savini Films, Inc., of 63 Walton street Atlanta, Ga., and also A. A. Weyland's Standard Film Corporation, 1412 Ferry street, Pittsburgh, Pa.

The former secured the Ham and Bud rights for North and South Carolina, Tennessee, Georgia, Alabama and Forida and the later secured these single reel comedies for Western Pennsylvania and West Virginia.

It was only a few weeks ago that Jans Productions, Inc., of 729 Seventh avenue, New York City, announced that it had bought the ninety-two Kalem subjects starring Ham and Bud and would select fifty-two of the best to re-issue one a week for a year.

F. E. Backer, general Sales Manager for the Jans Company, declared that not only the representative state right buyers immediately communicated with him but that he was amazed at the immense array of exhibitor inquiries as to what concern had the Ham and Bud comedies for their particular territories.

R. M. Savini, the well known Atlanta exchange man, issued a unique folder addressed to the exhibitors in his territory. The return post cards enclosed were addressed to "Ham and Bud," personally in care of a Post Office box in Atlanta which Mr. Savini had engaged in their name.

Two mornings after mailing the enclosed cards in the folder combination he had prepared he visited the Ham and Bud private box at the Post Office in Atlanta. He reports that the box was barely able to hold the first avalanche of replies from exhibitors desirous of booking the comedies.

"Can they come back?" queried Mr. Savini. "Well, I know they have come back and stronger than ever."

"True Heart Susie" is Griffith's Latest

"NOT to the battle of cannons and of liquid fire has David W. Griffith turned," says an official of Famous Players in his newest Artcraft production, "True Heart Susie," which was released June 1, "but to the everlasting warfare between the silken ankled wielder of the powder puff and the plainly dressed, simple-hearted sweetheart whose lips have known no rouge, whose eyebrows have never felt the touch of charcoal pencil. These and a minister. This eternal triangle forms the ground on which is laid the story of this Artcraft picture that is said to excel in workmanship and artistry anything the director has ever before produced.

"In no picture Mr. Griffith has made, do his people reach a higher climax in the art of screen acting than they do in 'True Heart Susie.' Lillian Gish, in one scene portrays emotion in a way never before attempted by any artist at any time. And there are fragments of comedy that will bring laughter from every person who sees it."

Robert Harron is given the credit, it is stated, for creating a new style of serious comedy. It is a comedy, it is said, that lingers, excites and while provoking laughter at the immediate moment has a lingering seriousness that will be held in the memory of many who see it. Clarine Seymour plays the part of a milliner from the big city, a part for which she is said to be splendidly fitted. Kate Bruce, Loyola O'Connor, Walter Higby and Raymond Cannon complete the cast.

Director Is Now Producer

Oscar Apfel, the well known director will for the next three years, produce five reel pictures at stated intervals which will be known and designated as Apfel Productions, and will be distributed through World Film exchanges. Mr. Apfel has completed "Phil for Short" with Evelyn Greeley as the star as his first production. The second will be put in work next week with Miss Greeley again as the star in "Bringing Up Betty" by Charles Sarver and adapted by Clara S. Beranger.

Powers Cameragraph and Ford Company

THIS picture is an excellent object lesson of the good uses to which motion pictures can be put.

It shows the auditorium at the Ford plant which will seat nearly 500.

The interest of the Ford Motor Company in motion pictures is well known. They are using a number of Power's Cameragraphs in the projection room with very excellent results.

A letter from them states: "During the past three and one-half months over 25,000 Ford employes have attended these Safety meetings, and the results have been manifested in the form of a very material reduction in accidents."

Abrams Engages Whitaker for Washington, D. C.

V. P. Whitaker, who has been closely identified with film rental in the Washington, D. C. territory and Southern points for the past six years, has been appointed Sales Manager of the Distributing Depot which United Artists Corporation will open in Washington.

Mr. Whitaker is the first Depot Sales Manager to be engaged by Hiram Abrams, General Manager of United Artists Corporation. Mr. Abrams is building the sales organization gradually, selecting the men with great care, in the hope that when the personnel is rounded out, United Artists Corporation will have a sales force of specialists.

World Pictures Contracts with Rubye de Remer

Rubye de Remer, following her appearance in "Fires of Fate" the propaganda picture, has signed contracts with World Pictures to star in a series of productions. Her initial picture will be "Dust of Desire," written by Forrest Halsey.

Miss de Remer has been jumping back and forth from the stage to the screen. Prior to entering pictures she was with the Ziegfeld Frolic and more lately with Weber and Fields.

Blackton Writes Story for His New Feature

Though no definite news is yet available regarding the title and theme of the sensational super-feature J. Stuart Blackton is now producing at his own studios in Brooklyn, it is announced that the story of the production is an original one written by Commodore Blackton himself. The continuity is the collaborative work of Commodore Blackton and Stanley Olmstead, newspaper man and author of scenario and magazine stories. This new Blackton picture has been under way for about two weeks.

The featured names are Sylvia Breamer and Robert Gordon. Included in the cast are Fanny Rice, Eddie Dunn, Gus Alexander, Julia Swayne Gordon, Van Dyke Brooke, Louis Dean and Leo Delaney, all Vitagraph favorites; Charles and Violet Blackton, the producer's children; Madame Barry, Alla Peroff, Richard Milasch and Jay Strong.

Praise for Outing-Chesters

So well does the Camp Morale Officer at Camp Custer, Michigan, think of Outing-Chester pictures, that he has ordered the continuance of their showings at the cantonment theatre, it is announced.

This word was contained in a letter from the manager of the theatre to Arthur S. Hyman, distributor in Michigan, commenting on the expressed liking of the soldiers for the Outing-Chester subjects.

Second Macauley Play Ready Late in June

AFTER five months of work, and heralded by an eight weeks advertising campaign, the second production of the Macauley Photoplays, Inc. "When Bearcat Went Dry" is nearing completion and will be given trade exhibition the latter part of June.

For this production, which is from the book of the same name by Charles Neville Buck, a company of sixty players has been in the Cumberland mountains for nine weeks. In the cast of principals are Bernard Durning, Evangeline Valentine, Lon Cheney, Winter Hall, Walt Whitman, Ad Brady, N. K. Wilson, Gordon Russell and John Lynch.

The company had a number of amusing experiences in the mountain districts, many of the inhabitants never having seen a motion picture. Some of the natives, however, were induced to participate in small character parts.

Edward Stacy, grandson of the original Bearcat, who is the foremost character in the book, was found, it is said, and verified many of the incidents mentioned in the story and shown on the screen.

Bearcat, contrary to belief, is not a town, but the appellation of a man. Long prominent in mountain life, he was one of the big, virile figures of the Cumberlands which have prompted volumes of fiction.

Vangie Valentine, the "Blossom" in Macauley's "When Bearcat Went Dry"

Bernard Durning was chosen to play the part of Bearcat Stacy, and Vangie Valentine, formerly featured with Ziegfeld in his Amsterdam Roof show, is playing the role of Blossom.

The picture is to be about six reels in length and will, it is claimed, be ostentatious as to production, sets and faithfulness in detail.

A nation-wide campaign has been instituted by the Macauley Company and Grosset and Dunlap, publishers.

"SAHARA"

That masterpiece about which there is so much "advance interest" is now being printed, tinted and toned in our laboratories, supervised by one of the foremost experts in the industry.

Unless you see "SAHARA" perhaps you will never realize how much the scientific application of Tints and Tones to release prints assists in gratifying the esthetic nature.

Sahara release prints are not "Republic selling samples." They are typical of the Republic Standard. For further proofs we refer you to any of our recent releases: "The End of the Game," "The Carter Case Serial," "The Best Man."

REPUBLIC LABORATORIES, Inc.

Telephone Bryant 7190

729 7th AVE. **NEW YORK, N. Y.**

In and Out of West Coast Studios

By J. C. Jessen

About Metro Players

When supervising Director Maxwell Karger arrives at the Metro studio on May 26, from his trip to New York, where he went in search of new stories, it is expected the big producing plant will take on considerable activities, if such is possible. Every company is at work on new place with the exception of that headed by Madam Alla Nazimova who is expected to arrive soon from her vacation in the East.

That the Metro expects to do more producing in the West, is indicated by the purchase this week of five additional acres adjoining their studio site at Romayne and Cahuenga streets, Hollywood. The present plant covers twelve acres and the recently acquired property will be used for street and exterior sets that are built at the plant.

Two important engagements were made for Metro productions this week when Kenneth Harlan was contracted to play opposite Viola Dana in "The Microbe" to be directed by Henry Otto and Jack Mulhall was engaged to be the leading man for Emmy Wehlen "In His Brother's Place."

The F. P.-Lasky Studio

The talk to be heard at the Famous Players-Lasky studio is mostly concerning the Houdini special Artcraft titled "The Grim Game," which is now well along in production. To begin with this picture has a wonderful array of literary talent and the main titles will carry the names of Arthur B. Reeves and John Gray as authors, and credit the continuity to Walter Woods, who has been a king in development of melodramatic situations both for the speaking and shadow stage. Everyone who is at all familiar with this story will tell you it is to be a high brow melodrama, with respect to the manner in which it is produced, for be it known everyone says "the sky is the limit" for properties, setting, etc. And judging from what everyone has said and putting their several predictions into one composite statement it may be prophesized that "The Grim Game" will make "The Still Alarm" or "Lights of London," or "The Whip" seem dry and uninteresting, as compared with the thrills upon thrills that will be seen in this mystery detective yarn. Irving J. Willot is now directing.

Elliott Dexter is absent from the Lasky studio and it is possible he will be away for several weeks for he is now confined in a private sanitarium suffering from a nervous collapse. Studio officials have been informed Mr. Dexter is recovering nicely and he will in all probability, be able to resume work in three or four weeks or about the time that Cecil B. DeMille is ready to begin the filming of his next Artcraft special, which is to be a companion picture for "Don't Change Your Husband," and probably released under the title of "Don't Change Your Wife."

Dorothy Dalton, Ince star in Paramount pictures

Title selected for the Kate Douglas Wiggins' story, which served as a vehicle for Lila Lee under the direction of Robert Thornby is announced to be "Rose of the River." This production is now practically finished. Darrell Foss makes his debut as a Paramount leading man.

Universal Newsettes

Passports have been secured for a Universal producing company to tour the world, and twelve people under the direction of J. P. McGowan will leave Los Angeles about May 31st for the east. Eddie Polo will be the featured player of the serial to be entitled "Trailed Around the World," and Peggy Aarup will be the leading woman. The first episodes which open in a big cattle ranch in Arizona and on Catalina Islands off the California coast, have now been taken, and the next stop is New York, following this the third episode will be filmed in England, and from there the company will tour eastward, finishing the serial in Honolulu.

Joseph Brandt, who for the past several months has been devoting all his time to the supervising production of serials and such propositions, returned to Universal City from the east a few days ago, and has been devoting his time to the completion of detail work necessary for the launching of this world-wide producing effort.

Harry Klein, formerly manager of the Globe Theatre in New York, has come to Universal City with the avowed intention of learning motion picture production, and he was sent west by President Carl Laemmle and began his work this week.

Paul Powell is to direct the filming of the next Monroe Salisbury picture, the name of which is "Devils Have Their Friends," and Colleen Moore has been engaged to play the opposite lead. The company has spent the past week in the San Bernardino mountains and are now back at the studio to make the interiors.

Three subjects are nearing completion at the Universal, "The Pinnacle," directed by Eric Von Stroheim, "The Right to Happiness," starring Dorothy Phillips, directed by Allan Holubar and the Harry Carey subject, "A Man of Peace," which has Peggy Pearse in the feminine lead. For "The Pinnacle" a big Tyrolean village was erected and proves to be one of the most expensive sets built at "U" City. Lynn Reynolds has completed "A Little Brother of the Rich," and George Seigman is making the final scenes for a Joseph Franklin Poland story "The Spitfire of Seville."

Vitagraph News Bits

Lake Tahoe, California is to furnish the exterior setting for the next Earle Williams Vitagraph subject which is an adaptation from the Eugene Walters play "The Wolf." Mr. Williams left for the North this week and will be followed by Director James Young and Company within a few days.

Members of the Dave Smith Vitagraph Company now engaged in the filming of an adaptation from the Florence Morse Kingsley story. A contest has been inaugurated to see which member of the company can suggest the most desirable title, the story is at present known as "Fate and Geraldine."

William Duncan cannot be kept down even though he has three ribs broken. He induced the doctors to make a bandage which would insure his ribs could not be misplaced, and he is going right ahead with the production of his next serial. This week he extricated himself from under a wrecked automobile staged in a tank full of water.

The Tony Moreno "Perils of Thunder Mountain" serial company are putting in every available minute to make up for lost time caused by Director William Bowman's illness, and because the historic log cabin used in the initial scenes taken at Truckee and then brought to the Hollywood studio must be sent back and rebuilt so that the company can take the final scenes at Truckee. The cabin will be shipped back next week by express and the company will go North for the final weeks work on this serial in about three weeks.

The laws of gravitation are to be defied in the big "V" comedy now being made which features James Aubrey. The comedian will do a number of stunts which he performed in his vaudeville tour several years ago and which are new to the American stage and screen.

Montgomery and Rock have finished their Arabian comedy made under the working title of "Rummies and Royalty" and it is said to compare most favorably in respect to richness of setting, writing effects, etc., with any comedy released to date.

Here and There

E. M. Asher, who was formerly associated with T & D Circuit at San Francisco, was recently engaged by Mack Sennett to serve as special representative for him, and Asher has now taken up his new work. He left for New York early the week of May 24th and will spend some time with the Paramount advertising and publicity department in working out the problems of improving this feature of the Sensett service for the Paramount program.

The Mitchell Lewis Company left this week for Lake Memet, a private resort high in the California mountains, where a story titled "Jacquel of the Silver North" will be made for Select. The supporting cast accompanying Mr. Lewis and his director Robert M. Bradbury, includes Gloria Payton, Patricia Palmer, Joseph Swickard and Frank Wilson will be the heavy. Ethel Hill is the author of this story. The company plans to be in the mountain section about four weeks.

Cast for the first Geraldine Farrar subject now being filmed at Goldwyn Culver City studio in addition to her husband Lou Tellegen, will include a number of exceptionally well known film players, the list announced are Lawson Butt, Naomi Childers, Lydia Titus, Arthus Carew, Alec B. Francis, May Giraci, Frances Marian, Mlle. Dione, Hazel Brennon and E. J. Connolly, who plays with Goldwyn through the courtesy of Metro Film Corporation. Director Frank Lloyd has made the initial scenes on this film titled "Blind Youth."

The Madge Kennedy company, under the direction of Clarence G. Badger, has returned from a week spent in the vicinity of Bear Valley, where a number of melodramatic situations were filmed. These included riding bucking horses, sensational climbs in the Sierra Mountains above the snow line, and visits into mine shafts from which the Star was removed by means of a rope. Lieut. Burnell Manly, an American Ace, is playing an important part in this Goldwyn production, he took part in the Chateau Thierry and Champagne, and second Marne battle and other engagements.

THE HALL ROOM BOYS
AND THEIR FRIENDS

Ed Flanagan and Neely Edmunds, in the "Hall Room Boys" series produced by National Film Corp. on the West Coast

Hollywood Hokum

JUNE 7, 1919 NEWS MORE NEWS

Had a shower.

Fred Stone is coming West.

Ruth Roland is in New York.

Abe Stearn is in town from New York.

Gerty Selby is back from New York.

Vera Lewis gave a Lilac Tea the other day.

May Allison had a letter from Japan this week.

Jack White is going to direct for Henry Lehrmann.

Johnny Nickolaus was seen at Jack Doyle's square-circle emporium on a Tuesday night.

The Vivian Martin Company has found Arrowhead a convenient location.

Jack Curtis finished the picture this week with Fox so he could get a shave.

Henry Otto came out of his seclusion in Hollywood and took lunch in Los Angeles this week.

Rose Mullaney has found a desirable bungalow and has settled permanently in our quiet city.

Big Mitch Lewis has gone to Lake Memet, where he thinks he can find mountains that he cannot see over.

Frank Kennan is smiles all the time, for his son-in-law, Major Frank Anderson Sloan, is back in the U. S. A.

Dave Smith's slogan is "A Little bit of Love in every scene" and he insists that this Love shall be capitalized.

Clarence G. Badger contends that the old fashioned director who doesn't wear puttees, can have the respect of his company.

Mickey Neilan is to have a New York representative in the person of Lucita Squiers, we hope Broadway will be nice to Lucita.

Paul Powell bought a new fishing outfit and went to Bear Lake to make exteriors for "Devils Have Their Friends."

Dave Hartford claims to have his voice in good training for grand opera, now that he has completed the Canadian snow picture which required directing a pack of malamutes.

Dusty Farnum is preparing for the next reform movement and is quitting the habit of smoking, as a substitute he chews gum.

Hank King is coming back to town from Santa Barbara to direct the Tom Ince's Southern Colonial establishment.

Molly McConnell is mascot for Rosco Arbuckle's West Coast League Vernon Tigers Team and wears a regulation uniform when the Tigers are home.

The other day Hookum learned of a grievous mistake it has been making for three years. The "R" of R. N. Bradbury does not stand for Ronald, but his name is Robert.

Tom Gibson comes through with the allegation that he composed, invented and promulgated a story titled "The Other Half" by himself, alone, and withstood the shock.

Carli Elinor has put on his civies and will shortly be preparing incidental music for our producers, before the war Elinor was with David Wark Griffith.

R. Cecil Smith threatens to discard his striped hat, for he learned the other day that checks are more fashionable, especially worn with a continuity neck tie.

Jess Willard has given the Colony the good-bye and after four weeks in pictures claims his intensive training for the fight on the Fourth will be a pleasant vacation.

A Press Agent sent this in our mail the other day and we want someone to explain just what it is all about: "It was and I said not or" (no hiding out is necessary, for no names are to be published.)

Six nationalities are represented in "The Red Lantern"—Russian star, French director, American scenario writer, Italian cameraman, Chinese story and an Irish film editor.

Pat Dowling made a foolish bet as to the number of holes in a waffle and therefore had to buy for the three musketeers of press-agentry—B. Zeidman, Clark Irine and himself, for it was proven there were no holes in the waffle, merely dents.

Hookum planned to get out a box score story this week on the Metro-Goldwyn game which ended 64, but there was not sufficient space in the tabulator form to indicate the number of errors, so the project was side-tracked.

Adam Hull Shirk is entitled to mention in these here columns, for be it known that he has stepped into the aristocracy class by the purchase of a Chalmers 6-30—he won't look at the other press agents now.

Ted Taylor, the Metro publicant, has been busy with the City Directory, therein discovering that Los Angeles had long expected the Metro producing aggregation. There is a Viola and a Dana Street, May and an Allison Avenue, a Hamilton Way and a Maxwell (Karger) Street. With this information before him he is preparing a petition to the City Council for them to build a Nazimova Boulevard, Lytell Lane, a Wehlen Way and an Engle Drive.

Remembrances of the bond drive in Los Angeles are recalled in Bert Lytell's latest story. When Charles Stearn, assistant treasurer of Metro Film Corporation, was out from New York, Bert Lytell acted as his guide and among other places they visited was the Ship Cafe at Venice. The following night Bert was headliner at U. S. S. Victory, a miniature transport in Pershing Square, Los Angeles, spoken of as "The Ship," and used as a stage during the bond drive. The next morning he said to Stearn, "It was a big night at the Ship—took in $55,000."

"Wonderful, wonderful," were the ejaculations of Stearn, "there isn't a cafe in New York that can do that business in one evening."

COULD YOU GUESS HE'S ENGLISH

A Los Angeles exchange has a slogan card which reads, "The recollection of quality will remain long after the price is forgotten," which was read by Albert Percy Michael Narlian, general council for the Los Angeles Film Exchange Board of Trade. A few minutes later he told a friend of the slogan and this is the way he repeated it, "It is very obvious the remembrance of quality will long outlast the recollection of the question of the lowness of the price."

PAGE DIOGENES!

The man whom the ancient sage sought with his lantern, has been found. He is a man who claims he does not know all about the motion picture business, although he daily rubs elbows and exchanges opinions regarding California weather with some of the best known men of the film industry, including the Editor of Hollywood Hookum. This remarkable man has had unlimited opportunity, for the ups and downs of his life have been many, just as though he had been an actor or a writer or a producer. He is retiring, but extremely courteous, and answers all questions, idiotic or otherwise, with a smile, regardless of whether the questioner may be a dimpled ingenue or rough faced character man. He accumulates a wealth of information concerning the film industry and doles it out with the greatest of liberality. The general business manager and directing genius of this publication, whose attention was called to this remarkable man by Richard, the Hatless, sought his service in collecting bits of wisdom about the filmsters, while he is daily meandering, and so we are to have bits of wisdom contributed every week by the hydraulic sage who makes round trip excursions every minute or two, to the top of the Wright and Callendar Building.

Tap! Tap! (orchestra, attention).

Ta-Da-a-a-a-a.

"Introducing William J. (meaning Jonah) Curley, supervising Director General of elevator service, an honest man."

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the current quarter arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to March 16, 1919.

PICTURE BRAND STAR RELEASED PLAN BOOK

AFTER HIS OWN HEART (METRO) HALE HAMILTON (APR. 28) ....MAY 10
"Good farce idea is basis of star's latest picture."—M. P. News.

ALL WRONG (PATHE) BRYANT WASHBURN (JUNE 1)...MAY 24
"Star in a picture of platonic love."—M. P. News.

AMATEUR ADVENTURESS, THE (METRO) EMMY WEHLEN (MAY 5) ....MAY 17
"Excellent comedy marks star's return to screen."—M. P. News.

AMAZING WIFE, THE (UNIVERSAL) MARY MACLAREN (APR. 7) ....(Six Parts)........MAR. 29
"Here's one on which you can go the limit."—M. P. News.
Exhibitor Comment—"Picture A1 but hard to get star over in this town. Not liked. Poor business three days." "Average business." Didn't draw. Average picture."
Consensus—"Good picture, average puller."

AN AMATEUR WIDOW (WORLD) ZENA KEEFE (MAY 26).MAY 24
"World offers an exceedingly pleasant comedy."—M. P. News.

AS A MAN THINKS (RAVER-HODKINSON) LEAH BAIRD (APR. 27) ....MAY 3
"New four-star combination steps over the line with a winner."—M. P. News.

BACHELOR'S WIFE, A (AMERICAN) MARY MILES MINTER (MAY 11) ....MAY 24
"Star assumes an Irish role in her latest picture."—M. P. News.

BARE FISTS (UNIVERSAL) HARRY CAREY (MAY 4) .... APR. 26
(Six Parts)
"As satisfactory as all the Harry Carey pictures."—M. P. News.

BEATING THE ODDS (VITAGRAPH) HARRY T. MOREY (MAY 12) ....MAY 10
"Star continues his forceful way in a romantic drama."—M. P. News.
Exhibitor Comment—"Good story but poor puller."

BEST MAN, THE (HAMPTON-HODKINSON) J. WARREN KERRIGAN (MAY 4) ....MAY 10
"Star appears in mystery story flavored with romance."—M. P. News.
Exhibitor Comment—"Good picture and enjoyed by everyone. Average business three days."

BETTER 'OLE, THE (WORLD) SPECIAL CAST (MAR. 17)..MAR. 8
(Seven Parts)
"Novel and very entertaining; characterizations good."—M. P. News.
Exhibitor Comment—"Very good picture but seven reels too long for patrons. Disappointing to the gallery." "Decidedly different. Went over fine, especially with the better element. Well worth while playing. Good business against bad weather." "Very well liked to big business." "Opened up big, patrons pleased, indications are that it will continue big all week."
Consensus—"Pleasing picture, big puller."

BLACKIE'S REDEMPTION (METRO) BERT LYTELL (APR. 14) .... APR. 26
"Melodrama with power and pathos, and Bert Lytell."—M. P. News.
Exhibitors Comment—"Very good crook play to average business." "Excellent preduction to big business."
Consensus—"Fine picture, good puller."

BLINDING TRAIL, THE (UNIVERSAL) MONROE SALISBURY (MAY 19) ....(Six Parts)........MAY 3
"Predominant element is suspense; a trifle uncheery."—M. P. News.

BOLSHEVISM ON TRIAL (SELECT SPECIAL) SPECIAL CAST (APR. 20)........(Six Parts)........APR. 19
"Picture as good as its title; square deal."—M. P. News.
Exhibitor Comment—"Five day run, all came. Big and little, blind and armless. I removed most the rudeness from the film. Picture pleased."

BOOMERANG, THE (PIONEER) HENRY B. WALTHALL (MAY 26) ....(Seven Parts)........MAY 17
"Star and competent players in capital versus labor picture."—M. P. News.

BRASS BUTTONS (AMERICAN) WM. RUSSELL (MAR. 30) MAR. 22
"A lot of snap and zest to this comedy drama."—M. P. News.
Exhibitor Comment—"The Greatest Russell picture yet. Big business." "Big business two days."
Consensus—"Fine picture, big puller."

CALEB PIPER'S GIRL (PATHE) HELENE CHADWICK (MAY 18) ....MAY 24
"Nothing big but will appeal to the tender emotions."—M. P. News.

CALIBRE 38 (EDGAR LEWIS-SHERRY) MITCHELL LEWIS (APR. 13) ....(Six Parts)........APR. 5
"Melodrama based on murder mystery; story well constructed."—M. P. News.
Exhibitor Comment—"Average business."

CAMBRIC MASK, THE (VITAGRAPH) ALICE JOYCE (APR. 7) ....APR. 5
"Star in version of unusual Chambers story."—M. P. News.
Exhibitor Comment—"Fair picture, average business."

PICTURE BRAND STAR RELEASED PLAN BOOK

CAPTAIN KIDD, JR. (ARTCRAFT) MARY PICKFORD (APR. 6) ....MAY 3
"Mary Pickford in brittle comedy drama, fairly diverting."—M. P. News.
Exhibitor Comment—"Average business seven days." "Picture below Pickford standard. Average business." "Here's your hat Mary. What's your hurry." "Average, poor to average businness."
Consensus—"Good picture, average puller."

CASTLES IN THE AIR (METRO) MAY ALLISON (MAY 12).MAY 24
"Star in a pleasing sentimental picture."—M. P. News.

CHARGE IT TO ME (AMERICAN) MARGARITA FISHER (MAY 5) ....MAY 3
"Star continues her frolicsome career in slender comedy."—M. P. News.

COME OUT OF THE KITCHEN (PARAMOUNT) MARGUERITE CLARK (MAY 11) ....MAY 24
"Beranger continuity good; Acting high class."—M. P. News.

COMING OF THE LAW, THE (FOX) TOM MIX (MAY 11)..MAY 24
"Unusually satisfying Western with Tom Mix starred."—M. P. News.
Exhibitor Comment—"Good. Regular type for this star. Average business."

COURAGEOUS COWARD, THE (ROBERTSON-COLE) SESSUE HAYAKAWA (APR. 14) .... APR. 26
"Story of great interest; Japanese lovers united."—M. P. News.
Exhibitor Comment—"Not quite up to standard by reason of the story. American people don't like to see a 'Jap' as District Attorney, and then 'Anti-Jap' sentiment weakened same considerably."

CRY OF THE WEAK, THE (PATHE) FANNIE WARD (MAY 4) .... APR. 26
"Fannie Ward in an absorbing play of crime and punishment."—M. P. News.

DADDY LONG LEGS (FIRST NATIONAL) MARY PICKFORD (MAY 11) ....MAY 24
"Star's initial First National has much comedy and sentiment."—M. P. News.

DAUGHTER OF MINE (GOLDWYN) MADGE KENNEDY (MAR. 30) ....MAY 17
"Human interest story that hits the mark."—M. P. News.
Exhibitor Comment—"Ordinary feature. Nearly as bad as 'Day Dreams.' With the same star. They like Madge Kennedy here but NOT in the kind of stuff Goldwyn is handing out lately. Poor business." "A good picture if audience is in the right mood to enjoy it. Opened big business but fell down second day." "Not up to Goldwyn standard. Very ordinary." "My, but this was awful! Our patrons said so and we say so." "This picture did not draw well and it's no wonder. Madge Kennedy deserves a better fate."
Consensus—"Good picture, average puller."

DELICIOUS LITTLE DEVIL, THE (UNIVERSAL) MAE MURRAY (MAY 11)........MAY 3
"A highly pleasing comedy with Mae Murray starred."—M. P. News.

DESTINY (JEWEL-UNIVERSAL) DOROTHY PHILLIPS (MAY 25) ....MAY 24
"Big in every sense of the word; Frenzied finance the theme."—M. P. News.

END OF THE GAME, THE (HODKINSON) J. WARREN KERRIGAN (MAR. 23)........MAR. 29
"Too much footage in this Western of '49 days."—M. P. News.
Exhibitor Comment—"This was the worst of any of the late Kerrigan pictures. Average to poor business." "Not up to Kerrigan standard. Average business." "Good program picture. Up to the standard. Average business ten days."
Consensus—"Average picture, average puller."

ETERNAL MAGDALENE, THE (GOLDWYN) SPECIAL CAST (APR. 20) ....MAY 3
"Long heralded picture largely an allegory."—M. P. News.
Exhibitor Comment—"Opened to big business in spite of heavy rain early in afternoon. People satisfied."

EXQUISITE THIEF, THE (UNIVERSAL) PRISCILLA DEAN (APR. 28)........(Six Parts)........APR. 19
"Star shows unusual talent; highly artistic."—M. P. News.

EXTRAVAGANCE (PARAMOUNT) DOROTHY DALTON (MAR. 16) ....APR. 12
"Fully up to Ince standard; genuine drama."—M. P. News.
Exhibitor Comment—"Patrons liked it and it drew heavily." "Good, clean, well handled. Big business." "Average business four days."
Consensus—"Excellent picture, big puller."

EYES OF THE SOUL (ARTCRAFT) ELSIE FERGUSON (APR. 20) ....MAY 3
"A beautiful story presented in a beautiful way."—M. P. News.
Exhibitor Comment—"The public does like a happy ending. However, this would not be a good picture if it ended any other way. Elsie Ferguson is well liked here." "People didn't like it at all. Story weak. Poor business." "Ferguson getting better here."
Consensus—"Fair picture, average puller."

Exhibitors' Own Box Office Reports

PICTURE BRAND STAR RELEASED PLAN BOOK

FALLEN IDOL, A (FOX) EVELYN NESBIT (MAY 18)......MAY 31
" Star appears in a new version of East versus West theme."—M. P. News."

FALSE EVIDENCE (METRO) VIOLA DANA (APR. 21)......MAY 3
" Rebellious heroine finds expression in the woods."—M. P. News.
Exhibitor Comment—" Average picture, average business."

FIGHT FOR LOVE, A (UNIVERSAL) HARRY CAREY (MAR. 24) ....MAR. 22
" Star in strong story backed by beautiful scenes."—M. P. News.
Exhibitor Comment—" Big business."

FIGHTING DESTINY (VITAGRAPH) HARRY T. MOREY (MAR. 31) ....MAR. 29
" Star in another fine fighting picture with mystery touch."—M. P. News.

FIGHTING FOR GOLD (FOX), TOM MIX (MAR. 30).......APR. 12
" Clean picture with star unusually entertaining."—M. P. News.
Exhibitor Comment—" A good picture but opposition pulled the business away." " Tom Mix draws 100 per cent. in my city." " Mix always there. Big business." " Very good. Mix sure is climbing fast as a money getter. Extra big business." " Not liked in this feature. Fox will have to do better or Mix will lose out. Average to poor business."
Consensus—" Fine picture, big puller."

FIRE FLINGERS, THE (UNIVERSAL) RUPERT JULIAN (APR. 21) (Seven Parts)....................APR. 12
" Hold interest from first to last; dual role story."—M. P. News.

FIRES OF FAITH (FAMOUS PLAYERS-LASKY) SPECIAL CAST (MAY 18) ....(Six Parts)..................MAY 17
" Salvation Army picture should prove profitable."—M. P. News.

FOLLIES GIRL, THE (TRIANGLE) OLIVE THOMAS (APR. 27) .... APR. 26
"Sweet and homely tale of the chorus girl."—M. P. News.
Exhibitor Comment—" Fair picture to poor business."

FOOLS' GOLD (ARROW) MITCHELL LEWIS (MAY 26) MAY 17
(Six Parts)
" Mitchell Lewis the star in a disconnected story. Locations good."—M. P. News.

FOR BETTER, FOR WORSE (ARTCRAFT) DE MILLE'S APR. 27) ....(Six Parts)..................MAY 10
" De Mille scores with a tremendous heart theme."—M. P. News.
Exhibitor Comment—" The title of this picture helped put it over big and also the fact that it followed right after 'Don't Change Your Husband' which gave exhibitors some very good advertising business. Big and extra big business."

GENTLEMAN OF QUALITY, A (VITAGRAPH) EARLE WILLIAMS (MAR. 17)....................MAR. 15
" Earle Williams in novel dual role."—M. P. News.

GETTING MARY MARRIED (SELECT) MARION DAVIES (APR. 13)....................APR. 19
" Marion Davies gets good story; excellent picture."—M. P. News.

GINGER (WORLD) VIOLET PALMER (MAY 5)..............MAY 3
" Story of boy and girl love excellently performed."—M. P. News.

GIRL WHO STAYED AT HOME, THE (ARTCRAFT) D. W. GRIFFITH'S (MAR. 23) ....APR. 5
" Hardly a flaw from production angle."—M. P. News.
Exhibitor Comment—" Very fine picture but we are unable to get the money that we should get with Griffith subjects." " Proved a very satisfactory picture. Opened extra big and two following days were average business. " Conditions bad. Average business seven days."
Consensus—" Fine picture, good puller."

GO GET 'EM GARRINGER (PATHE) FRANKLIN FARNUM-HELENE CHADWICK (MAR. 23)....................MAR. 22
" A true wild and woolly one with two popular players."—M. P. News.
Exhibitor Comment—" Average business."

GREASED LIGHTNING (PARAMOUNT) CHARLES RAY (APR. 20) ....MAY 10
"Star in a comedy with abundant small town atmosphere."—M. P. News.
Exhibitor Comment—" He is one star that men and women both like. Extra big and big business four days and average three days." A typical Ray story with the star in just the sort of role to suit him. Certainly pleased our patrons. Big business." " Went big just like the title. Big business."
Consensus—" Excellent picture, big puller."

HAND INVISIBLE, THE (WORLD) MONTAGU LOVE (MAR. 17) ....MAR. 15
" Star's vehicle marks Harry Hoyt's directorial debut."—M. P. News.

HEARTS ASLEEP (ROBERTSON-COLE) BESSIE BARRISCALE (MAR. 31) ....APR. 5
" Joy for Barriscale fans; many find fault with story."—M. P. News.
Exhibitor Comment—" A splendid picture. One that pleased our patrons. Business big and average."

HEARTS OF MEN (HIRAM ABRAMS) GEORGE BEBAN (APR. 27). (5½ Reels)....................APR. 19
" Beban wins your sympathy; good film results."—M. P. News.

HELP! HELP! POLICE! (FOX) GEORGE WALSH (APR. 27) MAY 10
" Rollicking story with George Walsh cutting up capers."—M. P. News.
Exhibitors Comment—" Well liked. Extra big business on double bill." " Walsh losing ground. A good picture of his type. Average business." " Good, fast and furious to big business."
Consensus—" Fine picture, good puller."

HER CODE OF HONOR (UNITED) FLORENCE REED (MAR. 17) ....(Six Parts) ....MAR. 15
" Brilliant star in exceptionally powerful picture."—M. P. News.
Exhibitor Comment—" Very good picture. Opened to average and then to big business." " Decidedly pleasing and brought many new faces Well made. Opened big business and extra big business second day." " Fine picture. Big business."
Consensus—" Fine picture, big puller."

HIS DEBT (ROBERTSON-COLE) SESSUE HAYAKAWA (MAY 25) ....MAY 31
" Japanese star in a picture of real dramatic worth."—M. P. News.

HOME BREAKER, THE (PARAMOUNT) DOROTHY DALTON (APR. 20) ....MAY 17
" Highly satisfying comedy drama starring Dorothy Dalton.—M. P. News.
Exhibitor Comment—" Fellers, they ate this one up, you bet. Big business."

PICTURE BRAND STAR RELEASED PLAN BOOK

HOUSE DIVIDED, A (BLACKTON-IND. SALES) SYLVIA BREAMER (APR. 27)..........(Six Parts)..............MAY 3
" Entertaining with pronounced love interest capitally played."—M. P. News.

I'LL GET HIM YET (PARAMOUNT) DOROTHY GISH (MAY 25) ....MAY 31
" A splendid farce comedy from every angle."—M. P. News.

INTRUSION OF ISABEL (AMERICAN-PATHE) MARY MILES MINTER (APR. 13) ....APR. 12
" Should satisfy all; clean romance well produced."—M. P. News.
Exhibitor Comment—" Very good picture to big business."

ISLAND OF INTRIGUE, THE (METRO) MAY ALLISON (APR. 7)....................APR. 19
" May Allison's latest is a good mystery picture."—M. P. News.

IT'S A BEAR (TRIANGLE) TAYLOR HOLMES (MAR. 16)..MAR. 15
" Should give substantial satisfaction; grins aplenty."

JOSSELYN'S WIFE (ROBERTSON-COLE) BESSIE BARRISCALE (MAY 5) ....MAY 17
" Drama of love quadrangle made effective through surprise finish."—M. P. News.

JUNGLE TRAIL, THE (FOX) WILLIAM FARNUM (APR. 20) APR. 26
" William Farnum traverses the jungle wilds."—M. P. News.

JUST SQUAW (ROBERTSON-COLE) BEATRIZ MICHELENA (MAY 11) ....MAY 10
" Star returns to the screen in Western melodrama."—M. P. News.

KHAVAH (ZION FILMS) ALICE HASTINGS (MAY 26)......MAY 24
(Seven Parts.)
" Too long and poorly titled but may find appeal before Jews."—M. P. News.

LAMB AND THE LION, THE (ROBERTSON-COLE) (MAR. 24) ....MAR. 22
" Human story that appeals. Acting good."—M. P. News.
Exhibitor Comment—" Exceptionally good. Opened big to average business." " A very light farce, did not hold interest. Star very weak. Poor business two days." " Billie Rhodes surely a winner." " Fair Rhodes picture. Opened extra big and dropped to average, with big business seventh day."
Consensus—" Good picture, average puller."

LAW OF MEN, THE (PARAMOUNT) ENID BENNETT (APR. 27) ....MAY 24
" Star in ordinary melodrama of love and law."—M. P. News.
Exhibitor Comment—" Title killed it. Poor business."

LIGHT OF VICTORY, THE (UNIVERSAL SPECIAL) SALISBURY (MAR. 17) ....MAR. 15
" Holds interest throughout; hero drunk most of time."—M. P. News.
Exhibitor Comment—" Star seems to be adding to his popularity with each picture. Big business."

LION'S DEN, THE (METRO) BERT LYTELL (MAY 19)......MAY 31
" Star is in a faithful picture of small town life."—M. P. News.

LITTLE COMRADE (PARAMOUNT) VIVIAN MARTIN (MAR. 30) .... APR. 26
" Pleases without showing anything sensational."—M. P. News.
Exihibitor Comment—" Little in name, little in star, and little in value. Poor business."

LITTLE DIPLOMAT, THE (PATHE) BABY MARIE OSBORNE (JUNE 15) ....MAY 31
" Little star's pranks are subordinated for Crook melodrama."—M. P. News.

LITTLE INTRUDER, THE (WORLD) LOUISE HUFF (APR. 7) ....APR. 5
"A most satisfactory comedy drama."—M. P. News.

LITTLE ROWDY, THE (TRIANGLE) HAZEL DALY (MAR. 23) ....MAR. 22
" Comedy drama of the lighter type; heroine pleasing."—M. P. News.

LOVE CALL, THE (ROBERTSON-COLE) BILLIE RHODES (APR. 20) ....MAY 1
" Simple Western story colored with star's personality."—M. P. News.

LOVE DEFENDER, THE (WORLD) JUNE ELVIDGE (MAR. 31) ....MAR. 29
" Eternal Triangle told in simplest form."—M. P. News.

LOVE THAT DARES, THE (FOX) MADLAINE TRAVERSE (APR. 20) ....MAY 3
" Star in new version of eternal triangle, effectively produced."—M. P. News.
Exhibitor Comment—" Well liked. Extra big business on double bill." " Good program picture to big business." " A good picture well received. Star like. Average business."
Consensus—" Good icture, good puller."

MAN AND HIS MONEY, A (GOLDWYN) TOM MOORE (MAR. 16) ....APR. 26
" Tom Moore again justifies elevation to stardom."—M. P. News.
Exhibitor Comment—" Pleasing picture to poor business." " Very good. A winner. Extra big business three days." " Good comedy drama to big business. They like Tom Moore here." " Interesting drama with some good comedy." " Extra big business two days." " Disagreeable weather. Average business seven days." " They like Moore very much. Big business."
Consensus—" Excellent picture, big puller."

MAN OF HONOR, A. (SCREEN CLASSICS) HAROLD LOCKWOOD (MAY 3) .... APR. 26
" Star in characteristic role; a colorful picture."—M. P. News.

MAN WHO TURNED WHITE, THE (ROBERTSON-COLE) H. B. WARNER (MAY 4) ....MAY 24
" Star returns to screen in a colorful melodrama."—M. P. News.

MARIE, LTD. (SELECT) ALICE BRADY (MAR. 23)........APR. 12
" Has a selling point to the woman."—M. P. News.
Exhibitor Comment—" Fine picture to average business."

MARRIED IN HASTE (FOX) ALBERT RAY-ELINOR FAIR (APR. 6)....................APR. 19
" Subtitles boost entertaining qualities; easy to see."—M. P. News.
Exhibitor Comment—" New stars, fair picture, just fair business." " Picture made in the same way—Haste! Poor business two days."
Consensus—" Fair picture, fair puller."

MARY REGAN (FIRST NATIONAL) ANITA STEWART (MAY 18) ....MAY 17
" Third Anita Stewart picture should prove another success."—M. P. News."

The Index to The Complete Plan Book

PICTURE BRAND STAR RELEASED PLAN BOOK

MASTER MAN, THE (PATHE) FRANK KEENAN (MAY 25)..MAY 17
"Star in a forceful play of love and politics."—M. P. News.

MAYOR OF FILBERT, THE (TRIANGLE) JACK RICHARDSON (MAY 25)..................(Seven Parts)..................MAY 24
"Plea for prohibition offered in fast and furious melodrama."—M. P. News.

MINTS OF HELL, THE (HAMPTON-ROBERTSON-COLE) WILLIAM DESMOND (MAY 5)..........................MAY 31
"Star is splendid in vivid picture of the Yukon."—M. P. News.

MISS ADVENTURE (FOX) PEGGY HYLAND (MAY 4).....MAY 10
"Highly adventurous tale of the sea and fisher folk."—M. P. News.
Exhibitor Comment—"Big business on double bill."

MISS DULCIE FROM DIXIE (VITAGRAPH) GLADYS LESLIE (MAR. 24) ....MAR. 22
"Reviewer pronounces this one a peach."—M. P. News.
Exhibitor Comment—"Pleasing star and story to average business."

MONEY CORRAL, THE (ARTCRAFT) WM. S. HART (APR. 20) ....MAY 3
"Wm. S. Hart in moving story with Eastern setting."—M. P. News.

NEVER SAY QUIT (FOX) GEORGE WALSH (MAR. 16)....MAR. 29
"Star's stunts well shuffled with Ralph Spence's puns."—M. P. News.
Exhibitor Comment—"A good picture but the kidding title spoiled it. Business only fair." "Best Walsh picture since 'Pride of New York.' Opened big business with extra big business the second day." "Bum melodrama and attempted fun in worse sub-titles. Walsh a favorite but he will never get anywhere in such pictures as this." "Walsh not a drawing card. Big business first day and poor two following days." "Poor Walsh picture. Nothing doing until Reel 5. Average business." Good average program picture to average business!"
Consensus—"Good picture, big puller."

NEW MOON, THE (SELECT) NORMA TALMADGE (MAY 11) ....MAY 24
"Russian Soviet meet a courageous enemy in star."—M. P. News.

OH YOU WOMEN (PARAMOUNT) EMERSON-LOOS (MAY 4)..MAY 24
"An artistic production as well as entertainment."—M. P. News.

ONE WEEK OF LIFE (GOLDWYN) PAULINE FREDERICK (APR. 13) ....MAY 31
"Star in a tyical Cosmo Hamilton story."—M. P. News.
Exhibitor Comment—"Big business for two days. Gave excellent satisfaction." "Fans do not like dual roles. Poor business." "Did not draw here. Average picture. Pleased her fants. Good average business." "They liked and came to see it."
Consensus—"Good picture, average puller."

PARISIAN TIGRESS, THE (METRO) VIOLA DANA (MAR. 31) ....APR. 12
"Viola Dana's personality wins again."—M. P. News.
Exhibitor Comment—"Very good. Dana better all the time. Big business." "Viola Dana always pleases."
Consensus—"Fine picture, big puller."

PARTNERS THREE (PARAMOUNT) ENID BENNETT (MAR. 23)....
Exhibitor Comment—"Very good. Big business two days." "Fine picture to average business." "Good interesting picture to big business."
Consensus—"Good picture, good puller."

PEPPY POLLY (PARAMOUNT, DOROTHY GISH (MAR. 30).APR. 19
"Tears and laughs and under it all, good propaganda."—M. P. News.
Exhibitor Comment—"They like Gish here but didn't like the story. It is all right to reform reform schools but not as entertainment in pictures." "Opened big and then average business."
Consensus—"Good picture, average puller."

PEST, THE (GOLDWYN) MABEL NORMAND (APR. 20)......MAY 3
"The eccentric Mabel of olden days in a good comedy."—M. P. News.
Exhibitor Comment—"Tvpical Mabel Normand type of picture. Not overstrong as to plot. Pleased. Good story would help a lot. Average business."

PETTIGREW'S GIRL (PARAMOUNT) ETHEL CLAYTON (MAR. 23)..APR. 19
"Heart interest is exceptional; war romance."—M. P. News.
Exhibitor Comment—"Very good picture and one of many with war background to get away to even average business." "A crackerjack pleasing play."
Consensus—"Fine picture, big puller."

PITFALLS OF A BIG CITY (FOX) GLADYS BROCKWELL (APR. 13)..APR. 19
"If you're looking for big melodrama, here it is."—M. P. News.
Exhibitor Comment—"Extra big business with this and other feature. People like William Scott, the leading man for Brockwell." "Some 'meller.' First day poor business, second day average and third day big business." "Splendid picture that holds all through. Well received and spoken of for days after. Big and average business."
Consensus—"Splendid picture, big puller."

PLACE IN THE SUN, A (TRIANGLE) MARGARET BLANCHE (MAY 4) ....MAY 10
"Cyril Harcourt's comedy drama screened as a melodrama."—M. P. News.

PRICE OF INNOCENCE, THE (BUFFALO M. P. CORP.) STELLA K. TALBOT (MAY 11)..........................MAY 3
"Story of a woman's supreme sacrifice. Artificial but picturesque.—M. P. News.

PICTURE BRAND STAR RELEASED PLAN BOOK

PROBATION WIFE, THE (SELECT) NORMA TALMADGE (MAR. 24) ....MAR. 22
"Norma Talmadge delightful as the probation wife."—M. P. News.
Exhibitor Comment—"Always good. Average business."

PUT UP YOUR HANDS (AMERICAN-PATHE) MARGARITA FISHER (MAR. 16) ....MAR. 15
"Improbable plot, but should be enjoyed by all."—M. P. News.
Exhibitor Comment—"Elegant entertainment. Big business two days." "Big business in big down-town house." "Not much picture to average business." "A very entertaining picture to big business."
Consensus—"Good picture, big puller."

QUICKENING FLAME, THE (WORLD) MONTAGU LOVE (APR. 21) ....APR. 26
"Vivid story of marital unhappiness in melodrama."—M. P. News.

REBELLIOUS BRIDE, THE (FOX) PEGGY HYLAND (MAR. 23) ....MAR. 29
"Star gives best performance in fairly amusing picture."—M. P. News.
Exhibitor Comment—"Extra big business."

REDHEAD (SELECT) ALICE BRADY (APR. 27)............MAY 31
"Star appears in a thoroughly human picture."—M. P. News.

RED LANTERN, THE (METRO) (SEVEN PARTS) NAZIMOVA (MAY 4) ....(Seven Parts)...................MAY 10
"Star superb in impressive and spectacular play of the far east."—M. P. News.

REGULAR FELLOW, A (TRIANGLE) TAYLOR HOLMES (APR. 13)..APR. 19
"Clean and delightful comedy; thrills toward the end."—M. P. News.

RESCUING ANGEL, THE (PARAMOUNT) SHIRLEY MASON (APR. 6.) ....MAY 3
"Light and airy; should capture any audience."—M. P. News.
Exhibitor Comment—"Average business." "Fair only to average business."
Consensus—"Fair picture, average puller."

RIDERS OF VENGEANCE (UNIVERSAL) HARRY CAREY (JUNE 9) ....MAY 31
"Star in a fine 'Good-Bad' man Western."—M. P. News.

ROAD CALLED STRAIGHT, THE (BETZWOOD-GOLDWYN) LOUIS BENNISON (APR. 20)..........................MAY 10
"Bennison's tricks and personality show to good advantage."—M. P. News.

ROARING ROAD, THE (PARAMOUNT) WALLACE REID (APR. 27) ....APR. 26
"Fast and exciting picture with hair-raising climax."—M. P. News.
Exhibitor Comment—"Had special page in newspaper paid for by Hudson Auto concern. Extra big and bigger than average business."

ROGUE'S ROMANCE, A (VITAGRAPH) EARLE WILLIAMS (JUNE 9) ....MAY 31
"This Earle William's picture below his regular average."—M. P. News.

RUSTLING A BRIDE (PARAMOUNT) LILA LEE (APR. 27)..MAY 24
"Star has a suitable subject in Western photoplay."—M. P. News.

SAWDUST DOLL, THE (PATHE) BABY MARY OSBORNE (APR. 20)..APR. 5
"One of best Marie Osborne pictures; heart appeal."—M. P. News.

SHERIFF'S SON, THE (PARAMOUNT) CHARLES RAY (MAR. 30) ....APR. 12
"Best picture of type in which Ray appears."—M. P. News.
Exhibitor Comment—"Drew big on double bill and they liked it."

SILK LINED BURGLAR, THE (UNIVERSAL) PRISCILLA DEAN (MAR. 31)..................(Six Parts).......................APR. 5
"Entertaining version of 'Boston Blackie' story."—M. P. News.
Exhibitor Comment—"Picture only fair. Big business."

SILVER GIRL, THE (PATHE) FRANK KEENAN (APR. 6)..MAR. 22
"Frank Keenan in a dominating characterization."—M. P. News.

SIREN'S SONG, THE (FOX) THEDA BARA (MAY 4).......MAY 17
"Star in story of love and intolerance; fairly convincing."—M. P. News.

SOME LIAR (AMERICAN) WILLIAM RUSSELL (MAY 19)..MAY 17
"Star breezes through in extravagant farce comedy."—M. P. News.
Exhibitor Comment—"The best yet. Big business."

SOMETHING TO DO (PARAMOUNT) BRYANT WASHBURN (APR. 13) ....MAY 10
"Entertaining comedy drama starring Bryant Washburn."—M. P. News.
Exhibitor Comment—"Dandy picture to extra big business." "Not up to Washburn standard. Average business."
Consensus—"Good picture, good puller."

SPEEDY MEADE (GOLDWYN) LOUIS BENNISON (MAR. 23)..APR. 19
"Story of pleasing sort; player's personality helps."—M. P. News.
Exhibitor Comment—"Star not known here but coming fast. Splendid new type of Western picture. Opened average business first day and last day to big business." "Our patrons are not so strong for Westerns but they like Bennison. Average business." "They like Bennison here. Business gets bigger with each feature released and played with this star. Extra big business."
Consensus—"Excellent picture, big puller."

SPOTLIGHT SADIE (GOLDWYN) MAE MARSH (APR. 6)..MAY 3
"Star shines in role of a pious chorus girl."—M. P. News.
Exhibitor Comment—"Average business two days." "As good as the usual Mae Marsh picture. Average business." "Just fair only. Poor business." "Big business two days."
Consensus—"Pleasing picture, average puller."

Index and Reports Concluded and "Flashbacks"

PICTURE BRAND STAR RELEASED PLAN BOOK

STITCH IN TIME, A (VITAGRAPH) GLADYS LESLIE (MAY 5) ....MAY 3
" Star simulates gladness in an appealing story."—M. P. News.
Exhibitor Comment—" A very nice little story to average business."

STRONGER VOW, THE (GOLDWYN) GERALDINE FARRAR (APR. 27) ....MAY 10
" Star in picture with Spanish background."—M. P. News.
Exhibitor Comment—" Big business on double bill." " Good picture. Big business."
Consensus—" Fine picture, big puller."

TAXI (TRIANGLE) TAYLOR HOLMES (MAY 11).........MAY 17
" Starts slowly but gathers speed towards the middle."—M. P. News.

TEST OF HONOR, THE (PARAMOUNT) JOHN BARRYMORE (APR. 6)....................APR. 19
" John Barrymore—enough said, even in dramatic role."—M. P. News.
Exhibitor Comment—" Fine picture to poor business." " Good picture, good business."
Consensus—" Good picture, average fuller."

THAT'S GOOD (METRO) HALE HAMILTON (MAR. 24)......APR. 5
" This comedy drama a trifle slow, but mildly amusing."—M. P. News.
Exhibitor Comment—" Just fair. Average business." " That's good to average business." " Not as good as his other pictures. Didn't draw."
Consensus —" Good picture, average puller."

THIN ICE (VITAGRAPH) CORINNE GRIFFITH (MAY 26)..MAY 24
" Star in splendid sustaining melodrams."—M. P. News.

THIRD DEGREE, THE (VITAGRAPH) ALICE JOYCE (MAY 19) ....(Seven Parts)..................MAY 17
" Star in a fine screen version of stage success."—M. P. News.

THOU SHALT NOT (FOX) EVELYN NESBIT (MAR. 23)....APR. 5
(Six Parts)
" Should satisfy fans who patronize this type."—M. P. News.
Exhibitor Comment—" The best picture Nesbit has made. Good business puller." " Nesbit is a goner." " Her best picture, but failed to get normal trade." " Average business." " Average business two days in downtown house."
Consensus—" Good picture, good puller."

THREE GREEN EYES (WORLD) CARLYLE BLACKWELL (APR. 28) .... APR. 26
" All-star cast in best World release in six months."—M. P. News.
Exhibitor Comment—" All star. Blackwell, Eldridge and Greeley, a very pleasing picture. Excellent. The best the World has done for many months. Extra big to big and average business third day."

THREE MEN AND A GIRL (PARAMOUNT) MARGUERITE CLARK (MAR. 16)....................
Exhibitor Comment—" Very cute for ladies. Average business three days." " Average business seven days." " Fair picture to average business." " Only fair picture to big business." " A cute thing for the ladies, passing fair for men. Miss Clark still popular, especially with children." " Average business four days."
Consensus—" Pleasing picture, average puller."

THUNDERBOLTS OF FATE (EDWARD WARREN-HODKINSON) HOUSE PETERS (APR. 6)....................APR. 19
" Strong melodrama with political setting."—M. P. News.

TOTON (TRIANGLE) OLIVE THOMAS (MAR. 30)..........MAR. 29
" Looks like star's best bet on Triangle program."—M. P. News.
Exhibitor Comment—" Average business." " Has fair comedy appeal. Star's work good. Average business."
Consensus—" Satisfactory picture, average puller."

TURN IN THE ROAD, THE (ROBERTSON-COLE) SPECIAL CAST (MAR. 24)....................MAR. 29
" This one should make patrons happy; will cause talk'.'—M. P. News.
Exhibitor Comment—" Exceptionally good. Well produced. Patrons well pleased. Opened average business and following three days showed big business." " Well liked. Big business."
Consensus—" Excellent production, strong puller."

UNKNOWN LOVE, THE (PATHE) DOLORES CASSINELLI (APR. 27)................(Six Parts)......................APR. 19
" War and Love twined in Perret's production."—M. P. News.

UNKNOWN QUANTITY, THE (VITAGRAPH) CORINNE GRIFFITH (APR. 14) ....APR. 12
" Exceedingly pleasant O. Henry story with Corinne Griffith."—M. P. News.

UNPAINTED WOMAN, THE (UNIVERSAL) MARY MAC LAREN (MAY 11) ....(Six Parts)....................MAY 17
" Faithful study of rural life that is rich in characterization."—M. P. News."

UNPARDONABLE SIN, THE (GARSON-NEILAN) BLANCHE SWEET (APR. 6)...........(Eight Parts)..................MAY 17
" Particularly fine combination of talent produces wonderful results."—M. P. News.
Exhibitor Comment—" A splendid picture. Miss Sweet at her best. Perfectly directed, good photography, action intense, and a picture that every 'Honest to God' American should see. Extra big business seven days."

UNVEILING HAND, THE (WORLD) KITTY GORDON (MAR. 17) ....MAR. 8
" A melodrama that often oversteps bounds."—M. P. News.

UNWRITTEN CODE, THE (WORLD) SHIRLEY MASON (MAY 19) ....MAY 17
" In which Kidu-San and Dick Tower meet, marry and part."—M. P. News.

USURPER, THE (VITAGRAPH) EARLE WILLIAMS (APR. 28) .... APR. 26
" Earle Williams in adaptation of Nat Goodwin's play."—M. P. News.

VIRTUOUS SINNERS (PIONEER) NORMAN KERRY-WANDE HAWLEY (MAY 25) ....MAY 24
" Story of the slums marred by poor photography."—M. P. News.

VEILED ADVENTURE, THE (SELECT) CONSTANCE TALMADGE (MAY 11) ....MAY 24
" A reasonably good comedy with Constance Talmadge."—M. P. News.

WAY OF THE STRONG, THE (METRO) ANNA Q. NILSSON (MAR. 17) ....MAR. 29
" Eternal triangle picture that ranks well up to Metro average."—M. P. News.
Exhibitor Comment—" Great snow and storm scenes. Big business." " From poor to average business." " Average picture. Average business two days."
Consensus—" Good picture, good puller."

WHAT AM I BID? (UNIVERSAL) MAE MURRAY (APR. 14)..APR. 5
(Six Parts)
" Holds interest all the way; discriminating fans may find fault."—M. P. News.
Exhibitor Comment—" Murray well liked. Picture plot impossible. Settings excellent. Average business." " Pleased all. Big business."
Consensus—" Good picture, good puller."

WHEN A GIRL LOVES (JEWEL) MILDRED HARRIS (APR. 7) ....(Six Parts)......................MAR. 29
" Immense both from the box-office and the screen."—M. P. News.
Exhibitor Comment—" A Western play with Wm. Stowell taking a more leading part than the star. Well received and showed good direction." " Does not draw any more. Picture not liked. No story." " A very ordinary picture. Opened extra big and dropped to poor business."
Consensus—" Fair picture, average puller."

WHEN MY SHIP COMES IN (INDEPENDENT SALES) JANE GREY (APR. 7)....................APR. 5
"A melodrama of the stage with Jane Grey featured.'—M. P. News.

WHITE HEATHER, THE (MAURICE TOURNEUR) SPECIAL CAST (MAY 18)....................MAY 17
" Another artistic and unusual melodrama from Tourneur."—M. P. News.

WHITEWASHED WALLS (ROBERTSON-COLE) WILLIAM DESMOND (APR. 14) ....APR. 12
" Of the light, pleasant variety; should please all."—M. P. News.

WOMAN NEXT DOOR, THE (PARAMOUNT) ETHEL CLAYTON (MAY) ....MAY 31
" Star has an excellent number in this picture."—M. P. News.

WORDS AND MUSIC BY (FOX) ALBERT RAY (MAY 18)...MAY 31
" Good representation of small town ambition and talent."—M. P. News.

YANKEE PRINCESS, A (VITAGRAPH) BESSIE LOVE (APR. 21)....................APR. 19
" Bessie Love in Irish play of simple charm."—M. P. News.

"FLASHBACKS" ON EARLIER RELEASES

" Common Clay " (Pathe)—" Fine picture and satisfied. Paid a good price for it but hot weather killed the business."

" Shoulder Arms " (First National)—" Great comedy. Broke all records."

" A Pair of Silk Stockings " (Select)—" Good comedy drama to average business."

" Kiss or Kill " (Universal)—" Good picture to good business."

" The Great Romance " (Metro)—" Fine picture. Rotten business. General slump."

" Common Cause " (Vitagraph)—" A great picture. One of the best war pictures to date but poor for the box office. Big first day. Slump following."

" The Spender " (Metro)—" Fair comedy drama and program offering to average business."

" Caught in the Act " (Fox)—" A crackerjack comedy drama."

" Infidelity " (Fox)—" Average business two days in first class down town house."

" The World to Live In " (Select)—" Average business all week to well pleased patrons. Story very good. Star excellent. Photography just fair and the sub titles were simply awful. In fact they looked so cheap that they detracted from the whole production. They were dark and shaky, undoubtedly from poor sprocket holes as well as poor work of camera in reproducing them. Otherwise it was a Class A picture throughout and it seems a shame to release such a high class picture titles in the shape these were in."

" Mickey " (State Rights—Mabel Normand)—" Ran this six days, clever advance advertising started off extra big with first performance and was up against 'Hart of Humanity' next door and killed same first day. All opposition got was our overflow. 'Mickey' broke all records here being the first picture to stand a full week's run and five performances daily. The last day I ran seven shows and turned hundreds away. Easiest picture to advertise and good enough to keep them coming. 28,000 persons saw the picture in my theatre."

" Cheating Cheaters " (Select)—" Good story, good punch, good work, average business."

" Pals First " (Metro)—" One of Lockwood's best."

" Experimental Marriage " (Select)—" Average business three days."

" Arizona " (Artcraft)—" Picture that pleased and drew well."

" Salome " (Fox)—" Fine picture but did not draw as well as expected."

" Greatest Thing In Life " (Artcraft)—" Drew well and pleased."

" Queen of the Sea " (Fox)—" Proved very good card for Saturday. Pretty picture."

New Theatres Building Throughout Country

ARKANSAS

Fort Smith—Leon Williams will erect a new $50,000 theatre building on the corner of South Ninth and Byrne streets. A ten year lease is said to have been taken by the Joie Theatre company, headed by Hoyt Kirkpatrick.

CONNECTICUT

Naugatuck—The Rialto theatre which has a seating capacity of 800 opened here on May 19.

WASHINGTON, D. C.

William C. Murphy of the Home Amusement Company plans to errect a new theatre on the site of the present Carolina theatre, corner of 11th street and North Carolina avenue, southeast, which will have a seating capacity of 1000.

DELAWARE

Wilmington—The new Rialto Theatre opened here recently. Messrs. Ginns and Wetstein are owners.

GEORGIA

Augusta—A new motion picture theatre to cost approximately $150,000 and to seat 1,500 will be erected in the next few months. The site selected is said to be in the heart of the business district.

IDAHO

Nampa—The erection of a modern playhouse is in contemplation on Main street between Thirteenth and Fourteenth streets.

ILLINOIS

East St. Louis—Joseph Erber and Phillip Cohn proposes to build a theatre on the land they have already purchased on Collinsville avenue.

Chicago—Propositions for two new neighborhood theatres were presented to the streets and alleys committee of the city council, with the request that orders for alley vacations be rushed so that work on the buildings may begin immediately. One is in the 32d ward and the second is to go up at Milwaukee avenue and Irving Park boulevard.

Elgin—Charles J. Smith announces that plans for the proposed theatre building on the Plummer property in Grove avenue arrived recently. Contractors are figuring on the building.

Elgin—Levine & Company of Chicago will have plans ready shortly for a proposed new theatre.

Fairfield—The New Hope Theatre opened May 3.

Freeport—A new theatre is to be erecter on Chicago street at the corner of Spring. It will cost $150,000 and seat about 1,500. John Dittman will operate the theatre which will be named the "Lincoln."

Danville—Plans calling for the building of a new theatre, with a seating capacity of 1,500 are announced. The theatre will be erected on East Main street. Issac Cohen of Chicago will be the proprietor.

Waukegan—A moving picture theatre, located south of the ravine, is promised by the South Side Business Men's association.

INDIANA

Kokomo—Announcement has been authorized that A. V. Conradt will immediately erect a new moving picture theatre at the corner of Main and Tailor streets. It will have a seating capacity of 1,200.

Columbia City—H. M. Miller, local Ford agent, will convert the recent quarters of Ford home into a new moving picture theatre. It will have a seating capacity of 700.

Martinsville—Mr. F. J. Rembusch will erect a new theatre on the present cite of the old Blackstone Block on the north side of the public square.

Lafayette—Plans are being made for the erection of a $100,000 theatre it is said.

Anderson—Neel McCullough announces that Architect E. M. Watkins is now working on the plans for his new $100,000 theatre and business building on the corner of Meridian and Twelfth street.

Seymour—E. A. Spray of Frankfort and C. E. McConaughy of Lebanon will erect an $8,000 motion picture theatre here at 28 South Chestnut street.

MAINE

Houlton—G. Beecher Churchill of Fort Fairfield has leased the newly erected theatre here and will dedicate it June 24. The seating capacity is 800 and the cost is $30,000.

MISSISSIPPI

Greenville—The Peoples Theatre Company has been organized here with 258 stockholders and plans are laid for the erection of a $100,000 theatre.

OHIO

Hamilton—The new Rialto Theatre being erected on the site of the old St. Charles Hotel by the Jewel Photoplay Company will seat 1,000 persons and cost about $135,000, it is said.

Lima—The Sigma Theatre Company has been incorporated to erect a $100,000 theatre on the old Empire site, according to report. A. J. Ritzler and D. H. Kirwin are said to be the sponsors.

PENNSYLVANIA

Farrell—Stahl Brothers will manage the new theatre being erected on Idaho street by David Garfunkle. The cost of the structure will be about $30,000, it is reported.

New Kensington—M. Marks is to erect a new theatre here to seat 1,500 persons, according to a recent announcement.

Philadelphia—William Freihofer is to erect a theatre at Frankford avenue and Oxford street.

Philadelphia—Paul J. Henan, Jr., is to erect a theatre at 724 Market street and plans are already completed, it is reported.

SOUTH CAROLINA

Greenville—H. J. Martin and Harry Goldstein have completed the Palace Theatre here for colored persons. It is adjacent to the Southern Railway passenger depot.

TENNESSEE

Memphis—The proposed new Loew theatre here will be located on the south side of Union avenue and cost $400,000, it is reported.

Memphis—Alexander Pantages, of Seattle, has secured the Holst building as a site for a new combined picture and vaudeville theatre.

Greenfield—The newly erected theatre is finally completed and ready for opening. T. W. O'Connor is the proprietor.

VERMONT

Randolph—Mrs. Brooks announces that her new theatre on Main street will be completed by June 1.

WASHINGTON

Mt. Vernon—Mr. and Mrs. D. P. Murphy will build a $25,000 theatre at Myrtle and Front streets to seat 700 persons.

Bellingham—W. S. Quimby, operating a string of motion picture theatres in this territory, has purchased a site costing $50,000, it is said. It is located at the corner of Magnolia and Dock streets, and he proposes to erect a large modern theatre in the near future.

Spokane—A new Hippodrome, to cost about $250,000, will be erected on Riverside avenue by Ackerman & Harris. It will seat 2,000 persons.

WEST VIRGINIA

Wheeling—The new Victoria Theatre, when completed, will seat 1,300 persons. George Salter will be in charge.

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM COMPANY, INC.

(See Pathe Exchanges)

BEAR STATE FILM COMPANY

(At State Right Exchanges)

The Vigilantes

CHRISTIE FILM COMPANY COMEDIES

(At State Right Exchange)

CHRISTIE TWO REELERS

May 12—Rowdy Ann	2
April 28—Sally's Blighred Career	2

SINGLE REEL COMEDIES

June 30—Anybody's Widow	1
June 23—Oh! My Dear	1
June 16—A Full House	1
June 9—Can Wives be Trusted	1
June 2—Tell Your Wife Everything	1
May 26—Kiss the Bride	1
May 19—Oh Susie, Be Careful	1
May 12—A Rustic Romeo	1
May 5—Too Many Wives	1
Apr. 28—Sea Sirens	1
Apr. 21—Stop-Look-Listen	1
Apr. 14—Lost—A Bridegroom	1
Apr. 7—Apartment 23	1
Mar. 31—Marrying Molly	1
Mar. 24—Brides for Two	1

EDUCATIONAL FILM CORP. OF AMERICA

(Through State Right and Educational Exchanges)

Photoplay Magazine Screen Supplement Released Once Every Month Showing Leading Stars at work and play	1
Mar. 24—The Passing of the Crow	1
Mar. 17—The Eagle and the Fawn	1
Mar. 3—The Washington Air Patrol	1
Feb. 24—What Is a Mexican?	1
Feb. 17—A Day with Carranza	1

BLACK AND WHITE COMEDIES (International)

May 5—Rubbing It In	1
Apr. 28—Knocking the H— Out of Heinie	1
Apr. 21—A Sweet Pickle	1
Apr. 14—Twinkle, Twinkle	1
Apr. 7—It Beats the Dutch	1
Mar. 31—Where Are the Papers?	1
Mar. 24—Snappy Cheese	1

BRUCE SCENICS

18—Scenic Succotash	1
17—The Lonesome Pup	1
16—Frozen Thrills	1
15—Men Met in the Mountains	1
14—Nature—Hot and Cold	1
13—Horizon Hunters	1
12—Sundown	1
11—The Pale Pack Train	1
10—The Tides of Yesterday	1

EXHIBITORS MUTUAL EXCHANGES

(Robertson-Cole Productions)

June —Bare Fisted Gallagher (William Desmond)	5
June —Broken Threads (Bessie Barriscale)	5
June —The Man Who Turned White (H. B. Warner)	5
June —In Search of Arcady (Billie Rhodes)	5
May —His Debt (Sessue Hayakawa)	5
May —Just Squaw (Beatriz Michelena)	5
May —The Mint of Hell (William Desmond)	5
May —Josselyn's Wife (Bessie Barriscale)	5
Apr. —Modern Husbands (Henry B. Walthall)	5
Apr. —The Love Call (Billie Rhodes)	5
Apr. —The Courageous Coward (Sessue Hayakawa)	5
Apr. —Diane of the Green Van (Alma Rubens)	5
Mar. —Hearts Asleep (Bessie Barriscale)	5
Mar. —The Turn in the Road (Special Cast)	5
Mar. —A Heart in Pawn (Sessue Hayakawa)	5
Mar. —The Lamb and the Lion (Billie Rhodes)	5

STRAND COMEDIES

June 1—Hearts and Hats (Elinor Field)	1
May 25—For Love of Betty (Elinor Field)	1
May 18—Three in a Row (Elinor Field)	1
May 11—Nobody's Baby (Elinor Field)	1
May 4—His Scarlet Past (Elinor Field)	1
Mar. 23—The Way of a Maid	1
Mar. 16—His Wife's Birthday	1
Mar. 9—The Door Between	1
Mar. 2—The Wig-Wag System (Elinor Field)	1

ROTHACKER OUTDOORS

Apr. 6—A Palestine Pilgrimage	1
Mar. 30—Glimpsing the Gondolas	1
Mar. 23—'Mid Sahara's Sands	1
Mar. 16—In Pyramid Land	1
Mar. 9—An Eyeful of Egypt	1
Mar. 2—Columbia Highway	1
Feb. 23—A Peek at Paradise	1
Feb. 16—Out Wyoming Way	1
Feb. 9—A Bit of God's Country	1
Feb. 2—Doing the Dells	1

FAMOUS PLAYERS—LASKY EXCHANGES

ARTCRAFT

May 25—True Heart Susie (D. W. Griffith's)	5
May 18—The Knickerbocker Bucharoo (Douglas Fairbanks)	5
May 4—The Money Corral (Wm. S. Hart)	5
Apr. 27—For Better—For Worse (De Mille's)	5
Apr. 20—Eyes of the Soul (Elsie Ferguson)	5
Apr. 6—Captain Kidd, Jr. (Mary Pickford)	5
Mar. 23—The Girl Who Stayed at Home (D. W. Griffith's)	5
Mar. 16—The Poppy Girl's Husband (William S. Hart)	5

PARAMOUNT

May 25—I'll Get Him Yet (Dorothy Gish)	5
May 25—The Haunted Bedroom (Enid Bennett)	5
May 18—The Busher (Charles Ray)	5
May 18—The Final Close-up (Shirley Mason)	5
May 11—The Lady of Red Butte (Dorothy Dalton)	5
May 11—The Home Town Girl (Vivian Martin)	5
May 11—Come Out of the Kitchen (Marguerite Clark)	5
May 4—The Woman Next Door (Ethel Clayton)	5
May 4—Oh You Women (Emerson-Loos Prod)	5
Apr. 27—Rustling a Bride (Lila Lee)	5
Apr. 27—The Law of Men (Enid Bennett)	5
Apr. 20—Greased Lightning (Charles Ray)	5
Apr. 20—The Home Breakers (Dorothy Dalton)	5
Apr. 13—The Roaring Road (Wallace Reid)	5
Apr. 13—Something to Do (Bryant Washburn)	5
Apr. 13—Let's Elope (Marguerite Clark)	5
Apr. 6—The Rescuing Angel (Shirley Mason)	5
Apr. 6—The Test of Honor (John Barrymore)	5

PARAMOUNT-ARTCRAFT SPECIALS

Feb. 16—The False Faces (Henry B. Walthall)	5

SUCCESS SERIES (Re-Issues)

May 25—The Woman in the Case (Pauline Frederick)	5
May 18—The Gentleman from Indiana (Dustin Farnum)	5
May 11—What Money Can't Buy (Louise Huff-Jack Pickford)	5
May 4—Hearts Adrift (Mary Pickford)	5
Apr. 27—Chimmie Fadden (Victore Moore)	5
Apr. 20—Gretna Green (Marguerite Clark)	5
Apr. 13—The Dictator (John Barrymore)	5
Apr. 6—Hulda from Holland (Mary Pickford)	5

TWO REEL COMEDIES

May 25—Love's False Faces (Sennett's)	2
May 18—Welcome Little Stranger (Montgomery Flagg Film)	2
May 11—When Love Is Blind (Sennett's)	2
May 4—Harold, the Last of the Saxons (Mr. and Mrs. Sidney Drew)	2
Apr. 27—The Little Widow (Sennett's)	2
Apr. 20—An Amateur Liar (Mr. and Mrs. Sidney Drew)	2
Apr. 13—The Foolish Age (Sennett's)	2
Apr. 6—The Last Bottle (Montgomery Flagg Film)	2

SINGLE REELS

May 25—From Cocoon to Kimona (Burton Holmes)	1
May 25—Action of the Heart (Bray Pictograph)	1
May 18—Across France with Yankee Gas Hounds (Burton Holmes)	1
May 18—Giants in Fairyland (Bray Pictograph)	1
May 11—Tagalog Tailors (Burton Holmes)	1
May 11—Lessons in Swordmanship (Bray Pictograph)	1
May 4—With the Yanks in France (Burton Holmes)	1
May 4—Bath Towel Beauties (Bray Pictographs)	1
Apr. 27—Filipino School Days (Burton Holmes)	1
Apr. 27—How the Telephone Talks (Bray Pictograph)	1
Apr. 20—Some British Bits Well Done (Burton Holmes)	1
Apr. 20—Fun in Feet (Bray Pictograph)	1
Apr. 13—Land of the Mompies (Burton Holmes)	1
Apr. 13—Coal Mining (Bray Pictograph)	1
Apr. 6—Seeing Sights in London (Burton Holmes)	1
Apr. 6—Tin Can Toys (Bray Pictograph)	1

FILM CLEARING HOUSE EXCHANGES

INDEPENDENT SALES CORPORATION

Mar. —The Littlest Scout (Blackton Production)	5
Dec. —Wanted for Murder (Elaine Hammerstein)	6
Dec. —A Romance in the Air (Bert Hall-Edith Day)	6

TEN-TWENTY-THIRTY SERIES

Apr. —When a Woman Strikes (Ben Wilson-Rosemary Theby)	5
Apr. —When My Ship Comes In (aJne Grey)	5
Mar. —Suspense (Mollie King)	5
Dec. —Her Mistake (Julius Steger Production)	6
Dec. —Life's Greatest Problem (Blackton Production)	6
Dec. —A Woman's Experience (Bacon-Backer Production)	6

SHERRY SERVICE, WILLIAM L.

Mar. 9—Marriage for Convenience (Catherine Calvert)	6
Mar. 2—Love and the Law (Edgar Lewis Production)	6
Feb. 23—Twilight (Doris Kenyon)	6
Feb. 16—Calibre 38 (Edgar Lewis Production)	6
Feb. 2—The Son of a Gun (G. M. Anderson)	5
Jan. 5—Wild Honey (Doris Kenyon)	6

BURLINGHAM TRAVEL PICTURES (Sherry Service)

The Gornergrat Railway	1
Lovely Lucerne	1
The Riviera of Lake Leman	1
Scrambles in the High Alps	1
Allied War Heroes Arrive in Switzerland	1
The Pilatus Railway	1
Unknown Switzerland (The Lotschenthal)	1
Facing Death on the Blumlisalp	1

Advance Information on All Film Releases

(Continued from preceding page)

FIRST NATIONAL EXCHANGES

Mar. 10—A Midnight Romance (Anita Stewart)	5
Feb. 3—Our Teddy (Roosevelt Pictures)	5
Jan. 5—Virtuous Wives (Anita Stewart)	5
The Romance of Tarzan (Elmo Lincoln)	
Shoulder Arms (Charlie Chaplin)	3
Italy's Flaming Front (Italian Official War Pictures)	
Pershing's Crusaders (Official Government Feature)	
My Four Years in Germany (Ambassador Gerard's)	

FLORIDA FILM CORPORATION

(At State Right Exchanges)

June —Hot Sands and Cold Feet	2
June —His Muzzled Career	2
May —With the Moonshine on the Wabash	2
May —His Concrete Dome	2
Apr. —Fred's Fictitious Foundling	2
Apr. —Fabulous Fortune Fumblers	2

FOX FILM EXCHANGES

STANDARD PICTURES

June 29—The Lone Star Ranger (William Farnum)	5
June 15—My Little Sister (Evelyn Nesbit)	5
June 1—A Woman There Was (Theda Bara)	5
May 18—A Fallen Idol (Evelyn Nesbit)	5
May 4—The Siren's Song (Theda Bara)	5
Apr. 20—The Jungle Trail (William Farnum)	5
Mar. 23—Thou Shalt Not (Evelyn Nesbit)	5
Mar. 9—When Men Desire (Theda Bara)	5

VICTORY PICTURES

Aug. 3—The Seventh Person (George Walsh)	5
July 20—The Sneak (Gladys Brockwell)	5
July 6—The Wilderness Trail (Tom Mix)	5
June 22—Putting One Over (George Walsh)	5
May 25—The Divorce Trap (Gladys Brockwell)	5
May 11—The Coming of the Law (Tom Mix)	5
Apr. 27—Help! Help! Police! (George Walsh)	5
Apr. 13—Pitfalls of a Big City (Gladys Brockwell)	5
Mar. 30—Fighting for Gold (Tom Mix)	5
Mch. 16—Never Say Quit (George Walsh)	5
Mch. 2—The Forbidden Room (Gladys Brockwell)	5

EXCEL PICTURES

June 29—Be a Little Sport (Albert Ray)	5
June 15—Cowardice Court (Peggy Hyland)	5
June 6—When Fate Decides (Madlaine Traverse)	5
May 18—Words and Music By—(Albert Ray)	5
May 4—Miss Adventure (Peggy Hyland)	5
Apr. 20—The Love that Dares (Madlaine Traverse)	5
Apr. 6—Married in Haste (Albert Ray)	5
Mar. 23—The Rebellious Bride (Peggy Hyland)	5
Mar. 9—Gambling in Souls (Madlaine Traverse)	5

PRODUCTIONS EXTRAORDINARY

Salome (Theda Bara)	8
Cleopatra (Theda Bara)	8
Les Miserables (William Farnum)	8

SUNSHINE AND TOM MIX COMEDIES

July 6—The Merry Jailbirds	2
June 15—Dabbling in Society	2
May 25—Virtuous Husbands	2
May 11—A Soft Tenderfoot (Tom Mix)	2
Apr. 20—The House of Terrible Scandals	2
Apr. 6—Tom and Jerry Mix	2
Mch. 23—Money Talks	2
Mch. 9—Six-Cylinder Love (Tom Mix)	2

MUTT AND JEFF CARTOONS

July 13—Down Stairs and Up	½
July 6—Look Pleasant, Please	½
June 29—A Prize Fight	½
June 22—Pets and Pests	½
June 15—Sweet Papa	½
June 8—Hands Up	½
June 1—Oh Teacher	½
May 25—The Shell Game	½
May 18—Left at the Post	½
May 11—Sir Sidney	½
May 4—The Cave Man's Bride	½
Apr. 27—Seeing Things	½
Apr. 20—Pigtails and Peaches	½

FROHMAN AMUSEMENT CORPORATION

(At State Right Exchanges)

Once to Every Man (Jack Sherrill)	
My Own United States (Special Cast)	Through Metro
God's Man (H. B. Warner)	9

GARSON-NEILAN PRODUCTIONS

(Producing for Open Market)

The Unpardonable Sin (Blanche Sweet)	9
The Hushed Hour (Blanche Sweet)	

GAUMONT COMPANY

(At State Right Exchanges)

Tuesdays—Gaumont News	1
Fridays—Gaumont Graphic	1
The Real Roosevelt	2
Satan on Earth	2
The Hand of Vengeance (Serial of ten two-reel episodes)	2

GOLDWYN EXCHANGES

STAR SERIES

June 22—The City of Comrades (Tom Moore)	5
June 8—The Fear Woman (Pauline Frederick)	5
May 25—When Doctors Disagree (Mabel Normand)	5
May 18—The Crimson Gardenia (Rex Beach's)	6
May 11—Leave It to Suson (Madge Kennedy)	5
May 4—One of the Finest (Tom Moore)	5
Apr. 27—The Stronger Vow (Geraldine Farrar)	6
Apr. 20—The Pest (Mabel Normand)	5
Apr. 13—One Week of Life (Pauline Frederick)	5
Apr. 6—Spotlight Sadie (Mae Marsh)	5

BENNISON SERIES

May 11—The Road Called Straight (Louis Bennison)	5
Mar. 23—Speedy Meade (Louis Bennison)	5
Jan. 5—Oh, Johnny (Louis Bennison)	5

SPECIALS

The Eternal Magdalene	6
The Border Legion (Blanche Bates-Hobart Bosworth)	6
For the Freedom of the World	7
The Manx-Man	7
Social Ambition	7
Honor's Cross	7

CAPITOL COMEDIES

June 15—A Wonderful Night ("Smiling Bill" Parsons)	2
June 1—In a Pinch (Mr. and Mrs. Carter De Haven)	2
May 18—Circumstantial Evidence ("Smiling Bill" Parsons)	2
May 4—The Sea Wolf ("Smiling Bill" Parsons)	2
Apr. 20—Wanted—A Baby ("Smiling Bill" Parsons)	2

FORD EDUCATIONAL WEEKLY

June 8—The Only Way	1
June 1—The Land of the Ukulele	1
May 25—From Mud Dog	1
May 18—A Wild Goose Chase	1
May 11—Can the Poor Fish	1
May 4—Going Up	1
Apr. 27—A Visit to New Orleans	1
Apr. 20—Good Roads	1
Apr. 13—Northern Sports Under Southern Skies	1

HILLER AND WILK, INC.

(Pictures Handled in the Open Market)'

The Silent Mystery (Francis Ford Serial)	

Twenty-eight Triangle re-issues starring William S. Hart, Norma Talmadge, Douglas Fairbanks and Frank Keenan to state right buyers.

The Wrath of the Gods	
The Battle of Gettysburg	
Raffles, the Amateur Cracksman	

MAURICE TOURNEUR PRODUCTIONS

Sporting Life (Paramount-Artcraft Special)	
Woman	
The White Heather	
My Lady's Garter	
Broken Butterfly	
Romany Rye	

HODKINSON CORPORATION, W. W.

(See Pathe Exchanges)

May 4—The Best Man (J. Warren Kerrigan)	5
Apr. 20—As a Man Thinks (Leah Baird)	5
Apr. 6—Thunderbolts of Fate (House Peters-Anna Lehr)	5
Mar. 24—The End of the Game (J. Warren Kerrigan)	5
Mar. 10—The Forfeit (House Peters)	5

INDEPENDENT SALES CORPORATION

(See Film Clearing House Exchanges)

IVAN FEATURE PRODUCTIONS

(At State Right Exchanges)

Life or Honor (Leah Baird-James Morrison)	7
Human Clay (Mollie King)	5

KLEINE SYSTEM, GEORGE

(See World Film Exchanges)

KREMER FILM FEATURES, VICTOR

(Released on States Rights Basis)

Denny From Ireland (Shorty Hamilton)	5
The Snail (Shorty Hamilton)	5
The Ranger (Shorty Hamilton)	[illegible]
The Pen Vultur (Shorty Hamilton)	5

METRO EXCHANGES

June 23—One Thing at a Time O'Day (Bert Lytell)	5
June 16—Fools and Their Money (Emmy Wehlen)	5
June 9—Some Bride (Viola Dana)	5
June 2—Almost Married (May Allison)	5
May 26—Full of Pep (Hale Hamilton)	5
May 19—The Lion's Den (Bert Lytell)	5
May 12—Castles in the Air (May Allison)	5
May 5—The Amateur Adventuress (Emmy Wehlen)	5
Apr. 28—After His Own Heart (Hale Hamilton)	5
Apr. 21—False Evidence (Viola Dana)	5
Apr. 14—Blackie's Redemption (Bert Lytell)	5
Apr. 7—The Island of Intrigue (May Allison)	5
Mar. 31—The Parisian Tigress (Viola Dana)	5
Mar. 24—That's Good (Hale Hamilton)	5

Advance Information on All Film Releases

(Continued from preceding page)

NAZIMOVA PRODUCTIONS

The Red Lantern (Nazimova)........7
Out of the Fog (Nazimova)........7
Eye for Eye (Nazimova)........7
Toys of Fate (Nazimova)........7
Revelation (Nazimova)........7

SCREEN CLASSICS, INC., SPECIALS

A Man of Honor (Harold Lockwood)........5
Shadow's of Suspicion (Harold Lockwood)........5
The Great Romance (Harold Lockwood)........6
Why Germany Must Pay (Special Cast)........6
The Great Victory (Special Cast)........6
Pals First (Harold Lockwood)........6

OUTING-CHESTER PICTURES

(At State Right Exchanges)

18—Mr. Outing Climbs Aboard........1
17—Picking After Pizarro........1
16—Here Comes the Groom........1
15—Wrangling Dudes........1
14—Where the Screen Tree Grows........1
13—Getting Gay with Neptune........1
12—Out-Columbusing Columbus........1
11—Itasca Makes Her Bow........1
10—Cameraring Through Africa (Thrill 2)........1
9—Cameraring Through Africa (Thrill 1)........1
8—Mr. Outing Floats a Dream........1
7—Up in the Air After Alligators........1

PARAMOUNT PICTURES

(See Famous Players-Lasky Exchange)

PATHE EXCHANGES

June 15—The Little Diplomat (Baby Marie Osborne)........5
June 8—The Bishop's Emeralds (Virginia Pearson)........6
June 1—All Wrong (Bryant Washburn)........5
May 25—The Master Man (Frank Keenan)........5
May 18—Caleb Piper's Girl (Helene Chadwick)........5
May 4—The Cry of the Weak (Fannie Ward-Frank Elliott)........5
Apr. 27—The Unknown Love (Dolores Cassinelli-E. K. Lincoln)........6
Apr. 20—The Sawdust Doll (Baby Marie Osborne)........5
Apr. 6—The Silver Girl (Frank Keenan)........5

AMERICAN FILM COMPANY, INC.

June 15—Trixie from Broadway (Margarita Fisher)........5
June 1—A Bachelor's Wife (Mary Miles Minter)........5
May 18—Some Liar (William Russell)........5
May 4—Charge It to Me (Margarita Fisher)........5
Apr. 13—The Intrusion of Isabel (Mary Miles Minter)........5
Mar. 30—Brass Buttons (William Russell)........5
Mar. 16—Put Up Your Hands (Margarita Fisher)........5
Mar. 2—Where the West Begins (William Russell)........5

ROLIN COMEDIES

June 15—Swat, the Crook (Lloyd-Pollard-Daniels)........1
June 8—Pistols for Breakfast (Lloyd-Pollard-Daniels)........1
June 1—Back to the Woods (Lloyd-Pollard-Daniels)........1
May 25—The Marathon (Lloyd-Pollard-Daniels)........1
May 18—Before Breakfast (Lloyd, Pollard, Daniels)........1
May 11—Si, Senor (Lloyd-Pollard-Daniels)........1
May 4—Young Mr. Jazz (Lloyd-Pollard-Daniels)........1
Apr. 27—Ring up the Curtain (Lloyd-Daniels-Polard)........1
Apr. 20—Crack Your Heels (Lloyd-Pollard-Daniels)........1
Apr. 13—Just Dropped In (Harold Lloyd)........1
Apr. 6—A Sammy in Siberia (Harold Lloyd)........1

TWO-REEL SPECIALS

May 11—His Vampy Ways (Walter Hall Comedy)........2
Jan. 19—Corinne, Come Here (Gloria Joy)........2

THE TIGER'S TRAIL (Serial)

(Starring Ruth Roland and George Larkin; Astra)
June 15—Ninth, the Missing Heir........2
June 8—Eighth, Danger Ahead........2
June 1—Seventh, The Flaming Waters........2
May 25—Sixth, The Secret Assassin........2
May 18—Fifth, The Tiger Trap........2
May 11—Fourth, Danger Signals........2
May 4—Third, The Human Chain........2
Apr. 27—Second, The Glowing Eyes........2
Apr. 20—First, The Tiger Worshippers........3

THE LIGHTNING RAIDER (Serial)

(Fifteen Two-Reel Episodes Astra Serial Starring Pearl White, Warner Oland, Henry Gsell)
Apr. 13—Fifteenth, Wu Fang Atones........2
Apr. 6—Fourteenth, Cleared of Guilt........2
Mar. 30—Thirteenth, the White Roses........2
Mar. 23—Twelfth, Hurled Into Space........2
Mar. 16—Eleventh, The Bars of Death........2
Mar. 9—Tenth, The Baited Trap........2
Mar. 2—Ninth, Falsely Accused........2

THE TERROR OF THE RANGE (Serial)

(Seven Two-Reel Episodes Starring George Larkin and Bessie Compson; Produced by Diando)
Mch. 16—Seventh, Run to Earth........2
Mch. 9—Sixth, Tangled Tales........2
Mch. 2—Fifth, A Threat from the Past........2
Feb. 23—Fourth, The Midnight Raid........2
Feb. 16—Third, The Chasm of Fear........2
Feb. 9—Second, The Hidden Chart........2
Feb. 2—First, Prowlers of the Night........2

NEWS REELS

Sundays—Topics of the Day........1
Wednesdays—Pathe News........1
Saturdays—Pathe News........1

PIONEER FILM CORPORATION

(At State Right Exchanges)

The Boomerang (Henry B. Walthail)........
Virtuous Sinners (Wanda Hawley & Norman Kerry)........
Sins of the Children (Alma Hanlon and Stuart Holmes)........
Wives of Men (Florence Reed)........

RAVER PRODUCTIONS, HARRY

(At State Right Exchanges)

—The Liberator (Maciste Serial)........

SELECT EXCHANGES

June —His Bridal Night (Alice Brady)........5
June —Happiness a la Mode (Constance Talmadge)........5
June —Upstairs and Down (Olive Thomas)........5
May —Jacques of the Silver North (Mitchell Lewis)........5
May —The New Moon (Norma Talmadge)........6
Apr. —Red Head (Alice Brady)........5
Apr. —The Veiled Adventure (Constance Talmadge)........5
Apr. —Marrying Mary (Marion Davies)........5
Mar. —The Probation Wife (Norma Talmadge)........
Mar. —Marie Ltd. (Alice Brady)........5
Mar. —Experimental Marriage (Constance Talmadge)........5
Feb. —The World to Live In (Alice Brady)........5
Feb. —Children of Banishment (Mitchell Lewis)........5

SPECIALS

Break the News to Mother (Special Cast)........6
The Hidden Truth (Anna Case)........5
Ruling Passions (Julia Dean-Edwin Arden)........5
The Midnight Patrol (Ince Production)........5
The Cavell Case (Julia Arthur)........5
The One Woman (Special Cast)........6

S-L PICTURES

(At State Right Exchanges)

Virtuous Man (E. K. Lincoln) Ralph Ince Attraction........

SHERRY SERVICE, WILLIAM L.

(See Film Clearing House Exchanges)

SOUTHERN FEATURE FILM COMPANY

(At State Rights Exchanges)

Beyond the Law (Emmett Dalton)........6

STATE RIGHT EXCHANGES

DOLL VAN FILM CORPORATION (CHICAGO)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover........
Public Defender........
Carmen of the Klondike........
The Grain of Dust........
Hearts of the World........
The Crucible of Life........
Nine-tenths of the Law........
The Belgian........
The Zeppelin's Last Raid........
Those Who Pay........
Just a Woman........

DOO LEE FILM COMPANY, INC. (NEW YORK STATE)

May 1—The Window Opposite (Leah Baird)........7
Apr. 15—His Daughter Pays (Gertrude McCoy)........6
The Woman Who Dared........7
The Libertine........6
Babbling Tongues........7
Married in Name Only........6
Her Bargain........6
A Man's Law........5
Human Clay........5
One Law for Both........8
Sins of Ambition........7
A Slacker's Heart........7
Cleopatra........5
The Lonesome Trail........5
Mothers of Liberty........6
Jester Comedies (Twede Dan), one a week........2
The Silent Mystery (Serial in Fifteen Two-Reel Episodes (Francis Ford, Mae Gaston and Rosemary Theby........
Two-Reel Western Dramas (Ann Little-Jack Richardson),one a week........
June 8—The Winning Loser........2
June 1—The Recognition........2
May 25—The Law of Hate........2
May 18—The Range Rider........2
May 11—The Fatal Return........2
May 4—A Canyon Romance........2
Apr. 27—Western Honor........2
Apr. 20—Prodigal Love........2
Apr. 13—Luxury's Lure........2

TRIANGLE EXCHANGES

June 29—Dombey and Son (Special Cast)........6
June 22—Upside Down (Taylor Holmes Special)........5
June 15—Lady Windemere's Fan (Oscar Wilde Play)........5
June 8—Love's Prisoner (Olive Thomas Special)........6
June 1—The Root of Evil (Frances Mann-Philip Yale Drew)........5
May 25—Mayor of Filbert (Belle Bennett-Special)........8
May 18—The Water Lily (Alice Mann)........5
May 11—Taxi (Taylor Holmes Special)........5
May 4—A Place in the Sun (Margaret Blanche and English Cast)........5
Apr. 27—The Follies Girl (Olive Thomas Special)........5
Apr. 20—Devil M'Care (Crane Wilbur)........5
Apr. 13—A Regular Fellow (Taylor Holmes Special)........5
Apr. 6—Democracy (Jack Conway-Marguerite Marsh)........5

Advance Information on All Film Releases

(Continued from preceding page)

UNITED PICTURE THEATRES

(See World Film Exchanges)

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Pretty Smooth (Priscilla Dean)	6
Riders of Vengeance (Harry Carey)	6
The Big Little Person (Mae Murray)	6
The Unpainted Woman (Mary McLaren)	6
The Blinding Trail (Monroe Salisbury)	6
The Delicious Little Devil (Mae Murray)	6
Bare Fists (Harry Carey)	6
The Exquisite Thief (Priscilla Dean)	6
Fire Flingers (Rupert Julian)	6
What Am I Bid (Mae Murray)	6

JEWEL PRODUCTIONS, INC.

June 16—A Star Over Night (David Belasco-S. W. W. R.)	2
June 2—Destiny (Dorothy Phillips)	6
Feb. 10—The Heart of Humanity (Dorothy Phillips)	9

I-KO COMEDIES

June 18—Beauty and the Boob (Alice Howell)	2
June 11—Nellie's Naughty Border (Dot Farley)	2
May 21—His Wicked Eyes (Dan Russell)	2
May 14—In Bad All Around (Eva Novak-Hughie Mack)	2
May 7—Good Night Turk (Charlie of the Orient)	2
Apr. 30—Sambo's Wedding Day	2
Apr. 16—Let Fido Do It	2
Apr. 9—A Movie Riot (Charlie of the Orient)	2
Apr. 2—A Skate at Sea (Dorety-Novak-Reynolds)	2

CENTURY COMEDIES

May 28—Frisky Lions and Wicked Husbands	2
Apr. 23—Looney Lions and Monkey Business (Animal Comedy)	2

STAR COMEDIES

June 16—Stop, Cease, Hesitate (Neal Burns)	1
June 9—All in the Swim	1
June 2—Miss Wives	1
May 26—Taking Things Easy	1
May 19—Three in a Closet	1
May 12—The Bullshiviks	1
May 5—Fun in a Flat	1
Apr. 28—The Expert Eloper	1
Apr. 21—Scared Stiff	1
Apr. 14—Skidding Thrones	1
Apr. 7—State Room Secrets	1

EDDIE POLO SERIES

June 16—Cyclone Smith Plays Trump	2
June 9—A Pistol Point Proposal	2
June 2—Cyclone Smith's Come-back	2
May 26—The Wild Rider	2
May 19—A Phantom Fugitive	2
May 12—A Prisoner For Life	2

WESTERN AND RAILROAD DRAMAS

June 21—Kingdom Come (Morrison-Sedgewick)	2
June 14—The Last Outlaw (Ed. Jones-Billie Hutton)	2
June 7—Ace High (Pete Morrison)	2
May 31—Two Men of Tinted Butte (Walt Whitman)	2
May 24—The Gun Packer (Pete Morrison)	2
May 17—Lone Larry (Benedict Sedgwick)	2
May 10—Gun Law (Pete Morrison)	2
May 3—The Raid (Neal Hart)	2
Apr. 26—The Rustlers (Pete Morrison)	2
Apr. 19—The Honor of Men (Neal Hart)	2
Apr. 12—By Indian Post (Pete Morrison)	2
Apr 5—Bill Brennan's Claim (Neal Hart)	2

ELMO THE MIGHTY (Serial)

(Fifteen Two-Reel Episodes Starring Elmo Lincoln)

June 16—First, The Mystery of Mad Mountain	2

THE RED GLOVE (Serial)

(Eighteen Two-Reel Episodes Starring Marie Walcamp)

June 16—Fourteenth, The Lost Millions	2
June 9—Thirteenth, Trapped	2
June 2—Twelfth, In Death's Grip	2
May 26—Eleventh, Through Fire and Water	2
May 19—Tenth, Out of Death's Shadow	2
May 12—Ninth, A Leap for Life	2
May 5—Eighth, Facing Death	2
Apr. 28—Seventh, A Desperate Chance	2
Apr. 21—Sixth, The Flames of Death	2
Apr. 14—Fifth, At the Mercy of the Monster	2
Apr. 7—Fourth, The Passing of Gentleman Yeoff	2
Mar. 31—Third, The Vulture's Vengeance	2
Mar. 24—Second, The Claws of the Vulture	2
Mch. 17—First, The Pool of Mystery	2

NEWS AND MAGAZINE REELS

Mondays —Hearst News (International)	1
Wednesdays—International News	1
Fridays —Current Events (International)	1
Fridays —New Screen Magazine (Universal)	1

VITAGRAPH EXCHANGES

June 30—The Spark Divine (Alice Joyce)	5
June 23—Beauty Proof (Harry T. Morey)	5
June 16—Too Many Crooks (Gladys Leslie)	5
June 9—A Rogue's Romance (Earle Williams)	5
June 2—The Little Boss (Bessie Love)	5
May 26—Thin Ice (Corinne Griffith)	5
May 12—Beating the Odds (Harry Morey)	5
May 5—A Stitch in Time (Gladys Leslie)	5
Apr. 28—The Usurper (Earle Williams)	5
Apr. 21—A Yankee Princess (Bessie Love)	5
Apr. 14—The Unknown Quantity (Corinne Griffith)	5
Apr. 7—The Cambric Mask (Alice Joyce)	5

VITAGRAPH SPECIALS

June 16—The Painted World (Anita Stewart)	5
May 19—The Third Degree (Alice Joyce)	7
Apr. 28—Two Women (Anita Stewart)	5
Mch. 10—From Headquarters (Special—Anita Stewart)	5
Feb. 24—The Lion and the Mouse (Special-Alice Joyce)	6
Jan. 5—The Common Cause (Rawlinson-Breamer)	7

BIG V SPECIAL COMEDIES

June 2—Healthy and Happy (James Aubrey)	2
May 19—Tootsies and Tomales	2
May 5—Fares and Fair Ones (Montgomery and Rock)	2
Apr. 21—Mules and Mortgages (James Aubrey)	2
Apr. 7—Girlies and Grubbers (Montgomery and Rock)	2

LARRY SEMON COMEDIES

July 7—His Home, Sweet Home	2
June 9—The Star Boarder	2
May 12—Passing the Buck	2
Apr. 14—Well I'll Be ——	2

PERILS OF THUNDER MOUNTAIN

(Fifteen Two-Reel Episodes Starring Antonio Moreno and Carol Holloway)

Sept. 1—Fifteenth, Fate's Verdict	2
Aug. 25—Fourteenth, The Hut of Disaster	2
Aug. 18—Thirteenth, The River of Dread	2
Aug. 11—Twelfth, The Rushing Horror	2
Aug. 4—Eleventh, In the Ocean's Grip	2
July 28—Tenth, The Flaming Sacrifice	2
July 21—Ninth, Prisoner of the Deep	2
July 14—Eighth, The Iron Clutch	2
July 7—Seventh, The Lightning Lure	2
June 30—Sixth, The Tree of Torture	2
June 23—Fifth, The Cliff of Treachery	2
June 16—Fourth, Cave of Terror	2
June 9—Third, The Teeth of Steel	2
June 2—Second, The Bridge Trap	2
May 26—First, The Spear of Malice	2

THE MAN OF MIGHT (Serial)

(Fifteen Two-Reel Episodes Starring William Duncan)

May 5—Fifteenth, The Rescue	2
Apr. 28—Fourteenth, The Living Catapult	2
Apr. 21—Thirteenth, The Flood of Despair	2
Apr. 14—Twelfth, The Volcano's Prey	2
Apr. 7—Eleventh, The Ship of Dread	2
Mar. 31—Tenth, Double Crossed	2
Mar. 24—Ninth, The Crashing Horror	2
Mar. 17—Eighth, The One Chance	2
Mar. 10—Seventh, Into the Trap	2
Mar. 3—Sixth, The Height of Torment	2
Feb. 24—Fifth, The Human Shield	2
Feb. 17—Fourth, The Gripping Hand	2
Feb. 10—Third, The Creeping Death	2
Feb. 3—Second, The Leap Through Space	2
Jan. 27—First, The Riven Flag	2

WARREN, EDWARD, PRODUCTIONS, INC.

(At State Right Exchanges)

Weavers of Life	
Souls Redeemed	

WESTERN IMPORT COMPANY

(At State Right Exchanges)

Mickey (Mabel Normand)	

WORLD FILM EXCHANGES

May 26—The Amateur Widow (Zena Keefe)	5
May 19—The Unwritten Code (Shirley Mason)	5
May 12—The Social Pirate (June Elvidge)	5
May 5—Ginger (Violet Palmer)	5
Apr. 28—Three Green Eyes (All Star Cast)	5
Apr. 21—The Quickening Flame (Montagu Love-June Elvidge)	5
Apr. 14—The Scar (Kitty Gordon-Irving Cummings)	5
Apr. 7—The Little Intruder (Louise Huff-Johnny Hines)	5

SPECIALS

Mar. 16—The Better 'Ole	7
Feb. 10—What Shall We Do With Him?	5
Jan. 6—Under Four Flags (Official Government Picture)	5

UNITED PICTURE THEATRES

—The Woman Under Oath (Florence Reed)	5
—A Man's Fight (Dustin Farnum)	5
June 8—Playthings of Passion (Kitty Gordon)	5
Apr. 13—Her Code of Honor (Florence Reed)	5
Feb. 23—A Man in the Open (Dustin Farnum)	6
Jan. 26—Adele (Kitty Gordon)	6
Jan. 5—The Light of Western Stars (Dustin Farnum)	6

NEW REELS

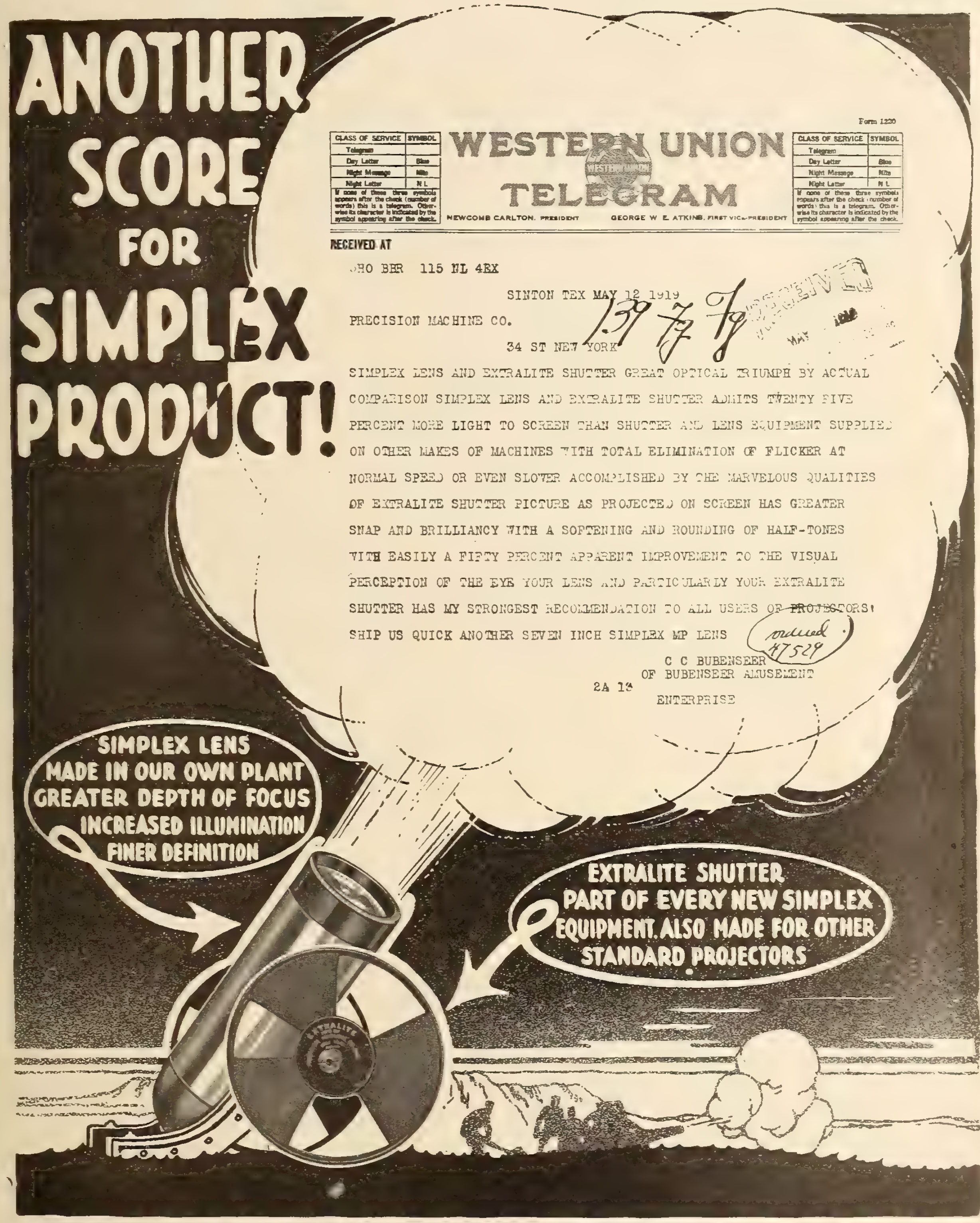
Tuesdays—Kinograms	1
Saturdays—Kinograms	1

KLEINE SYSTEM, GEORGE

Triple Trouble (Charley Chaplin)	
Behind the Lines in Italy	
Conquered Hearts	

Simplex

ANOTHER SCORE FOR SIMPLEX PRODUCT!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PART OF EVERY NEW SIMPLEX
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DES MOINES— for example

I showed "THE HEART OF HUMANITY" May 10th to a full house.

This picture proved to be the best picture that I have ever run in my house without one single exception.

The picture went over the top with me, and I can safely say that it is the GREATEST picture— and one that will live FOREVER on the screen.

N.W.WILLIAMS, Manager
Playhouse, Des Moines.

Carl Laemmle
offers

"The HEART OF HUMANITY"

THE PICTURE THAT WILL LIVE FOREVER

Allen Holubar's
SUPER-PRODUCTION *featuring*
DOROTHY PHILLIPS

Released thru
JEWEL PRODUCTIONS (INC)
1600 B'WAY, N.Y.

JUNE 14, 1919

Motion Picture News

Reg. U. S. Patent Office

DOMINATES THE FIELD

A NEW plan of production, distribution and exploitation of Paramount-Artcraft Pictures has been prepared by the Famous Players-Lasky Corporation and will be put into effect for the year beginning September 1st, 1919.

The plan is a radical departure from old methods and it guarantees the exhibitor a standard quality of production far beyond anything heretofore attempted in moving pictures.

It positively assures exhibitors of Paramount-Artcraft Pictures greater profits and greater prestige than ever before.

The entire plan will be discussed in the trade papers issued during the week of June 15th.

TRADE MARK Paramount Pictures

FAMOUS PLAYERS LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

LIBRARY OF CONGRESS JUN

VOL. XIX-NO. 24 *Entered as Second Class Matter October 13, 1913, at the Post Office at New York, N. Y., under the act of March 3rd, 1879* PRICE 15 CENTS
Published Weekly—$2.00 a year
Chicago — 729 Seventh Avenue, New York — Los Angeles

Bewitching

MAE MURRAY

IN

"THE DELICIOUS LITTLE DEVIL"

BOOK FOR A RUN
IT'S A WINNER

Harrison in the Motion Picture News, Says—

"The authors of "THE DELICIOUS LITTLE DEVIL" have done a fine job. So has Robt. Leonard the Director, and Miss Murray has done one of her finest bits, perfectly suited to her splendid talents. Fresh originality of plot, carries swiftly, and comedy situations generous."

Gordon Trent in the N. Y. Morn. Telegraph says

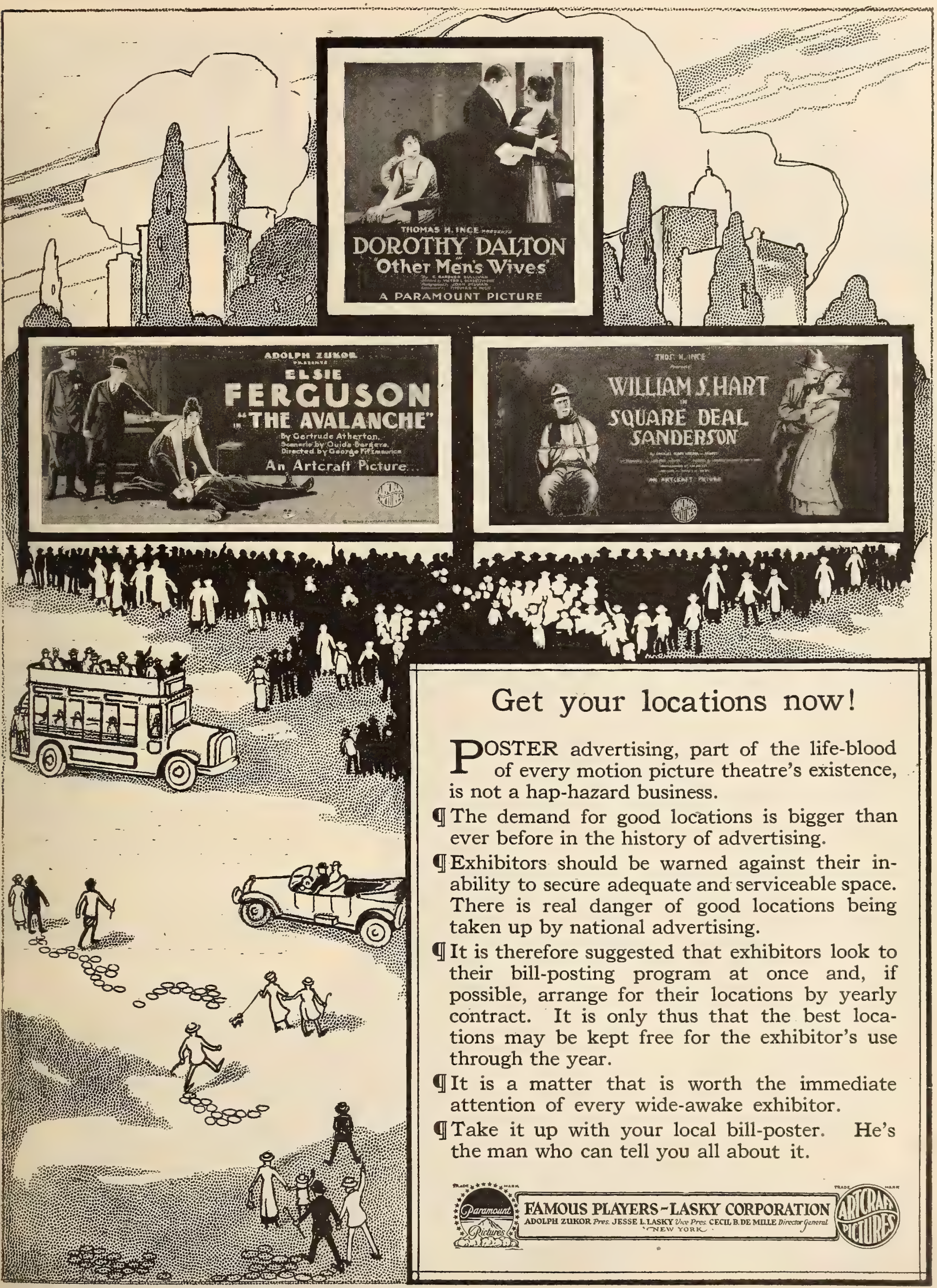
"THE DELICIOUS LITTLE DEVIL" is one of the finest pictures in which Mae Murray has appeared as a Universal Star. Titles add quaint atmospheric charm. "Notably well done throughout."

Wid Says

Mae Murray in "THE DELICIOUS LITTLE DEVIL" is seen at her very best. Whoever picked this story for Miss Murray certainly had the right idea. Suits her perfectly and enables her to display her rare talents."

IT'S ONE OF THE FINEST UNIVERSAL SPECIAL ATTRACTIONS OF THE SEASON

VIEW IT AT YOUR NEAREST UNIVERSAL EXCHANGE


THOMAS H. INCE presents
DOROTHY DALTON
in
"Other Men's Wives"
A PARAMOUNT PICTURE
ADOLPH ZUKOR presents
ELSIE FERGUSON
in "THE AVALANCHE"
By Gertrude Atherton.
Scenario by Ouida Bergere.
Directed by George Fitzmaurice
An Artcraft Picture
THOS. H. INCE presents
WILLIAM S. HART
in
SQUARE DEAL SANDERSON

Get your locations now!

POSTER advertising, part of the life-blood of every motion picture theatre's existence, is not a hap-hazard business.

¶ The demand for good locations is bigger than ever before in the history of advertising.

¶ Exhibitors should be warned against their inability to secure adequate and serviceable space. There is real danger of good locations being taken up by national advertising.

¶ It is therefore suggested that exhibitors look to their bill-posting program at once and, if possible, arrange for their locations by yearly contract. It is only thus that the best locations may be kept free for the exhibitor's use through the year.

¶ It is a matter that is worth the immediate attention of every wide-awake exhibitor.

¶ Take it up with your local bill-poster. He's the man who can tell you all about it.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

D.W. GRIFFITH'S

The Story of

THE success of "True Heart Susie" is told in the reviews. "Once more Griffith has brought meaningful humanity to the screen."—*N. Y. Times.* "Has strong appeal."—*N. Y. Herald.* "Simple and appealing story."—*N. Y. Sun.* "One of most entertaining offerings in many moons."—*N. Y. American.* "A great picture."—*N. Y. Tribune.* "Produced with the skill that is everywhere acknowledged."—*N. Y. World.* "Ever engrossing."—*N. Y. Telegraph.*

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

"TRUE HEART SUSIE"
AN ARTCRAFT PICTURE . . .

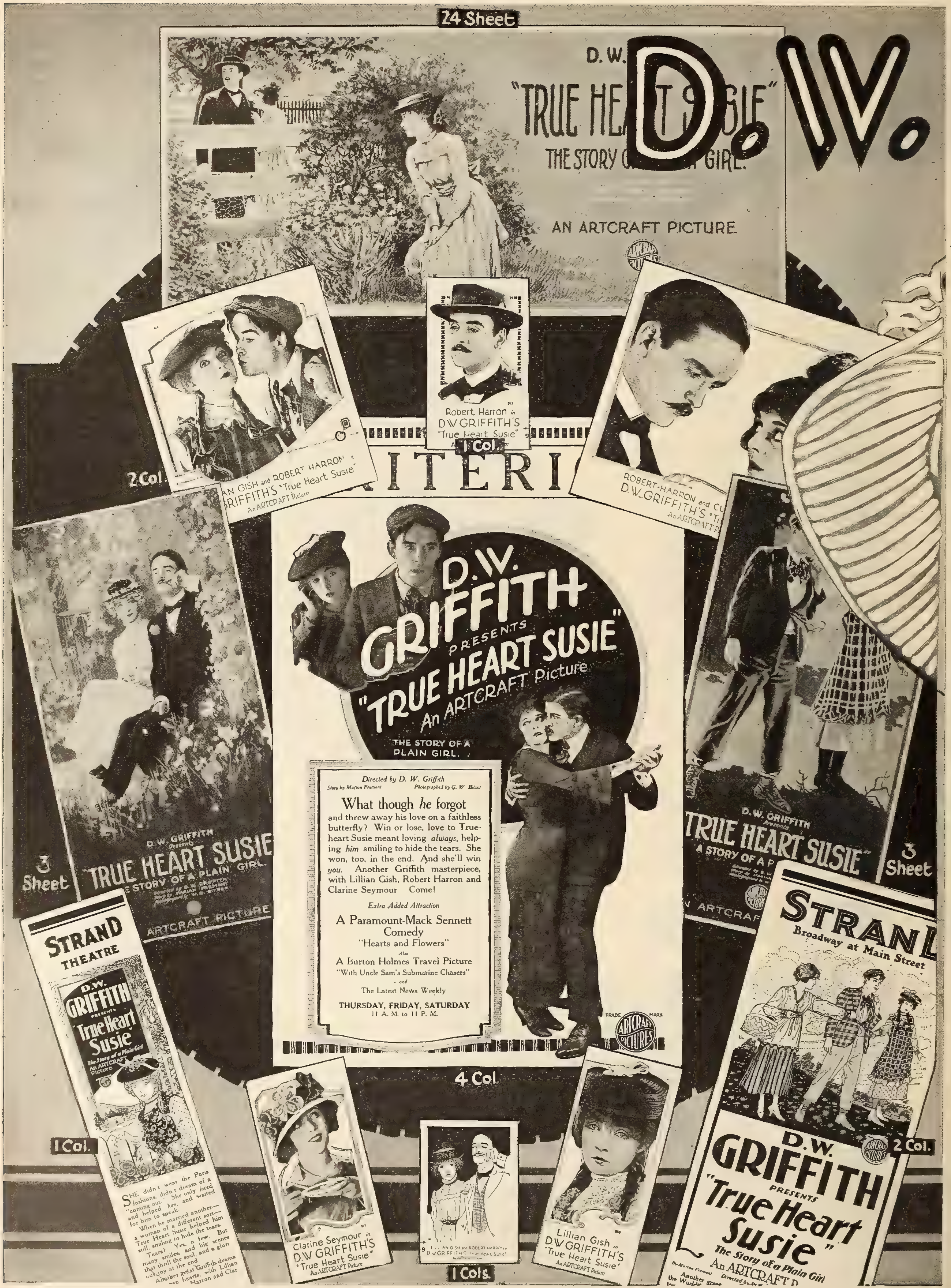
A Plain Girl

SUSIE TRUEHEART, a girl after your own heart, who can make you smile through tears.

Heart interest, plot, suspense, action, comedy, superb acting, pathos and the wonderful directing of D. W. Griffith—all these make "True Heart Susie" worthy of a longer run. Story by Marion Fremont. Photographed by G. W. Bitzer. Directed by D. W. Griffith.

With a wonderful cast including Lillian Gish, Robert Harron and Clarine Seymour.

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B. DE MILLE *Director General*
NEW YORK
ARTCRAFT PICTURES


24 Sheet
D. W.
"TRUE HEART SUSIE"
THE STORY OF A PLAIN GIRL
AN ARTCRAFT PICTURE
D. W.
2 Col.
LILLIAN GISH and ROBERT HARRON in D. W. GRIFFITH'S "True Heart Susie" An ARTCRAFT Picture
Robert Harron in D W GRIFFITH'S "True Heart Susie"
1 Col.
CRITERION
ROBERT HARRON and CLARINE SEYMOUR in D. W. GRIFFITH'S "True Heart Susie" An ARTCRAFT Picture
3 Sheet
D. W. GRIFFITH Presents TRUE HEART SUSIE THE STORY OF A PLAIN GIRL
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THE STORY OF A PLAIN GIRL.
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D. W. GRIFFITH PRESENTS "True Heart Susie" The Story of a Plain Girl An ARTCRAFT Picture
STRAND Broadway at Main Street
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Clarine Seymour in D W GRIFFITH'S "True Heart Susie" An ARTCRAFT Picture
LILLIAN GISH and ROBERT HARRON in D W GRIFFITH'S "True Heart Susie"
Lillian Gish in D W GRIFFITH'S "True Heart Susie" An ARTCRAFT Picture
1 Cols.
2 Col.

Directed by D. W. Griffith

Story by Marion Fremont *Photographed by G. W. Bitzer*

What though *he* forgot and threw away his love on a faithless butterfly? Win or lose, love to True-heart Susie meant loving *always*, helping *him* smiling to hide the tears. She won, too, in the end. And she'll win *you*. Another Griffith masterpiece, with Lillian Gish, Robert Harron and Clarine Seymour Come!

Extra Added Attraction

A Paramount-Mack Sennett Comedy
"Hearts and Flowers"
Also
A Burton Holmes Travel Picture
"With Uncle Sam's Submarine Chasers"
and
The Latest News Weekly

THURSDAY, FRIDAY, SATURDAY
11 A. M. to 11 P. M.

SHE didn't wear the Paris fashions, didn't dream of a "coming out." She only *loved*, and helped *him*, and waited for him to speak.

When he married another—a woman of a different sort—True Heart Susie helped him still, smiling to hide the tears.

Tears? Yes, a few. But many smiles, and big scenes that thrill the soul, and a glorious joy at the end.

Another great Griffith drama ... hearts, with Lillian ... Harron and Clar

GRIFFITH

Presents

"TRUE HEART SUSIE"

The story of a plain girl

AN ARTCRAFT PICTURE

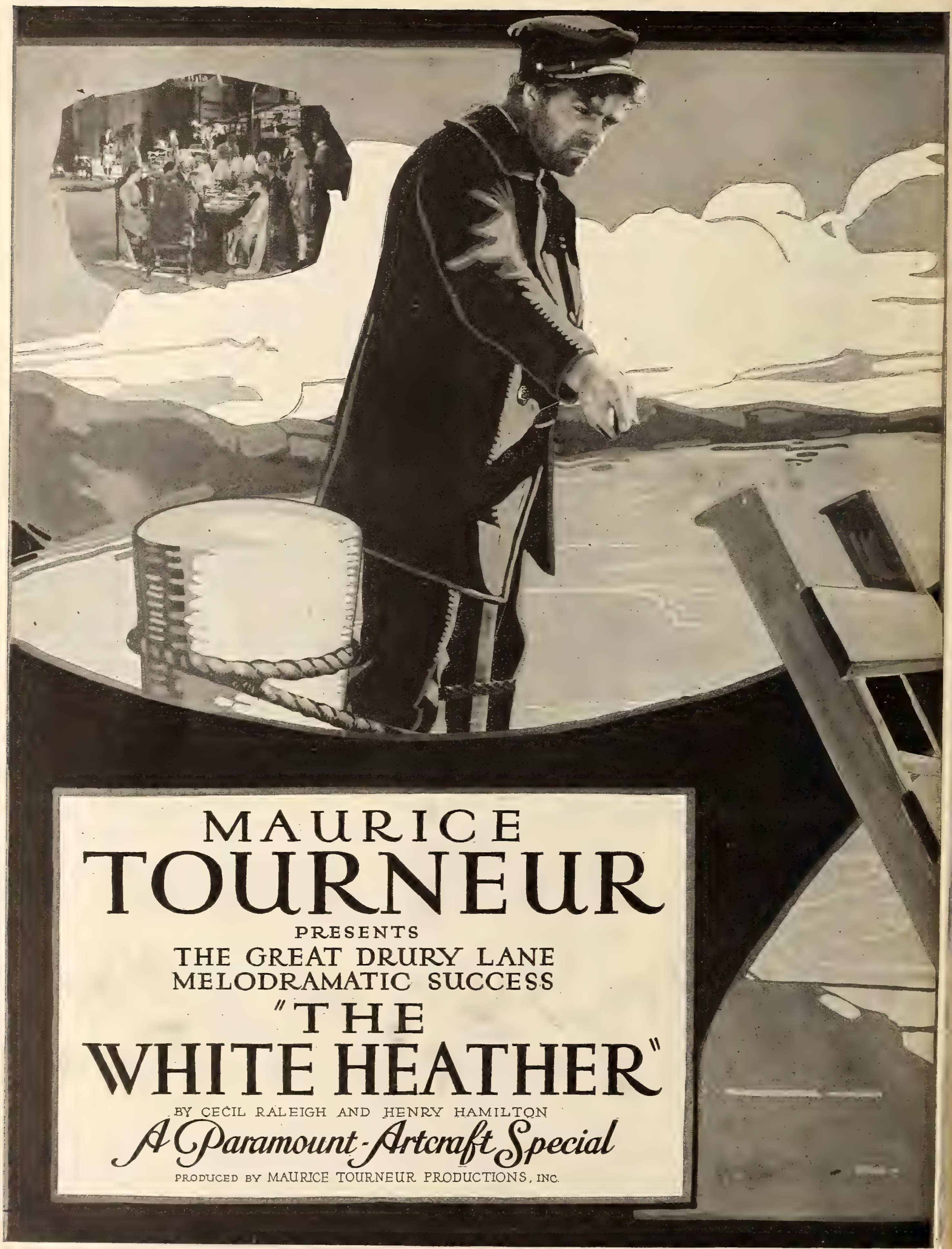
Lillian Gish

THE name of Lillian Gish is a tremendous asset to any motion picture.

Exhibitors will do well to play her name up big. Her superb portrayals in "True Heart Susie" and in "Broken Blossoms," her two most recent characterizations have given her added claim to the greatest fame.

The twenty-four sheet, shown opposite is worthy of big exploitation. The ad service on this wonderful production is ready-made for you. Use it and cash in.

FAMOUS PLAYERS-LASKY CORPORATION



MAURICE
TOURNEUR
PRESENTS
THE GREAT DRURY LANE
MELODRAMATIC SUCCESS
"THE WHITE HEATHER"
BY CECIL RALEIGH AND HENRY HAMILTON

A Paramount-Artcraft Special

PRODUCED BY MAURICE TOURNEUR PRODUCTIONS, INC.

TRADE MARK
Paramount Pictures
TRADE MARK
Artcraft Pictures

Seven Fathoms Deep!

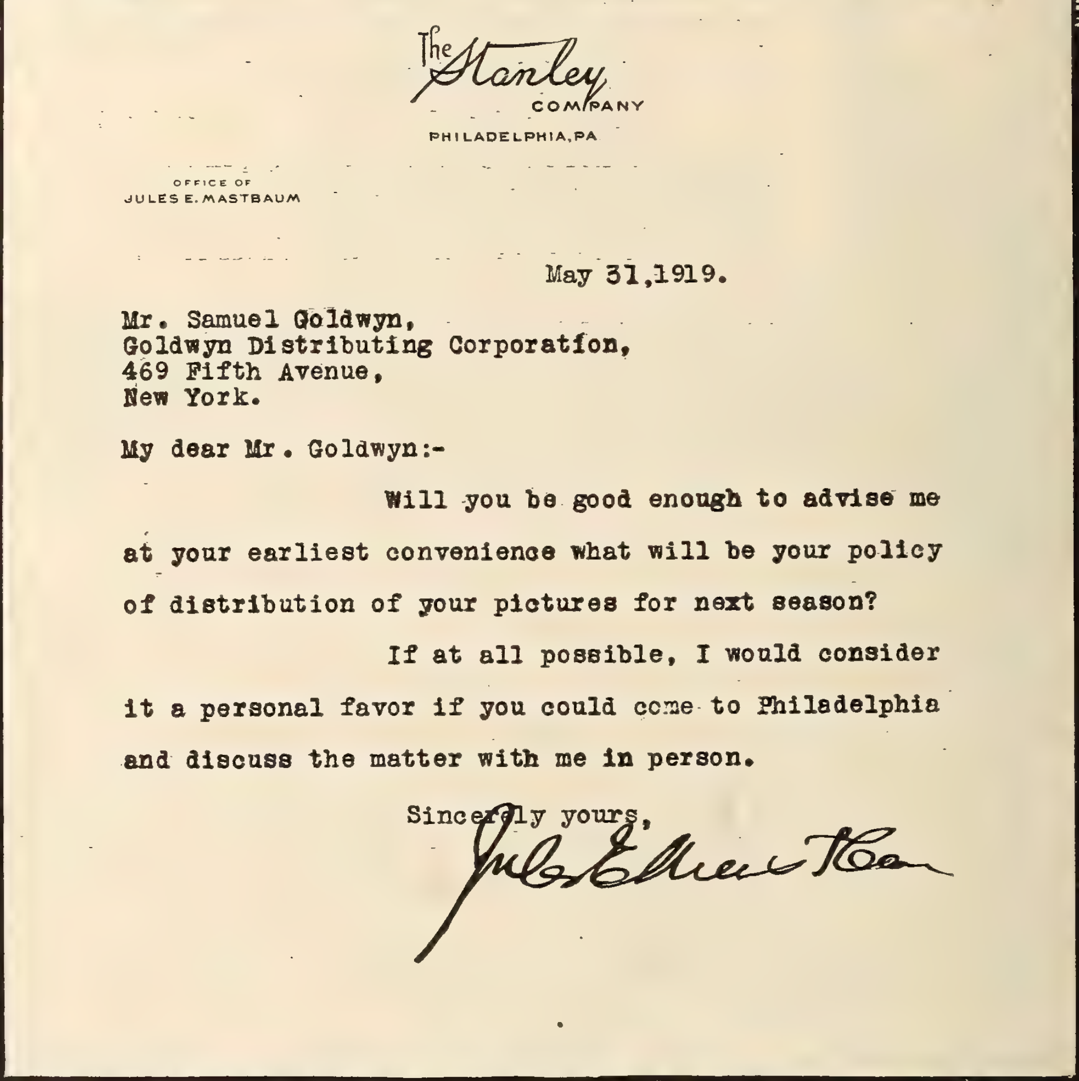
(By special arrangement the undersea scenes in "The White Heather" were produced by the use of the Williamson Submarine Tube and patented inventions, the only means by which such undersea scenes are made possible.)

FROM heather to high seas runs this absorbing melodramatic story, produced with all Maurice Tourneur's splendid art. Scenes of animation and beauty vie with scenes of tense, thrilling drama. The fight undersea has never been equalled for spectacular effect.

A real special, worthy of big exploitation and a longer run.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

The Question



The Stanley Company
PHILADELPHIA, PA

OFFICE OF
JULES E. MASTBAUM

May 31,1919.

Mr. Samuel Goldwyn,
Goldwyn Distributing Corporation,
469 Fifth Avenue,
New York.

My dear Mr. Goldwyn:-

Will you be good enough to advise me at your earliest convenience what will be your policy of distribution of your pictures for next season?

If at all possible, I would consider it a personal favor if you could come to Philadelphia and discuss the matter with me in person.

Sincerely yours,
Jules E. Mastbaum

A Vital Reply

Goldwyn Pictures Corporation
NEW YORK
469 FIFTH AVENUE
OFFICE OF THE PRESIDENT

June 3rd,
1919.

Mr. Jules Mastbaum,
Stanley Company,
Philadelphia, Pa.

My dear Mr. Mastbaum:-

Regret that I cannot meet you in Philadelphia this week. I am held here concluding details of the very subject of which you write.

Frankly, as long ago as last December we saw this coming. We foresaw then the questions that you and hundreds of exhibitors are now asking. We knew that this fall would bring vast changes in the industry which no company wishing to hold leadership could afford to ignore. And we backed our belief by preparing half a year in advance.

Have therefore spent four of the past five months on the Coast cooperating with our production forces in the task of creating, far in advance of release, the powerful pictures needed to meet the new demands.

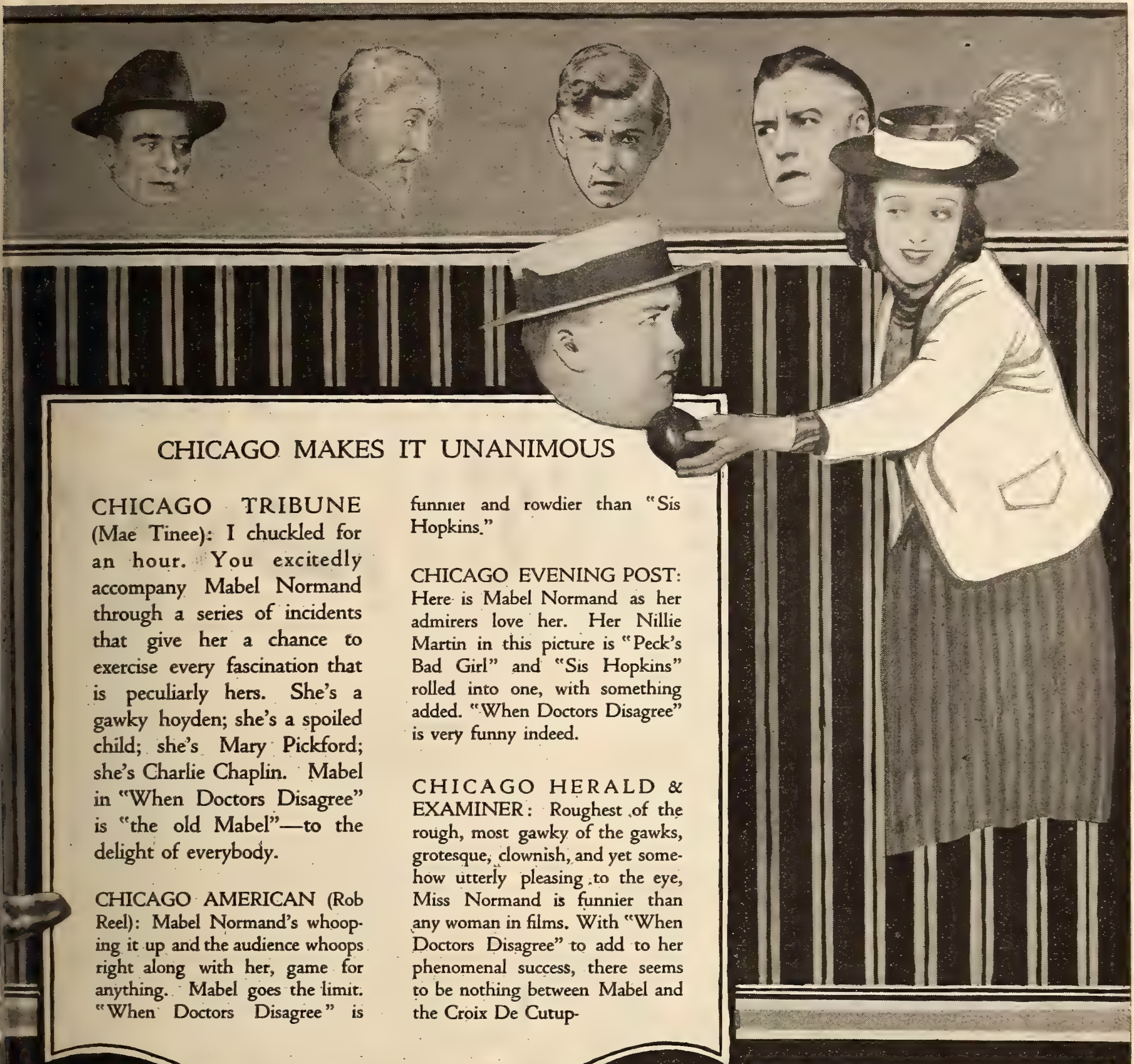
Since my return to New York, we have been going over the distributing proposition with a fine-tooth comb. Aided by the presence and advice of our branch managers, we are working out a sales and exploitation plan flexible enough to meet the manifold needs and conditions of the exhibitors of America.

Naturally, no exhibitor can make his bookings safely until he learns just what our policy is to be. We expect to issue a definite and concrete announcement the first week of July, and I shall then be very glad to run over to Philadelphia and go over the whole proposition personally with you.

Very cordially yours,

Samuel Goldwyn
Presents

MABEL NORMAND



CHICAGO MAKES IT UNANIMOUS

CHICAGO TRIBUNE (Mae Tinee): I chuckled for an hour. You excitedly accompany Mabel Normand through a series of incidents that give her a chance to exercise every fascination that is peculiarly hers. She's a gawky hoyden; she's a spoiled child; she's Mary Pickford; she's Charlie Chaplin. Mabel in "When Doctors Disagree" is "the old Mabel"—to the delight of everybody.

CHICAGO AMERICAN (Rob Reel): Mabel Normand's whooping it up and the audience whoops right along with her, game for anything. Mabel goes the limit. "When Doctors Disagree" is funnier and rowdier than "Sis Hopkins."

CHICAGO EVENING POST: Here is Mabel Normand as her admirers love her. Her Nillie Martin in this picture is "Peck's Bad Girl" and "Sis Hopkins" rolled into one, with something added. "When Doctors Disagree" is very funny indeed.

CHICAGO HERALD & EXAMINER: Roughest of the rough, most gawky of the gawks, grotesque, clownish, and yet somehow utterly pleasing to the eye, Miss Normand is funnier than any woman in films. With "When Doctors Disagree" to add to her phenomenal success, there seems to be nothing between Mabel and the Croix De Cutup-

in

When Doctors Disagree

by Anna F. Brand *Directed by Victor L. Schertzinger*

GOLDWYN PICTURES
CORPORATION
Samuel Goldwyn *President*

Samuel Goldwyn
presents

MADGE
KENNEDY

in

LEAVE IT TO SUSAN

By
Rex Taylor

Directed by
Clarence G. Badger

"When Madgie left her train to
Give her dog a run—doggonit!
The train sailed merrily away
Without Miss Madgie on it.

And there she was right out in the middle of the desert and everything with nothing but her dog and her fur cape to keep her company."

That's the way Mae Tinee, the none-too-susceptible critic of the Chicago Tribune, felt about "Leave It to Susan." It drove her to poetry.

And then she continued:

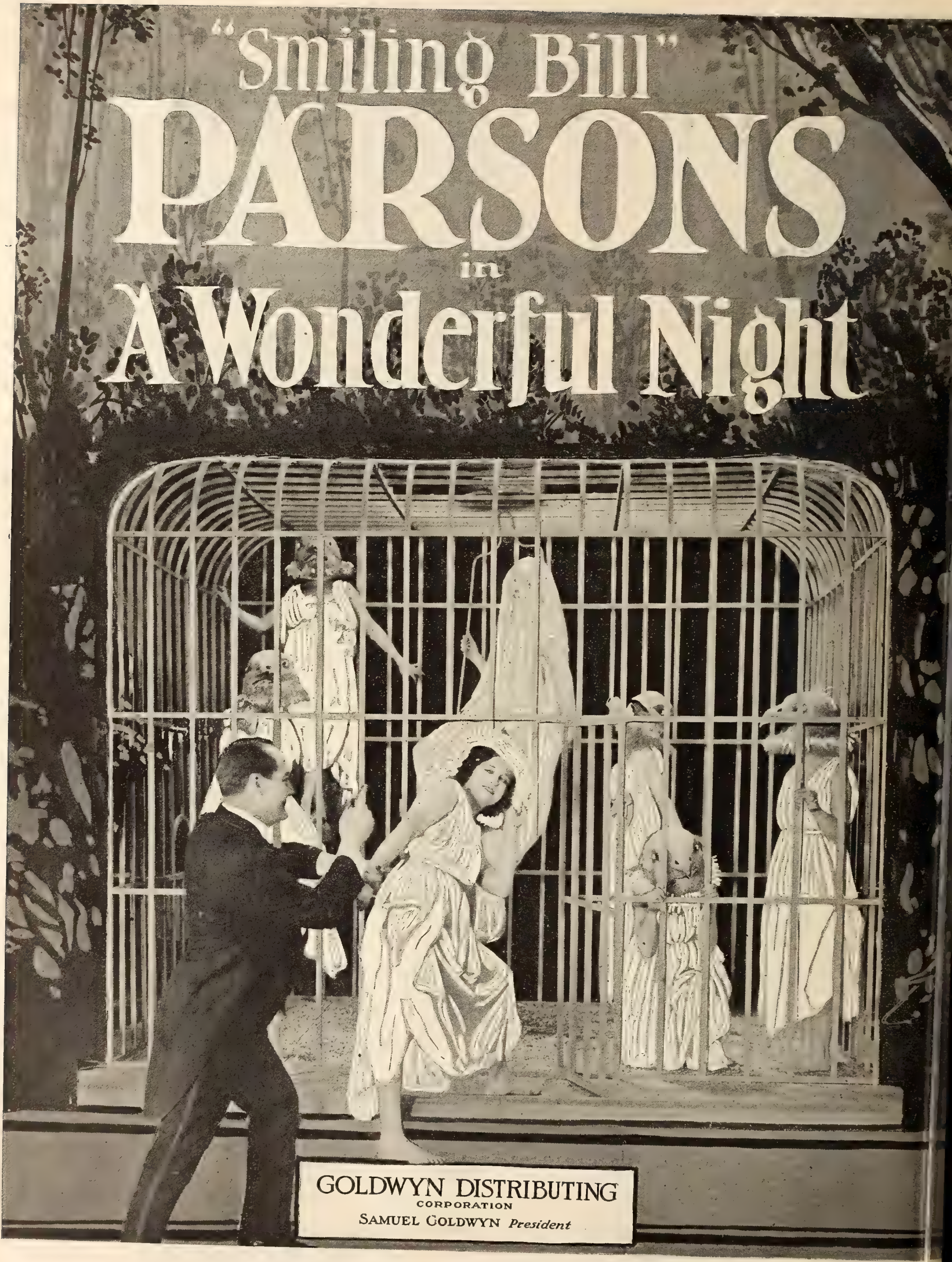
"This is a darling of a picture—an interesting, cleverly told, human story. The whole effect is to send you forth purring. Nobody rubs you the wrong way."

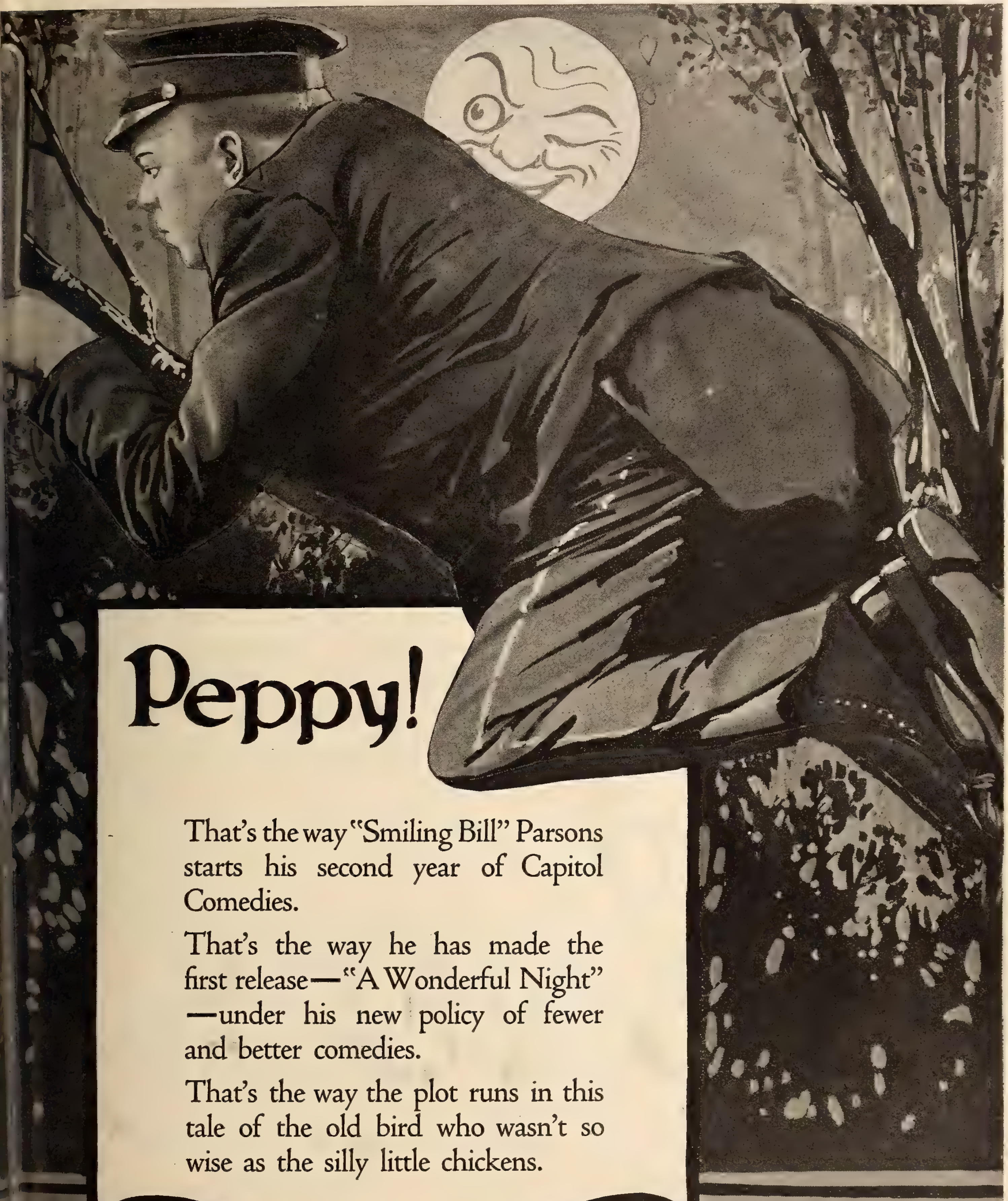
That is the verdict wherever Madge Kennedy has been shown in "Leave It to Susan."

It is another link in that long, strong chain of successes that binds Madge Kennedy to the affections of millions of admirers.

GOLDWYN PICTURES
CORPORATION
Samuel Goldwyn – *President*

She knew he was a bandit by the handkerchief he wore.


"Smiling Bill"
PARSONS
in
A Wonderful Night
GOLDWYN DISTRIBUTING
CORPORATION
SAMUEL GOLDWYN *President*



Peppy!

That's the way "Smiling Bill" Parsons starts his second year of Capitol Comedies.

That's the way he has made the first release—"A Wonderful Night"—under his new policy of fewer and better comedies.

That's the way the plot runs in this tale of the old bird who wasn't so wise as the silly little chickens.

Profits!

Utilize at once the Power, Energy and Honesty employed in the production of the Ford Educational Weekly.

It conveys to the American People the message of Industrial Progress, Universal Inspiration and Happiness.

It will help to make *your theatre* a stable, profitable and creditable institution.

Be *The Power* of your community.

Start Today

FITZPATRICK
and **McELROY**
Chicago
Sole Representatives
FORD MOTOR CO.
Motion Picture
Laboratories

FORD EDUCATIONAL WEEKLY

Clip, Fill Out and Mail

Goldwyn Distributing Corporation,
469 Fifth Ave.,
New York City.

Send me, free of rental, one issue of the Ford Educational Weekly. I will pay expressage from and to nearest Goldwyn office.

____________________ Manager,
____________________ Theatre,
____________________ City, State.

B

SELECT PICTURES CORPORATION

announces to Exhibitors that through all of its Branches in the United States it is now ready to contract for all of the forthcoming

SELZNICK PICTURES

embracing, in their first year,

OLIVE THOMAS

in eight productions

now ready:

"UPSTAIRS AND DOWN"

EUGENE O'BRIEN

in eight productions

in preparation:

"THE PERFECT LOVER"
A Ralph Ince Production

ELAINE HAMMERSTEIN

in eight productions

in preparation:

"LOVE OR FAME?"

Distributed by

SELECT PICTURES CORPORATION

SELECT SP PICTURES

Constance Talmadge giving Exhibitors the High Sign. This means S. R. O.

CONSTANCE TALMADGE

presented by Lewis J. Selznick
in her latest Select Picture

"THE VEILED ADVENTURE"

by Julia Crawford Ivers

Directed by Walter Edwards

Score another Constance Talmadge hit! They come as regularly as Constance Talmadge productions.

SELZNICK
PICTURES

TREMENDOUS

ELAINE HAMMERSTEIN

In

"LOVE OR FAME?"

Distributed by
SELECT PICTURES CORPORATION

Distributed by
SELECT PICTURES CORPORATION

SELZNICK
PICTURES

WE'RE OFF!

This week marks the Release of the first of the new Selznick Pictures,

OLIVE THOMAS

in

"UPSTAIRS AND DOWN"

Distributed by
SELECT PICTURES CORPORATION

SELZNICK
PICTURES

THE ROAD OF SUCCESS

Open now to live exhibitors

OLIVE THOMAS

in

"UPSTAIRS AND DOWN"

Distributed by
SELECT PICTURES CORPORATION

SELZNICK
PICTURES

Appropriate

EUGENE
O'BRIEN

has a perfect
fitting role in

"The
Perfect
Lover"

A Ralph Ince
Production

Distributed by

SELECT PICTURES
CORPORATION

"Murder Is A Crime, But I Won't Commit Any More Murders After September."

While they use different words, this is what is being said to you, the Exhibitor, by certain producer-distributors who announce that for their coming season they will abandon program or star series and sell pictures singly on merit.

Their "new season" means September.

If they are going to change in September, why don't you, the Exhibitor, *make them change* now? The summer months are the ones in which you can least afford to be tied up to a program of unknown and uneven quantities.

If you should clean your slate now, if you should cancel out all the doubtful and provably poor series you have been buying, there is not one producer-distributor who would threaten you with any form of punishment.

The days of threats are ended in the motion picture industry.

W. W. Hodkinson *has forced a revolution* in the ranks of the producer-distributors by selling all pictures singly on the basis of individual merit. In less than two months six companies have *followed* his lead.

We advise you, for the benefit of your theatre and yourself, to kick out whatever deadwood stars and productions you still have and book pictures on merit and value. We are not selfish in this, for we advise you to book many of the other powerful pictures available in the open market.

Why should you "go along" till September?

HODKINSON

definitely foresees the crafty changes being shaped in the market.

definitely tells you that many of these changes are not for the benefit of you, the Exhibitor.

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ *Exchange, Incorporated*

J. Parker Read Jr.
presents

LOUISE GLAUM

in

SAHARA

By
C. GARDNER
SULLIVAN

Personally
supervised by
ALLAN DWAN

"*Sahara*" is the story of a beautiful, vain, lonely, heart-hungry woman; the story of a great temptation.

It is a tremendous spectacle, but the spectacular scenes and phases are the backgrounds for a tense, vivid, emotional drama.

It reveals how the love of a woman for her child can swing her back from the abyss.

"*Sahara*" is *made by masters.* The story is by C. Gardner Sullivan – the best Sullivan drama.

The technical expert of another company says: "This is technically the most perfect production I've seen in three years."

Allan Dwan has helped Louise Glaum make herself the greatest emotional actress of the screen.

W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

We Have Seen A New Kind of Motion Picture

A picture that shows you instantly a new type of brain has entered the industry.

A picture that proves its superiorities thru its producer having the benefits of complete co-operation by the author of the story.

A picture full of heart; full of action; full of dynamics, *full of the thrills of living.*

The picture deserving of all the enthusiasm we are capable of expressing is the first of the

Benjamin B. Hampton Productions
of
Great Authors Pictures Inc.

The WESTERNERS

The photoplay from the novel by

STEWART EDWARD WHITE

Directed by EDWARD SLOMAN

with an all-star cast:

ROY STEWART, MILDRED MANNING, ROBERT McKIM,
WILFRED LUCAS, MARY JANE IRVING, GRAHAM PETTIE

It makes you gasp; it makes you hold your breath in suspense; makes your nerves throb from excitement.

"The Westerners" quickly will be available for pre-release first run showings in the larger cities of the United States.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated
Foreign Distributor, J. Frank Brockliss, Inc. 729–7th Ave.

Announcing:

BILLIE RHODES

in

The Blue Bonnet

A Drama of the Heart

A Story of the Salvation Army and "Over Here"

By E. Magnus Ingleton *Directed by Louis Wm. Chaudet*

Produced and Presented by the **NATIONAL FILM CORP. *of* AMERICA**

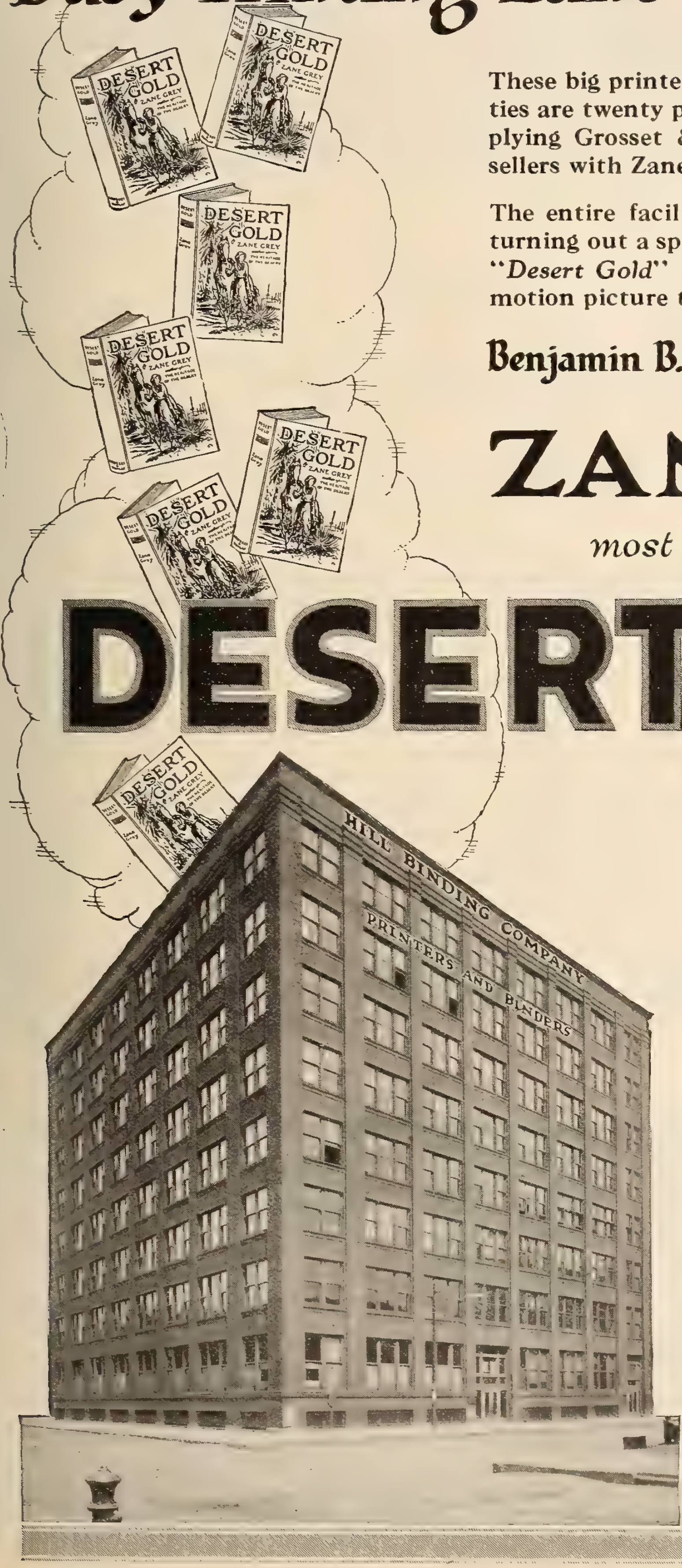
William Parsons, President

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ Exchange, Incorporated

Public Demand Keeps This Huge Plant Busy Printing Zane Grey's Novels.



These big printers and binders despite their splendid facilities are twenty per cent. behind the actual demand in supplying Grosset & Dunlap's world-wide clientele of booksellers with Zane Grey's novels.

The entire facilities of these printers are now engaged in turning out a special motion picture edition of Zane Grey's "*Desert Gold*" illustrated with a score of scenes from the motion picture to coincide with the release of the

Benjamin B. Hampton & Eltinge F. Warner
presentation of

ZANE GREY'S

most powerful motion picture

DESERT GOLD

starring:

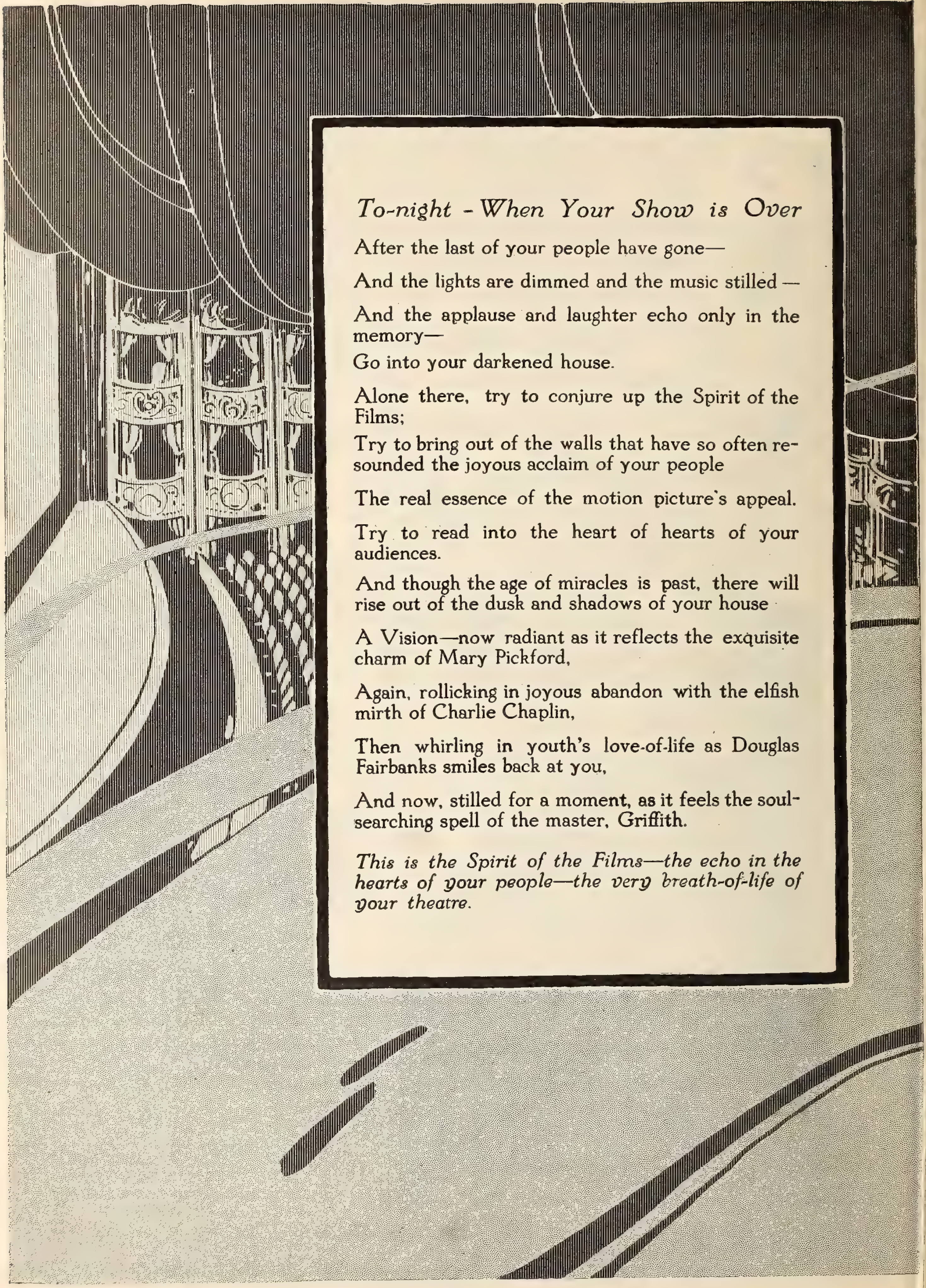
E. K. LINCOLN,

Margery Wilson	Eileen Percy
W. Lawson Butt	Arthur Morrison
Walter Long	Frank Lanning
Edward Coxen	Frank Brownlee
Russell Simpson	William Bainbridge

Directed by T. Hayes Hunter

This means national bookstore and bookseller co-operation for every exhibitor who will take the trouble to walk a block or two to the nearest bookseller or department store for the plans of link-up.

W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated
Foreign Distributor, J. Frank Brockliss, Inc. 729-7th Ave.



To-night - When Your Show is Over

After the last of your people have gone—

And the lights are dimmed and the music stilled—

And the applause and laughter echo only in the memory—

Go into your darkened house.

Alone there, try to conjure up the Spirit of the Films;

Try to bring out of the walls that have so often resounded the joyous acclaim of your people

The real essence of the motion picture's appeal.

Try to read into the heart of hearts of your audiences.

And though the age of miracles is past, there will rise out of the dusk and shadows of your house

A Vision—now radiant as it reflects the exquisite charm of Mary Pickford,

Again, rollicking in joyous abandon with the elfish mirth of Charlie Chaplin,

Then whirling in youth's love-of-life as Douglas Fairbanks smiles back at you,

And now, stilled for a moment, as it feels the soul-searching spell of the master, Griffith.

This is the Spirit of the Films—the echo in the hearts of your people—the very breath-of-life of your theatre.

Guarding Your Greatest Asset

Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith are your greatest asset.

The mere announcement of their films brings the multitude to your doors.

They are the heart and soul and life-blood of the motion picture's appeal.

These master artists, realizing that they must have absolute freedom in order that they may keep faith with Exhibitors, and through them, with the millions of lovers of the screen,

Will produce independently, giving their utmost in each of their pictures.

These pictures – your guarantee of continued prosperity – will in turn be rented to you on the same free and independent basis.

Single pictures only will be booked. The unjust program and star series methods of rental have been discarded

Thus, your greatest business asset is safeguarded—assured to you, picture for picture, so that each production will earn for you its full measure of profits.

First Release September 1st, 1919

A DOUGLAS FAIRBANKS PICTURE

Now Booking

UNITED ARTISTS CORPORATION

Oscar A. Price, President   Hiram Abrams, General Manager

729 Seventh Avenue, New York

New York City. Los Angeles

TO THE TRADE:

In the selection of the above insignia as my trade-mark I have been governed by a desire to make it mean something more than merely the necessary stamp for commercial protection.

I want this trade-mark to represent the collective signature of myself and organization as affixed to a guarantee. A guarantee that the production so marked has attained or surpassed the standard set by "Rebecca of Sunnybrook Farm," "Stella Maris," "M'Liss," "The Unpardonable Sin," and "Daddy Long Legs."

In the past it has been the custom of producing organizations to carelessly and indiscriminately place their trade-mark on productions whether good, bad, or indifferent. Such practice has caused the average trade-mark to mean nothing to the exhibitor or public insofar as quality is concerned. This latter condition is the very thing I want to avoid and in order to establish and conserve the integrity of the above trade-mark it will be my policy not to release any production falling below the aforementioned standard.

Marshall A. Neilan

Marshall Neilan Productions
Capitol Theatre Building
New York City

Releasing through
The First National Exhibitors
Circuit, Incorporated

HAYAKAWA

"IN A CLASS BY HIMSELF AS A SCREEN STAR"

HELEN POLLOCK
IN MORNING
TELEGRAPH
MAY 25 1919

PRODUCED BY
HAWORTH

HIS BIRTHRIGHT

"From the story of J. W. Riley has been woven a scenario that gives Sessue Hayakawa such opportunity for the display of his undoubted histrionic ability as to leave no room for conjecture. Every phase of the picture seems to melt into his make-up so that he is truly the exemplification of the part himself.

"The direction of William Worthington seems to leave nothing to be desired in this respect, and the photography in many instances is little short of marvelous, and shows the great possibilities of the camera when properly handled."

—Motion Picture News

A HEART IN PAWN

"A photoplay designed chiefly for the entertainment of the adult, thinking audience, strong in the best sense of that abused word, interesting and realistic, the most careful exhibitor may feel perfectly safe in promising 'the best picture that Hayakawa ever made.'

"Sessue Hayakawa, at all times an actor of exceptional ability, has the advantage of a story that rises head and shoulders above the average.

—Exhibitor's Herald

SESSUE HAYAKAWA'S

HAVE ESTABLISHED AN
PICTURES OF HIGH

THE COURAGEOUS COWARD

"To this young artist (Hayakawa) the much abused term "artist" may be applied in all sincerity. Never does he disappoint his audience, for intelligence and distinction mark his every performance. So true is this that it is surprising that no manager of the spoken drama has as yet shown himself astute enough to secure the Japanese actor for the legitimate stage. His undoubted following is a sufficient guarantee of public interest to warrant a venture of this kind."

—Morning Telegraph

BONDS OF HONOR

By [illegible] WHIPPLE

"Every foot of the picture radiates with Mr. Hayakawa's sincerity and speaks aloud of his determination to produce pictures of merit and the kind that appeals to the better element. If you are a believer in good pictures you should back these efforts."

"I have seen every one of Mr. Hayakawa's pictures, but I cannot seem to recall one that is more pleasing, more interesting, or more entertaining. Some people will even rave over it."

Motion Picture News

THE TEMPLE OF DUSK

"'The Temple of Dusk' is exceptionally good from all standpoints. The scenes in Japan are exquisite with the Japanese gardens, wisteria bowers, tea houses, geisha girls, and cunning Japanese children.

"Here is not the calm, slow moving stoical Japanese, but an emotional actor with the tears streaming down his cheeks. As Akira Hayakawa plays upon the heartstrings and there will be few dry eyes in the audience."

Exhibitor's Trade Review

SIX SUCCESSES

UNEQUALLED RECORD FOR STANDARD OF EXCELLENCE

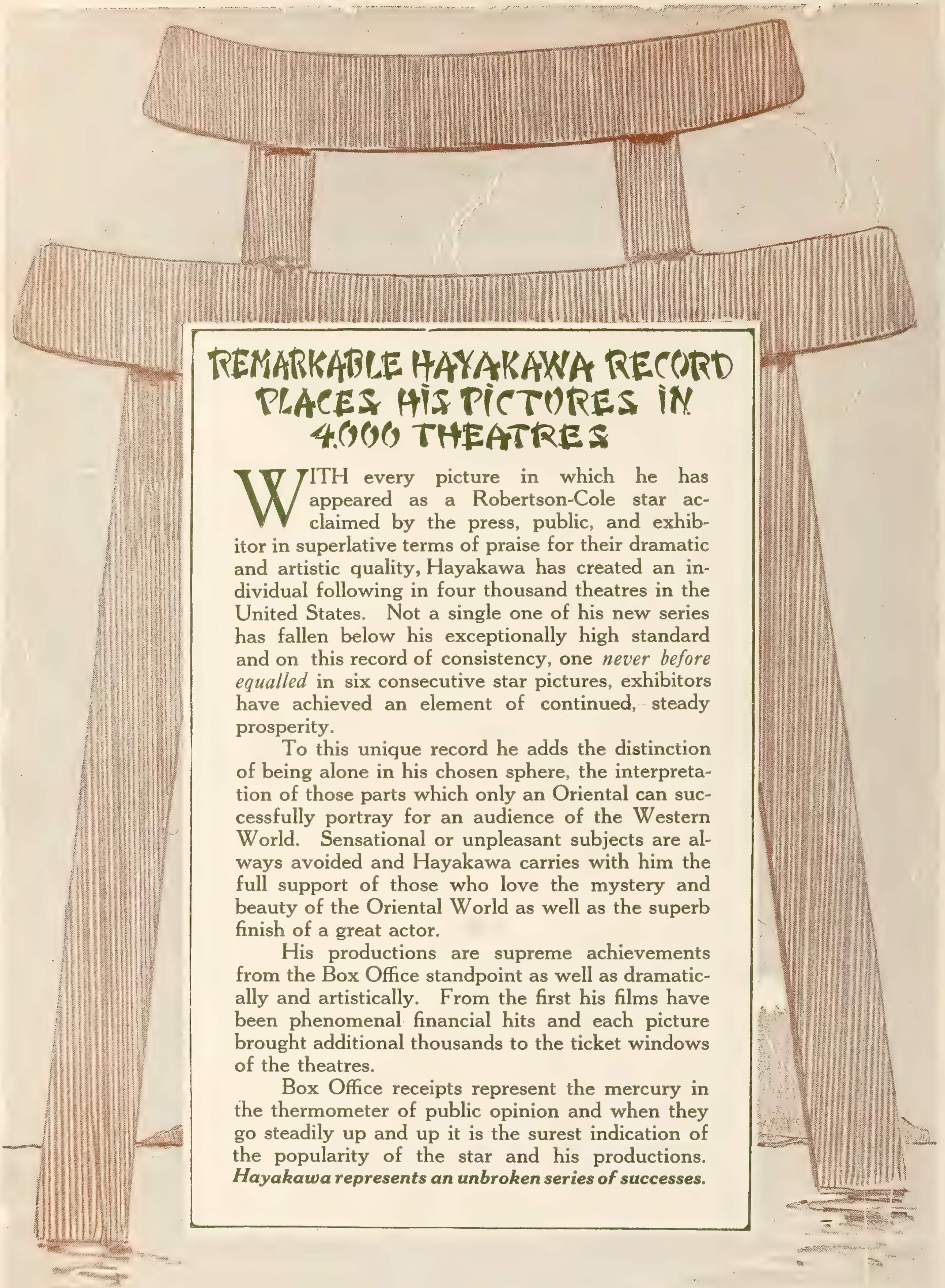
HIS DEBT

"The leading figure who dominates one's interest is admirably portrayed by Sessue Hayakawa. His repressed methods of acting hold one completely and the role fits him no less than he fits the role.

The atmosphere pervading the picture is full of charm. The oriental gambling house scenes are massive and in fine taste, while the views of the home of Moriyama suggest all that make incense and idols so fascinating to us. The photography and lighting effects are noticeably fine."

Exhibitor's Trade Review

Released by
Robertson-Cole Company
Division of Films
through
Exhibitors Mutual



REMARKABLE HAYAKAWA RECORD PLACES HIS PICTURES IN 4,000 THEATRES

WITH every picture in which he has appeared as a Robertson-Cole star acclaimed by the press, public, and exhibitor in superlative terms of praise for their dramatic and artistic quality, Hayakawa has created an individual following in four thousand theatres in the United States. Not a single one of his new series has fallen below his exceptionally high standard and on this record of consistency, one *never before equalled* in six consecutive star pictures, exhibitors have achieved an element of continued, steady prosperity.

To this unique record he adds the distinction of being alone in his chosen sphere, the interpretation of those parts which only an Oriental can successfully portray for an audience of the Western World. Sensational or unpleasant subjects are always avoided and Hayakawa carries with him the full support of those who love the mystery and beauty of the Oriental World as well as the superb finish of a great actor.

His productions are supreme achievements from the Box Office standpoint as well as dramatically and artistically. From the first his films have been phenomenal financial hits and each picture brought additional thousands to the ticket windows of the theatres.

Box Office receipts represent the mercury in the thermometer of public opinion and when they go steadily up and up it is the surest indication of the popularity of the star and his productions. ***Hayakawa represents an unbroken series of successes.***

Released by
Robertson-Cole Company
Division of Films
through
Exhibitors Mutual

STATE RIGHTS "THE SOLITARY SIN"

We've received even more inquiries regarding this remarkable money-making attraction than we expected. Is YOUR'S in —yet?

"THE SOLITARY SIN" is an attraction for LONG RUNS and BIG PRICES: Work fast—wire immediately to

THE SOLITARY SIN CORP'N

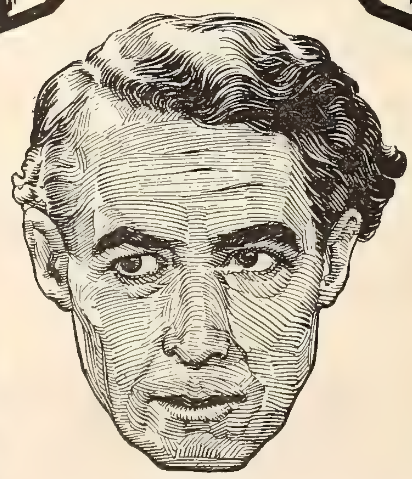
1482 BROADWAY NEW YORK CITY

PIONEER FILM
CORPORATION
PRESENTS

THE BOOMERANG

WITH

HENRY B. WALTHALL



The Great All-American Picture

Love, Romance, Dramatic Brilliancy!

Uncle Sam says it is O. K.
(Endorsed by U. S. Dept. of Labor)

State Right Buyers Communicate

PIONEER FILM CORP.
126 West 46th St., New York

PIONEER
P
ATTRACTIONS

THE OTIS LITHO.CO. CLEVELAND.O. 40057

APOLOGIES

TO

THE BIG 4

WHO ARE SETTING THE WORLD RIGHT IN PARIS

TO

THE BIG 4

RAILROAD
AND SEVERAL OTHER "BIG FOURS"

BUT

AS CAP'N CUTTLE SAYS IN *DOMBEY AND SON*

"OVERHAUL YOUR CHURCH CATECHISM AND WHEN FOUND MAKE A NOTE ON IT".....

THE BIG 4

CHARLES DICKENS
H. B. IRVING
OSCAR WILDE
ELLEN TERRY

ARE THE "BIG FOUR" OF THE DRAMA

"THEY NEED NO BOASTING—THEY SPEAK FOR THEMSELVES!"

—(*OVER*)—

SECOND OF THE BIG 4

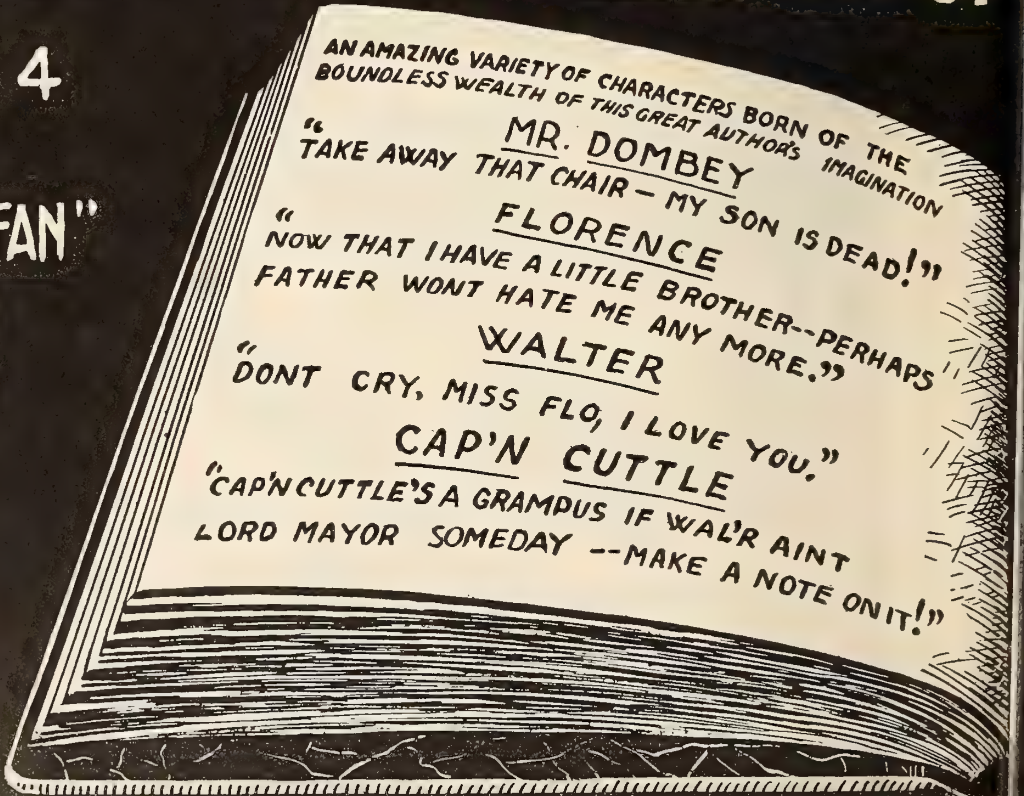
"MR. DOMBEY HAD NO ISSUE TO
MENTIONING – ONLY A

CHARLES

DOMBEY

AN INVALUABLE PICTURIZATION OF

No. 1 OF THE BIG 4
OSCAR WILDE'S
"LADY WINDERMERE'S FAN"
No. 2 OF THE BIG 4
CHARLES DICKENS'
"DOMBEY AND SON



AN AMAZING VARIETY OF CHARACTERS BORN OF THE BOUNDLESS WEALTH OF THIS GREAT AUTHOR'S IMAGINATION

MR. DOMBEY
"TAKE AWAY THAT CHAIR – MY SON IS DEAD!"

FLORENCE
"NOW THAT I HAVE A LITTLE BROTHER--PERHAPS FATHER WONT HATE ME ANY MORE."

WALTER
"DONT CRY, MISS FLO, I LOVE YOU."

CAP'N CUTTLE
"CAP'N CUTTLE'S A GRAMPUS IF WAL'R AINT LORD MAYOR SOMEDAY --MAKE A NOTE ON IT!"

THE MOST INTENSELY INTERESTING

NOW BOOKING AT ALL

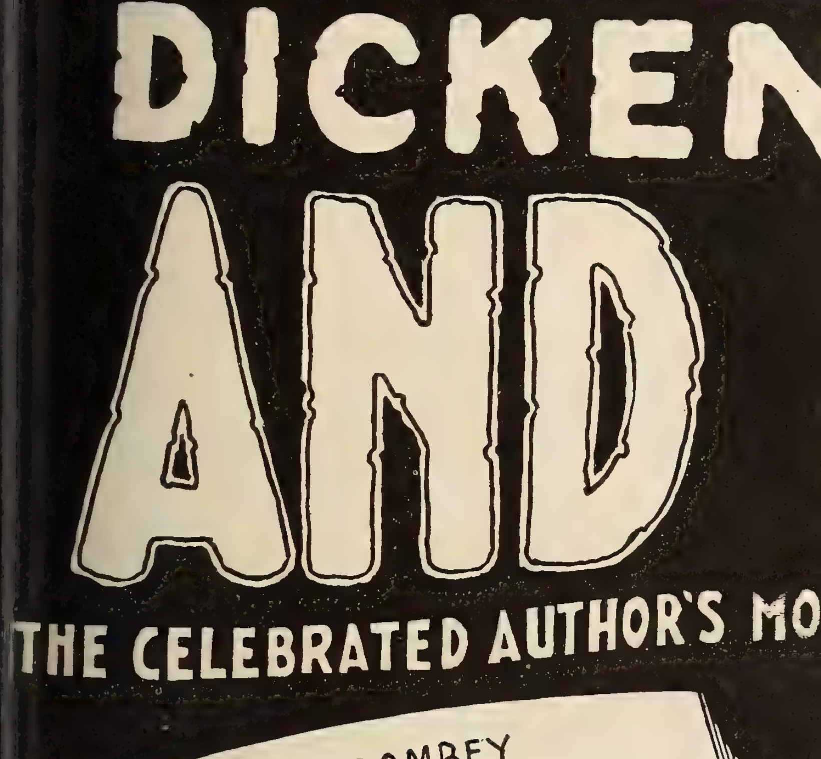
CLASSICS IN PICTURES

SPEAK OF—THAT IS NONE WORTH
DAUGHTER FLORENCE"

DICKENS'

AND SON

THE CELEBRATED AUTHOR'S MOST FAMOUS STORY



MRS DOMBEY
DRIFTING OUT UPON THE DARK AND UNKNOWN SEA THAT ROLLS ALL ROUND THE WORLD

CARKER
"SHE MIGHT MARRY WALTER, I MUST GET HIM OUT OF THE WAY."

SOL GILLS
"HEAD OVER HEELS IN LOVE! GOOD LUCK TO YOU BOTH!"

EDITH
"WITH ONE STROKE I HAVE AVENGED MYSELF ON BOTH OF YOU!"

NOTE—TODAY THERE ARE MORE PRINTING PRESSES AT WORK ON DICKENS THAN ANY MODERN AUTHOR.

No. 3 OF THE BIG 4
H. B. IRVING IN
"THE LYONS MAIL"

No. 4 OF THE BIG 4
ELLEN TERRY IN
"HER GREATEST PERFORMANCE"

PICTURE YOU HAVE EVER SEEN

TRIANGLE EXCLU

Now Released

A magnificent picturization of a powerful story that will set every woman thinking, and every husband asking—"Would I have done the same?"

It will make the women gasp, and whenever you have a picture that makes the women talk you have a picture that brings more women to see it.
—*Wid's Daily*

The atmosphere throughout is convincing; exceptionally good character types add immeasurably to its realness.
—*Morning Telegraph*

"Playthings of Passion" is a 'different' type of photodrama and you will like it.
—*Los Angeles Herald*

A very successful week's run at our Tivoli theatre, San Francisco. We consider "Playthings of Passion" the best Kitty Gordon picture released so far.
—*Turner & Dahnken Circuit*

Biggest Box Office
Attraction in Two Years

Kitty Gordon
in PLAYTHINGS of PASSION

The exciting adventures of a social Butterfly in the realm of love.

Wm. Anthony McGuire
cted by Wallace Worsley

A SUPERMAN IN A SUPERPICTURE

RADIATING strength in physique and personality, Jess Willard, the most advertised figure ever shown in a theatre, now comes to the screen at the very height of his fame, in a role that reveals him as a star, second to none in those qualities which make for the greatest public appeal

PRESENTED in a $178,000 production, every dollar of which shows on the screen. Not a fight picture but a production of first quality, crowded with power, strength and size. The biggest, surest box office magnet that will be available for months to come

JESS WILLARD

Champion Heavyweight Boxer of the World

IN

"The Challenge *of* Chance"

By Roy Somerville

With

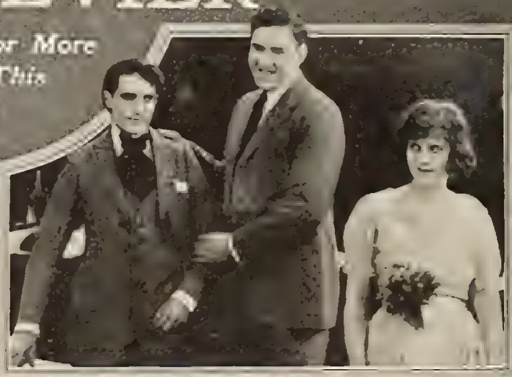
Arline Pretty & Albert Hart

And a Notable Supporting Cast

Directed By

HARRY REVIER

Make Room for More Days for This Picture



Continental Pictures' Corporation

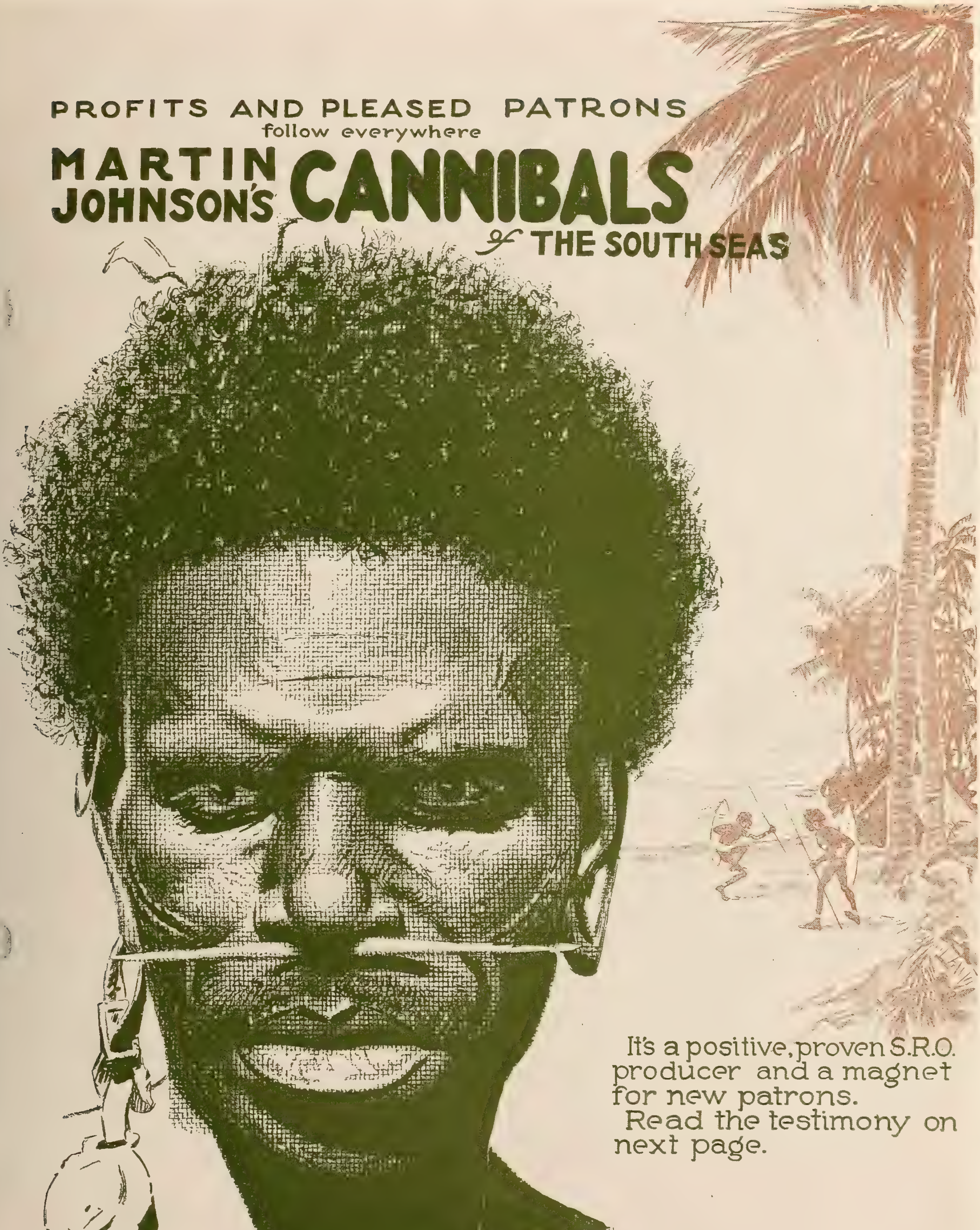
Suite 503
1482 Broadway
New York

Fred L. Wilke, *President*
E. Lanning Masters, *Special Representative*

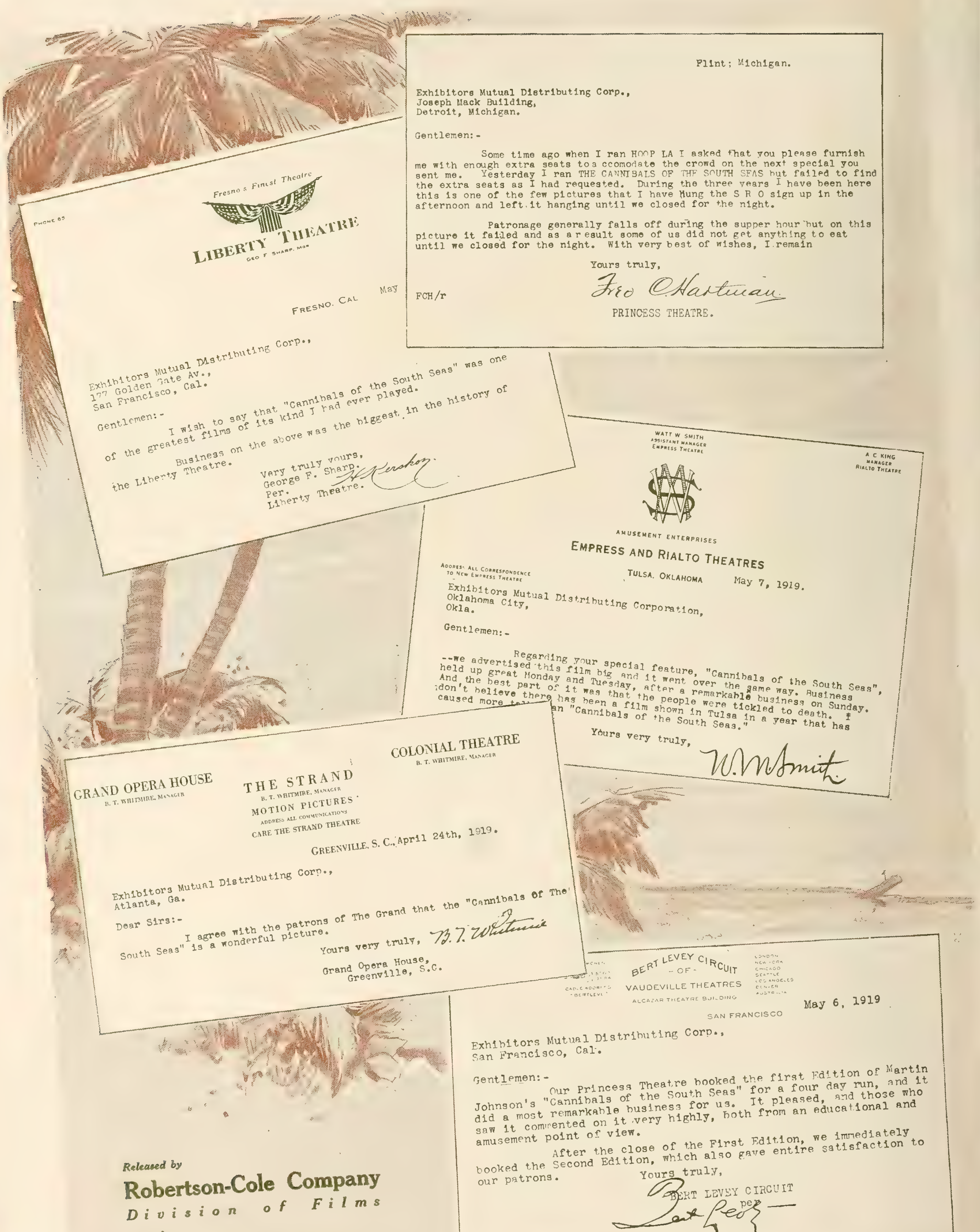
Suite 922
208 S. LaSalle Street
Chicago

PROFITS AND PLEASED PATRONS
follow everywhere

MARTIN JOHNSON'S CANNIBALS of THE SOUTH SEAS



It's a positive, proven S.R.O. producer and a magnet for new patrons.
Read the testimony on next page.



Flint; Michigan.

Exhibitors Mutual Distributing Corp.,
Joseph Mack Building,
Detroit, Michigan.

Gentlemen:-

Some time ago when I ran HOOP LA I asked that you please furnish me with enough extra seats to a ccomodate the crowd on the next special you sent me. Yesterday I ran THE CANNIBALS OF THE SOUTH SEAS but failed to find the extra seats as I had requested. During the three years I have been here this is one of the few pictures that I have hung the S R O sign up in the afternoon and left it hanging until we closed for the night.

Patronage generally falls off during the supper hour but on this picture it failed and as a result some of us did not get anything to eat until we closed for the night. With very best of wishes, I remain

Yours truly,

Fred C. Hartman

FCH/r

PRINCESS THEATRE.

PHONE 65

Fresno's Finest Theatre

LIBERTY THEATRE

GEO F. SHARP, MGR

FRESNO. CAL

May

Exhibitors Mutual Distributing Corp.,
177 Golden Gate Av.,
San Francisco, Cal.

Gentlemen:-

I wish to say that "Cannibals of the South Seas" was one of the greatest films of its kind I had ever played.

Business on the above was the biggest in the history of the Liberty Theatre.

Very truly yours,
George F. Sharp.
Per. H. Kershon
Liberty Theatre.

WATT W. SMITH
ASSISTANT MANAGER
EMPRESS THEATRE

A. C. KING
MANAGER
RIALTO THEATRE

AMUSEMENT ENTERPRISES

EMPRESS AND RIALTO THEATRES

ADDRESS ALL CORRESPONDENCE TO NEW EMPRESS THEATRE

TULSA, OKLAHOMA

May 7, 1919.

Exhibitors Mutual Distributing Corporation,
Oklahoma City,
Okla.

Gentlemen:-

Regarding your special feature, "Cannibals of the South Seas", --we advertised this film big and it went over the same way. Business held up great Monday and Tuesday, after a remarkable business on Sunday. And the best part of it was that the people were tickled to death. I don't believe there has been a film shown in Tulsa in a year that has caused more ta an "Cannibals of the South Seas."

Yours very truly,

W. W. Smith

GRAND OPERA HOUSE
B. T. WHITMIRE, MANAGER

THE STRAND
B. T. WHITMIRE, MANAGER
MOTION PICTURES
ADDRESS ALL COMMUNICATIONS
CARE THE STRAND THEATRE

COLONIAL THEATRE
B. T. WHITMIRE, MANAGER

GREENVILLE, S. C., April 24th, 1919.

Exhibitors Mutual Distributing Corp.,
Atlanta, Ga.

Dear Sirs:-

I agree with the patrons of The Grand that the "Cannibals of The South Seas" is a wonderful picture.

Yours very truly, B. T. Whitmire
Grand Opera House,
Greenville, S.C.

BERT LEVEY CIRCUIT
- OF -
VAUDEVILLE THEATRES
ALCAZAR THEATRE BUILDING
SAN FRANCISCO

CABLE ADDRESS
"BERTLEVY"

LONDON
NEW YORK
CHICAGO
SEATTLE
LOS ANGELES
DENVER
AUSTRALIA

May 6, 1919

Exhibitors Mutual Distributing Corp.,
San Francisco, Cal.

Gentlemen:-

Our Princess Theatre booked the first Edition of Martin Johnson's "Cannibals of the South Seas" for a four day run, and it did a most remarkable business for us. It pleased, and those who saw it commented on it very highly, both from an educational and amusement point of view.

After the close of the First Edition, we immediately booked the Second Edition, which also gave entire satisfaction to our patrons.

Yours truly,
BERT LEVEY CIRCUIT
per Bert Levey

Released by

Robertson-Cole Company

Division of Films

through

Exhibitors Mutual

L. Mabie
Byoir and HART FILMS Hart Inc.

Open Market Buyers
Unusual Special Tested Attractions

are the only surefire pictures that exhibitors are booking.

PAUL J. RAINEY'S

"Heart of The Jungle"

will fill this demand completely.

Every exhibitor knows that Mr. Rainey's name assures his patrons that they will see the real article in thrilling animal pictures. Nothing spurious can be associated with his name.

The Euclid Avenue Opera House, Cleveland, was crowded week May 25th and *now* the newest Paul Rainey pictures are creating new records at the Olympic Theatre, Chicago, Ill.

For further information as to details and available territory, apply to

BYOIR & HART, INC.
6 West 48th Street. New York

BY COMMAND OF THE

ONE SUNSHINE

"SUNSHINE COMEDY GIRLS"

The LUC

"WILD WOMEN AND TAME LIONS"

RELEASED NOW

SECOND EDITION

FOX SUNSHINE COMEDIES

EXHIBITORS OF AMERICA

COMEDY A WEEK

ROARING LIONS AND WEDDING BELLS
A MILK-FED VAMP
HIS SMASHING CAREER
DAMAGED—NO GOODS

SHADOWS OF HER PEST
THE SON OF A GUN
HUNGRY LIONS IN A HOSPITAL
ARE MARRIED POLICEMEN SAFE?

A SELF-MADE LADY
A NEIGHBOR'S KEYHOLE
WILD WOMEN AND TAME LIONS
A TIGHT SQUEEZE

ROARING LIONS ON THE MIDNIGHT EXPRESS

COMMUNICATE WITH THE NEAREST BRANCH OFFICE IMMEDIATELY FOR FULL PARTICULARS

FOX
FILM CORPORATION

WORLD-PICTURES

EVELYN GREELEY

IN

"PHIL-FOR-SHORT"

By CLARA BERANGER
and FORREST HALSEY

With HUGH THOMPSON

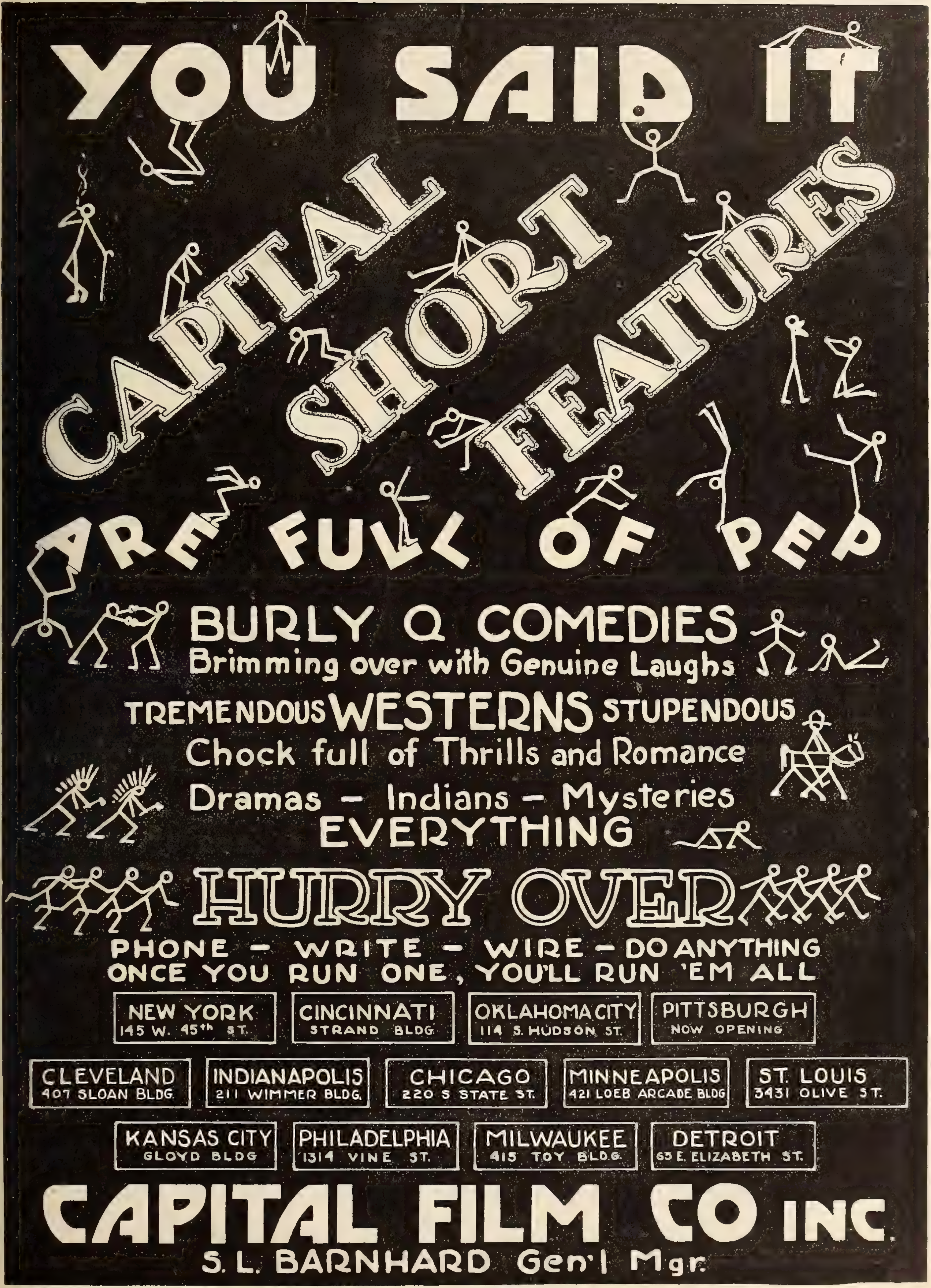
An APFEL Production

"Miss Greeley in an attractive role. Has charm and attractiveness."—*Morning Telegraph.*

"Miss Greeley bids fair to become national film favorite. With regard to the story there is no wasted footage. The desirable essentials are all there, such as romance, youth, beauty, suspense, action and heart interest."—*Variety.*

"A fine vehicle for the star. Makes an adorable boy, a most bewitching girl and she demonstrates her ability as a comedienne of the first water. She is the personification of grace."—*Exhibitor's Trade Review.*

"Entertaining and enjoyable."—*Moving Picture World.*



YOU SAID IT

CAPITAL SHORT FEATURES

ARE FULL OF PEP

BURLY Q COMEDIES
Brimming over with Genuine Laughs

TREMENDOUS **WESTERNS** STUPENDOUS
Chock full of Thrills and Romance

Dramas - Indians - Mysteries
EVERYTHING

HURRY OVER

PHONE - WRITE - WIRE - DO ANYTHING
ONCE YOU RUN ONE, YOU'LL RUN 'EM ALL

NEW YORK
145 W. 45th ST.

CINCINNATI
STRAND BLDG.

OKLAHOMA CITY
114 S. HUDSON ST.

PITTSBURGH
NOW OPENING

CLEVELAND
407 SLOAN BLDG.

INDIANAPOLIS
211 WIMMER BLDG.

CHICAGO
220 S STATE ST.

MINNEAPOLIS
421 LOEB ARCADE BLDG.

ST. LOUIS
3431 OLIVE ST.

KANSAS CITY
GLOYD BLDG.

PHILADELPHIA
1314 VINE ST.

MILWAUKEE
415 TOY BLDG.

DETROIT
63 E. ELIZABETH ST.

CAPITAL FILM CO INC.

S. L. BARNHARD Gen'l Mgr.

Triangle Special Presentation

I

Said Mrs. Pim, "You're very nice—
But marriage is no paradise.
It dwarfs me like a stunted tree.
I must have freedom, don't you see?"

II

To faithful Pim who loved his wife
It was the jolt of his young life.
He was completely at a loss
To find a reason for divorce.

III

Beds and pictures, tables and chairs!
And all the furniture up the stairs
Pim turned about and inside-out.
Precedents he had to rout.

IV

But "Blessings brighten in their flight."
As soon as Pim was out of sight
His wife she wished for his return.
Oh! Fickle woman—how she did yearn.

V

Poor hubby; habits had to break. But then his fortune he did make.
He became a chap of great renown.

SEE

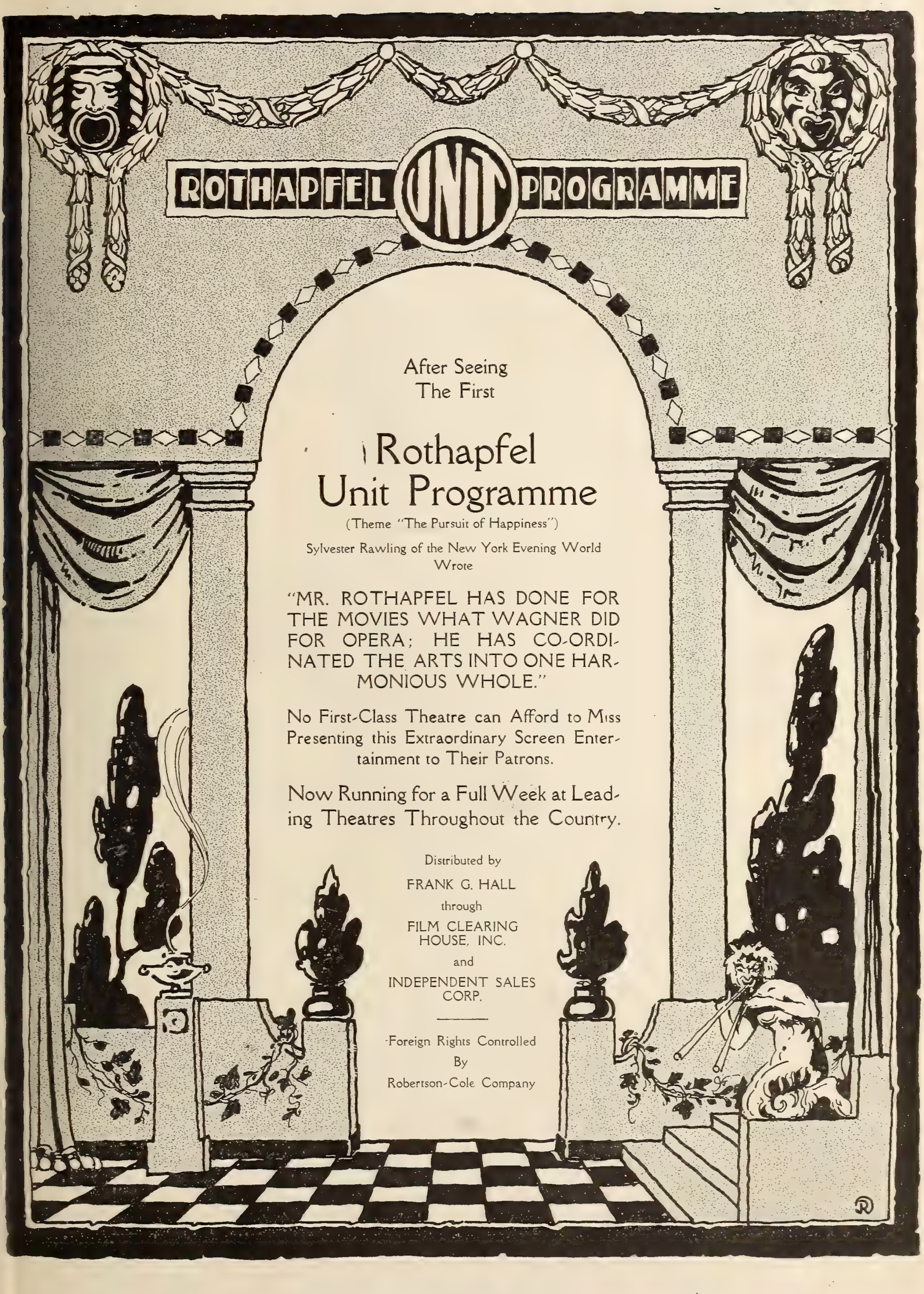
TAYLOR HOLMES

IN

"Upside Down"

Released by TRIANGLE DISTRIBUTING CORPORATION, June 22nd

$
$
To home and hubby



After Seeing
The First

Rothapfel Unit Programme

(Theme "The Pursuit of Happiness")

Sylvester Rawling of the New York Evening World
Wrote

"MR. ROTHAPFEL HAS DONE FOR THE MOVIES WHAT WAGNER DID FOR OPERA; HE HAS CO-ORDINATED THE ARTS INTO ONE HARMONIOUS WHOLE."

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Foreign Rights Controlled
By
Robertson-Cole Company

LOUISE
HUFF
STARRING
IN
SPECIAL
PRODUCTIONS
for
AMERICAN CINEMA
CORPORATION
220 W. 42nd ST.

Scene in centre shows one of the big surprises in Vitagraph's "Beauty Proof," a Harry T. Morey picture. Left and right, a couple of the many snow scenes.

ALBERT E. SMITH
presents
HARRY T. MOREY in
"BEAUTY PROOF"
By James Oliver Curwood Directed by Paul Scardon
A VITAGRAPH FEATURE

A Powerful Drama of the Snow Country

Warm?

How would you enjoy a cool breath from the snow country?

Then see Harry T. Morey's newest feature, "Beauty Proof," a rugged drama of the great Northwest, virile, throbbing, powerful. It's a tale of real men—a veritable cross-section of Life in the big snow country, with its blinding blizzards, its wooded hills and frozen streams.

When James Oliver Curwood first wrote the story under the title of "Philip Steele" for The Red Book, he must have had Harry Morey in mind when he created the character of "Corporal Steele of the Northwest Mounted," fair and true as man can be, yet grim in a fight, be it with fist or gun, and *sure* to bring back his man though he had fled ever so fast and hard and far over the trackless wastes of snow country. And absolutely "beauty-proof" —indifferent to the most appealing of women if they ran foul of the law which he had sworn to uphold. There was a reason for his attitude—a reason that dated back to the years before he had joined out with the Royal Mounted, when a man had wrecked his home and embittered his life.

It is Corporal Steele, accordingly, who is detailed to bring in a man named Thorpe —not because Thorpe is a dangerous character, but because the fugitive's sister, Carol, is noted for her beauty and her way with men. And Carol's determination to keep her brother free from the clutches of the law has been the downfall of more than one trooper sent out to "get" Thorpe.

Corporal Steele arrives in the camp, meeting the girl for the first time in the dance-hall restaurant. He proves impervious to her wiles, but the girl outwits him. Two of her half-breed retainers knock him insensible, and he is placed in a long box, the cover is nailed on, and he is taken by dog sledge to the cabin of Hodge, the boss of a construction camp. Steele, from the box, overhears an altercation between Hodge and the girl, and finds that the root of Thorpe's law-breaking had been Hodge's attempted attacks upon Thorpe's sister. He then realizes the motive of the girl's queer attempt to kidnap him—that he may hear the truth and hear it from the lips of Hodge, who believes that he has no audience except the girl in the lonely cabin. Hodge again attacks the girl, Steele breaking out of the box just as the girl shoots Hodge in defence of her honor. And then Steele learns that Hodge is the very man who had wrecked his own home, back in the misty past. Hodge was the man who had brought bitterness into his life.

The dramatic scenes that follow make "Beauty Proof" one of the very strongest plays in which this virile and popular star has ever appeared. The recovery of Hodge —his escape—Steele's grim vow to bring him to justice—the kidnaping of the girl by Hodge—the mad chase by dog sledge over many miles of the silent snow country— the fight—the decidedly novel love interest all follow in a big crashing crescendo. Paul Scardon scored heavily in the direction of "Beauty Proof," and Betty Blythe, George Majeroni, Denton Vane and Robert Gaillard are ideally cast in parts that are real.

And through it all the weird magic of the snow country—great, silent, impressive. *You* will call "Beauty Proof" a 100 per cent. feature. And it is.

Advt.

SNOW ON YOUR SCREEN

In exploiting this feature, remember that it's a great snow picture—great stuff for this particular period. Bear this in mind when arranging the display for your lobby. The paper, slide and lobby display cards bring out the snow stuff most effectively.

James Oliver Curwood knows the great Northwest better than any living author. Be sure to bring out his name in all of your advertising matter. Your patrons know him. Mention the supporting cast, too. It's a strong one.

OLIVER GOLDSMITH once observed that language is an instrument for concealing THOUGHT.

THE MACMANUS CORPORATION believed in it as an instrument for concealing Action.

You wondered why the MacManus Corporation half concealed and half revealed in Announcements the stupendous work undertaken to produce the most pregnant story of America's task in France and the miraculous deliverance in the world's greatest travail through and by American strength, wit, and unmeasured valor, of the liberty loving nations of the world for EQUAL OPPORTUNITY and ECONOMIC EQUALITY.

The Lost Battalion

Finally accomplished by the heroic stand made in the impregnable forest of the Argonne by The Lost Battalion, under the valiant leadership of Lt. Col. Charles W. Whittlesey, and Division Command of Major General Robert Alexander.

Many of the brave, intrepid, unconquerable men who survived ceaseless artillery fire, withering blast from machine guns, and hunger, and thirst, for six days and nights, have re-enacted this, the most glorious page of the WAR'S HEROISM just to let America see how and at what cost the end of the terrible conflict was brought about.

Nowhere in France is a country so stark, so grim and so terrible as where The Lost Battalion fought.

And now that it has been successfully reproduced by the men and officers who did the actual fighting, there is no hesitancy on the part of the MacManus Corporation to HONORABLY PROCLAIM the GREATEST PICTURE of the hour, The Lost Battalion.

The Lost Battalion

The supreme effort of the bravest men that ever honored an army. The painstaking accomplishment of the foremost experts of the Moving Picture Industry, and the artistic co-operation of stellar performers, whose ABILITY and POPULARITY is unquestioned on the screen.

In the Super English of our American language no sentence can be written or spoken that can describe adequately, the compelling power, magnetic quality, photographic beauty, thrilling action, constantly recurring surprises and an overwhelming love that is born in the blood-red heat of the Melting Pot.

THE LOST BATTALION is the prologue of true justice and brotherhood, the enthroning of America as the noblest nation on earth.

THE MACMANUS CORPORATION

Takes Peculiar Pride in Presenting

THIS STUPENDOUS FEATURE

THE FIRST EMPHASIS OF THE NEW TECHNIQUE IN MOVING PICTURE PRODUCTION

THE PROVING GROUND 2 W. 47th St.

Jack Pickford Film Company

presents

Jack Pickford

in a Drama of Boyhood among
the Hill Folks of Kentucky

"Bill Apperson's Boy"

Written and directed by James W. Kirkwood
from the story "That Woman" by Hapsburg Liebe

Ask First National Salesmen to tell you about how and why Jack kept his mouth shut

A FIRST NATIONAL ATTRACTION

FIRST NATIONAL EXHIBITORS CIRCUIT

Hartsook Photo S.F.-L.A.

Louis B. Mayer presents

Anita Stewart

in a Drama of Mother Love

"Human Desire"

From the story by Violet Irwin

Directed by Wilfred North

Released about July 1st

A FIRST NATIONAL ATTRACTION

FIRST NATIONAL EXHIBITORS CIRCUIT

A Stirring Drama of
a Girls Sacrifice to
Save her squatter kin

Frank L. Talbot *presents*

STELLA TALBOT

Broadway's Newest Star

in

"The PRICE of INNOCENCE"

A Drama *of* Seared Souls

Book Through

First National Exchanges

Produced by

The Buffalo Motion Picture Corp.

A BOX OFFICE WINNER

INDEPENDENT BOX OFFICE ATTRACTIONS
FOR THE SUMMER MONTHS

"Custer's Last Fight!"

In Three Reels
THE MOST SPECTACULAR INDIAN PICTURE
EVER PRODUCED
Directed by Thos. H. Ince

Wm. S. Hart!

in
TWO SPECIAL TWO REEL REISSUES
"JIM CAMERON'S WIFE"
and
"HIS HOUR OF MANHOOD"

"Roscoe Arbuckle!"

in
A NEW SERIES OF TWELVE REISSUES

A FEW TERRITORIES STILL AVAILABLE

Address all inquiries to

TOWER FILM CORPORATION

71 WEST 23rd STREET NEW YORK

As Usual—16 Pages of Exploitation Aids in the Service Bureau This Week—See page 3955

Motion Picture News

Vol. 19 No. 24.
June 14, 1919

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Robert E. Welsh, *Managing Editor*

Henry F. Sewall, *Vice-Pres.*

E. Kendall Gillett, *Sec. and Treas.*
Fred. J. Beecroft, *Adv. Manager.*

Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Representative, W. M. Hight, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 618 Wright and Callander Building (Hill at Fourth St.); 'Phone Pico 780. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book. Western Union registered cable address is "Picknews," New York.

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Hot Weather Audiences Demand *Better* Programs

—Strengthen Your Show with "Single-*Human Interest*-Reels"

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CLEVELAND, OHIO.
Standard Film Service Co.,
Sloan Bldg.,

PHILADELPHIA, PA.
Electric Theatre Supply Co.,
S. E. Cor. 13th & Vine Streets,

CHICAGO, ILL.
Bee-Hive Exchange,
207 So. Wabash Avenue,

NEW ORLEANS, LA.
First National Exhibitors' Exchange,
712 Poydras Street,

LOS ANGELES, CAL.
Consolidated Film Corporation,
738 So. Olive St.

SAN FRANCISCO, CAL.
Consolidated Film Corporation,
90 Golden Gate Avenue,

DETROIT, MICH.
Standard Film Service Co.,
602 Jos. Mack Building,

MINNEAPOLIS, MINN.
Standard Film Corporation,
406 Film Exchange Building,

SEATTLE, WASH.
Greater Feature Co.,
2020 Third Avenue,

KANSAS CITY, MO.
Standard Film Corporation,
Boley Building,

ST. LOUIS, MO.
Standard Film Corporation,
3317 Olive Street,

MILWAUKEE, WIS.
Bee-Hive Exchange,
Toy Building,

INDIANAPOLIS, IND.
Bee-Hive Exchange,
109 West Maryland Street,

BALTIMORE, MD.
Baltimore Booking Co.,
412 E. Lexington Street,

CINCINNATI, OHIO.
Standard Film Service Co.,
Film Exchange Bldg.,

"What Is A Mexican?"

George D. Wright's "Mexico Today"

Four years of war has created a large number of new theatre patrons who look for their newspaper material on the screen. This new Mexican subject is timely, interesting and entertaining.

"Photoplay Magazine Screen Supplement"

A close-up of D. W. Griffith, with "shots" of "The Ride of the Clansmen" and "The Feast of Belshazzar"—together with half-a-dozen other intimate scenes of celebrated stars.

"The Passing of the Crow"

"The Eagle and the Fawn"

Two novel subjects—"quite the best pictures of our American Indian that have been seen"—fascinating Indian characters, unique "stunts," in addition to unusual scenic value.

"The Wolf of the Tetons"

Robert C. Bruce American Scenic

Proclaimed the finest example of scenic-story without human characters. "The Little Grey Wolf" and "The Great Dane Dog" as they lived together in the Jackson Hole country of Wyoming.

Products of the Largest Short-Subject Organization
Available for Booking at Seventeen Exchanges

EDUCATIONAL FILMS CORPORATION

OF AMERICA

729 7th AVENUE NEW YORK, N.Y.

THE Star of 1919

KATHERINE MACDONALD

Youth—Beauty—Personality—Talent

—each sufficient, alone, to make a star. ¶ Miss Macdonald will appear in a series of six photoplay attractions during the coming year—productions that will be all that a splendid producing organization, concentrating its efforts on one star, can achieve.

Details of Distribution Will be Announced Later

B. P. FINEMAN
1482 Broadway New York City.

JUN -9 1919
[illegible]

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 19, No. 24 June 14 1919

Here's a Problem

WE are in receipt of a letter from a Southern exhibitor that presents a real problem. And as is usual with an editor when he is stumped—we are hereby passing the problem on to our readers.

The exhibitor's letter follows:

"I have been using a certain program of very high grade pictures for the past two years. I use one picture each week and have lost money on them ever since I started. I have advertised them, placed them on different nights of the week and have tried in various ways to get my patrons interested in them. This seems an impossible task. Therefore I have decided to cancel them entirely, but find that the contract which I signed the first of 1919 is not the same as the one which this company had in 1918. The 1919 contract is non-cancellable. I have written the company asking them to cancel but they have refused. I could cancel and let them keep my deposit but am afraid of injuring my standing with the Board of Trade.

"As you can readily see I am in a very peculiar position. I do not know whether you will advise me or not, but would appreciate a suggestion other than to keep the program and advertise it more than the other pictures on my program. I have tried this but find that it is a losing proposition. This is not a sudden decision because I have tried them out thoroly."

* * * * *

What Would You Do?

WE have an idea that Motion Picture News readers can give as many different answers to this letter as there are surmises concerning "the age of Ann."

But if a few of our exhibitor friends give us their opinions there is no doubt that this Southern exhibitor can be aided—nor is there any uncertainty about the letters making most interesting reading. Should the exhibitors show our troubled reader too many ways out of his dilemma we will probably receive some snappy retorts from the exchange men.

The problem is a pressing one. Two questions are presented:

Should an exhibitor whose good faith is clearly shown in the tone of the above letter be penalized for many months to come? Or—

Is it a matter that leaves no room for argument? Is it simply a case of living up to a contract regardless of other considerations?

Let us hear *your opinion.*

What is the Answer?

THE same mail brings a sarcastic letter from another exhibitor who wants to know:

"What determines the cash value of a star? The number of times he or she changes from one distributor to another? Or do the distributors determine the rental value of a star merely by putting the price twenty per cent higher than the star's most recent picture?

"Of course the truth is that box office value is the only proper measure. But can box office value continue to be stretched and stretched and stretched? There are limits on the amount of money that can be brought in over the cash till."

Perhaps there is considerable truth in what our exhibitor friend says. But we are inclined to ask him—what is the limit? Some of the biggest theatre men in the country have told us that they are inclined to believe that there is no limit. Each step forward they take in advertising methods, each improvement in music and theatre construction open up new vistas.

"If production quality will keep step with the advances of theatre men in the next few years," we heard one man say, "we'll find that we never knew what the capacity of the box office was."

* * * * *

Room for Action Here

A DELIVERY wagon fire in Brooklyn the other day burned up film on the way to fifty-seven exhibitors. The theatre men lost their day's show—and in addition have to pay for all the film destroyed. New York's delivery companies take no responsibility on their shoulders.

Here surely is an opportunity for the National Association to tackle. Perhaps the Transportation Committee, already doing very effective work, can look into the film delivery problem in those cities where conditions are similar to New York's.

Exhibitor organizations should be able to work out a system that would give to their individual members some security when films are given in the care of delivery companies.

The present conditions are intolerable. After the film has passed over the exchange counter the exhibitor is responsible for it. But when he hands it to a delivery company that receives thousands of dollars every week from exhibitors he is trusting to luck alone.

Why Five?

(An Exhibitor Echoes the Query Put by William A. Johnston)

DEAR MR. JOHNSTON:

Time was when the book agent was the worst pest in the world, but time has changed considerably. The worst pest in the world now, to my way of thinking, is not a man, it is an inanimate object, and there are many of them. I mean the rotten, unreliable line of worthless and popularly and wrongly called motion picture trade journals. *I wish I could keep them from flooding in on me.*

I am of the opinion that the First National Exhibitors' Circuit is absolutely right in its trade journal advertising policy and I will welcome the time when other companies take the same stand and limit the advertising and exploitation of their films to five of the trade journals, or less.

On page 2794 of MOTION PICTURE NEWS for May 3 you ask: "Why five?"

And I repeat: Why five?

I talked this over with a number of exhibitors when I was in San Antonio several weeks ago and our unanimous conclusion was that five was more than ample. I don't know of any exhibitor today—and I know scores of them throughout this state, Arkansas and in Oklahoma—who subscribe to five motion picture trade journals. In fact, the average is two. I don't believe a real live motion picture theatre manager has time to read five journals. If he has time to pore through five journals, they ought to make him a copy reader or associate editor or something like that. Any time I find a theatre manager with more than five trade journals in active use, I'm going to take a picture of him and send it to the authorities of the state insane asylum. Frankly, I take two trade journals—the MOTION PICTURE NEWS, and one other. And these two give me about all the material I can use and sometimes I don't even get enough time to read them as closely as I'd like to; but I always keep them on file. If there is a certain picture I want to present at the Crescent I frequently look over my files to see if there is any special exploitation suitable that has been tried and proved successful elsewhere.

If the least bit of good could be gained from sticking ads in every sort of publication, I would be in favor of it. To my way of thinking, the theatrical game, either the motion picture line or the legitimate stage, is dependent upon publicity for life. Without the proper publicity no one would know the name of Charlie Chaplin better than any other film star. The same is true of Mary Pickford or President Woodrow Wilson. But more than any other business in the world, the show business requires publicity or it can't live.

But the ad won't bring you a cent's worth of business if it is placed in a trade journal which isn't trusted. I can name you several trade publications which through some reason or other are apparently making money for their publishers and yet, I can tell the names of dozens of exhibitors who wouldn't believe a thing either in their ads or in their news and editorial comments.

There is no doubt in the mind of any sane exhibitor as to the vital need for trade journals. But I doubt if you would be able to find a single exhibitor who favored the continuation of the present harum-scarum way of scattering the ads in this book and that, not knowing, not thinking, not caring about what the results of the advertising will mean; simply going on the proposition that the exhibitor must pay for the feature regardless of what it costs and leaving the matter entirely up to the exhibitor to sell the picture to the public.

The sooner the other picture companies follow the lead of the First National Exhibitors' Circuit, the better for all.

And it will be a wonderful day for the exhibitor when he can go down to work in the morning and not find his desk cluttered with a dozen "trade journals" all of which he would be willing to trade for a six-cent cigar if he didn't have to give too much of a bonus!

Sincerely yours,

H. C. PLATH,
Manager, Crescent Theatre, Temple, Texas.

Dealing in Personalities

Here's the last-minute bit of news: Harry Garson and Lewis J. Selznick have reached an agreement over the Clara Kimball Young matter and the case will not go to the courts. Selznick will release "The Better Wife," the Clara Kimball Young picture now completed. Garson will later announce distribution plans for the four big Clara Kimball Young spectacles to be made next year. "The Eyes of Youth" will be the first of these.

Our private Atlantic City sleuth reports that he saw the following fillum personalities on the Boardwalk over the last weekend: L. J. Selznick, Myron Selznick, Fred C. Quimby, and Bert Adler.

Word received from E. W. Hammons, vice-president of Educational Films Corporation, who is now abroad, advises that he will sail for these shores on the "Nieuw Amsterdam," leaving Rotterdam on June 9th.

Those Educational boys are mysterious about it but we have been tipped that Hammons has completed arrangements on the other side that will be of big interest to the short subject field.

Have you received your invitation to the dinner in honor of the trimumvirate—Sydney S. Cohen, Charles L. O'Reilly and Samuel I. Berman? Have you ordered your tickets? Don't wait till tomorrow—do it now. The dinner is to be the biggest social event in Filmland since President Wilson graced a picture banquet. And aside from the social angle it is important in the inspiraton it will give to real exhibitor organization throughout the country.

Messrs. Sanford and McHenry, formerly of Southwestern Art Dramas Corporation, are in the gay city looking for a few good buys. Wotcha got? Any territory within the three mile limit.

Before us there is a telegram from Willard Patterson, of the Atlanta Criterion: "Unpardonable Sin opened Criterion today breaking all house records. Hundreds turned away. Biggest attraction we have ever played." Couldn't sound any better if Charlie Schwerin wrote it.

L. C. Wheeler, of Bech, Van Sicklen and Co., left for Europe last Saturday.

B. S. Moss has moved his offices to the Broadway Theatre—everything under one roof now.

The general opinion of those who should know is that the proposal to legalize censorship in New York City is now on its way to interment. Which is as it should be. Both because New York doesn't need censorship so long as producers, exhibitors and license commissioner continue to cooperate as well as heretofore, and because the effect on the entire country of censorship in New York is something we'd rather not contemplate.

Herman Fichtenburg and Mrs. Fichtenburg are enjoying life at Hot Springs, Arkansas.

Earl Hammons and Jimmy Quirk sent us a picture postcard showing Windsor Castle. But the journey must have wiped off the "Cross marks our room" line.

Watch for Arthur Kane's announcement next week! (Free adv.)

We are importuned to let a waiting world know through this imperishable column that "Everybody's Business" has such a big theme that hundreds of newspapers have promised cooperation. The picture will be ready in two weeks.

Harry Musgrove, the popular Australian, has extended his stay in this country. Will probably be with us another month.

Visiting the Cannibals With the Martin Johnsons

Being a Complete "Log" of the Present Journey of Mr. and Mrs. Martin Johnson—To Be Carried Exclusively in MOTION PICTURE NEWS

MR. AND MRS. MARTIN JOHNSON, who have given exhibitors and fans of this country some of the most thrilling cannibal pictures ever secured, and whose product is to be released through Robertson-Cole, are off on another journey to the South Sea Islands in search of more thrills.

Beginning with this issue, MOTION PICTURE NEWS will carry a complete log of their adventures. Subsequent installments will appear in following issues.

The account as published here is as dictated by Mr. Johnson to a stenographer of Sydney, Australia.

"Good-bye, New York!"

"We got away from New York on May 24, 1919, to a big send-off, following a banquet luncheon at the Hotel Astor, and reached Chicago the next morning. In that city, following an audience with the interviewers, we were entertained until 6 o'clock in the evening, when we left for Kansas City, and from there to Chanute, Kas., to visit Osa's parents before leaving for the west. From Independence, to visit my parents we returned to Kansas City to catch the California limited.

"After cleaning up upon reaching Los Angeles on the morning of April 1, Mr. Semler, the Robertson Cole representative, brought around a car, and took us out to Hollywood, where we spent the afternoon in the Jesse Hampton Studios, and had a very pleasant afternoon with H. B. Warren, Bill Desmond, Mr. Hampton, and a lot more 'movie' people, and that evening had a very pleasant dinner with Mr. and Mrs. Bray.

"Next day, Mr. Semler and Mr. Boone were on hand early and we again motored out to Hollywood, where we spent one of the most pleasant forenoons of our lives with Charlie Chaplin, who is just about as interested in the South Seas as anyone I have ever seen, and until noon we forgot the rest of the world while being entertained by this clean-cut young fellow, who is really as interesting off the pictures as he is in them, and just before leaving he showed us over his studios, which looked more like a big country estate than anything else, and after making quite a good many pictures, we motored on and spent the afternoon with Douglas Fairbanks, where we argued for some considerable time regarding the locations of different islands. Here we made more pictures, and then stepped over to the studio where Sessue Hayakawa makes his pictures, and after a short talk and making a few more pictures, we went on to the studio where Olive Thomas was engaged in a new production, and held up work there for a short time.

"We went back to Los Angeles and stopped at Grauman's theatre, where I had been asked to give a short talk, and I got so interested in what I was saying and then Osie got interested in her talking, so that when we came off the stage, we found we had taken up 17 minutes of their valuable time, but my pictures have made such a big hit just here, and the audience knew us so well, that it was interesting to talk to them. That evening we appeared again at Grauman's.

"On the following day, we started early again for Hollywood and it was one studio after another. We met baby actors and old men actors, until I think we now have a speaking acquaintance with nearly all of them. We even had quite a long talk with David Griffith, who was serious enough to be a clergyman, and then we hurried back and at 5 o'clock took the Owl for San Francisco, arriving there the following morning, and went directly to the St. Francis Hotel, where Mrs. Jack London was waiting for us, and she remained as our guest for the next four days, while we were making preparations to leave for Australia.

"The next four days were busy ones, as it was necessary for me to buy a lot of equipment, that it was not feasible for me to get in New York, and I had to get a lot of permits of various kinds, and go through a lot of foolish red tape to get the vise on our passports, and we appeared at several different theatres where my pictures were running, and at 2:30 in the afternoon on April 8 we set sail on the Steamship 'Ventura' to the strains of Scottish bagpipes played by Harry Lauder's friends, who came down to bid him good bye, and then for five days, we steamed with a seasick passenger list to Honolulu, where another Scottish organization met Harry Lauder, and during the excitement Osie and I slipped ashore and grabbed the biggest touring car we could find, and started out to do 24 hours with the photographing, but we did not have a great deal of success, as it rained nearly all day. We had lunch at Moana Hotel, and then went back to the ship, but before doing so we stopped in and shook hands with Doctor Nakata, whom I found a little ragged, barefooted boy in Hilo, Hawaii, and was instrumental in getting him hired as cabin boy on the 'Snark,' and now he is Dr. Nakata, with a nice suite of offices, speaking perfect English, and one of the leading Japanese citizens of Honolulu.

Mrs. Martin Johnson, the Better Half of the Martin Johnson Family, Bound for the South Sea Islands

"On going aboard, I photographed the Kanaka Boys as they dived for coins, and here a very painful experience occurred. One of the boys, about 14 years of age, went overboard and never came up. Just before the steamer sailed they brought up his body, literally covered with soft shell crabs.

"Then for 8 days we sailed over a bright sunlit sea bound for Samoa. By this time the 300 odd passengers were getting well acquainted. We had deck sports every day, concerts nearly every night, and from morning until night the swimming tank was full of bathers. I could hardly keep Osie out of the water, for she seemed to want to be in all day long, and on the day we crossed the Equator, Neptune and his staff came aboard. Osie was Neptune's daughter, and everyone who had not crossed the line before was shaved and ducked in the swimming tank. Harry Lauder had crossed the line a great many times, but they shaved and ducked him because Neptune said while Harry Lauder had crossed the line before, that Sir Harry Lauder never had.

"On the eighth day we arrived in Pago Pago, Samoa, the most beautiful natural harbor in the world, and very much to the disgust of everyone aboard we found that quarantine regulations would not allow passengers to land, but I had anticipated this, and several days before, I had sent Governor Poyer a wireless telling him that I was coming, and bringing the moving pictures that I had made on my last trip there; that I would give him the film if they would have their picture machines set up in a perfectly dark place, so that I would have the enjoyment of showing the natives my own pictures, and I also told him that I would like to have him arrange some Seva-Seva dances for me. So when we docked, I was the only one allowed to land, although they fumigated me and made me wear a mask, and within an hour after we landed, I had my pictures ashore and at least 500 natives as well as the Governor and his staff and their wives were assembled in the theatre that had been built by the American sailors, and run by them as a picture show.

"There is no need of me trying to describe what took place when the natives saw themselves on the screen; they simply went mad, and I laughed until I was weak. They naturally remembered each other and yelled out the names of very native as they came on the screen, and as the pictures were exceptionally clear, you could almost see what they were thinking about, and after performance was over I think I could easily have been elected the biggest chief in American Samoa.

"Governor Poyer had sent for the head chief of all American Samoa, a great big massive native, who, outside of Nagapate, the chief of Big Numbers, had the most powerful face I had ever seen. This chief had instructed all the best Seva-Seva dances from all over the islands to come in, and then for several hours I photographed all the native dances, but unfortunately it rained most all day long, and I even made made some of the pictures while it was raining, but I am almost afraid that the pictures I made there will not be good, as the sun never came out once.

"And it is such a shame, because the dances were all dressed in their old time native tappa clothes, and had their dancing sticks and clubs.

"I had already made arrangements with Captain Dawson for him to leave me in Pago Pago while he steamed out the bay, while I stood on shore, and made a Moving Picture of him leaving. I had everything ready, and had selected a spot way at the end of the Governor's Jetty and just as the "Ventura" pulled out into the stream, it started to rain, and it rained like it can only rain in the tropics. It came down in buckets full. I was soaked through, my cameras were drenched. The Governor's launch was waiting for us, and drenched to the skin we ran out to the ship, and up the ladder about the wettest human beings I have ever seen, and then for several hours I had to polish and work on my cameras to keep them from being rusty.

"The next day we passed several steamers bound for America, and I sent a wireless to our old Friend Captain Trask, who passed us on the "Sonoma," and he wired back his greetings. And on the next morning on arising a beautiful waterspout came across our bows but was moving too fast for me to get a picture, and on this day we received a wireless from Honolulu saying that our cabin steward had died there of influenza. That night Harry Lauder gave a concert which netted him nearly £300 for the Harry Lauder Wounded Soldiers' Fund.

"We had aboard Captain E. R. Sterling, president and general manager of the Sterling Ship Company. He had a six-masted schooner on the way to Australia, and his 25-year-old son was the captain, and we were all in hopes that we would pass her so that I could get a moving picture, but she reached Sydney before we did.

"Captain Dawson was a very congenial old fellow, and he did all he could to help me with moving pictures, even going out of his way for some considerable distance in order that I could make moving pictures of several of the outlying islands in the Fiji group. We went so close to them that we could see and hear the surf beating on the rocks. I believe I made some excellent pictures on that day.

"The next few days I spent in going over my cameras to make certain that they were in good shape, and on the morning of April 29th, we steamed into Sydney Harbor, perhaps the most beautiful harbor of its kind in the world, although I always claim that Pago Pago is the most beautiful on account of the tropical environment, but Sydney is beautiful in a different way, as the shores on either side are covered with beautiful red top bungalows and some very fine homes all the way from Sydney Head into Circular Quay, a distance of seven miles, and the bay is made more interesting by the scores of little tugs and ferry boats that are always hurrying in that direction.

"We were met at the dock by our old friend E. H. Higgins with whom we lived when we were here before, and he gave us another cordial invitation to stay with him on this trip, and here we are planted at 70 Darling Point Road, where we must remain for five weeks as the little steamer for the New Hebrides left on the same day that we arrived, and now we must wait for her next trip.

"We have already seen most of our Sydney friends, and have run upon a few South Sea Islands friends also.

May 2, 1919."

(To be continued)

Screen Patriotically to the Fore

Thanked Again for Its Efforts in Giving Publicity to Need of Offering Jobs to Our Returned Warriors

MAJOR WARREN BIGELOW, director of the Re-Employment Bureau, of New York, has issued a statement of appreciation for the aid being given by motion picture theatres and folk, to the finding of employment for discharged soldiers, sailors and marines. He says in part:

"The necessity for bringing a large volume of jobs into this Bureau is manifest from the fact that all the camps and discharge points around New York are sending men to 505 Pearl Street. In giving publicity to this movement, the screen in the Motion Picture theatres in Greater New York and vicinity, have been of great value. Their cooperation in showing slides and trailers is very much appreciated both by the War Department and the Re-Employment Bureau.

"Mr. Henry Cole of the Motion Picture Exhibitors' League, is ably assisting this Bureau in placing slides and trailers and the Director desires to say that any courtesy shown him and cooperation given to him in this work, will be most gratefully appreciated and will certainly do a great deal toward helping the work along and bringing the job to the place where the soldier comes to find it.

Major Warren Bigelow, who issued statement eulogizing Motion Pictures

"The work done by the Motion Picture theatres throughout the War, in Liberty Loan Drives and other patriotic moves, has been of inestimable value. But we have got to finish the job by placing the soldiers back in civil life just as we took them out of it; and so, the patriotic work of the Motion Picture theatres is not over yet. It must go on until the boys are all back home and all have a job again."

Big Merger Involves $15,000,000

Stanley Corporation Is Formed Taking Over Many Picture Interests; No Intention to Enter Producing Field

THE birth of a $15,000,000 corporation, in which many of the big financial, theatrical and motion picture interests in the East are consolidated, was announced during the week by Jules E. Mastbaum, president of the Stanley Company, Philadelphia.

The new corporation is the Stanley Company, and the consolidation of the several interests includes the taking over of motion picture and vaudeville theatres and circuits, involving a sum reaching into the millions in real estate alone.

Incorporation is under the laws of Delaware, and the amusement rights granted are wide. Those interested assert that the field of operation of the new concern will not be limited to Philadelphia and adjacent territory, but will include the whole United States and possibly foreign countries.

Officers and directors are men prominent in every line of endeavor. The officers are: President, Jules E. Mastbaum; vice-presidents, J. McGuirk, A. R. Boyd; treasurer, L. O. Beggs; assistant treasurer, L. Sablosky; secretary, Morris Wold, and chairman of the Board of Directors, A. Sablosky.

There are many interests involved in the merging of so many enterprises, and those that are best known are the Stanley Booking Company with all of its many theatres; the Central Market Street Company, operating a chair of motion picture theatres on Market street; the Sablosky and McGuirk enterprises, the Alexander R. Boyd enterprises and the Stanley Booking Corporation.

Theatres in New York, Atlantic City, Camden, Reading and other cities are also in the merger.

Following the announcement of the merger Mr. Mastbaum stated ground would be soon broken for the new Stanley Theatre, Nineteenth and Market streets, Philadelphia, which will cost $2,000,000.

Asked if the new corporation intended to enter the production field, Mr. Mastbaum returned a most emphatic "no."

Soldiers Demand Best of Pictures, Says Croy

Homer Croy, who has been in France for almost ten months, has returned. He was connected with the Community Motion Picture Bureau, which organization had in hand the showing of motion pictures to the soldiers. Mr. Croy is known as the author of the book, "How Motion Pictures Are Made."

"We often had stronger programs over there than you have here on Broadway," says Mr. Croy. "I remember one night at the Cirque de Paris we had on Charlie Chaplin in "Shoulder Arms" and Mary Pickford in "Rebecca of Sunnybrook Farm" in addition to a two-reel news weekly. That was what the boys were accustomed to over there.

National Ass'n Seeks to Band Exchangemen

The exchange manager has come in for his share of attention from the National Association of the Motion Picture Industry, and Executive Secretary Frederick H. Elliott, of that body, is in Chicago assisting in the formation of a National Association of F.I.L.M. clubs as an integral part of the Association.

This is looked upon as a most constructive step, as the clubs will it is believed, prove a great adjunct to the Association and a big boom to the industry.

At the Chicago meeting, Mr. F. C. Quimby, of Pathe; Mr. C. C. Pettijohn, of Exhibitors Mutual, and Secretary Elliott were appointed a committee to confer with the New York executives for the purpose of perfecting arrangements for a big national convention of exchange managers to be held during the summer.

Applications have already been secured from independent exchanges who are thoroughly aroused over the necessity of acting in unison.

Representatives of the exchange clubs in Denver, Indianapolis and Milwaukee journeyed to Chicago for the meeting.

City Boards of Exchange Managers Meet

A convention of members of the boards of exchange managers which are affiliated with local boards of trades will be held in Chicago on the 14th and 15th of June. A decision to this effect was made at a recent meeting of the Board of Exchange Managers' Association of the Cleveland Chamber of Commerce.

The object of the convention is to make the initial steps towards establishing a national association of exchange managers.

Many of the larger film centres have signified their intention of being present at the convention in Chicago, among them being Minneapolis, Chicago, Indianapolis, Cleveland, Detroit and Cincinnati.

At the same meeting of the Board of Exchange managers also held election of officers. C. A. Thompson, local World Film manager, was elected president; E. J. Smith, Universal manager, vice-president; J. R. Johnson, Vitagraph, treasurer, and Sherman Manchester, secretary.

Presenting Harry Levey, Busy General Manager of Universal's Industrial Dept.

Convention Details Are Now Completed

National Secretary Frank Rembusch and Chairman of the Convention Committee Hector Pasmezoglu are in St. Louis and have completed all arrangements for the Annual convention of Motion Picture Exhibitors of America, to be held June 25 and 26, in the Missouri city.

The Convention Committee asks that all exhibitors send in their reservations just as soon as possible. An exhibitor from every city in the United States of any importance is expected. Many prominent men in the industry have promised to attend and numerous requests have been made to the National Committee by various persons to address the meeting.

The Convention will be devoted conclusively to the problems within and without the industry as they affect the exhibitor. Any one having any matter of any special importance to exhibitors will be welcome to present same.

New Crandall House Now Building at Capitol

The York Theater, eighth link in the chain of photoplay houses operating in Washington, D. C., by Harry M. Crandall, is now in course of construction on Georgia avenue, N. W., occupying the entire area between Princeton and Quebec streets, in a residential section of the city heretofore devoid of a picture theatre of the first class.

The newest of the Crandall theatres will have a frontage of 135 feet on Georgia avenue, and a depth of 72½ feet on both Princeton and Quebec streets. It will have a seating capacity of 1,000 on one floor, no proviison having been made for a balcony. The total floor area will be 10,000 square feet, and the cost of the building will be $100,000.

The opening date is set about October 15. The completion of the theater will give Mr. Crandall three high class houses in the northwestern residential section.

John Cumberland, in Hobart Henley's first Independent production released by Frank G. Hall

Cleveland M.P.E.L. Reorganized

Firmer Business Basis Established; Advisory Committee to Assist Officers; Dues Are Raised to $50 Per Year

THE Motion Picture Exhibitors' League of Cleveland has been completely reorganized, and under the new constitution and by-laws, which were accepted by the body at a meeting last Tuesday, will be henceforth known as the Cleveland Motion Picture Exhibitors' Association.

The change is not alone in name. It begins there, and goes right through to the end. All of the old traditions of the League which have been in practice for the past seven years have been completely upset. No longer will the organization be informal in its manner of doing business.

Heretofore, the exhibitors have been running in a more or less happy-go-lucky way, meeting every Tuesday, talking over the local conditions, suggesting remedies, where remedies were needed, and in the main relying on the officers of the League to carry them out.

Under the new regime, this no longer exists. The officers, consisting of president, vice-president, secretary and treasurer, now have the assistance and support of an executive board, consisting of seven members, three of whom are elected for three years; two, for two years, and the remaining two, for a period of one year. These members will meet with the officers of the organization twice a month, to discuss the affairs of the association. A general meeting will be held once a month, on the first Tuesday of the month, at which time matters of importance will be brought up for the body to take action on.

Henry H. Lustig was elected president of the new organization; C. W. Masterman, manager of the Madison theatre, vice-president; Sam Bullock, secretary, and Adolph Maher, treasurer. The executive board consists of M. Horwitz, W. J. Slimm, Walter Horsey, who will serve in their capacity for a period of three years; Dave Schumann and George Heinbach, elected for a term of two years, and Max Schachtel and Joseph Grossman, who will serve for one year.

The most radical change in the constitution of the exhibitors organization relates to membership dues. These have been raised to $50 annually. A proposition is now under discussion, whereby these annual dues shall be covered by screen advertisements. Sixty local houses have already signed their willingness to run a short advertising slide at every performance for one year, in lieu of dues, said sum to be paid into the organization fund by the advertising company. However, this is not compulsory.

Film Bills Legislative Grist in Pa.

Four Bills Affect Picture Industry in Penna.; May Substitute Amusement Commissioner for Censor

IMPORTANT changes in the status of four bills of intimate bearing on the motion picture industry took place in the week just closed in the Pennsylvania Legislature.

The Soffel bill, backed by independent exhibits headed by Fred Herrington of Pittsburgh, requiring film exchanges to deposit with the state board of censors sums equal to the amount of collateral the exchanges require of exhibitors who enter into long term contracts for films, passed the House finally, and is now before the Senate.

It is said to be the aim of the backers of this measure to create a condition which would deprive the exchanges of any financial benefit from the use of the money deposited in advance on films by the contracting exhibitors, hoping that under such an arrangement the distributors would cease to require the exhibitors to make the advance payments. The exhibitors hold, in brief, that under the present arrangement they must pay over considerable sums of money, which are tied up for long periods, during which the exchanges can get the benefit of the interest on the exhibitors' money.

The Flynn bill doubling the amount of the fees charged by the State Board of Censors for examining films, by making the charge $2 a thousand feet instead of $1 a thousand, as now, also passed the House finally and is now in the hands of the Senate.

The bill of Senator Leiby, of Perry County, prohibiting children between eight and fourteen years old from attending motion picture shows during school hours unless accompanied by parent or guardian or unless they have permits from their teachers, has passed the Senate and has been advanced in the House to the second reading calendar.

The Bucher bill which would substitute a commissioner of amusements for the present censorship board, such commissioner to license motion pictures, was reported out of the Judiciary General Committee of the House and passed first reading on May 28.

Court Refuses to Act; C. K. Young Film Shows

A late dispatch from California brings word that Judge Oscar Tippet of the Federal Court, Los Angeles, has refused to grant an injunction petitioned by Select Pictures against the Kinema Theater, to prevent the showing of "The Better Wife," Clara Kimball Young's first Independent subject. The premier was given June 1.

Harry Garson and Miss Young were named as defendants. The court held that there had been breach of a personal contract, and the only recourse of the plaintiffs was a suit for damages.

The Reader has His Say

Leininger Has Several Things to Get Off His Mind in This Issue

I have been reading the pro and cons about renting, distributing and one thing and another and no one has said any thing about this day light business. Why not make a world-wide protest; it is the thing that is hurting most at present. I know last year it hurt me several hundred dollars. Why not get after everybody to turn the clocks back to the sane and sensible time? Cleveland has done it, why not all others?

Mr. Glenn was right about the posters; half the posters we get are no good at all. All posters should have one or two cuts of the picture on them, then they would be of some good.

If the producer wants to spend so much money in advertising why not do like the patent medicine companies or the shredded wheat companies or National Biscuit Company or Armour Company or the Hinze Pickle Company? They advertise where people see it: on barns, fences on billboards; any where the general public see it.

Is there not something wrong too, when some people like Hart can buy $32,000 worth of bonds and Griffith can buy $60,000 worth? I suppose Mary Pickford got about a $1,000,000 worth. Tell me how many exhibitors bought that many. I have not heard of any as yet. If there is one I would like to get his name and address for I want to ask him how he did it, for I certainly would like to know.

I see so much about the publicity man. Who are they? I would like to hear what good they ever did any body. It seems they have so many useless things connected with the business that never did anybody any good or I never heard of it if they are any good. Why keep it a secret? Let the exhibitor hear about it and print their help in the paper.

The open booking is the thing, the way it looks now. Then there will be a lot of N. G. laying on the shelf and the producer will be a little more careful and not make so many would-be. I have run and have pictures that was a waste of time to look at. Stars are a great thing but I have seen some I thought was away out of their course and almost invisible. What is a star in a punk story? Give us a star story with a good all-round company and it will get the people. There is too much money and not enough time spent with the brilliant celebrities. Let them work for their millions like the poor devil does that is the backbone of the business, as they are always talking about. That makes me laugh when people say them things for they are always trying to break our backs. It is a wonder some people do not choke trying to push out such big chunks of wisdom.

Give us good pictures, good service, good posters at the right price and all work together and I don't think anybody will have any kick coming and we will all be happy and sing loud in the chorus and everybody shout amen.

Yours truly,
C. E. LEININGER,
Owner and Manager,
East Palestine, Ohio. Grand Theatre.

* * *

McElravy Points Out Differences Between Then and Now

Motion Picture News,
New York City.

Anyone who has been in the show business as I have been and who remembers the days when the theatres engaged in wild-cat booking can appreciate fully the points J. D. Williams of First National Exhibitors' Circuit makes in his statement on "The Single Picture Policy" in the last issue of Motion Picture News.

In the old days of the theatres, the days which are not so very distant, but which seem like old times when we reflect that there was not then a motion picture theatre in existence, the managers of the houses throughout the country used to go to New York in the summer and book their attractions for the coming season. They would meet the producers in the Rialto districts and would try to book a list of attractions that would give them a profitable season.

They would book a famous star for a certain date; they would secure a favorite drama, a play that had just made a hit in New York and hadn't been out and with as many big attractions of this calibre as they could muster they would undertake to stretch out a season that would do credit to their houses.

The trouble was, they couldn't depend on anything. The theatrical business at that time was in a state of confusion, deplorably lacking in system. The famous star would change his routing, or perhaps the manager would gnash his teeth and tear his hair to find that he had jumped to a rival house and that his contract wasn't strong enough to hold him.

We can remember the great change when the big booking systems came into being. The manager could then plan his system and feel certain that his shows would come in just as promised. The element of uncertainty, that biggest bugbear of any business, was eliminated. All over the country managers of theatres benefitted by the substitution of order for chaos. And whatever criticisms may be made of the big theatrical organizations, I don't think anyone can deny that in doing this they rendered a mighty fine service.

The motion picture has supplanted the legitimate theatre as the purveyor of amusement and entertainment; the silent drama has patrons whose numbers surpass daily the wildest dreams of the old time theatrical managers. But we can draw a good lesson from their experience.

The motion picture exhibitor must know what to expect. He must not be harassed by doubt as to whether he will have a series of high class pictures or whether he must take what he can get.

If he wants to set a Mary Pickford standard for his house, he must know that he can maintain it. He can't establish a Mary Pickford standard by running one of a series of Mary Pickford pictures. He must have them all and he must be able to secure them without a nerve racking struggle and the dread that the opposition will slip up behind him and tomahawk him by taking the rest of the series.

If he wants to have a Charlie Chaplin vogue for his house he must know that he can have Charlie Chaplin as a constant attraction. What would be more harrowing to an exhibitor than to buy "A Dog's Life" picture, advertise it effectively, work his hardest to get all his patrons to see it, have it go over with genuine success and then discover a little later, that his rival has put one over on him, secured "Shoulder Arms" and has reaped the benefit of all he did to exploit "A Dog's Life."

The exhibitor doesn't want to be forced to contract for program pictures that leave him no initiative and force him to take second-rate stuff with the good. Neither does he want a policy that will compel him to live "in the midst of alarms" never knowing what tomorrow will bring forth. He wants to be free to make his selections but he wants to know that when he picks a certain series of pictures as the best for his house, he will not have to engage in constant warfare to hold them.

Very truly yours,
CHARLES A. McELRAVY,
General Manager,
Memphis, Tenn. Majestic Amusement Co.

* * *

Jans Says a Word Anent Origination of the Open Market

"Recent and prevailing controversies in the trade journals anent the originators of the open market, personal service, exhibitor co-operation, and all such easily mouthed phrases, impel me to rise and make a few remarks," declared H. F. Jans, president of Jans Productions, Inc., 729 Seventh avenue, New York City.

"We all want to give credit where commendation is due, but these post mortem reminiscences, after all, can accomplish little good unless they penetrate behind the breast works and that's my intention.

"I wish to state emphatically that while many of the estimable gentlemen, mentioned as originators of the open market and exhibitor co-operation, were theorizing upon the feasibility of these innovations, the territorial rights buyers, managers of state rights exchanges through the country, were actually putting the theories into practice.

"All honor then to these men in Seattle, Atlanta, Minneapolis, Boston, and the thirty other principal exchange cities. They have not been mentioned but every exhibitor knows that these men were the pioneers of the innovations so strongly publicized at this time. The individual state right men in the various districts were the actual stumbling blocks in the path of prospective domination of exhibitors through 'forced' programs.

"These independents were the salvation of the exhibitors from the very beginning when the late General Film Company was in the saddle. To these un-named men belong the glory of the present situation."

Mr. Jans is not only president of Jans Productions, Inc., but has the New Jersey franchise for Metro, Nazimova and Rolfe. He also handles all the big specials for New Jersey of such calibre as "The Unpardonable Sin," "Stolen Orders," "Hearts of Men," etc.

When Mr. Jans desired a strong line of short subjects such as comedies and Western thrillers he is said to have scrutinized the market closely and examined hundreds of films.

He negotiated a deal with Colonel Selig whereby he obtained all the United States on the Tom Mix single reelers. These in turn were disposed of to state rights buyers and at present there are very few remaining territories to be sold.

Ninety-two Ham and Bud single-reel comedies were purchased from the Kalem Company and of this lot Mr. Jans selected fifty-two of the best to be released one a week through the state right exchanges. He retains the New Jersey rights for his own exchange and reports that exhibitors throughout the country are anxious to run the comedies again as Ham and Bud have been absent from the screen for about five years.

* * *

"One-at-a-Time Picture Is Vicious"

Motion Picture News,
New York City.

J. D. Williams, manager of First National Exhibitors' Circuit, has expressed his opinions most emphatically on the subject of the "single picture" policy, and I'm back of him in everything he said. The star series contracts with a one picture cancellation clause affords far greater protection to the exhibitor. The one-at-a-time basis is decidedly vicious. The "single picture" policy certainly does not possess any benefit for exhibitors great enough to offset its disadvantages in making them compete with one another in boosting rental prices. The "single picture" policy is a very crafty and shrewd move on the part of its promoters. Naturally every first run house will be anxious to secure the really big stars. On the "single picture" basis each picture will be put "on the block" and exhibitors will throw discretion to the winds in bidding to get the different pictures. For the prestige these pictures would give the house the average exhibitor would—in the event of competition—forego all prospects of a profit in order to insure being shown in his house. The producer would get the money, the exhibitor would get the prestige.

Every thinking exhibitor in this country should refuse to do business on the "single picture" basis. Mr. Williams is to be commended for the bold stand he has taken in this matter and he should receive the heartiest support of every exhibitor. He is absolutely right when he says that in the "single picture" policy "one of the most vital principles of the industry is at stake."

In expressing my opinion against the "single picture" policy, I do not include the great special non-star productions. These pictures can and should be sold singly to anyone wishing them. They do not interfere with any exhibitors' program, by giving to a competitor the benefit of previous exploitation in another theatre. I can play "My Four Years in Germany" or "Auction of Souls" if I want to, or let some other theatre have them. It will not hurt my prestige as a theatre showing First National attractions, but show me the theatre that can take the Anita Stewart series away from me after my showing of "Virtuous Wives." Under the "single picture" policy, this might be done, for there are limits to what I can afford to pay for a picture, and chances are I might be outbid by some other theatre. With the star series, I am safe and protected, if I want the pictures—if I do not want them, I am just as much protected, for I can bring out that one picture cancellation clause and use it as a weapon of defence.

I'm for the star series policy all the time.

Very truly yours,
F. G. McWILLIAMS,
Madison, Wis. Grand Theatre.

* * *

"Must Book Stars in a Bunch"

Motion Picture News,
New York City.

After reading the statement by J. D. Williams of First National in Motion Picture News, I want to say that I prefer to book big star productions on the star series basis rather than the one picture policy. It seems to be fairer and of more protection to the exhibitor. Of course, I shall always insist upon the one picture cancellation clause, for that is the essential protective feature to the exhibitor; and could anything be more fair than that? You have the best elements of the "single picture" policy, with none of the bad features, namely the bidding against one another of the exhibitors, which would naturally occur when we bought one picture at a time. I am inclined to agree with Mr. Williams when he says that in the "single picture" policy "one of the most vital principles of the industry is at stake."

The special features without stars may be booked singly very nicely, for not all theatres care to book them, and when one does, it does not injure another theatre. But it would be decidedly injurious for another theatre to step in and play a star whom I had been playing.

The "single picture" policy can never take the place of the star series basis of booking.

Very truly yours,
JOE WINNINGER, Manager,
Appleton Opera.

(Continued on next page)

Jack Richardson, with Texas Guinan in Western stories for Frohman Amusement

Exchange Housing Taken Up by N. A. M. P. I.

The National Association of the Motion Picture Industry is taking another progressive step. This time it is the question of properly having film exchanges throughout the country which is receiving the co-ordinated attention of the Association.

For many months Executive Secretary Frederick E. Elliott has been communicating with the Association's representatives in the leading exchange centers with the idea of gathering detailed information, including plans and specifications of any new buildings either contemplated or now in the course of construction. The results are filed in the Real Estate Department of the Association.

Mr. Elliott is now in Chicago attending a meeting of the Exchange Managers of that city, the purpose of which is to provide a suitable, centrally located building which will conform with all the safety and fire regulations and provide for the peculiar needs of the industry.

Western F. P.-Lasky Exchange Men Convene

Branch manager and salesmen of all Famous Player-Lasky exchanges west of Kansas City will meet in convention in Los Angeles, June 11th to 14th inclusive, according to announcement Branch Manager Harry Ballance of Los Angeles has received.

The Los Angeles exchange is placed in charge of arranging program which will provide ample time for heads of the distributing organization of this corporation to fully explain all features of the policy of distributing the product during the coming year. The distributing organization officials will have the co-operation of heads of the producing organization, including Jesse L. Lasky, Cecil B. DeMille, Thomas H. Ince, Mack Sennett, Roscoe Arbuckle, Frank E. Woods and others of the local studios.

Reader Has His Say

(Continued from preceding page)

"Hits the Right Chord," Says Fisher

Motion Picture News,
New York City.

I read with much interest the article published in your journal on the subject of the "single picture" policy, which expresses the views of J. D. Williams, manager of the First National Exhibitors' Circuit. After giving this article much due consideration I am of the belief that Mr. Williams has hit the right chord and his views on the subject concide with mine in every way.

It has always been my policy to secure follow-up pictures in which there appears a star that has appeared in a former picture. This is especially so when the first one proved to be a good box office attraction, and believing that my audiences are entitled to see the next one, it is up to me to keep on the jump for fear that my competitor would beat me to the exchange and offer a larger rental price to secure the second attraction, and if he secured it, reap a harvest from my exploiting the first one. By signing a star series contract all this trouble is averted because I can feel assured that I am going to secure the next release of a Mary Pickford, Constance Talmadge, Charlie Chaplin, or what ever star picture it might be.

As to the big non-star attraction, with no particular star, there is always a chance of enlarging box office receipts, especially so, when the subject is a topic of general conversation at the time of the release, such as was "My Four Years in Germany."

There is no reason in the world why I should be compelled to pay a higher rental for a second picture of a star series just because I happened to make a huge success with the first one. If my success was due to my exploiting the first picture then I should be entitled to get the second one. To do this and play safe the only equitable way is to follow the star series contract basis.

Exhibitors need some protection and this plan is the only solution of the vital subject.

ALBERT FISHER,
Monmouth Theatre.

Philadelphia, May 27.

* * *

"Says It's Safest in Long Run"

Motion Picture News,
New York City.

Booking a big star production in series will be found the safest in the long run, and that is substantially the purport of the statement in the May 31st issue of Motion Picture News by J. D. Williams, Manager of First National Exhibitors' Circuit.

I have booked the Mary Pickford, Charlie Chaplin and Anita Stewart pictures in series, and have found the policy works to fine advantage. It gives stability and assurance for the future. When I feel gratified over the business done with "Daddy Long Legs" I do not have to worry lest some one else gets the next Pickford picture, or the price of it be jumped up because of the showing of "Daddy Long Legs."

I can't see any benefit from the single picture policy that will compensate for the loss of the many advantages to the exhibitor from the series contracts.

Now that the program club has been lifted from over the exhibitors' head and we are free to choose the best, we should be protected from ruthless competition; from surprise attacks by rivals which could knock out our best laid plans.

Freedom and safety are involved in the policies advocated by Mr. Williams according to my views.

Very truly yours,
(MRS.) M. C. KING.

Bristol, Va.-Tenn.

* * *

Woehrle Favors Star Series

Motion Picture News,
New York City.

An article appearing in your journal on the "single picture" policy expressing the views of J. D. Williams, manager, First National Exhibitors' Circuit, on the subject and his championing of the star series contract cannot be brought too strongly to the attention of exhibitors. I for one am heartily in favor of the plans as outlined by Mr. Williams and have always been in favor of the star series contract basis of booking. In other words, the First National policy of booking suits me.

The "single picture" booking policy which many of the distributing firms contemplate doing will in my opinion destroy what little protection exhibitors have been enjoying in the past. To carry out the plans of the firms will destroy the most vital principle in the industry and leave

(Continued on next page)

Arline Pretty, well known in motion pictures as a most capable leading woman

Big Attendance Predicted for Banquet Tendered to Sunday Champions

The number of exhibitors who have signified their intention of attending the banquet that is to be tendered to Messrs. Cohen, O'Reilly and Berman on Wednesday evening, June 18, at the Waldorf-Astoria, as a testimonial for their efforts in securing proper legislation permitting the exhibition of pictures on Sundays, is reported to have reached such numbers as to insure a big success.

It is stated that many exhibitors have overlooked the fact that for the first time ladies will be welcomed to the affair. Tickets for seats at the banquet tables can be procured at the same price as those for the exhibitors. This will entitle the ladies to participate in the dance that is to be given after the dinner without any additional cost.

To the ladies who will occupy box seats and not participate in the banquet a charge of two dollars and fifty cents for tickets will obtain. All applications for seats or tables are being made to Louis F. Blumenthal, 1587 Broadway.

Corner Stone of New Fox Edifice Is Laid

Engraved invitations were issued by the William Fox Corporation to men prominent in the motion picture trade, exhibitors and trade magazines, to the ceremonies attendant on the laying of the corner stone of the new home of the Corporation, 55th Street and Tenth Avenue, New York, June 6.

When four o'clock came, the hour set, the street held scores who had come to the ceremony, desiring by their presence to compliment the progressiveness of William Fox and wish the new venture success.

Two Service Sections This Week

Half Los Angeles Seeks Theatre

In One Week 300,000 Admissions Are Recorded in Big Houses—Estimate 450,000 Attend in All the Theatres

CONSERVATIVE estimates place the number of paid admissions to down town Los Angeles theatres during the week ending Sunday, May 24, at approximately half the population of Los Angeles or 300,000, the greatest week in the history of amusement in Los Angeles.

The phenomenal attendance of the theatres, both picture and speaking stage, is attributed to the excellence of the several programs for it is apparent that the managers of the leading houses sought to combat competition by giving the public the strongest bills possible.

Few if any cities of the size of Los Angeles have had three such pictures on in one week as those that constituted the features of the three largest houses. Nazimova's "Red Lantern" was at the California, Pickford's "Daddy Long Legs" at the Kinema and Fairbanks' "Knickerbocker Buckaroo" at Grauman's. These three houses, it is estimated, played to approximately half of the business of the down town theatres or nearly 150,000 of the admissions. In addition to these three bills other down town houses had the following bills: Tally's, Florence Reed in "Wives of Men"; Clune's Auditorium, "The Better 'Ole," and six acts of vaudeville; Superba, "The Heart of Humanity" (second run); Ray's Garden, Henry Walthall in "Modern Husbands"; Rialto "Shepherd of the Hills;" Palace, Vitagraph's "The Common Cause;" Victory, Olive Thomas in "Toton the Apache;" Symphony "The Fire Flingers;" Alhambra, Theda Bara in "The Siren's Song;" Clune's Broadway, Pauline Frederick in "Out of the Shadow," and the Hippodrome, Emmy Wehlen in "The Amateur Adventuress" with six acts of vaudeville.

If the smaller theatres played to an average of 300 a day, which is said to be very low, the total number of paid admissions at all Los Angeles theatres would reach 450,000 or three-fourths of the population.

The West Coast office of Motion Picture News makes the above estimates after carefully canvassing the theatre situations with the aid of several of the branch managers of Los Angeles exchanges.

The exceptional business of the Los Angeles houses during this period is attributed by all branch managers to the fact that the larger houses all had the best bills obtainable at the time; these attractions served to bring the people out and the smaller houses, in many instances, played to the overflow business of the three large houses.

Poor Stories Killing the Stars?

Hopp Hadley Writes Dearth of Plots Is End of Favorites

ALL the worry about which way certain stars will jump is misplaced unless more attention is paid to their vehicles, according to an interesting discussion overheard in a New York projecting room recently after a screen review of Oscar Wilde's "Lady Windermere's Fan."

"The striking originality of Oscar Wilde's famous story, its unusual plot and the tense situations made possible by its unraveling, together with the element of suspense which holds the attention from the very opening scenes until the final curtain, offers such striking contrast to the strength of the same elements in the stories our leading screen stars have appeared in from time to time, that we are almost tempted to wonder how these stars have managed to retain their drawing power in spite of them.

"Another almost unforgivable weakness that threatens the career of our stars is the absence of clever and out-of-the-ordinary character drawings in recent screen productions. "Lady Windermere's Fan" shows them up in glaring fashion in this regard. Not only are the now famous characters of "Tubby" the good-natured old club fellow; "Agatha Carlisle" who "just adores sunsets," and her gossip-loving mother, carefully and cleverly drawn, but they are transferred to the screen with ease by the picture artists.

"It all comes down to the unpleasant truth that even with the attention that is now being given to stories, their importance is not yet fully realized. Plots! plots! We must have real plots. Without them we will soon find ourselves with no stars. Stage stars have little to fear from bad plays compared with screen stars. Poor plays do not draw if they are too poor. Several failures in succession may mean box-office death to stage stars but they have a way of measuring their failures and can be very careful not to repeat them. On the contrary, screen stars are booked in inferior pictures, one following the other with small regard for the pulse of the public.

"There is but one sure course to pursue. Let us refuse to picture stories that do not contain the known elements of good drama. Study continually the dramas that are known to be great and compare the new ones with the old. The weakness of many present day dramas will then be very easily discovered."

Metro Appoints Atkinson General Manager

William E. Atkinson, business manager of Metro Pictures Corporation, has been appointed General Manager. He has been affiliated with Metro since shortly after its organization.

Harry J. Cohen takes full charge of the Foreign Department. Mr. Cohen was one of the organizers of Metro in company with Richard A. Rowland and Joseph W. Engel and was also one of the organizers of the old Famous Players Corporation.

General Manager Atkinson has issued a call for the Fifth Annual Metro Convention to be held in New York City at the Hotel Astor June 19, 20, 21.

Halcyon Theatre Days of the Bowery Recalled

Once more is New York's old Bowery, of late years merely a memory and a sightseers' haven, back in theatredom, with prominent stars playing to the edification of all.

For in a short time, on June 28, the New Atlantic Garden Theatre at No. 50 Bowery, is to open, marking another progressive step in motion picture exhibition.

It means the renaissance of the new world's most famous old-time amusement district—the bringing back to lower Manhattan island of the great men and women stars of tragedy and comedy, the motion picture taking the place of the spoken drama. Thus is theatrical history made.

The Atlantic Garden stands a few steps south of Canal street and next door to the old Bowery Theater in which Edwin Booth, Lawrence Barrett, the elder Sothern and all the great players of another generation made their chief bids for public favor. The Atlantic Garden itself was opened by William Kramer to meet the standards of the great European amusement palaces and was successfully conducted by him and his sons for more than fifty years.

Reader Has His Say

(Continued from preceding page)

the exhibitor at the mercy of the producers and distributers.

The First National's plan of booking independent, non-star attractions such as "Auction of Souls" and "My Four Years in Germany" on the single picture basis is very attractive to me and should be enlarged on. At least one a month of these kind of pictures would suit me for they have proven to be money-makers at my theatre.

Mr. Williams has set forth his views in a forceful manner and left no point unexplained. More power to him in the good work.

HARLAN E. WOEHRLE,
Easton, Pa. Third Street Theatre.

* * *

Agrees with Williams' Statement

Motion Picture News,
New York City.

As an exhibitor in a small town, who must depend upon the patronage drawn for many miles around, I am heartily in favor of the series policy of booking the big star attractions and I agree absolutely with the predictions by Mr. J. D. Williams, Manager of First National Exhibitors' Circuit as published in the May 31st issue of Motion Picture News that the "single picture" policy is sure to "throw exhibitors out of the frying pan into the fire." My reasons for this may differ a little from those of the city exhibitors, but I believe they are applicable to many exhibitors throughout the country.

I must lay my plans ahead through the seasons and must always be watchful to draw the people in from the country. If I can advertise only a single picture at a time, I must depend on the pull of the advertising and exploitation for that one period.

If I know I am to have a series of pictures, I can use each picture to pull for the others. I can "get set" for months and keep cumulative interest coming right along. For instance, the people who see Anita Stewart in "Virtuous Wives" are all agog to see her in "A Midnight Romance" and if they know it is coming to Paris they will make their plans to come. They will spread the news through their neighborhood. Then the Anita Stewart vogue will sweep through the country and the succeeding pictures, announced in good time, will draw more and more patrons.

This benefit is possible when I know what I am to have. It is the great boon of the series contracts.

The "single picture" policy does not keep pace with the development of the motion picture industry. It belongs to the days when the business was on a much smaller scale and as it does not serve any useful purpose. I can't see any real argument for it.

Sincerely yours,
Paris, Tenn. H. L. LAWRENCE.

Industrial Features Getting Attention

For the first time in its history the National Board of Review is taking cognizance of educational and industrial pictures, according to a letter received last week by Harry Levey, general manager of the Universal Educational-Industrial Department.

"The routine activities of the board do not include the review of 'educational' pictures," the letter, which was signed by the board's executive secretary, stated, "because they involve no moral issues which are the function of the National Board. We wish, however, to keep our lists as complete as possible."

The lists referred to, the letter explains, are those provided for a constantly increasing demand upon the national board for educational pictures. These, it is stated, should include industrials and others which are of educational value, both for theatre and general exhibition.

The Board, the letter continues, is to inaugurate a weekly bulletin service to the educational magazines which will keep them in touch with the educational and industrial activities of the film world.

Social Workers to Aid in Dramatic Pictures

The National Board plans to form an advisory committee of social workers of national prominence who will be called on to furnish technical information regarding various types of social work to the directors of dramatic pictures of the large film manufacturing companies. This plan will result in these subjects being treated with the same technical correctness as is now secured for the artistic elements in picture production, through the engaging of art directors.

Orrin G. Cocks, of the National Board of Review, was in consultation with the directors of the National Conference of Social Work to advise in the selection of pictures shown at the convention in Atlantic City June 1-6. The subjects included child welfare, delinquency, family problems, mental hygiene, Americanization and industry.

Famous Players-Lasky Buys "Sea Wolf"

C. E. Shurtleff, president of C. E. Shurtleff, Inc., and who has control of all the releases of the Jack London stories, announces that he has sold the picture rights to the "Sea Wolf" to the Famous Players-Lasky Corporation.

Mr. Shurtleff stated that due to the fact that the Famous Players Company once before filmed the "Sea Wolf" and were anxious to do it the second time, he was approached with an offer which he accepted on one condition. This was the Famous Players Company release all rights to two other London productions which they made and four other London stories which they claimed they had the rights to the stories. They were "Smoke Bellew," "Burning Daylight," "John Barleycorn," "Martin Eden," "Valley of the Moon" and "Odessy of the North."

Pa. "Funkhausers" Over-Ruled

Philadelphia Judge Reverses Decision of Censors That "Auction of Souls" Is Not for Exhibition

THE hindsight, which Pennsylvania exhibitors declare takes the place of foresight with the members of the State Board of Censors of that state, received a fall when Judge Patterson of Common Pleas Court, Philadelphia, overruled the action of the Censors who condemned and forbade the showing of "Ravished Armenia," better known under the title of "Auction of Souls." The picture will now be handled in Philadelphia and vicinity by the Peerless Feature Film Exchange.

After viewing the picture himself, Judge Patterson, said: "The court finds it a fact and a question of law that there is nothing in the scenes which make them sacrilegious, obscene, indecent or immoral, or of such nature as to tend to debase or corrupt morals. Viewing the picture as a whole, the court finds as a fact that it is educational in character. It is not only a vivid portrayal of the story entitled 'Ravished Armenia,' but it is also a picture of conditions as they existed in Armenia a few months ago."

Judge Patterson added a brief to his decision which in part is as follows: "This picture is capable of implanting in the many millions of thinking and unthinking Americans three convictions which may reasonably determine the public conduct of the American people in the near future. First, that the Armenian people deserve to be rescued, comforted and made free and secure for the future by the use of the full power of the Democratic Western people. Second, that the concert of Europe, which since the Crimean war at least, has signally failed to protect the Christian population of the near East and to establish justice in that part of the world should now be replaced by a more effective international organization.

"Third, if this enterprise of restoring Armenia be a crusade, that is an enterprise undertaking and a good cause with unselfish enthusiasm. It is a crusade in which the American people should ardently desire to take part."

Time and again during the hearing, J. J. McDevitt, representing the producers, was on his feet to interrogate the witnesses for the censors and try to secure from them something that would back up the charges of the Board, but in this he was unsuccessful for they never had enough evidence to make it plain to the court that the picture was objectionable.

Mack Swain Comedy Used as Feature

Sidney B. Lust, President of the Super Film Attractions, Inc., which has acquired the Mack Swain single reel comedies and the Texas Guinan two-reel Westerns released on the State Right Market by the Frohman Amusement Corporation, wired that concern that for the first time in the history of any motion picture theatre in the District of Columbia a single reel production was advertised as a special added attraction in the daily papers of the Capitol.

Loew's Palace Theatre, reputed to be the Capitol's most beautiful playhouse, booked the entire series of twenty-six Mack Swain Comedies, and has announced theplaying of the initial release, "Daddy Ambrose," the week of June 2. In the daily papers they advertised the main feature "The Woman Thou Gavest Me," and "As a special added attraction 'Daddy Ambrose,' Mack Swain Comedy."

Mr. Lust states that he has contracted for two first runs on the Mack Swain Comedies, the additional first run being Crandall's Metropolitan Theatre.

This information supplied the Frohman Amusement Corporation is but one of many letters received by that company from State Rights buyers.

Rollin Sturgeon Directed Phillips in "Destiny"

Owing to an error the credit for the direction of "Destiny," Dorothy Phillips' new Universal super-production, was given to Allen Holubar.

Universal announces that Rollin Sturgeon was the director of the super-production.

Promote Field Force Members of United

In conformity with the promotion on merit plan recently announced by J. A. Berst, president of United Picture theatres, as the basis on which future changes in the field force would operate, the following appointments were announced by United during the past week:

Ira Aronson, long time manager of United's Pittsburgh office, has been promoted to be special representative. Mr. Aronson will have a floating assignment, but will continue to make his headquarters in Pittsburgh.

G. C. Reid has been transferred from the Cleveland branch of the United to the larger Pittsburgh branch, replacing Ira Aronson.

Sydney Rosenthal, salesman of the Cleveland branch, has been promoted to local manager.

Rand to Manage United Artists' Exchange

Walter S. Rand, who has long been identified with the film rental business, particularly west of the Mississippi, has just been appointed Sales Manager of the Los Angeles Distributing Depot of United Artists Corporation by Hiram Abrams, General Manager of the company.

Mr. Rand's connection with the motion picture business goes back even further than his exchange experience, for he is one of the pioneer exhibitors of the West. He ran the first motion picture house in Denver and later operated theatres in Salt Lake City.

"It's a Knockout"

Buffalo Evening News
Editorial Rooms

Buffalo, N. Y., May 14, 1919

Mr. William A. Johnston,
Motion Picture News, Inc.
New York, N. Y.

My dear Mr. Johnston:

Your 1919 edition of STUDIO DIRECTORY received. Its a knockout and by far the best thing of its kind ever published. As an aid to photoplay editors this work will prove invaluable. As a source of information for publicity directors for theatres it is worth its weight in gold.

The cloth binding is a big improvement over previous issues. From an artistic viewpoint the issue is an achievement. Please accept my thanks for kindness in sending copy to me. With best wishes, I am,

Yours very truly,
CHAS. B. TAYLOR,
Photoplay Editor.

MOTION PICTURE STUDIO DIRECTORY

1919 EDITION

300 Pages 9 by 12 Inches—Bound in Cloth Over Board

This is the only work of its kind published. Over 3000 biographies of men and women of the screen. It is equally good for publicity men of the theatres or the press; primarily issued for Casting Directors of the Studios. It is entrancingly interesting for the Movie Fan. The edition is limited. So long as they last YOU may have a copy, postpaid, for $1.00. Better order TODAY from

MOTION PICTURE NEWS, Inc., Publishers

Los Angeles, Cal. **729 Seventh Avenue, New York City** **Chicago**

Exhibitor Service Bureau

Who Says They Haven't Gone Ahead?

PROBABLY no one has such an opportunity to judge the progress that has been made by exhibitors generally than the staff of Exhibitors Service Bureau, who have been in the closest possible touch with conditions all over the country for almost two years.

With the inauguration of this department there were very few exhibitors doing anything unusual in the presentation of pictures. When we stated that we were going to have here a section of the MOTION PICTURE NEWS that would be devoted entirely to the exhibitors and to recording their activities, we were told that it could not be done.

For the first few weeks we were a little discouraged, and we might have listened to the "I-Told-You-Sos," but we knew exhibitors too well, and were too sure of their willingness to take advantage of their opportunities. Gradually there came to be recorded here the ideas of this and that showman, of how he and the other fellow put on pictures, reproductions of lobby displays and stage settings and all the branches of the exhibition business.

We knew that we were blazing a trail in the trade paper field, but we were sure that all that was needed was to have the trail open.

ONE result has been that exhibitors who never really tried to do things before were encouraged to try. At first there was a feeling that if accounts of their work appeared in these pages the exchanges would think that they were so prosperous that they could pay more rentals and increase their demands.

But that has been shown to be utterly false. On the contrary, the producers and distributors know that for certain leading theatres to show their pictures is a big asset, for lesser known houses to do something out of the way with pictures helps to boost that production all the more. Instead of doing anything to discourage them, we believe that every intelligent producer wants to do all he can to get more into the exhibitor presentation of his pictures. And we feel mighty sure that any exchange man who attempted to raise film rental on an exhibitor because he was doing things, would be unceremoniously "CANNED." We are using the slang word here because it fits; there wouldn't be time enough taken for the exchange man to do anything so formal as to "resign."

Any exchange man who fails to encourage the individual exhibitor to do as much as possible with each picture, to get the exploitation points and to bring them out best, is false not only to the exhibitor's interest, but to that of his employer. And we believe that they are all working on that basis now, where certainly many of them were not a couple of years ago.

BUT that is rather aside from the issue. We were talking about progress of the exhibitor. We want to point out the strides that have been made in presentation and that a NEW WORLD'S RECORD has been established in the presentation of these accounts in the MOTION PICTURE NEWS for the benefit of exhibitors who will show this same picture later. This is illustrated in case of "The Red Lantern."

In the May 10 issue of the NEWS there appeared the Special Service Section on "The Red Lantern," giving the views of our experts on how the picture should be exploited and giving advance information so that every exhibitor in the country could get in the spirit of the production before he even saw the print.

In the May 17 issue there appeared an account of the way that this picture was put on at the Rialto, New York, and the way that it was exploited at the Merrill, Milwaukee, with five pictures illustrating the various exploitation angles. In the May 24 issue how Franklin did it at Shea Hippodrome, Buffalo, was told and illustrated in detail. One week later the full campaign of the Dayton theatre, Dayton, O., was shown, and three striking views of the decorations at the Liberty, Kansas City. In the June 7 issue there were the accounts from the Alhambra, Toledo, O., and the Rialto, Des Moines, Iowa, both completely illustrated.

In this issue Ascher's Chateau theatre, Chicago; the new California theatre, Los Angeles, and Grand Central theatre, St. Louis, are represented.

We repeat that this is a world's record.

Never in the history of motion pictures has there been printed so much about the presentation of one picture—even in the course of years—and all of this matter listed has appeared in six issues of the MOTION PICTURE NEWS and there are more to follow, because we want the smaller theatres as well as the biggest ones to have representation here.

But we are not stressing the accounts of what we are doing for self-glorification, but to show the wonderful strides forward that exhibitors have taken. To one who has been in such close touch with the exhibitors in one position for two years, it is hard to realize the growth week by week, but here we have amazing evidence.

It certainly means more than a thought for you. If you are not getting out and trying to do things, you are not getting the money out of your house that is there for you. And you know that we are willing to do everything in our power—without cost or obligation. And you know that these accounts are being printed here for YOUR benefit. We'll admit that "The Red Lantern" gave unusual possibilities, but there are lots of others that do, and we want to print every account possible of the worth while presentation of any picture.

The name of the manufacturer means nothing in this department. It is YOURS, Mr. Exhibitor, and you have it in your power to make it better.

Real Advertising Gives Trio of Theatres Runs of Three Days Each in City of 11,000

WHEN Uncle Sam counted the noses of the country in 1910 there were 11,267 of them out in Pocatello, Idaho. But that doesn't keep the city from furnishing one of the best examples that have come to our attention of the proverb, "It pays to advertise."

Now there are six theatres in Pocatello, three of which are owned by the C. and A. Amusement Company, which is controlled by R. D. Carrothers and C. H. Archibald. That is quite a number for a town of that size, especially with the three C. and A. houses having seating capacity of 1,900.

But that is not the most remarkable thing:

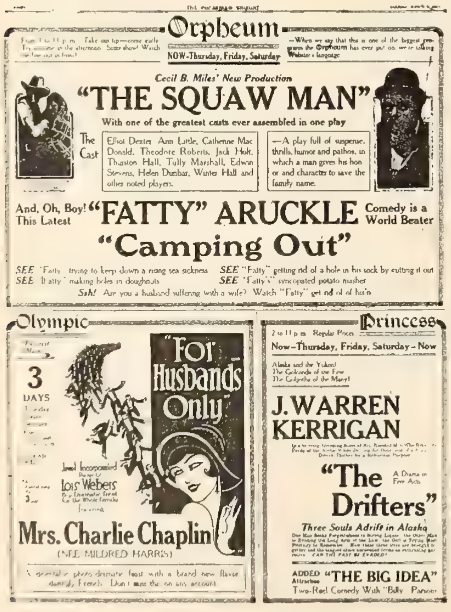
These three theatres run pictures for three days each.

The Orpheum and Princess charge twenty cents for adults in the evening and the Olympic charges twenty-five. And they get it.

Advertising is one of the reasons, and if the theatre managers display the same intelligence in their other work that they do in their advertising the cause for the success of the three houses is very plain.

We are reproducing here a page taken from the Tuesday issue of the Pocatello daily paper, in which there are announced the attractions of all three of the houses of the latter part of the week. Each advertisement is entirely separate from the other, and the only indication of the fact that they are under the same ownership is the fact that they appear together and that the same type is used for the names of the houses and the borders are identical.

Here is one small city where the managers get results even if their facilities are limited and they have to depend on the exchanges for the material with which to illustrate the advertising. But the main thing is that the man who wrote these displays knew what he was talking about. He got the material and studied it and found out and then put his selling arguments into plain English that is bound to get over and bound to get results.



Orpheum

NOW-Thursday, Friday, Saturday

—When we say that this is one of the biggest programs the Orpheum has ever put on, we're talking Webster's language

Cecil B. Miles' New Production

"THE SQUAW MAN"

With one of the greatest casts ever assembled in one play

The Cast

Elliot Dexter, Ann Little, Catherine MacDonald, Theodore Roberts, Jack Holt, Thurston Hall, Tully Marshall, Edwin Stevens, Helen Dunbar, Winter Hall and other noted players.

—A play full of suspense, thrills, humor and pathos, in which a man gives his honor and character to save the family name.

And, Oh, Boy! This Latest "FATTY" ARUCKLE Comedy is a World Beater

"Camping Out"

SEE "Fatty" trying to keep down a rising sea sickness

SEE "Fatty" getting rid of a hole in his sock by cutting it out

SEE "Fatty" making holes in doughnuts

SEE "Fatty's" syncopated potato masher

Ssh! Are you a husband suffering with a wife? Watch "Fatty" get rid of of his'n

Olympic

3 DAYS

"For Husbands Only"

Jewel Incorporated Presents Lois Webers

Mrs. Charlie Chaplin

(NEE MILDRED HARRIS)

Princess

2 to 11 p. m. Regular Prices

Now—Thursday, Friday, Saturday—Now

Alaska and the Yukon!
The Golconda of the Few
The Golgotha of the Many!

J. WARREN KERRIGAN

"The Drifters"

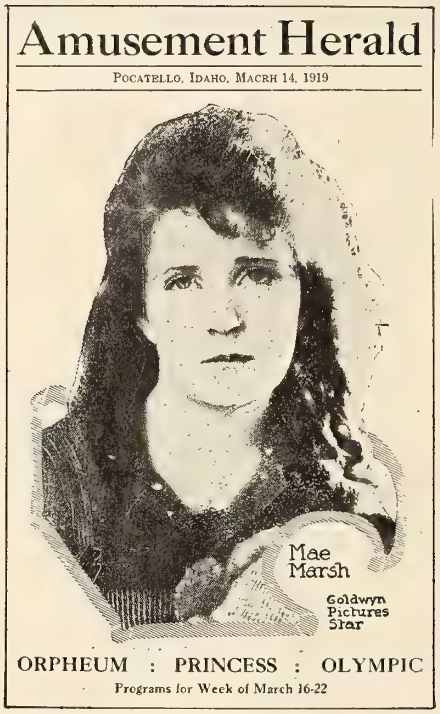
A Drama in Five Acts

Three Souls Adrift in Alaska

ADDED Attraction "THE BIG IDEA"

Two-Reel Comedy With "Billy" Parsons

Full pages used to advertise the three houses



Amusement Herald

Pocatello, Idaho, Macrh 14, 1919

Mae Marsh
Goldwyn Pictures Star

ORPHEUM : PRINCESS : OLYMPIC

Programs for Week of March 16-22

Striking cuts of stars used on program covers

Excellent display has been secured in these and a fine sense of values used in the selection of the matter. There are mighty few small city managers who would take a half page advertisement and then resist the impulse to crowd it up with a lot of reading matter. In the case of "The Squaw Man" the writer has cited the cast, has stated that it is a Cecil B. DeMille production and then has gone ahead to refer to it as "A play full of suspense, thrills, humor and pathos, in which a man gives his honor and character to save the family name." The "For Husbands Only" display largely uses a cut secured from the exchange, while the Kerrigan display is a splendid example of good advertising writing. There are good lines with the three flush at the left: Alaska and the Yukon! The Golconda of the Few—the Golgotha of the Many." Then it refers to the fact that "The Drifters" is a "stirring, gripping story of red-blooded men who brave the perils of the Arctic while delving for gold, and of a frail girl driven there by a relentless purpose." Equally good is the rest of the selling argument.

Whether all of this was original or part of it taken from press books we are not stopping to find out, and it doesn't matter. In either case the man who prepared this advertising deserves credit, and certainly he shows that he has used to the best end the material that he had and that he has achieved results that would be a credit to many big city houses.

But the advertising does not stop here. Every week the three theatres issue a twelve-page booklet 6¼ by 9¼, under the name of the *Amusement Herald*. This has on the front cover the picture of the star one of the houses and then the inside cover and the back cover is devoted to advertising. The first right-hand page gives the program for the week at the three houses and then two pages are devoted to stories about pictures and players at each house and the remaining page to general matter. Small space advertising of local merchants is carried on these pages. The matter is all well written and where possible there are cuts of the stars carried. It is the sort of stuff that every fan will read "from cover to cover."

Two thousand of these are issued each week. Through the use of slides, request cards and other means the theatres have built up a mailing list of a thousand and the others are placed in the theatre lobbies where patrons may find them. The mailing list is constantly growing through requests from the patrons.

In addition to this the theatres use all sorts of paper up to 24-sheets. It is certain that everyone around Pocatello is going to know what the three theatres are showing every week.

This is about one hundred per cent exploitation in a small city, and it shows that it can be done.

STILL MORE

One More Step in Jacksonville's Progress Recorded

ONLY last week in "Your Idea and Ours," we called attention to the advance that had been made by the exhibitors of Jacksonville, Fla. We are mighty glad to see developments in the Southern city keeping up so fast that we can hardly keep on schedule.

Now there comes to our desk the issue of the Jacksonville "Times-Union," of May 11 carrying a four-page section in colors devoted to motion pictures! Heretofore the illustrations used in the Jacksonville papers have been bad, largely carry the trade-marks and the letters of the producing companies. Special cuts are used in this issue for all the news matter and most of the cuts for the advertising have been specially made for that purpose.

Jacksonville is pushing right to the front.

Ruffner Becomes Manager of Rialto in San Francisco

Ralph Ruffner, one of the best known exhibitors and advertising men in the country, on June 1 became manager of the Rialto, one of the largest theatres in San Francisco. He had been connected with the Jensen and von Herberg house for a long time, having been advertising manager and manager of the Columbia in Portland, Ore., and more recently manager of the Rialto, Butte, Mont., which he left to take the present position.

It was largely on account of the health of Mrs. Ruffner, who could not stand the climate in Butte, that the change was made, and as Jensen and von Herberg had no house on the coast open, Mr. Ruffner recided to take the Rialto post.

Wilby Finds That All Call One-Sheets Bad

By R. B. Wilby

Manager Strand Amusement Company, Montgomery, Ala.

Mr. Wilby has just returned to Montgomery after visiting a number of the principal cities of the country with a view to studying motion picture conditions. His observations contained in the following article are the result of the things that he saw during that trip and especially with reference to the use of paper displays in theatre lobbies.

WHEN it was first found that pictures were subject to exploitation, the methods used were quite naturally borrowed from the so-called legitimate field. The displays were patterned after those of the theatre—with, it can be admitted, the 'ten-twent'-thirt' meller as the model—as were the paper and the "readers." As the business has developed publicity has improved and changed, until the better theatres are "selling" their shows through their advertisements in a way seldom attempted by the precedent-bound "legitimate" and using real stories rather than the prefunctory press matter that once stamped the work of an alleged press-agent. In short the methods of that part of the publicity for a theatre have been changed to meet the conditions.

Well designed twenty-fours have replaced the old shoot-em-up sixes that were supposed to herald the coming of something unusual. To some extent the threes have improved. But the one-sheet continues as from the beginning, in design if not in quality of work.

Practically no large theatre uses the ones designed by the distributors, yet all of them use signs of about that size. Since the lithographers can reproduce about any painting or drawing, it must be that the designs selected do not meet the requirements of these important houses. And if they do not, it seems entirely reasonable to say that they are therefore wrong; and if wrong, they should be made right. That is, so far as use in the lobby of a theatre is concerned.

The one has, however, another possible use—for outside posting, either hung in windows or on one sheet boards or street cars. For these uses, even more than for lobby work, the one is wanting. Its type cannot be read at thirty feet; its illustration seldom means anything. Here we are paying no little money for metal frames 28 x 42 on the dash of the street cars, yet the privilege is of little use because the lithographs which we can get for use can't be read from the side-walks, and the ones which we can afford to have printed are of rather a poor quality. Not many theatres have this same condition, but a poster that can't be read from the sidewalk to the car line also can not be read from the car window to a theatre's lobby.

It would seem that the truth of the matter is simply that a one-sheet should be an illustrated display advertisement no less than is a twenty-four or a slide, but that as we get them they are merely titled illustrations, sometimes badly and sometimes well selected, but not serviceable for the purpose for which they are most needed.

Just a few times—"Peggy" was an instance, as was some fairly recent Select release—ones have come along that were so divided between illustration and star-and-title that they were useful, but the number of times could be counted on a one-armed man's fingers.

Whether or not the "illustrated display advertisement" idea is right, this is certain—that the posters, and particularly the ones, are not being used by any theatre that thinks it can afford a card writer's work. And that's proof aplenty that something is ALL WRONG.

READ THIS, YOU N. Y. PUBLICITY MEN

Here Is a Newspaper that Wants to Cooperate and Cannot Get the Material to Work With

HERE is a letter that speaks for itself. It is addressed to the publicity departments of the producers and distributors. It comes from an exhibitor and it touches on a point vital to the industry.

The letter speaks for itself. It comes from L. W. Barclay, advertising manager of the Grand Amusement Company, Johnstown, Pa.:

In Johnstown, we have always had trouble getting cooperation out of our three newspapers. I, personally, finally prevailed upon Mr. Fred W. Church, Editor of the Leader, to introduce a page. He agreed to do so, upon condition that I write it and attend to it completely for a month or so, and that I get in touch with producers and have them send press matter and mats to the Leader.

I agreed to do this. I wrote to all the producers, asking them to see that the Leader was kept supplied.

Paramount-Artcraft is the only one that has been sending cuts—and Paramount-Artcraft is run in the opposition house, while the companies we buy from have been sending nothing.

Result—The fellow who gets the page started can't get publicity for his houses without yelling continually for cuts to the exchanges. Plenty of press stuff comes in, but no cuts or mats, and the Leader will use all the cuts that come along.

The page has progressed so that Mr. Church is now getting it out himself. About three times a week regularly, he calls me by telephone and asks me to dig up a cut for him. He has nothing but Paramount stuff to run.

Please put up a howl for me. Tell the producers' publicity departments to get mats to the Leader—to cooperate with it and other newspapers that are endeavoring to cooperate with the industry. It will possibly do some good if you will howl.

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Thomas D. Soriero, Park theatre, Boston, and Strand theatres, Lowell
Chas. H. Williams, Strand theatre, Providence, R. I.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Jack Kuhn, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Grossman, Standard theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis.
Edward L. Hyman, Liberty theatre, St. Louis.
Theo. L. Hays, New Garrick theatre, St. Paul.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Butterfly theatre, Milwaukee.
C. Edgar Momand, Garden theatre, Flint, Mich.
Charles C. Perry, Strand Theatre, Minneapolis.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
Chas. G. Branham, S. A. Lynch Ent., Atlanta.
R. B. Wilby, Strand Theatre, Montgomery, Ala.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.
C. A. Lick, New theatre, Fort Smith, Ark.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
Herbert J. Thacher, Strand theatre, Salina, Kan.
H. M. Thomas, Strand theatre, Omaha.
Ralph Ruffner, Rialto theatre, Butte.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, People's Theatre, Portland.
E. J. Myrick, Liberty theatre, Portland, Ore.
A. S. Kolstad, Liberty theatre, Hood River, Ore.
H. L. Percy, Antlers theatre, Roseburg, Ore.
P. E. Noble, Publicity Manager, Liberty and Columbia theatres, Portland.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.

"Watch the Hands" Business-Getting Slogan For the Victoria With "A Midnight Romance

"WATCH the hands!"

With this slogan as the center of his advertising, Kenneth Thomas, manager of publicity for the Victoria Theatre, Harrisburg, Pa., drew audiences totaling 15,000 people to see Anita Stewart in "A Midnight Romance," during a three days' showing, thus breaking all records for attendance in the city.

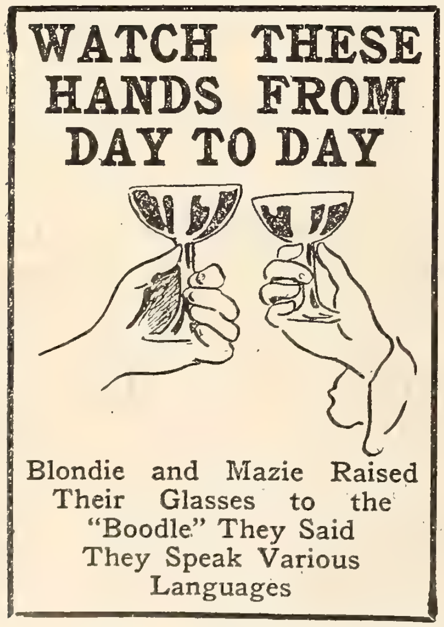
The big office records are noteworthy, because Harrisburg has an actual population of approximately 75,000 people. From these figures, one-fifth of the town turned out to see the feature. The Victoria was crowded for every performance, and the capacity is 2,200 persons.

The crowd started on the first morning of the showing. For the first performance almost 700 people were in the house. For the last performance three days later, there was a crowd in the waiting list, that was similar to a New York bread line—anxious, hungry, eager to see their favorite star.

Thomas, the publicity manager, does not believe in merely putting down the name of the star and the picture, and letting it go at that. His plan is to advertise, and advertise so much in advance of the other fellow that every fan simply rushes to see what you've got. "Do it better than the other fellow," is his motto, and he carries it out to the fullest. His progressive publicity on "A Midnight Romance" was largely the cause of the remarkable success of this film, although he modestly disclaims the honor.

For two weeks in advance of the showing, he carried a line about the picture, at the bottom of every advertisement in the local newspapers.

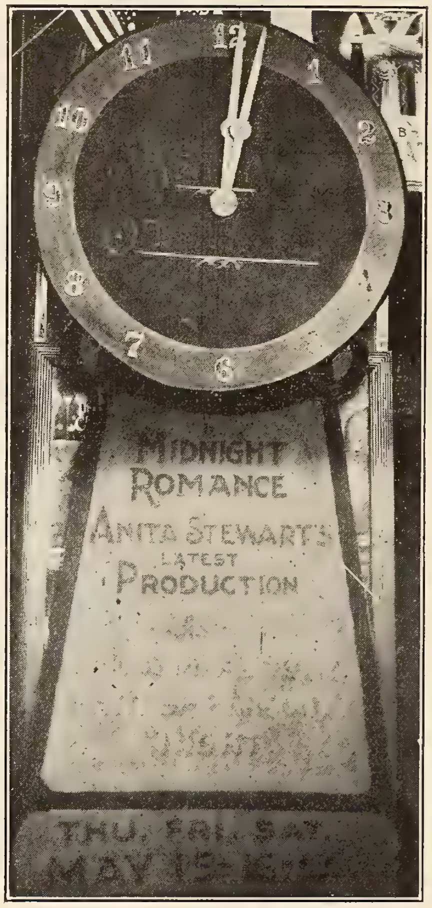
The picture was booked for Thursday, Friday and Saturday. Monday he started a teaser campaign. "Watch the hands," he said in these announcements, and the attention of the public was drawn by the clever and original illustrations accompanying. At the same time he carried a bottom line on his advertisement which said: "When the hands of the clock placed in front of this theatre reach midnight this attraction will be here," featuring "A Midnight Romance," in bold type.



WATCH THESE HANDS FROM DAY TO DAY

Blondie and Mazie Raised Their Glasses to the "Boodle" They Said They Speak Various Languages

These three-inch displays were used the Tuesday before the opening of the picture

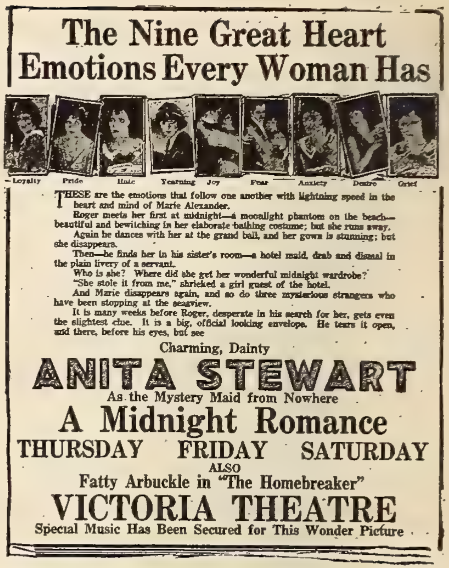


Clock made chief feature of Victoria lobby display

Tuesday, the teaser compaign continued, with another view of the hands, and the statement, "Blondie and Mazie raised their glasses to the 'Boodle,' they said. They speak various languages." The illustration portrayed two hands with glasses of wine, raised as in drinking a toast.

Wednesday came the solution of the mystery, as the readers of the papers were keyed up to a high tension of curiosity. "What are the hands?" was the query heard everywhere. The answer was given in an advertisement which said:

> THE MYSTERY OF THE HANDS REVEALED.
> You have seen the advertisements in all Harrisburg papers which said:
> WATCH THE HANDS FROM DAY TO DAY.
> They speak various languages.
> Here's the secret.
> Charming, Dainty
> ANITA STEWART
> who has these mysterious hands, is showing tomorrow in
> "A MIDNIGHT ROMANCE,"
> The story of a girl who works hard by day and at night is a social Butterfly.
> Also
> FATTY ARBUCKLE
> in
> THE HOME BREAKER
> Special music for these pictures.



The Nine Great Heart Emotions Every Woman Has

Loyalty
Pride
Hate
Yearning
Joy
Fear
Anxiety
Desire
Grief

THESE are the emotions that follow one another with lightning speed in the heart and mind of Marie Alexander.

Roger meets her first at midnight—a moonlight phantom on the beach—beautiful and bewitching in her elaborate bathing costume; but she runs away.

Again he dances with her at the grand ball, and her gown is stunning; but she disappears.

Then—he finds her in his sister's room—a hotel maid, drab and dismal in the plain livery of a servant.

Who is she? Where did she get her wonderful midnight wardrobe?

"She stole it from me," shrieked a girl guest of the hotel.

And Marie disappears again, and so do three mysterious strangers who have been stopping at the seaview.

It is many weeks before Roger, desperate in his search for her, gets even the slightest clue. It is a big, official looking envelope. He tears it open, and there, before his eyes, but see

Charming, Dainty

ANITA STEWART

As the Mystery Maid from Nowhere

A Midnight Romance

THURSDAY FRIDAY SATURDAY

ALSO

Fatty Arbuckle in "The Homebreaker"

VICTORIA THEATRE

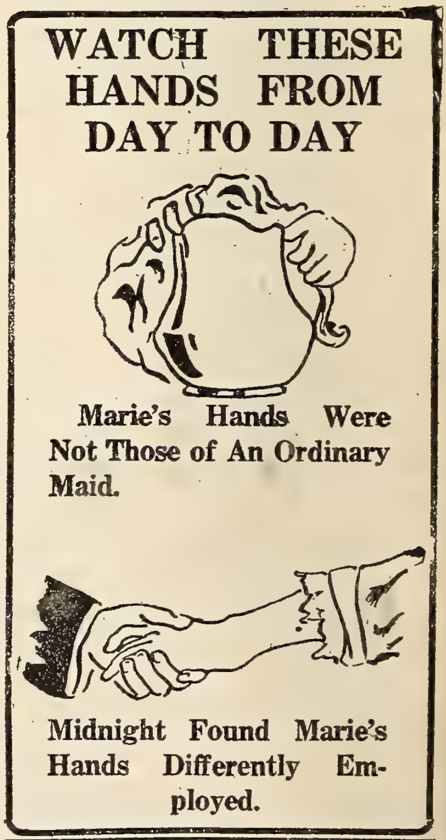
Special Music Has Been Secured for This Wonder Picture

Then this eight inch, three column, told what it was all about

A huge pasteboard clock was placed on the outside of the theatre during the teaser campaign. Its hands were moved forward daily and hundreds of people in the shopping district stopped every day to watch the dial. Finally, the day came when the hands reached twelve. The news was signalled to Harrisburg in the newspapers and three-column advertisements were carried, describing the nine great heart passions of every woman, to be seen in "A Midnight Romance."

In the evening papers a one-column advertisement rapped home the message, "See Anita Stewart at her best." The next morning another three-column layout carried a picture of a huge clock face, and clever wording.

Friday evening the people of the city



WATCH THESE HANDS FROM DAY TO DAY

Marie's Hands Were Not Those of An Ordinary Maid.

Midnight Found Marie's Hands Differently Employed.

Four-inch ads appeared in Monday papers

Advertising Leaders and the Way They Look at Film Exploitation

Getting First Attention

By Mrs. Joseph Grossman

Advertising Manager, Standard Theatre, Cleveland

VALUE of attention has always been my first consideration. There must be a distinctive force to draw the eye "To the Display" as well as "Into It."

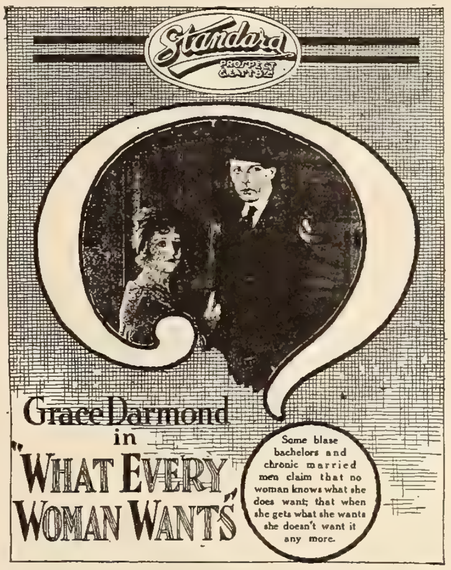
In order to accomplish this result, I read the plot of the story, then I endeavor to make a proper selection of the photographs at hand. Often I have made the choice of a "still" not in the marketed production and by viewing same in order to get the punch of the story, was able to discover it before using it in the display.

Since there is always more than one good way to arrange any given art, I experiment until I show by comparative illustrations, how much more attractive one display may be than another. Also what interest arousing powers may be in one that may not be in another.

The starting point is the production itself, whether I must depict Love, Romance, or Mystery. Second in consideration is the star to be featured. *I consider this of secondary importance, for if the production cannot hold the interest of the public, the star will not be able to do so.*

The public glances hurriedly through the displays, therefore there must be an eccentric arrangement. Not only to attract the attention from the other displays but most important in all, to "Hold" it. *There must be something of special interest to make the reader pick your display and give it at least one look, because it promises something of interest.*

At a glance the title, star and story must be suggested. There must be simplicity of arrangement to catch the eye and not confuse the reader. After the main purpose of making this clear is achieved, the decorative graces are added.



Standard

Grace Darmond in "WHAT EVERY WOMAN WANTS"

Some blase bachelors and chronic married men claim that no woman knows what she does want; that when she gets what she wants she doesn't want it any more.

Where white space on a Ben Day background works well

Mrs. Joseph Grossman

I am now ready to draw attention "Into" my display I am now referring to the selling power of the picture. In order to arouse curiosity so that every one will want to read the selling argument quickly, the text must be easily read and quickly read. This depends not only upon the type selected but upon the size, spacing and arrangement with other types.

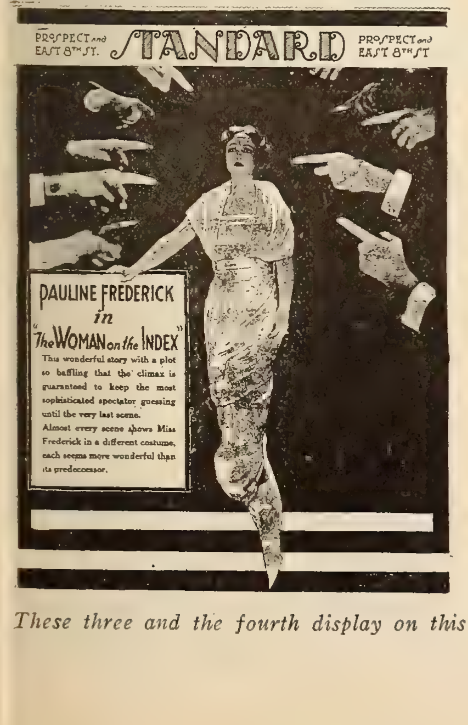
White space I consider a valuable asset in advertising. It keeps your display apart from your competitors, it surrounds your selling argument, thus making it stand out clearly just as an individual line of talk helps a good salesman. Its selling power is increased ten fold. I use white space whenever possible for the reader must grasp in "The Least Time" and "With the Least Effort" what is being said.

If there is a great deal to tell the public, break up your reading matter into paragraphs so that the information be clear and not confusing. *I keep one thing in mind and that is SIMPLICITY as that is the only thing that will catch the eye and HOLD IT.*

In reference to Geraldine Farrar in "The Stronger Vow" the two phtographs aid in making clear the two vows. This is a semi-costume play and being aware of the aversion of the general public to costume plays, no "Still" was used to signify that fact.

"What Every Woman Wants" is a rather bold display. The simplicity of this design creates the necessity for large type. There is just as much danger in getting

(*Continued on page* 3966)

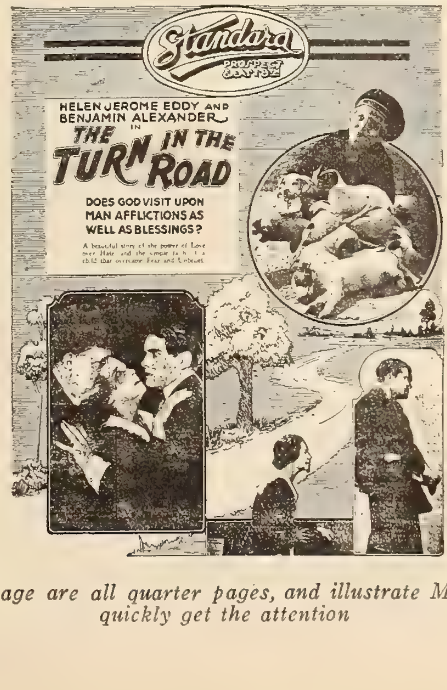


PROSPECT and EAST 8TH ST. STANDARD PROSPECT and EAST 8TH ST.

PAULINE FREDERICK in "The WOMAN on the INDEX"

This wonderful story with a plot so baffling that the climax is guaranteed to keep the most sophisticated spectator guessing until the very last scene.

Almost every scene shows Miss Frederick in a different costume, each seems more wonderful than its predecessor.

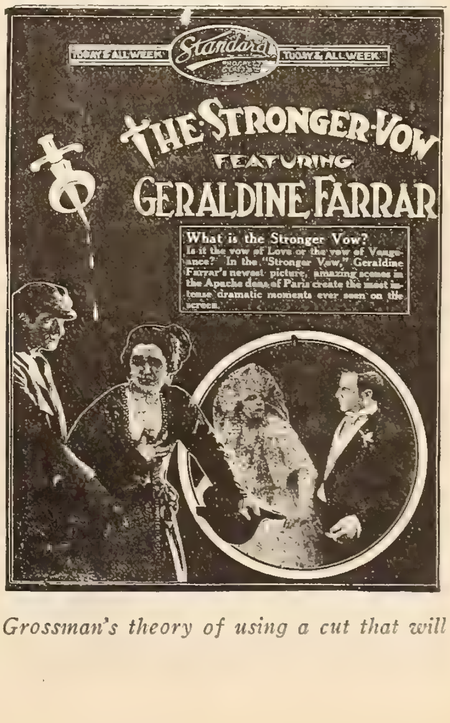


Standard

HELEN JEROME EDDY AND BENJAMIN ALEXANDER IN THE TURN IN THE ROAD

DOES GOD VISIT UPON MAN AFFLICTIONS AS WELL AS BLESSINGS?

A beautiful story of the power of Love over Hate and the simple faith of a child that overcame Fear and Unbelief



TODAY & ALL WEEK Standard TODAY & ALL WEEK

THE STRONGER VOW FEATURING GERALDINE FARRAR

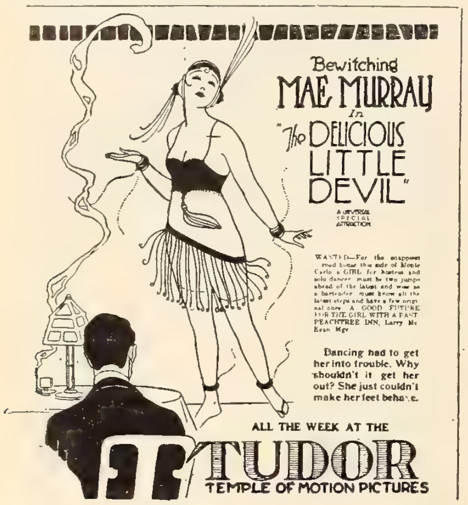
What is the Stronger Vow?

Is it the vow of Love or the vow of Vengeance? In the "Stronger Vow," Geraldine Farrar's newest picture, amazing scenes in the Apache dens of Paris create the most intense dramatic moments ever seen on the screen.

These three and the fourth display on this page are all quarter pages, and illustrate Mrs. Grossman's theory of using a cut that will quickly get the attention

Your Idea and Ours

IN writing our Special Service Section on "The Delicious Little Devil" we suggested that "There can be excellent advertisement prepared by the use of a picture of Miss Murray in dancing garb at the right . . . and then setting in want ad style . . . the advertisement Larry McLean used (which we reproduced) . . and then go ahead with the selling argument."


Bewitching
MAE MURRAY
In
"The DELICIOUS LITTLE DEVIL"
A UNIVERSAL SPECIAL ATTRACTION

WANTED—For the snappiest road house this side of Monte Carlo a GIRL for hostess and solo dancer, must be two jumps ahead of the latest and wise as a bartender, must know all the latest steps and have a few original ones. A GOOD FUTURE FOR THE GIRL WITH A PAST. PEACHTREE INN, Larry McLean Mgr.

Dancing had to get her into trouble. Why shouldn't it get her out? She just couldn't make her feet behave.

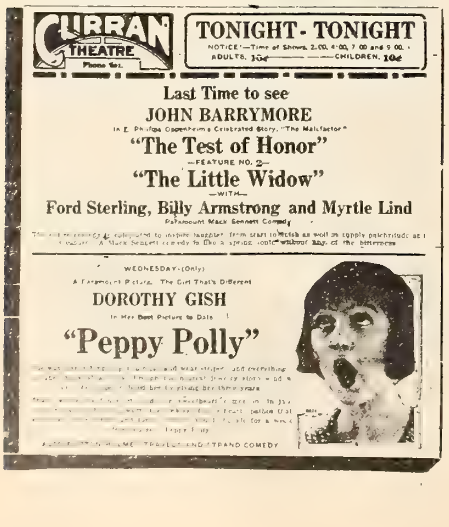
ALL THE WEEK AT THE
TUDOR
TEMPLE OF MOTION PICTURES

Tudor theatre, Atlanta, Ga., followed this advice except for the placing of the figure at the left, an improvement considering the design used. This was taken from one of the displays that appeared exclusively in MOTION PICTURE NEWS. There isn't the slightest question that this display got immediate attention.

This display has the advantage of suggesting the spice of the picture and at the same time to avoid the suggestive. There's quite a difference.

Instead of giving your theatre a "name" give it a MEANING.

ISIS and Curran theatres, Boulder, Colo., show mighty good advertising for a smaller city. You know that we are mighty strong for having the selling arguments carried on in the advertising and here these two theatres make it a point to do this. While the reading matter is not in large type there is sufficient display given on the name of the star and the title to get the attention. Then these two houses are fortunate in being able to get their advertising on the same page every day so that the reader naturally turns there for the motion picture announcements.


CURRAN THEATRE
Phone 501.
TONIGHT - TONIGHT
NOTICE!—Time of Shows, 2:00, 4:00, 7:00 and 9:00.
ADULTS, 15¢ — CHILDREN, 10¢

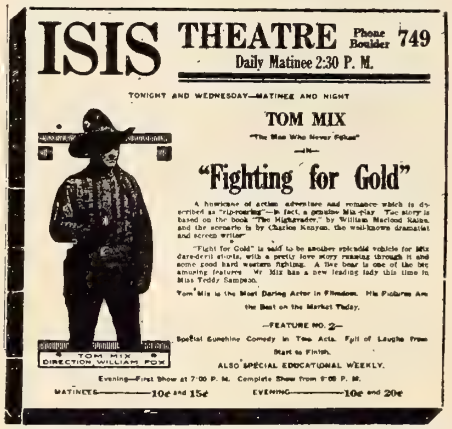
Last Time to see
JOHN BARRYMORE
In E. Phillips Oppenheim's Celebrated Story, "The Malefactor"
"The Test of Honor"
—FEATURE NO. 2—
"The Little Widow"
—WITH—
Ford Sterling, Billy Armstrong and Myrtle Lind
Paramount Mack Sennett Comedy

WEDNESDAY—(Only)
A Paramount Picture. The Girl That's Different
DOROTHY GISH
In Her Best Picture to Date
"Peppy Polly"

We have noted some cases where the theatre omitted the cut from the advertising and it appeared in the news columns. We believe that it is more valuable in the advertising than in free space unless too large for use there. If these two theatres were able to get scene cuts and get these run in the news portion of the paper it would be much better.

Now, in the case of the Curran, "The Test of Honor" was advertised for several days in advance of the showing and cuts were used in that advertising, therefore it could well be dropped from the display on the last day of the showing so that more attention would be given the Gish picture.

Isis should have featured the name of Tom Mix stronger. Here is an actor with a great following and his name should have been strongly brought out, especially in a Western community. The heavy name of the theatre somewhat kills the cut and we would advise this house to use a name plate as does the Curran.


ISIS THEATRE Phone Boulder 749
Daily Matinee 2:30 P. M.
TONIGHT AND WEDNESDAY—MATINEE AND NIGHT
TOM MIX
"The Man Who Never Fakes"
—IN—
"Fighting for Gold"

A hurricane of action, adventure and romance which is described as "rip-roaring"—in fact, a genuine Mix-play. The story is based on the book "The Highgrader," by William Macleod Raine, and the scenario is by Charles Kenyon, the well-known dramatist and screen writer.

"Fight for Gold" is said to be another splendid vehicle for Mix dare-devil stunts, with a pretty love story running through it and some good hard western fighting. A live bear is one of the big amusing features. Mr. Mix has a new leading lady this time in Miss Teddy Sampson.

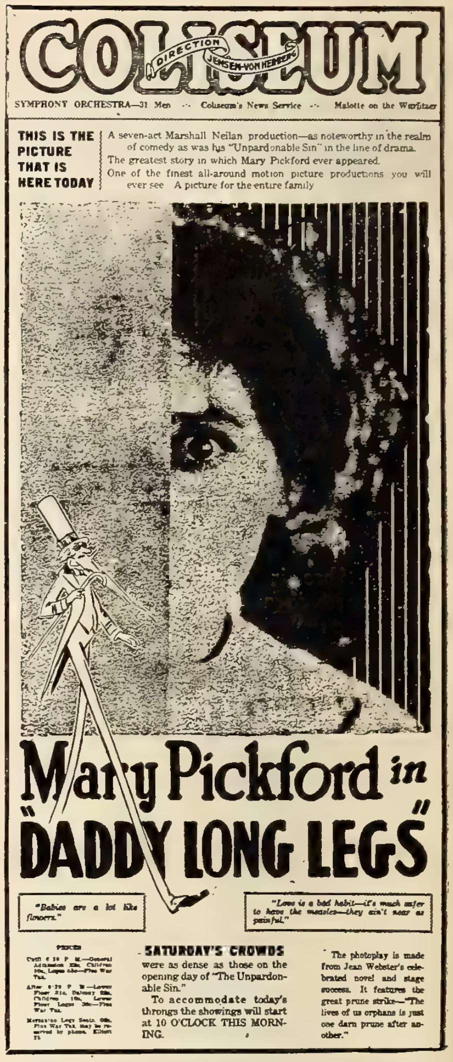
Tom Mix is the Most Daring Actor in Filmdom. His Pictures Are the Best on the Market Today.

—FEATURE NO. 2—
Special Sunshine Comedy in Two Acts. Full of Laughs from Start to Finish.
ALSO SPECIAL EDUCATIONAL WEEKLY.
Evening—First Show at 7:00 P. M. Complete Show from 9:00 P. M.
MATINEES—10¢ and 15¢ EVENING—10¢ and 20¢

The Curran here uses seven inches triple column and the Isis six and a half. They never employ less space than this every day, which is a mighty good showing for a city with a census population of 10,983.

We'd rather keep far enough ahead so that the other fellow doesn't even see your dust.

THOUGH not a distinct novelty this is an unusual advertisement and one that is certain to attract the fullest amount of attention. Here the enlarged face of Mary Pickford as she appeared as the little orphan asylum inmate has been "curtained off" so that only the left portion of her face appears on the background of the "curtain" there is drawn in the fanciful figure of "Daddy Long Legs," which has the immediate effect of attracting attention to the title. The display occupies four full columns in the Seattle *Times.*


COLISEUM
DIRECTION JENSEN-VON HERBERG
SYMPHONY ORCHESTRA—31 Men -·- Coliseum's News Service -·- Malotte on the Wurlitzer

THIS IS THE PICTURE THAT IS HERE TODAY
A seven-act Marshall Neilan production—as noteworthy in the realm of comedy as was his "Unpardonable Sin" in the line of drama.
The greatest story in which Mary Pickford ever appeared.
One of the finest all-around motion picture productions you will ever see. A picture for the entire family

Mary Pickford in
"DADDY LONG LEGS"

"Babies are a lot like flowers."

"Love is a bad habit—it's much safer to have the measles—they ain't near as painful."

PRICES

SATURDAY'S CROWDS were as dense as those on the opening day of "The Unpardonable Sin."

To accommodate today's throngs the showings will start at 10 O'CLOCK THIS MORNING.

The photoplay is made from Jean Webster's celebrated novel and stage success. It features the great prune strike—"The lives of us orphans is just one darn prune after another."

Just above the cut there is one of the selling arguments which says:

> This is the picture that is here today:
> A seven-act Marshall Neilan production—as noteworthy in the realm of comedy as was his "Unpardonable Sin" in the line of drama.
> The greatest story in which Mary Pickford ever appeared.
> One of the finest all-round motion picture productions you will ever see. A picture for the entire family.

In the first place, we are decidedly against saying any picture is a star's best. It is trite, unconvincing and out of place. Let the people find that out for themselves.

Below the title there are a couple of quotations from Judy and then in the lower right hand corner we find:

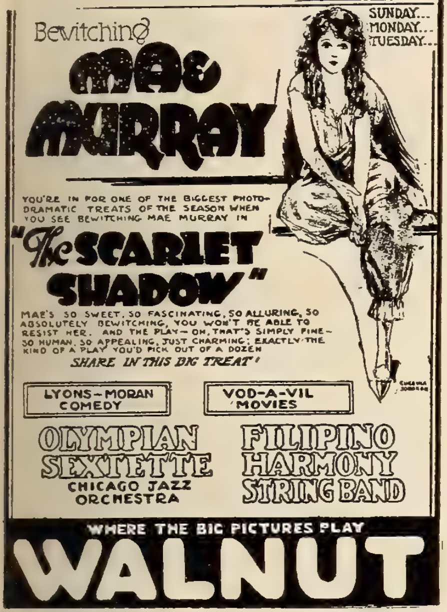
> The photoplay is made from Jean Webster's celebrated novel and stage success. It features the great prune strike—"The life of us orphans is just one darn prune after another."

The other matter tells that the crowds that attended the Saturday showing were as great as those for the opening of "The Unpardonable Sin."

It's often not the size of the type, but the type of the talk.

IN this three-column, nine-inch display the Walnut theatre, Louisville, Ky., has obtained an excellent eye effect with the drawing of Mae Murray and the display of her name and the title of the picture, but then the designer has been content to go in for mere generalities that might be

What Live Wires are Doing



Bewitching
MAE MURRAY
SUNDAY... MONDAY... TUESDAY...

YOU'RE IN FOR ONE OF THE BIGGEST PHOTODRAMATIC TREATS OF THE SEASON WHEN YOU SEE BEWITCHING MAE MURRAY IN

"The SCARLET SHADOW"

MAE'S SO SWEET, SO FASCINATING, SO ALLURING, SO ABSOLUTELY BEWITCHING, YOU WON'T BE ABLE TO RESIST HER. AND THE PLAY—OH, THAT'S SIMPLY FINE—SO HUMAN, SO APPEALING, JUST CHARMING; EXACTLY THE KIND OF A PLAY YOU'D PICK OUT OF A DOZEN

SHARE IN THIS BIG TREAT!

LYONS–MORAN COMEDY

VOD-A-VIL MOVIES

OLYMPIAN SEXTETTE
CHICAGO JAZZ ORCHESTRA

FILIPINO HARMONY STRING BAND

WHERE THE BIG PICTURES PLAY
WALNUT

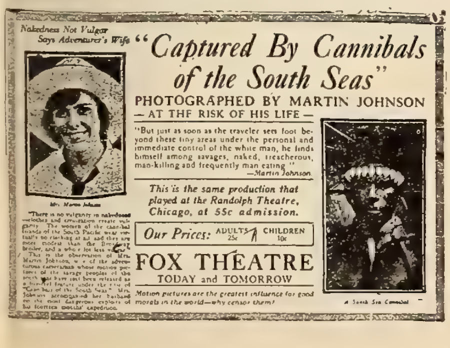
made applicable to most any picture. For instance, we are told:

> You're in for one of the biggest photodramatic treats of the season when you see the bewitching Mae Murray in "The Scarlet Shadow."
>
> Mae's so sweet, so fascinating, so alluring, so absolutely bewitching you won't be able to resist her. And the play—oh, that is simply fine—so human, so appealing, just charming; exactly the kind of a play you'd pick out of a dozen.

Heavings! What adjectives. And to us and to the average reader this whole thing leaves the impression that the designer of the advertisement did not know himself what the picture was about. There was a time when the public bought merely the star and the title, but in most cases that day has passed. People are not coming down from their homes and plank their money on your ticket window simply because you have used a lot of adjectives. They want to know what they are paying for; they insist on buying something specific in amusement. There were ample selling arguments on this picture and they should have been employed. It is all right to say that Miss Murray is fascinating, but tell WHY she is IN THIS PICTURE.

Sometimes the sound of energy is only the exhaust.

FOX THEATRE, Aurora, Ill., uses advertising that in itself looks mighty good, but its effectiveness is marred to a certain extent because the newspaper in which it appears uses the same sort of a border around all of the amusement enterprises, even including boxing contests. We would suggest to the Fox that it first get a distinctive name plate and then that it use a border all of its own on its displays so that it will be recognized the moment that the eye strikes it.



Nakedness Not Vulgar Says Adventurer's Wife

"Captured By Cannibals of the South Seas"

PHOTOGRAPHED BY MARTIN JOHNSON
— AT THE RISK OF HIS LIFE —

"But just as soon as the traveler sets foot beyond these tiny areas under the personal and immediate control of the white man, he finds himself among savages, naked, treacherous, man-killing and frequently man eating."
—*Martin Johnson.*

This is the same production that played at the Randolph Theatre, Chicago, at 55c admission.

Our Prices: ADULTS 25c CHILDREN 10c

FOX THEATRE
TODAY and TOMORROW

Motion pictures are the greatest influence for good morals in the world—why censor them?

Mrs. Martin Johnson

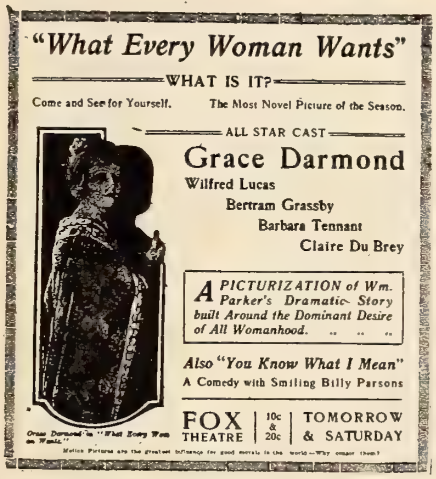
A South Sea Cannibal

Typing is modest on both of these displays. That on the cannibal picture is six inches across four columns and the "What Every Woman Wants" seven inches by three.

Use of cuts in these displays again shows how much better advertising results when they are present. In one of these there is a single column of Mrs. Martin Johnson and then a single of one of the South Sea cannibals. The idea of balancing the picture of a black warrior with a pretty white woman is a good one and the contrast is sure to result in the attention. The main selling argument is devoted to a quotation from Martin Johnson, reading:

> But just as soon as the traveler sets foot behind those tiny areas under the control of the white man, he finds himself among savages, naked, treacherous, man-killing and frequently man-eating.

Under the picture of Mrs. Johnson is a quotation saying that there is no vulgarity in mere nakedness and referring to the real modesty of the women of those islands. It is all convincing stuff.



"What Every Woman Wants"

WHAT IS IT?

Come and See for Yourself. The Most Novel Picture of the Season.

ALL STAR CAST

Grace Darmond
Wilfred Lucas
Bertram Grassby
Barbara Tennant
Claire Du Brey

A PICTURIZATION of Wm. Parker's Dramatic Story built Around the Dominant Desire of All Womanhood. .. .. ..

Also "You Know What I Mean"
A Comedy with Smiling Billy Parsons

FOX THEATRE | 10c & 20c | TOMORROW & SATURDAY

Grace Darmond in "What Every Woman Wants."

Motion Pictures are the greatest influence for good morals in the world—Why censor them?

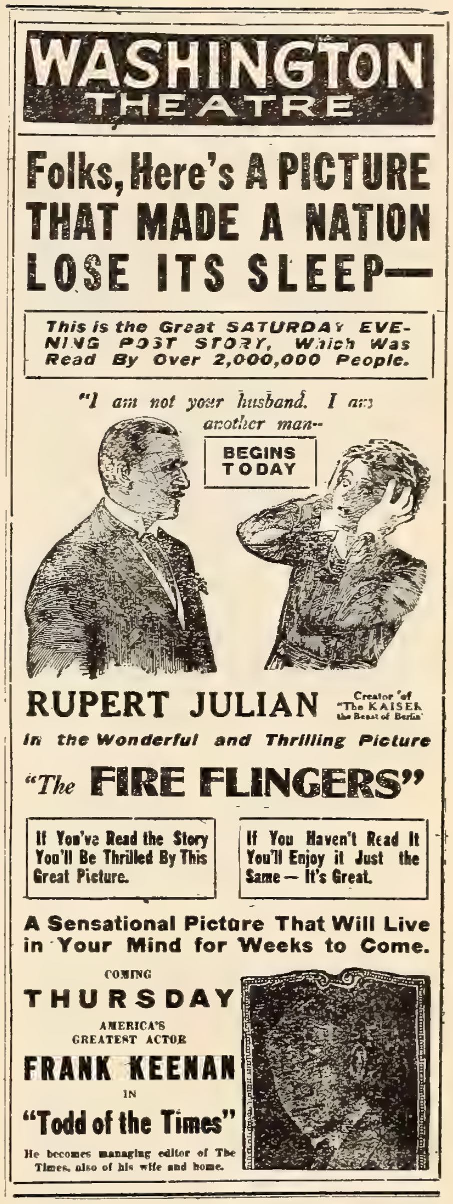
The Fox has staid away from the teaser style largely with the Grace Darmond picture and has been content with arousing a certain amount of curiosity and then selling the product on the strong cast and that fact that it is a picturization of the dramatic Parker story.

By the way, the Aurora theatres are showing good sense by carrying at the bottom of all of their advertising the lines:

"Motion pictures are the greatest influence for good morals in the world—why censor them?"

A mighty good way of enlisting all photoplay lovers in your fight.

No one wants to study geography in your advertising, don't make a "map" necessary to understand it.



WASHINGTON THEATRE

Folks, Here's A PICTURE THAT MADE A NATION LOSE ITS SLEEP—

This is the Great SATURDAY EVENING POST STORY, Which Was Read By Over 2,000,000 People.

"I am not your husband. I am another man–

BEGINS TODAY

RUPERT JULIAN Creator of "The KAISER the Beast of Berlin"

In the Wonderful and Thrilling Picture

"The FIRE FLINGERS"

If You've Read the Story You'll Be Thrilled By This Great Picture.

If You Haven't Read It You'll Enjoy it Just the Same — It's Great.

A Sensational Picture That Will Live in Your Mind for Weeks to Come.

COMING
THURSDAY
AMERICA'S GREATEST ACTOR
FRANK KEENAN
IN
"Todd of the Times"

He becomes managing editor of The Times, also of his wife and home.

ORDINARILY we would take a glance at this display and say that it is mighty poor. But as a matter of fact we could not even suggest a better display than the Washington, Dallas, Texas, has used with the "Fire Flingers." We may be pardoned for saying that we suggested that the line, not coined by us, but by Universal, "The story that made a nation lose its sleep" be used in all advertising.

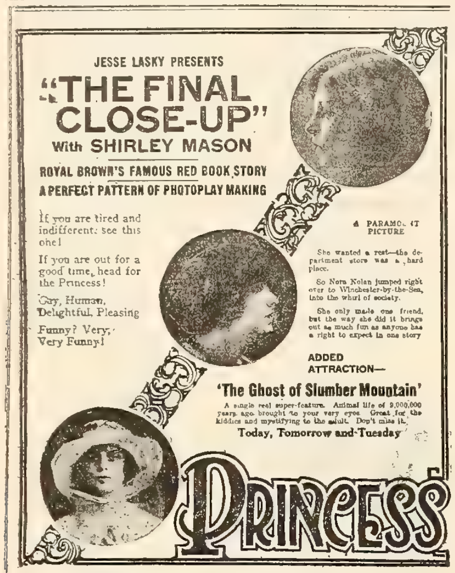
There has been a distinct appeal made here to every reader of the *Saturday Evening Post* story, but there could have been a more effective one by using space that would have allowed the top line to read straight across the page and by using a larger and more striking scene picture.

Too many different sorts of type are used. It is a whole lot surer to confine the selection to three. The title of the picture should have been brought out stronger. Space used is two columns, twelve inches.

It's not the ache that counts, but the remedy.

WHOLE point of the story was missed in this display. Here is the story of a little working girl who found her only

Scoring Hits and Errors



JESSE LASKY PRESENTS

"THE FINAL CLOSE-UP"

With SHIRLEY MASON

ROYAL BROWN'S FAMOUS RED BOOK STORY

A PERFECT PATTERN OF PHOTOPLAY MAKING

If you are tired and indifferent: see this one!

If you are out for a good time, head for the Princess!

Gay, Human, Delightful, Pleasing

Funny? Very, Very Funny!

A PARAMOUNT PICTURE

She wanted a rest—the department store was a hard place.

So Nora Nolan jumped right over to Winchester-by-the-Sea, into the whirl of society.

She only made one friend, but the way she did it brings out as much fun as anyone has a right to expect in one story

ADDED ATTRACTION—

'The Ghost of Slumber Mountain'

A single reel super-feature. Animal life of 9,000,000 years ago brought to your very eyes. Great for the kiddies and mystifying to the adult. Don't miss it.

Today, Tomorrow and Tuesday

PRINCESS

pleasure in the "movies," who dreamed of them and who wanted a romance just as she found in them—especially the "final close-up" which sees the lovers in embrace. Probably "missed" is a poor word here—IGNORED is a better one.

In the first place, the printing is very bad here and the three pictures of Miss Mason do not stand out as they should. Then the selling arguments are weak. At the left we have:

> If you are tired and indifferent, see this one.
> If you are out for a good time, head for the Princess.
> Gay, human, delightful, pleasing.
> Funny? Very funny.

Mere generalities these, and then when the smaller talk, based directly on the plot starts, it gets away from the big idea. This is what it says:

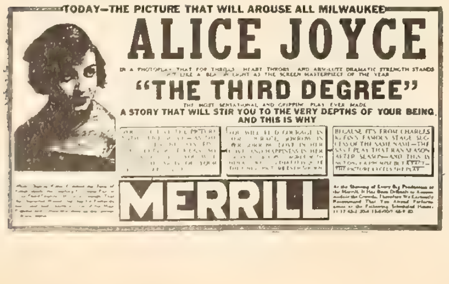
> She wanted a rest—the department store was a hard place.
> So Nora Nolan jumped right over to Winchester-by-the-sea, into the whirl of society.
> She made only one friend, but the way she did it brings out as much fun as any one has a right to expect in a story.

And what does it all mean? Why should anyone go to see THAT in a picture. Ad writer for the Princess theatre, Denver, don't waste eight inches across three columns again, but take a look at the Special Service Section of the MOTION PICTURE NEWS. If you will turn back to the May 24 issue, you will find some of the chances that you have missed.

Maybe there's a good idea in your waste basket.

THIS display of the Merrill theatre, Milwaukee, occupied nine inches across eight columns and had a position at the top of the page. Therefore it is bound to have attracted attention, but we cannot imagine a display that is made so hard to read and so unattractive to the eye.

This is largely the result of the use of all capitals in the display type. There always must be relief in type displays and where there is not white space to do this there must be a change to lower case and to italics to get the effect. While there are four different kinds of type used here, the capital effect is so dominant that we don't believe one-tenth of the people read the whole thing. The appeal at a glance is to get the name Alice Joyce, and then the title of the picture and then to give the rest of it a single glance—without reading any. Also the mass of type largely kills the effect of the very attractive picture of Miss Joyce.



TODAY—THE PICTURE THAT WILL AROUSE ALL MILWAUKEE

ALICE JOYCE

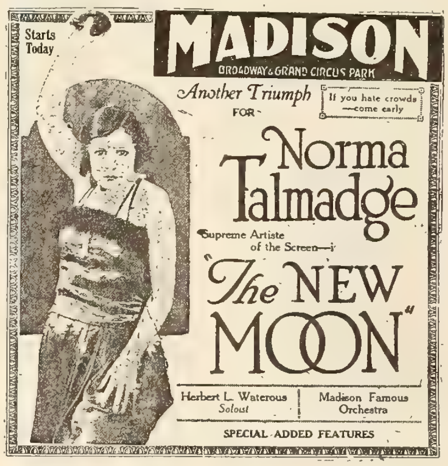
"THE THIRD DEGREE"

A STORY THAT WILL STIR YOU TO THE VERY DEPTHS OF YOUR BEING AND THIS IS WHY

MERRILL

Most some people can make out of ink is a blot.

WHAT is this? An indignant young bride about to throw her first biscuit at hubby because he has made some unkind remark? We'll leave it to any one who hasn't seen Norma Talmadge in "The New Moon" to guess, and for those that haven't we'll explain that this is supposed to picture a moment when she halts the Bolsheviks by threatening to throw a hand grenade at them. Yes, it is a hand grenade, and not a biscuit.



Starts Today

MADISON

BROADWAY & GRAND CIRCUS PARK

Another Triumph FOR

If you hate crowds —come early

Norma Talmadge

Supreme Artiste of the Screen—in

"The NEW MOON"

Herbert L. Waterous Soloist

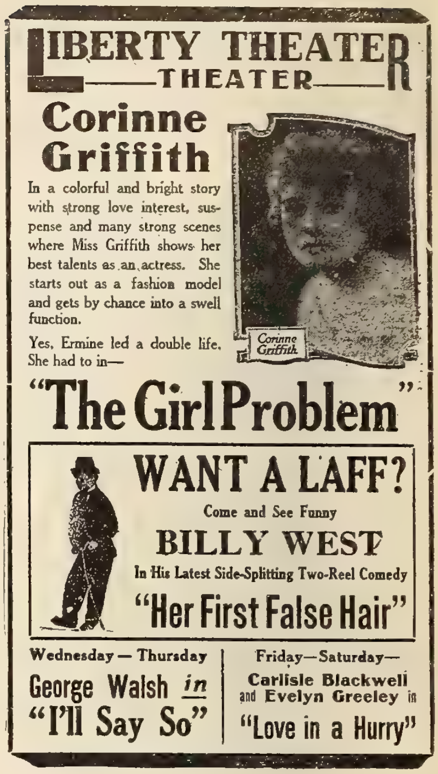
Madison Famous Orchestra

SPECIAL ADDED FEATURES

Here is a clear case where the theatre, the Madison, Detroit, has put the burden of selling the picture on the name of the star and the title of the play—a distinctly unfair policy. Why not say something about the picture itself, why not give some reason for the people coming to the box-office and buying tickets?

Hard lines are sometimes the stragihtest ones.

SO long as we have strength enough to pound the old typewriter we will continue to protest against the old bevel-edged border which many theatres continue to use in order to get the block effect in their advertising. In eight cases out of ten they fail to achieve the effect that they sought and in 999 cases out of a 1,000 it means nothing when this effect is secured.



LIBERTY THEATER

Corinne Griffith

In a colorful and bright story with strong love interest, suspense and many strong scenes where Miss Griffith shows her best talents as an actress. She starts out as a fashion model and gets by chance into a swell function.

Yes, Ermine led a double life. She had to in—

Corinne Griffith

"The Girl Problem"

WANT A LAFF?

Come and See Funny

BILLY WEST

In His Latest Side-Splitting Two-Reel Comedy

"Her First False Hair"

Wednesday — Thursday

George Walsh in "I'll Say So"

Friday—Saturday—

Carlisle Blackwell and Evelyn Greeley in "Love in a Hurry"

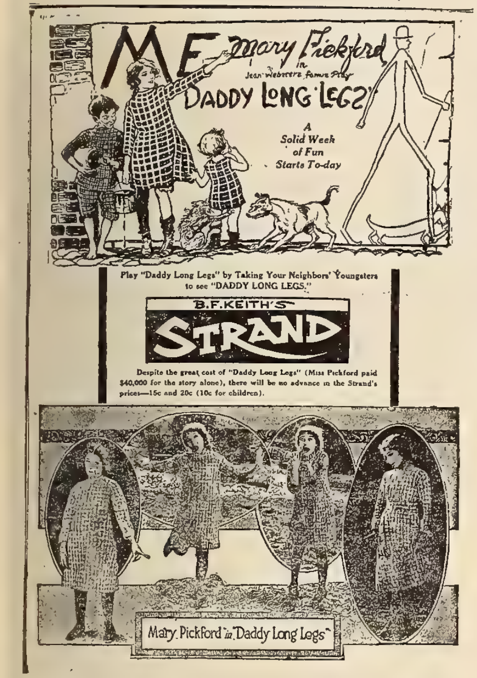
Liberty theatre, Muncie, Ind., would have had a much neater effect by using a light double rule or, better still, some distinctive border and a name plate for the theatre and possibly running the border into the cut of Corinne Griffith. The whole display effect here is confusing with the result that the Billy West picture stands out as the thing that gets the eye first, and we are sure that is not what the designer meant to do. This is caused largely by the box effect about it and the smaller type matter being used full measure, instead of leaving ample white space at either side. As it stands it distinctly separates the name of the star from the title of the feature.

Scylla and Charybdis back us when advertising starts through.

MARY PICKFORD in "Daddy Long Legs" has brought out a large amount of clever advertising, and here is one of the most unusual of them, the work of the Strand theatre, Louisville, Ky. It uses one of the designs prepared by First National to get the eye and then employs a number of pictures of Miss Pickford as the little orphan girl. It will be noted that the suggestion of Judy, after she had gone to college, for the appeal here has been made directly to the children. One of the lines tells the reader to "Play 'Daddy Long Legs' by taking your neighbors' youngsters to see 'Daddy Long Legs.'"

Unless there was other advertising making an appeal to the grown-ups we rather doubt the advisability of centering the display on the children and getting too much of an idea over that this is a picture especially for them, when as a matter of

From 100 Per Cent to Zero



ME Mary Pickford in Jean Webster's famous Play
DADDY LONG LEGS
A Solid Week of Fun Starts To-day

Play "Daddy Long Legs" by Taking Your Neighbors' Youngsters to see "DADDY LONG LEGS."

B.F. KEITH'S
STRAND

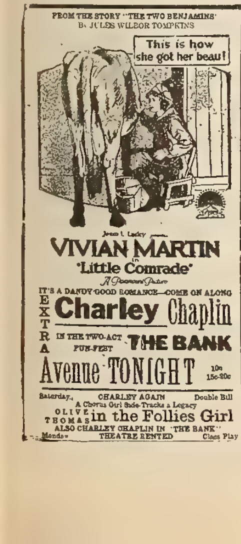
Despite the great cost of "Daddy Long Legs" (Miss Pickford paid $40,000 for the story alone), there will be no advance in the Strand's prices—15c and 20c (10c for children).

Mary Pickford in "Daddy Long Legs"

fact the adult enjoyment would be even greater. The very small line saying that this was Jean Webster's famous play hardly gets that idea over. For getting attention it is mighty good, but for convincing the public as a whole it is rather weak. Space used is twelve and a half inches, four columns.

The high sign that you need in your theatre is quality in everything that you do.

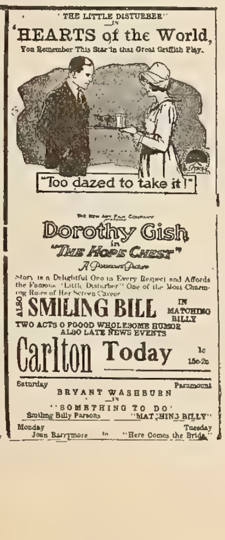
AVENUE A and Carlton theatres, Du Bois, Pa., furnish an example of the use of cuts supplied by the producer and then destroying their effectiveness by the mass of type. In this case it is not so much the amount of the type, but the type itself. And, again, the type seems to have been used without it being clear what the designer wanted to accomplish. It gives one very much the impression that the compositor simply strolled about the printing office and every time he needed a word reached for the nearest case. For instance, why the word "Charley" should be in a heavy black face and "Chaplin" in light could never be satisfactorily explained to any one.



FROM THE STORY "THE TWO BENJAMINS"
By JULES WILBOR TOMPKINS

This is how she got her beau!

Jesse L. Lasky presents
VIVIAN MARTIN
in
'Little Comrade'
A Paramount Picture
IT'S A DANDY GOOD ROMANCE—COME ON ALONG
EXTRA Charley Chaplin
IN THE TWO-ACT FUN-FEST THE BANK
Avenue TONIGHT 10c 15c-20c
Saturday, CHARLEY AGAIN Double Bill
A Chorus Girl Side-Tracks a Legacy
OLIVE THOMAS in the Follies Girl
ALSO CHARLEY CHAPLIN IN "THE BANK"
Monday THEATRE RENTED Class Play



"THE LITTLE DISTURBER" IN
'HEARTS of the World,
You Remember This Star in that Great Griffith Play.

"Too dazed to take it!"

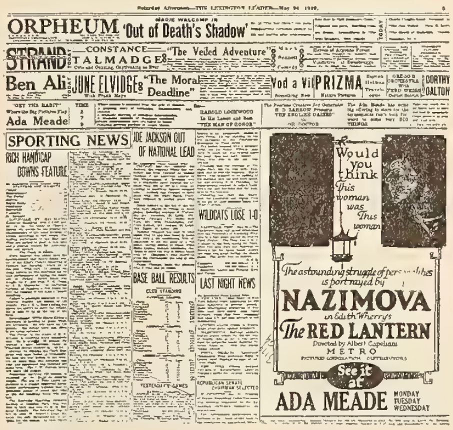
The New Art Film Company presents
Dorothy Gish
in
"The Hope Chest"
A Paramount Picture
Story is a Delightful One in Every Respect and Affords the Famous "Little Disturber" One of the Most Charming Roles of Her Screen Career
ALSO SMILING BILL IN MATCHING BILLY
TWO ACTS O FGOOD WHOLESOME HUMOR
ALSO LATE NEWS EVENTS
Carlton Today 1c 15c-2c
Saturday Paramount
BRYANT WASHBURN
IN
"SOMETHING TO DO"
Smiling Billy Parsons "MATCHING BILLY"
Monday Tuesday
John Barrymore in "Here Comes the Bride"

In the first place, the two theatres should get themselves name plates and carry these in one of the corners of each display. This would to an extent systematize the arrangement. Then the different attractions should be separated and selling talks given on the feature. The picture of Vivian Martin and the cow with the line, "This is how she got her beau," means absolutely nothing unless it is explained and the same is true with the Gish offering. More uniformity of type is badly needed.

Space used is nine inches across four columns.

It's bad enough to worry your patrons with the screen tragedies, so keep your own to yourself.

DOWN in Lexington, Ky., they have gotten into the habit of using the one-inch streamers across the newspaper pages for motion picture advertising, a habit that we think is a bad one for the prosperity of the theatre and bad policy on the part of the newspapers. We are reproducing here three-quarters of the Saturday page of the Leader, and though the reduction is considerable you can see the messy effect. These spaces are one inch deep and crowded with matter, and as a result no display is obtained.



Saturday Afternoon—THE LEXINGTON LEADER—May 24, 1919.

ORPHEUM MARIE WALCAMP IN 'Out of Death's Shadow' TODAY

STRAND TODAY CONSTANCE TALMADGE "The Veiled Adventure"

Ben Ali TODAY JUNE ELVIDGE "The Moral Deadline" Vod a Vil PRIZMA Nature Pictures DORTHY DALTON

"GET THE HABIT" Where the Big Pictures Play Ada Meade TIME 2 7 9 HAROLD LOCKWOOD In His Latest and Best "THE MAN OF HONOR"

SPORTING NEWS

RICH HANDICAP DOWNS FEATURE

JOE JACKSON OUT OF NATIONAL LEAD

WILDCATS LOSE 1-0

BASE BALL RESULTS

CLUB STANDING

LAST NIGHT NEWS

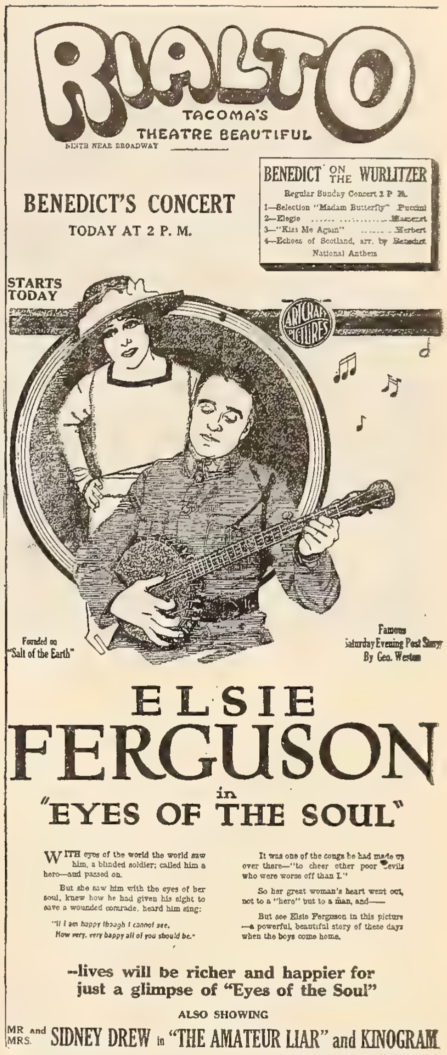
REPUBLICAN SENATE CHAIRMAN SELECTED

Would you think This woman was This woman

The astounding struggle of personalities is portrayed by
NAZIMOVA
in Edith Wherry's
The RED LANTERN
Directed by Albert Capellani
METRO
PICTURES CORPORATION DISTRIBUTORS
See it at
ADA MEADE MONDAY TUESDAY WEDNESDAY

It is shown the error is realized by the fact that when the Ada Meade theatre has some big attraction it takes separate space to advertise it. In this instance it has used ten inches, three columns in announcing the Nazimova picture. Here one of the advertisements supplied by Metro in mat form has been used very effectively. While we don't blame the theatres for taking advantage of the fact they can get the top of the paper, we earnestly believe that they would build for better business by using regularly displays like that on "The Red Lantern."

Don't be afraid to walk all over the graves of the past; it is only the present that can get up and get you at the throat.



RIALTO
TACOMA'S THEATRE BEAUTIFUL
NINTH NEAR BROADWAY

BENEDICT'S CONCERT
TODAY AT 2 P. M.

BENEDICT ON THE WURLITZER
Regular Sunday Concert 2 P. M.
1—Selection "Madam Butterfly" Puccini
2—Elegie .... Massenet
3—"Kiss Me Again" .... Herbert
4—Echoes of Scotland, arr. by Benedict
National Anthem

STARTS TODAY

Founded on "Salt of the Earth"

Famous Saturday Evening Post Story By Geo. Weston

ELSIE
FERGUSON
in
"EYES OF THE SOUL"

WITH eyes of the world the world saw him, a blinded soldier; called him a hero—and passed on.

But she saw him with the eyes of her soul, knew how he had given his sight to save a wounded comrade, heard him sing:

"If I am happy though I cannot see,
How very, very happy all of you should be."

It was one of the songs he had made up over there—"to cheer other poor devils who were worse off than I."

So her great woman's heart went out, not to a "hero" but to a man, and——

But see Elsie Ferguson in this picture—a powerful, beautiful story of these days when the boys come home.

--lives will be richer and happier for just a glimpse of "Eyes of the Soul"

ALSO SHOWING

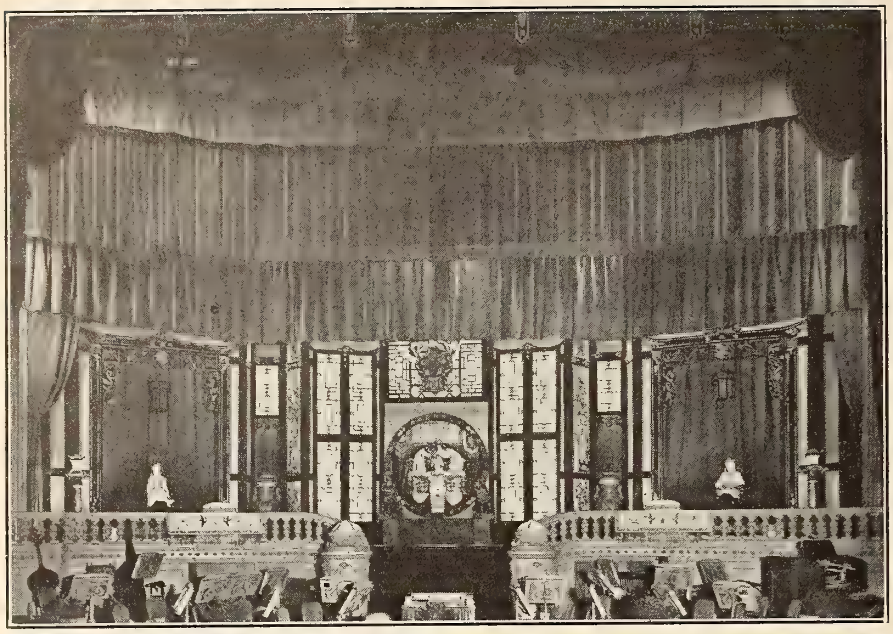
MR and MRS. SIDNEY DREW in "THE AMATEUR LIAR" and KINOGRAM

OUT in Tacoma, Wash., the theatres are doing some mighty good advertising and here is one four full columns from the Rialto theatre that is just about a hundred per cent. There is just one slight change that we would have made. At the lower right of the cut there is the sentence, "Famous Saturday Evening Post story by George Weston," and then at the left, "Founded on 'Salt of the Earth.'" All of this should have been together with the last line preceding the other matter. As it is the effect is disconnected.

The cut used is so out of the ordinary that it is bound to get attention and we are willing to admit that this is one occasion where it was wise to even sacrifice the beauty of Miss Ferguson to get the effect. The selling argument is specially good. It reads:

> With eyes of the world, the world saw him, a blinded soldier; called him a hero—and passed on.
>
> But she saw him with the eyes of her soul; knew that he had given his sight to save a wounded comrade—heard him sing:
>
> "If I am happy though I cannot see,
> "How very, very happy all of you should be."
>
> It was one of the songs he had made up over there—"To cheer other poor devils who were worse off than I."
>
> So her great woman's heart went out, not to a "hero" but to a man, and—
>
> But see Elsie Ferguson in this picture—a powerful, beautiful story of these days when the boys come home.

Other subjects on the program are just mentioned and therefore the selling arguments on the feature is all the stronger.



Throne hall of purple effulgence with a 60-foot setting at the California theatre, Los Angeles

California Theatre, Los Angeles, Reproduces Chinese Throne Room for "Red Lantern" Showing

ECLIPSING previous efforts of Los Angeles motion picture theatres in the matter of elaborate atmosphere creating settings, the California theatre has given its thousands of patrons during the two weeks showing of "The Red Lantern," a most wonderful added feature. This consisted of reproduction of the scene from the play representing the East Room of the Chinese Imperial Palace and was built under the direction of Presentation Director Harry Leonhardt of the theatre by Stage Manager Norman K. Wistler.

The prologue followed an overture by the orchestra of thirty-five. At the end of the Chinese music the great velvet curtain extending the full width and depth of the mammoth proscenium arch, sixty feet wide by forty feet in height, was raised and mystic lighting effect on transparent setting which taxes the size of the stage to the utmost gave the entire theatre an oriental atmosphere.

When the lights came on in full girls representing the daughters of the Manchu court officials gave the signal for the opening of the circular door, the only place of egress to the throne room of the Chinese empress. This door was beautifully decorated with Chinese dragons which was materially emphasized by the moving light effects. The door raised in the same manner as the one in the throne room scene of the play. When the throne room was opened Miss Paula Dohrmann, an operatic soprano, costumed in the role of Huang Tai Hou, Empress Dowager and Daughter of Heaven, was seen seated on the throne in the center and a moment later came to the opening and sang "Poor Mahlee," composed especially for "The Red Lantern" presentation by Louis Dimond, California organist.

The setting had more than one hundred lineal feet of scenery and had a backing of a lower curtain which required more than a mile of rope to hang, these curtains were of the imperial green shade reserved for the use of Chinese imperial households only, and its use being forbidden for any other purpose in the empire. The entire set was an exact reproduction of the room in the imperial palace known as Tzu Kuang Ko, or "throne hall of purple effulgence."

The musical program or setting for "The Red Lantern," at the California, was of particular importance, Nicola Donatelli, director of California orchestra of thirty five composed an overture especially for the presentation which has been named "The Red Lantern." Other musical numbers during the presentation were as follows: "In a Chinese Tea Room" (Langey); "Madame Butterfly" (Puccini); "A Chinese Allegretto" (Puerner); "Japanese Reverie" (Bartlett); "A Chinese Episode" (Kelley); "Iris" (Reynard); "A Japanese Sunset" (Deppen); "Sarashi" from Suite Japonaise (Yamada); "Kappore" from Suite Janonaise (Yamada); "Faithfulness" (Brahms), and "In the Garden."

COOPERATION

Omaha Chamber of Commerce Aids the Theatres

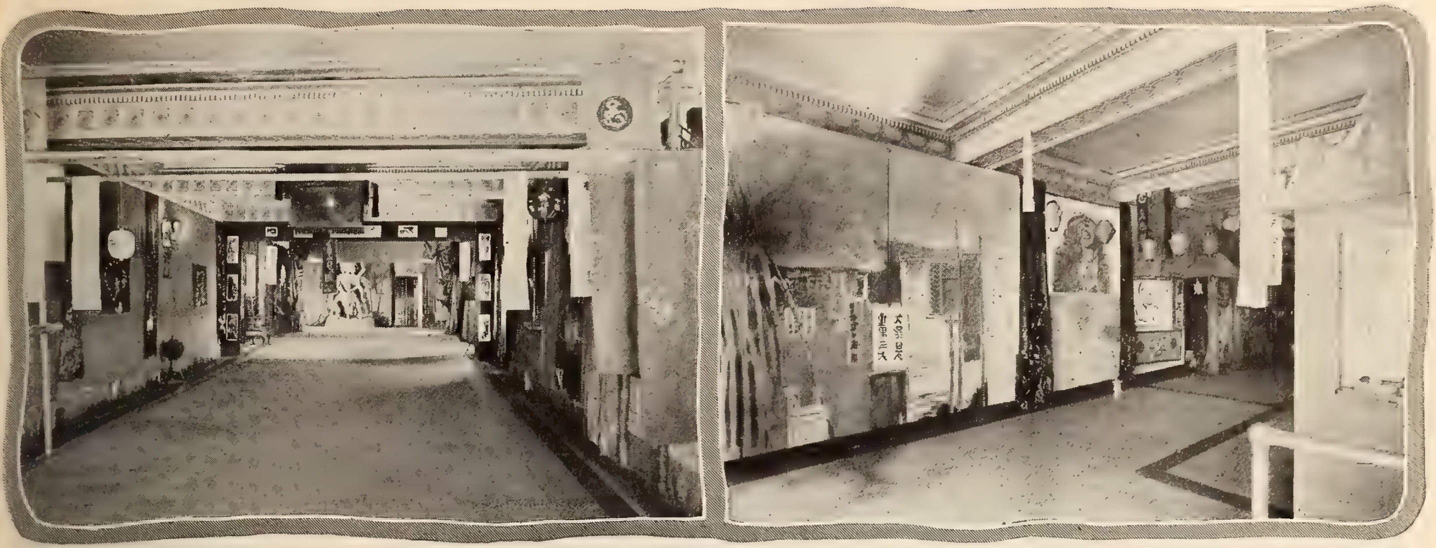
HOW a Chamber of Commerce can cooperate with the theatres and get business for the city as a whole is shown in a campaign that is being conducted out of Omaha. The commercial body of that city is so thoroughly converted to advertising that the various appeals of the city are being advertised in all of the daily papers in Nebraska, western Iowa, southern South Dakota, Wyoming, and in the Denver Post.

One of those recently appearing in these papers called attention to the fact that Omaha is an amusement center and stressed the point of motion pictures. The drawing used at the top is of a handsome motion picture house, suggestive of the Rialto, Omaha.

H. M. Thomas, live wire manager of that house, comments: "This simply proves my old contention that if you cooperate with the civic bodies of a city they will do their part in turn."

Visit The
Song Recital Corner
Hits Galore
Rear of Main Floor
Nothing Over
S.S. KRESGE CO 5 10 STORE

Center shows the lobby display at the New Grand Central, St. Louis, on "The Red Lantern." At the right is the music display of the Woolworth store, and at the right that of Kresge. These windows commanded much attention



Just a hint of the wonderful effects in Chateau theatre lobby

Lamoreaux Outdoes His Brilliant Efforts With Presentation of "The Red Lantern"

SCORE one more for W. C. Lamoreaux, manager of the Chateau theatre, Chicago, and an exhibitor who knows how to do things really worth while. This theatre of the Ascher Brothers is rapidly becoming known as one of the leading presentation houses of the country because of the attention to the artistic side that is being given by its director.

This latest endeavor came with the showing of Nazimova in "The Red Lantern." Several weeks before the first showing Mr. Lamoreaux began to make use of the lobby for advance exploitation. The lobby was transformed into a Chinese street. Quaint houses with thatched and green tile roofs, a mass of colors in the beautifully decorated walls, banners of many hues and lanterns everywhere gave the atmosphere of Oriental abandon.

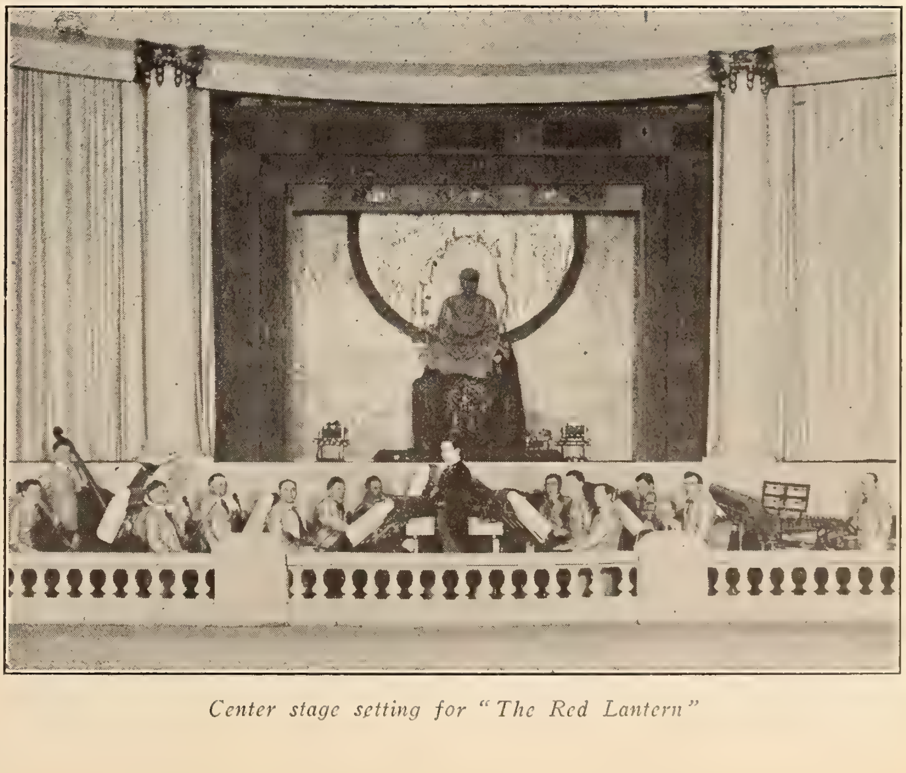
In the center of the street stood the house of a Mandarin with carved orange lacquer doors and its peculiar pillared portico. Across the street was a wisteria covered gome on another wealthy Chinese, great panels with blue and white birds flanking the doors. On either side of the portico here stood jewelled trees, one with garnet leaves and pale blue and orange glass flowers,—the other shyly displaying milk white and crystal blooms.

Then toward the entrance to the temple there was a strange formed frowning god. There was a triple archway of bamboo leading up to the temple door which was a great ebony arch inlaid with mother of pearl and through this one viewed the high altar and the ten-armed Goddess of Destruction. Great folds of red satin curtains swept down behind the figure and these were lighted so as to give the glow of angry, red fire. In the dimly lighted sanctuary the walls were shrouded in black, great temple tapestries, heavily embroidered, swept majestically to the floor and on either side of the entrance were two panels of gorgeously wrought flowers and birds, great discs of blue, black and golden fish.

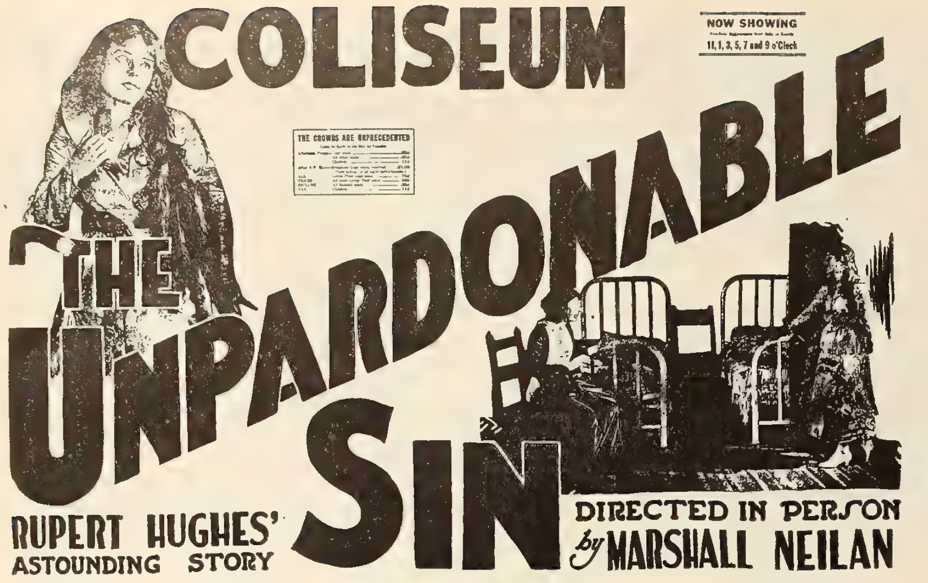
In a space to the left of the altar there stood a silver bird studded profusely with red. Down the semi-circular vista there appeared the dim outlines of gold and silver clustered foliage or perhaps great strings of lustrous beads hung in sweeping festoons.

Patrons were called into the theatre proper with the sound of Chinese gongs and when the curtain parted it was to show the same brilliant effects carried out on the stage. This represented the interior of a Chinese temple with three lacquered arches carved in flower, bird and dragon designs. The front arch was a rich purple-brown, the second vermillion and the third a brilliant yellow, all three framing the inner scene, a wall of blue and green splashed with silver and a great circle bound with ebony rim through which a vista of jewels could be seen. The first curtain was of woven silver, clustered with emeralds and brilliants, the second of woven gold with rubies and topaz, the third a mass of brilliants.

Silhouetted against the curtains in the front of the circle reposed a huge jade figure of Buddha resting on an ebony altar. On either side of the figure were masses of metallic flowers and to the left two great incense burners. As the curtains parted one by one they finally revealed a temple dancer who performed a ritualistic dance of the sacrifice. The costumes worn by Mrs. Moor, the dancer, were unusually brilliant. The outer garment was a coat of cloth of gold with a jeweled disc on the back. During the course of the dance the outer robe was dropped, displaying a gorgeous garment of misty blue-sea green, purple and cold pink veils embroidered in silver. At the conclusion of the dance the curtains slowly closed and the screen curtain came down, the picture immediately starting.



Center stage setting for "The Red Lantern"


COLISEUM
NOW SHOWING
11, 1, 3, 5, 7 and 9 o'Clock
THE CROWDS ARE UNPRECEDENTED
THE UNPARDONABLE SIN
RUPERT HUGHES' ASTOUNDING STORY
DIRECTED IN PERSON by MARSHALL NEILAN

Here's the world's record breaking advertisement

"Double Truck" on One Picture Sets New Advertising Record—Even for Seattle

BACK in the days when motion picture theatre advertising began to be a thing for newspapers to consider the Seattle *Times* was out hitting the trail ahead. It has always been one of the leaders and often THE leader in the motion picture-advertising field. And with this progress the name of George H. Bellman, motion picture editor and amusement advertising manager, has always been connected.

When Bellman started out to get advertising from the theatres he believed that he had something more to do than to simply sell space. He sold ideas with that space. He gathered together the clipping from the Motion Picture News and from the leading advertisers of the country and had some concrete proposition to put before the potential advertiser when he went to him.

It was eight years ago that Bellman started his work and his path has always been clear, a straight road for other newspapers to follow. One of the first stories about newspaper cooperation that appeared in these pages told of the success of the Seattle *Times* in getting the exhibitors to advertise—to use large space and to use it wisely. We are not even taking the trouble to look back and get the figures showing the inches that were used, but, at any rate, they were sufficiently impressive to induce many papers to start motion picture departments.

And the increase has kept up. In 1915 there were 55,000 inches carried. The next year there was a jump to 64,000 and in 1917 the figure was 80,000. Last year there was an increase to 90,000. *And one remarkable thing is that out of this staggering total there was not even a single inch charged off by the newspaper on account of the non-payment of a bill.*

This leads up to the fact that Mr. Bellman has just put over another world's record, forty columns of advertising on a single picture.——"The Unpardonable Sin." So far as we know the Seattle *Times* is the first paper to carry a "double truck" or two page advertisement on a single picture, and this is only part of the campaign that covered two weeks. And in that Sunday issue of the *Times* there was a total of 41 columns or more than five solid pages of advertising carried.

George H. Bellman

It's a record and an encouragement to others.

Bellman is a bellwether.

Getting Attention, First Object of Mrs. Grossman

(*Continued from page* 3959)

type too large as well as too small, so that it may easily be understood. In this display, the uniform word spacing and white space between each line make it easily read.

"The Turn in the Road": Titles such as this often suggest a background or possibly an unusual arrangement of the photographs. In this display, the use of different type, illustrates how many facts can be made clear.

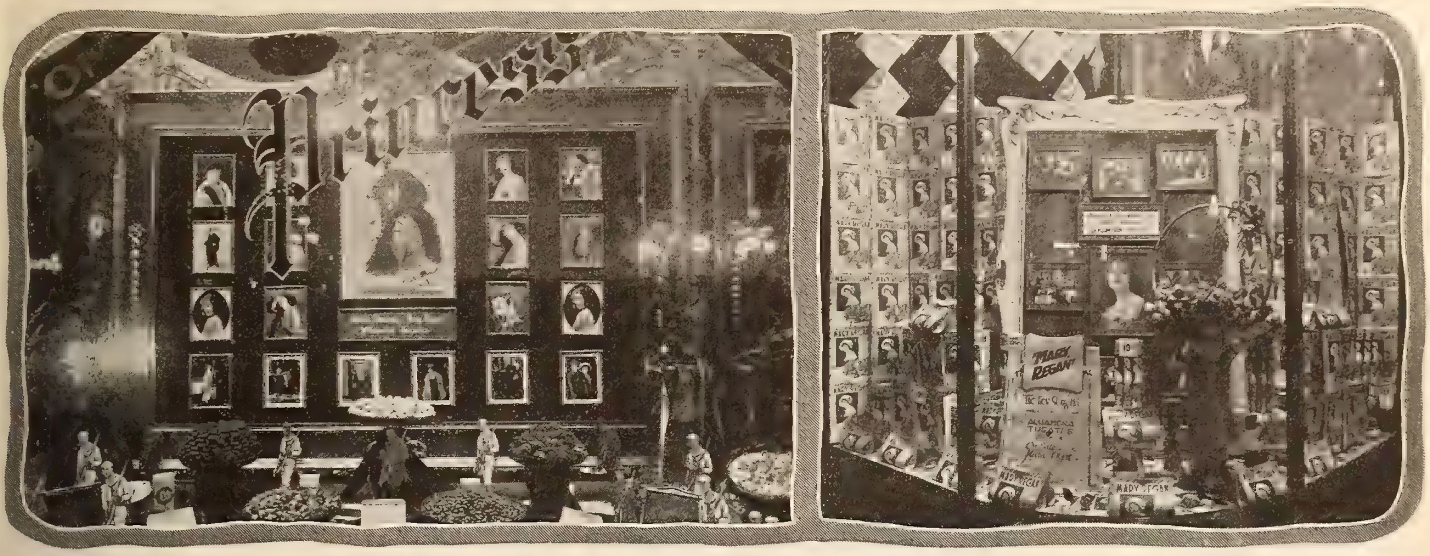
"The Woman on the Index": Where punch is required, single figures as a rule are very difficult to use. In this display, I have used one in conjunction with another "Still," which is in keeping with the selling power. Adding beautiful gown to mystery, I felt I was reaching both sexes.

Striking Musical Score Used at Broadway for "The Man Who Turned White"

IN preparing the Special Service Section "The Man Who Turned White" for the Motion Picture News we called especial attention to the musical possibilities of this picture. James C. Bradford, musical director of the Broadway Theatre, has arranged a splendid score which he has given us for the benefit of others who are to show this production later.

At screening, showing the desert with bands of Bedouin horsemen flitting over the sands, "In the Sudan," by Sebek, is played until the title, "Of all white men the one who—", where a quiet romantic scene between Capt. Beverly and Ethel Lambert (Barbara Castleton) is developed. During this episode "Egyptia," of Zamecnik, is played softly. When Ethel discovers that Ali (Warner) is a white man, "Melody of Love," by Engelmann, the love theme, is played until Ethel mounts horse and leaves, when a few strains of Tosti's "Good-bye" takes her out of scene. At the title, "In the ancient village of Mzab," the "Indian Legend," of Barron, is used with splendid atmospheric effect, and continued until the interior of the wine-shop is shown, with many scenes of Oriental dances, when the orchestra glides into Liuginis "Egyptian Ballet," Nos. 1 and 2. When Ethel enters the cafe and is recognized by Warner the love theme is repeated, and after she leaves the cafe No. 3 of the "Egyptian Suite" is played until the intermission.

The organ then takes up the score at the title, "With the passing days," playing the "Song Without Words," by Rebikov, with a repetition of the love theme when Warner and Miss Castleton are seated in the garden. The Love Theme is continued until the title, "He deserved it, and I knew—," when Grieg's "Heart Wounds" and "The Last Spring" synchronize with beautiful effect, followed by a misterioso and agitato until the conspirators are seen saddling their horses. A sinister misterioso is used at this point and continued until title, "She's gone straight into Joudar's—" etc. The orchestra takes up the music at this title with the rousing and charactteristic "Egyptian March," of Johann Strauss, which is played until the death scene of Capt. Beverly, where "Visions," of Tschiakowsky is used until the end.



At the left, how the Princess Confectionery, next door to the theatre, cooperated through a wonderful window display carrying pictures of Miss Stewart, and advertising "Mary Regan Kisses." At right, the sort of cooperation Mr. Fischer gets from Woolworth's store

Fischer Gets Window Displays for Two Weeks in His Exploitation of "Mary Regan"

GEORGE Fischer, manager of the Alhambra Theatre, Milwaukee, is a strong believer in window displays in advertising big pictures, especially where he has one that couples up well with some particular phase of the picture. He has just shown what can be done by the way that he put over such displays for the latest Anita Stewart production, "Mary Regan."

A week previous to the showing of the picture Mr. Fischer induced the Woolworth store to sell and display copies of the song of the same name as the picture and bearing a portrait of the star. There was a splendid window display given this, and there also appeared artistically designed announcements that the picture was to be seen at the Alhambra the following week, together with some of the scenes from the production. The song was sung at the theatre at every performance during that week.

For the week of the showing he arranged with the Princess Confectionery Company for a special display of candies, and pictures of Miss Stewart. The candy people featured "Mary Regan kisses" in their window display, and the report is that not only was this splendid advertising for the theatre but that the candy itself sold with surpassing speed, partly because of the attention that was attracted to its display through the use of pictures of Miss Stewart in the window. When people heard the song at the Alhambra and then passed the Princess display it was hard to resist the temptation to go in and buy.

While the Alhambra is one of the most liberal users of newspaper advertising, Mr. Fischer is a very strong believer in these displays when he can get the co-operation of really high-class business houses on the principal streets. When the Alhambra was built there was no thought of the angle of selling a picture just as one would sell goods, and so such display space was not provided. However, Mr. Fischer arranged with the Princess confectionery, which is right next door, to co-operate with him, and now arrangements are made several weeks ahead of each picture that lends itself to that sort of display and some novelty is arranged. There isn't the slightest doubt that this has considerably increased the business of both theatre and candy store.

Trouble about the window display game is that exhibitors have worked it to death with many of the merchants, especially in cases where the merchant himself could get no benefit. It used to be the custom of the "arm chair" exhibitor in New York, when he could think of no other exploitation suggestion, to advise getting window displays. Of course, it is all very nice if the merchant will come across and turn his windows over to you, but it won't be long before he will be asking where he comes in. But the moment that he sees business increasing as the result he is sure to be the exhibitors co-worker for life.

Mr. Fischer always puts his window displays on that basis. He doesn't try to simply grab space from a merchant, but to prove to him how the stunt can make money all around. And so now when he asks for window space there is seldom any hesitancy in granting his request in full.

Eugene H. Roth, of the California, San Francisco, is another who has made a great success with this, even to the point of co-operating with the music dealers so that they can have displays on the songs his soloists are rendering and the music his orchestra is playing at the California. Result: Big advertising for all concerned.

Window displays do pay—as an addition to newspaper advertising—but when you want to try one go to the merchant with some concrete proposition and an eye to his profit as well as your own.

You don't have to wait until July to acquire a thirst for better exploitation methods.

HE'S LOSING SLEEP

And He's Going to Charge Us Up with a Vacation

HERE is a letter that we value highly. For obvious reasons we are not printing the name, but anyone interested can have the information:

"You people on the News needn't be surprised if you get a bill from my doctor and charge for vacation. You've got me losing the whole night's sleep once a week when my copy arrives. At first I didn't pay much attention to the suggestions in the Exhibitors Service Bureau and the Special Service Sections. Then I nibbled and began to try those ideas. Now you have me swallowing everyone of them that apply to pictures I have booked. Result is that I am putting in the total of about two more days into my seven days work.

"Seriously, there would be a wonderful growth if every exhibitor would read these every week. My business has increased ten per cent in the last year in spite of the various handicaps. You need't worry about that vacation bill; I am better able to pay it myself than I ever was before."

"Watch the Clock" Successful Slogan for This One

(*Continued from page* 3958)

were told through the newspapers that 5,000 people saw Anita Stewart in "A Midnight Romance" on Thursday, "5,000 people will want to see it today," they were advised, and further advice was that they "come early and get a seat." Of course, on the last day the picture advertised itself and a small advertisement was sufficient.

The picture had one thing in its favor. Thursday, Friday and Saturday are splendid show days in Harrisburg. But no record ever surpassed the one registered by "A Midnight Romance."

A feature of the showing was the lobby display. Painted clock faces were posted everywhere, and attracted much attention.

How New York Stages the Show

FOR the first time since the opening of the Rivoli the three New York theatres are not showing three new bills this week, since the Rivoli is again showing Nazimova in " The Red Lantern."

All of the same music and settings are used, the only changes being that Educational's " A Trip Through China " takes the place of a somewhat similar Prizma picture, and Mutt and Jeff in " Hands Up " takes the place of the same pair in " Sir Sidney." Account of the original presentation was given in the May 22 issue.

Strand is showing the latest Griffith production, " True Heart Susie," with a special musical setting, and the ladies quartette in old songs as a prelude. While there is lots of comedy in the feature the slap stick is supplied by a Lyons-Moran chase affair, " Waiting at the Church," and there is an Outing-Chester scenic, and, of course, the topical.

Feature at the Rialto is Tom Moore in " One of the Finest," where again there is a lot of comedy, and then there is a cartoon comedy, Judge Rumhauser in " The Sawdust Trail," a new Robert Bruce scenic, " Men Met in the Mountains," and probably the longest and most varied magazines ever given at one of the " R " houses.

Next week Dr. Riesenfeld will again bring back a picture for a second week, but not at the same theatre. Douglas Fairbank's " Knickerbocker Buckaroo " which played last week at the Rivoli will be shown at the Rialto, and at the Rivoli the attraction will be " The Woman Thou Gavest Me." Strand will have Olive Thomas in " Upstairs and Down."

Rialto Theatre

WITH comedy predominating, there is certainly plenty of variety on the bill at the Rialto this week, including one of the most interesting Rialto Magazines on record. Music is another of the attractions, with the organ carrying a considerable portion of the feature and the orchestra left available for the remainder of the numbers.

Lights are in gold for the overture, "Euryanthe," which is called "a grand heroic romantic opera." It is not an ordinary selection and under the direction of Dr. Riesenfeld, himself, when he heard it, it got enormous applause from a crowd that was weakened by a very hot day. As a matter of fact, when people come to the Rialto with the thermometer the way that it has been in New York this week and frantically applaud the numbers, they must be good.

"Men Met in the Mountains," is the Robert Bruce scenic this week. This seemed to us to be rather scattered bits of scenic wonders, introducing a different man with each shift of location to break the monotony. Bruce and his two dogs appear through this picture which includes some particularly fine shots of falls and then some snow bits that are especially welcome on a hot day. "Down in the South" from "Two American Sketches" is the orchestral music, part of the accompaniment being carried on the organ.

Sascha Fidelman, who always evidences that his heart is in his playing, then renders as a violin solo a paraphrase from "Lucia di Lammermoor." For this the house lights are all in blue, the orchestra bathed in blue and a spot on the soloist.

Rialto Magazine opens with Pathe pictures of San Francisco's greeting to the returned sailor boys. There are particularly fine shots of the marching men that get a lot of applause and particularly one that shows them carrying a 800 foot battleship streamer. "Yankee Tar" is the music here. International shows us pictures of wounded soldiers being taught the secrets of bee culture at Washington and then Gaumont gives us a flash of "Just Kiddies," a touch of human interest. "The Bees Wedding" is played. Pathe shows pictures of the ruins of the starch factory fire in Cedar Rapids in which eleven were killed. The third movement of "Dramatic Music" is used with these, and continues through Gaumont scenes of a street car that jumped the track in Chicago endangering the lives of forty.

Kinograms presents pictures of British naval officers visiting Rheims, shown to organ music with the effects of chimes for the scenes in which the wrecked cathedral are shown. *Now this picture is simply preparing the audience for the impressive views that follow.* International pictures of the removal of the body of Edith Cavell, martyr to Hun blood lust, from Brussels to England. Organ and muffled drums are used for these scenes showing the removal of the body, the parade with the coffin on a caisson and then the final scene at the station. The final scene shows the four men who plead for the life of the brave English nurse, but there was no applause when we saw the picture for the very reason that the music was so impressive one could not respond to enthusiasm.

Gaumont then shows us pictures of guests landing from a dirigible balloon on the roof of a Cleveland, O., hotel and here "Violets," starting after the waltz is played and continuing through the next two pictures. Pathe shows us the new British tri-plane, "the Felixtowe Fury" and then Gaumont informs us that "even the women are doing it" and we have pictures of Miss Sylvia Borden making a parachute leap. At the point where she takes the leap the orchestra becomes tacet, except for effects and a drum rumble as we see the parachute coming down. Now the waltz is played with Kinogram pictures of the NC-4 and Lieut. Read. These were taken at Ponta Delgada and show her arrival there and then on her start for Portugal. There are also pictures of the NC-3 which was lost in the fog. Effects are used liberally with these. Follows a cartoon entitled "The progress of civilization," showing the evolution of methods of crossing the Atlantic and here extracts from "Rivoli Overture" are used and carried through "Sayings of Topplitsky." One of these goes: "Don't believe everything that you read. The fellow that said figures don't lie never saw corsets." And: "The best man at a wedding is the man who goes home single" with a whack at prohibition in: "After July come the dog day, but after July this year the dogs won't be the only ones with their tongues hanging out."

Kinograms then shows some views from the million dollar libel suit of Henry Ford against the Chicago *Tribune* being tried at Mt. Clemens, Mich, and then come Gaumont pictures of honors for Hank Gowdy, the first big league baseball player to enlist, at Boston. "Forget Me Not" is played through both of these, changing to "Victory Loan March" for Pathe pictures of a wrecked hull being turned into a new ship at Stonington, Conn. Gaumont shows pictures of the Harvard boat crew training and International presents Wellesley college girls rowing and then playing baseball, while there is a third of the rowing series with Gen. Pershing seeing the American crew beaten by New Zealanders at Paris. "Keep Going" is the music for all three of these. These lead up to the final punch which come with two pictures from Gaumont. The first shows British overseas veterans in their farewell march and being reviewed by the Prince of Wales. "Boys of Tipperary" is played with this and then comes Gen. Joffre decorating student heroes to the accompaniment of "La pere de la Victoire."

With all the lights red Martin Brefel and Eduoard Albano then sing the duet from "Otello."

"One of the Finest" with Tom Moore as the star is largely comedy. "Caressing Butterfly," the theme, is played at the screening and then with the title "There was a policeman" there is a change to No. one of "Children's Suite" and then with the title "Not exactly police commissioner" there is another change to "Follow the Girl." Then when we see the girl going to her father "Silhouette" is played. Then we see the girl taking her regular morning ride along the same route "You Bet" is used. Then when we are told that a man's job doesn't mean anything to Hudson, and that he is having Larry transferred "Bees" is played. Then when we see him with the kid there's a change to "Clematis" and with the title "The Irish smile that she can't forget" we have "Go Get 'Em." With the title "Four years old" "April Buds" is used

Tips From First Showings Here

and then with the view of the Hayes' dinner table a change to "April Buds" with a pause for the scene where grace is said. This is very effective.

With the scene at the wedding at the Hudson home "After All" is played and then as the orchestra in the picture is seen to start playing again there is a change to "I Gathered a Rose" and when the girl tells him that she is not always a snob "Kisses" is played, the organ taking up the music with "A few days later." This continues until the girl, after seeing Larry with Nellie Andrews demands to know who the woman is and here "Under the Leaves" is played, changing to a numbered selection as Andrews points the pistol. The theme is brought in where the girl asks Larry whether he can forgive her and played to the end.

Lights are all gold for the second orchestral number, selections from "High Jinks" and then comes the comedy, a Judge Rumhauser cartoon released by Educational, "The Sawdust Trail." All sorts of effects are used during the circus scenes of the Judge, charmed by the lady performer and "Dead Eye Dick," the villain. The selections used are: "Can You Tame Wild Women?", "Geraldine," "Wild Honey" and "Good Bye Alexander."

Schubert's "Marche Militaire" is the final organ solo.

Strand Theatre

FOR the showing of D. W. Griffith's newest picture, "Treue Heart Susie," Managing Director Joseph Plunkett is carrying out at the Strand this week our idea of what the music should be. In fact, in the Special Service Section on this picture printed in the MOTION PICTURE NEWS last week we advised that the music be of a high class and this is certainly the case at the Strand. The score is worth following in full.

There is an old-fashioned spirit to this picture and this has been well carried out at the Strand by having the ladies' quartette sing a couple of old songs, "Sunbonnet Sue" and "The Old Oaken Bucket" just before the picture starts and then carrying the strains into the feature. *It gets the audience "set right" for the scenes that follow and adds greatly to the general enjoyment of the whole presentation.*

Excerpts from "Aida" form the overture this week. As you know this is the tragic story of the love of an Egyptian prince for a beautiful captured Ethiopian slave girl and the Egyptian idea is splendidly carried out in the settings. The lights of the house are all dimmed down before the curtain rises and the number starts with the brasses and organ full, the gold lights on the stage slowly fading down to blue. Then the curtains part revealing the figure of the Sphynx in the foreground and pyramids in the background with the moon slowly coming from behind one of the latter, the lighting coming up gradually with the moon. The latter part of this is carried as a trombone solo.

Strand Topical opens with the Pathe pictures of the returning sailors at San Francisco to the music of "Blue Jackets," followed by views of the "Felixtowe Fury" to the accompaniment of "Fighting Tommies." Then there are a lot of laughs with Topics of the day including these: "Germany is getting off easy. She might have had prohibition forced on her." "These are the days of the miracle. Every time we get the right number on the phone it's a miracle!" "Lenine's army has been whipped on three fronts! Says a dispatch. If that's the case a few kicks in the rear ought to settle it." "Birch Canoe" is used during these.

Then follow the impressive International pictures of the removal of the body of Edith Cavell, which we have already described and during these "Beethoven Funeral March" is played. Pathe pictures of Gen. Pershing awarding Distinguished Service Medals to French soldiers is the signal for a great deal of applause and then more as we see him reviewing the French veterans. A close up of the American commander stirs the enthusiasm still further. "March Lorraine" is played. Now we have Pathe's version of "First Across." There are first shown pictures of the wrecked NC-3 at Ponta Delgada and a close up of the crew after they leave the ship to a big hand. Then there are pictures of the NC-4 and then we see her off for Lisbon and here we have the effects reproduced. "Glory of the Navy" is played for these with a change to "Yankee Doodle" for the cartoon showing the change in the methods of crossing the Atlantic.

Now we have the musical introduction to the feature, which we have already mentioned as so well carried out. We have a few bars on the harp and then the curtains part revealing a beautiful southern setting with the four members of the Strand Ladies Quartette dressed in cool and simple attire in the foreground and stretching away in the background a field, to the left the negroes' cabins. In the foreground, too, are two blooming cherry trees and in the centre about which the girls are grouped, a vine covered well. As they sing there is the effect of fireflies in the sky "Sunbonnet Sue" is the first selection and then "The Old Oaken Bucket."

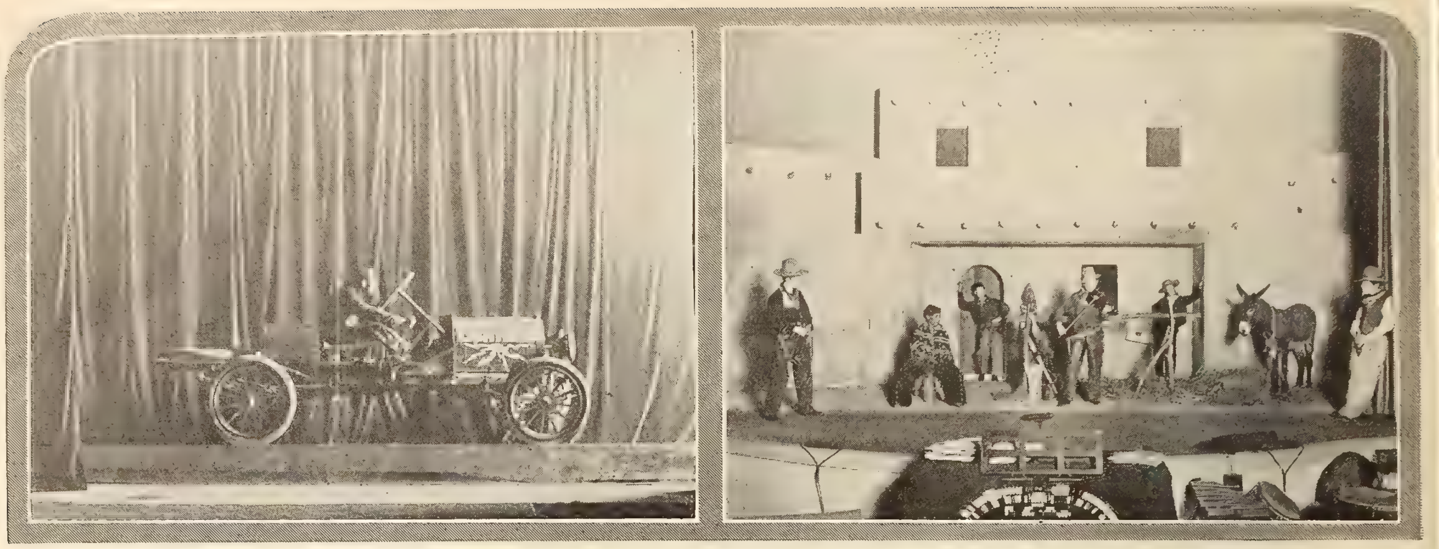
Immediately at the end of the second song the screen curtain comes down and the orchestra takes "The Old Oaken Bucket" into the picture, following with "Sunbonnet Sue" and then following through with "Children's Games." At the scene where William is seen cutting his and Susie's initial in the tree "Rose and Memories," the theme, is introduced. At the scene where she and the boy are going to the neighboring town "Flirty Flirts" is played and then with the title telling us that the passing days bring no letters there is a change to "Call of the Angelus" and then where Susie is seen posting the letter containing the money "Shepherds Dream at Rondeau" is used.

"Then You'll Remember Me" is aptly used for the scene with William leaving for college. Then with the change to the scene where he is working as a waiter at the college "Bim Bims" is used up to the point where Susie is seen reading William's letter and the theme is brought in again. Then for the fight a furioso is played and when he tells the boys that Bill and not Butter is his name "Little Villagers' Dance" accompanies. Now we have William coming back to the home town, plus a moustache and many airs, and at the point where he calls at Susie's house "In Meadowland" is played up to the scene in the store where the two "flappers" from Brightville are seen and then we have "Cherry Blossoms." For the introduction of Betty Hopkins, the little milliner, "Most Anything" is used as this is at a dance and then with the milliner coming to visit her aunt the organ takes up the accompaniment and continues for twenty-two minutes.

Orchestra comes back with the scene where Betty rails at her husband with a dramatic effect and then with Susie's dinner "An Old World Garden" is used. Then we have a scene with Sporty, his crowd and the young wife dancing at the minister's house, while one of the girls plays the piano and here we have a rag time dance on the piano alone. The scene changes to that of Susie about to destroy William's letters and here the theme is used again, going back to piano effects as a fox trot with William coming to his home and hearing the music. There is a sharp pause and silence with the girl at the piano stopping suddenly and for the dramatic scenes that follow "Fourteen Fathoms Deep" is played. Then with the title "There are single track hearts" we again get the delightful theme.

With the scene of William and his wife at their home there is a change to "Schubert Songs" and we have the auto effects with the scenes in the car and then with the arrival at the Roadhouse "How Ya' Gonna Keep 'Em Down on the Farm" is played. Where the girl is seen jumping over a chair "Woodland Echoes" accompanies. Then when we see Betty making her confession to Susie "Romance" is played and then the title "Your Wife Was Nervous" the organ takes up the music and carries it through the death scene until almost the end of the picture, when at the title "Freed at last from his vows" "Roses and Memories" is played to the end.

"Where the Screen Tree Grows" is the title of the Outing-Chester. Here we have the camera hunters making a trip from Key West to some of the little islands and there are some fine shots of the various tropical birds, including kingfishers, man-of-war birds, herons and egrets and then there is a wonderful shot at the end



Preludes used at Grauman's, Los Angeles, for "Greased Lightning" and "Knickerbocker Buckaroo"

New York's Way

when the "screen tree" is discovered. The dead limbs are seen covered with birds and there are some remarkable close-ups. Organ music is used.

There is a surprising finish to the Lyons-Moran comedy, "Waiting at the Church." This is largely chase stuff and one is led to the belief that what the bride and the crowd are waiting for is the wedding ring, which the groom and the best man go to find, meeting all sorts of troubles. But as a matter of fact it is someone to play the wedding march and there is a huge roar of laughter with the flash of the muchly battered organist and then the wedding march on the organ. Prior to this the orchestral selections are: "Razzle Dazzle," "My Barney Lies Over the Ocean," "Gates of Gladness," "Singapore" and "Hindoo Lady."

Debut-Pouson's "Sherzo" is the final organ solo.

Unusual Campaign Book Gets Spirit of Rothapfel Program

Embracing all angles of exploitation and picturing the list of aids supplied to the exhibitor, an unusual press book has just been issued on the First Rothapfel Unit program. It consists of twenty pages of material that ought to afford the exhibitor the fullest insight into his material and aid him in getting the spirit of Mr. Rothapfel in creating this form of amusement.

As would be expected from the character of the program the advertising and most of the posters differ from the ordinary style. Artistry is evident in all of this and at the same time there is dignity and distinctiveness. For instance, most of the advertising and the cuts of the players are surrounded with the proscenium border that has been used in the advertising in the trade papers. Especially in the case of the larger cuts the exhibitor can use these as the top piece, or "eye getter," and then follow the same design in his border with the matter of his own below.

One of the one-sheets lists the elements on the program with the caption "Complete from overture to final curtain." The 24-sheet carries the same idea with an excerpt from a New York *Times* editorial at the left and a letter from the Woman's Forum at the right. The other one-sheet is built on the comedy alone and the three and six sheets on dramatic scenes from the feature.

Suggestions of Mr. Rothapfel and reviews of his career as an exhibitor are included. The double spread in the center of the book reproduces the review of the premiere showing from MOTION PICTURE NEWS.

Interesting House Organ Issued By Toronto Theatre

One of the most attractive programs that has come to our attention is being issued by Allen's Bloor Street theatre, Toronto. It is eight pages, 6¼ by 9¼ inches, and the only advertising is at the bottom of the pages. The booklet is called "Shadowland."

Page three is devoted to the "Music Lovers' Column," and here there are listed some of the numbers played during the feature. There are talks on music or instruments by a member of the orchestra each week, the issue at hand telling about the saxophone.

The Bloor changes its bill twice a week and one page is given to each program, another to talks about the features for the following week, and still another devoted to questions and answers.

Song Helps Exploit "Good Gracious Annabelle"

"Good Gracious Annabelle," a new song which has just been published by McCarthy and Fisher, offers additional exploitation aids for those who are still to show Billie Burke in the picture of that name. The song itself has nothing to do with the picture, but the cover of the music bears a striking picture of Miss Burke with the picture starring Billie Burke in "Good Gracious Annabelle."

It offers another excellent chance to tie up with music dealers who can display copies of the song, and then all the exhibitor needs is a card stating that he will show the picture on a certain date. The publishers have prepared a special slide which gives the catchy chorus.

Speeding Auto Electrifies Crowd During Grauman Showing of "Greased Lightning"

DURING the showing of the latest Charles Ray production, "Greased Lightning," this week added a bit of realism to the race scenes that fairly raised the audiences to their feet at every performance at Grauman's theatre, Los Angeles.

Behind the screen and in front of a loosely draped black curtain, a duplicate of Ray's badly battered car was suspended silghtly above the stage. At a tense moment in the race, the screen was raised and the picture faded out leaving the audience staring at what was apparently the real car with its driver bent low over the wheel tearing along through space at an unbelievable speed.

The speed effect was secured by the play of red and blue lights over the stage and by the fluttering of the black curtain behind the car stirred into ripples by an electric fan located just ahead of the machine and out of sight of the audience. This and the spinning wheels and the wide open exhaust created an unusually convincing illusion. The whole contrivance was simplicity itself but cut in, as it was, at the psychological moment in the race, it served to start the audiences to cheering as few of Grauman's previous successful novelties have done.

Last week as a prelude to Fairbanks' "The Knickerbocker Buckaroo," Grauman duplicated a western scene from the production and used it as a back ground for a group of cow-puncher violinists to give several selections. The set was simple but effective, reflecting the wester atmosphere of the film and was rendered more impressive by the proper use of varicolored lights of a subdued sun-set glow. The novelty was well received and led into the spirit of the feature itself.

Live News from the Producers

Apfel Commences Second Play for World

Having finished "Phil For Short" with Evelyn Greeley as the star, his first production under his three year contract with World Pictures, Oscar Apfel has started on his second, "Bringing Up Betty," a Charles Sarver story with Miss Greeley in the stellar role. Mr. Apfel believes that notwithstanding, a director has been given a good story, he should not overlook the necessity of having a cast that is capable of interpreting the roles provided by the author. "It is inviting failure," says Mr. Apfel, "to let a matter of a thousand dollars or even more, influence a producer in selecting actors who can play a part but only indifferently.

Miss Greeley will have in her support Ben Johnson, well known on the legitimate stage.

Size Contrast with Willard Scared Arline

It would appear from a recent statement of Arline Pretty, that the size and bulk of Jess Willard makes a rather staggering impression at first meeting. Miss Pretty, who ordinarily is not at all timid confesses she was a little—just a little—frightened when it was first proposed to her that she appear in pictures with the champion heavyweight.

"He was so big, and I so small," said Miss Pretty. "But his voice reassured me, and I found him a gentleman in every way."

Name Feminine Lead in Universal Serial

Peggy O'Dare, formerly of Sunshine Comedies and later in L-Ko subjects, has been chosen to play the leading feminine role in Universal's "The Thirteenth Hour." She is in decided contrast to Eddie Polo, who is star of the serial, being of blonde inclination.

Miss O'Dare is said to be an excellent swimmer and diver, and a daring motorist.

Herbert Howe Returns

Herbert Howe, well known as a press agent in New York film circles, has returned to his desk at Vitagraph, from which he departed over a year ago for service in the tank corps in France. Mr. Howe is one of the most popular press agents in the field. He made his bow in film circles with the Triangle company and then joined Vitagraph. He has also handled publicity for individuals with great success.

Robertson-Cole Has Big Plans

Will Not Let Summer Dullness Interfere with Prospects it Foresees in Production and Distribution

Sessue Hayakawa Watches Her Assimilate the Caucasian Woman's Perquisite in "The Courageous Coward," a Robertson-Cole Offering through Exhibitors' Mutual

THE usual slack prevalent in the motion picture industry in the hot summer months will receive no recognition from Robertson-Cole according to the announcement of officials of the concern. There will be no material let-up in their production activities, nor in the selling efforts of Exhibitors Mutual. Confidence is felt that business will maintain the fast pace it has reached in the past three months.

Working in conjunction with the officials of Exhibitors Mutual, through which all its pictures are released, Robertson-Cole has formulated a plan which will insure the exhibitor a stream of pictures during the trying period between now and the fall.

It has now been definitely decided that the following productions, every one of which will bear the personal guarantee of quality of Robertson-Cole, will be released through Exhibitors Mutual in the course of the summer:

Sessue Hayakawa, in "His Debt"; Billie Rhodes, in "In Search of Arcady"; Henry B. Warner in the first Superior Picture, "The Man Who turned White," which last week started an indefinite run at the Broadway theatre; Bessie Barriscale, in "Tangled Threads"; William Desmond in "Bare-Fisted Gallagher", succeeding "The Mints of Hell", a snow picture which will make an ideal summer attraction; "Better Times", second of the Brentwood series by King W. Vidor, creator of "The Turn in the Road," and Beatrice Michelena in "The Deadline."

Then there are "The Love Call," with Billie Rhodes; Henry B. Walthall in "Modern Husbands"; Beatrice Michelena, in "Just Squaw"; Bessie Barriscale in "Josselyn's Wife", and William Desmond in "The Mints of Hell", which are now producing big results wherever they are exhibited.

Fox's Studio Culmination of Long Dream

"A DREAM of years, come true." That is what the Fox studios when built in New York, will be. For years, according to Winfield R. Sheehan, general manager of Fox Film Corporation, William Fox has planned in his mind every wall of the projected studio, every inch in it.

Thus it is that when he engaged an architect to draw up the detailed plans his own plans were ready, and proved of substantial aid to the architect.

In laying out the plans for the new Fox Building which is now in course of construction at Tenth Avenue and Fifty-fifth Street, Manhattan, within two minutes of Broadway, Mr. Fox was governed by four principles: The plant must be of a size never before attempted in the film industry; it must be scientifically efficient; it must be as safe as it is humanly possible to make a building, and it must contain features to insure the bodily comfort and welfare of the employees.

The reason for the immense size of the structure—it covers almost an entire city block in the heart of New York City with a floor space of 150,000 square feet—is that every building Mr. Fox ever built or leased had proved inadequate to meet the rapid expansion ot his business. This scrapping of building and shifting into new quarters was wasteful, and he decided this new plant should be of a size that would give the organization elbow room.

Mr. Fox has always believed that the health of a concern's employees is one of its greatest assets. Accordingly, in drawing up his plans he insisted upon placing in the building employee conveniences.

Cleveland Branch Manager

Lynn S. Card, general sales manager, Independent Sales Corporation and Film Clearing House, Inc., announces that Nate Fleischer has been made manager of the Film Clearing House, Cleveland branch, succeeding W. J. Haggerty.

Holmes Hesitates for Interview

Frank Leonard Finds His Views Very Interesting

TAYLOR HOLMES is a busy man.

With all the success that is his these days, when pictures of the sort he makes are in big demand, a man simply has to be busy.

But the interviewer caught up with him in the home offices of Triangle in New York.

"Tell me something about yourself, about your future plans," said the interviewer. "I haven't much to say about myself or my future plans," said Mr. Holmes, "but I have heard that my pictures are going well in France, England and many other foreign countries, including China, Japan, India and as far north as Iceland. And the Pennsylvania board of censorship, which is said to be the severest in the country, has never made an unfavorable criticism of any of my pictures."

Mr. Holmes then quoted a few remarks from letters he had received from Iceland in which a young lady wrote, "I liked the humor of your picture, 'Ruggles of Redgap,' although you did not ride good horseback." Mr. Holmes answered that he was sorry she missed the humor of the horseback ride because it was supposed to be bad anyway and that he was interested to know for the first time that Iceland had either pictures or horses but would "take her word for it" because she didn't write on perfumed paper.

He then produced several press notices, amongst which were two from France, which he recently received and which he would like to have translated. "But I am rather afraid to turn them over to a friend of mine who is a good French scholar," he said, "because he is a 'terrible kidder' and for that reason I may not be told the truth about their contents.

"I have been told by Harry Corson Clark, on his coming back from India that they have a peculiar word for me there which sounds something like "Casaba," meaning happy, comic, gentleman.

"In my pictures, I'd rather have a laugh than a smile but on the other hand I'd also rather have a smile than either a snicker or a 'guffaw.' I am trying to get an individual line of work which does not infringe on anybody else's efforts and I think there are volumes of possibilities for advancement in this line of work. I like slap-stick and think it is good but will not do it without reason. I will throw a pie the same as Chaplin.

"The higher the class audience you aim for, the higher you will appeal to, but the middle and lower classes, while they may not be as loud in their demonstrations of appreciation in their way they will like high class entertainment just as much and are as strong friends as you have."

Mr. Holmes thinks the average exhibitor cannot tell the value of a comedy in a projection room because it is necessary to have an audience, a goodly number of people together exciting themselves into laughter, when laughter is prompted.

"Sex stuff hurts pictures," he says, "and problem plays should be presented in a special theatre and not given to the public.

"The greatest advantage of pictures in the years to come is educational. The villian must be punished, the "vamp" must be stopped and the hero and heroine must be real. People want cleanliness and want to see the best there is in life. That is what I am trying to preach and am following out in all my pictures.

"How are your pictures going in America?" queried the interviewer. "Well," said Mr. Holmes, "Marcus Loew has agreed to take all my future productions, after noting the big business which my past pictures have done and Mr. Nirdlinger of Philadelphia said that if I cared to make a tour of theatres in his section, on account of my popularity, he would be only too glad to arrange a co-operation with other exhibitors, to which I had to answer that if I did, I wouldn't have time to make my next pictures.—*Frank Leonard.*

Projection Aid Dept. Formed by F. P.-Lasky

WITH a view to assisting exhibitors to obtain the best projection possible and reducing the damage of film to a minimum, thereby enhancing the presentation of Paramount and Artcraft pictures, the Famous Players-Lasky Corporation has introduced an innovation in its department of distribution.

This innovation is in the form of an entirely new department which will handle the varied projection problems which confront exhibitors, at the same time eliminating so far as possible the causes which, through incompetence of operators or carelessness of inspectors, contribute to the damaging of prints and consequent inadequate projection. The proposition has been occupying the attention of Walter E. Greene, vice-president and managing director of distribution, and General Manager Al Lichtman for some time, and the establishing of the new department, it is stated, is the direct result of their determination to leave nothing undone in the way of providing exhibitors every assistance in obtaining the best results.

In charge of the new department, the headquarters of which will be at the home office in New York, is Earl J. Dennison, a competent projection expert and engineer. Mr. Dennison's duties will take him at more or less regular intervals to every Famous-Players-Lasky Exchange in the United States. Besides establishing a standard system of film inspection in the various branches he will personally examine and report upon all film in stock, look into complaints from exhibitors and examine damage cards which are now being distributed in standardized from to all exchanges.

Although the new department has been in operation only a short time, the results already shown are extremely gratifying, Mr. Greene states. Exhibitors who have been called upon unanimously pronounce the innovation most valuable and progressive.

Fourth Director for Sunshine Comics Named

Hampton Del Ruth, editor and supervising director of William Fox Sunshine Comedies, has added Bin Moore to his directorial staff. This makes four directors now working under Del Ruth in his process of building up this comedy organization on the West Coast.

"We are after real fun-makers," said Del Ruth, "and real fun-making. The commonplace slapstick stuff without originality, which hitherto has counted for comedy, will not long continue to be tolerated by the public. One of the biggest needs of the hour is high-class comedy which will actually entertain and amuse, serving as a vital contributing factor at the box office. Knocking a man down and standing on his chest is not the only kind of comedy we are after, either. Each of the men on our present directorial staff has established a reputation for originality and good taste. Each will be obliged to maintain that reputation at its highest point in the making of Sunshine Comedies."

"Virtuous Men" Books Well in Three States

H. C. Simeral, general manager of Co-Partner Attractions, owners of "Virtuous Men," for western Pennsylvania, West Virginia and Ohio, report san unusual number of bookings for the S-L Production, starring E. K. Lincoln. In less than three weeks activities on the part of his salesmen, Simeral has secured more than twenty playing dates for "Virtuous Men" in his territory. In several cases the production has been booked for runs of three days and a week.

Simeral will present "Virtuous Men" as a road show attraction in several sections of Pennsylvania and Ohio. The road production will carry advance men, managers, complete orchestras, and play at advance prices in many of the larger theatres in these teritories.

Commercial Publicity for Alice Brady

An unprecedented wave of commercial advertising and publicity on Alice Brady, star in Select Pictures, will soon sweep the country, says an official of Select, following her appointments this week to pose for five of the largest national advertisers in the commercial line. This vast amount of billboard and magazine advertising will keep Alice Brady's name even more prominently before the public than usually, and exhibitors will benefit thereby.

Houdini in Serial Gets Record Bookings

Contracts by scores for B. A. Rolfe's serial, "The Master Mystery," in which Harry Houdini is the handcuff king, is featured, is reported by those branches of the World Film Corporation handling the subject. Houses all through the Middle West are taking the picture for runs of several days.

Reports Exhibitors Eager to Book "Destiny"

"Authentic reports that 'Destiny,' Universal's new Jewel production, starring Dorothy Phillips, was being booked eagerly by the exhibitors throughout the country have been coming into the Broadway office," said an official of the company, and these announcements were given a decided boost recently when it was announced that the United Booking Office and the Fox circuit of theatres in the New York district had booked 'Destiny' for a total of 114 days.

"Although this may not be a record for a booking it is one of the biggest bookings given a picture this year. The U. B. O. circuit includes the Keith and Proctor circuit in Greater New York, New Jersey and New York State. The Fox circuit of theatres comprise practically the same territory. Many pictures by prominent producers are booked over these two circuits for a period of thirty to forty days, but few are given such an extended booking. This Jewel super-production is booked for sixty days with the Keith and Proctor houses and fifty-four days with the Fox houses. W. R. Wilkerson, manager of the New York Jewel exchange, closed the contracts with the two circuits."

Pickford Film Breaking Booking Records

A week before "Daddy Long Legs," Mary Pickford's first picture distributed by First National Exhibitors' Circuit, was shown in Philadelphia, 180 days had been booked for the attraction by the Peerless Feature Film Exchange, holders of the First National franchise for Philadelphia and territory. Never before in the history of the exchange has there been such a demand for any motion picture thus far handled by that exchange and William Heenan, manager of the Peerless, is out for a record booking list. In addition to the 180 days, numerous other contracts are being held up to allow dates that will prove equitable to all exhibitors. At the premier presentation, a private showing, in Philadelphia, a distinguished audience of society folk, jurists and well known business men were present.

Glucksmann Returns from Buenos Aires Visit

After a four months' absence, Jacobo Glucksmann is returning to New York from a visit to the head office of Max Glucksmann, his brother, at Buenos Aires, Argentina, where he went to make a study of conditions existing in the extensive South American territory operated by his, the oldest Argentine film concern.

Over two years ago, Mr. Jacobo Glucksmann established the New York Buying Office for Max Glucksmann at 110 West 40th street, for the purpose of supplying that concern with films for its own theatres and large exchange system which extends through Argentina, Chile, Uruguay, Paraguay, Peru and Bolivia.

Metro's New Non-Program Idea

Fewer Pictures and Distribution Solely on Merits of Pictures—Special Attention Given to Big Theatres

ANNOUNCEMENT of the new Metro production policy, which includes fewer and better pictures, open booking and especial attention to the big theatres, has been announced by President Richard A. Rowland.

"Ending with August 17 next there will be no more program pictures for Metro, as our new plans, which have been in preparation since January, will then become effective. These call for fewer and better pictures, which will be made with four stars, and in the coming year there will be thirty-six of these productions. In addition there will be several specials with all star casts, made from big material, which already has been arranged for, and such other popular books, plays and stories as will lend themselves to the manufacture of big productions.

"We are going after the big theatre business, making pictures for week runs and longer, and only material of absolute box office value will be made use of. There also will be some extra big productions. The first of the new productions will be "The Brat," in which Nazimova is starred. This will be released September 1.

"We have secured a number of well known plays which, when they are announced, will please the exhibitors generally because they are already well advertised attractions and demonstrated successes. Each of these pictures will be sold on its individual merits.

"Our production organization has been brought to a high pitch of efficiency, and we made certain of this condition before launching out along these better lines in production. An announcement will shortly be made of the stars who will be used and of the productions in which they will appear.

Mr. Rowland has sailed for a two months' trip through England, France and Italy to go over the film situation in the foreign markets.

"Thirteenth Chair" Will Be A Pathe Special

PATHE EXCHANGE, INC., announces that it will distribute as a special feature Leonce Perret's screen version of Bayard Veiller's melodramatic success, "The Thirteenth Chair." It is said to be the biggest picture of the year in its class. The play, following its production in New York, ran for more than a year to record business, it is said, and traveling companies played it in every section of the country.

"Mr. Veiller, also author of 'Within the Law,' brought to the making of what has been called 'a master-mystery play,' an amazing ingenuity and craftsmanship," says an official of Pathe. "Leonce Perrett has taken this great story and brought forth a picture which retains every feature of the original play and has the added values furnished by the screen to enhance it. He secured the screen rights to 'The Thirteenth Chair' after paying a record price to the producer, William Harris, Jr., since the principal producers in the industry were eager to secure it.

"It is difficult to recall any drama built along similar lines as strong, as clever in construction and as successful in stimulating curiosity and holding the attention of an audience.

"We have reviewed the finished version in the Home Office and it gives absolute promise of being a screen sensation," says Mr. Paul Brunet, Vice-President and General Manager of Pathe Exchange, Inc. "It contains more thrills than a Pearl White serial and holds the undivided attention from start to finish."

Stories for Bennison Sought by Betzwood

THE Betzwood Film Company, producers of Louis Bennison productions, released through Goldwyn, is in the market, it was announced this week, for three big stories for its smiling cowboy star. Ira M. Lowry, director-in-chief for Betzwood, wants recognized book or stage stories, the bigger and more widely known the better. Stories that have made a reputation in book form or on the stage are desired at once for picturization.

The first series of Bennison productions now has been completed. Four—"Oh, Johnny!" "Sandy Burke," "Speedy Meade" and "The Road Called Straight"—have been released. Two are still to come—"Lord Jim" and "High Pockets." The latter has been sent for nation-wide release to big first run accounts on July 1. "Lord Jim" will follow in due course.

It is for the second series that Betzwood needs the new stories. Bennison is already to resume work in the big plant at Port Kennedy, Pa., as soon as suitable vehicles are found. It is announced that manuscripts intended for Bennison should be addressed to Mr. Lowry at the Philadelphia offices of the company, in the Real Estate Trust Building.

In "High Pockets" Mr. Bennison is supported by Katherine McDonald, who recently has become a screen star in her own right.

Christie Comics Program

The following Christie Comedies are scheduled for an early release: "Can Wives Be Trusted," featuring Bobby Vernon and Ethel Lynne. "A Full House," featuring Dorothy DeVore, with Earle Rodney. "Oh, My Dear," featuring Bobby Vernon with Patricia Palmer. "Anybody's Widow," Dorothy DeVore and Earle Rodney.

Organize $3,000,000 Corporation

United Picture Productions Corporation to Assure United Picture Theatres of Strong Releases

OUTSTANDING in prominence among the important news of the week is the announcement of the incorporation of the United Picture Productions Corporation, with a capitalization of $3,000,000 preferred stock represented by 300,000 shares at $10 each with 8 per cent cumulative dividends, and 300,000 shares of common stock, these latter accompanying the preferred stock in the form of bonus.

Interviewed on the subject of this new corporation, J. A. Berst, president of United Picture Theatres of America, Inc., said in part:

"United Picture Productions Corporation has been formed to further and accelerate the extensive plans and preparations United Picture Theatres of America has entered upon with a view to the activities of the business year commencing September 1, and to secure for its members additional productions beyond those already in hand for the continued carrying out of United's original promise of supplying the best pictures that the market affords. In order to obtain such additional pictures and to secure the biggest and best stars and productions, the United Picture Productions Corporation has been formed, and through it the financing of these productions will be further assured and carried out. The ultimate approval of the stars and plays that it desires to market will, of course, still rest with United Picture Theatres of America, Inc.

"The United Picture Productions Corporation will be guaranteed a 20 per cent profit on each of its productions and as payment will receive 75 per cent of the rentals of pictures in the United States until cost and profit are paid. The United Picture Theatres of America, Inc., will be the owner of 100,000 shares of common stock. This stock will prove a very valuable asset in that from it will accrue important dividends which in turn will reduce the cost of pictures to the United Picture Theatres, Inc.

"The officers and directors of United Picture Productions Corporation and the United Picture Theatres, Inc., will be substantially the same, a factor which will insure perfect harmony between the two companies.

"Having now more than 2,500 theatres using United pictures and having fulfilled the promises made at the inception of this corporation, we now take a further important step to secure for this gigantic circuit of theatres the finest productions and the best stars to supply in the highest possible degree the needs of that circuit.

"United's legal representatives are now drawing up contracts with several important stars."

Argonne Fight Re-Lived by Original Cast

AN original subject, produced with the original characters—the story of the Lost Battalion of the 77th Division—that is the novelty announced by the MacManus Corporation.

Realities take the places of subterfuge in this war document, it is said, and the producers declare they have something real, vital and thrilling to present.

The men of the composite battalion of two infantry regiments of the 77th Division, who slogged their way through the almost impenetrable Argonne forest for kilometers, leaving the dead as milestones of their progress; who finally lost liason with the units on their right and left as they bloodily progressed, and finally, surrounded paid with lives, blood, hunger and thirst for their American "never say die" spirit—those are the men who will be seen in this, the reproduction of their feat.

It has been prepared under the personal direction of Edward A. MacManus with the most extreme care both as to absolute fidelity to every phase of the history of the Lost Battalion from the day of the draft until the day they returned and saluted the dead they left behind in the Argonne in the Court of Heroes opposite the Public Library when they paraded in the Avenue. So interested was General Alexander and Lieut.-Col. Whittlesey in the proper production of "The Lost Battalion" that each gave his personal and undivided attention to the working out of every little detail. A site was selected that was exactly the counterpart of that spot in the Argonne Forest where the Lost Battalion was trapped by the Germans. The trenches they dug and the entanglement they had to prepare for their own defense were reproduced by the very men who carried out the work in the Argonne and each subordinate officer who had an important role assigned to him in the actual battle scene reenacted the same role for the MacManus Corporation picture.

Mr. MacManus was assisted by Harry A. Palmer, who mobilized the characters and helped devise the structure of the film, Burton King the chief director, assisted by Leander De Cordova.

Dusk to Dawn Session of Marion Davies' Company

Marion Davies and her entire company, consisting of over three hundred persons, worked the entire night a short time ago in the Biograph Studio, from 7.30 p. m. to 7.30 o'clock a. m. Miss Davies, under the direction of Robert Leonard, is finishing there one of her biggest features titled tentatively "April Folly," after the novelette of the same name by Cynthia Stockley.

The scene made was that of a party aboard a ship's deck. Strings of colored lanterns, with a one hundred candle power light in each, the whole representing 10,000 candle power light, were used.

Conway Tearle, Agnes Neilson, Hattie Delaro and the three Stewart children were other principals of the "party."

Many Cameragraph Sales Reported This Week

Distributors and dealers in Cameragraphs report a great volume of sales for the last seven days. H. A. Johnson Co., Seattle, sold a 2 6B each to Osran Amusement Company, Bremerton, Wash., New World Theatre, Tacoma, Wash., Weir Theatre, Aberdeen, Wash,. and 1 6B each to Dream Theatre, Pt. Angeles, Wash., and Western State Hospital, Strilacoom, Wash.

The Queen Feature Service, Birmingham, Ala., have sold 1 6B to State Normal College, Normal, Ala., and also to the Buck Creek Cotton Mills, Siluria, Ala.

G. A. Metcalfe, San Francisco, report sales of 1 6B each to Col. Dewey Post Exc., Cavite, Philippine Islands, and Varsity Theatre, Palo Alto, Cal.

In Canada, the Perkins Electric Co. report 1 6B each to Empress Theatre, Revelstake, B. C., Empress Theatre, Kamloops, B. C., Scenic Theatre, Melfort, Sask., Broadway Theatre, Vancouver, B. C., Grand Theatre, Fernie, B. C., Princess Theatre, Princeton, B. C., Ukranian Labor Temple, Winnipeg, Man., Sherman Theatre, Moose Jaw, Sask., and 1 6A to Prov. of Saskatchawan Bureau of Public Health.

Thanhouser Laboratories to Be Used by Arrow

Dr. W. E. Shallenberger, president of the Arrow Film Corporation, has announced that hereafter all prints of pictures sold by the Arrow Film Corporation will be made in the laboratories of the Thanhouser plant in New Rochelle. This plant is fully equipped to take care of an enormous business and is already handling about 250,000 feet per week, although it is just starting.

The Thanhouser plant some years ago was one of the busiest and most successful in existence, and under the new arrangements it is expected to again build up a reputation for the laboratory work.

Next Christie Special

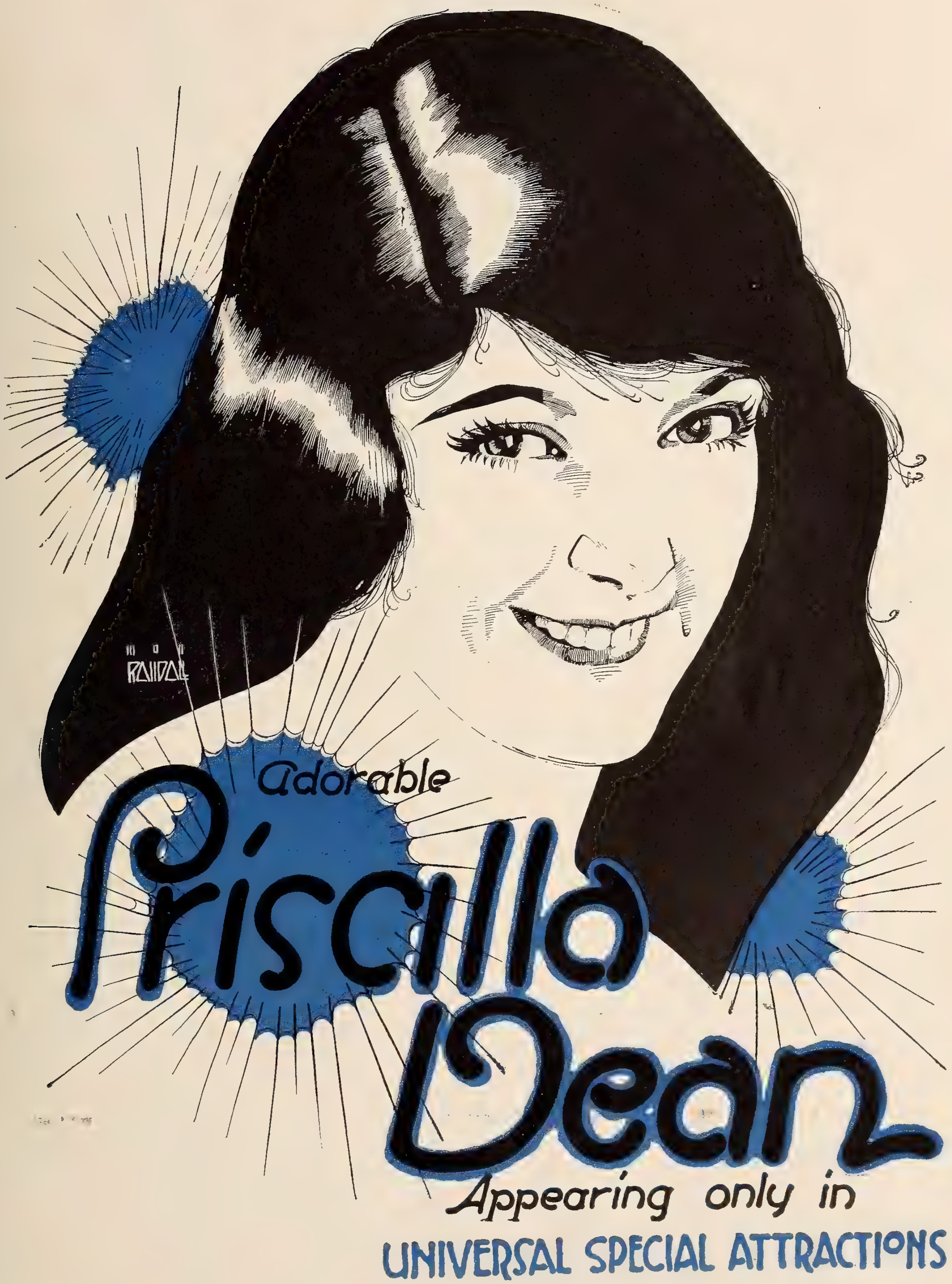
Al E. Christie announces that he has nearly completed the production of a third Christie Special Comedy which he has titled "Mary Moves In." The picture will feature Fay Tincher, with Harry Ham, Katherine Lewis, Eddie Barry and Patricia Palmer, making up a special cast. George Pearce, Al Haynes, Edith Clark and Ward Caulfield complete the cast.

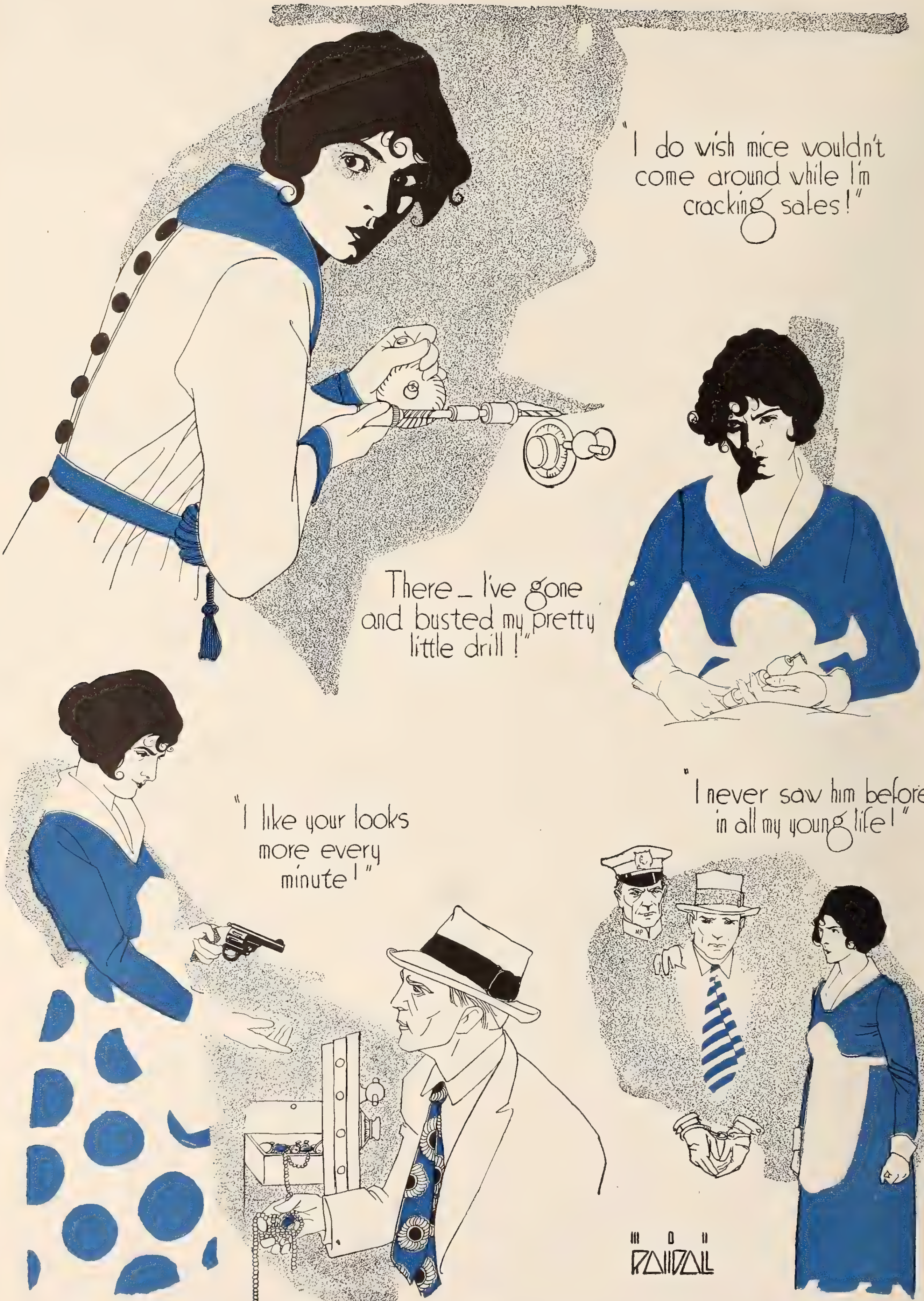
"Mary Moves In" is an original story by W. Scott Darling featuring Fay Tincher.

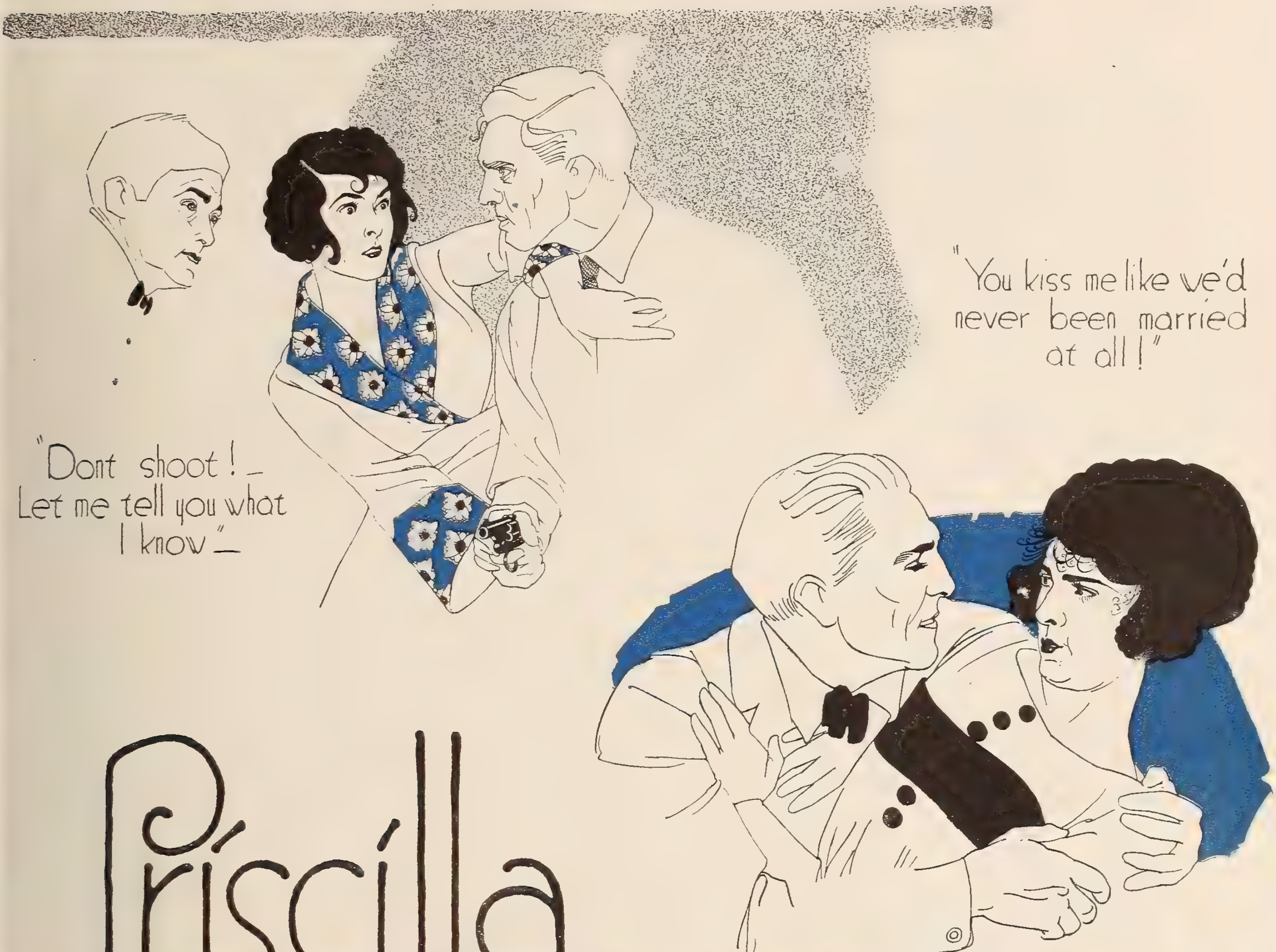
Additions to United Picture Theatres

The Rivoli and Rialto theatres, New York City, head the list of 56 additions to its membership announced during the past week by United Picture Theatres of America. They have joined on a stock franchise basis.

It is pointed out by United that its circuit now embraces the bulk of the most important houses throughout the country.


Adorable
Priscilla Dean
Appearing only in
UNIVERSAL SPECIAL ATTRACTIONS


"I do wish mice wouldn't come around while I'm cracking safes!"
There_ I've gone and busted my pretty little drill!"
"I like your looks more every minute!"
"I never saw him before in all my young life!"
MP


"You kiss me like we'd never been married at all!"
"Dont shoot! — Let me tell you what I know —"

Priscilla DEAN

"in a dazzling story by BAYARD VEILLER, author of "Within the Law"

"Pretty Smooth"

FIRST comes the Story—then the Star. And Hudson in Moving Picture World says of "PRETTY SMOOTH"—"It holds through every foot." While the Morning Telegraph says: "It has continuity, sympathetic appeal and a real human note." And WID: "The story is full of melodramatic action." No wonder! It was written specially for Priscilla Dean by Bayard Veiller, the man who wrote "Within the Law." You bet it's a good story!

AND Priscilla Dean—what more can we say of her than we have said—what more than your box-office will say when it hears that she's coming in "PRETTY SMOOTH"? The only star, male or female, who ever scored five smashing hits in five months, starting from "atmosphere" parts to flash into stardom with a brilliancy and a sureness that have never been equalled. See her right away in "PRETTY SMOOTH" and be your own best friend.

UNIVERSAL SPECIAL ATTRACTION

"Thank You!"

—Carl Laemmle

7th

Universal Anniversary

THIS is my appreciation of your appreciation of what the Universal—seven years old—has accomplished in those seven years.

Never in my life have I received, or heard of any company receiving so many or such sincere telegrams, letters and telephone messages of congratulation on what the Universal has done, and is doing better than ever to-day, for the motion picture business.

Best of all, you have shown us that you mean every word you say—for the bookings received on Universal-made pictures during the past ten days surpass anything we have even dreamed of.

That is why I say, "Thank you!"

Such a splendid Anniversary encourages us to make some promises. We promise that the Universal will keep right on making the very best pictures produced today. We promise that our methods with you—and with the Public—and with other producers will be steadfastly maintained on the same high plane as in the past seven splendid years.

Watch us make good on every one.

Carl Laemmle

Special Service Section on

Harry Carey in "Riders of Vengeance"

THIS is a real western, but one with a strong love element and a happy ending, and exhibitors who are going to play Harry Carey in "Riders of Vengeance" should feature to the limit the action and the heart interest. The picture has the advantage above lots of westerns in showing you the motive for Carey's deeds with such force that your patrons are in full sympathy with him from the start.

One of the first titles tells us that this is:

"A story of the days when might was right and nine points of the law lay in the barrel of a gun."

That's a good line to use, in connection with the other matter, the girl angle, and we would certainly try to make this one appeal to everyone. We would suggest that you use for the big illustrations one of the many pictures of Carey and the girl instead of those showing violence, because the title itself is strong enough to carry that idea over.

Battle of vengeance and love makes a good theme for the advertising, especially if you leave the suspense and do not tell how the picture ends. Let the reader guess whether he wins the girl or kills the last man on his list.

HERE'S the plot: Dave Buell, murderer and cattle baron of Southern New Mexico, rules that portion of the state except for Jim Carroll and his son Cheyenne Harry, who stand for right. But even the sheriff, Gale Thurman, is a tool of Buell and the rich man has his own way.

Just the day before Harry is to be married he catches Yuma Kid, one of the outlaws, stampeding his herd and gives him a good whipping, but this act determines Buell to wipe out the whole Cranston outfit. He determines that no time could be better than when the party comes out of the village church. And while the Cranston party are armed on their trip to the village there they meet Buell who pretends to make up on the day of Cheyenne's wedding. And then as the party come from the church there is a fusilade and Harry's mother and bride drop dead and with the rest of the party wiped out and the father dying Cheyenne takes oath that he will get "Dave Buell and his gang to the last man."

Two years pass and Cheyenne is not seen in that section and it is only after the sheriff makes the announcement that his sweetheart is coming to teach the village school that there is a mysterious visitor and the next morning the town is aroused by the warning posted in front of Buell's saloon:

"I'm back and hunting for the following: Spada, Yuma Kid, Doby, Conners, Hondo, Buell, Thurman. (Signed) Cheyenne Harry."

WHILE they show bravado, they are all much alarmed, especially Spada, the first on the list, and it is only a little while later while the outlaw is drinking that he hears the church bells ringing and then a voice from behind a paper: "Been to any weddings lately, Spada?" Spada tries to draw, but he is too late.

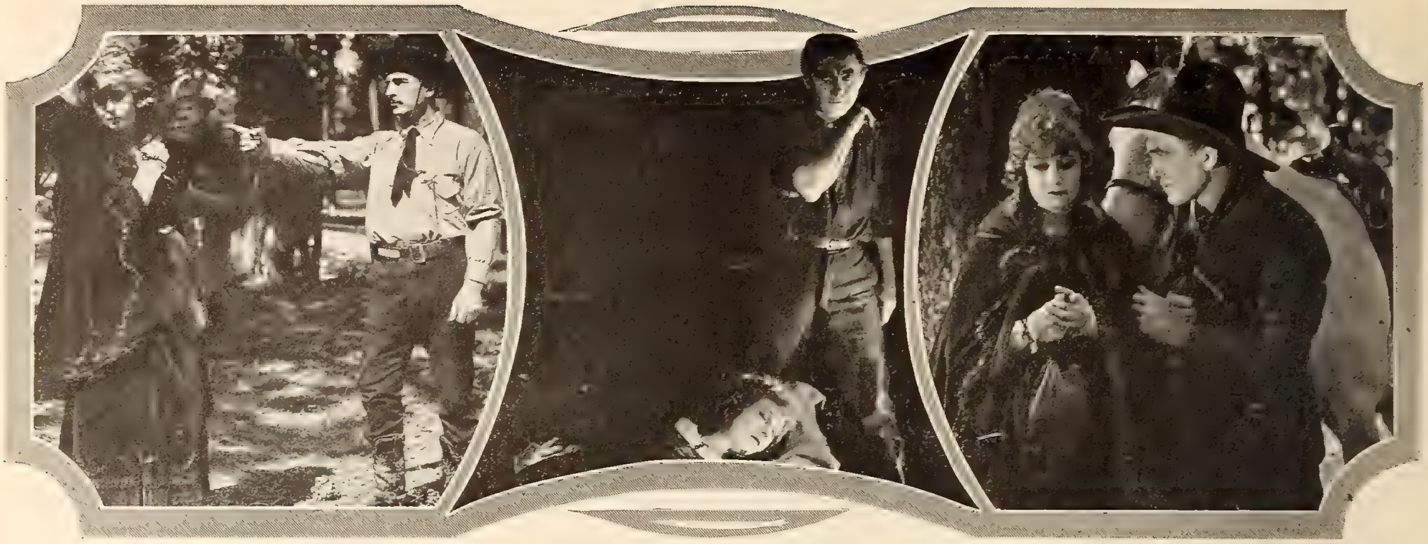
Cheyenne escapes and is making his way to his hiding place when he comes on the wreck of a stage coach in the driving rain. It had been attacked by Apaches, and the only living person is the teacher, Lola Madison. He takes her to his cabin, in love with her at first sight, until he learns that she is the betrothed of Thurman and there is a struggle with himself whether he shall kill the girl as she sleeps and thus avenge his dead bride, but the man in him prevails and the next morning he sets the girl on her way to the village, with her promise that she will never tell his hiding place.

Yuma Kid is the second. After the same question about the wedding, he tries to shoot, but again Cheyenne is too fast and a second chapter has been written.

Lola has told her affianced everything except where she spent the night and it is while the lovers are together when another of the gang comes up with the news of Yuma Kid's sudden taking off. It is then that Thurman sees Cheyenne's initial on the muffler she is wearing and telling her of this second killing insists that she reveal the hiding place. But still she refuses to betray the man, though she is now convinced that he is all that her sweetheart has said of him.

BUT Harry himself is now completely under the spell of the girl and when he comes to visit her at the school she turns a deaf ear to him. Even his "Look teacher, I brought you an apple" fails to get a response, but finally she comes out with "I'm sorry that I gave my word to a bad man." He tells her to ask those who know the circumstances and declares that he is going to keep his word until he gets the last man—even the sheriff.

Here are three pictures of Cheyenne and the school teacher. We suggest one of these will have the greatest appeal to the most people, if your selling talks are right



At the left the girl, true to her promise, refuses to tell the sheriff, her affianced the hiding place of Harry, but at right she tells Cheyenne that she doesn't love him. In the center, on their first meeting, he is tempted to make her life pay for the death of his bride

She seeks to make him promise not to do that, but in answer he takes her in his arm and kisses her, and then leaves.

Harry's trail leads the sheriff to the schoolhouse and there he finds the butt of Harry's cigarette, but still the girl refuses to tell Harry's hiding place. In the meantime the posse runs into a band of Apaches and the fourth man on the list is killed. It is then that Harry's resolve weakens and he comes to the girl telling her that he is going away and begging her to marry him. She replies that she does not love him.

Buell is now thoroughly terrorized and his fear increased when Thurman declares that he is through with the dirty work and resigns. He hides in his home, rifle in hand and liquor by his side to steady his shattered nerves.

BUT when Harry arrives Buell can do nothing but tremble, though Cheyenne declares he is going to have a chance for his life. But Buell will not shoot and Harry tries strategy, firing several shots through the window and flees. This brings shots back from members of Buell's own band that kill him.

Thurman now goes in search of Harry for a purpose. He is attacked by Apaches and Harry comes to his rescue and there the sheriff tells him that he had nothing to do with shooting up the bridal party and that Lola really loves Cheyenne. There is a desperate fight with the Indians and both are wounded. They get back to the village, but Thurman dies—and then the happy ending.

There is a clever scene right at the end after the doctor has examined Harry and in answer to a question of the two survivors of the gang whether we will live answer "yes" they announce that they are not going to pick any flowers on the way until they are across the Mexican border.

NOW get one of those striking pictures of Harry Carey and the girl in your advertising and use the name of the star stronger than anything else with the title secondary and then in sufficient type to attract attention use the line that we suggested at the start of this article. The remainder of the selling talk can be in smaller type, with plenty of indention at the sides to give the white space. Here is one:

"Cheyenne has seen his father, his mother, his bride and his brothers shot down by the murderous cattle baron's band, as they left the little church after his marriage. He swore to his dying father that he would not stop until he 'got' them one by one.

"In front of the sheriff's office he posted the list with the announcement that he was after them, and they pretended they did not fear him. But Cheyenne shot quick and straight. Number one, then number two fell—and terror spread.

"Then came something to interfere with his plans—a woman. He fell in love with her—only to find that she was the affianced of the sheriff, in title, and outlaw, in reality. And the sheriff was on the list of vengeance. The girl prayed with this man to spare the sheriff—and he loved her better than all the world—and wanted her for himself. What did he do—

"There's a thrill every minute in this picture and every problem is answered to your utter satisfaction."

FOR those that want to see the action picture of the west this sort of display offers promise and it will appeal to the woman element too, for there is not one of the fair sex who doesn't admire a fighting man provided that he is battling for right and especially if the love for a woman is one of the motives. It is, therefore, hard to get away from those two elements in the advertising. Here is another one:

"He had sworn to his dying father that he would never pause until he wiped out the band that took from him his parents and his bride as they left the chapel door.

"He shot straight and fast—and always gave his victims a chance. Two of the seven he got and the others quailed in terror. One man especially he wanted—the sheriff and tool of the murderous cattle baron. So he saved him for the last.

"Then all of a sudden the sheriff's affianced fell into his power. His own bride had been shot down, why not wreak such a vengeance on the man he charged with the crime? But he looked into his eyes—and he loved her. But she hated him—begged for her sweetheart's life until—

"The climax—the man and the sheriff alone in the desert—what happened then? —you've guessed wrong, and it's the sort of a thrilling story that you'll want to see—and remember."

Then here are some short ones:

"Cheyenne Harry has sworn that he would avenge the death of his father and mother and bride of a few moments. Seven men were on his list. Four of them perished —and then there came another woman into his life. To carry out his vow meant that he must slay her affianced. In either case he stood to lose her. What did he do? But he won all he sought. How? That's what makes it the most gripping of pictures."

"Seven men trembled when they thought of him—for their names were on his roll of vengeance. One by one they paid the penalty of their crimes and fear gripped at the others' hearts stronger than ever. Then came a girl—she was not afraid, and the avenger loved her as he had never loved before. Yet she was the affianced of the man that he hated most of all. But Cheyenne Harry made his way through successfully—both he and the girl got everything they wanted."

"His eye was clear, his aim true and right guided his bullets. He feared no man —and none could stop him in his career of vengeance—but then a girl came. Which should guide him—his vow to the dead or his love for the living?"

"The minister had spoken the words and a second later assassins' bullets had snatched his bride from him. Why should he spare a woman that she might become the wife of a man he held guilty of the crime against him? And why should he come to love this girl? And what should he do when she begged him to spare her affianced? He did —but there are greater things in the world —and they're told in this amazing story of the old West."

At left, scene between Cheyenne and Buell, the murderous cattle baron and cause of all Cheyenne's troubles and on his death list.. At right he fights to save the sheriff he had sworn to kill. Center, attractive picture of girl

Real American Appeal Should be Put Over with This

ACCORDING to all the reports that have come from the War Community Camp Service and the various organizations that have been working to supply amusement to the American soldiers both in training in this country and on the battlefields abroad the sort of motion pictures that were the favorites were those which had plenty of action and in which the characters were red-blooded Americans, with an element of romance of the sturdier sort entering in.

Certainly if it had been made with the purpose of filling those specifications "Riders of Vengeance" could not have done it better. *You have a chance of getting an unusual bit of publicity by playing this as such a story, and if after the first showing you can get the opinions of some of the men who have been "Over There" and print these in your newspaper display it will be a good piece of work.* As a matter of fact, it would not be a bad idea to invite a number of these former soldiers—all the better if they are still in uniform—to attend the first regular performance or a special one and then collect these views.

Such advertising is sure to arouse the curiosity of the public in general, especially if you use a little harmless camouflage saying that you have picked this picture because it fits in so well with the kind of stories that returned soldiers have told you they like to see on the screen.

LARGE heads of Carey can be used to decorate the lobby, but we would omit anything of the revolver effect here. It always makes an attractive lobby to use pine or fir trees and especially for summer these will afford a screen for numerous electric fans—and you know the drawing power of a cool lobby during the warm season.

One of the most successful lobby displays that we have ever seen used during the summer season gave the effect of waterfalls, with real water used. Now this will fit in well here not only with the season, but with the picture because the hiding place that Carey used was reached by riding through waterfalls.

MANY ADMIRERS

We'd Use the Name of Seena Owen in All the Ads

SEENA OWEN, who has had a remarkable come back in motion pictures, after being away from the screen for nearly a year, is the leading woman in this picture and we would be sure to use her name in all the advertising, of course secondary to that of Carey. There is a good line with: "Seena Owen as the girl."

These can easily be constructed with a background of water proofed compo board and trees at either side. Care should be used to prevent any splashing that would likely wet any of the patrons, but the combination of the three things is sure to create a lot of talk.

There is a simple thing on the stunt order that can also be effectively employed in the lobby. Simply post against one of the trees, if you are using them, or in some conspicuous post the list of names that Cheyenne posted in front of the sheriff's office and then draw a heavy line through each of the names down to that of Thurman, and after that a fanciful date to indicate the time of their taking off and then opposite or below the name of the sheriff a huge question mark. That is likely to arouse a great deal of curiosity and cause comment.

THERE is one effect in the music we would be sure to use and it can be employed either with orchestra or organ. Of course, at the point where there is a close up of the church bell ringing, it is apparent that the imitations should be repeated when Cheyenne questions Spada and then Yuma Kid and then for the scene in the retreat where Harry is debating with himself whether he shall kill and the girl, once more with the visit to Buell and finally at the very start of he scene where he goes to the rescue of Thurman. Its use in this way forms something of a secondary theme—or rather a motif. The prepared score suggests Pierne's "Izeyl" here.

Some pleasing love song should be used as the theme and it is suggested that "Love is a Story" from Victor Herbert's "Madcap Duchess" be employed. This is an excellent one and will serve well as a song for a woman's voice just preceding the feature. There is another, and a brand new one with "I Found the End of the Rainbow" and by announcing that you are going to have this sung and played for the theme with this picture it is very likely that you can arrange with the music stores to give you a special window display.

Eugene Roth, manager of the California theatre, San Francisco, has been most successful in linking up his orchestra and song numbers with music store displays, he advertising the stores in his program and the dealers in turn giving a considerable share of the window over to his attractive designed announcements. In this case a number of the stills—but only those indicating love scenes—should be used.

THERE should be a balance of comedy for this picture, the nearer slapstick the better, for though the picture is human it is quite tense.

You should not use any scenic on this program, because practically all of the scenes are exteriors and you will probably spoil the effect of the fine photography in the feature, by giving an overdose of scenery.

We'd arrange the remainder of the pictures so that you can advertise this as an "All American bill."

Miss O'Dare Rises to Serial Class

Tom Hamlin Interviews Her on Her New Job

DISCOVERED;—a new serial star;—Peggy O'Dare.

She is the new leading woman featured opposite Eddie Polo in the Universal Serial now being produced in both Europe and America, "The Broken Idol."

There were twenty-two good reasons why Peggy O'Dare should not adopt a screen career—her father, mother, and twenty (count 'em—*Twenty*) brothers and sisters.

For Miss O'Dare has more brothers and sisters than there are episodes in her next serial. And she is decidedly a decided blonde. And that perhaps explains why she so decidedly decided to enter motion pictures in spite of parental opposition. And now we are all happy;—parents, brothers and sisters, Peggy O'Dare, general public and trade journal interviewers.

During the last two years, Miss O'Dare appeared in a series of L-Ko two-reel comedies and for eighteen months she added lustre, activity and entertainment to Lehrman's-Fox Sunshine Comedies.

But it was after she took a prominent part in two of Eddie Polo's Cyclone Smith stories for Universal, that she was "discovered" as a serial artist. And now she is featured with Eddie Polo in the eighteen episode serial being produced by Universal. It is entitled "The Broken Idol."

This is what brought Peggy O'Dare from Los Angeles to New York, and this is what sends her to England and the European countries within a few weeks, accompanied by the leading members of "The Broken Idol" company.

And she evidently believes that her last name (O'Dare) is a COMMAND. And she *does* dare. Riding a frightened horse plunging recklessly down a steep cliff, is but one of the many stunts she has accomplished that should have earned for her the title of "Dare Devil,"—or, in the case of pretty, blonde, blue eyed, Peggy O'Dare,—"Dare Angel."

She is in love with her part in "The Broken Idol." A few scenes are being taken around New York before the company goes abroad. The role she is portraying in this Universal serial does not only call for fearless athletic stunts but also gives opportunity for real acting ability. And that is why Miss O'Dare is so enthusiastic about her part in the serial.

If dainty prettiness, a charming personality, a thorough screen experience, a capable actress, a clever and fearless athletic leading woman, is what Eddie Polo needed most, he appears to have all that and more in one of the coming Universal favorites, Peggy O'Dare.—*Tom Hamlin.*

A New Starless Play for Robertson-Cole

THERE is no star in "Better Times," the second Brentwood picture which Robertson-Cole will release through Exhibitors' Mutual. The prediction is ventured, however, by those who witnessed the production, that there is likely to be one after SaZu Pitts in the featured role, is seen by the public. Miss Pitts has appeared in other screen productions, including "The Little Princess," starring Mary Pickford.

The player came to her name honestly, it is announced, it not being manufactured as a press agent aid to popularity.

In starring no player in "Better Times," Brentwood followed out the theory it advanced with "The Turn in the Road," which had no featured player, but which nevertheless developed Helen Jerome Eddy into a popular player. To King W. Vidor, who directs all Brentwood productions, the Shakespearean line, "The play is the thing," strongly appeals. He believes in making his types fit his story, not vice versa.

Opponents of the star system found "The Turn in the Road" a most substantial approval of their contention that it does not take a high salaried performer to make a good motion picture. In "Better Times" they undoubtedly will find further support for their theory, for the second Brentwood offering is considered by Robertson-Cole and Exhibitors' Mutual officials, as perfect a comedy as "The Turn in the Road" has been acclaimed a drama.

David Butler, a member of the Alcazar Stock company, San Francisco, and Georgia Woodthorpe, known on the legitimate stage, have prominent roles in the production which they are said to portray with true color.

"Rainbow" Comedies are to Supersede L-Ko

WITH L-Ko comedies discontinued Julius and Abe Stern, producers of the Century Comedies, released through Universal, announce production of a new brand to be known as "Rainbow" comedies. According to the Sterns, this title covers the statement that the pictures will be made from stories, and played with stars, selected from all parts of the globe.

It is intended in the new policy of Rainbow and Century Comedies to cover a wider field than during the past year. More extensive advertising is planned, and the films themselves, it is claimed, will be produced on a larger and better scale. Many new players it is announced have been signed.

The Sterns are now at their California studios and will remain probably throughout the summer supervising the productions of their comedy organizations. In recent alterations of the studios many innovations are said to have been installed, and practically everything new in theatre equipment has been added.

The Century and Rainbow comedies will be released once a week alternately under the new plans. Twelve of the Century animal comedies are to be released in the year beginning in July, the end of which month will see release of the last of the L-Ko subjects.

Taylor Holmes' Latest Is "Upside Down"

"Having firmly asserted their intent that each Taylor Holmes picture in the Triangle star series of this former legitimate comedian shall be equal to if not better than its predecessor," says an official of the Company, "the executives who viewed the star's latest offering at a private showing express their entire satisfaction with reference to 'Upside Down,' just received from their film editing department.

"In selecting the script for 'Upside Down,' scheduled for release June 22nd, 'Lovely Reason,' a story by George Agnew Chamberlain, was the choice, not alone because of the author's popularity, but because of the story's unusual appeal and the enthusiasm with which it was received when it was published in Harper's Bazaar a short while ago. It was Chamberlain who furnished Holmes with "Taxi," and in this instance he is said to have provided him with a plot of equal interest and one which has furnished the star with even greater opportunities for his unique ability as a fun-maker. The popular appeal of 'Upside Down' seems vouched for by the fact that it is a story of divorce. In fact, those who have read 'Lovely Reason' will recall that the 'reason' signifies a reason for divorce."

World's Service System Beats Fire Threat

The system employed by World Pictures to insure no interruption of service, whatever happens, had a severe test in Philadelphia last week when fire broke out in the Philadelphia Exchange of World Film Corporation. The building was built on plans that gives to the films the greatest protection and at the same time prevents the spread of fire to adjoining structures.

Within fifteen minutes after the fire was reported to the New York office, George R. Meeker, General Sales Manager, left for Philadelphia to take charge of the situation. Meanwhile he had the Washington, Pittsburgh, Boston, Buffalo and Cleveland offices in readiness to supply prints and advertising material necessary in order that no holder of a World contract could suffer by reason of inability to get whatever his contract called for. Business is going on without a single minute's delay because of the fire.

Selznick Engages Rothe as Technical Director

Bert Rothe has been engaged as art and technical director for Selznick Pictures, it is announced from Myron Selznick's office. Mr. Rothe is an art designer of some note and just finished some designs for prominent Canadian Cathedrals.

Mr. Rothe served with some of the leading film companies prior to joining Selznick and is well acquainted with the studio as well as the stage.

He has already assumed his duties with Selznick and has designed and supervised the construction of several sets for "The Perfect Lover" starring Eugene O'Brien, and the third Olive Thomas production.

First Cassinelli Feature Nears Completion

Rapid progress is being made, it is said, by Director Albert Capellani in the filming of Dolores Cassinelli's initial starring vehicle for the Albert Capellani Productions, Inc., temporarily titled "The Gutter," and it is expected that the coming week will find the production ready for final cutting and titling. In keeping with arrangements whereby the Albert Capellani Productions, Inc., will alternate the release of the June Caprice-Creighton Hale and Dolores Cassinelli subjects, "The Gutter" has been scheduled to follow "Oh, Boy!" in order of release. As previously announced, "Oh, Boy!" will be available to first-run houses through Pathe Exchange, Inc., on June 22.

The cast of stage and screen favorites assembled by Director Capellani to support Miss Cassinelli includes Vincent Serrano, Franklyn Farnum, Marie Chambers, Helen Lowell, Paul Doucet, May Hopkins and Albert Roccardi.

Diminutive Paramount Star Back at Work

Marguerite Clark following a short rest at Palm Springs, Cal., has commenced work at the Morosco studio, Hollywood, on her new Paramount picture, "Widow by Proxy," adapted from Catherine Chisholm Cushing's play which served as a starring vehicle for May Irwin some seasons ago.

Nigel Barrie, recently released from service in the Canadian Army, will be Miss Clark's leading man. Prior to army service he appeared with Miss Clark in several of the "Bab" series for Paramount.

Films Approved by National Juvenile League

Endorsement of the following pictures was given this week by the National Juvenile Motion Picture League:

Photoplay Magazine Screen Supplements Nos. 1 and 2; International News No. 22; Pathe News No. 43; Hearst News No. 22; Gypsies of the Arctic; Alaska Wonders in Motion No. 3; City of Mexico; Making Uniforms and Flags in a U. S. Arsenal; Wild Animal Study, Part 8; Simple Experiments in Electricity; The Manufacture of Paper in Maine and The Oyster Industry.

Auspicious Screen Debut of Evelyn Martin

Evelyn Martin's appearance as co-star in Arthur Guy Empey's "Hell on Earth" marks her debut in silent drama, and it is said that judging from her work the screen has won a new star. Miss Martin previously has been well known on the legitimate stage, and critics have declared she handles her roles with remarkable grace and ease.

In the part of Lucy Duncan in Empey's production, Miss Martin has been given opportunity to display her emotional acting.

Fineman Gets Big Star's Output

Katherine Macdonald Forms Her Own Company, and Will Release Six Productions in Year Through B. P. Fineman

Katherine MacDonald, Whose Productions Are to Be Released by B. P. Fineman

CLOSE on the heels of the release of the Paramount-Artcraft special, "The Woman Thou Gavest Me," has come the announcement that the star of the production, Katherine Macdonald, has formed her own producing company, and will make six special features during the coming year to be released by B. P. Fineman.

No word had been had of Miss Macdonald's intentions until a trade press advertisement stated she had completed the first picture made by her own company.

Following this, announcement was made at the offices of B. P. Fineman this week arrangements had been completed whereby Mr. Fineman would release the Katherine Macdonald productions. The transaction was arranged between Mr. Fineman and Sam E. Rork, one of the executives of the Katherine Macdonald Pictures Corporation, who was in New York last week for the purpose of arranging for an advantageous release. Nathan Vidaver, one of the best known motion picture attorneys, represented Mr. Rork in the transaction, while Henry Herzbrun was Mr. Fineman's legal adviser.

Miss Macdonald's career in motion pictures has been unique. About a year ago she was comparatively unknown to the motion picture fans. The first real opportunity to display her talent was when engaged by William S. Hart. Later she played opposite Douglas Fairbanks, and then with Paramount.

In Mr. Fineman's statement regarding the release of the Katherine Macdonald pictures, this restriction of output is touched on. Mr. Fineman said: "Not more than six productions starring Miss Macdonald will be made during the next year, and the same number is the maximum planned for the following year. This will give Miss Macdonald's producing organization ample time to make pictures that will be worthy of her talents. More pictures in a given time might be physically possible, but I do not believe that they would be of the quality we intend to offer the exhibitors and the public.

"I regard Miss Macdonald as *the* star of the coming year. Her popularity has literally been growing by leaps and bounds. She has all of the attributes of stardom. She has youth, with its buoyancy and grace, remarkable beauty, and a splendid dramatic talent.

"Exploitation will be one of the big features of the Katherine Macdonald pictures—material which will enable the exhibitor to sell his show to the public so that he may reap the fullest possible benefit of his investment."

Interest Shown in Trade Showings of "Sahara"

W. W. HODKINSON managers in various exchange cities are arranging to hold immediate trade showings of the newest Hodkinson production, J. Parker Read Jr.'s presentation of Louise Glaum in "Sahara," a C. Gardner Sullivan drama supervised by Allan Dwan. It is claimed few productions in the past year have attracted so much exhibitor attention as "Sahara," which is a special production backed by the combination of an able author, capable director and a producer with definite ideals of quality.

The demand of the exhibitors for special productions is clearly revealed in their responsive attitude on "Sahara." Within twenty-four hours after the announcement that the W. W. Hodkinson Corporation had obtained the distribution of "Sahara" exhibitors were asking for playing dates by telegraph.

A part of the W. W. Hodkinson policy of selling pictures singly on their individual merits also bans the selling of productions to exhibitors by executives of the Hodkinson home office organization. In no less than a dozen conspicuous instances "Sahara" could have been placed for first-run from the Hodkinson home office, but in all instances exhibitor applicants were told that the Hodkinson system of offering productions singly also made it desirable that exhibitors see the production before renting it and that all contract negotiations therefore were to be made through the Hodkinson managers in their territorial offices.

As a part of this method trade showings of "Sahara" will be held during the current week in Chicago, Seattle, Dallas, San Francisco and far western and far southern points, followed next week by showings in the east and in New England.

Kassel Scores in Lobby Display at Broadway

In the lobby of the Broadway theatre, New York, a realistic set of five large paintings, depicting "atmosphere" of the Soudan, were placed upon the opening of "The Man Who Turned White," featuring H. B. Warner. Mr. Kassell, whose many artistic efforts in the line of display on presentations of big photoplays in this theatre, have made him well known, received many compliments on this, his latest effort.

Value of Authors' Aid Revealed

"The Westerners," Great Authors' Pictures Production, Said to Show Effects of Writer's Supervision

FIRST showings of Stewart Edward White's novel, "The Westerners," the Benjamin B. Hampton production of Great Authors' Pictures, Inc., are confidently expected to bring about a better understanding in the minds of exhibitors and the public, of what the participation of the author of a story in its production means in the improvement of motion pictures. This subject will be released in the larger cities within a few weeks.

"The Westerners" represents the joint attention of Mr. Hampton, Stewart Edward White, the author, Edward Sloman, the director, and a technical organization which has been in the making in California since December—an organization drilled to do big things intelligently and well

Several years ago Mr. Hampton foresaw an evolution ahead in motion pictures. Out of a long time friendship with Rex Beach there came into being Rex Beach Pictures, with Mr. Beach giving personal supervision to the production of his own stories. This company was a Benjamin B. Hampton creation and the new Great Authors' Pictures, Inc., represents the fullest development of the earlier pioneering. Great Authors' Pictures, Inc., controls the novels of Stewart Edward White, Emerson Hough, Winston Churchill, Irving Bacheller and other authors shortly to be announced.

Already Mr. White's "The Westerners" is ready for pre-release and one of Mr. Churchill's biggest novel is ready to go into production. In the Zane Grey Pictures, Inc., Mr. Hampton in association with Eltinge F. Warner has formed another organization based upon an author of wide popularity and their first production completed is "Desert Gold," considered by many to be Zane Grey's most powerful story and motion picture. "Desert Gold" is likewise ready for pre-release.

All Great Authors and Zane Grey Pictures are to be released exclusively through the W. W. Hodkinson Corporation's national selling mechanism, which has recently been strengthened by the introduction of some of the ablest managers associated with motion pictures.

"The Westerners" is said to be filled with energy and action. Seen by a group of internal executives, the comment was made spontaneously by its spectators that it was one of the few pictures they had ever seen that contained so much excitement and suspense that it grabbed hold of the nerves and made them taut. The publisher training and instinct of Mr. Hampton is said to be reflected in every hundred feet of "The Westerners."

Marshall Neilan Discusses Film Trade-marks

"ONE of the remarkable things to me in the motion picture business," says Marshall Neilan, "is the careless way film organizations will place their trade-mark upon productions whether they measure up to the standard or not. I think this practice is one which causes the other industries of the country to look askance upon the claims of motion picture people regarding their status as 'big business.'

"One of the greatest calamaties which can happen to an organization manufacturing a standard product is to have their trade-mark appear upon something which proves bad. Enormous amounts of money are spent by manufacturers to prevent such happenings. A firm making a hat, would no more think of placing their trade-mark upon an inferior product than they would their corporation signature on a certified check.

"Why should this practice not be applied to the picture business? Why will companies release productions they know are below standard and place their trade-mark in jeopardy by so doing. Why not make it a rule to shelve or throw in the discard any picture not fulfilling the rules required of a good picture in all details.

"Of course, none of us can judge in advance the entertainment qualities of a picture but we do know bad photography, bad titling, and bad technical work when we see it. Yet, I can today go into any five theatres at random and pick out bad pictures boldly and prominently stamped with the trade-marks of big organizations.

"I want to say sincerely that any production which I make under my arrangement with the First National Exhibitors Circuit which does not come up to the standard set by those of my pictures which have proven successful will not be released. This is not because of any idealistic views on my part but purely a matter of what I consider good business sense.

"I feel that the loss entailed by the shelving of a bad production will be made up by the establishment of a thorough confidence among the exhibitors. A belief that when they see my trade-mark on a production that it means the result is the best I have to offer."

Florence Reed Has Own Summer Studio

Florence Reed, United Picture Theatres star, is to have her own summer studio, according to plans made for her next United feature and announced by A. J. Bimberg, whose company is to produce the picture for United.

A force of carpenters, property men and electricians is being dispatched to Otasaga Lake, Maine, where Miss Reed has her country estate. These will, with the first of June, set to work on the necessary preparations for the plan. Miss Reed, being under contract with J. A. Berst, president of the United, to produce a stipulated number of super-features within the year, conceived the idea of at once escaping the city summer heat and continuing her picture work, combining her usual vacation with business. The popular screen star's summer home is said to afford unique and splendid material for film settings.

Fox Trade Paper "Ads" Aid Exhibitors

"Advertising in the trade journals has been one of our most effective means in calling the attention of exhibitors to our production," says the Exhibitors Service Bureau of the Fox Film Corporation. "To be effective, advertising must be truthful, forceful and picturesque. Also it must reach the people sought to be influenced through a medium in which the reader has confidence. The trade journal in the motion picture industry is the logical medium for the producer.

"The newspaper, the poster, the program, the throwaway and the lobby are advertising mediums of the exhibitors. And the Fox Film Corporation endeavors to influence the exhibitors for their own good and to make full use of these.

"In this connection, the little 'advertise' editorials in the press books which the Fox Film Corporation sends to the exhibitors are brief, to the point, and based on the experience of the Fox Corporation in its utilization of the recognized trade journals reaching the exhibitors."

Selznick Companies Active in Production

Production is now going on rapidly, it is said, in the Selznick studios in New York, and the organization is now in smooth running order. With Eugene O'Brien already under way on "The Perfect Lover," in which he will make his first appearance as a star, under the direction of Ralph Ince; Elaine Hammerstein ready to start immediate work on "Love or Fame?" her first Selznick starring subject, and Olive Thomas about to begin the production of her next picture, Myron Selznick announces that by the end of the week the Selznick studio will be among the busiest in the country.

Frederick's Latest Is "The Feat Woman"

The cutting satire of the screen has been realized by Izola Forrester, it is said, as probably by no other cinema author. "The Fear Woman," Pauline Frederick's latest Goldwyn picture, was released June 8th.

Miss Forrester's character of Helen Winthrop (Pauline Frederick), at once a delicate, well-bred American girl of unimpeachable social position, represents a type only too often mistaken. In the case of the Winthrop girl, she sacrifices her own reputation to save that of a friend, the wife of a tired business man.

Broadway Star Goes West for Goldwyn Pictures

Will Rogers, of Follies fame, will leave New York this week for Culver City, California, where he will begin work for Goldwyn on a series of pictures.

The screen vehicles chosen for the first work of the lariat thrower is an adaptation of the first of the Billy Fortune stories which appeared in the *Saturday Evening Post* under the title of "Doubled Stakes." W. R. Lighton is the author.

Stories Wanted

The Universal wants new stories, finer stories, faster stories than are being shown on the screens of the world today. We want stories that contain that heart interest, and humanness that stands the crowds out in front for hours waiting to get in.

We want stories that possess the clever twist and novelty in the selling angle.

We don't care what the stories are about, so long as they are clean.

Do we want them powerful in theme? WE DO. Do we want them fascinating in action, powerful of title and magnetic in character? WE DO.

Will we pay the proper price for such stories? WE WILL and gladly too.

Then why not start your patrons thinking about this? Why not put it up to the people who themselves are the best judges of what constitutes real moving picture entertainment. Announce to them by slides that the Universal wants big stories and will buy them.

Let your patrons know that they themselves can improve their own entertainment either by suggesting extra fine stories that they have read or stories that they might write. If you know of some one who produced extraordinary stories, have them communicate with us immediately. WE ARE IN THE MARKET FOR BIG IDEA STORIES AND WILL PAY WELL FOR THEM. Start the ball rolling in your theatre.

UNIVERSAL FILM MN'FG CO.
Largest Film Mn'fg. Co. in the Universe
CARL LAEMMLE, President
1600 BROADWAY NEW YORK

Eddie Polo

in his wonderful series of big Two-Reel WESTERN PRODUCTIONS—the famous

"CYCLONE SMITH" STORIES

NO theatre, from the finest first run houses down to the smallest, should overlook these masterful "CYCLONE SMITH" stories featuring the Box Office Star—"EDDIE POLO." These are Big, New special two reel productions, unlike any two reelers you've ever exhibited.

Special in story (each story complete in itself), special in direction, special in action, special in titling, and special ad props for every picture. You have but TO SEE these productions to understand what we mean by SPECIAL. Don't confuse these SPECIALS with anything else. They are on a higher plane of production, and will inject the punch to make your balanced program. They're going BIG. Better see your nearest Universal Exchange.

CONTRACT NOW
Through Any UNIVERSAL Exchange

NOW
Booking thru all Universal Exchanges

Lewis Starts for Location on Next Feature

Mitchell Lewis, star in Select Pictures, and his entire company, left Los Angeles last Saturday for the Columbia River, Washington, to film his fourth attraction for Select. Mr. Lewis' latest Select Picture, "Jacques of the Silver North," will be released this week.

Mr. Lewis' forthcoming production, the title of which has not yet been announced, will require about three weeks of location work in the district around the head of the Columbia River. A number of mountain scenes are also necessary, but it is believed that the Select star will return to the Yosemite Valley district, where "Children of Banishment" was made, to obtain these shots. The studio work will be done in Los Angeles.

An announcement of importance in connection with Mr. Lewis' forthcoming picture is the fact that Robert Bradbury will be his director. Mr. Bradbury was last week appointed to the position of director general of the Mitchell Lewis Producing Company.

Director Seitz Plays in Pathe Serial

"Just to prove that he can act as well as tell others how," says an official of Pathe, George B. Seitz, head of George B. Seitz Productions, Inc., and director of the forthcoming Pathe serial, "In Secret," starring Pearl White, stepped into the firing line the other day and assumed the role of the principal heavy in one of the closing episodes.

"In Secret" has the unique distinction of having a different villain in each of the fifteen episodes, and this fact made possible Mr. Seitz's unusual attainment.

Unique Exploiting Device

Max Levey, manager of the Chicago branch of Exhibitors' Mutual, is planning some unusual "stunts" on his own account, for the first Robertson-Cole Superior Picture, "The Man Who Turned White, starring H. B. Warner.

Levy is planning a set of life-size cutouts in which Warner will be seen in Arabian garb and his face browned by the desert sun.

There will be a flasher concealed in the cut-out and every little while the light will flare up and the face of brown is turned to pure white.

Popular Actress Again to Enter Screen Work

Elise Bartlett, known to motion picture followers throughout the country as the "Paramount-Flagg Girl" through her work in James Montgomery Flagg comedies, will shortly forsake the legitimate stage in order to resume her motion picture career. Miss Bartlett, whose last screen appearance was in the leading role in James Montgomery Flagg's comedy, "Con and Economy," is said to be now negotiating with a prominent producer with a view to starring in a series of feature productions.

Universal Completes Big Feature

Believes That in "A Little Brother of the Rich" It Has Made an Exceptional Production

UNIVERSAL announced completion of "A Little Brother of the Rich," heralded as one of the biggest pictures it has ever produced. Joseph Medill Patterson is the author, and Lynn F. Reynolds directed.

Regardless of its present contracts Universal spent months of preparation on this production, an entire month being devoted to the selection of the cast. Neither time nor money was spared in the making of this production and critics who have seen it "in the rough" have declared it to be one of the greatest pictures of the year.

The story itself is known the country over and was very popular at the time it was published. The stars who were selected to play the title roles in the production are: Frank Mayo, Kathryn Adams and J. Barney Sherry.

Frank Mayo is cast in the production as a friend of the richer New York men and who earns his living as a "tipster." He has been educated at Yale and it was there that he declared his love to Sylvia Castle, which part is played by Kathryn Adams. But her father met business reverses and died. She was forced to go to work in a department store in New York. She longed for the stage and was finally made a protege of a formerly successful producer. He had succumbed to drink but succeeded through his love for his new star to brace up and she soon became a Broadway star. Her rise was phenomenal. Meanwhile Paul Potter's fortune had increased but he had become involved in several marriage tangles and when he later met Sylvia his old love for her was again aroused. She was about to marry him despite his many escapades when she saw in her manager, Laemington, which part is played by Sherry, a real man and she determined to marry him and reform him.

Sunday Law Aids Robertson-Cole

Makes Room for Pictures in Theatres which Had Been Booked Solid Before Law was Effective

FULL advantage of the Sunday opening option law whereby many New York state theatres are now open on Sunday, has been grasped by Robertson-Cole and Exhibitors Mutual, and their productions are now being booked into theatres which because of previous solid contracts were not enabled to show them.

Joe L. Merrick, assistant sales manager of Exhibitors Mutual, has just returned from a tour through up-state New York, looking over the Sunday opening situation, and his report has proved most gratifying to Robertson-Cole. Mr. Merrick also visited New England.

He reported that in the Albany territory nine towns have been opened since the Governor signed the local option bill allowing motion pictures to be shown on Sundays. Each one of these towns opened with a Robertson-Cole production, five of them using "The Turn in the Road."

"Every exhibitor interviewed regarding the Robertson-Cole productions is strong in his praise of them," said Mr. Merrick.

In the city of Buffalo alone, Mr. Merrick said, out of sixty theatres he found that forty-two were at present playing Robertson-Cole attractions, a record which speaks highly of the efficiency of the Buffalo exchange of Exhibitors Mutual and of the drawing power of Robertson-Cole attractions.

The same conditions existing in upper New York state were in evidence in all the Eastern branches he visited, Mr. Merrick said.

Big Advertising Campaign for Olive Thomas

SELECT PICTURES CORPORATION announces that the showing of Olive Thomas' first Selznick picture, "Upstairs and Down," in Chicago, will be accompanied by one of the biggest and most extensive advertising campaigns ever launched in any city. Fred C. Aiken, Select's Chicago branch manager, has already completed plans for two units in the big campaign, and other arrangements are now in the works.

Mr. Aiken's first step in the Chicago exploitation of "Upstairs and Down" was to interest the management of the Paradise Dancing Academy in a plan whereby the Paradise Academy held an "Upstairs and Down" night on the evening of June 12 Mr. Guyon, the owner and director of this amusement corporation, is one of Chicago's biggest advertisers, and it is said he has a contract for two one-sheets on every elevated station platform in that city. In connection with the "Upstairs and Down" night at the Paradise, the arrangements include, it is stated, an agreement by which Mr. Guyon will advertise Olive Thomas, "Upstairs and Down" and the Selznick Pictures Corporation on every one-sheet at his disposal. An additional line will give the names of the first-run theatres where "Upstairs and Down" is booked for Chicago engagements.

On the evening of the "Upstairs and Down" night at the Paradise, there will be distributed 1,000 photographs of Miss Thomas, on the backs of which will be printed the name of every theatre in Chicago and vicinity where "Upstairs and Down" will be shown.

James Oliver Curwood will again be represented on the screen this month when "Beauty Proof," the Vitagraph production with Harry T. Morey, reaches the exhibitor on June 23.

"Yvonne from Paris," the story of a French dancer, by Joseph Franklin Poland, in which Mary Miles Minter will be presented by the American, has undergone its second cutting. The film is on the list of "Flying A" releases for July.

Western Picture Minus Gunplay

"Bare Fisted Gallagher," Desmond's Latest, Unique Also in Lack of Usual Dance Hall

ANOTHER story that is "different" is promised in "Bare Fisted Gallagher," William Desmond's latest feature released by Robertson-Cole through Exhibitors Mutual. In previous productions Desmond has run a gamut of character interpretations from the society leader to a stone mason in a Latin-American country. In his latest production he has both comedy and drama to enact.

Speaking of "Bare-Fisted Gallagher," Jesse D. Hampton who produces the Desmond photoplays said:

"Bare Fisted Gallagher" contains about all the elements that motion picture audiences seem to like. There is plenty of drama action, and suspense with a strong comedy vein running through it. The action is limited to a few characters, which gives each one an opportunity to develop his part.

"Desmond is called 'Bare Fisted Gallagher' because he goes through the picture without a gun. He depends upon his smile and sometimes upon his bare fist to bring him through the many situations.

"This is a western story that is different from the usual run of western stories. No dance hall scenes, no saloons, and no heavy who is trying to kidnap the 'goil.' The story is fairly up to date. The heavy of the piece did have a saloon, but since the State has gone dry, he opens a grocery store with a soda fountain on the side. He has managed, however, to conceal a little of the liquor in sarsaparilla bottles. There is quite a run on sarsaparilla. Even the town's most ardent temperance advocate calls for it.

"Bare-fisted Gallagher" is really a melodrama, but played from a comedy angle, but not burlesque. His part never becomes a character slur. It is a picture which combines the big outdoors with a good active story. The story of "Bare Fisted Gallagher" is the type of story that might actually happen.

Phillips Completes "Right to Happiness"

WHAT has been pronounced by unprejudiced critics who have seen it as one of the most spectacular of the dramatic screen photoplays of the year has been completed at Universal City, says an official of the company. It is the new Dorothy Phillips super-production directed by Allen Holubar, the producer of "Heart of Humanity."

"Exhibitors as well as the public are promised a picture of extraordinary interest, apart from its theme, in that the cast includes four of the members of the cast of 'Heart of Humanity.' They are Miss Phillips, William Stowell, Robert Anderson, and Margaret Mann.

"The 'Right to Happiness' was written by Holubar himself and put into continuity by the director and Olga Linek Scholl, who also assisted Holubar in his previous production.

"This super-production was more than three months in the making, and in the cast besides the four previously named stars are: Hector Sarno, Henry Barrows, Winter Hall, Alma Bennett, and Stanhope Wheatcraft, one of the stars in 'Destiny.'"

The story deals with an American in Russia, who has two daughters, twins. One of them is lost and he returns to America, where he becomes money mad and a slave driver. The lost daughter comes to America a Bolsheviki, and is fatally wounded in a fight on New York's east side. Hardcastle, the father, discovers his lost daughter is dying and promises to build up a new business with co-operative business with his employes. A gigantic factory is built and prosperity is at hand for all. Vivian, the daughter, who came to America with her father, marries the foreman of the plant. The roles of the two daughters are played by Dorothy Phillips with true vividness it is said.

Advance Men to Exploit War Relief Series

IN keeping with the recent announcement that Universal would improve its service to exhibitors even more in the coming year—the eighth year of its existence—and that it would bring some surprises to the front, the announcement is made that three men will tour the United States and Canada visiting practically every large city in the country, to introduce the Stage Women's War Relief series, which are to be released through Universal.

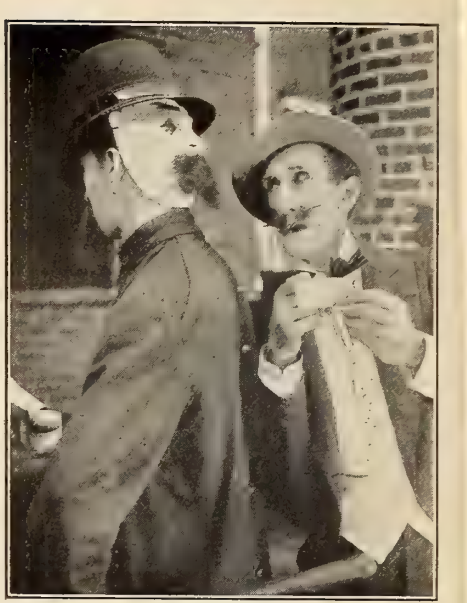
William Howard and W. R. Wilkerson have been selected to introduce the pictures. The third man has not yet been named.

The pictures are considered splendid productions, with foremost stars of the legitimate stage, many of whom have not before acted before the camera, in the leading parts. Each of the three men will carry a "stunt" reel to be screened for exhibitors, and every star of the entire series will be shown in some part of the picture she or he appeared in.

In addition Universal is preparing a press book for the entire series, and other exhibitor aids. Universal expects to book the entire series in the larger houses of the country, and believe the leading exhibitors will be more than glad to show the pictures to their patrons.

"A Girl at Bay," Next for Corinne Griffith

Corinne Griffith already has started work on "A Girl at Bay," her picture to succeed "Thin Ice." It is adapted from a magazine story by Joseph Gollomb. Tom R. Mills is directing the picture at Vitigraph's Brooklyn studio, and the supporting cast includes many popular players.



"A Self-made Lady" is one of the Fox "Lucky Thirteen" series

Soldier Author Now with Famous Players-Lasky

Major Ian Hay Beith (Ian Hay), soldier, lecturer and author, is now in Los Angeles and will start work at once as a member of Cecil B. DeMille's literary staff at the Famous Players-Lasky studio.

Major Beith's initial photoplay efforts will be in connection with the coming Artcraft production based on Sir James M. Barrie's "The Admirable Crichton," under the direction of Cecil B. DeMille. Miss Jeannie Macpherson is writing the screen version of the Barrie success and Major Beith will aid her in an advisory capacity.

Orphans See "Little Mary" in Their Role

Particularly appropriate was a performace of "Daddy Long Legs," Mary Pickford's production for the First National Exhibitors' Circuit, given at Detroit before 500 orphans, guests of the management of the Washington theatre. Gleeful was the applause of the young ones as Mary triumphed at times over the matron of the mismanaged orphan asylum in which, in the picture, she was an inmate. "She's just like one of us" was the whispered thought of many of the youngsters.

"Way of a Woman" Has Strong Cast

Although work on Norma Talmadge's forthcoming Select Picture, "The Way of a Woman," is practically completed, the retaking of several important scenes and the addition of two new names to the cast delayed the announcement of the complete personnel of Miss Talmadge's company until the present time. Miss Talmadge's support in this production will be Conway Tearle, Gertrude Berkeley, Colonel Vernon, Mae McAvoy, Jobyna Howland, Hassard Short, George La Guerre, William Humphreys and Stuart Holmes.

Special Service Section on

Wallace Reid in "You're Fired"

EXHIBITORS who are going to show Wallace Reid in "You're Fired" should get in a good humor with themselves at the very start. You have to put the spirit of fun, even kidding over if you are going to make the most out of this. Forget every problem that you ever had and offer this picture simply as one that will give delight. It is the sort of a picture that every one will forget all about a week after they have seen it, except that the impression will be left that they had a mighty good time while they were viewing it. That is the spirit for you to follow in ADVANCE.

As we have said to you before in these Special Service Sections it is not good policy to simply say that a picture is "the funniest ever." That is as bad as the old phrase "the greatest picture since 'The Birth of a Nation.'" *Don't merely tell them that it is funny, but suggest WHY. There is a love story here and something of the romantic, but especially in these hot weather days we would make the appeal rather to the ridiculous.* The title is going a long way to help you in putting over that angle for it is sure to attract attention.

You will naturally play the name of the star strong, but don't fail to take advantage of the members of the supporting cast which includes Wanda Hawley, Theodore Roberts, Herbert Pryor and Raymond Hatton. Here's a good line:

"The perfect comedy—with a cast that guarantees it."

O. HENRY STORY

Mention of Basis of the Picture Worth While

THIS picture is based on "The Halberdier," by O. Henry, especially if you are in a city this should be mentioned in your advertising. Bookstores have been rather overworked on window displays, but you may manage to get this over.

If you can obtain from the local library the names of the readers of the O. Henry stories they are worth sending a special letter to, for they are likely to bring others along with them. Women's literary clubs should be notified, but to the general public don't make this a "literary" offering of any sort.

Laughs and the strong cast are the things to sell this picture to your patrons.

THERE isn't very much to the story. Billy Deering has so much money that all he has to do is to make love to Helen Rogers, much to her content but to the disgust of Gordon Rogers, who has earned his fortune by hard work and believes that every other man should get out and hustle, so when Billy comes around to look for the parental blessing Rogers tells him that he won't allow his daughter to marry a man who can't earn his living.

"I could get a job tomorrow," retorts Billy, and the old man comes back with: "Yes, so could any other loafer, but how about keeping it?" And on this basis there is an agreement signed that Billy must work for thirty days without being fired to win the girl, and at the same time keep the pact secret from Helen. So he seeks to explain the agreement to Helen by telling her that he is called away on business and even she laughs at him: "You? On business? Don't make me laugh."

Billy doesn't have any trouble landing a job as a transcriber in an office, but his use of a typewriter is confined to a one-fingered punch and when he sees the manager fire the office boy he decides to save himself by quitting, and produces, as he does on later conditions, a certificate to show that he resigned.

NEXT he is attracted by an advertisement for a xylophone player and at his first try-out he excites the admiration of the eccentric orchestra leader, a characterization that reflects credit on Raymond Hatton. But social engagements bring the orchestra to Mrs, Oglethorpe's ball where Helen and Bill's friends are guests. The hostess first recognizes him and there is a lot of comedy work in which Billy uses the mustaches disguise, but at last the girl is no longer fooled and demands that he give up the masquerade. His action in hitting a bald-headed violinist over the head results in a near fight and again Billy "resigns."

Then he is attracted by an advertisement of Capellano, who is opening a restaurant in Little Italy and who wants a "halberdier" to give atmosphere to the place. This gentleman, be it known, is a figure costumed like the knights of old who fought with mace and lance.

In the meantime, Helen, very much disgusted with the conduct of Billy is transferring her affections to Tom Graham, an adventurer. The latter is broke and when he goes to his uncle seeking more money

At right and left are two of the comedy scenes with Reid as the xylophone player, at the left "in disguise." In the center, Wanda Hawley as the girl

At the left the girl accepts, and at the right he makes an agreement with her father that he will hold a job for thirty days without being fired. But in the center he spills the soup and the old man demands he be ousted

on the ground that he is about to effect a rich marriage, the uncle demands that Tom secure a merger agreement that Rogers has in his safe.

HIRING a couple of crooks to do the work and agreeing to meet them at Capellano's after the show, Tom invites Helen and her father to the theatre and then when he starts to the restaurant, to meet the crooks they insist on accompanying him. Of course Helen recognizes Billy and when he again refuses her pleas to abandon such a career she determines to humiliate him. But in the meantime he overhears the plot and when one of the crooks shows Tom the paper, Harry manages to get it.

Now comes Helen's revenge. She declares that she wants to have the novelty of the halberdier serving her, and the manager, flattered by the presence of the millionaire agrees. Rogers recognizes him on his first appearance and Harry shows him the record evidencing that he has not been fired and lacks only thirty minutes of finishing his month. All goes well until the soup is served and then Harry stumbles and the contents of the huge bowl go over Helen's dress.

Indignant, Rogers sees his chance and summons the manager demanding that Harry be fired or the manager face a suit. But Harry comes back with the argument that he was hired as a halberdier and not as a waiter and then a moment later hands the copy of the stolen agreement to Rogers and explains. The manager thinks his fortune made, and madly kisses Harry on either cheek. Then come explanations of the agreement from the father—and Helen and Harry in the happy ending.

NOW just one caution. A lot of you exhibitors have found that there is a feeling against the costume picture, and for that reason, if you use a picture of Reid as a halberdier, you want to be sure to explain just why he is wearing this costume, and explain it with the suggestion of a laugh.

As we have suggested we would make the love story side of it rather incidental, merely as an explanation of the farcical situation in which Reid is seen. This is not so very far from a burlesque melodrama and that angle is a good one to remember. We would use the picture suggesting that element and omit the close ambrace stuff.

Here is one that gets something of that line:

"Harry didn't have to do any work except to count his millions, but the papa-in-law he sought demanded that he hold a job for thirty days without being fired and to keep it a secret from the girl.

"For 29 days and 23½ hours he had slaved, enduring the snubs of the girl who didn't understand and living in mortal fear of the words:

"'You're fired.'

"Now he had just a half hour to go and the girl's father was just yearning to see him fail. Harry didn't have any beans around to spill, and so he spilled—THE SOUP.

"—And all over the girl's new gown. Of course papa-in-law, that seemed now only a lost chance. He was demanding Harry's job.

"But don't forget the POIPERS. Oh, yes, Harry had foiled the crooks and all of that and the old man was mighty glad to be an 'in-law.'

"No, you won't laugh—you'll scream."

IF you are using considerable space and especially if you can get good half-tone results in your newspapers we would advise using two cuts in the display. In one of the upper corners take the picture of Reid as he appears as the halberdier with the girl by his side and at the bottom use one as the xylophone player at the dance. Use of the former cut will leave you some space at the side and there we would try the short sentence effect. Like this:

"He didn't need a job.
"But he wanted the girl.
"He had to have her.
"But papa had something to say.
"He must work thirty days—
"And not be fired.
"He tried typing first and heard—
"'You're fired'—to another.
"And so he resigned.
"A xylophone player next—
"Then he quit again.
"Finally a halberdier—
"Whatever that is—
"And the girl's scorn,
"And the father demanding
"That he be fired.
"But—o-o-h—o-o-h—
"A regular hero—
"He had the poipers—
"And papa?
"'Bless you my children."
"That'll tickle you—
"But the main thing is—
"LAUGHS—
"Every minute—
"And a chuckle as you hit the street."

OF course that sort of stuff wouldn't be taken as a serious selling argument, but it is the sort that relieves the monotony of the usual picture and certainly this is one with which you ought to go out and appeal to those who want something that really is novel.

Then here are some shorter ones, just suggestions without attempting to put over any particular punch:

"He wanted that girl. He had all the money that he needed, but that girl's dad said he has to work thirty days without being fired. He got a job as a typist and beat the 'You're fired' to it. Then he was a xylophone player, and 'resigned' just before the fateful words could be spoken. Then he became a halberdier—come and see what that is—and you'll admit that he was a bird at halberdiering. Even dad had to admit that, and you'll applaud the victory a little, if you're not too weak from laughter."

"He didn't need a job any more than an Esquimaux needs an electric fan—until the girl's dad told him that he had to get one —and not be fired. Every minute he was hearing the sentence 'You're fired,' but he beat 'em to it—regular hero stuff—foiled the villains—grabbed the poipers and got the girl. But we haven't mentioned the best part of it. We don't expect you to hear much of the music this week—you'll all be laughing so hard."

"He couldn't typewrite, he couldn't get away with it as a xylophone player—but he had to hold a job without being fired. Then he had a chance to be a halberdier. Ever been one? Well, Harry was a perfect one, he foiled the villains, grabbed the poipers, won the girl—and all to the tune of your laughter. If laughing hurts you—miss this one."

Seeking a job as halberdier at the left, center scene with the girl which is splendid for use with both figures or Reid alone for ads., and at the right he gets the "poipers" from the two crooks

Title Itself Will Carry Out the "Teaser" Idea Well

THESE Special Service Sections are written with the purpose of suggesting to exhibitors how to get the most out of pictures that they have booked. They are prepared after studying the pictures and the best way of exploiting them. Won't you let us know any use that you made of suggestions printed here and the original ideas that you have used in putting over this picture?

TEASER campaigns on this one are so easy that it seems hardly necessary to stress them. Simple use of the title in small advertisements sprinkled through the newspapers for a week or so in advance of the first showing will serve to arouse the interest. We wouldn't advise any large amount of space to be used with this, as the smaller lines will get about as much attention as the larger.

The card system here will suggest itself, but even if you do use these with the title on one side we would be sure to carry the announcement that it is a motion picture, with the name of the theatre and the date of showing on the other. Any trick stuff of simply mailing these out may leave a bad impression, especially among the women folk. Teaser stuff that tends to offend in the slightest is always dangerous.

But when it comes to the announcement of the picture the title should be depended upon to attract the attention. Here are two short words that are catchy, and if they are properly displayed you needn't worry about the people seeing them, reading your selling argument and coming to the theatre. For that reason we would put the emphasis on the newspaper advertising.

SIMILARLY we would confine the lobby display to cut-outs. Both of the three sheets lend themselves to this one of them showing Reid as the musician and the other as the halberdier. Here the title should be played strong.

We would suggest that you may be able to get the co-operation of both men's clothing stores and musical dealers in advertising the picture. In the latter case the turn should be on the xylophone. It is not an instrument that is readily sold, and the dealer will probably use only one of them, but he can make his display on other things. There should be an attractively decorated card carrying scenes from the picture, preferably those showing Reid as the musician, and reading something like this:

"Wallace Reid plays a xylophone for a living in 'You're Fired,' at the Empire this week. Most enjoyment you'll get out of his performance is constant laughter.

"But when you want real music and real instruments, come to us—we have everything from the xylophone to the mouth organ."

Then for the clothing stores have them fit up a figure in the costume worn by Reid, which they can easily duplicate from the still, and on this card have the words:

"This is a halberdier. Wallace Reid is one that makes you roar in 'You're Fired,' at the Empire this week.

"We're just putting this here to let you know in advance what a halberdier looks like. We haven't any of these costumes for sale, but everything else that a man needs is here—and you wouldn't want to be a halberdier, any way, after you laugh at Wallace Reid's troubles."

THERE are unusual opportunities offered for the music here, but we would confine the score to the very lightest stuff. Even for the theme we would use one of the more popular selections, something with a lilt to it. If you have a girl singer available "Comin' Thro' the Rye" would make an excellent vocal selection with a background showing a field and the moon just coming up, getting the romance suggestion. This should then be carried through as the theme.

At the title which says that the old man believes in working there can be an intensified laugh with "Everybody Works But Father" played up, or "How'd You Like to Be My Daddy?" Early in the picture there is a scene with the girl playing the piano and here the theme can be used with piano only, and then where the girl says that the idea of Harry and business makes her laugh there should be a change with the orchestra to "I'm Sorry I Made You Cry."

Manifestly there should be xylophone effects where Reid is seen playing the instrument for the orchestra leader, and if you are able to obtain such a player we would suggest some popular selection to be played during this and then carry the xylophone and the full orchestra with jazz or popular dance stuff into the scenes where the orchestra is seen playing and through the incidents at the dance.

There is another scene where the servants are seen dancing where a popular air on the phonograph could be used and then for the scenes in the restaurant the music should be largely on the strings. The theme should be used where the girl goes to Reid and again at the end of the picture. Another little laugh can be added in the scene where the restaurant proprietor tries to kiss Reid with "He's Had No Loving in a Long, Long Time."

AN all-around comedy bill again suggests itself here, with even the overture the lighter stuff with selections from some of the more tuneful comic operas, but this is the sort of picture that will fit in with any surroundings.

We would prefer to keep everything strictly American about the bill, even to the scenic. All of the settings in the picture are interiors, therefore a scenic, especially one showing snow and mountain stuff will be particularly appropriate. If you have an orchestra we would suggest an orchestra number between the feature and the straight comedy that you use to relieve the laughs, but otherwise throw the scenic or a new reel in there. Otherwise the feature itself is likely to take some of the edge off the comedy.

At the left Dorothy Gish is up to her usual tricks in "I'll Get Him Yet," Paramount-Flagg comedy. In the center is Evelyn Goswell, featured in a new Paramount picture. At the right Charles Ray is "choosing up" in "The Busher," his newest picture.

First Eminent Authors' Picture

"The Cup of Fury," by Rupert Hughes, Story of World-Moulding of Today, Premier Offering of New Concern

REX BEACH and Samuel Goldwyn announce that the first production of the Eminent Authors' Pictures, Inc. will be "The Cup of Fury" by Rupert Hughes.

As a novel "The Cup of Fury" has attracted nationwide attention through its recent publication in the Red Book magazine. It is the latest literary output of Rupert Hughes who is one of the highest paid writers in the world. It is a story absolutely abreast of the times. America is its religion. Its drama consists in mirroring the events that are to-day shaping the world and therefore of great interest.

On this first output of the new million-dollar corporation will rest the preliminary trials of the experiment to give the author the high hand in shaping the screen adaptation of his story. It is important to note the liberal attitude of Major Hughes with regard to the coining of his first individual work of screen art. He declares that he has no intention of invading the province of the director. With Rex Beach he holds that the director is entitled to all the sway that his genius commands. The expedient attitude of the Eminent Authors' Company with regard to details of this first output is to enlist the services of a director who is absolutely in spirit with the man who has originated the story for his direction.

Big Exploitation Aid for Selznick Features

THAT the producer's part does not end with the mere selling of its finished product, but should continue until the production has been properly placed before the public, is the firm belief of Selznick Pictures Corp., which is co-operating with Select Pictures Corp. distributers of Selznick pictures, to the fullest extent in helping to put Selznick pictures over the top wherever they are shown. The day of simply selling the exhibitor, Selznick feels, and then letting him get the picture over as best he can has not only past but its evil effects have always rebounded to the disadvantage of the producer.

As concrete evidence of Selznick's willingness to co-operate with the exhibitor in every way, Randolph Bartlett, head of the Selznick exploitation department, has been devoting his fullest energies during the past two weeks to the Stanley Theatre, Philadelphia, and the Palace Theatre, New Haven, where the first run showing of Olive Thomas in "Upstairs and Down" was presented during the week of June 9.

Not only is Selznick developing an exploitation department—for purely exhibitor service—on a scale never attempted before, but a staff of exploitation specialists is being organized in every branch exchange. These men will be at the exhibitor's command, going direct to the theatres and doing everything in their power to get big returns for theatres booking Selznick pictures.

Trinity of Virtues Live in Metro Production

As recently announced by Metro, Beauty, Truth and Love have been brought together in a reunion as it were, with the production of the new story for May Allison, called "Free" and published in the *Saturday Evening Post* from the comedy pen of the versatile writer, Wallace Irwin.

The same Beauty, Truth and Love who made such a lasting impression in Henry W. Savage's stage production "Every Woman" with May Allison as Beauty, Kathleen Kerrigan (J. Warren Kerrigan's sister) as Truth and Pel Trenton as King Love, are all together again in Metro's "Free."

Metro's Summer Schedule Engages Karger

Maxwell Karger, Metro's Director General of production, has returned from New York to the Hollywood studios, where a whole raft of midsummer productions await his attention, including one release each of five of the stars.

Viola Dana, May Allison, Emmy Wehlen, Bert Lytell and Hale Hamilton have all begun work on new productions for the summer program. Mr. Karger is giving his personal supervision to these with a view to making these offerings as near in continuity of plot and accuracy of detail to the style of the better productions which Metro is aiming at in the special features plan recently announced by Richard A. Rowland, president of Metro.

Author's Department in Vita Now Organized

Eugene Mullin, for five years with the Vitagraph and recently placed in charge of Universal's staff has so well organized the authorial division of the U studio that manuscripts are now read and decided upon within a week or ten days after receipt. Mullin has been a scenario editor, author and producing director since entering the motion picture field. "Stories are being selected with extreme care," says Mullin, "excellent material is coming in constantly and a compact department is being rapidly established."

Kinograms Gets Space in a Daily

Kinograms, the weekly news reel distributed through World Film Corporation, and of which Ray L. Hall is editor and Terry Ramsaye associate editor, was given a whole column in a recent edition of the New York *Evening Mail,* a daily, through a controversy which arose over the showing of a returned hero's activities on the screen.

Lucille Lee Stewart, Playing in Selznick Productions

Emile Chautard Organizes Own Company

A new company to be known as the Emile Chautard Pictures Corp. has been organized by Emile Chautard, director of all of Elsie Ferguson's recent pictures for Famous Players. He has contracted to produce at least five pictures a year, to be presented by the Mayflower Photoplay Corporation. The Paragon studio at Fort Lee, formerly used by Famous Players has been leased, and work already started on the first production, an adaptation of the Saturday Evening Post story, "A Scrap of Paper" by Alfred Somers Roche. The cast will include Lester Lonergon.

Honor Guest at Returned Soldiers' Banquet

Florence Billings, who has the feminine lead in Charles Miller's first independent production, released by Frank G. Hall, president of Independent Sales Corporation, was one of the fifteen screen stars who were guests of honor at the motion picture ball given by the city officials of Richmond, Va., in honor of the returning soldiers, encamping at Camp Lee, Va. Miss Billings received a personal invitation from the mayor of Richmond.

Airdrome Built in Exclusive Residence Section

Charleston's latest motion picture theatre is the Shamrock Terrace Airdome, which is unique in some respects. It is established on the site of what was once an ultra-fashionable hotel and stands at the entrance of the finest residential district in the city. The airdome was built by Commander Mark St. Clair Ellis, Commandant at the naval training station at the Charleston Navy Yard. The management is in the hands of W. D. Powell.

There were special added features on the opening night, May 28.

About New Pictures

One of the many enjoyable features promised in connection with "Oh Boy," Albert Capellani's "Filmusical-Comedy," co-starring Creighton Hale and June Caprice, will be the appearance of a bevy of beauties recruited by Mr. Capellani from the various Broadway cabarets and musical comedy shows.

Allen Holubar is nearing the completion of the current super-production, "The Right to Happiness," at Universal City. Dorothy Phillips, the star who has a dual role in this production, is supported by an all-star cast.

It is said that Shirley Mason does the finest work of her career in "The Final Close-Up," her Paramount picture which is released May 18. She has the role of a little department store clerk who is befriended by a newspaper reporter.

At the William Fox studios at Hollywood, Cal., Gladys Brockwell has begun work on a western picture called "Sadie," which is said to be among the strongest productions in which she has appeared. Frank Beal is the director.

Nina Wilcox Putnam, whose writings in the Saturday Evening Post have established her as one of the most popular fiction authors of the day, wrote "In Search of Arcady," featuring Billie Rhodes, which Robertson-Cole will release through Exhibitors' Mutual.

Among the most recent testimonials received by Universal praising its super-production, "The Heart of Humanity," is one of the Rev. Francis J. Finn, head of the St. Xavier College in Cincinnati, Ohio.

"Fatty" Arbuckle was busy all week on location in Glendale, making a big Western dance hall scene, etc., for his new Paramount-Arbuckle comedy, "A Desert Hero." This scene will be one of the largest and most elaborate ever shown in a comedy.

One of the direct appeals to the public in Marion Davies' latest Select picture, "Getting Mary Married," is her clothes. The public, especially the feminine public, is a close observer of an actress' clothes, and in this attraction Miss Davies is one hundred per cent perfect.

One of the entries in the Kentucky Derby, the running of which was witnessed by a record crowd at the spring meeting of the Kentucky Jockey Club at Louisville, was Eternal, the horse which Miriam Cooper, the William Fox star, rode at the filming of "Millions of Money."

Though Louis Bennison plays a hardy Westerner of crude and unconventional methods in his newest Betzwood production, "The Road Called Straight," the most exacting critic could hardly find anything crude about the acting of the smiling cowboy star.

Vitagraph announces "Beauty Proof" as its next photodrama, starring Harry T. Morey. It was written by James Oliver Curwood, the novelist, and deals with one of those strange, relentless man-hunts undertaken by the Northwest Mounted Police.

Prominent in the cast supporting Florence Reed in her forthcoming United Picture Theatres, Inc., screen feature are Florence Billings, Mathilde Brundage, Conway Tearle, and Jed Prouty. Frank H. Crane is directing.

The forthcoming Lyons-Moran comedy which has been given the title "Love Thy Neighbor," is the 250th production made by these two fun makers of the films.

World Pictures are in receipt of a telegram from Floyd St. John, San Francisco Exchange Manager of the company, stating that "The Better 'Ole" in photoplay opened to capacity business at the Curran theatre.

E. Richard Schayer, the new head of the Brentwood Scenario Department, is collaborating with King W. Vidor on the story for the next Brentwood production featuring Florence Vidor, who—for the first time before the public, at least—will be directed by her young husband.

As a recent attraction, the Stanley theatre, in Philadelphia, selected the latest Anita Stewart special attraction, "A Midnight Romance." It attracted enormous crowds at every performance.

Dan F. Whitcomb, recently added to the authors' staff at the American, has written a story for Margarita Fisher which he has tentatively titled "The Hellion." It is a dual-role subject.

Margarita Fisher Certainly Looks the Part in Her Latest American Production, "Trixie from Broadway," Distributed by Pathe

Radical Departure by Comedienne from Usual Role

Mabel Normand will have a rather different role in "Upstairs," her newest Goldwyn production, from those she was seen in "Sis Hopkins," "The Pest," and "Milly Martin." In her new character the comedienne plays a part in which drama and comedy are intermixed, rather than burlesque attitudes.

It is announced, in fact that Miss Normand has tempered her usual character part with a bit of the "straight" heroine, but that despite this her role gives her plenty of chance to portray humorous and primitive emotion.

"Upstairs" will be released in the near future.

Meighan to Play Title Role in Barrie Play

It is now definitely announced by Cecil B. DeMille, that Thomas Meighan will play the title role in Mr. DeMille's Artcraft version of Sir James M. Barrie's satirical play, "The Admirable Crichton," which, however, will probably not be released under that title.

Elliott Dexter, originally slated to play the title role of Crichton, was taken ill with a nervous breakdown a few days ago and will not be able to play the part.

Gloria Swanson will have the leading feminine characterization, while Lila Lee will also appear in it.

THE MYSTERY OF 13

An Unusually Dramatic Moment in "A Rogue's Romance," Vitagraph Production Featuring Earle Williams. The Story Is by H. H. Van Loan

Auspicious Feature Presentation

"Man Who Turned White," Robertson-Cole Offering, Praised Highly by Critics Upon New York Premier

THE New York premiere of Robertson-Cole's first Superior Picture, "The Man Who Turned White," starring H. B. Warner, which Exhibitors Mutual will release, took place June 1 at B. S. Moss' Broadway theatre. The Warner production succeeded "The Unpardonable Sin," and despite the fact that the thermometer recorded the hottest June first in many years, the premiere was a decided success.

The New York critics were almost unanimous in their opinions that "The Man Who Turned White" is an ideal screen attraction. The Evening Sun called the picture "one of the best ever shown at the Broadway." The Evening Telegram asserts that "Warner is repeating the success he won on the legitimate stage," and adds: "Go to the Broadway and see how he wins the girl. It's worth while." The Morning Sun commented that the production "has stir and color, some striking night scenes, and altogether is an agreeable improvement over the war drama that opened B. S. Moss' management there. And one is always prejudiced in favor of Mr. Warner."

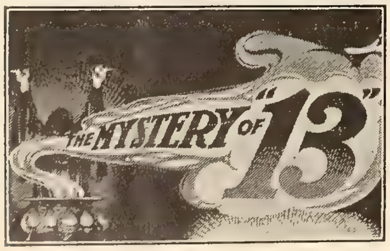
The Globe said that "Mr. Warner is fatally handsome in his Bedouin disguise and still more handsome as a smooth-shaven Englishman. The picture is well directed and acted and makes an excellent feature." "Many of the desert pictures in the photoplay and some of the town scenes are unusually well done, and in his dual role, Mr. Warner has the grace and dramatic presence for which he is well known" the New York Times said. The Tribune critic said: "We cannot deny that the picture has all the elements of success in it. The desert scenes are wonderful."

The music which accompanied the picture was much praised, while the lobby display was one of the most elaborate yet remarked.

First Gathering of the Film Social Club

The Film Social Club, the membership of which is made up of the operating forces of the various film exchanges, gave its first dance and vaudeville entertainment at Unity Hall, 341 West 47th., on Thursday evening, May 22nd.

E. Eckstein, the leader of the Club's Own Jazz band, arranged the programme of music, which included some of his own particular compositions in jazzing of the most up-to-date kind. Ben Neeberg entertained with piano selections, the Brons Royal Comedy Five got a large lot of laughs, the Erie Trio sang well and Ben Goldie pleased.



Another Big Story Is Bought by Fox

The announcement last week that "The Joyous Trouble Maker," the novel by Jackson Gregory, had been purchased for a William Farnum picture is followed by news that "The Wings of the Morning," a novel by Louis Tracy, also has been bought for Mr. Farnum, at what is stated to have been the largest price paid for a novel by William Fox in recent years.

With the hero a castaway with a young girl on an island in the China sea, the story abounds in the romance of a modern Robinson Crusoe existence, and in fierce battling with savages. This role, it will be observed, is a distinct departure from that offered in "The Joyous Trouble Maker," which is western in its atmosphere, as well as from such vehicles as "The Lone Star Ranger" and "The Rainbow Trail," other Farnum plays, and is somewhat more in line with this star's recent production, "The Jungle Trail"—although the latter is African in locale.

New South Sea Cannibal Picture Expected

Almost a year has elapsed since Martin Johnson's "Cannibals of the South Seas" was given its first showing, and pronounced a remarkable attraction by Samuel L. Rothapfel, then managing director of the Rivoli and Rialto theatres, New York. Now Robertson-Cole announce they are doing more business with this feature than at any time since they began distribution through Exhibitors' Mutual.

Letters of commendation of the feature are being received from all parts of the country, and it will be of interest to the trade to learn that Martin Johnson and his wife, are now in the South Sea islands, further photographing the cannibals. They are visiting the most remote spots, and no word has been had from them for some time.

Mutual Profit in Short Subject Selling Plan

In connection with Universal's recently announced plan to divide its selling agencies into divisions for the selling of shorter subjects—this in recognition of the increased vogue of the short picture—Carl Laemmle, president of Universal, this week said he believed the exhibitor and the company would both profit by the new plan.

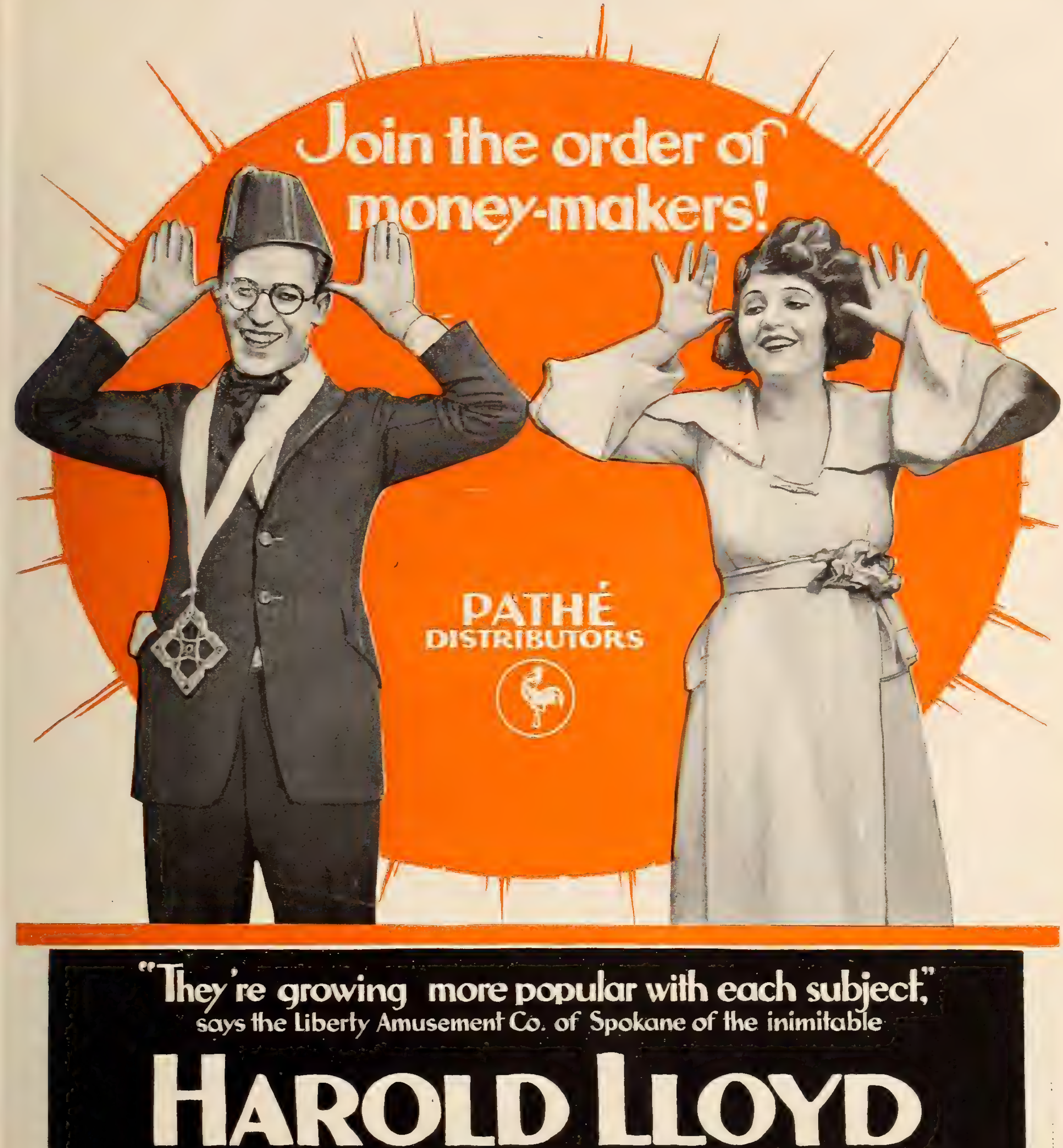
Joe Schnitzer, general sales manager of the Universal, Art Schmidt of the Cleveland office, S. J. Goldsmith of the Chicago branch, and Gus Metzger of the Portland exchange are now covering each of Universal's exchanges in the United States and are installing and perfecting the new selling plan.

The fifth of the western dramas in which Louis Bennison is seen is "High Pockets," Betzwood picture, soon to be released by Goldwyn.

Hattie Delaro is in the cast of Marion Davies' new starring vehicle, "April Folly," now being screened at the Biograph Studio. Miss Delaro has forsaken the path of grandes dames and "maternal women" to play a lady of uncertain age and temper.

Rex Beach's latest contribution to the screen is "The Crimson Gardenia." Owen Moore and Hedda Nova have the leading parts.

Zena Keefe and Hugh Dillman, in "An Amateur Widow," World picture


Join the order of money-makers!
PATHÉ
DISTRIBUTORS

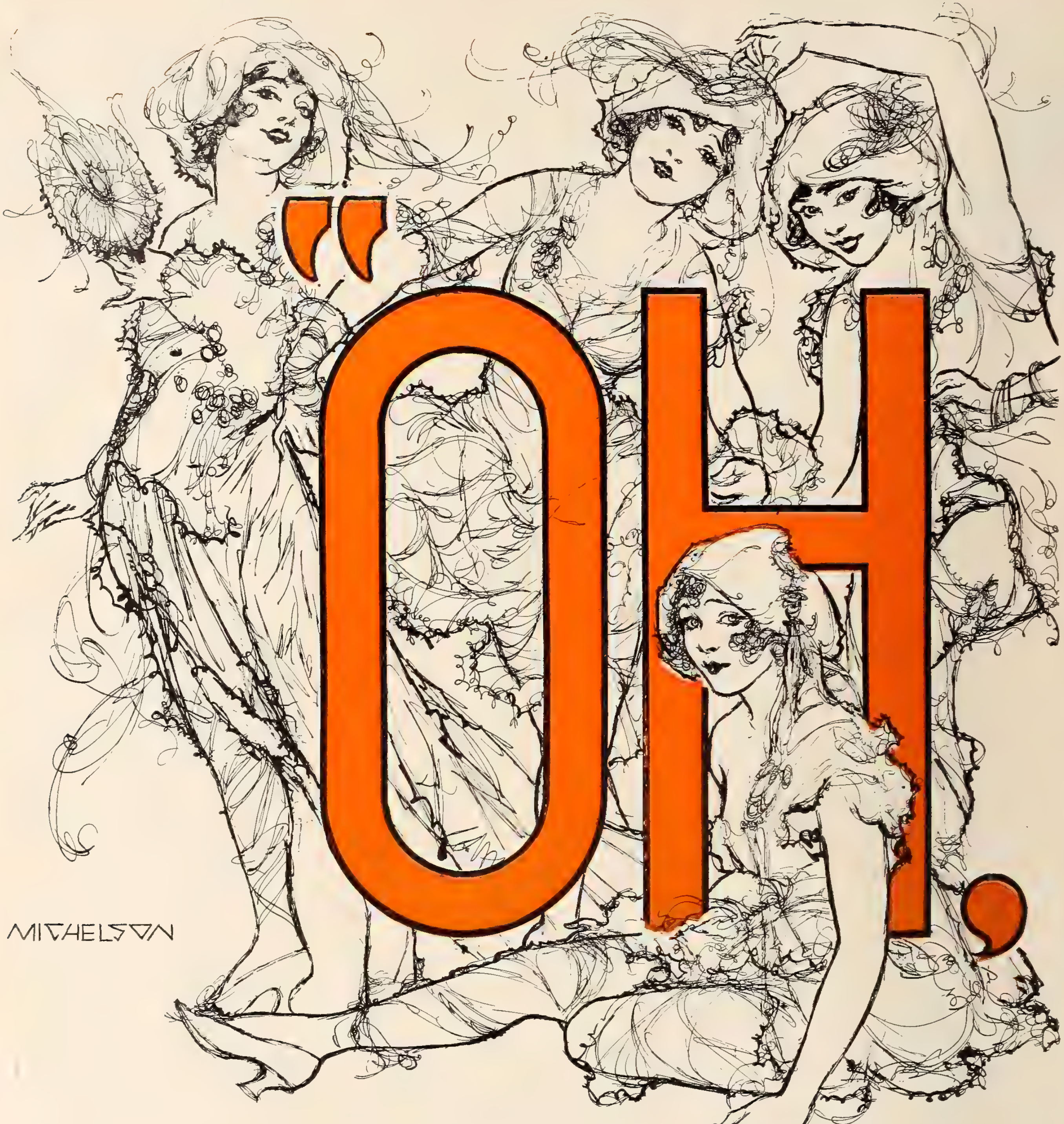
"They're growing more popular with each subject," says the Liberty Amusement Co. of Spokane of the inimitable

HAROLD LLOYD COMEDIES

These comedies are now playing the best theatres of the country. They have found their way in on one thing only—sheer merit. Every theatre that shows them agrees that they are

The Best One Reel Comedies Made

One Reel Every Week Produced by Rolin



ALBERT CAPELLANI PRODUCTIONS, INC. PRESENTS

JUNE CAPRICE AND CREIGHTON HALE

in the Filmusical-Comedy

"OH, BOY!"

Adapted to the Screen and directed by ALBERT CAPELLANI From the Musical Success of Elliott, Comstock & Gest

Written by P. J. Wodehouse and Guy Bolton

PATHÉ
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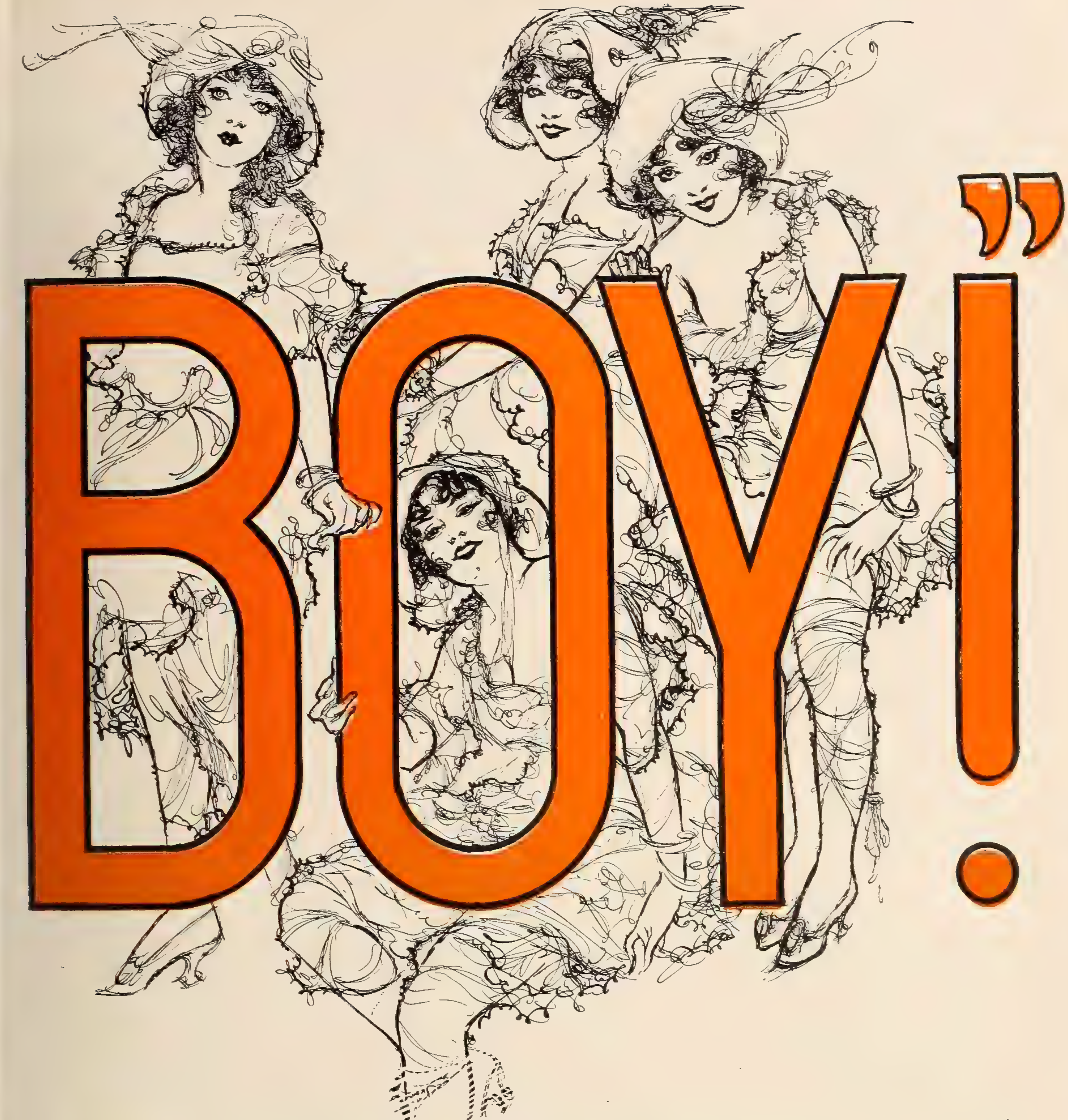


Produced by the man who from his accomplishments deserves the title of the Genius of the Screen, Albert Capellani himself.

A brilliant, scintillating, captivating and "peppy" comedy-drama, destined to be as sensationally successful as the stage production from which it is adapted. Full of laughs and running over with spice and ginger.

A True Special in Six Parts

PATHÉ
DISTRIBUTORS

Crowds! Crowds! Crowds!

COMMON CLAY
FANNIE WARD IN COMMON CLAY

GORDON'S OLYMPIA
Common Clay

It has played the Rialto, N. Y.; Gordon's Olympia, Boston; Reuben and Finkelstein, Minneapolis and St. Paul; Riviera, Chicago; Quinn's Rialto, Los Angeles; Turner and Dahnken's Tivoli, San Francisco; Clinton Square, Albany, N. Y.; Olympic, Pittsburgh; Alhambra, Toledo; Walnut, Cincinnati; Walnut, Louisville; Orpheum-Strand, Cleveland; Moore's Rialto, Washington; Newman, Kansas City, Mo.; Rex, Seattle; Strand, Omaha; Regent, Rochester, N. Y.; Liberty, Spokane; Merrill, Milwaukee; Rialto, Atlanta, and *hundreds* of other big and famous houses. They all report CROWDS!

Everywhere "Common Clay" has played (and it has played the leading theatres of the land) theatre managers report unparalleled crowds. "Common Clay" on its record must be considered the money-making sensation of the year!

A. H. Woods presents

FANNIE WARD

in Cleves Kinkead's dramatic success

COMMON CLAY

Produced by Astra · Directed by Geo. Fitzmaurice
Scenario by Ouida Bergere
PATHÉ DISTRIBUTORS

"We stood them out in the rain all evening. . . On the second night the second house was sold out at 7.30." Palace Theatre, Washington, O.

"Lobby packed with a thousand people to the street. . . 100% picture. . . Besieged with favorable comment." Merrill Theatre, Milwaukee, Wis.

"Highly successful business. . . Picture close to 100%." Strand, Iowa City, Ia.

Crescent Theatre, in the Bronx, New York City, broke all records. Stopped selling tickets five times on Sunday. . . Played to 11,000 admissions the first two days.

Gordon's Olympia, in Boston, played the picture for *three weeks!*

Newest Anita Stewart Film Late in June

Louis B. Mayer has announced that the next production with Anita Stewart as the star will be "The Human Desire," in six reels. It will mark a complete change in theme, atmosphere and treatment from the three big Stewart plays already released, "Virtuous Wives," "A Midnight Romance" and "Mary Regan." All of these might be called society plays, for the upper crust of humanity was always in evidence.

"The Human Desire," on the other hand, deals almost entirely with the poorer and middle class of people. Its theme is the overpowering impulse of every living being to propagate its kind, and Anita is seen as a poor Italian orphan who has been thrust into a convent at a very early age.

"The Human Desire" will be released toward the latter part of June.

Rivoli Theatre Repeats "The Red Lantern"

For the first time in the history of Broadway, it is declared, the Rivoli theatre will repeat a feature picture. The production is Nazimova's "The Red Lantern."

It will open at the Rivoli the week of June 1 and will be presented in an even more elaborate and colorful manner than it was three weeks ago. In setting aside precedence in the matter of repeating a feature production at this nationally known theatre, says Dr. Hugo Reisenfeld, managing director of the Rivoli. I am doing it in response to the thousands of letters and personal requests that have come from theatregoers asking me to show the Nazimova production again because they were unable to see it before on account of the heavy attendance.

Robertson-Cole to Hand with Film for 4th

Patriotic productions are now being advanced by distributors for Independence Day attractions. Exhibitors' Mutual offers a timely picture in "Whitewashed Walls," which Jesse D. Hampton produced for Robertson-Cole with William Desmond as the star. This picture is founded on the adventures of an American stone mason in one of those turbulent Latin-American countries, who, because of a too boisterous celebration of the Fourth of July, finds himself billed to be drawn up before the whitewashed wall and shot.

This offering is said to be a burlesque on the customary dramas founded on Latin-American escapades of Americans. It was taken from the story by James and Ethel Dorrence.

Now a Goldwyn Player

Lieut. Burnell Manly, one of the leading American aces, who is said to have four Hun planes officially to his credit in addition to several that are now being "traced," is the newest Goldwyn player. He has been signed for a prominent part in Madge Kennedy's new production.

Authors Will Not Be Quiescent

Writers Whose Works Will Be Controlled by Eminent Authors Pictures, Inc., Talk on New Affiliation

THERE is to be no quiescent, stand-by attitude adopted by the authors who have combined to form the Eminent Authors' Pictures, Inc., under direction of Rex Beach and Samuel Goldwyn. They expect to be felt, and felt strongly, in the production of creatures of their brain, and to see to it that there are no more "lost" stories, as has so often been complained of by eminent authors when their works were screened.

Mary Roberts Rinehart last week spoke of her past disappointments in picture productions, and her future bright expectations:

"While now and then my material has been fairly well presented," she said, "in the majority of instances it has been entirely ruined. I expect a great deal from the new Rex Beach-Goldwyn arrangement. I do not care about being featured on the screen, but I do want to be intelligently represented. And now I feel that I am going to have intelligent representation.

"The public also ought to gain materially. So far in many instances the production and the star have seemed to many directors to be all sufficient. But back of every successful picture there has been and must always be a story—a real story. So far the established author's influence has been wholly negligible. I look now for something real."

Rupert Hughes also had his say:

"The motion picture world has until recently reeked with plagiarism. When it grew precarious to steal ideas, the managers began to buy them. The story then has usually been whipped into shape until the blood ran, and the shape was a ruin. Mr. Beach has offered his personal guaranty that the author would be treated not merely with patience, but with respect and cordiality. He has converted a very successful manager, Samuel Goldwyn, to the belief that the author' cooperation would be an asset. This prospect has been made so inviting that it has wakened the dormant conscience in the breast of authors."

"The screen will now become a new and true medium for artistic expression that will carry something of the charm and personality of an author as well as sustain the spirit of his story," says Gouverneur Morris, while Leroy Scott declares:

"I have had previous experiences with the movies, and in every case have seen my story lost. I have great hopes for the photoplay. It is coining a new form of art. At present it is a combination of two arts, literature (the titles) and pictures. I believe the new authors' combine is the most progressive step that can be taken in the motion picture today."

Universal's New Serial Presented June 16

ON Monday, June 16,, the first episode of "Elmo the Mighty," Universal's latest serial will be released. Elmo Lincoln, the Hercules man of the screen who gained fame as the lead in "Tarzan" and "Tarzan of the Apes" is in the leading role. He also appeared in Griffith's "Intolerance" and as the "blacksmith of Louvain" in "The Kaiser the Beast of Berlin" he won many admirers for his character work.

Grace Cunard, heroine of many of Universal's serials is cast opposite Lincoln. The others in the cast include a number of screen stars who have appeared in many feathure pictures. They are: Ivor McFadden, Frederic Starr, Rex DeRosselli, Virginia Craft, Kha Hong, W. A. Orlamond, Madge Hunt and James Cole. The serial was produced by the Great Western Producing Company, and Universal has exclusive rights to the picture in the United States and Canada. Henry McRae, former production manager of Universal City, directed the entire serial which is in 18 episodes.

The production was several months in the making and according to reports contains a number of new and novel twists uncommon to serial pictures. The mystery man of the serial is the "ghost of Slumber Mountain," a motorcycle rider who usually disappears in a cloud of smoke emitted from the engine of his machine.

Frederic Starr, who plays the leading villian role in the serial first became known to the screen world when he was cast opposite Ella Hall and Priscilla Dean in "Which Woman."

The first episode is titled "The Mystery of Mad Mountain" and the succeeding episode is titled "Buried Alive."

Select Receives Print on Talmadge Film

Select Pictures announces that the print on Constance Talmadge's forthcoming Select Picture, "Happiness a la Mode," in which she is presented by Lewis J. Selznick, has been received from the coast studios and will have its first showing in the Select projection room next week. It is also reported that two more pre-release runs on this attraction have been booked. These latest pre-release dates, one of which is in Boston and the other in Indianapolis, follow the pre-release at the Ziegfeld Theatre in Chicago and the pre-release run at the Bijou Dream in Chicago, which were announced last week.

THE MYSTERY OF "13"

"Lucky Thirteen" Series Wins

Fox Sunshine Comedies Taken by Proctor's Fifth Avenue House and Is Widely Booked by Other Theatres

BOOKINGS continue to pile up in the Fox offices for "The Lucky Thirteen" comedy series, and the reason, according to a statement made by Manager W. H. Quaid, of Proctor's Fifth Avenue theatre, New York, is that the subjects are particularly suitable comedy material for summer display.

"'The Lucky Thirteen' impressed me as just the right material for the end of my bill," he said. "I had seen these two-reelers in their first edition, and knew of the hit that they made. 'Send them away laughing' is my motto and the motto on which we have built up the success of Proctor's Fifth Avenue theatre. So we are going to run one a week of these comedies in their revised second edition form, at the end of the bill.

"It doesn't take much imagination to see that these comedies will be welcome additions to the bill of exhibitors throughout the country. In the first place, to find a plentiful supply of good comedies is a very difficult task, if not an impossible one. And in the second place, these comedies are real 'laugh-getters'—and don't forget that you can't afford to miss any chance to set your audience laughing."

Not only have "The Lucky Thirteen" been booked for the Proctor circuit, but these, Sunshine Comedies are signed up, in the metropolitan district, for the Rivoli, New York, which has already run "Roaring Lions and Wedding Bells" with great success; for Riviera, and the Rialto at Rockaway Beach; for the Broadway Photoplay, at Broadway and 103d Street, New York; the Hudson theatre, on Amsterdam Avenue near 157th Street, New York; the Fulton theatre and U. S. Temple at Union Hill, New Jersey, and others.

The Exhibitors' Service Bureau says it finds that one of the strongest appeals being silently made by the issue of "The Lucky Thirteen" lies in the fact that exhibitors will get one comedy each week for thirteen weeks—thereby solving a problem which had been worrying photoplay managers. The Bureau adds:

"Exhibitors require one hundred and four comedies a year, yet they are not at present in a position to obtain anywhere near this number. Some exhibitors who have found it impossible to take care of their comedy demands have been booking two features a week and filling in with weeklies. Yet they realized that it was of primary importance to make their audiences laugh.

"The Exhibitors' Service Bureau emphasizes the point that these thirteen comedies have all been carefully re-edited and made up in brand-new prints."

"Auction of Souls" Lowers Box Office Mark

AFTER a box office record set at the Washington Theatre, Detroit, Michigan, by Annette Kellermann in "A Daughter of the Gods" had stood unscathed for two years, it remained for "Auction of Souls," the First National Exhibitors' Circuit retitled production of "Ravished Armenia," featuring Aurora Mardiganian, to knock the theatre's historic top mark sky high with the initial screening of the picture at that house Sunday, May 25. The nearest approach to ever equalling the record held untouched for the two years was made the previous week with the showing of "Daddy Long Legs," the First National Mary Pickford release, which was put in the Washington after a week's premier at the Adams Theatre, one block distant.

An intensive advertising campaign was launched immediately after Police Commissioner Inches had placed his approval on the film at a screening for his benefit, the publicity being directed by Lieut. James Anderson, who personally accompanied the film to Detroit. Added stimulus was given the advance publicity through the strong voluntary stamp of approval placed upon the production by the Detroit branch of the Armenian Benevolent Union, a world-wide organization, and by the personal appearance of Aurora Mardiganian, the Armenian girl who experienced the tragedies and thrilling excapes which followed efforts of the Turks toward the entire extermination of her race, as depicted in the film.

On the morning of the Detroit premier of "Auction of Souls" Miss Mardiganian addressed more than 2,000 Armenians assembled at the Detroit Elks' Temple.

THE MYSTERY OF "13"

Western Audience Praise New United Feature

"Playthings of Passion," the latest United Picture Theatres, Inc., feature, starring Kitty Gordon, met with approval in Los Angeles, according to press criticisms to hand from the coast cit. It opened at the Alhambra Sunday matinee and night, May 25, when capacity audiences are reported to have been present at both screenings, while the box-office line is said to have been continuous for the remainder of the week.

The unusualness of the story, the beautiful photography, and the gowns worn by Miss Gordon, are all remarked upon, and the coast critics are a unit in their statements that Miss Gordon does quite the best acting of her career.

Simplex Notes

Union Membership Interested in Simplex

In a letter written the Simplex factory, W. B. Clarke, secretary and treasurer of the Fresno, Cal., Motion Picture Machine Operators' Union, gives the statement that every member of the union in question is a Simplex enthusiast and in order to make themselves thoroughly up-to-date in matters of projection, the union members instructed Mr. Clarke to write to the Simplex factory for a set of Simplex literature for each of its members.

As an indication of the growing tendency on the part of projection unions to thoroughly acquaint themselves with the constantly improving Simplexes, Lorens Simmons, secretary and treasurer of the Motion Picture Operators' Union, Local No. 441 of Ottumwa, Ia., has written the Simplex factory asking for Simplex literature, saying that he has taken it upon himself to promote an instruction department in the union on professional projection and as most of the projectionists in that community are using the Simplex the cooperation of the factory is requested.

Dough-Boy Simplex Booster Here

Joseph S. Cifre, former president of the Boston Motion Picture Operators' Union and up to the time of America's entry in the war manager of the Boston Motion Picture Supply Company, Southern New England distributors for Simplex, and one of the best known motion picture road men in New England, has just come back from France tanned, vigorous and a mess-sergeant with a six months' service stripe on his sleeve and the insignia of the Division of Paris on his shoulder. Immediately after his arrival here on the Manchuria, Mr. Cifre came to the Simplex factory in order to satisfy what he called "an ingrown longing to see a real American projector," "a Simplex." During his factory visit Mr. Cifre spoke of the French projectors that he had occasion to examine carefully and remarked how far behind in improvements even those projectors built long before the war compared to the American product. He expressed a wish that he could take every doughboy and French citizen through the Simplex factory in order to show them some real American progressiveness.

Mr. Cifre intends again engaging in the supply business in New England, where to his previous large following and experience he can now add the benefits of his latest experience and understanding.

A great reception is in store for him when he reaches Boston, owing to his great popularity among projectionists and exhibitors alike.

Swaab Reports Big Business

Lewis M. Swaab, the hustling, good-natured Simplex distributor for Eastern Pennsylvania, Delaware, Eastern Maryland and Southern New Jersey, was a welcome visitor at the home of the Simplex during the holiday week-end and had nothing but optimistic reports to give concerning his activities in the Simplex line throughout his territory.

Special Production for "The Sea Wolf"

"The Sea Wolf," Jack London's masterpiece, the novel which brought him into fame as a fictionist and proved him possessed of a unique ability for character depiction and the telling of a thrilling story, will be given a sumptuous special production at the hands of Famous Players-Lasky Corporation in Hollywood, it is announced. George Melford will direct.

The subject was done in pictures once before—about four years ago by Bosworth, Inc., with Hobart Bosworth in the leading role, and the new production will serve, as did Cecil B. DeMille's recent Artcraft production of "The Squaw Man," to show what wonderful advances have been made in the motion picture art in the last few years.

Moss Empires, Ltd., Buys "Under Suspicion"

Following the private showing of the latest Broadwest production, "Under Suspicion," the film was bought by Moss Empires, Ltd. The leading characters in the film are portrayed by Horace Hunter, Hilda Bayley and Henry Latimer, with Cameron Carr and Jack Jarman also in the cast. On the completion of the film Miss Hilda Bayley was obliged to return to the stage to fulfil a theatrical engagement, but hopes to do some further film work when the show closes, which will not be in the near future it is said, judging from the reception it has received in Birmingham, England.

Kenyon to Appear on Stage and in Pictures

By an agreement entered into between Theodore C. Deitrich, president of De Luxe Pictures, Inc., and A. H. Woods, the theatrical producer, Doris Kenyon, star of De Luxe Pictures, Inc., will appear next season in a new play by Avery Hopwood, to be produced by Mr. Woods.

Miss Kenyon's appearance on the stage will in no way affect her screen work, which will be continued under the management of Mr. Deitrich. The contract with Mr. Woods provides for Miss Kenyon's appearance in New York City only, with the exception of one week during which the stage production will be tried out on the road.

Country Wide Publicity Aid to Willard Film

E. Lanning Masters, Inc., the firm which is handling the exploitation and marketing of "The Challenge of Chance," in which champion Jess Willard is to star, estimate that not less than 50,000 columns of newspaper publicity is appearing weekly about the heavyweight king. In most of it, it is found, reference is made to Willard's work in the seven-reel feature which is soon to be released, and on this is based the belief that Willard will come to the screen the most widely known personality that ever has appeared as the star of a film feature.

Big Centers for Vitagraph Service

Seattle, Denver and Utica Theatres Announce Changes in Policy and Install All Vitagraph Pictures

THREE big centers of population, Seattle, Denver and Utica, are now regularly supplied with every production turned out by Vitagraph's two plants—the original Brooklyn studio and the busy Hollywood plant.

Seattle was the first to sign, but hardly had it closed for complete Vitagraph service when Denver followed suit, with Utica a close third.

Vitagraph product always has gone well in Seattle, all units included, but it remained for Von Herberg & Jensen to put on the final stamp of approval by signing up all the Alice Joyce pictures and also the Larry Semon comedies, thus practically completing the program.

The significance of this contract may be better appreciated when it is stated that Von Herberg & Jensen practically control Seattle, so far as motion pictures are concerned, and for years have studied the wishes of a large and discriminating clientele.

Not only will announcements of Vitagraph productions be blazed forth regularly on Curtis Street, Denver's great white way, but in theaters equally popular though not located thereon.

Denver is put on the all-Vitagraph map through the enterprise of Brown & McGeehan. The contract just closed between the picture producing concern and the managerial magnates of the Rocky Mountain metropolis insure the showing of Vitagraph product, including the serious, the serial and the silly, so to speak, at the Iris, the Rivoli, the Strand and the Plaza, to mention the nucleus of their holdings.

An example of the growing popularity of Vitagraph pictures is contained in the action taken by the Majestic theater of Utica, heretofore a combination vaudeville and picture house. Hogan Bros., managers of this theatre, had ample opportunity to compare the relative merits of the various brands of pictures they exhibited during this long period. Therefore, Mr. Kendrick and the sales promotion department of Vitagraph were elated this week when one of their traveling representatives succeeded in signing up the Hogan Bros.' house as an all-Vitagraph first-run theater with their abandonment of the combination policy.

Film Version of "Oh, Boy" Widely Heralded

A PRE-LEASE run of two weeks at the Ziegfeld theatre, Chicago, beginning June 7, will introduce "Oh, Boy," Albert Capellani's screen interpretation of the musical comedy success of that name.

Forceful exploitation will be behind this six-reel special feature. Special settings have been designed, and the mirthful and pictorial feature of the original story will be supplied by a chorus of twenty selected beauties. An orchestra of 56 pieces will render the original music of the opera.

As planned, "Oh Boy" will meet the eyes of the dweller in Chicago at almost every turn, for special displays will be made in the show windows of popular stores which will utilize the title while exploiting some particular line of merchandise. These window exhibitions will be tied up with big newspaper advertising on the part of the management of the Zeigfeld theatre.

The two weeks' run of Capellani's latest achievement also will serve to fill Chicago with the catchy, familiar airs of "Oh Boy," for all of the dealers in musical records both for the phonograph, and piano will vigorously exploit these melodies. Popular dining and dancing resorts have promised to feature the music.

Big exhibitors are said to be expressing much interest over "Oh, Boy" and its pre-release, and the Pathe exchanges are receiving many inquiries concerning it. Balaban and Katz, of the Riviera and the Central Park theatres believe that in this picture Pathe has an unusually strong drawing feature, and will give to the advertising and exploitation of "Oh, Boy" all the strength of their organization.

Augustus Thomas' Story "Volcano" Filmed

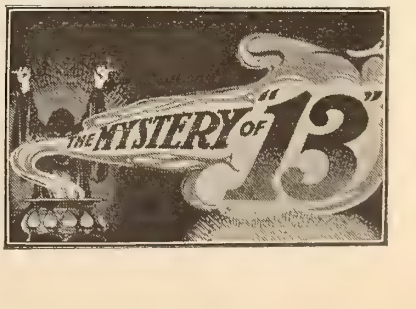
COMPLETION of "The Volcano," second of the Augustus Thomas series of Harry Raver Four Star productions for Hodkinson distribution, is announced. Leah Baird is starred.

"The Volcano" suggests in its title the theme it deals with—that of a world unrest in which the seething mass of mankind, suppressed for centuries, is struggling to escape through the crater of chaos.

Mr. Thomas has chosen the lower East Side of New York for the locale of his play, because in that district are concentrated the forces of foreign propaganda directed from abroad, whose efforts to incite discontented native and foreign born elements in the population to anarchistic outbreaks, attacks on life and property, have engaged the attention of the United States Secret Service authorities during and since the war.

The long-haired emissaries of Russian communism are displayed at their work in the heart of New York's crowded districts. A skillfully woven love episode runs through the picture.

Prominent in Miss Baird's supporting cast are Edwin Langford, Mme. Elvira Amazar, W. H. Gibson, Becky Bruce and Jacob Kingsbury.



Ajo, Arizona, Rises to a Point of Personal Privilege and Demonstrates by This Picture that It Is Not Only a Comer But Is Already Here. Its Motion Picture Theatre Draws Folks from Miles Around When It Shows United Pictures

Civic Pride of Ajo Much Aroused

"Small, But Like Pictures and Countryside Comes to Us" Is Retort of Bustling Arizona City

A REMARKABLE, and to United Pictures Theatres, Inc., a most complimentary document, signed by the leading citizens of Ajo, Ariz., has been received at the New York offices of United Pictures Theatres. The document reflects the influence of motion pictures, and is considered a striking instance of the value of publicity and advertising.

It seems that in publicity matter sent out from United there was a prideful reference to the fact that way out West in a little town of only 150 people, 40 miles from a railroad, showing United pictures. Swiftly came a correction in the shape of the document, reading in part:

"We desire to urge upon you the injustice you do our community in your statement of May 17, 1919, because, first, you refer to ours as being exclusively an agricultural community, whereas our agriculturists make up a very small portion of our population and is as nothing compared with our mineral developed and being produced. We have one of the largest copper producing plants in the world, operated by New Cornelia Copper Company and producing in round numbers 4,000,000 pounds of copper each month, and we tell you this not boastfully but for the purpose of showing you the error of your ways.

"Second, you say that our city is 75 miles from Somerton and 40 miles from the railroad," continues the good-humored rebuke, "when as a matter of fact all towns and villages are miles away from Ajo rather than Ajo being any distance from them. They come to our town for their motion pictures. We are not 40 miles from the railroad, for our city is the headquarters for the Tucson, Cornelia and Gila Bend Railroad and we connect with the Southern Pacific."

Further, in a good-humored way, the document corrected the impression of its size, claiming 1,500 population, and referred also to its 100 automobiles, rather than the dozen credited, concluding with:

"We do hope that you, after having read the foregoing, will do us the justice of correcting the error you have published, and when we remember the quality of pictures which you send to our Oasis theatre we know that you will do so, for the pictures are great and we all like them."

THE MYSTERY OF "13"

Strong Cast in Support of Geraldine Farrar

A cast, comprising a number of well known screen personalities, has been selected to support Geraldine Farrar in her new Goldwyn picture. Playing opposite the diva is her husband, Lou-Tellegen, who has just closed a stage run as the star of "Blind Youth." Others include Lawson Butt, Naomi Childers, Lydia Yeamans Titus, Arthur Carew, Alec B. Francis, Mme. Dione, May Giraci, Francis Marion, Hazel Brennon and Edward J. Connolly.

McCarthy to Handle Exploitation of Comics

In pursuance of plans for a big publicity and advertising campaign for the Paramount-Briggs Comedies, which have just been purchased by the Famous Players-Lasky Corporation, Alex Yokel, general manager of Briggs Pictures, Inc., has engaged Charles E. McCarthy as publicity director.

Says Exhibitor Should See His Plant

"If you are an exhibitor or in any way connected with the film game, the next time you get into Chicago journey out to my studio," says Watterson R. Rothacker, "and look over the place, then meander with the feeling of time well spent through one of the most thoroughly complete and immaculately clean film manufacturing plants in this or any other country. After beholding the evolutions of machinery that practically say 'howdy' to you; as you pass through admiring the American Beauty Chorus of young ladies with their white gloves inspecting film, etc., get into the vaults and prepare to gasp, for there you may stroke with an itching palm more millions of dollars than you ever dreamed you could rub elbows with in any other one day. There you will see the original negatives of Mary Pickford's 'Daddy Long Legs,' Charlie Chaplin's 'Shoulder Arms,' 'A Dog's Life' and 'Sunnyside,' 'The Unpardonable Sin,' 'Mary Regen,' 'Virtuous Wives,' 'A Midnight Romance,' Jack Pickford's 'Bill Apperson's Boy,' 'Whom the Gods Would Destroy,' 'Romance of Tarzan,' 'Tarzan of the Apes,' 'Martin Johnson's Cannibals,' and a host of others, the combined value of which run into millions of dollars."

Company of Fifty Travels East for Production

Billie Rhodes and an entire company of fifty players, including a complete technical organization, traveled from California to New York, and have begun work on "The Blue Bonnet," a story by E. Magnus Ingleton. The story is of the Salvation Army and "over here," and is said to be a most appropriate vehicle for Miss Rhodes, who has just been signed under the distributing management of W. W. Hodkinson Corporation.

"The Blue Bonnet" will be made the subject of an all-summer-long Hodkinson advertising campaign across the country, beginning at once in the trade journals. In the local presentations in all cities and towns of size and importance this production will have the friendly co-operation of the Salvation Army, an organization destined to ride high in national affection because of the thoroughness of its work with our American Army in France.

"Huck Finn" Relives in F. P. Lasky Production

"Huckleberry Finn," Mark Twain's immortal work, is to be picturized by the Famous Players-Lasky Corporation as a special production, with a large cast of picked players. Work is about to be started at the Lasky studio, Hollywood, under direction of William D. Taylor, who directed the Paramount pictures, "Tom Sawyer" and "Huck and Finn," as well as several Mary Pickford productions.

Julia Crawford Ivers has written the scenario of "Huckleberry Finn." The picture will of course be largely an outdoor one, and preparations for the exterior scenes have been going on for some time.

The Independent Field

Jess Willard Finishes "Challenge of Chance"

"THE CHALLENGE OF CHANCE," the seven-reel special feature in which Champion Jess Willard is being starred by the Continental Pictures Corporation, and, according to the announcement from the representatives of the company will be ready for private screening in a very short time. Also, the method of distribution that will be employed is expected to be outlined, together with a statement in detail of the amount of newspaper advertising to be done by the producers of the picture to assist exhibitors in the promotion of it.

It has already been announced that the company purposes conducting a national billboard campaign prior to the release of the picture.

An extensive advance publicity campaign, embracing hundreds of the leading newspapers of the country, has been under way for several weeks past. In addition, a system of scientific "spotting" has been employed to place special publicity stories and pictures in spots where they will attract the attention of a specific class of readers.

This campaign, together with the future exploitation and marketing of the production, is in the hands of E. Lanning Masters, Inc., specialists in motion picture advertising, publicity and marketing. This is a recently inaugurated organization made up of men who have specialized in the various branches of motion picture exploitation, with E. Lanning Masters, formerly director of Advertising and Publicity for Vitagraph, holding office as president.

Adventure and Romance Blend in Miller Film

THE first Charles Miller special, produced under the Charles Miller Productions, Inc., for release by Frank G. Hall, president of Independent Sales Corporation, and vice-president of the Miller Company, is completed and Director Miller and Albert Cowles, his assistant, are personally attending to the editing, cutting and assembling of the film which will be ready for a private review showing within the next two weeks. It will be shown in six reels and those who have seen flashes of the unassembled whole report that it is up to the standard of photodramatic art as set by Mr. Miller in his productions of "The Flame of the Yukon," starring Dorothy Dalton and "The Ghosts of Yesterday," with Norma Talmadge.

For the portrayal of the principal roles in his first production for the Hall program of independent releases, Mr. Miller had the services of Herbert Rawlinson, Stuart Holmes, Florence Billings, Charles E. Stevenson, Warren Cooke, Vinton Friedley, Regina Quinn and Ernest Torrence. Edward Earle is responsible for the photography.

Adventure and romance are said to be the predominating notes struck in this Miller production. The story encircles eight principal characters. Standing out a little from the others is the character of Torrence Redmond, a descendant of an adventurous and romantic race.

Mr. Miller will announce the title for his first special next week, and says that he hopes to have his picture ready for a private showing within two weeks.

Foy and Family Sign with National Film Corp.

EDDIE FOY and his family of "seven" will return to Denver for the summer to begin making two-reel comedy pictures, which will be known as the "Foy Fun Films." George McManus, well known New York cartoonist, has created a special cartoon character for Mr. Foy to be used in these pictures. People who have seen the cartoon claim absolutely that this character is new and original and will give Mr. Foy the widest scope and opportunity to display his well known comedy talent and acting ability. The officers of the National Film Corporation and Mr. Foy are very much elated over the arrangement, and both are looking forward to making a big success with their pictures, it is said. Albert W. Hale, who is manager of productions of the National Film Corporation, will direct Mr. Foy in his pictures, and it is stated has made arrangements with some well known New York authors of comedy stories to supply Foy with his picture plays. During the next two weeks the studio staff will be engaged in preparing the scenery and property for the Foy Fun Films, so that upon arrival of the Foy family productions will begin.

Keystones and Kay Bees Going Big

W. H. Productions Company announces that the series of single-reel Keystones and two-reel Kay Bees are meeting with tremendous success throughout the various sections of the country. More than seventy-five per cent of the territories have already been disposed of, it is said.

THE MYSTERY OF "13"

Here are two of the "characters" in the Outing-Chester subject, "Piking After Pizarro"

Many Pioneer Productions in Preparation

The Pioneer Film Corporation have laid extensive plans, it is said, to place before the exhibitor and state rights buyers as fine a selection of high class features within the next few months as any picture organization in the country.

"The Sins of the Children," Harry Rapf's production of Cosmos Hamilton's novel, and "The Girl From Nowhere," in which Cleo Madison makes her appearance as a Pioneer star, are two pictures now receiving their finishing touches from the Pioneer editorial staff.

Four other pictures are in the process of production, "Parted Curtains," in which Henry B. Walthall plays the stellar role is rapidly nearing completion and preliminaries to the production of the next Walthall picture are under way.

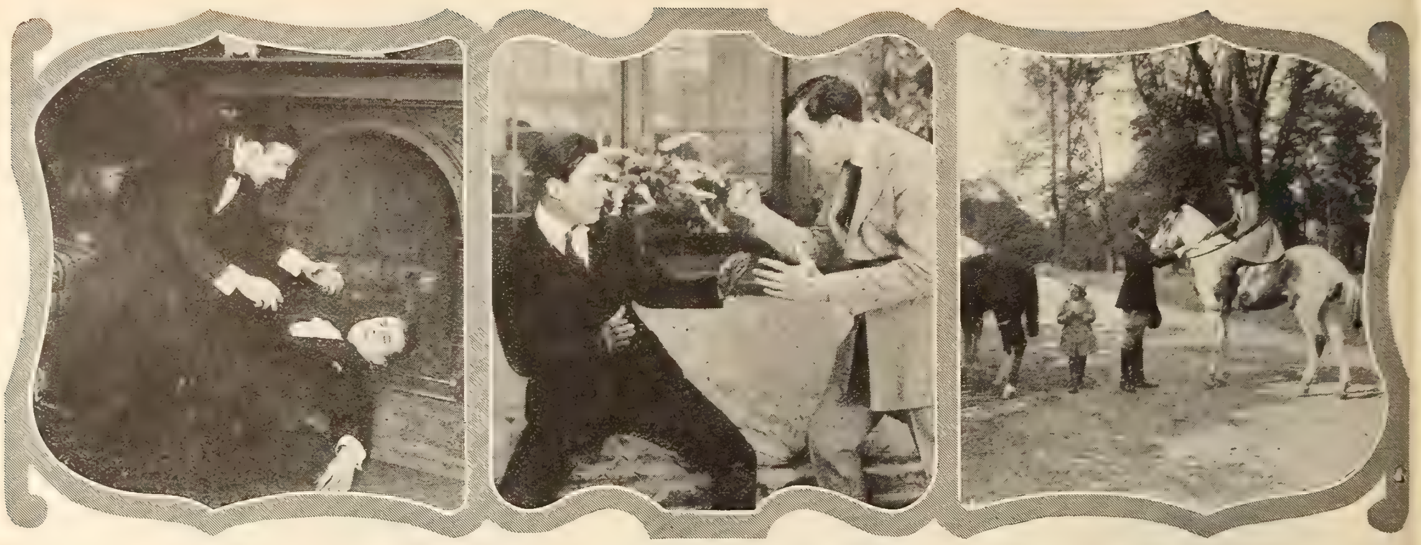
The Hidden Code is another production which will be offered on the States right market. At the Pioneer office details of "Eno Is My Husband," are also being worked out.

"Law of Nature" Opens in Washington

"The Law of Nature," the seven-reel special distributed through the Arrow Film Corporation, opened recently at Shubert's Belasco theatre, Washington, for a week's run in the Capitol city. The arrangements for the elaborate staging of this picture at the Belasco theatre was arranged for by E. K. Fox's Exchange, which has the handling of the picture for the entire south.

New Head of Pioneer's Buffalo, N. Y., Office

Howard S. Hummel, for some time with Pioneer Film Corporation, and who has made quite a record in Northern New York state with that company's subjects, has been placed in charge of the Buffalo office of Pioneer.



Moments in the First Charles Miller Production Which Is to Be Released Through Independent Sales Corporation. Herbert Rawlinson Is Among the Players in the Cast

Buys Foreign Rights to Olive Thomas Films

THE four special Triangle features starring Olive Thomas, will be distributed in the world market, exclusive of the United States by L. L. Hiller, who has offices in the Longacre Building, New York.

Joseph Friedberg has just purchased the world's rights, with the exception of the United States, to these pictures, and he has just completed arrangements whereby Mr. Hiller will handle the distribution for him.

The four pictures include "Love's Prisoner," "The Follies Girl," "Toton" and "Prudence on Broadway," and in all of them Miss Thomas has a role, the distributors say, that she is particularly suited to.

Joseph Friedberg is considered to know picture values about as well as any old timer in the industry, and recognizes the fact that Lewis J. Selznick will put Olive Thomas over in every civilized country and in consequence of this fact the four Olive Thomas pictures which he has will he believes prove immensely valuable for several years to come.

Many European buyers are sojourning in New York at the present time and freely express their confidence in the instantaneous and lasting success of the Olive Thomas pictures. All seem agreed that the charm of the actress, supplemented by the world-wide advertising campaign that is being launched in Europe, as now in the United States, will be the means of creating a one hundred per cent market instantly for her pictures.

Three Hundred Subjects Obtained by Kremer

By the terms of a deal recently completed, Victor Kremer of Victor Kremer Film Features will have the exclusive handling of approximately three hundred different subjects, including practically everything from one-reel subjects to seven-reel features, and embracing the work of Henry Walthal, Bryant Washburn, Richard Travis, Burton Holmes, Mary Charleston and other stars.

Every possible publicity aid is promised to assist the exchange man and the exhibitor to make these productions money-makers.

Mr. Kremer in addition expects shortly to contract for several hundred first-class films of varying lengths.

THE MYSTERY OF "13"

"Piking After Pizarro," Is Next Outing-Chester

"Get on the trail of all those millions the Incas paid Pizarro," were the instructions given the Outing-Chester cameraman sent into Peru, "and fifty-fifty on all the gold you uncover."

"So, as pictured in 'Piking After Pizarro,' the new Outing-Chester release, the cameraman journeyed down to the coast, up into the interior, over the Andes, and then all the way back," says Mr. Chester. "They are still getting gold down there, but it takes a lot of work to do it, and all the mines seem to be well known and tightly owned.

"But it makes a good picture, and the real purpose of a cameraman is to camera, not mine.

"Katharine Hilliker has taken excerpts from the Cameraman's letters on the trip, and incorporated them in the titles, and so the audience will follow the emotions, the hopes and fears and final disallusionment of the searcher as he cranks on his way.

"Over the Andes and along the upper reaches of the Amazon the party encountered several interesting tribes of Indians, including many who had good blowguns and weren't afraid to use them."

Educational to Release Red Cross Films

The new single-reel productions of the Bureau of Pictures of the American Red Cross are to be released and distributed by the Educational Films Corporation of America. Director W. E. Waddell, of the Bureau of Pictures, announced Thursday that the new overseas negative which has just been received in this country is now being cut and titled for distribution through Educational exchanges, and that releases would begin in the immediate future, on a releasing schedule of one reel every other week, to be followed later, when the supply of negative increases, with a regular weekly release.

The first of the pictures to be released has been made by the unit with the doughboys on the Rhine.

Among the other subjects that are to follow will be "Belgium Today." Scenes in the more interesting parts of war-torn Poland make up another release, and the Bolsheviki in Vladivostok will furnish a fourth subject.

Hall Special Booked Into Park Theatre, June 8

Following a successful two weeks' run at the Park theatre, New York, the Rothapfel Unit Program will be succeeded at that theatre by Frank G. Hall's special release, "The Other Man's Wife," commencing Sunday, June 8, according to an announcement made by Mr. Hall.

"The Other Man's Wife" is a screen version of a story by Mary Murrilo. It was produced by the Warner Bros., under the direction of Carl Harbaugh and presents in the principal roles Stuart Holmes who with Ellen Cassidy is starred; Ned Hay, Olive Trevor, Halbert Brown, Mrs. Garrison, Lesley Casey, Danny Sullivan, Regina Quinn, Laura Newman, George Jessel and Evelyn Brent.

Samuel L. Rothapfel, who was responsible for the Rothapfel Unit Program and its presentation at the Park theatre, will arrange special settings and program

Announces Third Special As Big Production

Having begun the production of the third of the Christie Specials, Al E. Christie is carrying out elaborate plans, it is said, for a two-reel comedy on a much larger scale than he employed in either "Sally's Blighted Career" or "Rowdy Ann," the first Specials which have been released.

Having introduced Fay Tincher in two widely different types of roles in these Specials, Mr. Christie announces the third as still another variety for the comedienne. Farce in a city flat, or rather flats, in which several carloads of disappearing furniture furnish the crux of the plot is the type of comedy to be employed, and introduced Fay Tincher in a society atmosphere. A special cast includes Harry Ham, Katherine Lewis, Eddie Barry and Patricia Palmer.

Ships American Pictures to Palestine

Harry Goldman, formerly a well-known merchant of St. Louis is said to be forming a new company called the "Monorah Films" of which he is to be the sole owner, for the purpose of supplying pictures to Palestine.

Mr. Goldman is said to have many interests in that country and intends to make it his permanent residence.

"I have shipped one hundered thousand feet of the best moving-picture products in America to Palistine," says Mr. Goldman, "and intend to form a chain of moving pictures theatres throughout that country. It is to a strictly legitimate undertaking and no stock will be offered for sale."

Jennings and Hart Signed for Capital Pictures

C. Eddy Eckels of Capital Film Co., whose special appears to be flying trips this week told of a few of the things accomplished on a short visit to Los Angeles.

Neal Hart was secured as one of the stars of the forthcoming Capital productions, a player with a reputation of performing daring stunts. In addition Al Jennings, "bandit," is also going to work for Capital. In support of these two stars, Eckels declares the best talent available has been engaged.

Burlesque on Bolshevism

Marguerite Clayton is now starring in special five and eight-reel features, being directed by Frank P. Donovan at the Paragon studios in Fort Lee, N. J., which have been especially lent by the Mayflower Corporation and Mr. Chautard.

The first story now nearing completion is a five-part burlesque or farce on the Bolsheviki regime and Trotsky, who is played by Edward Elkus. This picture is to be exploited as a special release on the States right basis by the Eff and Eff Productions, Inc., especially formed for the purpose.

Blackton Signs Dunn and Alexander

J. Stuart Blackton has signed Eddie Dunn and Gus Alexander, each on a year's contract, and for the next twelve months these two comedians will be at the Brooklyn studios of Blackton Productions, Inc.

Commodore Blackton has engaged the two for his current and still untitled production only. Shortly after they began work in this feature which is now well under way, however, their present work, past performances and his plans for a series of special comedies induced Commodore Blackton to tie them both to Blackton Productions for a year.

Eddie Dunn is a former Vitagrapher, a favorite in many of Commodore Blackton's productions made under that banner before he severed active connection to organize his own company.

Gus Alexander is the diminutive comedian who did such good work in Commodore Blackton's labor picture, "Life's Greatest Problem."

Acquires Nazimova Rights

As a result of a transaction said to be one of the largest in point of capital involved that has accurred in the foreign market recently, which was closed last week by Sidney Garrett, president of the J. Frank Brockliss Co., as American representative for the Mundus Film Company of Paris, that organization has acquired the rights to all of the Nazimova pictures.

Sells Foreign Rights

Argus Enterprises, Inc., producers of Robert H. McLaughlin's newest problem drama, "The House Without Children," announce the sale of the entire foreign rights of this subject to International Photoplay Distributors, Inc., with American office at 1493 Broadway, New York. The sale was made by Robert W. Priest, president of The Film Market, Inc.

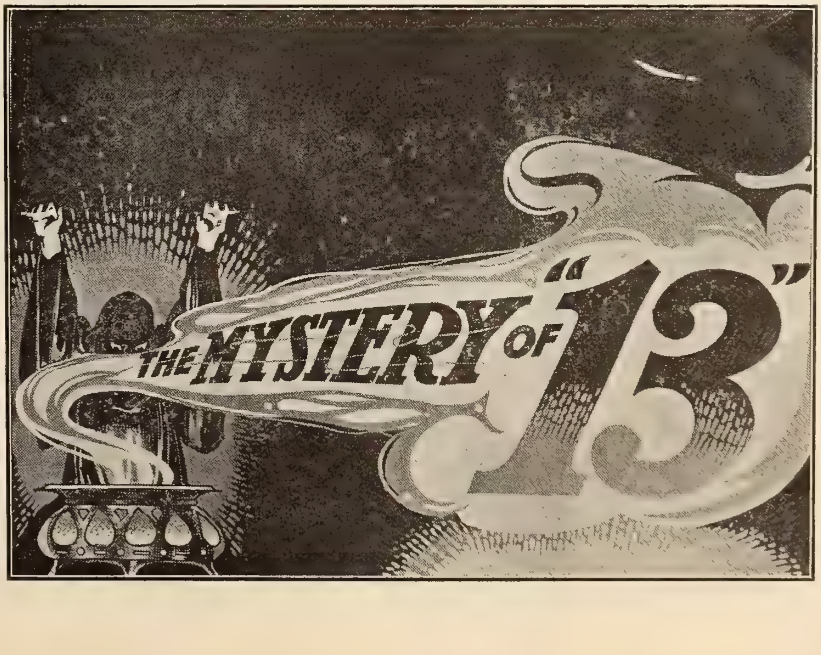
Wanda Hawley, in "Virtuous Sinners," Pioneer Film

Texas Guinan to Appear in Five-Reel Special

The Texas Guinan feature, "The She Wolf" will be released as a five-reel special. In the production of this picture it has found, says an official of the company, that of the 6,700 feet originally taken more than 4,000 feet of the scenes when joined, without the insertion of a single title, formed such a strong picture that it was impossible to cut or shave it down to the two-reel length.

New Moon Comedy Being Made by Sunshine

Sunshine Film, Inc., is at present working on a comedy, titled "Trouble Inn," featuring "Funnyface" Ascott and Jennie Edde, and also the wrestler, Pierard Collos. Emil Harder is directing the filming. This comedy will, it is claimed, be the best Moon Comedy yet produced.



Kerrigan to Star in Ten Brunton Productions

Arrangements covering ten pictures, whereby J. Warren Kerrigan will appear as a Brunton star, have been completed. Robert Brunton himself will supervise all of the productions, which will be released through W. W. Hodkinson Corporation.

The initial production, the working title of which is "A White Man's Chance," has been started under the direction of Ernest C. Warde. The locale is Old Mexico, and the story is one of vivid romance, love and adventure particularly suited to the big star's personality. "A White Man's Chance" was taken from the magazine story by Johnston McCulley, and adapted to the screen by Clifford Howard.

Pioneer Acquires Another Feature Production

Morris Rose, president of Pioneer Film Corporation, has added "The Unpardonable Sin" to the list of attractions under his firm's banner.

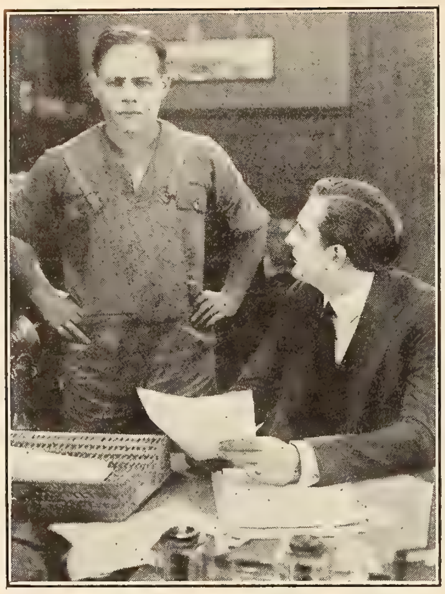
One of the first acts of the Pioneer after securing the control of the picture was to place it for a run at the Majestic theatre, Buffalo, N. Y., where it opened to good business on Sunday, June 1.

Mr. Rose in speaking of the new purchase, said that the practice of getting pictures big enough to sustain the test of theatre runs was to continue to be the settled policy of the Pioneer.

Out with the 'Vamp,' in with the Heart Tale

John W. Semler, known as the "movie scout," who travels the country and keeps his eye on the pulse of exhibitor opinion, recently returned to New York from a trip to the Coast.

"The day of the 'vamp' is over," he said. "Heart kicks are what the public wants. Prohibition has already increased attendance at least 30 per cent and business is getting better every day."



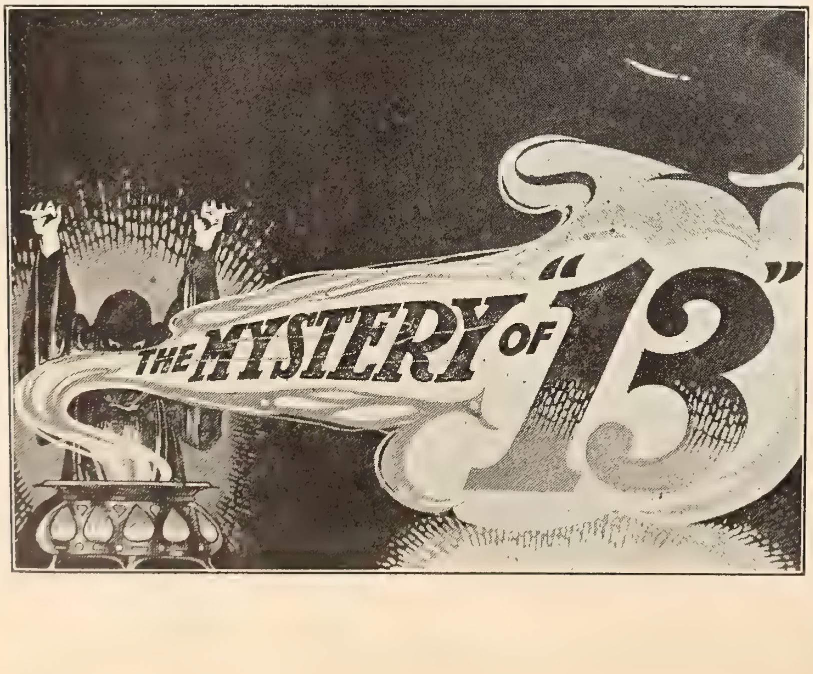
This Is Described as One of the Many Tense Moments in Arthur Guy Empey's Forthcoming Production, "Hell on Earth," for Select Distribution

Planning Cody Releases

Final arrangements for release of Cody productions starring Louis Cody, will be announced within a few days. Mr. Cody, Louis Gasner and Syd Cohn are the organizers of this new incorporation and the two former named men left for New York early this week to meet Cohn and there complete releasing negotiations. Cody has been a featured leading man and heavy of the West Coast producing colony for the past three years and plays particularly suitable for him will be purchased. The first subject to be filmed is "The Pleasant Devil."

Dooley Beauty Brigade

The Johnny Dooley Film Comedies, Inc., announce that they have completed arrangements for the employment of the twenty Broadway beauties who constitute the Johnny Dooley Beauty Brigade to appear in the entire series of two-reel pictures which Johnny Dooley is engaged to star. The third of the series is completed and the fourth is in course of production.



Peter Milne, Well-Known Reviewer, Joins Lasky

The Famous Players-Lasky Corporation has engaged Peter Milne, Arthur M. Brilant and H. S. Fuld as members of its publicity staff.

Mr. Milne, who comes from Motion Picture News, needs no introduction to the industry. He has been reviewing motion pictures for the News for the past five years and has acquired a large following throughout the country. Box-office receipts have almost invariably borne out his judgment of picture values and many an exhibitor has made it a regular practice of withholding bookings until his opinion has been obtained. For some months past he has been active on the Motion Picture News exhibitors' plan book.

Mr. Brilant has had much experience in the newspaper, magazine and motion picture fields, and for the past six months has been on the editorial staff of Exhibitors' Trade Review.

H. S. Fuld has also been recently associated with the Exhibitors' Trade Review.

Four More States Sold on "Stolen Orders"

William A. Brady announces two more sales of his picture, "Stolen Orders."

To the A. H. Blank Enterprises of Des Moines, Mr. Brady has sold the feature for Missouri, Nebraska and Kansas. To James M. Minter of the Minter-United Amusements of Detroit, Mr. Brady has sold Michigan. John H. Kunsky recently showed "Stolen Orders" at his Washington theatre in Detroit, where it drew business of a character so satisfactory that Mr. Minter, seeing the picture and observing that it was duplicating in Detroit the remarkable box office records it is piling up the country over, immediately arranged the purchase of the rights for Michigan.

"The Thirteenth Chair" as a Special Feature

Pathe Exchange, Inc., announces that it will distribute as a special feature Leonce Perret's screen version of Bayard Veiller's melodramatic success, "The Thirteenth Chair." It is said to be the biggest picture of the year in its class. The play, following its production in New York, ran for more than a year, it is stated, to record business and traveling companies played it in every section of the country.

"Suspicion" Sold in Two Mid-West States

Lee Herz of the Silee Film Exchange, Chicago, has closed a deal with M. H. Hoffman, general manager of the Pioneer Film Corporation, New York, for the Illinois and Indiana state rights on their production "Suspicion," featuring Grace Davison, Warren Cook and Wilmuth Merkyl, supported by an all star cast. Mr. Herz is expected to make further announcements as to his plans for releasing this picture in all trade papers.

Equipment Service

NOW IS THE TIME

There are more Motion Picture Theatres being erected to-day than at any other time in the history of the industry.

There is hardly a city of any size where a house costing up to half a million dollars is not going up or being planned.

This does not include the innumerable smaller houses seating from 500 to 900.

These houses are worth advertising to.

They are buying thousands of dollars worth of equipment, organs, chairs, screens, vacuum cleaners, curtains, heaters, interior telephones, etc., every day.

Advertised goods are the ones which should be bought. They have a reputation to be upheld

ADVERTISE NOW

Rates on Application

Projection
Music

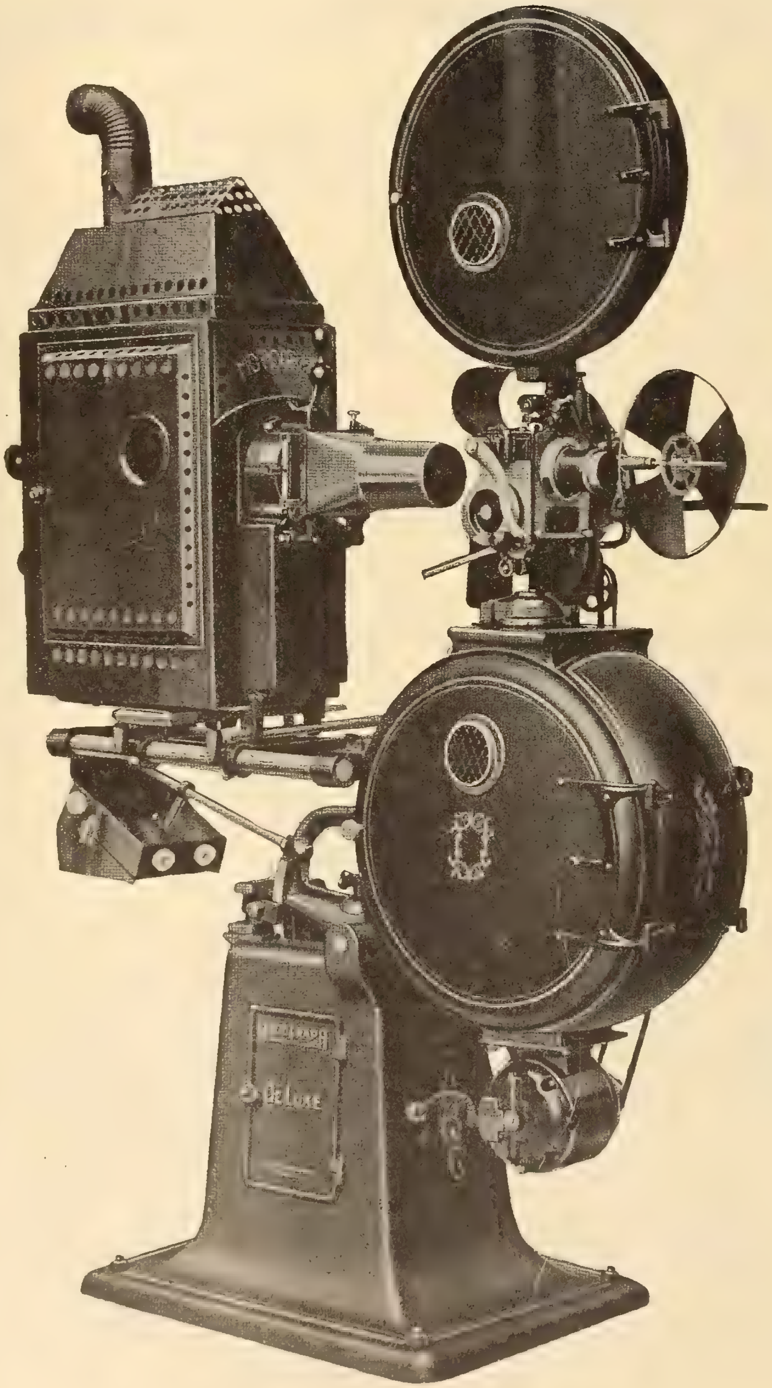
Laboratory

Studio
Theatre

ONLY TWO KINDS OF PROJECTORS

MOTIOGRAPH DE LUXE

AND THE OTHERS



The MOTIOGRAPH DE LUXE, the only Projector in which die castings are not used, puts it in a class by itself.

Its perfect projection and long life, which is insured by the quality of material used, and proven by the many users, who speak of its perfect projection and wearing qualities, makes it well worth your consideration.

If you don't know about it write for literature, and get acquainted with this high class projector.

The Enterprise Optical Mfg. Company

564 W. Randolph Street

Chicago, Ill.

Equipment Service,

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. L. Bragdon..................................*Technical Editor*

Ninth Year for Charles E. Shay of New York

TORONTO, June 2, 1919—Charles E. Shay of New York was re-elected International President of the the International Alliance of Theatrical Stage Employes and Moving Picture Operators at the session of the annual convention of the alliance held on Thursday, May 29, in the Horticultural Hall at Lansdowne Park, Ottawa, Ontario. Shay was elected to the post for the ninth successive year by the unanimous choice of the convention. Other officers selected include:

First vice-president, William F. Canavan of St. Louis; second vice-president, Richard Green, Chicago; third vice-president, Steven B. Newman, Salt Lake City; fourth vice-president, Fred J. Dempsey of Boston; fifth vice-president, William Covert, business agent of the Toronto Moving Picture Operators' local; secretary-treasurer, Frank G. Lemaster, Denver; delegates to American Federation of Labor, Charles E. Shay, New York, L. G. Dolliver, San Francisco; John J. Barry, Boston, and P. J. Ryan, Montreal.

On the motion of Joseph Leahy of Chicago, seconded by Charles O'Donnell of Toronto, the convention went on record as being opposed to the prohibition of any malt or spirituous liquors and the delegates of the alliance to the American Federation of Labor and the Dominion Trades congress be instructed to vote against prohibition if the question arises.

Delegates from Vancouver, Calgary, Edmonton, Regina, Saskatoon and Winnipeg went on record as affirming their loyalty to the alliance "in view of the present labor conditions in Saskatchewan, Alberta and British Columbia." This meant that there is solidarity between the East and West insofar as the alliance is concerned at least.

The report of the general secretary-treasurer showed that total receipts during the past year were $292,669, of which $190,642 was raised by per capita tax. On salaries, $42,368 was expended; publicity propaganda took $29,337 and the magazine of the alliance absorbed $24,277. There is a balance on hand of $6,817.

In welcoming the delegates, of whom there were three hundred from all parts of the United States and Canada, P. M. Draper of Ottawa, secretary of the Dominion Trades and Labor Congress, declared that he was opposed to the idea of the "one big union" and against any movement which tended to depart from the ideals of honest labor.

In his opening address, President Shay also scored the radicals and declared that he had "no use for anybody who has any red in his flag unless the white and blue are with it." He complained that some of the operators' locals were inclined to play major league sport with a nickel ball.

Greetings were brought from the Federation of Musicians by Joseph Webber, president of the Federation. A telegram of confidence and sympathy was sent to Samuel Gompers, president of the American Federation of Labor, who was recently injured by an automobile.

A lengthy discussion arose over the question of the eight-hour day. All delegates favored the subject and confidence was expressed that it must soon prevail.

One khaki-clad delegate was present at the convention, this being Lieut. Frank V. Gilson of Brooklyn. Ottawa, Ontario, delegates to the convention included R. Marcil and Joseph Thibeault. Local union officials in charge of the reception, accommodation and entertainment were: E. Gorman, Steve Waggoner, F. Gooden, G. Graham and W. Lane, the latter being the secretary of the Ottawa Moving Picture Operators.

The delegates attended local theatres, went for an outing to Aylmer Park at Lake Deschenes, Quebec, took a motor drive around the city under the auspices of the Rotary Club and enjoyed other diversions in the Canadian Capital.

Complete in Every Way

The Equipment Service Section as conducted by Motion Picture News each week is recognized as the most complete of any at the command and service of the industry and those who have occasion to use it.

But we are making it better all the time.

No better proof of this fact can be obtained than a close association with this section for the next several weeks when a marked improvement will be noted and several innovations added.

Then, as now, it will dominate the field.

Equipment Operating Projection, Questions Answered

Control Equipment for Mazda Motion Picture Lamps

By L. C. Porter
(Edison Lamp Works, Harrison, N. J.)

(Continued)

The hand control, figures 5 and 6, known as the Argus Current Regulator, consists of two coils of wire wound on an iron core (figure 6) and encased in an iron housing 8" high by 9½" wide by 10" deep and weighing complete 42 pounds. Between the two halves of the iron core is mounted an iron armature which can be rotated by means of a handle protruding through the casing. Attached to this handle is a switch which shuts the current off from the control entirely. When the iron armature is in position directly across the two halves of the core, as shown in figure 6, the maximum reactance occurs and the current in the secondary, or lamp coil, is cut down to its minimum value. This is the position marked *Low* on the handle of the control. Current should never be turned on unless the handle is in this position, otherwise injury to the lamp is liable to result. Having thus started the lamp low, turning the handle slowly toward the point marked *High,* increases the air gap between the two parts of the iron core, reduces the reactance and thus steadily increases the current in the secondary coil and through the lamp. The range of regulation on this device is 100 to 125 volts, i. e. the secondary or lamp current may be held at 30 amperes for any primary voltage between 100 or 125.

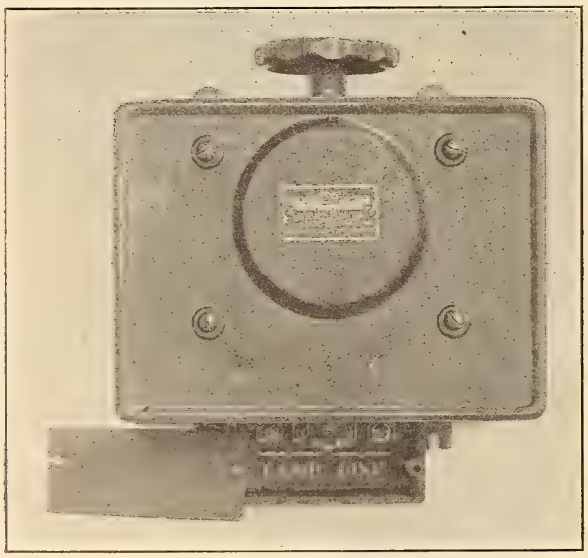


Fig. 5

An ammeter should always be used with this regulator inserted in the lamp circuit but kept at least 2 feet away from the control, otherwise the magnetic field of the device may cause inaccuracies in the ammeter indication.

In using this device the current should be shut off by turning the handle to the left, so that it will always be in the off or low position for starting. If a projectionist fails to do this and uses his line switch to throw the current on and off, short lamp life is liable to result. In practice it is necessary to watch the ammeter quite closely, especially where considerable variation in primary voltage occurs and make corresponding adjustments of the handle to keep the current constant at 30 amperes. This necessity of watching the ammeter and making adjustments, as well as making sure that the handle is in the low position before starting, is done away with if an automatic type of control is used.

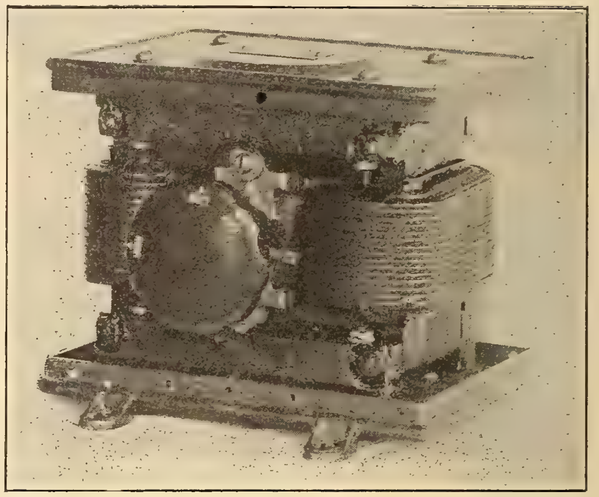


Fig. 6

The automatic device also consists of two coils of wire wound around an iron core and contained in an iron housing, figures 7 and 8. The device complete stands (exclusive of the counterweight) 12" high by 11½" (counter weight rests 4" above top of casing and 5½" from it) diameter and weighs (including counter weight) 62 pounds. One of the coils in the automatic control is movable. It is mounted on a rocker arm and is free to slide up and down along the core, increasing or decreasing the distance between it and the fixed coil. This is the means by which the current regulation is obtained. Exactly 30 amperes will be maintained in the lamp at all times, provided the primary voltage does not fall below 105 nor go above 125.

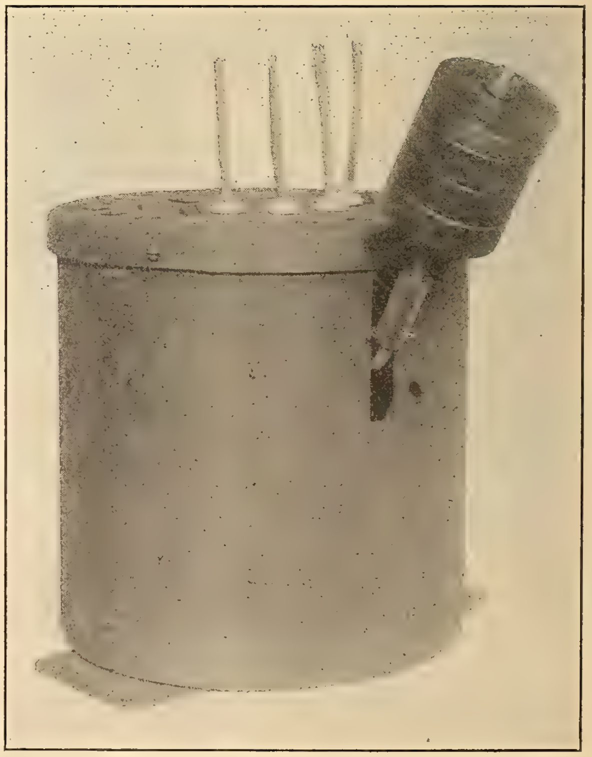


Fig. 7

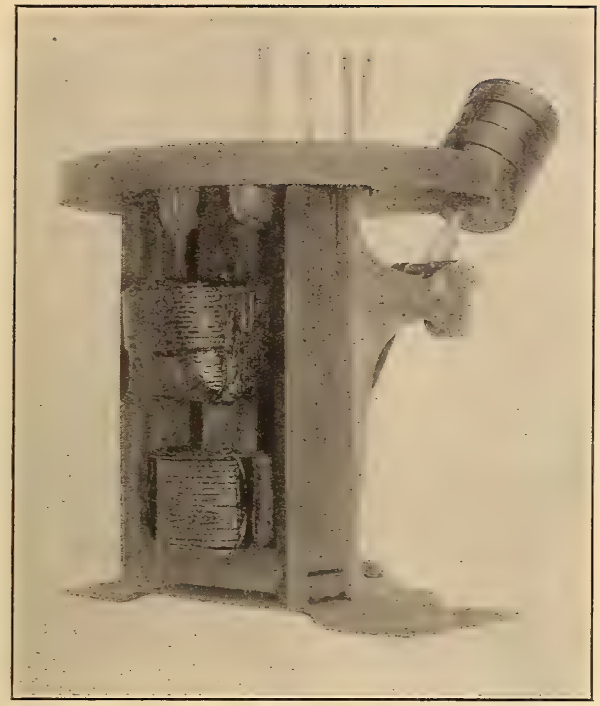


Fig. 8

The rocker arm supporting the movable coil is mounted on ball bearings and balanced by a counter weight. It is, therefore, an exceedingly good mechanical device. It is, in fact, a miniature tub street lighting transformer, a type that has proved most successful in service.

There is no handle to adjust on this device and no ammeter is required. The instant the current is thrown on, by means of the line switch, the coils jump apart, thus protecting the lamp from an abnormal inrush of current. The movable coil then settles back to a position where it will cause exactly 30 amperes to flow through the lamp. If any variation occurs in the primary voltage, the "floating" coil at once moves up or down a sufficient distance to keep the lamp current constant at 30 amperes.

Once installed, this type of control requires absolutely no further attention and the best of lamp regulation is obtained at all times. This gives the projectionist more time to attend to his machine, slides, etc., and insures constant screen illumination and maximum lamp life. The saving in lamp renewals thus obtained, together with the price of an ammeter, should soon offset the slight additional cost of this control over the hand device. It is to be highly recommended for A C motion picture installations where *Mazda* lamps are used as a light source.

These transformers can be obtained from the General Electric Company, Schenectady, N. Y.

The hand control can be obtained from the Argus Lamp & Appliance Co., Cleveland, Ohio.

There are a few control devices on the market made for the old 750 watt lamp. These will regulate the new 900 watt lamp, provided the primary voltage is not below 115 volts. If lower than this, a new 900 watt control is necessary.

Welcome Home, and the Best of Luck!

WM. H. PHELPS of Louisville, Nebr., writes:

Have returned from the army and am operating again. I wish to know if I am required to rejoin or if I am still considered a member of the National Anti-Misframe League? My number was 722.

If I am a member, please send me a supply of N. A. M. L. labels to stick on film boxes.

I read and appreciate the projection department and gain many helpful hints from it.

Reply: Welcome home! And glad to see you are operating again. Hope you don't think your service in the army would cancel your League membership. Not by any means. Just so long as you are working up in the Projection room and upholding the pledge you signed, you are a member in good standing. How does it seem to be back again? Your labels are being sent you by parcel post.

Union Notes

Technical Editor,
Motion Picture News:

It was with great pleasure to us that the membership of the ANTI-MISFRAME LEAGUE has passed the 1,000 mark. Now let's go to it and make it pass the 5,000 mark. It can be done and should be done, for the platform of the N. A. M. L. is the stepping stone to GOOD PROJECTION and any projectionist that has pride in his work should be a member of the N. A. M. L.

In reference to the elimination of PUNCH HOLES in films I have a suggestion which I think will help our members with the co-operation of the producers. When the producers turn out a production they turn out tons of advertising, music scores, suggestions for lobby displays and other things for the assistance of the exhibitor, but strange to say they forget the Projectionist. Now why not eliminate one of the press sheets and in its place issue a Projectionists' Cue Sheet which gives the Projectionist the cue for his "fade" at the end of each reel.

Brother Clement Rizzo, our Business Representative, and myself made a motor trip to several theatres recently and to our surprise found several of the pictures in these houses were out of focus around the edges. As we knew that the outfits were of the best we interested ourselves in this fault and after several attempts and much figuring we came to the source of the trouble, which was as follows: The projectionist in his desire to give good results was cleaning his lenses by using alcohol. The black coating on the inside of the tube was being removed and the glare that was reflected was producing an out of focus effect noticeable to the trained eye of the projectionist but not to the average person. We took this matter up with the result that the trouble was eliminated.

Brother Charles Humphries has returned from the road, having been touring with "HEARTS OF THE WORLD," and is now in charge of the Projection at the NEW EMPRESS THEATRE.

Local No. 307, I. A. T. S. E., at its last meeting presented its Business Representative, Mr. Clement Rizzo, a runabout automobile in kind appreciation of his services, and as the local covers a lot of territory this will be a great asset to his efforts in getting around to the various sections of the city.

Local No. 307 will celebrate its eighth anniversary on Sunday evening, May 11, 1919, by giving a banquet in honor of their members who have been in the service and of whom they are more than proud, as they sent twenty-four of their members in answer to the call. They have all returned except three, who are all safe with only one wounded. Brother Herman Brown, the only one wounded among the boys that went over, will be the guest of honor at the affair.

Brother Tony Cristfulli, well known in Philadelphia as the projectionist at the Arcadia theatre, Philadelphia's Million Dollar Motion Picture Palace, passed away Easter Sunday night after a short illness of three days. Philadelphia Local No. 307 mourns his loss.

Brother Wm. Katz, who resigned his position with the Stanley Company to serve the GAS HOUNDS in France, has returned carrying a medal for distinguished service.

(Signed) Walter G. Murray.

Answer: The League is surely proving a disappointment to those who KNEW it wouldn't be a success. Members whose numbers are in the early hundreds are working as faithfully as those who have but recently signed up. This fact is proved by the constant demand for additional labels from those who joined back in 1917. To be sure, the time required to carry on the League as well as the space taken over in each issue is considerable, but we feel that the outlay is justified.

The Projectionists' Cue Sheet is coming and it can't be far off. The punch is being eliminated and brains substituted and the insistent demands of projectionists will force producers to see the necessity for a complete Cue Sheet for the use of the man in the projection room.

Come again with more notes from Local 307.

Let's hear from other Locals to find out how many have presented their Business Representatives with automobiles. If the custom grows we see where there will be a hot contest for the berth of B. R.

As pioneers in the manufacture of motion picture film—for it was Eastman Film that first made motion pictures practical—the Eastman Kodak Company has from the beginning been identified with the success of the motion picture industry. One could hardly have advanced to its present stage of development without the other.

Identifiable by the words "Eastman" and "Kodak" in the film margin

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

The Essential Requirements
for
Improved Projection
are
SPEER CARBONS

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Some Angle! Yes!

A. J. **BOHNE, of Houston, Texas,** says:

This is my first jump into your question department, though I am a weekly reader of same.

I have a few questions that I would like to ask and I hope that you will be able to set me right on them.

I am using two Simplex Machines with Type S Lamps. I have an awful angle on my machines, say 50 or 60 degrees. Now the trouble is this: With my lamps at that angle it puts the carbons in a straight up and down position. Now, when the lamp is burning the flames from both carbons hit the crater of the top carbon centrally, which causes the light to spread in all directions. I can avoid this by setting the top carbon twice the proper distance back, but it gives me a long egg-shaped spot, which is also a great loss of light, and another bad feature about it is the lamp is hard to handle, such as sputtering and unsteady burning. The current is 35 amps. D. C. I could overcome this with a jack knife carbon set but don't you think that would be a waste of light also? I use a ⅝ cored carbon on top and a 5/16 Silvertip on the bottom.

Reply: Taken as a whole you have a difficult problem to solve and perhaps it can't be wholly solved. We wish the architect who laid out your theatre could be made to take your place for a week. At the end of that time, we firmly believe he'd never design another projection room with the angle of projection greater than 10 deg.

The Simplex people take this same attitude in your case. There is nothing they can do. Their machines are designed to meet the most important of *normal* demands. Anything over 25 deg. is certainly abnormal for we all know that excellent projection continuously is a practical impossibility with an angle greater than this.

As you know the angle of the "Type S" lamp is a fixed quantity so there's no help there for you. The jack-knife set (with all its reported faults) looms up as your only hope. To make this set you will need a regulation Simplex lamp which can be obtained from the makers.

Try out these suggestions and report back to us. Also, measure that angle of yours and see if it isn't nearer 30 deg. than 60 deg.

Condenser Breakage

PROJECTION EDITOR,
MOTION PICTURE NEWS:

I have been having a great deal of trouble with cracked condensers and I would thank you very much for any information on how to remedy this trouble.

I am using a.c., 110 volts, 60 amps., with White A. C. Carbons, ¾" in diameter for both upper and lower. I get a fine clear light. I have been using a 7½" and 6½" combination with the thickest one (the 6½") next to the arc. My lamp house is not full of carbon dust and my ventilation is clear. My condensers do not bind in their holders. I have even loosened the springs in the lamp house so that when I put my condensers in they will not bind. As I have been using several condensers I have noticed that some are thicker on the edge but I have weakened the spring so I am sure they have plenty of room to expand when they are heated.

I bring the lamp house as close to the machine as possible without getting a ghost. In this way I can carry my arc much further back. I have a fan in the projection room but I am sure that no draft reaches the condensers. The one next to the arc is the only one that cracks. I use Pearl White Condensers.

I have tried using two 6½" condensers in order to let me bring the arc farther back than with the 6½ and 7½ combination but even that made no difference in the breakage.

The condensers last for about a week without breaking.

PROJECTIONIST MITCHELL,
Palace Theatre, Cordele, Ga.

Reply: Your last sentence practically eliminates the chance that draughts are the cause of your condenser breakage. Your fan might blow cold air on to the condensers but in that case they would not last a week but instead would remain whole for varying lengths of time. One condenser might hold out for several weeks while another would break the first day.

It looks to us as if you would have to find a way to get your arc still further away from the condenser. A good many have tried out the meniscus bi-convex combination and the slight gain in distance often solved their troubles. It is really surprising what difference a small distance between arc and lens will make in the life of condensers. Carelessness in feeding and striking the arc is another source of condenser breakage. Under-sized carbons (this doesn't apply to your case; your carbons are the correct size) will produce flaming which will have a decided tendency to crack the condenser.

You didn't tell us in your letter if you have ever tried out any of the patented condenser mounts. If your machines are models of two or three years ago you may find that the method of holding the lens is at fault. But try out the meniscus lens first and if that doesn't put a stop to your breakage write in and we'll give you the address of several manufacturers of condenser mounts.

Local 360

LOCAL 360 send their Greetings to Motion Picture News for its grand attempt at endeavoring to bring to life a few of the Moving Picture Projectionists Locals by donating a page in the News each week. Local 360 would certainly like to see all Moving Picture Projectionists' Locals write to and encourage this department especially the locals from Canada. Up-to-date, the writer has seen very little news published in the different trade journals from this side of the border. I know Saskatoon has a live press secretary and no doubt a member of other locals are just as lucky, so why not get together boys, and all do our little bit toward making the Union Page a huge success, the same way you have and are still doing for our beloved I. A. Trade Journal. Now don't say you have no news worth sending. You are wrong; that is, in the biggest majority of cases. What might seem stale and out of date to you, might be of interest to some other Union reader. Take this for instance: your local might pass some "by-law" that you found to work extremely well and efficient. That's the stuff we all want to hear about. It might be of great benefit to your sister locals in the next town. Surely any far-seeing local who would see a very good idea in the shape of a "by-law," etc., would certainly grab at the chance too, to apply the same thing in their jurisdiction.

Our Worthy President, W. B. Allen, Local 360, who was elected as our delegate to the I. A. Convention at Ottawa left here Thursday, May 14, for that city. But listen, brothers, "he did not go alone." Nope! no chance for him to get lonely—for cupid's arrow struck its work once more and consequently Bro. Allen took along a bride. Yes, honest to goodness, Boys, it's a fact and no one was more surprised than the boys of 360. The members of the Local presented Mr. and Mrs. Allen with a beautiful carving set as a small token of the esteem in which he is held by them.

Local 360 has organized a "Lecture Society" for the general education of its members in keeping them posted on up-to-date projection and electrical matters. The Society meets once every two weeks, has its own officers and committees. So far it has proved a wonderful success and all members take a delight in attending the lectures and debates. Any Local wishing full particulars as to our system, etc., can probably be supplied by our Secretary, A. M. Malley, P. O. Box 2072, Edmonton, for a small sum to cover the cost of typing a set of the by-laws, etc.

LIEUT. KOLB, who is connected with the National Geographic Society's expedition to the Valley of the Ten Thousand Smokes, has taken along one of the new Akeley Cameras.

Another Akeley purchaser—J. Stuart Blackton. But before buying he had to be shown, and accordingly tried out the instrument at the mimic battles run off at Van Cortlandt Park, New York City.

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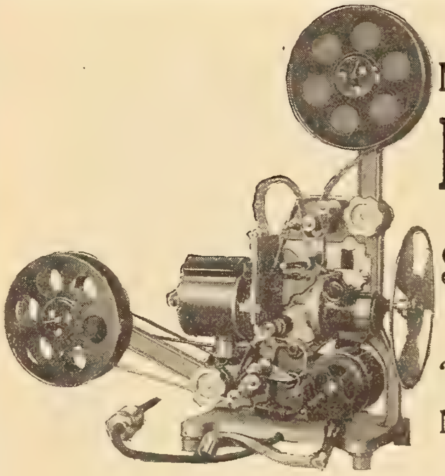

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Letters from Prize Winners

MOTION PICTURE NEWS,
Projection Department,
New York.

DEAR SIR:—Received your prize check for $10.00 for article on booth equipment. Many thanks for same. I wish to ask you to please make a correction in my name as it was printed wrong on the check, also in your paper. It should be J. Clarence Maguire.

I have quit operating and am doing electrical wiring. The theatre I was working in (The Tokyo theatre, Macomb, Ill.) has advanced by installing two motor-driven Simple Machines and have cut the operators' wages to pay the bill.

Their new operator runs both machines and steps out of the booth every 15 minutes to do the rewinding as he has no helper, for $18.00 per week. Also sweeps out theatre.

If the small town theatre wishes to put on a picture they will have to pay more to their operators or they will soon be among the missing and the managers will only have crank turners in the place of an operator that is an O. K. electrician. With best wishes for the MOTION PICTURE NEWS, I beg to remain,

Yours truly,
(Signed) J. CLARENCE MAGUIRE.

Reply: Thanks for the correction. No more must we worry how to pronounce your name. Mazuise *was* a stumbling block, we'll admit.

How foolish and imprudent a manager must be to think that a motor-driven machine requires less skill to operate it. We don't believe even the least scrupulous machine manufacturer ever used the item of "reduced wages" as a selling point for the motor-driven machine.

The motor-driven machine is *the* thing; of that there's no doubt. In combination with a sensitive speed control such a machine is far, far ahead of a hand-driven affair. When the speed should be constant it is constant and not dependent on the waning strength of a tired arm.

The more thoroughly automatic any process or action becomes the more experience is required to maintain the added apparatus in perfect condition. To think that by adding a motor and control to a projecting machine, the machine gains brains while the projectionist uses fewer is utterly foolish.

The remainder of your letter needs no comment. All CAPABLE projectionists have very definite and well-founded ideas on the duties required by their profession.

TECHNICAL EDITOR, MOTION PICTURE NEWS:

Yours of May 1st received announcing me as winner of first prize in class 1 in the recent contest. For your congratulations I wish to express my thanks.

In justice to the various machine manufacturers, I would like to apologize for not mentioning the need of selecting the best projector on the market. I have been a projectionist for seven years and have had the good luck to handle all of the standard projectors and while I have my own idea as to which one is best, of course, I could not give the name in my article.

I will be only too glad to compose an article occasionally for the NEWS if you could give me an idea on what subjects to deal with.

I realize now that my article was far from perfect as I can see now that it is in printed form.

Yours very truly,
(Signed) A. D. HOTALING, N. A. M. L. No. 25.

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Reply: It was best that you did not insert the name of any machine in your contribution. You might well have given considerably more space to the proper selection of a projection machine, what points to look for and to insist upon, both from the projectionists' standpoint and the manager's, whether or not an over-size magazine was best, and so on, etc.

Sometimes we think that projectionists look on a projection department as a service to use only when a thing goes wrong. If you will think a minute you will see that many "trouble questions" interest only the men asking them. On the other hand a communication from a projectionist describing in more or less detail his projection equipment, change over devices, position of instruments and equipment and saying that "everything is rosy" would interest hundreds of others. Can't you get a subject for a letter from the foregoing?

We'll receive your thanks in the name of N. A. M. L. That 2,000 mark is just around the corner.

What Do You Think?

We print the following letter without comment thus giving Mr. Smith, who wrote the original letter, "full stage" in his answer to these "Royal Theatre Operators." We are going to look forward to the receipt of a complete letter from the gentleman from Houston and then we'll comment—not before.

While awaiting Mr. Smith's reply we would like to know what other projectionists think on this subject. In other words "Are we taking the right steps toward correcting troubles with Exchanges?" What think you—Projectionist?

Mr. Charles A. S. Smith, Local 279,
Houston, Texas.

Attention Brother Smith:

I read your article in Motion Picture News of May 24, entitled AN ENTIRE CIRCUIT WORKS FOR BETTER PROJECTION. Don't you think it should have been headed UNION OPERATORS SHOULD INSPECT THEIR FILM SO AS TO DO AWAY WITH THE INSPECTORS' UNION?

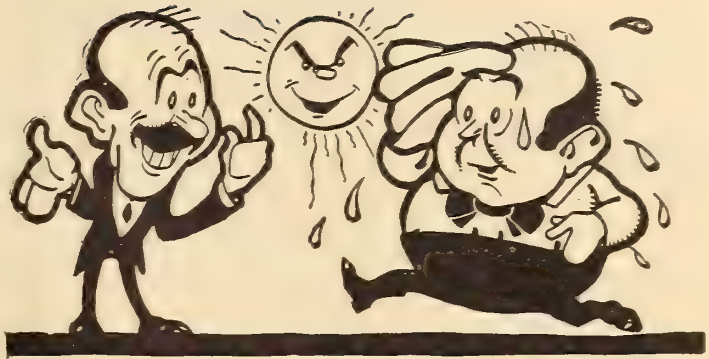
Now Brother Smith, the National Anti-Misframe League is alright as far as I can see because it doesn't cost anything to join and as I understand it, anyone is eligible to membership for life without any cost whatever. But don't you think it has a tendency to cause the exchanges (especially the small ones) to depend largely upon the operator to keep their film in O. K. condition? Only common sense tells us that any operator will cut out the bad patches or a misframe when he finds them in the film he is running. If he doesn't, he should not be allowed in a booth. That is, I mean an operator would do this, but there are a lot of fellows who call themselves operators who are not, especially in the smaller towns where they only have shows every Monday, Wednesday and Saturday at the town hall. Now if the exchanges should depend on the operators to keep their film in good condition and some day get your show the first time through, and have 18 or 20 stops caused from pins and paper clips and different things they fasten them together with—then you should look on the box and see one of the N. A. M. L. stickers on it and your manager would ask you the reason of the stops. Naturally you would tell him that you received it in that condition and then he would take it up with the exchange from which it was received. The exchange manager would say that the N. A. M. L. are supposed to keep the film in good condition and your operator endorsed them and as an active member have him take it up with the N. A. M. L. Then you would feel foolish for the part you are taking in the affair.

Anyhow I would like for you to tell me how you run your show and inspect film at the same time. Are you one of the boys who run slow the first part (while inspecting) and then overspeed the last, so as to come out on time—regardless of speed?

Yours for success,

(Signed) Operators Royal Theatre,
Kansas City, Mo.

P. S.—In what other states besides Texas do they have chief operators and how to do you get to be one?



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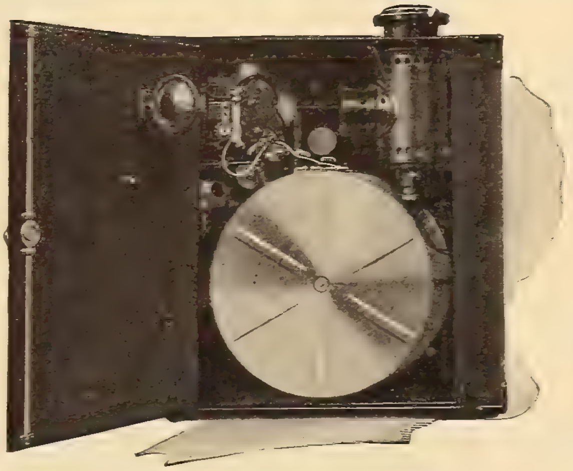

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Through the Republic Laboratories

ONE usually thinks of a firm using only a comparatively few square feet of floor space as a small concern doing limited business. The Republic Laboratories do not have at present all the floor space they need but this does not compel them to limit their business. At the pace they were travelling when the Editor visited them a few weeks ago their only limitations consisted of human endurance and the length of a day. If you don't believe these Laboratories are a storehouse of energy we suggest you impose on the officials and make them a visit. We did and were treated royally.

We saw the girls printing some of the daily stunt of 125,000 feet on the latest Bell & Howell printing machines. We saw exposed film placed on frames each holding about 200 feet and then dipped in the carbonate tank to remove every speck of dust and bubbles of air before they went to the developing tanks. Of course, the positive went into the positive developer tank and the negative into the tank corresponding. Within reaching distance was the " short-stop " tank.

We witnessed the developed and fixed films being shoved through from the dark room into the room where the washing tanks are located, and where, too, the various color solutions are prepared and waiting. The workman in the latter place said his daily stunt was about 640 frames.

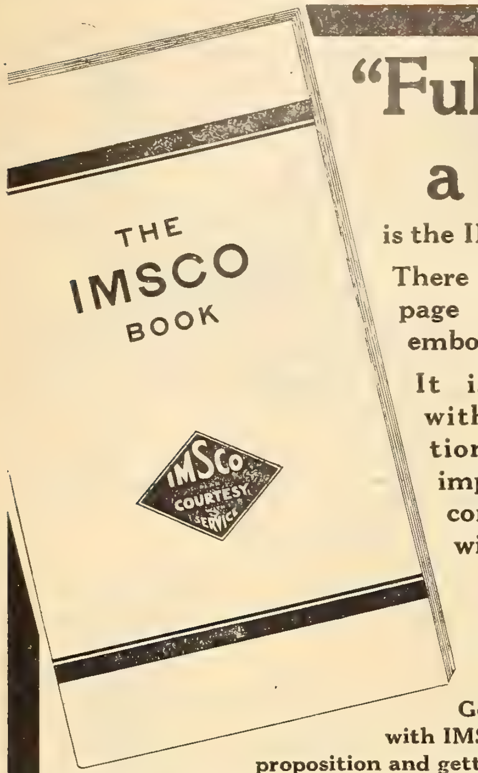
After drying the films on the huge drums they were taken to the assembly room where the sections are cemented together in logical sequence with the necessary titles intervening.

And speaking of titles, this is a little industry in itself at the Republic Laboratories. When we were there they had just finished work on some Turkish and Chinese titles and were then "cranking" some in Russian. Over 22,000 feet of direct positive titles are turned out in their plant in the course of a day, which ranks the Republic titling room with the most prolific in the business.

Such humorous and yet disgusting events as sending out a film with a title strip upside down or a section misplaced could never happen at this plant, for every film is projected on a screen before shipping. To do this means work and money but as the Republic officials work only for results these factors count for nothing.

As we mentioned in the forepart of this article the Laboratories are working at top speed. This applies to men as well as machines. The quality of the work turned out has been their best advertisement and to keep up with orders being received continually demands that everyone in the organization become a fast working expert. And it might be said here that Messrs. Wyer and Yates, President and Manager respectively, are the kind of officials that are able to obtain the best from their employees.

R. Hastings, of the Motion Picture Apparatus Company, is finding ready markets for his newcomer in the Portable Projector Field—the motor driven American Projectoscope.



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Cue Sheets Latest Hits — Music — Musical Equipment

Monotony, an Evil of Motion Picture Music

"UNVARYING or irksome sameness" is the correct and known interpretation of this word which inoffensive as it reads, has done more harm to the Ehibitor in general than anything else. Amongst other things Webster also gives this word another definition as "dull uniformity of tone." Has the great Webster ever listened to the music in one of our present Moving Picture shows? Assuredly not—and we should, therefore, more admire this man's modern interpretation of this little substantive. "Uniformity in tone," "dullness," in plain common English the same d——n thing every day—the same waltz—the same serenade—the same routine—nothing new—nothing to attract the same crowd the next day. That's my definition of "Monotony."

If once "Monotony" has struck root in the atmosphere of a theatre, the owner of that house may just as well close up, or he must immediately employ some radical means to dispose of this chronic sickness. He must at once absorb all his energy to find the sick joint in his organization and remove it. In ninety out of a hundred cases the Exhibitor will find that the musical atmosphere in his theatre is the producer of "Monotony." Why? Covetous managers are the cause, or musical directors guided by the spirit of the green-back, who are trying to economize by spending as little as possible for the necessary tools essential to a daily change of program. They are not buying enough music—they are trying to get away with "Orchestra Dollar Clubs," "free orchestrations," "popular one day hits" and many other money-saving devices.

Mr. Exhibitor, look at the United States Theatre map, and you will soon be convinced that the successful houses are those who have spent and are still spending money for music. I know of a twelve-hundred-seat house located in Detroit and managed by Harry I. Garson and Phil Gleichman, employing 25 musicians throughout the year. It is a well-known fact that Detroit is a great amusement center, and that its keen and legitimate competition has forced its exhibitors to develop the art of exhibiting to the highest degree of perfection. Detroit exhibitors know that the only power of attraction for their theatres is to offer something the next man has not got, and I must admit Garson and Gleichman certainly know how to develop their Broadway Strand Theatre into the brightest spot of their town. "Progressive methods," "appropriate music," "changing of stage settings" and various other enemies of "Monotony" have put Garson and Gleichman where they are today—"on the top of the hill of success." I have related such incidents to scores of exhibitors and in every instance I got the same answer "I can't compare myself to New York's Broadway," etc., etc. Correct—but no matter where you are or reside there is always a spot in your town which is called the biggest. Why can't your theatre be that certain spot? Why parallel your mental abilities with your surroundings. It takes three cents to beat two in a small town and five billions to beat four billions in New York. If the biggest musical organization in your town or vicinity consists of five amateurs give your audience something better—give them six. In brief try to raise your show a little above the average level your town-folks are used to, and you'll be the best—you will soon become the center of attraction, of being exclusive, and the result—everybody will be anxious to see you—and pay for it. Average affairs are not exceptional and therefore not attractive. It takes something extra to give you the distinction of being in a class by yourself—of making your community talk about you. Nobody is looking for common stones, they can find them in every corner. Gems are the things. It wasn't the Alaskan snow that attracted the world—there's plenty of it all over—it was the gold which gave Alaska its exclusiveness—it was something that couldn't be found in every ditch—something they had to go there to find. If you want your people to come to your theatre, you must give them something that can't be found in every corner. If you have accomplished this they are bound to flock into your house.

"Monotony" and "sameness" can be found in every corner. Mr. Exhibitor, please give them "something extra."—*M. Winkler.*

Review of Latest Musical Compositions

1—"Because You Said Good-By," by Sol P. Levy. The heartrendering sentiment expressed in the lyrics of this song will find instant appeal with every audience. It takes its place among the world's popular-classic ballads. Orchestrations now in press. (Belwin, Inc., N. Y.)

2 "When the Shadows Fall," a waltz from the New York Broadway hit, "Listen, Lester," now playing at the Knickerbocker theatre. (Shapiro & Bernstein.)

3 "Kisses," by J. S. Zamecnik. Famous waltz. Composer of "My Cairo Love." (Sam Fox.)

4 "Society's Shimmying Now," one of the most popular fox trots of the season. Always played for the dance of the hour, the "Shimmie." (McCarthy & Fisher.)

5 "A Wee Bit of Lace," a popular one-step of the New York Broadway hit, "Royal Vagabond," now playing at the Cohan & Harris theatre. (McCarthy & Fisher.)

6 "That Wonderful Mother of Mine," by Walter Goodwin. One of those waltz ballads that takes the crowd. (Carl Fisher-Whitmark.)

7 "Dear Old Pal of Mine," waltz by Lieut. Citz Rice. The song made famous by John McCormack. (C. Ricordi & Co.)

8 "Valse Pathetique," by M. L. Lake. A ravishing slow waltz, containing every melodic and effective qualification necessary for achieving thorough and complete popular success. (Carl Fischer.)

Free Music

THE acquisition of a big library consisting of every possible musical character, is an expense which proves too great for many musicians. Music for big photoplays, is always of a standard character, and can, therefore, not be obtained through "Orchestra Clubs," or in 25c. editions. The Dominant Publishing Company, at 20 West Thirty-fourth street, New York, has just brought my attention to the fact that they are distributing twenty-four standard compositions free of charge with their interesting paper issued monthly at a subscription rate of $2.00 per year.

I earnestly suggest that every musician avail himself of the opportunity of subscribing to this excellent monthly paper, which besides giving away two standard compositions for full orchestras each month, also offers exceptional educational value to everybody who is calling himself a musician. This paper also contains a Music Department conducted by Mr. M. Winkler, and is ready at any time to help solve the difficult problems they are daily encountering in the task of supplying appropriate music for the films.

A Western Novelty

DURING my experience of selecting music for pictures, I have always found that Western pictures are a difficult problem of correct musical interpretation. The reason of this is due to the fact that there is very little real Western music published, and that the only musical mediums available to accompany Western

(*Continued on page* 4018)

(*Continued from page* 4017)

pictures are Galops, Common Hurries, Popular Rags, etc.

I recently had the pleasure of meeting the president of Belwin, Inc., music publishers, and related these facts to him. The result was that the above gentleman promised to publish a number which will, to a certain extent, relieve the situation. Mr. Berge has been engaged for the purpose of writing a number which will be different from the everyday Western clap-traps, and I must admit that he has succeeded in doing so. He wrote a "Western Rodeo," a cowboy characteristic which, in my estimation, is really the best number of its kind, and the only number being different from what has been published for these purposes up to the present date.

Motion Picture News will gladly inform those interested in this composition where to obtain it from.

LATEST MUSIC CUES

"BEATING THE ODDS"

(Harry Morey-Vitagraph)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Adagietto" (from Symphonette Suite), by Berge

1—"Love Theme," by Lee (2 minutes), at screening.

2—Popular Sentimental Ballad (1 minute), until—T: "One of the three and easies" (restaurant scene) (cabaret).

3—Theme (2 minutes), until—S: When Amy drops bag.

4—"Dramatic Reproach" (Andante Sentimento), by Berge (2 minutes), until—S: When Dave leaves Amy.

5—"Dramatic Tension No. 9," by Andino (2 minutes and 30 seconds), until—T: "The District Attorney is for."

6—"Mandarin Dance" (Eccentric Chinese Novelette), by Kempinski (45 seconds), until—T: "That man who would rise."

7—"Birds and Butterflies" (Intermezzo Capricioso), by Vely (3 minutes), until—T: "Doc you're wasting perfectly."

8—Theme (3 minutes and 45 seconds), until—T: "Make friends and you will make."

9—"Mysterious Nights" (Valse Dramatique), by Berg (3 minutes), until—T: "I came out to show you" (auto effects).

10—Theme (1 minute), until—T: "Gail Rogers, a steel magnate."

11—"Heavy Foreboding Mysterioso" (No. 16 A. B. C. Dramatic Series) (4 minutes), until—T: "Shame, it's a tonic."

12—"Light Allegro Agitato" (No. 16 A. B. C. Dramatic Series) (2 minutes and 15 seconds), until—S: When Dave turns out lights.

13—"Pathetic Romance" (No. 16 A. B. C. Dramatic Series) (1 minute and 45 seconds), until —T: "At the home of Gail, Rogers."

14—Theme (1 minute), until—S: When Dave talks to Rosalie.

15—"Bleeding Hearts" (Andantino Sentimento), by Levy (1 minute and 15 seconds), until—T: "Time, the magic wand which."

16—Theme (45 seconds), until—T: "Miss Rogers-Rosalie."

17—"Dramatic Tension No. 44," by Borch (3 minutes and 15 seconds), until—T: "That evening Mr. Rogers returns."

18—"Valse Divine" (Valse Lente), by Rosey (3 minutes), until—T: "Let's be married tomorrow."

19—Theme (2 minutes and 30 seconds), until—T: "Many forces may ennoble the."

20—"Allegro Agitato" (No. 17 A. B. C. Dramatic Series) (1 minute and 15 seconds), until—T: "Well, well how's the best."

21—"Plaintive" (No. 18 A. B. C. Dramatic Series) (2 minutes), until—T: "I say, no."

22—"Dramatic Agitato No. 38," by Minot (2 minutes and 30 seconds), until—T: "An unexpected turn" (telephone-bell).

23—Theme (1 minute and 15 seconds), until—T: "Rosalie I am not satisfied."

24—"Dramatic Suspense," by Winkler (2 minutes and 15 seconds), until—T: "Your stepmother."

25—"Silent Sorrows" (Andante Pathetique), by Borch (2 minutes), until—T: "Three years and three long years."

26—Theme (2 minutes), until—S: When Dave sees child—until END.

"THIN ICE"

(Corinne Griffith-Vitagraph)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Bleeding Hearts" (And. Sentimento), by Levy

1—Theme (2 minutes and 30 seconds), at screening.

2—"At Twilight" (Characteristic Romance), by Golden (2 minutes and 45 seconds), until—T: "Ned Winton, Alice's brother."

3—"Heavy Dr. Pathetic" (No. 10 Luz Photo-Play Edition) (3 minutes and 45 seconds), until—T: "The following evening the" (telephone-bell).

4—"Silent Sorrows" (Pathetic Andante), by Borch (2 minutes), until—T: "After a night spent in prayers."

5—"Fairy Phantoms" (Allegretto Grazioso), by Friedman (2 minutes and 45 seconds), until—T: 'I'll keep five thousand."

6—"Heavy Desc. Ag." (No. 9 Luz Photo Play Edition) (1 minute), until—T: "The bomb explodes."

7—"Capricious Annette" (Moderato Caprice), by Borch (1 minute and 15 seconds), until—T: "Celebrating the profitable failure."

8—"Dramatic Recitative," by Levy (1 minute), until—T: "In Arizona."

9—"The Blushing Rose" (Andantino Serenade), by Johnson (4 minutes and 15 seconds), until—T: "James Miller, District Attorney."

10—Theme (45 seconds), until—T: "After the honeymoon."

11—"Turbulence" (Allegro Agitato), by Borch (1 minute), until —T: "Ned Winton returns."

12—"Scherzetto" (From Symphonette Suite), by Berge (3 minutes), until—T: "On the following day Robert."

13—"Dramatic Tension No. 9," by Andino (2 minutes and 15 seconds), until—T: "Upon her arrival at."

14—Theme (1 minute and 15 seconds), until—T: "I am glad you married Bob."

15—"Frills and Furbelows" (Rondo Rococo), by Andino (1 minute and 30 seconds), until—T: "The following morning."

16—"Perpetual Motion" (Allegro Agitato), by Borch (1 minute), until—T: "Jobless, penniless, friendless."

17—"Visions" (Intermezzo Characteristic), by Buse (2 minutes and 30 seconds), until—S: When scene fades to Graves.

18—"Dramatic Suspense" by Winkler (3 minutes and 15 seconds), until—S: When Alice enters.

19—"Sinister Theme," by Vely (1 minute and 30 seconds), until—S: "When Alice leaves."

20—"Peacefulness" (Andante Pathetique), by Borch (3 minutes and 45 seconds), until—T: "The Web of circumstance."

21—"Misterioso No. 29," by Andino (2 minutes), until—S: When Ned turns out light" (gust of wind).

22—Theme (1 minute), until—S: When Alice recognizes Ned.

23—"Agitato No. 37," by Andino (1 minute and 30 seconds), until —S: When Alice starts to open safe.

24—"Gruesome Misterioso No. 31," by Borch (3 minutes), until—S: When Alice sees Graves' body (telephone-bell).

25—"Dramatic Reproach" (Andante Expressivo), by Berge (2 minutes), until—T: "Ned having been overtaken."

26—Theme (30 seconds), until—T: "Ned, I am sorry," until END.

"JACQUES OF THE SILVER NORTH"

(Mitchell Lewis-Select)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Sunrise on the Mountain (4/4 Adagio), by Borch

1—Theme (3 minutes and 10 seconds), until—T:Don Baird who has.

2—"Characteristic Barcarolle" (Allegretto), by Borch (2 minutes and 40 seconds), until—S: Jacques playing the guitar.

3—"Mountaineer's Dance" (3/4 Allegretto), by Conterno (1 minute and 5 seconds), until—T: Joseph Clyde Treffery.

4—Sinister Theme (4 minutes and 50 seconds), until—T: We know Jacques' here.

5—"Dramatic Suspense" (3 minutes and 5 seconds), until—T: I hope that some day.

6—Continue pp (1 minute and 5 seconds), until—T: Days of contentment.

7—Theme (2 minutes and 5 seconds), T: A stranger arrives.

8—"May Dreams" (Moderato), by Borch (2 minutes), until—T: Lost in the wildnerness.

9—Continue pp (45 seconds), until—T: Raven's Roost, a new camp.

Note: Watch shot.

10—"Savannah" (One-step), by Rosey (2 minutes and 25 seconds), until—S: Girl on top of big rock.

(Continued on page 4020)

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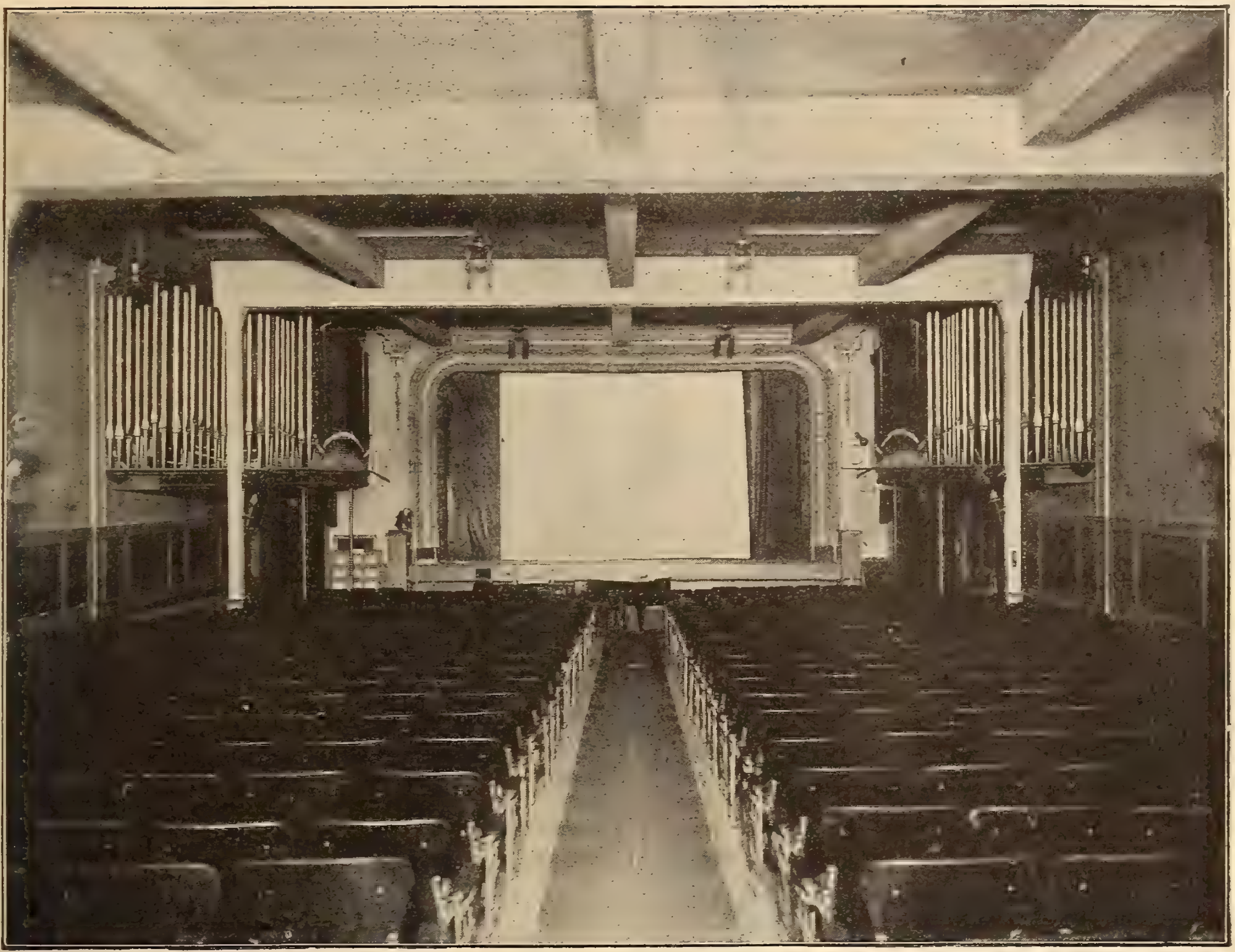

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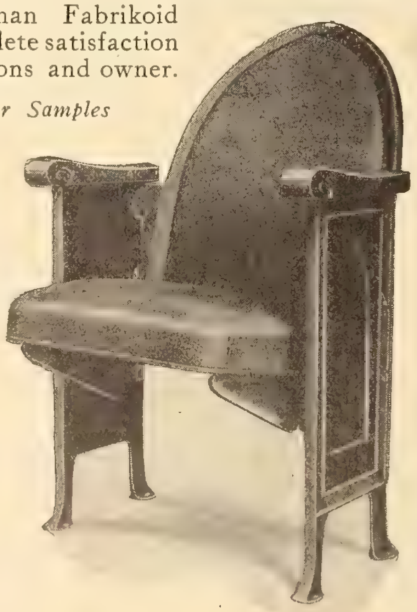

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DU PONT

(Continued from page 4018)

11—" Dramatic Tension No. 6," by Andino (2 minutes and 25 seconds), until—T: You're making a mistake.
12—" Dramatic Agitato," by Hough (2 minutes and 20 seconds), until—T: All right, mister.
13—" Serenade Romantique " (Dramatic), by Borch (1 minute and 45 seconds), until—T: I reckon now we'll all kiss.
14—Theme (1 minute and 50 seconds), until—T: The spreading dawn.
15—Continue pp (40 seconds), until—T: Returning from their inspection.
16—" Mountain Song " (3/4 Andante), by Borch (2 minutes and 30 seconds), until—T: 'Neather the spell of Indian summer.
17—" Silvery Brook " (Waltz), by Braham (1 minute and 35 seconds), until—T: Memory tells her father.
18—" Dramatic Narrative," by Pement (1 minute and 45 seconds), until—T: Liquor and a stacked deck.
19—" Hunkatin " (Half-tone one-step), by Levy (1 minute and 45 seconds), until—T: Treffery on his way.
20—" Dramatic Tension No. 9," by Andino (2 minutes and 25 seconds), until—T: The golden green of autumn.
21—Theme (2 minutes and 25 seconds), until T: Damn your insolence.
22—" Agitato," by Minot (55 seconds), until—T: The return of Jacques.
23—Continue pp (40 seconds), until—T: Treffery, I no can find him.
24—Continue pp and slow (50 seconds), until—T: We will take this trail.
25—" Flirty Flirts " (Moderato), by Levy (1 minute and 45 seconds), until—T: Memory's plan.
26—" A La Mode " (One-step), by Rosey (1 minute and 15 seconds), until—T: at last M'seu we meet.
27—" La Bella Argentina " (Spanish Dance), by Roberts (1 minute and 30 seconds), until—T: I never thought you would.

Note: To be played as Piano Solo.

28—" Dramatic Reproach," by Berge (1 minute and 25 seconds), until—S: Girl begins to dance.
29—Repeat Cue No. 27 as Piano Solo (40 seconds), until—T: Boys, a kiss to the men.
30—" Hurry, No. 33," by Minot (4 minutes and 15 seconds), until—T: We've lost him now.
31—" Furioso," by Levy (5 minutes and 10 seconds), until—T: The return journey.
32—" Dramatic Andante," by Berge (1 minute and 35 seconds), until—T: The home coming.
33—Theme (3 minutes and 5 seconds), until the end.

THE END.

" THE SPLENDID ROMANCE "

Specially selected and compiled by M. Winkler.
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: " Celeste Aida " (Romance), by Verdi

1—Operatic Composition (to be performed as piano solo), (50 seconds), until—At Screening.
2—" La Forza Del Destino " (Overture), by Verdi (1 minute and 45 seconds), until—S: Close-up of girl smoking.
3—Theme (2 minutes and 45 seconds), T: The home of Ubaldo's family.
4—" Barcarolle Italienne " (Characteristic), by Czibulka (3 minutes and 40 seconds), until—T: May Alvin, an American.
5—Continue pp (50 seconds), until—T: Remember this is my wedding day.
6—Serenade " (Moderato), by Drdla (1 minute and 15 seconds), until—T: Judge Novello at whose home.
7—" Italian Night's Waltz " (Italian), by Tobani (4 minutes and 25 seocnds), until—S: Flashback to Ubaldo's home.
8—Theme (4 minutes and 30 seconds), until—T: Bettina, I gave it all up.
9—" Dramatic Tension " (Dramatic), by Levy (3 minutes and 40 seconds), until—T: Bettina. have you no welcome?
10—" Fifth Nocturne " (Moderato), by Leybach (1 minute and 40 seconds), until—T: On the Atlantic.
11—" Tacet." Just produce piano effects of boy practising (1 minute and 35 seconds), until—T: In New York.
12—" Roman Serenade " (Moderato), by Paladilhe (1 minute and 45 seconds), until—T: I said play the piano.
13—Continue pp (1 minute and 50 seconds), until—T: Still dodging pursuit.

(Continued on next page)

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(Continued from preceding page)

14—"Roman Serenade" (Moderato), by Paladilhe (50 seconds), until—S: Ubaldo playing piano.

15—"Dramatic Agitato" (to action), (Agitato), by Hough (1 minute and 30 seconds), until—T: Let me have it, Ubaldo.

16—Theme (1 minute and 15 seconds), until—S: Flashback to music studio.

17—"Roman Serenade" (Moderato), by Palahilhe (1 minute), until —T. At the musicale.

18—"Grazielle, Valse Italienne (Valse Lente), by Kretschmer (2 minutes and 25 seconds), until—T: Genius never could think.

18—"Flirty Flirts" (Melodious Int.), by Levy (2 minutes and 25 seconds), until—S: Close-up of newspaper.

20—"Dramatic Recitative" (Dramatic), by Levy (2 minutes and 15 seconds), until—T: Professor, what are you.

21—Continue pp (40 seconds), until—T: It's the impractical fools.

22—"Roman Serenade" (Romance), by Paladilhe (1 minute and 15 seconds), until—T: Success comes quickly.

Note: As Piano Solo.

23—"Sicilian Vespers" (Dramatic), by Verdi (3 minutes and 45 seconds), until—S. Ubaldo leaving piano.

24—"Babillage" (Allegretto), by Castillo (4 minutes and 30 seconds), until—T: Alone at his country place.

25—"Sinister Theme" (Mysterioso), by Vely (4 minutes and 35 seconds), until—T: Poor Maestro to be tied.

26—Theme (25 seconds), until—T: To think Ubaldo.

UNTIL THE END.

"THE SOCIAL PIRATE"

(June Elvidge-World)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Bleeding Hearts" (And. Sentimento), by Levy

1—Theme (3 minutes and 30 seconds), at screening.

2—"A La Mode" (Popular one-step), by Rosey (1 minute and 30 seconds), until—S: When scene fades to cabaret.

3—"Birds and Butterflies" (Intermezzo Allegretto), by Vely (45 seconds), until—S: At end of dance.

4—Orchestra tacet (15 seconds), until—T: "Ladies and gents, I now."

5—"Humoreske" (Direct Cue), by Dvorak (45 seconds), until—S: When Dolores plays (violin and piano only).

6—"Agitato No. 6," by Kiefert (1 minute and 45 seconds), until—S: When fight starts.

7—"Fairy Phantoms" (Intermezzo Allegretto), by Friedman (2 minutes and 15 seconds), until—T: "Mrs. Norma Ridgeway."

8—"May Dreams" (Moderato Romance), by Borch (4 minutes and 15 seconds), until—T: "Next morning."

9—"Dramatic Tension," by Levy (2 minutes and 45 seconds), until —T: Despite her illness Dolores."

10—"Sinister Theme," by Vely (2 minutes and 45 seconds), until —T: "After a fruitless search."

11—"Adagio Cantabile" (Excerpts Beethoven Sonata Pathetique), by Berge (1 minute and 15 seconds), until—T: "Your room will always be."

12—Theme (violin only) (2 minutes), until—T: "Senor Valrez sailed."

13—"Valse Divine" (Valse Lento), by Rosey (2 minutes and 15 seconds), until—T: "At the Locusts."

14—"Humoreske" (violin and piano only), by Dvorak (30 seconds), until—S: When Dolores starts to play.

15—Orchestra tacet (15 seconds), until—S: When audience applaud.

16—"Visions" (Intermezzo Characteristic) (violin and piano only), by Buse (15 seconds), until—S: When Dolores plays again.

17—"Constance" (Moderato Romance), by Golden (3 minutes and 45 seconds), until—T: "On the eve of departing."

18—"Rose Leaves" (Andantine Idyll), by Ashleigh (3 minutes), until—T: "At the end of a successful concert."

19—Theme (1 minute and 15 seconds), until—S: When Bruce joins Dolores.

20—"Path of Flowers" (Standard Waltz), by Waldteufel (1 minute and 45 seconds), until—T: "The wedding house party."

21—Theme (2 minutes and 45 seconds), until—S: When Dolores reads letter.

22—"The Blushing Rose" (Andantino Serenade), by Johnson (1 minute and 15 seconds), until—T: "Would you be good enough."

23—"Sorrow Theme," by Roberts (3 minutes), until—T: "You like my bracelet."

24—"Dramatic Tension No. 36," by Andino (4 minutes and 15 seconds), until—T: "I thought I heard a man's."

25—"Heavy Mysterioso," by Levy (4 minutes and 45 seconds), until—S: When Dolores leaves room.

26—"Vivi Finale" (From Symphonette Suite), by Berge (3 minutes), until—T: "Next morning."

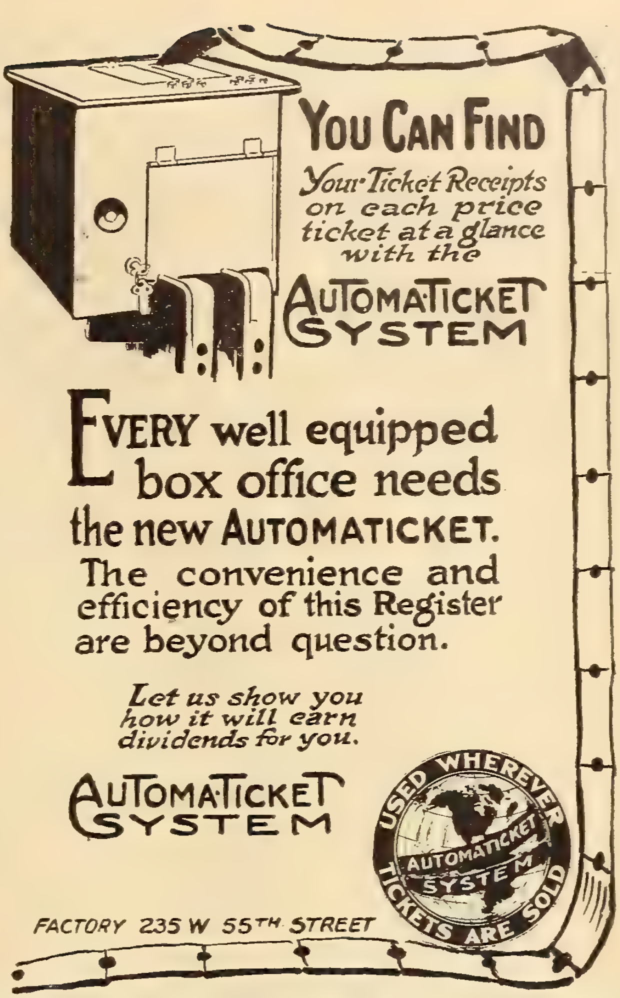
27—"Turbulence" (Allegro Agitato), by Borch (3 minutes), until—T: "Miss Fernandez dismissed."

28—"Perpetual Motion" (Allegro Agitato), by Borch (2 minutes and 30 seconds), until—T: "Late afternoon" (watch for knocking on door).

29—"Half Reel Hurry," by Levy (5 minutes and 15 seconds), until —S: When detectives enter drug store.

30—"Agitato No. 69," by Minot (1 minute and 15 seconds), until —S: When Bruce opens door (shots).

31—Theme (1 minute), until—S: When Dolores leaves—until END.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2—Theme (1 minute and 30 seconds), until—T: Inspector MacGregor of the.

3—" Dramatic Tension," by Levy (2 minutes and 30 seconds), until: T: " They say you're beauty proof."

4—" Fairy Phantoms " (Allegretto Grazioso), by Friedman (1 minute and 30 seconds), until—T: On the way to Le Pas with.

5—" Moderne Waltz " (Valse Moderato), by Rosey (1 minute), until —T: Le Pas a town set in the midst.

6—" Rose Leaves " (Idyl Andantino), by Ashleigh (2 minutes), until S: When dancers stop.

7—Theme (2 minutes), until—S: When Steele ignores women.

8—" Allegro Hurry (No. 2 A. B. C. Dramatic Series), (1 minute and 15 seconds), until—Steele's mind had.

9—" Heavy Dr. Desc " (No. 2 A. B. C. Dramatic Series), (3 minutes and 15 seconds), until S: When Steele is put on bed.

10—" Intermezzo " (Allegro Agitation), by Arensky (3 minutes and 45 seconds), until—S: When box is placed on sleigh.

11—" Dramatic Recitative," by Levy (2 minutes and 45 seconds), until—S: When Carol knocks on door.

12—" Agitato No. 6," by Kiefert (1 minute and 15 seconds), until—T: " You are beautiful " (shot).

13—" Heavy Mysterioso " (No. 10 A. B. C. Dramatic Series), (1 minute and 15 seconds), until—T: " Yes, he is dead."

14—" Agitato Mysterioso (No. 10 A. B. C. Dramatic Series), (45 seconds), until—T: " You cheated me."

15—" Plaintive " (No. 10 A. B. C. Dramatic Series) (3 minutes), until—T: " Four years ago I met Hodges.

16—Theme (1 minute and 15 seconds), until—T: Three days later Steel returns.

17—" Allegro Agitato No. 8," by Andino (1 minute), until—T: " I carried Hodges on " (shot).

18—" Sinister Theme," by Vely (3 minutes), until—T: The trial of Thorpe and his.

19—" Joyous Allegro," by Borch (1 minute and 45 seconds), until—T: " Not Guilty."

20—Theme (2 minutes and 45 seconds), until—T: Hodges was detained in the lock-up.

21—" Turbulence " (Allegro Agitato), by Borch (2 minutes and 30 seconds), until—T: Knowing at last although he had.

22—" Dramatic Tension No. 67," by Shepherd (2 minues and 45 seconds), until—T: " This is the second time I have."

23—" Finale," from Ariele (Agitato Allegro), by Bach (3 minutes and 45 seconds), until—T: " Steele takes this trail to Le Bac."

24—" Perpetual Motion " (Allegro Agitato), by Borch (2 minutes and 45 seconds), until—S: When Steele reaches hut.

25—" Agitato No. 69, by Minot (3 minutes, until—S: When Hodges reaches sleigh.

26—Theme (1 minute and 30 seconds), until S: When Steele takes hat and gloves.

THE END.

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Compiled by Peter Milne

Pictures Reviewed in Advance

[In addition to Advance Reviews—covering pictures shown too early to be included in The Complete Plan Book—readers will also find under this heading each week the reviews of short features and serial episodes.]

"Ambrose's Day Off"

(Poppy—Two-Reel Comedy, with Mack Swain)

MACK SWAIN will hereafter be identified with Poppy Comedies after Keystoning and Sunshining and L-Koing his way for several seasons. Here is a comedian who is inimitable—a fact that has been proven since he first blossomed out with Chaplin years ago. Though his fellow funmakers (the big ones) have been imitated by a score of lesser lights, the big unctious comedian stands out conspicuously because his style and bag of tricks have not been copied in any way, shape or form.

He is unique. There is no doubt about that when one considers his peculiar makeup and business. But the thing that makes him a big funmaker is the apparent ease with which he scores his points. There is no ostentation whatsoever. Anyone who can make his comedy spontaneous is an artist. And that is just what Mr. Swain is—an artist.

The people who are back of him in his new venture have spared no expense to make his comedies comparable with the best. They have commissioned R. S. Todd, who is said to be the Chaplin editor, as the man behind the titles. And his fine Italian hand is seen in the captions which are quaint and lambent with humor. The author of "Ambrose's Day Off" is Vincent Bryan while the director is Walter S. Frederick.

But the picture is only a beginner and we feel sure that Mr. Swain will come into his own just as soon as his sponsors become acclimated to his style. He has a good-looking ensemble and a beauty in Lottie Cruze who plays opposite. She is chock full of pep and personality. Poppy Comedies are put out by the Frohman Amusement Corporation.—*Laurence Reid.*

"The She Wolf"

(Frohman—Five Reels)

IT has been some time since Texas Guinan graced the screen, but she lingers in the memory because of her unique characterization in a picture called "The Gun Woman," which came out several months ago. It will be remembered that she paralleled Bill Hart and seemingly stepped into his shoes with all the familiar accoutrements. And she made a good impression as the two gun good-bad woman when she invaded a field hitherto hed by the men.

Well that impression still remains in her new offering, "The She Wolf." It could be called "The He Wolf" and it would fit Hart to a dot, which leads us to say that Miss Guinan IS Bill Hart disguised in feminine clothes.

She has the same repression and the same mannerisms but she hasn't succeeded in catching the suppressed emotional fervor that characterizes his work.

The picture is regulation Western melodrama which means that all the mining camp trappings are in their accustomed places. The She Wolf is a two gun woman who conducts the saloon and when the vicious element show their ugly heads she promptly puts them where they belong. The conflict that is typical of such pieces engenders a deal of action and suspense, and the love interest comes to the surface to transform her from a wolf into a lamb.

Cliff Smith, who knows his West and its melodramas, has succeeded in turning out a picture that holds the interest all the way. His familiar long shots are as picturesque as ever. Harvey Thaw's titles speak the language of the times and they contribute splendidly in making the characters colorful and the plot atmospheric. Steve Rounds' photography is creditable. "The She Wolf" was written by John Colton and scenarioized by Raymond L. Schrock. —*Laurence Reid.*

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HARRISON'S EXHIBITOR REVIEWS

"The Sleeping Lion"—with Monroe Salisbury

THE first part of this picture follows the George Beban School. It presents the hero as an Italian, moulder of Plaster of Paris statues, who finds a homeless little orphan boy whom he adopts. The remainder is staged in a Western country among farms and woods; it includes a strong fight between the hero and the villain. There is much to be commended in it! The good cast, for instance, the beautiful forest scenery, the fine photography, the excellent directing, the high suspense, etc. But there is also much to be condemned, when judged from the standpoint of a spectator who demands pictures of the cheerful sort, the kind that leave him in a happy mood; too much blood flows, and too much cruelty is shown. For instance, while a strong fight may appeal to some men, women abhor it. On the other hand, while a close up with the blood flowing from the jaw may be realistic, it can hardly be said that it entertains. To many a picture goer the sight of it is sickening. But the one feature that will cause some people to shring back with horror is the shooting of the little boy. It is not quite clear how the levelling of a gun, and then the shooting of it and killing a child can be productive of pleasure to a spectator. Neither is it clear how the details that naturally follow, such as the showing of a close-up with the little boy lying prostrate on the floor, the raising of it and placing it upon the couch, the expression of deep grief by the countenances of those that are dearest to him, can be productive of cheer. It is true that the villain, while shooting at the window shadow, does not know who the original on the other side is; but the spectator does. It is also true that the child is not killed, but only stunned and injured slightly; but that is only "sugar-coating the bitter pill," as the showing afterward that the little life is not extinct is powerless to overcome the feeling of horror implanted in the mind of a tender-hearted mother, or a loving father, or, in fact, of anybody who has a heart, because to them the child for several minutes is dead.

What makes the act more saddening is the fact that no punishment is provided for such a crime. It is true that the villain suffers in the end, but he does not pay for this particular act, as the fact that he is the one who had shot the child never becomes known to any of the other characters. Released by Universal in June. Length, 6 reels.—P. S. H.

"The Final Close-Up," with Shirley Mason

THIS is just an ordinary picture; perhaps it is not the kind that will do you much harm to run, but it is not the sort that would make anybody go out of his way to praise it. There seems to be very little good will attracted by the principal characters, because of the unsympathetic mood of the story. It is a rank exaggeration of life, and quite often a misrepresentation. People would hardly behave the way they are shown in the picture.

The theme is the usual shock cushion, employed whenever there is nothing else in sight—the milionaire's son marries the poor girl. In this instance, SHE is a clerk in a department store, working in the basement, the hottest spot in town. She faints, from the excessive heat, the same as many other girls have done, but she has no money to go to the beach. HE, however, is there in the person of a reporter, out for a story, who, upon hearing her sad circumstances, sends her $200, without disclosing the identity of the sender. She goes down to a summer resort, registers in the best hotel, and poses as a society lady. But her social standing soon becomes known among the other guests, so they one and all turn their backs to her. The hero, however, is on hand to offer his friendship. In the end everything turns out all right; they marry with the consent of the father, who made his millions from street department contracts. Released by Paramount May 18. Length, 5 reels.—P. S. H.

"Almost Married"—with May Allison

MISS ALLISON seems to have struck it wrong this time. There isn't much to the picture. To begin with, the theme is hardly of the sort that would have a strong appeal with a modern audience, because, besides having been done on the screen time and again, it could not be called modern in the strict sense of the word. On the other hand, it lacks suspense.

The first part of the picture opens in Switzerland, among the Alps, with the characters dressed in their native costume. The heroine there meets the hero, an Irish American, the son of a newly made rich father; they fall in love. As he is trying to put on airs, however, he thinks a marriage between them is unwise, owing to their different social standing; so he leaves back for the states, making the fact known to the heroine by letter.

Shortly, the heroine goes to America, where she becomes a chorus girl. She meets with the father of her former love. The father, learning of the unjust treatment his son accorded the heroine, schemes with her to bring about their union. They pretend to fall in love with each other. In a few days they tell the son they have been married. This arouses the son's jealousy. By an overheard conversation, however, the son becomes aware that their marriage is a fake, undertaken to arouse his jealousy, so he determines to arouse the heroine's jealousy by pretending he is engaged to a chorus lady. In the end, however, both schemes are disclosed, and a union between the hero and the heroine results.

The young man's role is very unsympathetic, and this fact seems to have a detrimental influence upon the heroine also; her falling in love with such a man appears to kill all sympathy for her. The bright spot of the picture, however, is the character of the old man, undertaken by Frank Currier. He succeeds in causing some laughs.

The picture is not suggestive. Released through Metro June 2. Length, 5 reels. —P. S. H.

"One of the Finest"—with Tom Moore

THE humanness of the story, combined with the pleasing personality of Tom Moore, and with the skillful handling, make this picture appealing. It should offer satisfactory entertainment to a large number of pleasure seekers.

Mr. Moore's role is that of a big-hearted policeman, who cares for his widowed mother, as well as a little girl, the daughter of a man serving a term in prison, and of a woman who has to work for a living.

While on duty in the park as a traffic man, he stops a speeding automobile. The passengers, a young lady and an escort, an aspiring suitor, resent the interference. The young lady, attracted by the fine appearance of the policeman, returns to make his acquaintance, but he is there no more, having been transferred and made a plain clothes man, through the influence of her escort.

While a wedding is taking place in the home of the young lady, the heroine, the hero is detailed to watch the wedding presents. The heroine is surprised to come across him so unexpectedly. At the same time she is glad for the opportunity of making his acquaintance. The aspirant suitor, in order to bring about an estrangement between the two lovers, accuses the hero as dividing his affection with another woman. The falseness of his statements, however, is soon disclosed. The heroine learns that the woman in question is none other than the mother of the little girl he is caring for. Their engagement is now approved by the father of the girl. Released by Goldwyn May 4. Length, 5 reels.—P. S. H.

"Red Head"—with Alice Brady

UNLESS "Red Head" is re-subtitled, it is not clear how a theatre that caters to families can show it to them without offending their sensibilities. The language of most of the subtitles, which represent expressions uttered by the heroine, are in the regular Broadway dialect, the kind used by the commonest of women in their every day conversation.

Of course the object was to produce realism, and as the heroine is a cabaret singer, such expressions should not seem out of place. This is true enough, but realism cannot be applied in all cases, without offending; and offense seems to be what is produced in this instance.

The conduct of the heroine after her marriage to the hero is, too, I am afraid, going to prove a sourse of displeasure. She marries a wealthy manufacturer's dissolute nephew, while they are both intoxicated. After the young man wakes up in the morning and is told of the marriage, he becomes angry. He scorns his wife. Nearly to the end of the picture he shows disgust for her, once even telling her right to her face that he has absolutely no use for her whatever. In the end, of course, the heroine wins his love. In the face of such conduct on her husband's part, it seems incredible that a modern woman would have gone as far as the heroine does. She begs for the hero's love, and insists on it. It is true there are women who would go as far as that, but they should expect no sympathy: and the winning of the spectator's sympathy for the heroine is the aim of this story. What is more probable the majority of girls, under similar circumstances, would have done is to kick such a man in the face and tell him to get out. Released through Select in April. Length, 5 reels. P.S.H.

"THE FINAL CLOSE-UP"—PARAMOUNT

Working Girl Beats Debutante to the Altar in Sparkling Comedy

GOOD fortune is smiling at Shirley Mason these days if one takes into account her latest success, "The Final Close-Up." It is a sparkling comedy in which Paramount has presented her—quite as effervescent with humor as her last previous offering, "The Rescuing Angel." And it surpasses the latter piece in the spontaneity of its action, since there is no labor in the composition. The wit and humor seem to spout from springs that are far beneath the surface, which leads us to state that when a comedy is conceived on such a foundation you can make up your mind it is well nigh perfect.

It satirizes the final scene of the customary picture and naturally eliminates criticism from the captious spectator. When a certain working girl breaks into society and beats the budding "debs" in leading the catch of the season to the altar, she, being a picture devotee, informs him that the time is ripe to go into the final close-up. Before this event takes place, incidents are unfolded which not only generate wholesome humor, but give forth a deal of drama in the shape of heart interest and pathos. And the entire picture is punctuated with a rich assortment of laugh-provoking subtitles.

Miss Mason's performance sparkles like the incidents of the story, and she gives evidence that she has graduated as a first class comedienne. Francis McDonald makes an excellent foil. Walter Edwards is the man at the helm and his direction is praiseworthy. The picture was reviewed on page 3847 of last week's issue.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Nora Nolan	Shirley Mason
Jimmie Norton, a Reporter	Francis McDonald
Patrick Norton	James Gordon
Emily Westervelt-Moore	Betty Bouton
Lloyd Gregory	Eugene Burr
Maisie Smith	Mary Warren

By Royal Brown.
Scenario by Julia C. Ivers.
Directed by Walter Edwards.
Photographed by James C. Van Trees.

PRESS NOTICE

Shirley Mason, the diminutive and dainty Paramount star, will be seen in her newest picture, "The Final Close-Up," which comes to the ——— theatre on ——— of ——— week. Miss Mason appears in the role of Nora Dolan, a department store clerk, who spends her vacation at a seaside resort. It is a fashionable place and Nora would have found it too expensive except that that gets $200 from an anonymous source. So she meets a young newspaper man who falls in love with her, but just as things are going well she is accused of theft.

To show the manager and his aristocratic patrons that she is innocent, Nora captures the real crooks in the act of robbing the hotel safe, her only weapon being a frying pan. And so she gets back her own money and the jewels of the other guests, and finds clear sailing in her love affair with her newspaper friend, Jimmy Norton, who it turns out, was the anonymous donator of the two hundred dollars.

Miss Mason has a light comedy role which generates a lot of pathos. Her characterization is particularly appealing and it may safely be said that she has never found such opportunities as are presented here to score as a resourceful and talented actress. Francis McDonald, who appears opposite the star, gives a good account of himself. The remainder of the cast includes such well known players as Mary Warren, Betty Bouton, Eugene Burr and James Gordon. The story, written by Royal Brown, appeared in the Red Book Magazine some time ago. Julia C. Ivers made the adaptation, and the picture was produced under the direction of Walter Edwards.

THE STORY

Nora Nolan works in a New York department store. Summer has arrived and on a particularly hot day she pretends to faint. The store doctor advises a vacation and the girl is unable to take it until Jimmy Norton, a cub reporter, who is covering a story in the store, sympathizes with her and anonymously sends her $200. So Nora has her wish to go to Winchester-by-the-sea and have a good time like the society people. Jimmy, in the meantime, is fired from his paper and leaves for the same resort to pitch on the hotel ball team. Now he is a millionaire's son, and is considered the catch of the season, so when Emily Westervelt-Moore, a society girl, sees that he is impressed with Nora, she becomes extremely jealous.

On learning from Jimmy that Nora works in a department store, she loses no time in letting the whole world know it. Lloyd Gregory, a thief, posing as an admirer of Emily, robs all the bathhouses on the beach, and to hide his theft, suggests to Emily that Nora must be the thief. The society bud plants some jewelry in Nora's room, but is caught by the shop girl, who locks her in the bathroom. When the manager accuses Nora, she compels Emily to take sides with her, although the shop girl has to wash dishes to pay her bill because she has been robbed by Gregory. However, she arranges a clever ruse and clears herself and eventually captures the crooks. Holding a frying pan over their heads until help arrives, she keeps them at bay. So Jimmy proposes and Nora consents. And before you know it they are enacting the final close-up.

CATCH LINES

She was only a shop girl and she wanted to live as they do in the movies. So she went to a fashionable seaside resort to have her wish come true. And before her vacation was over she took part in a final close-up just as they do on the screen. You're in for a genuine treat when Shirley Mason comes to town in "The Final Close-Up."

They scoffed at her and held themselves aloof did these society buds. And one of them tried to have her arrested as a hotel thief. But she caught the masculine prize of the season and made the debutantes look like a bunch of pikers. See "The Final Close-Up."

There is an appeal about the final close-up in the movies. And "The Final Close-Up" which comes to the ——— screen next ——— carries such an appeal because of its final close-up; but the picture doesn't wait for the end for its punch. It has a whole variety of close-ups, some of which are dramatic while others are romantic. Don't fail to see this Shirley Mason picture when it comes to town.

She wondered why things didn't happen to her as they did to people in the movies. Then she went on her vacation and things did begin to happen like they did on the screen. The picture wound up in fine shape—with "The Final Close-Up" passed by father, who acted as the Board of Censors. Come and see "The Final Close-Up" with Shirley Mason as the star.

PROGRAM READER

To look at the title of Shirley Mason's new Paramount offering, "The Final Close-Up," one would imagine that the play deals with the adventures of a moving picture actress in a studio—but such is not the case. When it comes to the ——— screen in the near future the patrons will see a story of the adventures of a little department store girl who had no wealth nor position but plenty of animation and determination. On one of New York's dog days she gets a vacation by pretending illness. She goes to a fashionable seaside resort and puts up at the leading hotel, which event stirs up all kinds of excitement with the society people who are stopping there. The hotel is robbed and when it is learned that she is a shop girl, she is suspected. However, she places the blame where it belongs by catching the crooks herself, armed with nothing more than a frying pan. So her sweetheart proposes to her and she reminds him that in the movies they have what they call "the final close-up." And he takes her in his arms.

This bare outline does not detail the humorous and dramatic points that have a big place in the picture. One must see it to appreciate it. The scenario is by Julia C. Ivers from the story of Royal Brown. Miss Mason is supported by Francis McDonald, James Gordon, Betty Bouton, Eugene Burr and Mary Warren. Walter Edwards is the director.

SUGGESTIONS

Don't overlook this title in your exploitation of the picture. As everyone knows who follows the screen, the most important part of a picture is what is known as the "the final close-up." Though this pose is practically the same in every photoplay, no fan would think a picture complete without it. Here it is, the final close-up of "The Final Close-Up." So concentrate upon it. It is going to interest a lot of your patrons. Don't tell them that it is a picture of the studios, but DO TELL them that the heroine is a shop girl who follows the movies, and when she meets the right man and accepts him for better or for worse, she

(Continued on page 4026)

Shirley Mason in "The Final Close Up"

"ONE OF THE FINEST"—GOLDWYN

Tom Moore Pleases in a Romance That Is Quite Obvious

TOM MOORE'S latest Goldwyn is a fairly diverting romance, one which will be enjoyed by an audience not expecting a great deal, but one which has nothing to distinguish it from a handful of other romances with a little comedy thrown in. The star takes the role of a traffic policeman whose first encounter with the heroine proves to be a stormy occasion, on which he takes the trouble to tell her that if she evades his signals again she will land in jail. Subsequently they meet again and this time fall in love.

Even as early as the first meeting the spectator is able to sit back in his seat and foretell the events to follow. The whole plot is mapped out after the characters have been planted. Toward the end a melodramatic bit of counter-action is introduced, but this, too, has been foretold by the spectator.

It is Mr. Moore's personality that is the distinctly pleasing thing about the picture. His work is ingratiating to a degree and he receives excellent support from Seena Owen as the girl.—Length, 5 reels. —*Peter Milne.*

THE CAST

Larry Hayes	Tom Moore
Frances Hudson	Seena Owen
Mary Jane	"Peaches" Jackson
Mrs. Hayes	Mollie McConnell
Nellie Andrews	Mary Warren
Teddy	Hallam Cooley
Gus Andrews	Edwin Sturgis
Robert Fulton Hudson	Frederic Vroom
Mrs. Hudson	Adelaide Elliott

By J. Clarkson Miller.
Directed by Harry Beaumont.

THE STORY

Larry Hayes is a traffic cop and a good one. His father had been police commissioner before him and Larry had studied law but the chances on the force appealed to him more than long studies among dusty volumes. One day when a certain automobile disregards his signal Larry makes the acquaintance of Frances Hudson, a society girl and, though neither of them know it, it is the beginning of a romance. Later Larry is transferred to the plain clothes squad and sent to stand guard over the presents on view at a fashionable wedding. Here again he meets Frances and here Larry incurs the enmity of Teddy, a young gentleman who believes himseelf engaged to Frances.

Later when Frances' father goes away on a trip Larry is again commissioned to guard the house. Teddy notices with chagrin the progress of the love affair and looks around for a weapon to use against Larry. He discovers that in his home is Mary Jane, a baby girl. And he also notices Larry with a strange woman. The story back of these two is that Larry and his mother had adopted the baby after her father, a crook, had been sent to prison on Larry's evidencee. The mother, grateful, comes to visit the child often. Of course, Teddy puts the wrong interpretation on all this and almost precipitates a quarrel between Frances and Larry. But the baby's father unwittingly brings things to a happy conclusion by making an attempt on Larry's life. The story of the baby and her ancestry is then told and Larry takes Frances in his arms—but not as a fine traffic policeman but a poor lawyer.

PRESS NOTICE

Tom Moore, the Goldwyn star, who rose to this position because of the demand of the public demand, will be seen at the ——— theatre on ——— of ——— week in his latest photoplay entitled, "One of the Finest." As the title implies, this picture offers the star the role of a policeman and the actor makes good every one of the opportunities for comedy and fine sentiment offered him in this part. The story was written by J. Clarkson Miller and produced under the direction of Harry Beaumont, the man responsible for so many of the lighter pictorial offers of the day, including the last Tom Moore picture.

Mr. Moore is seen as Larry Hayes, a traffic policeman. He makes the acquaintance of Frances Hudson, a society girl, when he holds up her automobile to give the chauffeur instructions about driving. She suffers with fine scorn throughout his angry tirade against her but, strange as it may seem, this meeting is but the beginning of a romance. Its development and the manner in which all obstacles are overcome are events which crowd the body of the picture with highly colorful romantic action.

Mr. Moore is excellent in his role and receives delightful support from Seena Owen as his leading lady. Others who appear, rendering performances of a most adequate character are Hallam Cooley, "Peaches" Jackson, Mollie McConnell, Mary Warren, Edwin Sturgis and Frederick Vroom.

PROGRAM READER

He had nerve, he did! She, Frances Hudson, to be held up and lectured to by a mere traffic policeman. And the bold fellow even went so far as to suggest that she might like the inside of a prison cell when she saw it after offending the second time. The very idea! Really, Frances was all cut up about it, she was. Larry Hayes, the traffic policeman in question, didn't take it at all to heart. In fact, he rather liked the idea of lecturing pretty Frances right out in the middle of the road where all the rest of the motorists could see her in her shame. But he really never thought he'd see the girl again, much less marry her. And, of course, such an idea never entered her mind. Nevertheless a marriage resulted from this first meeting and the manner in which it is brought about is delightfully set down in Tom Moore's latest Goldwyn picture entitled, "One of the Finest," which will be seen at this theatre shortly. Mr. Moore, with his good looks and his Irish makes much out of the stellar role and is given fine support by Seena Owen who appears as Frances. The picture was written by J. Clarkson Miller and produced under the direction of Harry Beaumont.

CATCH LINES

He didn't know it, but when he put up his hand to stop the traffic he started in playing Cupid. See Tom Moore in "One of the Finest."

Tom Moore is the star of "One of the Finest," Goldwyn picture

When Larry Hayes, the traffic cop, lectured her about disregarding his signals she became very much peeved. Little did she dream that their first meeting was the beginning of a romance. See Tom Moore in his latest picture, "One of the Finest."

It's one of the finest he's done, too.

Whey they first met they fought—the second time they fell in love. See Tom Moore in "One of the Finest."

The comedy of a policeman who did not fall in love with the maid. See Tom Moore in "One of the Finest."

In which a traffic policeman plays Cupid.

He had the manners of a knight of old but he wore a blue coat with brass buttons. See Tom Moore in "One of the Finest."

Tom Moore, the star the public made, in his latest Goldwyn picture, "One of the Finest."

SUGGESTIONS

There is a popular, catchy expression as the title of this picture and you should be able to get a lot out of it in advertising. As the central character is a member of the traffic squad the advertising that you do might center about him. Use a picture of the star holding his hand up and saying "Stop," the while directing the reader to your theatre in newspaper copy. This would be different and at the same time quite effective. The same idea could be put into use in the front of your theatre. Use one of the "stop-go" signs employed by the traffic police of many cities. Place this at the edge of the sidewalk or by your box-office with a sign below pointing into the theatre. Anything similar to the "stop-go" sign will suffice if you are unable to use one of the regulation kind, or anything developing the same idea.

Don't fail to spread out on the name of Tom Moore. The public made a star of him and wants to see him now that the producers have shown the wise judgment to carry out the public's demands. Also use Seena Owen's name. She appeared in the last Tom Moore picture and has also played with practically every big male star on the screen today. Don't forget that.

"THE FINAL CLOSE-UP"

(Continued from page 4025)

reminds him to take in a final close-up just as they do on the screen. Advertise it as a rollicking comedy that carries just enough heart-interest and pathos to balance it.

You might bring out, too, that the heroine is a resourceful daughter of the poor who puts it all over the rich debutantes when it comes to ensnaring the catch of the season. The final close-up of the usual picture is a love scene—an embrace to be exact. Well, this picture uses it, but the action is zippy before it takes place. You can word your arguments around the title in the shape of catch lines and teasers. Ask your crowd if they know what a close-up is. Use the star's name in your exploitation. She is coming right up to the front as a comedienne to be reckoned with, and she has had fine success of late with her pictures. You might mention the director's name. He is Constance Talmadge's charge d'affaires. And you know that he KNOWS how to put on a comedy and make it wholly satisfying.

"A WOMAN THERE WAS"—FOX

The Only Asset in Theda Bara's Latest Is the Title

"A WOMAN THERE WAS" may strike a responsive chord in the hearts of the impressionable juveniles, but to one who is out of swaddling clothes it is a pretty big pill to swallow. But Theda Bara is daring and original and it may be that she will bring home the bacon to the Fox forces where her sisters of the screen would fail. Yet she has trespassed on juvenile domains with her present material since the subject matter resembles nothing so much as the good-night story that you tell the kiddies before you tuck them into bed.

Garbed in a shredded wheat costume, the star plays a dusky princess of a South Sea island. And being the only woman on the place she is surrounded by spear carriers and a lone missionary. The thread of the story is woven around her love for the brave disciple—a love which is not reciprocated.

But before the climax is reached the spectator is introduced to a lot of comic opera business which is ridiculous to say the least. Sacrifices, tribal rites, and all the rigmarole that accompanies such a story are there in generous display. The thing is so fantastic that one simply cannot take it seriously. And the players are not sincere enough in their work to extract an ounce of sympathy from the onlookers.

Director Edwards has not paid much attention to details since he permits Miss Bara to wear lingerie with her native dress. And the make-up box might have been used to better advantage by all the players. Another slip is found in the storm which destroys the village with its wind velocity, while the trees in the background remain perfectly calm.

The titles are not in harmony with the plot and characterization whenever Miss Bara speaks. Her language is the curbstone vernacular of Broadway. And while she talks with the wisdom of Solomon she is ignorant of such a thing as a mirror. "A Woman There Was" could be vastly improved were it reedited. Doctoring up the titles would help a lot.—Length, 5 reels.—Released June 1.—*Laurence Reid.*

THE CAST

Zara	Theda Bara
Winthrop Stark	Wm. B. Davidson
Pulke	Robert Elliott
High Priest	Claude Payton
Majah	John Ardizoni

By Neje Hopkins.
Scenario by Adrian Johnson.
Directed by J. Gordon Edwards.

THE STORY

Zara, who is the Princess of Kolpee, a South Sea island, has been pledged by her father, the chief of the tribe, to Pulke, a pearl diver. She is contented until Winthrop Stark, a missionary, arrives on the island, and so she transfers her affections to him. He is somewhat indifferent to her advances, since he remains faithful to his finance back home. It happens that Pulke finds Zara and the missionary together and with savage jealousy aroused, demands the life of the white man. But the native girl defends Stark so capably that her father reserves decision.

When the typhoon sweeps over the island the natives conclude that a religious sacrifice is necessary to appease the anger of the gods. So Stark is selected as the sacrifice. But again Zara defends him by volunteering herself. She jumps into the sea but Stark effects her rescue, although the difficulty attached to it has made him unconscious. Her father dies during the storm and Zara is made reigning princess. And she gets her revenge upon Pulke by casting him adrift in a canoe on the sea. And when Stark becomes delirious Zara steals the sacred black pearl to save his life. In the meantime the crew of a tramp steamer rescues Pulke and he leads them in an uprising against the natives. The battle is of small consequence for the natives are more interested in the stolen pearl. So Zara receives her death wound, but she is happy in the thought that she saved the white man. The pearl is recovered and Stark is returned to his people.

PRESS NOTICE

Assuming the role of a dusky princess of a pearl worshipping tribe of the South Sea islands, Theda Bara will appear in her newest production, "A Woman There Was," at the ——— theatre on ——— of ——— week. The story is woven around the possession of the sacred black pearl and the appearance of an American missionary with whom the princess falls in love. But Winthrop Stark, as the missionary is known, does not reciprocate Zara's love since he has a fiancee back home. However, she remains faithful to the man who brought her a realization that her people are an inferior race. How she saves him from a jealous admirer, how she is rescued from the tempestuous sea by the minister and how she receives a death thrust at the hands of her pagan followers are situations that make this picture tense with dramatic action.

The offering is said to be one of the most picturesque and thrilling that the star has ever had. A few of the scenes calculated to excite attention show a raging typhoon which completely destroys the native village, a storm at sea, and the rescue of the princess by the missionary.

Miss Bara characterizes her work with emotional fervor and contributes a splendid piece of acting. She has played a great number of parts, but her interpretation of the South Sea princess is comparable with the best she has ever offered. In her support are Wm. B. Davidson, Robert Elliott, Claude Payton, and John Ardizoni. They contribute a brace of good performances. The story by Neje Hopkins makes an excellent out-of-doors picture. A tropical jungle and palm-studded shores serve as a fitting background. Adrian Johnson is responsible for the scenario, while J. Gordon Edwards is the director.

CATCH LINES

Suppose you were cast adrift on a tropical island, the only white man that ever had tread its soil, and you were approached by a native princess who made desperate love to you—kissed you; mothered you; and disclosed the yearning of her heart that you become the ruler of her people. Would you marry her? That is the situation which confronts the hero of Theda Bara's new picture, "A Woman There Was." See it at the ——— theatre.

See "A Woman There Was"—a drama of the Southern Seas, wherein a woman gives up her life for the man she loves.

A romance of the tropics in which a dusky princess proves again the measure of self-sacrifice that love may claim. See Theda Bara in "A Woman There Was."

She defied the creeds and traditions of her people that she might be happy with the white missionary she loved. Come to the ——— theatre next ——— and see "A Woman There Was." It is a thrilling drama of the tropics.

She stole the sacred pearl and committed the greatest sacrilege of her tribe. But she found love in the theft. To save her white missionary she presents her bosom for the spear thrust of her discarded admirer. See "A Woman There Was."

PROGRAM READER

Theda Bara, who comes to the ——— theatre in the near future in "A Woman There Was," is provided with a picture that is different from anything in which she has heretofore appeared. It is a fantastic story of the South Seas and presents the Fox star as a semi-savage tropical princess, whose passionate love is not reciprocated by a missionary. Notwithstanding this the princess thrice faces death to save her sweetheart and finally—but to relate the climax would be spoiling the picture for our patrons. Thrilling scenes follow one another in rapid succession in the action of the piece, including a typhoon in full swing and a rescue of the princess from the sea by the missionary. Many tense situations are developed amid the tropical surroundings which form the setting of this romantic drama. Miss Bara gives a wonderfully moving portrayal of the princess. Her interpretation of the role is declared to be one of the best pieces of acting she has ever contributed to the screen. In the supporting cast are such favorites as Wm. B. Davidson, Robert Elliott, and Claude Payton. The picture was produced under the direction of J. Gordon Edwards.

SUGGESTIONS

A feature which should attract patrons to your theatre is the display of the poem after which the

(Continued on page 4031)

Theda Bara as She Appears in "A Woman There Was"

"JACQUES OF THE SILVER NORTH"—SELECT

Mitchell Lewis Is His Virile Self in Picture of the Northwest

"THE BARRIER" continues to be the pattern for Mitchell Lewis' pictures whenever his sponsors take him to the North country. Once in a while the Rex Beach story isn't followed faithfully in plot and characterization. Thus the thought arises that maybe the authors are trying to be as much like Mr. Beach and still different as possible. In "Jacques of the Silver North," the authors haven't tried to be original for the picture is a little "Barrier" of its own.

Do you remember 'Poleon Doret? Surely he is an unforgetable character. Well Jacques La Rouge might be his twin brother. He, too, is a half-breed, and when his love is not returned, he, like 'Poleon, waves goodby with a song on his lips though his heart is breaking. So much for the characterization.

The plot unfolds the usual picture of virtue and villainy, and when these two contrasting elements are framed against the primitive woodlands and the trackless wastes of the Northwest, you can make up your mind that rich melodramatic action and suspense are the dominant factors.

"Jacques of the Silver North" carries as fine photography as one would want to see. And it is well contrasted. The show scenes only take up the concluding reels, while the forepart of the picture sends forth a breath of summer. But as blood flows faster in winter it stands to reason that the action is more vital and vivid in the latter part of the play. It will interest you this "Jacques of the Silver North" no matter whether it is an imitation of "The Barrier" or not.

Mr. Lewis is thoroughly at home in the lovable character of Jacques. No one approaches him in the virility and sweep he puts into the role. And he will excite your attention even though you may not care for the story. He has a following in this type of play—a fact which is known to most exhibitors.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Jacques La Rouge	Mitchell Lewis
Memory Baird	Fritzi Brunette
Joseph Clyde Treffery	Capt. C. A. Van Auker
Jim Blake	Murdock MacQuarrie
Warren Sherman	Edward Hearne
Don Baird	James Gordon
Tennessee Jake	James McDowell
Malamute Mike	Fred Mack

By Robert North Bradbury and Frank Howard Clark.

Directed by Norval MacGregor.

THE STORY

Jacques La Rouge, a Canuck trapper, is a great favorite at the trading post of Don Baird where Memory Baird, his daughter, Tennessee Jake and Malamute Mike furnish the one bright spot in this outpost of civilization. Now Jacques loves Memory with a love that is beyond human comprehension. He asks nothing in return. All he does ask is that he might continue to love and give. One day Joseph Treffery, a fugitive in the North, seeks protection from Memory and as pity overrules the suspicion in her heart she hides him from the police. Jacques has seen Treffery enter the window, but when he is selected to search the room, he reports that no man is there—for Memory's sake. Later Jacques and the girl, on a deer hunting expedition, become separated and after miles of tramping she firds herself at the Raven Roost, a disreputable dancehall. Treffery has taken refuge there and when the proprietor offers Memory insult after insult, the former comes to her rescue by saying that she is to be his wife. The proprietor forces the marriage to take place at the point of a pistol. Finally Jacques arrives and when Treffery offers to divorce the girl at the earliest opportunity, the trapper takes her back home. He accidentally shoots Warren Sherman, a young man from the States who has gone North to make good. The latter is taken to the Baird home where he recovers his health, though during his convalescence a strong affection has developed between him and Memory. Jacques sees how things are working out and goes in search of Treffery. While he is gone Treffery returns and demands Memory as his wife. And when she refuses he kills her father. But Jacques settles his score with the fugitive husband after a chase in dogsleds. Thus Memory is free to marry Warren, while Jacques, with his face turned to the setting sun, sings with a broken heart.

PRESS NOTICE

"Jacques of the Silver North," Mitchell Lewis' new Select picture, which comes to the ——— theatre on ——— of ——— week, is a virile story of the Northwest where men and women live according to their own code of morals and to break them is to die. Its chief character is Jacques La Rouge, a Canuck trapper, who sacrifices everything for the girl he loves. Now he knews he cannot win Memory Baird's love in return because he is a half-breed, so he shows what a big generous heart he has by helping another man to win her. Memory loves this clean cut youth but she is unable to show her affection because she is already married to Treffery, a product of elite society, but a fugitive in the North. How Jacques frees her from the objectionable bonds to make her happy, how he accomplishes this task with everything against him; how he goes his way alone with an aching heart but with a song on his lips are situations that furnish a mighty effective climax—one in fact that is highly dramatic.

Mr. Lewis makes Jacques an unforgettable character—a character that will inspire the spectator, because it teachers a beautiful friendship and love. It is a splendid performance and the star is the typical man to play the Canuck. Fritzi Brunette appears opposite Mr. Lewis and plays with earnestness and understanding, while the remaining members of the cast include Capt. C. A. Van Auker, Edward Hearne, James Gordon, James McDowell, Murdock MacQuarrie, and Fred Mack. The story was written by Robert North Bradbury and Frank Howard Clark. Norval MacGregor was the director.

PROGRAM READER

Big of heart, with the gentleness of a baby and the ferocity of a wolf, Jacques La Rouge, the Canuck trapper, loved Memory Baird with a love that no human power could destroy. He fairly worshipped her—his devotion to her was like a dog for its master. But she was a white girl and he was a half-breed and he knew that his love would never be returned. You see there was a barrier—a blood barrier which told him that his love was doomed to failure. But he was a MAN, and all he asked was to be near her, to make her happy. He was her friend and his heart sang. This is the outline of the romance which is called "Jacques of the Silver North." It is a story of a beautiful friendship and a great love and Mitchell Lewis, that big virile actor who knows the North country and can play its characters, appears in the role of Jacques. The story is beautifully told and the director has made it delightfully human. It presents real men and women—real heart interest and suspense. It is a picture that teaches and entertains and one that will leave you something to think about. And you will be held spellbound in the magnificent scenery of the North country. An excellent cast which includes Fritzi Brunette, supports Mr. Lewis. Come to the ——— theatre next ——— and see "Jacques of the Silver North"—you won't be disappointed.

CATCH LINES

She was married to a fugitive of the law—she loved a man from the States and a Canuck worshipped her. Which one did she favor? See "Jacques of the Silver North."

Come to the ——— theatre and see Mitchell Lewis in "Jacques of the Silver North." He is the peer of them all when it comes to interpreting a story of the North country. See him in the most thrilling chase ever screened—not in trains, nor in automobiles, nor on horses, but in dogsleds.

She was white, he was a half-breed; but he loved her with a wild impassioned love. Did she reciprocate his affection? See "Jacques of the Silver North."

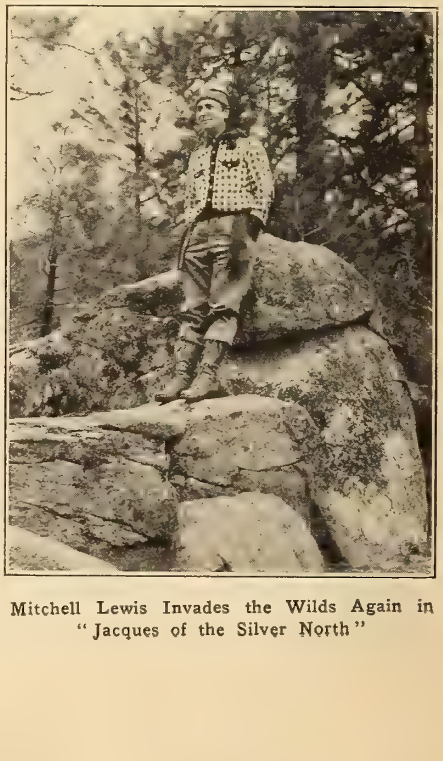
You have seen Mitchell Lewis, the big man of the outdoors, in such thrilling vital pictures as "Code of the Yukon," "Children of Banishment," and "The Barrier." In "Jacques of the Silver North" his latest Select picture, he has the greatest role of his career.

Far up in the snow country where nature rules and man obeys, was born a friendship, so beautiful, so strong that no human power could destroy it. See "Jacques of the Silver North."

SUGGESTIONS

To start off with, you musn't neglect to play up the name of Mitchell Lewis. He is noted for his big, virile pictures of the Northwest and your patrons will be glad to see him. You might mention that the role he has in this picture will stand along with his mighty 'Poleon Doret of "The

(Continued on page 4029)



Mitchell Lewis Invades the Wilds Again in "Jacques of the Silver North"

"TRUE HEART SUSIE"—GRIFFITH-ARTCRAFT

Griffith's Latest Is Real, But Suffers from Padding

IT is a see-sawing Griffith that we meet these days. Right after we have seen in "Broken Blossoms" what is probaby the highest form of the motion picture art, we find him stretching a two-reel story out to feature length in his latest Artcraft, "True Heart Susie." There is nothing else the matter with the production. It deals with human characters, characters that are delightfully interpreted by Lillian Gish, Robert Harron and Clarine Seymour; it presents them in human situations and in a story the deep reality of which can never be denied. But withal "True Heart Susie" has the most tiresome of all faults—padding.

The picture is in the way of a companion piece to "A Romance of Happy Valley," and tells the story of a girl whose sincere love for the young minister was not returned until this young man had discovered the insincerity of the affection of a sweet young thing who powdered and painted. It abounds in a number of atmospheric rural settings and the camera work of G. W. Bitzer sets these off splendidly. And too much praise cannot be awarded the principal players for their true-to-life portrayals.

But much of the beauty and simplicity and charm of the work is buried beneath superfluous footage. The heart-interest note, instead of being clear and penetrating, is only a muffled squeak.—Length, 5 reels.—Released May 25.—*Peter Milne.*

THE CAST

Susie May Trueheart	Lillian Gish
Her Aunt	Loyola O'Connor
William Jenkins, a Minister	Robert Harron
His Father	Walter Higby
Betty Hopkins, a Girl Wife	Clarine Seymour
Her Aunt	Kate Bruce
Sporty Malone	Raymond Cannon

By Marian Fremont.
Directed by D. W. Griffith.
Photographed by G. W. Bitzer.

THE STORY

Susie May Trueheart, an awkward, straightforward, true-hearted school girl of Hoosier county, loves with wondrous loyalty William Jenkins, a boy neighbor. She watches him adoringly at school and she suffers severely when she is compelled to go above him in the spelling class, because she is a better speller than he. One day a politician promises to give the boy a start in life, and he and Susie await the fulfillment of the promise which never comes. Susie decides that she will send William to school herself, for she wants the man she marries to be educated. The accumulated butter and eggs money is devoted to that purpose and William goes away to school, quite unaware of the sacrifices Susie is making for him. He goes through college and is ordained minister. Through the years Susie treasures his few letters to her.

Appointed to the pastorate of the village church, William returns home and falling in love with Betty Hopkins, a light-headed beautiful butterfly from the next town, he marries her. Hiding her heavy heart beneath a smile, Susie carries flowers to the happy couple at the wedding. William soon discovers that Betty is not his real helpmate and he vaguely realizes that Susie alone has roused love in his breast. Betty is a little unfaithful and contracting a cold while attending a dance with Sporty Malone, she dies before she is able to confess to William that Susie had protected her for his sake. In time, William and Susie come to an understanding and both find their long-delayed happiness.

PRESS NOTICE

Into the rural village for the setting, and into a woman's soul for the theme, David Wark Griffith has gone for the materials of his new Artcraft picture, "True Heart Susie," which will be shown at the ——— theatre next ———. He has chosen three characters, typical and definite in the domestic life of America, familiar to the residents in every small place and most large ones. One is that of a lovable, loyal girl, who never has a chance to marry but one man, and when that man passes her by, ages her soul with tears, and wearies her days with waiting. Another is a young man who goes to college, returns with comical conceit, the premier of swains, as serious to himself as the measles. And the third is a girl who considers marriage never a union of hearts, but a necessary patronage, a wife of subsidy rather than of love.

With these persons, Mr. Griffith has arranged a story of wondrous charm, piquant in the delightful subtleties of character delineation, a warm, wholesome story of love won and love denied. He devotes his deep perception of the infinite varieties of each heart, to these three young persons, each whetted by nature to realize the fullness of life's experiences, yet each held from doing just what he or she should. Lillian Gish appears as the girl who waits, a repressed role which absorbs the full power of her acting. Robert Harron, as the boy who becomes a minister, will remind the world of some it knows, and give to it a chuckle never forgotten. Clarine Seymour is introduced as a merry young milliner from Chicago.

PROGRAM READER

A plain story of plain folks—that's "True Heart Susie," the latest opus of D. W. Griffith which will shortly be seen at this theatre. In fact, simplicity is the dominating note of all Griffith's pictures. Perhaps that is the element responsible for their charm. Perhaps again it is Griffith's wonderful insight into human nature. He is able to hold the mirror up to life and cast back a reflection that is clear and effective. At any rate "True Heart Susie" is by no means the least of his many works. Some experts have adjudged it his best picture of country life. There is nothing spectacular about it, nothing grand or extravagant. But it makes a straight appeal to the heart, an appeal deep and penetrating. In the production of "True Heart Susie" Mr. Griffith was ably assisted by the best players of his stock company. Lillian Gish appears in the role of Susie, the girl who typifies the "waiting woman" of the world. Robert Harron is seen as the man whose head is turned by a little bit of fluff and silk, while Clarine Seymour, she who did such splendid work in the "The Girl Who Stayed at Home" is seen in the role of the fluff and silk.

CATCH LINES

"Susie's was a heart of hearts. Every act in her life was guided by that wonderful love, one that will bring you now a laugh, then a big gulp in the throat and finally the delight in your heart that comes when all is well in the world."

"Susie loved William better than anything else in the world—so much that she had denied herself that he might have an education. But now this 'flapper' beside her had stolen him from her, and at this moment Susie was protecting her after her escapade. Tomorrow she was to go to William and lie for her—lie because she loved this man so much."

"She gave her choicest treasures that the man she loved might have an education and hid the deed from him, little knowing that she was making of him a man that another woman would win. And then she lied for this other one, now his wife, that he might be spared—her's a true heart, a wonderful love—and a love that won."

"Her love never wavered through the happy days in the village, through the sacrifices she made for him—even when he married another. Her heart was too true to ever be shaken. He was stolen away from her and yet above everything she wanted him to be happy, it's an amazing story of smiles and heart throbs with the ending you'll like."

"JACQUES OF THE SILVER NORTH"

(Continued from page 4028)

Barrier." He is supreme in playing the half-breed of the snow country and mention this fact. Spread his name about and also photographs of him in his wintry garb. The people who like big, virile men (and who doesn't) will be attracted to them. If you are running the picture during the hot days hang an announcement card next to your thermometer with such alluring phrases as—"Come in and cool off"—"See a picture of the North with ice and snow all around"—"You'll forget the hot weather when you see the snow country and Mitchell Lewis with his dogteam." Then feature the story as something that will excite the attention. It treats of three men and a woman. She was married to one of them—another she loved and the third worshipped her without asking for any love in return. Use this idea, but don't give the plot away. Tell them that the picture is vivid, alive, stirring, and that it is typical of the North. If you go in for stunts you have all sorts of advertising leads. But if you present pictures in a dignified way mention the star and the character of the story. Both are big enough to interest the passerby.

Lillian Gish and Robert Harron in "True Heart Susie"

"TRIXIE FROM BROADWAY"—AMERICAN

Margarita Fisher Stars in Fairly Interesting Picture of a Chorus Girl

AGNES C. JOHNSTON hasn't tapped any virgin soil when it comes to analyzing Margarita Fisher's new picture, "Trixie from Broadway." The seeds of this story were planted years ago and they have sprouted season after season on the screen. But if she has not been original she at least has worked with authority, the result of which the piece is made fairly diverting.

Though Miss Johnston has gone over familiar ground, nevertheless it is something to her credit when she can make an ancient pattern spontaneous with action. The only flaw in her work is found in the climax which soars beyond a reasonable point. But even there she is only following the old fashioned formula—a formula that is perhaps as dramatically effective as anything that could be substituted.

This climax presents itself in an indignation meeting which is held by the community to rid a fellow ranchman of his chorus girl wife. She had cut up a few didoes and a jealous admirer of her husband had sown the seeds of distrust. Ad interim the usual scenes take place which show the heroic Westerner applying cave man methods in taming his Broadway spouse. A suggestion of suspense is found in the burning barn where the indignation meeting is holding forth. The chorus girl wife rescues her rival from the flames and the good folk pour out their blessings for the brave deed.

The theatrical part of the story is confined to the first reel. It suffices in presenting Miss Fisher as a personable figure in tights. She fulfils the demands of her role in spirited fashion. Emory Johnson plays the husband in vigorous style. George Periolat and Olga Grey contribute good support. The picture suffers from poor photography and lighting. Otherwise Director Neill's responsibilities are capably realized.—Length, 5 reels.—Released June 15. —*Laurence Reid.*

THE CAST

Trixie Darling	Margarita Fisher
John Collins	Emory Johnson
Broadway Benham	George Periolat
Jim Brown	Frank Clark
Gertie Brown	Olga Grey
"Slim" Hayes	J. Farrell MacDonald

By Agnes C. Johnston.
Scenario by Frank Howard Clark.
Directed by R. William Neill.

THE STORY

Trixie Darling is a chorus girl in a Broadway show and despite the luxuries that Broadway Benham, a rounder, can bestow on her, she marries John Collins, a breezy Westerner when he comes a wooing. She hasn't married for money but she is happily surprised to discover on the honeymoon that her husband is a rich ranchman. But Trixie is no more than settled in the California homestead than she becomes disillusioned with farm life and longs to be back on Broadway. She positively refuses to do any cooking and stirs up such a fuss that Collins starts out to tame her in typical Western style. He locks her up and refuses to even see her. But his big tender heart is touched after a time and he permits her some freedom.

Trixie takes advantage of him when her old show comes to town for she appears in her former role for the evening. The villagers are shocked and when John learns of her capers, he rushes in and lugs her back to the home. In the meantime the natives hold an indignation meeting for the purpose of sending the chorus girl away. They have been urged to do this through the jealousy of Collins' former sweetheart. When the barn burns in which the meeting is taking place, Trixie shows her courage by rescuing her defamer from the flames. The result is the villagers offer her their blessings. And John and Trixie are completely happy.

PRESS NOTICE

A human tale of a chorus girl is offered in Margarita Fisher's new picture, "Trixie from Broadway," which comes to the ——— theatre next ———. It is calculated to send shivers of laughter up and down your spine, and when you are exhausted in watching the resourceful Westerner tame his wife, you can sympathize with her when his fellow villagers hold an indignation meeting to rid her from the community. It happens that her former show comes to town and the manager requests that she perform for old time's sake. She is very glad to do it as she knows that it will pique her husband, but she doesn't realize at the time that the natives are going to be shocked. Well the upshot of it all is the husband comes tearing into the theatre and taking her by the waist he carries her out bodily and locks her up at home.

The picture becomes melodramatic at this point. A jealous admirer of the Westerner sows seeds of distrust and the villagers take her side. To relate the climax would be spoiling the picture, but rest assured that it offers a big surprise. Miss Fisher is thoroughly captivating as the chorus girl wife and she plays the part with her customary vivacity and good nature. Emory Johnson makes an excellent foil as the Westerner, while others in the cast include George Periolat, Olga Grey, Frank Clark, and J. Farrell MacDonald. R. William Neill is the director.

PROGRAM READER

Margarita Fisher as a chorus girl! Well it had to happen some time and the star is perfectly capable of playing the part because she is endowed with a breezy personality. She is piquant enough to impersonate the chorus girl to the life and when you see her in this bright and bracing picture you will admit that she has the ability to send you away in a happy frame of mind. The management doesn't think that Miss Fisher has ever had a more congenial role than Trixie Darling and you will agree with us when you see her for yourself at the ——— theatre on ———. A rich ranchman comes out of the West to pay homage to her and being a man who has his way, he succeeds in marrying her and carrying her away to his boundless country. Of course she becomes disillusioned at the quietness of the ranch and she gives more than one thought to Broadway and how she would like to be back there on the busy street. But hubby has his way again, although it takes considerable time before she is thoroughly tamed. Before she emerges a meek and trusting bride, a number of melodramatic situations are unfolded. "Trixie from Broadway" is replete with incident and there is a large measure of wholesome fun which is also generated. Don't miss it.

CATCH LINES

Margarita Fisher comes to the ——— screen next ——— in a picture of a chorus girl who gives up Broadway for a quiet life on a California ranch. You will like the delightful star in this bright little play, "Trixie from Broadway."

Suppose you were in the chorus of a Broadway show and a rich Westerner came and conquered your heart. Would you be satisfied to give up the bright lights and go out to his big glorious West? Margarita Fisher settles this question for you in "Trixie from Broadway." It is a lively picture and thoroughly enjoyable.

She married the Westerner and gave up the stage, but when she arrived on his ranch she was disillusioned. She refused to work for him and she constantly taunted him. Did he turn cave man and teach her a few lessons in good behavior? See "Trixie from Broadway."

The country folks taunted her because she was once a chorus girl. They held an indignation meeting to make her husband give up. What came of it all? Margarita Fisher will show you in "Trixie from Broadway."

SUGGESTIONS

Here is another picture of a chorus girl and it carries enough points of interest to make good advertising copy. Take the title for instance. It suggests the metropolis and the life behind the footlights. Play it up for it is a winner. Tell your patrons that Margarita Fisher is back again in another breezy picture—only this time she appears as a chorus girl who is wooed and won by a resourceful Westerner. The catch lines have been written for your teaser campaign and you can think up some good ones around the title or from the program reader. Tell your crowd that Miss Fisher has never appeared in a better offering. As for the points of the story, acquaint them with the fact that it is a romantic comedy of a chorus girl who gives up the bright lights to settle down on a farm. But don't make your arguments serious, even though the play develops seriously at times. That would be taking Miss Fisher's popularity as a comedienne away from her. Use stills of the stage scenes. And don't neglect the photographs of the star. Bring out the spirit of the piece which the title suggests and yet at the same time strive to get some melodramatic touches in your copy.

"Lady Windemere's Fan" Is a British Made Production Released by Triangle

"THE SLEEPING LION"—UNIVERSAL

Monroe Salisbury Contributes Italian Characterization

IN "The Sleeping Lion" Monroe Salisbury contributes a characterization of an Italian and manages to get a good lot of comedy and a nice portion of sentiment from the role. The characterization is realistically drawn and Mr. Salisbury, running true to form, never permits himself to lapse out of the part and be anything but the dusky son of Italy.

The plot provides a novel setting for this type of part as it sets Tony down in the West and puts him through a gamut of strong situations that even a Hart would find difficulty in handling. The action is dominated by the elements of heart interest and thrill and is laid against superb backgrounds, backgrounds that are not to be recalled as having appeared in twenty other pictures.

Mr. Salisbury receives fine assistance from little Pat Moore as his adopted son and from Rhea Mitchell as the girl. "The Sleeping Lion" was reviewed at length on page 2847 of last week's issue.—Length, 5 reels.—*Peter Milne.*

THE CAST

Tony	Monroe Salisbury
Little Tony	Pat Moore
Kate Billings	Rhea Mitchell
Durant	Herschel Mayall
Colonel Doharney	Alfred Allen
Carlotta	Alice Elliot
Her mother	Marion Skinner
Her father	Sydney Franklin

By Bernard McConville.
Scenario by Elliott J. Clawson.
Directed by Rupert Julian.

THE STORY

Tony models in clay and peddles his work through the streets of New York. His ambition is to collect enough money to enable him to buy a ranch out West. Finally he bids his friends, including Carlotta, the girl he intends to marry, goodbye and sets out for the West with little Tony, a newsie he adopted. In the West the cowboys and ranchmen are inclined to "kid" him at first, a thing which Tony can not understand and it makes him unhappy. However, in time they accept him as one of themselves, that is, all but Durant, the gambler. Before Tony has skilled himself in the use of fists and guns Durant gives him a vicious punch and Tony remembers this and vows to get even some day.

After a year he and the boy are living happily on the ranch. Tony has constantly ignored Kate Billings, the flirt of the camp who admires him but doesn't know which she likes better, Tony or Durant. After Tony fights and defeats Durant, Kate again attempts to win him but he tells her that it is only strength she admires. This piques her to the extent that she consents to elope with Durant. The villainy in the man shortly asserts itself and Kate flees from him, taking refuge in Tony's cabin. Her shoulder wounded through a fall, Tony places her in bed and then sleeps beneath the trees.

In the morning Durant incenses the cowboys and they come to lynch Tony. After wounding him they strap him to a wild horse and send him off to his death. Little Tony rides for assistance to the friendly Doharney men. They succeed in rescuing Tony. Later he receives word that Carlotta has married his rival in the East. Tony then accepts Kate's love and marries her.

PRESS NOTICE

Monroe Salisbury, Universal star, will be seen at the ——— theatre on ——— of ——— week in his latest photodramatic production entitled "The Sleeping Lion." In this picture Mr. Salisbury is awarded the role of Tony, an Italian, who, after working years at clay modeling and peddling his wares in the streets of New York finally accumulates enough money to enable him to go West and buy a small ranch. He takes with him Little Tony, a newsie he had adopted some time before and also a promise from Carlotta that she will wait for him until he has the funds for her travelling expenses.

His experiences with the inhabitants of the none-too-friendly West constitute the major part of the action and there are many dramatic moments before Tony is able to prove that he is a man not to be trifled with and before he finds the love and happiness that he desires. Mr. Salisbury, without doubt one of the best portrayers of character on the screen today makes his Tony a particular appealing and graceful man, deriving the utmost from the role and the situations of the story in the way of heart interest and comedy.

In his work he is ably assisted by little Pat Moore as the boy, by Rhea Mitchell as the girl he meets in the West and by Herschel Mayall as his sworn enemy. The picture is set in a series of magnificent backgrounds, fitting indeed to bring out the vital action of the story. Bernard McConville is the author of "The Sleeping Lion" while it was produced under the direction of Rupert Julian.

PROGRAM READER

Monroe Salisbury is an actor who always puts his whole self into the roles he portrays on the screen. There is no player more sincere, more thoughtful in his work than Mr. Salisbury and it is always a pleasure to watch a character unfold under his capable interpretation. His latest creation is an Italian, Tony by name, who buys a ranch in the West and has all sorts of dramatic experiences there before respect, love and happiness come to him. Mr. Salisbury delineates this character with a strong show of feeling and derives the most from it and the situations in which it is the pivot in the way of heart interest and comedy. In his work he is ably assisted by little Pat Moore, Rhea Mitchell and Herschel Mayall. The picture in which Mr. Salisbury is presented this time is entitled "The Sleeping Lion" and it was produced under the direction of Rupert Julian from a story supplied by Bernard McConville. The five reels disclose a number of magnificent western scenes, scenes that in their freshness and unfamiliarity go a long way toward establishing the dramatic highlights of the play. "The Sleeping Lion" is booked for a run at this theatre shortly and certainly none of the admirers of Mr. Salisbury's work, or in fact none of the admirers of the artistic picture can afford to miss it.

CATCH LINES

Tony had saved his pennies until he had enough to buy a long coveted ranch in the great western country. He set forth with a happy heart and accompanied by the well wishes of all his friends and Little Tony, the newsie he had adopted. But how did the great West treat this dusky son of Italy? Did it receive him the way he thought it would? See Monroe Salisbury in his latest Universal picture, "The Sleeping Lion."

Kate was the flirt of the little western camp and trifled with the heart of Tony to whom a shy glance and a shake of curls meant all the world. See the results in "The Sleeping Lion."

He entered the western bar-room, dusty, begrimmed from his long trip on the train and utterly amazed at the bigness of the country he had passed through. And as he entered the door the prettiest girl he had ever seen came up to him and planted a kiss full on his lips! Then he saw Durant's face darken with a scowl that meant more than a hundred words! See "The Sleeping Lion," Monroe Salisbury's latest and best picture.

Monroe Salisbury in an Italian characterization —as fine a thing as he has ever contributed to the annals of the screen. Don't miss "The Sleeping Lion."

SUGGESTIONS

Lay stress on the strong character study of an Italian created by Monroe Salisbury in this picture. If you have been showing his pictures right along your patrons certainly know and appreciate him as a wonderful character actor. You might mention some of the characters he has been seen as heretofore and wind up with the announcement that this time he appears as an Italian and creates one of the strongest and most appealing characters of his career.

Also state that the story shows an Italian immigrant in the wild and woolly West. This contrast has not been furnished many times before on the screen and the statement of fact will do much to arouse the reader's curiosity regarding the content of the five reels. The catch lines elsewhere on this page have been written with an eye to make your copy forcefully dramatic. Look them over and see whether they will not suit for your newspaper advertising or for any other means of exploitation that you may employ.

"A WOMAN THERE WAS"

(Continued from page 4027)

picture is named. It is said to be written by Miss Bara, and this fact should be made known to your patrons. Everyone is acquainted with Kipling's poem, "A Fool There Was" and Miss Bara's composition is a reply to it. Blotters, cards, or teasers, distributed with "A Woman There Was" will excite a lot of curiosity. Your lobby display should come in for consideration and stills of Miss Bara and the picture are entitled to conspicuous positions. The star appears as a South Sea princess—something new under the sun for her—and naturally she is dressed in the native style. So take advantage of this opportunity to show her in native costume. Don't concentrate on the idea that Miss Bara is a vampire here. She emerges from her customary character and plays a dusky maiden who falls in love with a missionary. And she is faithful to the end.

Monroe Salisbury is featured in the Universal production, "The Sleeping Lion"

"TANGLED THREADS"—ROBERTSON-COLE

Bessie Barriscale Appears Again in Domestic Triangle Play

BESSIE BARRISCALE'S emotional capabilities are still finding expression in subjects based upon the eternal triangle, and since she does so well in the role of the neglected wife it is best that she continue to play it. Indeed the star gets more out of such stories as "Tangled Threads" than any actress we can think of just now, so she can go on and play the character without exciting critical comment that she is only able to do one thing.

Miss Barriscale has made a study of the role she has here with the result that there isn't a false note sounded in her performance. She can be depended upon to appear human always, without applying the methods of the "sob sisters." Consequently her offerings are usually interesting.

In the role of Margaret Wayne her husband neglects her for a cabaret dancer. She interests a so-called friend of the family in her scheme to make her gay spouse jealous. But the plan doesn't work and he sues for divorce and obtains the custody of their child. After Mr. Husband finds the dancer a poor companion for himself and a vicious step-mother for the child, he goes through a process of redemption and the end discloses him reconciled to his first wife. For the convenience of the principal characters, the evil associates are eliminated through the accidental death route. And so you have it.

It is a compact picture—compact with spontaneous action. The dramatic elements are appreciated by Director Hickman with the result that the play unfolds the requisite amount of heart interest, pathos, contrast and conflict. Indeed "Tangled Threads" is absorbing every foot of the way. The players who deserve mention for capable work are Nigel Barrie, Rosemary Theby, Thomas Holding and Ben Alexander.—Length, 5 reels.—Released in June.—*Laurence Reid.*

THE CAST

Margaret Wayne	Bessie Barriscale
Rita Kosloff	Rosemary Theby
John Rutherford Wayne	Nigel Barrie
Doctor MacGregor	Henry Kolker
Philip Northrop	Thomas Holding
"Sonny Boy" Wayne	Ben Alexander
Little Barbara	Mary Jane Irving

By M. B. Havey.
Scenario by Fred Myton.
Directed by Howard C. Hickman.
Photographed by L. Guy Wilky.

THE STORY

John Rutherford Wayne and his wife, Margaret, have nearly come to the parting of the ways. She is neglected by her husband who finds a greater attraction in the company of Rita Kosloff, a cabaret dancer. So she becomes wrapped up in their little boy. But Margaret is of the opinion that two can play a game as well as one, so she connives with Philip Northrop, a friend of the family, to make her husband jealous by being seen a great deal in the former's company. Philip proves false, however, for he loses no time to compromise her, with the result that Wayne sues her for a divorce. And he wins the case and obtains the custody of the child, and we next see him as the husband of the dancer.

Margaret, now broken hearted, and deprived of the little boy, becomes a nurse in a children's hospital in order to find expression for her mother love. A pestilence breaks out in the city and word comes that her own boy is dangerously ill. So she loses no time in hastening to his bed side. Wayne in the meantime is in misery over the disillusionment he has suffered with his second wife, and fortunately for him, she meets her death in an automobile accident. As Margaret still loves John she forgives him. And eventually the little family is reunited.

PRESS NOTICE

"Tangled Threads," which is offered at the ——— theatre on ——— of ——— week, is one of the most delightful stories the screen has shown in some time. It is rich in heart interest and it carries a powerful theme based upon the eternal triangle. But aside from its strong dramatic plot it offers a tremendous appeal in the love of a mother for her child. She goes through everything for him and suffers the misery of losing her husband's affection. To keep John Wayne's love, Margaret attempts to play the same game. But whereas he is interested in the other woman, the wife only uses her admirer to arouse her husband's jealousy. And Margaret fails because her friend proves false and places her in a compromising position. So Wayne obtains a divorce and wins the custody of the boy. The broken-hearted wife and mother seeks solace as a nurse in a children's hospital so as to give expression for her maternal love.

But the mills of the gods grind slowly and they grind exceedingly fine. Wayne pays for his brief hour of pleasure when he discovers that his new wife is absolutely devoid of character. Margaret on the other hand still loves her former husband and a time comes when the little family are united again. The evil associates are eliminated in an automobile accident.

The dramatic elements of the picture are rich in contrast and conflict. And the mother-heart is revealed to you with considerable pathos. "Tangled Threads" is throbbing and absorbing and when you leave the ——— theatre you will say that it is a big picture. Miss Barriscale gives a fine performance and she is capably supported and directed.

PROGRAM READER

A story of a neglected wife who thought she could play the same game as her husband and found out to her sorrow that it was impossible, is the theme of Bessie Barriscale's new picture, "Tangled Threads," which comes to the ——— theatre next ———. His love had grown cold, for he found a cabaret dancer more attractive, and the wife, to hold him for the sake of the child, condescends to play his game with one of her admirers and thus arouse his jealousy. But her admirer proves to be a false friend and she is compromised with the result that the husband obtains a divorce and wins the custody of the little boy. He doesn't realize that he was responsible for the turn of affairs. The broken-hearted wife and mother, deprived of her child, becomes a nurse in a children's hospital so as to give her pent-up maternal love full expression. The husband in the meantime has found nothing but misery in his marriage with the dancer. So things go from bad to worse with him until he finds his freedom when his second wife meets her death in an automobile accident. Time heals every wound and eventually the father and mother are reunited with their little boy. And happiness is restored. Patrons of the ——— theatre are sure to be entertained when they see "Tangled Threads."

Bessie Barriscale with Ben Alexander in a Scene from "Tangled Threads"

CATCH LINES

He neglected his wife shamefully, but she had supreme faith in him. And she practised the ancient art of reviving his love by arousing his jealousy. A friend of the family helped to compromise her. Did the plan work to her advantage?

She requested her friend to call frequently so as to arouse her erring husband's jealousy. But he took advantage to compromise her. Her scheme didn't work because her husband's love had died out. What happened? You must find out for yourself when "Tangled Threads" comes to the ——— theatre next ———.

See the emotional star, Bessie Barriscale, in her greatest triumph, "Tangled Threads." A treat is in store for you.

He divorced his wife and the Court awarded him the custody of their little boy. So the mother love cried out for expression and she found it in a children's hospital where she became a nurse. Did the devoted mother ever see her own boy again? See "Tangled Threads."

Bessie Barriscale, the emotional actress who is supreme in the interpretation of domestic plays, will appear at the ——— theatre on ———.

Did you ever play the game of holding your husband's love by making him jealous? See how Margaret Wayne played it in "Tangled Threads."

SUGGESTIONS

Tell your patrons that Bessie Barriscale is seen in another of her highly emotional roles in her newest picture. She can play the wronged wife to perfection and she has played it long enough for your patrons to be acquainted with the character and be interested in it whenever the star appears at your theatre. Tell them that the picture is an absorbing drama of the eternal triangle. And when the triangle is well done as it is here it never fails to score. Bring out the heart interest which the picture carries. A divorce is granted the husband and he wins the custody of the boy. Naturally such an event breaks the mother's heart. Bring out this point. Also use the suggestions of the catch lines. You have a good lead in the fact that the wife endeavors to play the same game as her husband and fails. Emphasize this point. Then suggest that the wife and mother becomes a nurse in a children's hos-

(Continued on page 4033)

"TOO MANY CROOKS"—VITAGRAPH

Comedy and Mystery Unite to Make Enjoyable Picture

VITAGRAPH'S screen version of E. J. Rath's magazine story proves to be a picture full of comedy, surprise and suspense, and leaves such a good impression on the mind that one can not but help stating that it is the best from this company in quite some time. The story which begins when a girl gives a house party for a collection of crooks to better study them that she may incorporate them in a play, has many complications and keeps the observer ever on the alert. Nor can he, due to the fine handling of the story, fortell its conclusion.

The picture has as its named star Gladys Leslie and she makes a pert figure of the baby vamp, Boston Fanny. Stellar position, however, goes to Jean Paige whose work as the playwright is enthusiastic, well-keyed and effective. It is probably the biggest part that Miss Paige has had and she shows by her acting here that she merits more like it in the future.

The supporting cast includes a number of Vitagraph favorites, such as Huntley Gordon and Anders Randolph. The picture was produced under the direction of Ralph Ince. All in all "Too Many Crooks" may be set down as a fine piece of work. Its comedy and suspensive values make it a thing to be enjoyed from first to last.—Length, 5 reels.—Released June 16.—*Peter Milne.*

THE CAST

Boston Fanny	Gladys Leslie
Charlotte Browning	Jean Paige
Erastus Browning	T. J. McGrane
Marshall Blackstone	James Dent
Bidwell Wright	Huntley Gordon
Benny Chipmunk	Cecil Chichester
Frisco Jimmy	Anders Randlof
Walrus	George O'Donnell
Percy	John T. Wade
Thomas	James Gaylore

By E. J. Rath.
Directed by Ralph Ince.

THE STORY

Charlotte Browning doesn't take much stock in the crook plays that she and her father see and declares herself to begin work on one that will be real. How to get in touch with the crook characters, however, is another matter but Charlotte solves it by going to her lawyer and putting the case in his hands. The first man that the lawyer introduces to Charlotte is Bidwell Wright, a gentleman who knows all the crooks by their first names and who is suspected of being one himself. Wright manages to bring a variety of thugs, safe-crackers and light-fingered gentlemen, to Charlotte's house and there is also Boston Fanny who has a gay time with all the society males, in particular Charlotte's father.

But Fanny's conduct as well as the deportment of her companions rather disgust Charlotte with her crooks. The only one that she finds at all interesting as she writes her play is Wright and she gradually finds that the love interest in the drama is dominating with herself and Wright as the principals.

In time, the activities of the crooks attract the attention of detectives and it is all that Wright can do to get his hirelings away before the coming of the coppers. Charlotte is dead afraid that they will take Wright himself but receives the surprise of her life when the detective introduces him to her as one of the greatest criminologists in the country. And so he decides to stay along and give Charlotte a little expert advice on crooks —and other things, the while Fanny and the rest of the bunch make good their getaway.

PRESS NOTICE

"Too Many Crooks," a Vitagraph screen version of E. J. Rath's novel in the All-Story Weekly, with Gladys Leslie named as star, will be the main attraction at the ———— theatre on ———— of ———— week. This is a story of a girl who doesn't believe that there is much truth in the various crook plays that crowd the boards of the speaking stage and who determines to right a play of her own that will present the crooks in their true light. In order to round out this plan she commissions her lawyer and friend to get hold of a collection of crooks and invite them to spend a time at her father's summer home.

Naturally this step of hers precipitates a situation of a most unusual character and when it's all over the girl confesses that she knows her people thoroughly. The action is crowded with surprises and not alone does the picture possess a strong vein of dramatic suspense but also some clever comedy situations which the players handle capably.

Vitagraph has provided a cast of unusual excellence to assume the leading roles in "Too Many Crooks." Miss Leslie herself takes the part of Boston Fanny, the baby vamp of the crooks. Jean Paige is seen as the ambitious young lady who would write a play and makes the most from this rich role. Huntley Gordon, Cecil Chichester, Anders Randolph and T. J. McGrane are others who appear. "Too Many Crooks" was produced under the exceedingly capable direction of Ralph Ince.

PROGRAM READER

Charlotte Browning has distinct ideas about playwriting. With her father she had attended just about six crook plays and never a one of them rang true according to her ideas of crooks. She wanted to write a crook play of her own, she did and her idea was to gain personal introductions to all the yeggmen, light-finger Louies and Lizzies about town so as to be able to write realistically! Then, without consulting her father, she bethought herself of giving a house party to this queer collection of individuals! Well, then things started to happen and they happened so fast that little Charlotte hardly knew which way to turn. She found herself rapidly falling in love with the leader of the crooks, Bidwell Wright and hating Boston Fanny, the baby vamp, because she liked Wright and flirted with old Mr. Browning something outrageously! In fact, the complications started to pile up as they do in any well regulated crook play. Charlotte was by turns amazed, amused and distressed. The manner in which it all comes out in the wash is delightfully pictured in Vitagraph's "Too Many Crooks," a picturization of the magazine story by E. J. Rath. Gladys Leslie is seen as Boston Fanny while the important role of Charlotte is entrusted to capable Jean Paige. The picture was produced under the direction of Ralph Ince while a large supporting cast of Vitagraph favorites appears.

"Too Many Crooks," Vitagraph film, stars Gladys Leslie

CATCH LINES

Two of the prettiest of Vitagraph players, Gladys Leslie and Jean Paige, are seen in "Too Many Crooks." Don't miss it.

She wanted to write a crook play so she gave a house-party to a bunch from the underworld! Mystery—Laughs—Surprises—Thrills. See them all in "Too Many Crooks."

Too Many Crooks spoil the play, so Charlotte Browning thought so to get a line on them for her drama she invited them all to a house party! See "Too Many Crooks."

She gave a house party to half a dozen crooks and—see "Too Many Crooks."

SUGGESTIONS

Here is another title that you can play with interestingly in the advertising. A picture of a dark house, the windows all showing silhouettes of crooks, would be carrying out the suggestion made in the title. The same trick might be employed as a special lobby display. Dwell on the fact that the central character gives a house party to a number of crooks in order to learn about them for her play and hint at the tangle that follows, the tangle in which mystery, comedy and exciting action create.

Play up the star and also if your patrons have come to know her, talk some about Jean Paige. Miss Paige really takes the fatter part of the two girls and her spirited playing will cause many favorable comments. Dwell on the fact that she appeared in some of the O. Henry pictures and that she has been seen in support of Harry Morey.

The rest of the cast is made up of a number of names long favored ones with Vitagraph fans. If you cater to the kind of audience that follows picture after picture be sure to mention the more prominent of these.

"TANGLED THREADS"

(Continued from page 4032

pital because the maternal love must simply find expression.

The title is attractive and you can bring it out to advantage in your teasers and ad copy. Miss Barriscale is worthy of special featuring since she is one of the few emotional actresses on the screen. Then there is Ben Alexander—the child-actor who made such a hit in Griffith's "Hearts of the World." His name will attract the mothers. Howard Hickman's name carries advertising value since he is a well known actor and director.

"ALMOST MARRIED"—METRO

May Allison in Pleasing Comedy-Drama with Good Farcical Windup

"ALMOST MARRIED" is a rather slow-moving, yet enjoyable, comedy-drama, whereas it should have been a farce, and a fine one, if it had received the proper sort of treatment. E. V. Durling's main farcical situation, that of an old Irishman pretending to be married to the girl his son really loves in order to bring the young man to his senses, seems to have in it possibilities manifold. That these are touched upon but lightly toward the end of the picture and without the genuine spirit of farce, is one of those errors of omission that asserts itself very plainly.

But glancing at "Almost Married" from the angle drawn by its contained merits, it presents a story of considerable heart interest and scenic and decorative beauty what with its picturesque shots on the high mountains and its well managed theatre and cabaret scenes, while the farcical situation at the conclusion suffices to send the spectator away in a good frame of mind.

May Allison takes the stellar role and plays it with enthusiasm and charm. Walter I. Percival is not the type for a popular leading man and his makeup is quite poor. Frank Currier as the father and Hugh Fay as a vaudeville agent render appropriate performances, but they, too, are to be criticized for obvious facial makeups.—Length, 5 reels.—Released June 2.—*Peter Milne.*

THE CAST

Adrienne Le Blanc	May Allison
Carrington O'Connell	Walter I. Percival
Michael O'Connell	Frank Currier
Papa Le Blanc	Harry Rattenbury
Hastings	James Wharton James
Manny Morrison	Hugh Fay

By E. V. Durling.
Scenario by June Mathis and Luther A. Reed.
Directed by Charles Swickard.
Photographed by William Fildew.
Supervised by Maxwell Karger.

THE STORY

Adrienne Le Blanc sings in a little cafe high in the Swiss Alps and the charm of her voice draws tourists from every quarter of the globe. Among her admirers is Carrington O'Connell, son of a wealthy American contractor. He is much under the influence of an adviser from a family of autocrats and, though he loves Adrienne, he is persuaded to leave the inn without even saying goodbye. The upshot of it is that Adrienne, heart-broken, accepts the offer of an American vaudeville agent and travels across the ocean there to make a glorious hit with her voice at one of the roof shows, but not after severe trials and tribulations.

Michael O'Connell, Carrington's father, sees Adrienne and manages to secure an introduction to her through his son. He discovers that they have met before and learns Adrienne's side of the story. Seeing the worth of the girl he determines to wake his foolish son to his senses and before many days have gone he announces his engagement to Adrienne and follows this with a statement that he is married. Carrington is furious and doesn't want to see the girl he loves as his step-mother. In time, however, he discovers the plot and decides to teach the plotters a lesson themselves. He invites his friend's wife to the house and introduces her to them as his fiancee.

After this the complications are manifold and the dismay on both sides as they continue to ignore each other grows. In time Michael believes that his son has dropped his foolish airs and the game is stopped. Then there is a real wedding between Adrienne and Carrington.

PRESS NOTICE

May Allison will be seen at the ——— theatre on ——— of ——— week in her latest Metro comedy entitled "Almost Married." This is considered one of the very best of Miss Allison's pictures. The action in the opening reels takes place high in the Swiss Alps and there are many beautiful scenes as backgrounds. Later it shifts to New York and there are many extravagant scenes at a New York roof garden that contrast strongly with the natural beauty of the first part of the story. The action of the latter reels centers around a farcical situation of unusual possibilities and the realization of these by author, star and supporting cast makes "Almost Married" a picture of unusual worth.

Miss Allison is seen in the role of Adrienne Le Blanc, niece of a Swiss inn-keeper. After Carrington O'Connell jilts her she accepts the offer of an American vaudeville agent and goes to the states where, soon after, she is a great success singing on one of the roof shows. Here she again meets Carrington and his father, Michael, a self-made man, who is not the snob that his son pretends to be. After he has heard Adrienne's story he evolves a plot to bring his son to his senses, which takes shape in his pretending to marry Adrienne. From here on the action is fast and furious and the comedy of a most spontaneous nature.

Miss Allison's supporting cast includes Walter Percival and Frank Currier. The author of the story is E. V. Durling while it was produced under the direction of Charles Swickard.

PROGRAM READER

Carrington O'Connell was a decent fellow. His father was Irish and had worked himself up from the ditches until he became one of the most powerful contractors in the city. But Carrington's human sympathies were buried beneath a veneer of pretended "high-brow stuff." That was why he broke Adrienne's heart by refusing to marry her after he had talked love for several days. Adrienne he first saw high in the Swiss Alps, dressed in the picturesque garb of her native land and singing to the assembled mountaineers and tourists. The next time he saw her she was singing on one of New York's cabaret roof gardens. This time O'Connell senior was along too and the youth, beauty and freshness of the girl attracted him. When he found out about his son, the two put their heads together and evolved a plan to make the young fellow come to his senses. Briefly, it was for old Michael O'Connell and the girl to pretend to be married! How this scheme worked is delightfully and humorously pictured in May Allison's latest picture, "Almost Married," which is one of the features shortly to be seen at this theatre. It was written by E. V. Durling and produced under the direction of Charles Swickard.

CATCH LINES

He fell in love with his step-mother and father was jealous! See "Almost Married," the real laughing success.

She came from the Swiss Alps to startle Broadway!

He didn't want her for a step-mother but for his wife even though he didn't know it! See "Almost Married," May Allison's laughing hit.

The story of a joke that caused a marriage.

May Allison's comedy hit.

FILE THESE PAGES

HOW often have you, Mr. Exhibitor, found yourself with your show all booked and no press matter or advertising matter on hand regarding the feature of that show?

He thought she was his step-mother and that she could never be his wife! But—see "Almost Married," a Metro comedy with May Allison.

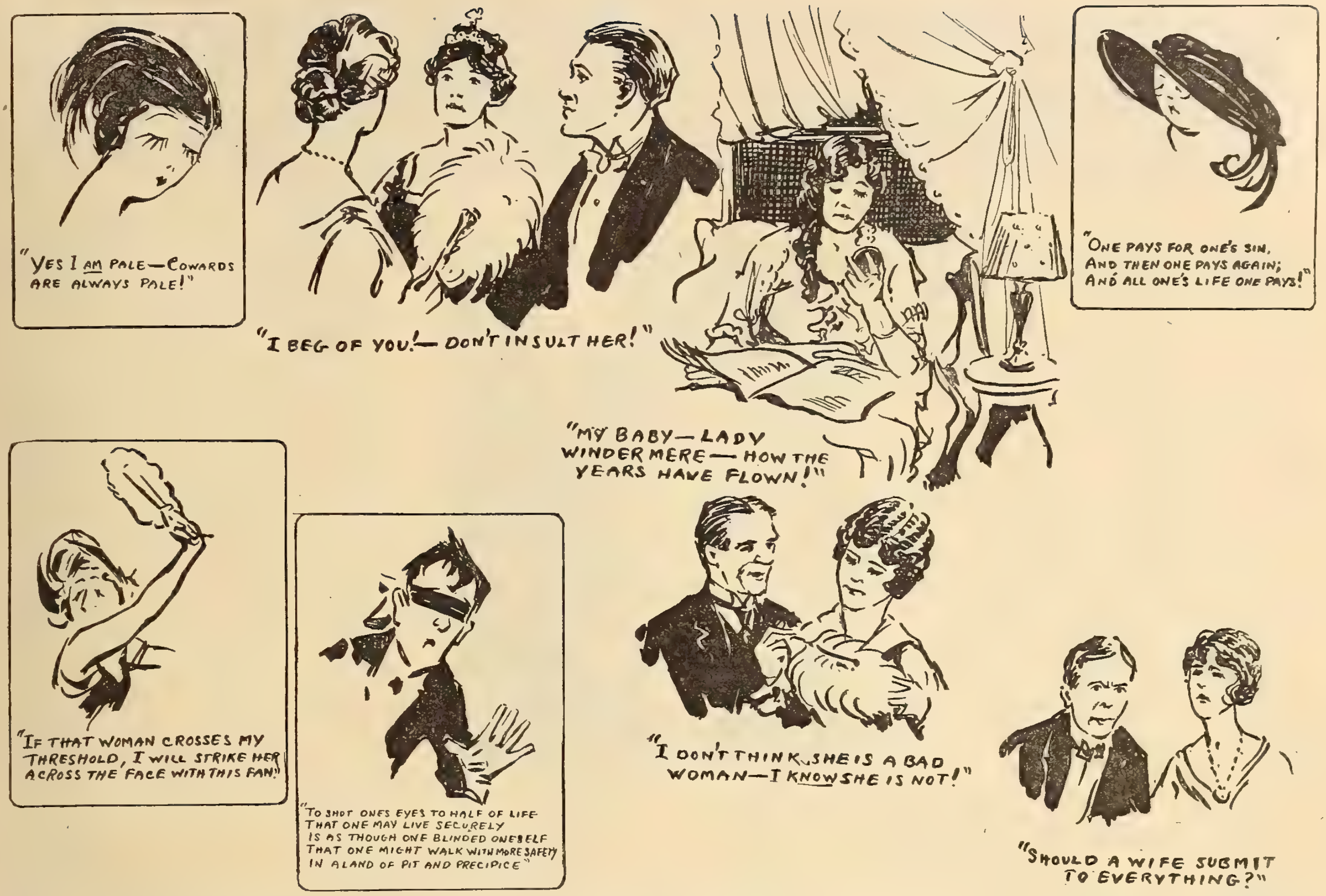
SUGGESTIONS

Here is a title that will lend itself to comedy advertising and at the same time attract attention to itself. A good drawing could be arranged with the star and an old man (Frank Currier) being interrupted in the marriage ceremony by a younger man. He is agitated and unable to see the smiles of satisfaction on their faces. This would bring out the central farcical situation of the picture and at the same time awaken the reader's curiosity.

A May Allison picture should stand for light comedy. Her past pictures have had much of this element and exhibitors should tie her name up with this type of picture until the two words "May Allison" immediately suggest something light and frothy in the minds of those who see them.

With the case of "Almost Married," you can lay special stress on the extragavant roof garden scenes. Important action transpires in these and they are elaborate enough to use as backgrounds for advertising or special drawings as well as to be mentioned themselves in the exploitation matter.

May Allison Invades a Roof Garden in "Almost Married"


"YES I AM PALE—COWARDS ARE ALWAYS PALE!"
"I BEG OF YOU!—DON'T INSULT HER!"
"MY BABY—LADY WINDERMERE—HOW THE YEARS HAVE FLOWN!"
"ONE PAYS FOR ONE'S SIN, AND THEN ONE PAYS AGAIN; AND ALL ONE'S LIFE ONE PAYS!"
"IF THAT WOMAN CROSSES MY THRESHOLD, I WILL STRIKE HER ACROSS THE FACE WITH THIS FAN!"
"TO SHUT ONES EYES TO HALF OF LIFE THAT ONE MAY LIVE SECURELY IS AS THOUGH ONE BLINDED ONESELF THAT ONE MIGHT WALK WITH MORE SAFETY IN A LAND OF PIT AND PRECIPICE"
"I DON'T THINK SHE IS A BAD WOMAN—I KNOW SHE IS NOT!"
"SHOULD A WIFE SUBMIT TO EVERYTHING?"

Some of the characters and one or two of the more important scenes in "Lady Windemere's Fan," the British made production of Oscar Wilde's play, released by Triangle

New Eastern Studios Are Planned by Goldwyn

Coincident with the announcement of the formation of Eminent Authors' Pictures, Inc., of which Rex Beach is president and Samuel Goldwyn chairman of the board, comes the information that plans for a studio to be situated in the East for the production of pictures by the corporation have already been drawn and action only waits on the selection of the site for the studios. They will probably be somewhere in the vicinity of New York.

Meanwhile the scope of work which has been outlined for the recently purchased studios by Goldwyn, purchased from the Triangle Company, have necessitated the increasing of various portions of the extensive outfit already in use. Additional stages and new ones to take the place of the old are being built.

Freidberg Buys Rights to Thomas Features

Joseph Freidberg announces the purchase of the world rights, exclusive of the United States, to four of Triangle's special productions featuring Olive Thomas. The features are: "Love's Prisoner," "The Follies Girl," "Toton" and "Prudence on Broadway." They will be distributed through the L. L. Hiller, Longacre Building, Forty-second and Broadway.

George Irving Directs Olive Thomas Picture

Myron Selznick announces that he has engaged George Irving to direct Olive Thomas in her third Selznick production. Mr. Irving already has the script for the play and is at the Selznick studio getting things under way. Production of the film will begin immediately. The title or subject of the story has not yet been announced but it is said to be something entirely different than Miss Thomas has ever done before.

A long list of screen stars have been under Mr. Irving's direction, among whom are included Mme. Petrova, Mable Normand, Mae Marsh, Jack Barrymore, William Faversham, Henry B. Warner, and many others.

New Theatre Scheduled for Niagara Falls

The Arcade theatre interests have acquired a site on Falls street adjoining the Arcade block on the west and announces that a new modern theatre will be erected to seat 3,000 persons.

A. C. Hayman, president of the Cataract theatre, operated by the Arcade Company, declared that a 1,000-room hotel will also be erected on the site and that work will start upon his return from New York City.

Gilbert Parker Tale Produced for Hodkinson

Announcement of the purchase and production by Sunset Pictures Corporation of Sir Gilbert Parker's story, "You Never Know Your Luck" is made by the W. W. Hodkinson Corporation, which will be the distributor of the Sunset company productions.

"You Never Know Your Luck" is one of Sir Gilbert Parker's best known stories of Western Canada and is being produced in San Antonio under the direction of Frank Powell.

House Peters is the star of this production now rapidly nearing completion and scheduled for release during the summer months.

Golf Comedy Begun By Mrs. Sidney Drew

Mrs. Sidney Drew has begun the production of "Bunkered," a new two-reel comedy for the V. B. K. Film Corporation. This comedy is a golf story written by Emma Anderson Whitman, who also wrote "Romance and Rings," the first two-reel comedy made by the Drews for Paramount release. Most of the action of "Bunkered" takes place on the links. Mrs. Drew is playing her familiar role of "Polly," and Donald McBride as her frivolous bachelor brother, heads the supporting cast.

In and Out of West Coast Studios

By J. C. Jessen

Vitagraph News Bits

Accompanied by the Earle Williams supporting cast, Director James Young this week left the Los Angeles studios for Lake Tahoe, there to meet Williams and start work on the production of a screen version of Eugene Walters' stage success, "The Wolf." Jane Novak appears opposite Williams with a supporting cast including Brinsley Shaw, George Nichols, Robert McKim and Billy Mason. The company expects to make practically the entire picture at the mountain lake and will remain away from the studios until the latter part of July.

The William Duncan company also left the studios this week for location at Huntington Lake in the northern part of California where they are to make exterior scenes for their present Cyrus Townsend Brady serial. Duncan is directing and playing the leading role with Edith Johnson, Joe Ryan and Walter Rodgers supporting.

Fox Studio Doings

After a short stay at the Los Angeles studios following the completion of "The Lone Star Ranger," the William Farnum company under the direction of J. Gordon Edwards, has again left the city for the desert near Palm Springs, Cal., where they are at work on the exterior scenes of another of the Zane Grey stories, "The Last of the Duanes," Farnum appearing in the role of Buck Duane. Louise Lovely appears opposite him and the two are supported by a cast including Orra Gardner, Genevieve Blinn, G. Raymond Nye, Charles Clary, Clarence Burton, Harry De Vere, Henry J. Herbert, C. Edward Hatton and Frederick Herzog. The story was adapted for screen purposes by Charles Kenyon. John W. Boyle is photographer.

Jay Belasco Making Money Talk to Patricia Palmer as the Wife in "Tell Your Wife Everything," a Christie Comedy Feature

Paying Homage to Emmy Wehlen in "Fools and Their Money," Her Latest Metro Offering

David Morrissey, who for the past year has been officiating as publicity chief at the Western Wm. Fox studios, left Los Angeles May 28 for New York where he is to take up similar work for the company's eastern office, and will in all probability be sent to London to direct publicity matters there. Ed Rosenbaum, Jr., special representative for the Tom Mix company, has been put in charge of the western press office in his stead pending the arrival of the permanent department head who is being sent west from New York.

About Metro Players

Viola Dana is at work on the production of a screen version of Henry Altimus' story, "The Microbe," senarized by June Mathis. Kenneth Harlan appears in the role opposite her with a supporting cast including Arthur Maude, Bonnie Hill, Lucy Donahue and Ned Norworth. Henry Otto is directing.

Under the direction of Edwin Carewe, the Bert Lytell company is at work on the production of a screen adaptation of John H. Blackwood's story, "It's Easy to Make Money." Frank Currier and Bull Montana appear in the supporting cast. The story was put into screen form by Finis Fox.

Hale Hamilton, under the direction of Harry L. Franklin, is screening a story written by himself under the title, "In His Brother's Place." The story was arranged for the screen by A. S. Le Vino and the cast thus far chosen includes Emmett C. King and Ruby La Fayette.

"A Favor for a Friend" is the title of the latest Emmy Wehlen vehicle, prepared for the company by Lieut. Luther A. Reed of the Metro scenario staff. The production is rapidly nearing completion under the direction of John E. Ince. Jack Mulhall, Hugh Faye, Joseph Kilgour and Effie Conley appear in the supporting cast.

At the Ince Plant

"What's Your Husband Doing?" from the pen of George V. Hobart, has been chosen by Thomas H. Ince as the first vehicle for the newly organized Douglas MacLean company. Doris May appears opposite MacLean in this production with a supporting cast including Walter Hiers, Alice Wilson, Norris Johnson, Alice Elliot, William Buckley, Margaret Livingston and J. P. Lockney. Lloyd Ingraham is to direct production.

Niles Welch, who supported Enid Bennett in her latest completed Ince production, has been held over by that company to appear opposite her in the next subject to be staged at that studio.

Charles Ray has just completed the production of a picture entitled "Whistling Jim." The supporting cast included Colleen Moore, J. P. Lockney, Otto Hoffman, George Williams, Jack Connolly, Fred Moore and Ed Johnston. The big punch of this subject is a fight scene in which Ray battles local amateur champion boxers.

William Farnum, presented by William Fox in "The Lone Star Ranger"

Demure Elsie Ferguson in "The Avalanche," an Artcraft

Here and There

An official announcement of the organization of the Hobart Henley Picture Corporation was this week made public.

According to the terms of the contract, Henley will direct the production of screen versions of a number of well known books and dramas of the legitimate stage, and will also appear in the leading roles of these. Studios have been secured for the new company in New York and work is to start immediately.

The subjects will be handled by the Film Clearing House.

Henry B. Walthall this week began the production of his fifth subject for the National Film Corporation. It is a film version of the stage production, "The Confession." The working script was prepared by William Clifford and is being staged under the direction of Willliam Bracken.

Howard Gaye has been engaged by the Metro Corporation to appear opposite May Allison in her next production.

At the Jesse D. Hampton studios, the William Desmond company has completed the production of "Bare Fisted Gallagher," a five-reel western story, exteriors for which have been made in the upper San Gabriel Canyon. Agnes Vernon appears in the leading role opposite Desmond.

The company has already started production on another western subject, "A Sagebrush Hamlet." Marguerite De La Motte, who appeared with H. B. Warner in the F. McGrew Willis story, "The Pagan God," has been retained by the company to appear opposite Desmond in this later production.

Universal Newsettes

Dorothy Phillips, under the direction of Alan Holubar, this week completed the production of her five-reel feature, "The Right to Happiness." The story was written by Holubar in collaboration with Olga Linek School and was produced with a supporting cast comprised of William Stowell, Robert Anderson, Hector Sarno, Winter Hall, Stanhope Wheatcroft, Alma Bennett and Henry Barrows.

Lynn Reynolds this week completed his six-reel screen version of Joseph Medill Patterson's novel, "The Little Brother of the Rich." Frank Mayo, J. Barney Sherry and Kathryn Adams appear in the principal roles.

Under the direction of George Seigman, Hedda Nova this week completed the production of "The Spitfire of Seville." No announcement has thus far been made as to her next vehicle. Priscilla Dean, who was originally cast for the title role of this production, and who was forced to give up the part through an attack of double pneumonia, is recovering rapidly and is expected back at the studio shortly to resume her work before the camera.

Pete Morrison this week began another of his two-reel western dramas, entitled, "A Fortune at Stake." The production is being staged under the direction of George Holt, from the story by William Pigott. Magda Lane appears opposite Morrison.

Jack Ford is rapidly nearing the completion of the latest of the Harry Carey westerns, a six-reel story adapted by George Hively from the novel written by Frederick Jackson under the title of "A Man of Peace." The majority of the exteriors in this production were made outside of Tucson, Ariz.

Hollywood Hokum

JUNE 14, 1919 **NEWS** **MORE NEWS**

Fair and warmer.

Max Karger is back.

Millicent Fisher is here.

Fred Stone is in our midst.

Gertie Selby is back from New York.

Irene Rich has gone east to Little Old N' Yark.

Frank Keenan has been fishing at Catalina.

Dave Smith is teaching the Vitagraph beauties how to be farmerettes.

Tom Gibson is doing comedy scenarios for Flanagan and Edwards.

Bert Lytell has been playing with a couple of pigs, for "It's Easy to Make Money."

B. B. Features has a general manager named Frothingham, it that means anything.

Chappie Chapman, the Brunton plant publicity department director, has adopted a Ford.

Hob. Henley has gone to New York and we hear of a corporation that carries his name.

Dean Fifield postcards Hookum from Base Hospital 55 somewhere over there, reports Paris some village.

Bessie Barriscale discovered a sign on a Los Angeles shop window, "The home of short vamps," and then kept on going.

Gild Star is the name of the last addition to the colony and we guess that she has red hair or why such a name.

Marjorie Daw, of Doug. F. Company, and Sarah Mason, K. Vidor's secretary, took an aeroplane ride this week.

Wm. Christy Cabanne was this week seen passing over the Alexandria Magic Rug with his moustache securely waxed.

Howard Hickman makes the claim that he once had a chance to saw wood for a railroad, but he didn't take the job.

Our town was all cluttered up this week when Tony Moreno and Carol Holloway smashed up a taxi for legitimate purposes.

Harry Sherman sends his regards to Broadway and wishes us to say that he finds fishing fine at Catalina Islands.

May Allison has been working with 200 Bolsheviki extras for in "Free," which explains why she went on an anti-smelling strike.

June Mathis' grandma in New York writes "keep your sunshine and flowers, granddaughter — I hav the bright lights of Broadway."

Lois Wilson claims she is not married, thereby denying all the rumors, reports and gossip which has linked her name with a certain actor.

Dave Morrissey has shrunk away from our climate of sunshine and flowers to put Bill Fox productions on the map in the fogs around London.

Niles Welch has moved his makeup box and suitcase to the Ince Studios, for Tom liked Niles as leading man for Enid Bennett and just said, "you're hired."

Al Christie sent two of his beauties, Dorothy De Vore and Marjorie Payne, to the Venice bathing parade and they romped away with the first two prizes.

Bill Desmond has a new leading woman named Marguerite De La Motte, and we are surprised that some sub-title writer don't reduce the size of the name.

H. B. Warner has gone back to civilized clothes after playing in a Chinese subject. He liked the costume so well he is going to make a trip to China—going to.

Jack Callicott has left the Grauman theatre where he was first assistant to Sid Grauman, and contemplates catching all the fish in the Columbia River.

The first thing Captain Wm. Desmond Taylor, late of the English Army, did after putting on the civies was to have a barber remove that English moustache.

Charley Giegerich, the Vitagraph Studio publicity director, put in a strenuous week supervising the making of still pictures of the Bathing Girls. An oculist was called on Saturday.

Speaking of the Jeweled Palace, Tom Ince has a chandelier in one of his sets that has 2,000 electric lights and in a few weeks you can see them on the screen and count them yourself.

We quote verbatim ad liberatim from P. A. copy of Mr. A. L. Selig, of Fox: "On the way more than a dozen rattlesnakes were killed by William Farnum?" all of which indicates a conscience.

Charley Ray is still alive and in perfect condition after five fistic contests, therefore we recommend him to Jack Doyle that Jack may stop his loving contests in the squared circle.

Pete Gerald had a birthday and his playmates of the Francis Ford Company gave him a surprise. All wore black robes and presented him with a black eye and a handsome watch and chain, then everybody danced. A good time was had by all.

H. H. Van Loan, the story writer, publicity promotionist and scenarioist, celebrated his fourth wedding anniversary the other day and congratulated Mrs. Van Loan that she had found it possible to live with him that long. Van is not one of those fellows that hates himself.

Tom Mix wants to make a challenge of some kind, but having won the championship of everything wild and woolly he is now daring anybody to a spitting contest. The target will be the hole in the door of the stove of the country store of the supposed town of Mosquito Gulch.

Montgomery and Rock, a carbon copy before us explains, have a new convulsion almost ready which will be two reels of pure unadulterated "Hookum," therefore we thank you for the advertising, but request that in the future you use the full name "Hollywood Hookum," for we wish our town advertised as well.

Francis Ford has invitations out for a house warmin' at his new studio on Sunset Blvd. The number is 6040, which leads us to say that Francis must have picked the spot, thinking he was making a road show booking contract as in days of yore. Anyway Francis, why give them the best of it, or do you get the 60 end?

Sol Wurtzel is the only man to say Motion Picture News Studio Directory is not correct, for Sol claims he has only been manager of Fox Studio fifteen months and the book says fifteen years, besides he avers that he is still young and handsome and why tack fifteen years on a young fellow's life?

Molly Malone has had her picture in the paper several times lately because she is the mascot of Fatty Arbuckle's Pacific Coast League Vernon Team. Roscoe is said to be competing with Bill Wrigley, the chewing gum trust, in the collection of souvenirs. Bill has a ball team and Catalina Islands, Roscoe is paging the Pacific for a quiet sweet smelling island or two.

May Allison's bolshevehicle, "Free," built in the Will Irwin factory, first exhibited in the Saturday Evening Post, filled with the proper movie gas and oil by George D. Baker, and now being chauffed by Herbert Blache, is according to Ted Taylor running smoothly along on its five reels, casting a red gleam from its headlights, and with the Bolshevik license 77340 (upside down and backwards) jangling from the rear axle.

NOW THAT THE SUMMER SEASON IS UPON US WE LEARN:

That Madlaine Traverse, Fox Company, has gone to Huntington Lake for "Until Eternity" exteriors.

Jim Young, Earle Williams and Company are at Lake Tahoe for trout fishing scenes or something like that.

Bill Duncan and Serial Aggregation find Huntington Lake, up in the mountains, an ideal spot for the first eight episodes, thereby insuring a stay of eight or nine weeks.

CURLEY'S CHATTER, being the mutterings of our elevator man boiled down.

"Knowing very little of the motion picture business makes me think the best way to keep it on a paying business basis is to make good pictures, I tried to get in several theatres last week, but the waiting throng crowded me out. People are funny—they don't want to go to a show unless they think it is good."

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the current quarter arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the “Flash-Backs,” being comments on films released prior to March 23, 1919.

PICTURE BRAND STAR RELEASED PLAN BOOK

AFTER HIS OWN HEART (METRO) HALE HAMILTON (APR. 28) ....MAY 10
“Good farce idea is basis of star's latest picture.”—M. P. News.
Exhibitor Comment—“Average business.”

ALL WRONG (PATHE) BRYANT WASHBURN (JUNE 1)...MAY 24
“Star in a picture of platonic love.”—M. P. News.

AMATEUR ADVENTURESS, THE (METRO) EMMY WEHLEN (MAY 5) ....MAY 17
“Excellent comedy marks star's return to screen.”—M. P. News.

AMAZING WIFE, THE (UNIVERSAL) MARY MACLAREN (APR. 7) ....(Six Parts)............MAR. 29
“Here's one on which you can go the limit.”—M. P. News.
Exhibitor Comment—“Picture A1 but hard to get star over in this town. Not liked. Poor business three days.” “Average business.” Didn't draw. Average picture.”
Consensus—“Good picture, average puller.”

AN AMATEUR WIDOW (WORLD) ZENA KEEFE (MAY 26).MAY 24
“World offers an exceedingly pleasant comedy.”—M. P. News.

AS A MAN THINKS (RAVER-HODKINSON) LEAH BAIRD (APR. 27) ....MAY 3
“New four-star combination steps over the line with a winner.”—M. P. News.

BACHELOR'S WIFE, A (AMERICAN) MARY MILES MINTER (MAY 11) ....MAY 24
“Star assumes an Irish role in her latest picture.”—M. P. News.

BARE FISTS (UNIVERSAL) HARRY CAREY (MAY 4) .... APR. 26
(Six Parts)
“As satisfactory as all the Harry Carey pictures.”—M. P. News.

BEATING THE ODDS (VITAGRAPH) HARRY T. MOREY (MAY 12) ....MAY 10
“Star continues his forceful way in a romantic drama.”—M. P. News.
Exhibitor Comment—“Good story but poor puller.”

BEAUTY PROOF (VITAGRAPH) H. T. MOREY (JUNE 23).. JUNE 7
“Old-fashioned melodrama of the far north.”—M. P. News.

BEST MAN, THE (HAMPTON-HODKINSON) J. WARREN KERRIGAN (MAY 4) ....MAY 10
“Star appears in mystery story flavored with romance.”—M. P. News.
Exhibitor Comment—“Good picture and enjoyed by everyone. Average business three days.”

BISHOP'S EMERALDS, THE (PATHE) PEARSON (JUNE 8) JUNE 7
“Star presents herself in good melodrama.”—M. P. News.

BLACKIE'S REDEMPTION (METRO) BERT LYTELL (APR. 14) .... APR. 26
“Melodrama with power and pathos, and Bert Lytell.”—M. P. News.
Exhibitors Comment—“Very good crook play to average business.” “Excellent preduction to big business.”
Consensus—“Fine picture, good puller.”

BLINDING TRAIL, THE (UNIVERSAL) MONROE SALISBURY (MAY 19) ....(Six Parts)............MAY 3
“Predominant element is suspense; a trifle uncheery.”—M. P. News.
Exhibitor Comment—“Average business.”

BOLSHEVISM ON TRIAL (SELECT SPECIAL) SPECIAL CAST (APR. 20)............(Six Parts)............APR. 19
“Picture as good as its title; square deal.”—M. P. News.
Exhibitor Comment—“Five day run, all came. Big and little, blind and armless. I removed most the rudeness from the film. Picture pleased.”

BOOMERANG, THE (PIONEER) HENRY B. WALTHALL (MAY 26) ....(Seven Parts)............MAY 17
“Star and competent players in capital versus labor picture.”—M. P. News.

BRASS BUTTONS (AMERICAN) WM. RUSSELL (MAR. 30) MAR. 22
“A lot of snap and zest to this comedy drama.”—M. P. News.
Exhibitor Comment—“The Greatest Russell picture yet. Big business.” “Big business two days.”
Consensus—“Fine picture, big puller.”

BREAK THE NEWS TO MOTHER (SELECT) SPECIAL CAST (JUNE 8) ....JUNE 7
“Rather poorly done picture with mother love theme.”—M. P. News.

BUSHER, THE (PARAMOUNT) CHARLES RAY (MAY 18)...JUNE 7
“The star excels all his past works.”—M. P. News.
Exhibitor Comment—“Oh Boy! And on the holiday too. Great. Made a big hit with everyone. One of the most satisfactory we've played. Another success for Ray. Hope we get another like it. Big and average business.”

CALEB PIPER'S GIRL (PATHE) HELENE CHADWICK (MAY 18) ....MAY 24
“Nothing big but will appeal to the tender emotions.”—M. P. News.

PICTURE BRAND STAR RELEASED PLAN BOOK

CALIBRE 38 (EDGAR LEWIS-SHERRY) MITCHELL LEWIS (APR. 13) ....(Six Parts)............APR. 5
“Melodrama based on murder mystery; story well constructed.”—M. P. News.
Exhibitor Comment—“Average business.”

CAMBRIC MASK, THE (VITAGRAPH) ALICE JOYCE (APR. 7) ....APR. 5
“Star in version of unusual Chambers story.”—M. P. News.
Exhibitor Comment—“Fair picture, average business.”

CAPTAIN KIDD, JR. (ARTCRAFT) MARY PICKFORD (APR. 6) ....MAY 3
“Mary Pickford in brittle comedy drama, fairly diverting.”—M. P. News.
Exhibitor Comment—“Average business seven days.” “Picture below Pickford standard. Average business.” “Here's your hat Mary. What's your hurry.” “Average, poor to average businness.”
Consensus—“Good picture, average puller.”

CASTLES IN THE AIR (METRO) MAY ALLISON (MAY 12).MAY 24
“Star in a pleasing sentimental picture.”— M. P. News.

CHARGE IT TO ME (AMERICAN) MARGARITA FISHER (MAY 5) ....MAY 3
“Star continues her frolicsome career in slender comedy.”—M. P. News.

COME OUT OF THE KITCHEN (PARAMOUNT) MARGUERITE CLARK (MAY 11) ....MAY 24
“Beranger continuity good; Acting high class.”—M. P. News.

COMING OF THE LAW, THE (FOX) TOM MIX (MAY 11)..MAY 24
“Unusually satisfying Western with Tom Mix starred.”—M. P. News.
Exhibitor Comment—“Good. Regular type for this star. Average business.” “Not as good as previous Mix offerings. Big and average business.” “Good snappy Western. Tom is coming along fine and if he gets the right stories should be a big winner very soon. Big and average business.”
Consensus—“Fine picture, good puller.”

COURAGEOUS COWARD, THE (ROBERTSON-COLE) SESSUE HAYAKAWA (APR. 14) .... APR. 26
“Story of great interest; Japanese lovers united.”—M. P. News.
Exhibitor Comment—“Not quite up to standard by reason of the story. American people don't like to see a ‘Jap’ as District Attorney, and then ‘Anti-Jap’ sentiment weakened same considerably.”

CRY OF THE WEAK, THE (PATHE) FANNIE WARD (MAY 4) .... APR. 26
“Fannie Ward in an absorbing play of crime and punishment.”—M. P. News.

DADDY LONG LEGS (FIRST NATIONAL) MARY PICKFORD (MAY 11) ....MAY 24
“Star's initial First National has much comedy and sentiment.”—M. P. News.

DAUGHTER OF MINE (GOLDWYN) MADGE KENNEDY (MAR. 30) ....MAY 17
“Human interest story that hits the mark.”—M. P. News.
Exhibitor Comment—“Ordinary feature. Nearly as bad as ‘Day Dreams.’ With the same star. They like Madge Kennedy here but NOT in the kind of stuff Goldwyn is handing out lately. Poor business.” “A good picture if audience is in the right mood to enjoy it. Opened big business but fell down second day.” “Not up to Goldwyn standard. Very ordinary.” “My, but this was awful! Our patrons said so and we say so.” “This picture did not draw well and it's no wonder. Madge Kennedy deserves a better fate.”
Consensus—“Good picture, average puller.”

DELICIOUS LITTLE DEVIL, THE (UNIVERSAL) MAE MURRAY (MAY 11)............MAY 3
“A highly pleasing comedy with Mae Murray starred.”—M. P. News.
Exhibitor Comment—“Average business.”

DESTINY (JEWEL-UNIVERSAL) DOROTHY PHILLIPS (MAY 25) ....MAY 24
“Big in every sense of the word; Frenzied finance the theme.”—M. P. News.

DIVORCE TRAP (FOX) GLADYS BROCKWELL (MAY 25)..JUNE 7
“Dramatic exposition of the divorce problem.”—M. P. News.

END OF THE GAME, THE (HODKINSON) J. WARREN KERRIGAN (MAR. 23)............MAR. 29
“Too much footage in this Western of '49 days.”—M. P. News.
Exhibitor Comment—“This was the worst of any of the late Kerrigan pictures. Average to poor business.” “Not up to Kerrigan standard. Average business.” “Good program picture. Up to the standard. Average business ten days.”
Consensus—“Average picture, average puller.”

Exhibitors' Own Box Office Reports

PICTURE BRAND STAR RELEASED PLAN BOOK

ETERNAL MAGDALENE, THE (GOLDWYN) SPECIAL CAST (APR. 20) ....MAY 3

"Long heralded picture largely an allegory."—M. P. News.

Exhibitor Comment—"Opened to big business in spite of heavy rair early in afternoon. People satisfied."

EXQUISITE THIEF, THE (UNIVERSAL) PRISCILLA DEAN (APR. 28)........(Six Parts)........APR. 19

"Star shows unusual talent; highly artistic."—M. P. News.

Exhibitor Comment—"Average business."

EYES OF THE SOUL (ARTCRAFT) ELSIE FERGUSON (APR. 20) ....MAY 3

"A beautiful story presented in a beautiful way."—M. P. News.

Exhibitor Comment—"The public does like a happy ending. However, this would not be a good picture if it ended any other way. Elsie Ferguson is well liked here." "People didn't like it at all. Story weak. Poor business." "Ferguson getting better here."

Consensus—"Fair picture, average puller."

FALLEN IDOL, A (FOX) EVELYN NESBIT (MAY 18)......MAY 31

"Star appears in a new version of East versus West theme."—M. P. News."

FALSE EVIDENCE (METRO) VIOLA DANA (APR. 21)......MAY 3

"Rebellious heroine finds expression in the woods."—M. P. News.

Exhibitor Comment—"Average picture, average business."

FIGHT FOR LOVE, A (UNIVERSAL) HARRY CAREY (MAR. 24) ....MAR. 22

"Star in strong story backed by beautiful scenes."—M. P. News.

Exhibitor Comment—"Big business." "Average business."

Consensus—"Satisfactory picture, good puller."

FIGHTING DESTINY (VITAGRAPH) HARRY T. MOREY (MAR. 31) ....MAR. 29

"Star in another fine fighting picture with mystery touch."—M. P. News.

FIGHTING FOR GOLD (FOX), TOM MIX (MAR. 30).......APR. 12

"Clean picture with star unusually entertaining."—M. P. News.

Exhibitor Comment—"A good picture but opposition pulled the business away." "Tom Mix draws 100 per cent. in my city." "Mix always there. Big business." "Very good. Mix sure is climbing fast as a money getter. Extra big business." "Not liked in this feature. Fox will have to do better or Mix will lose out. Average to poor business." "Big business two days."

Consensus—"Fine picture, big puller."

FIRE FLINGERS, THE (UNIVERSAL) RUPERT JULIAN (APR. 21) (Seven Parts)........APR. 12

"Hold interest from first to last; dual role story."—M. P. News.

FIRES OF FAITH (FAMOUS PLAYERS-LASKY) SPECIAL CAST (MAY 18) ....(Six Parts)........MAY 17

"Salvation Army picture should prove profitable."—M. P. News.

FOLLIES GIRL, THE (TRIANGLE) OLIVE THOMAS (APR. 27) .... APR. 26

"Sweet and homely tale of the chorus girl."—M. P. News.

Exhibitor Comment—"Fair picture to poor business."

FOOLS' GOLD (ARROW) MITCHELL LEWIS (MAY 26) MAY 17
(Six Parts)

"Mitchell Lewis the star in a disconnected story. Locations good."—M. P. News.

FOR BETTER, FOR WORSE (ARTCRAFT) DE MILLE'S APR. 27) ....(Six Parts)........MAY 10

"De Mille scores with a tremendous heart theme."—M. P. News.

Exhibitor Comment—"The title of this picture helped put it over big and also the fact that it followed right after 'Don't Change Your Husband' which gave exhibitors some very good advertising business. Big and extra big business. "Big business seven days."

Consensus—"Excellent picture, big puller."

FULL OF PEP (METRO) HALE HAMILTON (MAY 26).....JUNE 7

"Breezy American cuts down rebellion in lively farce comedy."—M.P.News.

GETTING MARY MARRIED (SELECT) MARION DAVIES (APR. 13)........APR. 19

"Marion Davies gets good story; excellent picture."—M. P. News.

GINGER (WORLD) VIOLET PALMER (MAY 5)........MAY 3

"Story of boy and girl love excellently performed."—M. P. News.

GIRL WHO STAYED AT HOME, THE (ARTCRAFT) D. W. GRIFFITH'S (MAR. 23) ....APR. 5

"Hardly a flaw from production angle."—M. P. News.

Exhibitor Comment—"Very fine picture but we are unable to get the money that we should get with Griffith subjects." "Proved a very satisfactory picture. Opened extra big and two following days were average business. "Conditions bad. Average business seven days."

Consensus—"Fine picture, good puller."

GO GET 'EM GARRINGER (PATHE) FRANKLIN FARNUM-HELENE CHADWICK (MAR. 23)........MAR. 22

"A true wild and woolly one with two popular players."—M. P. News.

Exhibitor Comment—"Average business."

GREASED LIGHTNING (PARAMOUNT) CHARLES RAY (APR. 20) ....MAY 10

"Star in a comedy with abundant small town atmosphere."—M. P. News.

Exhibitor Comment—"He is one star that men and women both like. Extra big and big business four days and average three days." A typical Ray story with the star in just the sort of role to suit him. Certainly pleased our patrons. Big business." "Went big just like the title. Big business."

Consensus—"Excellent picture, big puller."

HEARTS ASLEEP (ROBERTSON-COLE) BESSIE BARRISCALE (MAR. 31) ....APR. 5

"Joy for Barriscale fans; many find fault with story."—M. P. News.

Exhibitor Comment—"A splendid picture. One that pleased our patrons. Business big and average."

HEARTS OF MEN (HIRAM ABRAMS) GEORGE BEBAN (APR. 27). (5½ Reels)........APR. 19

"Beban wins your sympathy; good film results."—M. P. News.

HELP! HELP! POLICE! (FOX) GEORGE WALSH (APR. 27) MAY 10

"Rollicking story with George Walsh cutting up capers."—M. P. News.

Exhibitors Comment—"Well liked. Extra big business on double bill." "Walsh losing ground. A good picture of his type. Average business." "Good, fast and furious to big business."

Consensus—"Fine picture, good puller."

HIS DEBT (ROBERTSON-COLE) SESSUE HAYAKAWA (MAY 25) ....MAY 31

"Japanese star in a picture of real dramatic worth."—M. P. News.

HOME BREAKER, THE (PARAMOUNT) DOROTHY DALTON (APR. 20) ....MAY 17

"Highly satisfying comedy drama starring Dorothy Dalton.—M. P. News.

Exhibitor Comment—"Fellers, they ate this one up, you bet. Big business."

HOME TOWN GIRL (PARAMOUNT) V. MARTIN (MAY 11).JUNE 7

"Star's latest sparkles with charm and sentiment."—M. P. News.

Exhibitor Comment—"Average business two days."

HOUSE DIVIDED, A (BLACKTON-IND. SALES) SYLVIA BREAMER (APR. 27)........(Six Parts)........MAY 3

"Entertaining with pronounced love interest capitally played."—M. P. News.

I'LL GET HIM YET (PARAMOUNT) DOROTHY GISH (MAY 25) ....MAY 31

"A splendid farce comedy from every angle."—M. P. News.

INTRUSION OF ISABEL (AMERICAN-PATHE) MARY MILES MINTER (APR. 13) ....APR. 12

"Should satisfy all; clean romance well produced."—M. P. News.

Exhibitor Comment—"Very good picture to big business."

ISLAND OF INTRIGUE, THE (METRO) MAY ALLISON (APR. 7)........APR. 19

"May Allison's latest is a good mystery picture."—M. P. News.

Exhibitor Comment—"Not as good as other Allison Pictures. Didn't draw."

JOSSELYN'S WIFE (ROBERTSON-COLE) BESSIE BARRISCALE (MAY 5) ....MAY 17

"Drama of love quadrangle made effective through surprise finish."—M. P. News.

JUNGLE TRAIL, THE (FOX) WILLIAM FARNUM (APR. 20) APR. 26

"William Farnum traverses the jungle wilds."—M. P. News.

JUST SQUAW (ROBERTSON-COLE) BEATRIZ MICHELENA (MAY 11) ....MAY 10

"Star returns to the screen in Western melodrama."—M. P. News.

KHAVAH (ZION FILMS) ALICE HASTINGS (MAY 26)......MAY 24
(Seven Parts.)

"Too long and poorly titled but may find appeal before Jews."—M. P. News.

KNICKERBOCKER BUCKAROO, THE (ARTCRAFT) DOUGLAS FAIRBANKS (MAY 18) ....JUNE 7

"Pleasant but somewhat disappointing for Fairbanks."—M. P. News.

LADY OF RED BUTTE, THE (PARAMOUNT) DOROTHY DALTON (MAY 11) ....JUNE 7

"Western melodrama gets tangled up in a tissue of absurdities."—M. P. News.

Exhibitor Comment—"Heaven help us if we get any more like this. Average business. Ran a borrowed picture second day."

LAMB AND THE LION, THE (ROBERTSON-COLE) (MAR. 24) ....MAR. 22

"Human story that appeals. Acting good."—M. P. News.

Exhibitor Comment—"Exceptionally good. Opened big to average business." "A very light farce, did not hold interest. Star very weak. Poor business two days." "Billie Rhodes surely a winner." "Fair Rhodes picture. Opened extra big and dropped to average, with big business seventh day."

Consensus—"Good picture, average puller."

LAW OF MEN, THE (PARAMOUNT) ENID BENNETT (APR. 27) ....MAY 24

"Star in ordinary melodrama of love and law."—M. P. News.

Exhibitor Comment—"Title killed it. Poor business."

LEAVE IT TO SUSAN (GOLDWYN) M. KENNEDY (MAY 11) JUNE 7

"Star's indomitable and undeniable humor scores again."—M. P. News.

LION'S DEN, THE (METRO) BERT LYTELL (MAY 19)......MAY 31

"Star is in a faithful picture of small town life."—M. P. News.

LITTLE COMRADE (PARAMOUNT) VIVIAN MARTIN (MAR. 30) .... APR. 26

"Pleases without showing anything sensational."—M. P. News.

Exihibitor Comment—"Little in name, little in star, and little in value. Poor business."

LITTLE DIPLOMAT, THE (PATHE) BABY MARIE OSBORNE (JUNE 15) ....MAY 31

"Little star's pranks are subordinated for Crook melodrama."—M. P. News.

LITTLE INTRUDER, THE (WORLD) LOUISE HUFF (APR. 7) ....APR. 5

"A most satisfactory comedy drama."—M. P. News.

LITTLE ROWDY, THE (TRIANGLE) HAZEL DALY (MAR. 23) ....MAR. 22

"Comedy drama of the lighter type; heroine pleasing."—M. P. News.

LOVE CALL, THE (ROBERTSON-COLE) BILLIE RHODES (APR. 20) ....MAY [illegible]

"Simple Western story colored with star's personality."—M. P. News.

LOVE DEFENDER, THE (WORLD) JUNE ELVIDGE (MAR. 31) ....MAR. 29

"Eternal Triangle told in simplest form."—M. P. News.

LOVE'S PRISONER (TRIANGLE) OLIVE THOMAS (JUNE 8) JUNE 7

"Star appears in a society-crook picture."—M. P. News.

LOVE THAT DARES, THE (FOX) MADLAINE TRAVERSE (APR. 20) ....MAY 3

"Star in new version of eternal triangle, effectively produced."—M. P. News.

Exhibitor Comment—"Well liked. Extra big business on double bill." "Good program picture to big business." "A good picture well received. Star like. Average business."

Consensus—"Good icture, good puller."

MAN OF HONOR, A. (SCREEN CLASSICS) HAROLD LOCKWOOD (MAY 3) .... APR. 26

"Star in characteristic role; a colorful picture."—M. P. News.

The Index to The Complete Plan Book

PICTURE BRAND STAR RELEASED PLAN BOOK

MAN WHO TURNED WHITE, THE (ROBERTSON-COLE) H. B. WARNER (MAY 4) .... MAY 24
" Star returns to screen in a colorful melodrama."—M. P. News.

MARIE, LTD. (SELECT) ALICE BRADY (MAR. 23) .... APR. 12
" Has a selling point to the woman."—M. P. News.
Exhibitor Comment—" Fine picture to average business."

MARRIED IN HASTE (FOX) ALBERT RAY-ELINOR FAIR (APR. 6) .... APR. 19
" Subtitles boost entertaining qualities; easy to see."—M. P. News.
Exhibitor Comment—" New stars, fair picture, just fair business." " Picture made in the same way—Haste! Poor business two days." " Good average picture to average business."
Consensus—" Fair picture, fair puller."

MARY REGAN (FIRST NATIONAL) ANITA STEWART (MAY 18) .... MAY 17
" Third Anita Stewart picture should prove another success."—M. P. News."

MASTER MAN, THE (PATHE) FRANK KEENAN (MAY 25) .. MAY 17
" Star in a forceful play of love and politics."—M. P. News.

MAYOR OF FILBERT, THE (TRIANGLE) JACK RICHARDSON (MAY 25) .... (Seven Parts) .... MAY 24
" Plea for prohibition offered in fast and furious melodrama."—M. P. News.

MINTS OF HELL, THE (HAMPTON-ROBERTSON-COLE) WILLIAM DESMOND (MAY 5) .... MAY 31
" Star is splendid in vivid picture of the Yukon."—M. P. News.

MISS ADVENTURE (FOX) PEGGY HYLAND (MAY 4) ..... MAY 10
" Highly adventurous tale of the sea and fisher folk."—M. P. News.
Exhibitor Comment—" Big business on double bill."

MISS DULCIE FROM DIXIE (VITAGRAPH) GLADYS LESLIE (MAR. 24) .... MAR. 22
" Reviewer pronounces this one a peach."—M. P. News.
Exhibitor Comment—" Pleasing star and story to average business."

MODERN HUSBAND'S (ROBERTSON-COLE) HENRY B. WALTHALL (APRIL 28) .... JUNE 7
" Star in plausible story of busy husband and neglected wife."—M.P.News.

MONEY CORRAL, THE (ARTCRAFT) WM. S. HART (APR. 20) .... MAY 3
" Wm. S. Hart in moving story with Eastern setting."—M. P. News.
Exhibitor Comment—"A good Hart picture. They are waiting for a real whole-length Western picture. Photography and acting good. Hart surely does play up the hero stuff in this one. Big and average business."

NEW MOON, THE (SELECT) NORMA TALMADGE (MAY 11) .... MAY 24
" Russian Soviet meet a courageous enemy in star."—M. P. News.

OH YOU WOMEN (PARAMOUNT) EMERSON-LOOS (MAY 4) .... MAY 24
" An artistic production as well as entertainment."—M. P. News.
Exhibitor Comment—" Took off. Had booked for four days but too many kicks. Poor business."

ONE WEEK OF LIFE (GOLDWYN) PAULINE FREDERICK (APR. 13) .... MAY 31
" Star in a tyical Cosmo Hamilton story."—M. P. News.
Exhibitor Comment—" Big business for two days. Gave excellent satisfaction." " Fans do not like dual roles. Poor business." " Did not draw here. Average picture. Pleased her fants. Good average business." " They liked and came to see it."
Consensus—" Good picture, average puller."

PARISIAN TIGRESS, THE (METRO) VIOLA DANA (MAR. 31) .... APR. 12
" Viola Dana's personality wins again."—M. P. News.
Exhibitor Comment—" Very good. Dana better all the time. Big business." " Viola Dana always pleases."
Consensus—" Fine picture, big puller."

PARTNERS THREE (PARAMOUNT) ENID BENNETT (MAR. 23)....
Exhibitor Comment—" Very good. Big business two days." " Fine picture to average business." " Good interesting picture to big business."
Consensus—" Good picture, good puller."

PEPPY POLLY (PARAMOUNT, DOROTHY GISH (MAR. 30). APR. 19
" Tears and laughs and under it all, good propaganda."—M. P. News.
Exhibitor Comment—" They like Gish here but didn't like the story. It is all right to reform reform schools but not as entertainment in pictures." " Opened big and then average business."
Consensus—" Good picture, average puller."

PEST, THE (GOLDWYN) MABEL NORMAND (APR. 20) ...... MAY 3
" The eccentric Mabel of olden days in a good comedy."—M. P. News.
Exhibitor Comment—" Typical Mabel Normand type of picture. Not overstrong as to plot. Pleased. Good story would help a lot. Average business." " One of Normand's best. Pleased. Good business for hot weather."
Consensus—" Pleasing picture, good puller."

PETTIGREW'S GIRL (PARAMOUNT) ETHEL CLAYTON (MAR. 23) .... APR. 19
" Heart interest is exceptional; war romance."—M. P. News.
Exhibitor Comment—" Very good picture and one of many with war background to get away to even average business." " A crackerjack pleasing play." " Average business three days."
Consensus—" Fine picture, big puller."

PHIL FOR SHORT (WORLD) EVELYN GREELEY (JUNE 2) JUNE 7
" Star in her first starring vehicle."—M. P. News.

PITFALLS OF A BIG CITY (FOX) GLADYS BROCKWELL (APR. 13) .... APR. 19
" If you're looking for big melodrama, here it is."—M. P. News.
Exhibitor Comment—" Extra big business with this and other feature. People like William Scott, the leading man for Brockwell." " Some 'meller.' First day poor business, second day average and third day big business." " Splendid picture that holds all through. Well received and spoken of for days after. Big and average business."
Consensus—" Splendid picture, big puller."

PICTURE BRAND STAR RELEASED PLAN BOOK

PLACE IN THE SUN, A (TRIANGLE) MARGARET BLANCHE (MAY 4) .... MAY 10
" Cyril Harcourt's comedy drama screened as a melodrama."—M. P. News.

PLAYTHINGS OF PASSION (UNITED) GORDON (JUNE 8) JUNE 7
" Star is in a rather artificial society picture."—M. P. News.

PRETTY SMOOTH (UNIV.) PRISCILLA DEAN (JUNE 2) JUNE 7
" Bayard Veiller writes another crook story for Miss Dean."—M.P.News.

PRICE OF INNOCENCE, THE (BUFFALO M. P. CORP.) STELLA K. TALBOT (MAY 11) .... MAY 3
" Story of a woman's supreme sacrifice. Artificial but picturesque.—M. P. News.

PROBATION WIFE, THE (SELECT) NORMA TALMADGE (MAR. 24) .... MAR. 22
" Norma Talmadge delightful as the probation wife."—M. P. News.
Exhibitor Comment—" Always good. Average business." " Not so tragic as some of Norma's most recent productions. Some delightful comedy makes this a most enjoyable offering. Great cast. Big business."
Consensus—" Fine picture, big puller."

QUICKENING FLAME, THE (WORLD) MONTAGU LOVE (APR. 21) .... APR. 26
" Vivid story of marital unhappiness in melodrama."—M. P. News.

REBELLIOUS BRIDE, THE (FOX) PEGGY HYLAND (MAR. 23) .... MAR. 29
" Star gives best performance in fairly amusing picture."—M. P. News.
Exhibitor Comment—" Extra big business."

REDHEAD (SELECT) ALICE BRADY (APR. 27) .... MAY 31
" Star appears in a thoroughly human picture."—M. P. News.

RED LANTERN, THE (METRO) (SEVEN PARTS) NAZIMOVA (MAY 4) .... (Seven Parts) .... MAY 10
" Star superb in impressive and spectacular play of the far east."—M. P. News.
Exhibitor Comment—" Broke record at advanced prices all week. Opposition was Norma Talmadge, Constance Talmadge, Marguerite Clark, at all first-run down-town houses. Crowds waiting at 9:15 a. m. to get in show starting at 9:30. Rain several times during week but crowds held up. All attendance records broken for seven straight days. Regular stampede.

REGULAR FELLOW, A (TRIANGLE) TAYLOR HOLMES (APR. 13) .... APR. 19
" Clean and delightful comedy; thrills toward the end."—M. P. News.

RESCUING ANGEL, THE (PARAMOUNT) SHIRLEY MASON (APR. 6.) .... MAY
" Light and airy; should capture any audience."—M. P. News.
Exhibitor Comment—" Average business." " Fair only to average business."
Consensus—" Fair picture, average puller."

RIDERS OF VENGEANCE (UNIVERSAL) HARRY CAREY (JUNE 9) .... MAY 31
" Star in a fine 'Good-Bad' man Western."—M. P. News.

ROAD CALLED STRAIGHT, THE (BETZWOOD-GOLDWYN) LOUIS BENNISON (APR. 20) .... MAY 10
" Bennison's tricks and personality show to good advantage."—M. P. News.

ROARING ROAD, THE (PARAMOUNT) WALLACE REID (APR. 27) .... APR. 26
" Fast and exciting picture with hair-raising climax."—M. P. News.
Exhibitor Comment—" Had special page in newspaper paid for by Hudson Auto concern. Extra big and bigger than average business."

ROGUE'S ROMANCE, A (VITAGRAPH) EARLE WILLIAMS (JUNE 9) .... MAY 31
" This Earle William's picture below his regular average."—M. P. News.

RUSTLING A BRIDE (PARAMOUNT) LILA LEE (APR. 27) .. MAY 24
" Star has a suitable subject in Western photoplay."—M. P. News.

SAWDUST DOLL, THE (PATHE) BABY MARY OSBORNE (APR. 20) .... APR. 5
" One of best Marie Osborne pictures; heart appeal."—M. P. News.

SHERIFF'S SON, THE (PARAMOUNT) CHARLES RAY (MAR. 30) .... APR. 12
" Best picture of type in which Ray appears."—M. P. News.
Exhibitor Comment—" Drew big on double bill and they liked it."

SILK LINED BURGLAR, THE (UNIVERSAL) PRISCILLA DEAN (MAR. 31) .... (Six Parts) .... APR. 5
" Entertaining version of 'Boston Blackie' story."—M. P. News.
Exhibitor Comment—" Picture only fair. Big business."

SILVER GIRL, THE (PATHE) FRANK KEENAN (APR. 6) .. MAR. 22
" Frank Keenan in a dominating characterization."—M. P. News.
Exhibitor Comment—" Average business."

SIREN'S SONG, THE (FOX) THEDA BARA (MAY 4) .... MAY 17
" Star in story of love and intolerance; fairly convincing."—M. P. News.

SOME LIAR (AMERICAN) WILLIAM RUSSELL (MAY 19) .. MAY 17
" Star breezes through in extravagant farce comedy."—M. P. News.
Exhibitor Comment—" The best yet. Big business."

SOMETHING TO DO (PARAMOUNT) BRYANT WASHBURN (APR. 13) .... MAY 10
" Entertaining comedy drama starring Bryant Washburn."—M. P. News.
Exhibitor Comment—" Dandy picture to extra big business." " Not up to Washburn standard. Average business."
Consensus—" Good picture, good puller."

SPEEDY MEADE (GOLDWYN) LOUIS BENNISON (MAR. 23) .... APR. 19
" Story of pleasing sort; player's personality helps."—M. P. News.
Exhibitor Comment—" Star not known here but coming fast. Splendid new type of Western picture. Opened average business first day and last day to big business." " Our patrons are not so strong for Westerns but they like Bennison. Average business." " They like Bennison here. Business gets bigger with each feature released and played with this star. Extra big business."
Consensus—" Excellent picture, big puller."

Index and Reports Concluded and "Flashbacks"

PICTURE BRAND STAR RELEASED PLAN BOOK

SPOTLIGHT SADIE (GOLDWYN) MAE MARSH (APR. 6)..MAY 3
"Star shines in role of a pious chorus girl."—M. P. News.
Exhibitor Comment—"Average business two days." "As good as the usual Mae Marsh picture. Average business." "Just fair only. Poor business." "Big business two days."
Consensus—"Pleasing picture, average puller."

STITCH IN TIME, A (VITAGRAPH) GLADYS LESLIE (MAY 5) ....MAY 3
"Star simulates gladness in an appealing story."—M. P. News.
Exhibitor Comment—"A very nice little story to average business."

STRONGER VOW, THE (GOLDWYN) GERALDINE FARRAR (APR. 27) ....MAY 10
"Star in picture with Spanish background."—M. P. News.
Exhibitor Comment—"Big business on double bill." "Good picture. Big business."
Consensus—"Fine picture, big puller."

TAXI (TRIANGLE) TAYLOR HOLMES (MAY 11).........MAY 17
"Starts slowly but gathers speed towards the middle."—M. P. News.

TEST OF HONOR, THE (PARAMOUNT) JOHN BARRYMORE (APR. 6)..APR. 19
"John Barrymore—enough said, even in dramatic role."—M. P. News.
Exhibitor Comment—"Fine picture to poor business." "Good picture, good business."
Consensus—"Good picture, average fuller."

THAT'S GOOD (METRO) HALE HAMILTON (MAR. 24)......APR. 5
"This comedy drama a trifle slow, but mildly amusing."—M. P. News.
Exhibitor Comment—"Just fair. Average business." "That's good to average business." "Not as good as his other pictures. Didn't draw."
Consensus—"Good picture, average puller."

THIN ICE (VITAGRAPH) CORINNE GRIFFITH (MAY 26)..MAY 24
"Star in splendid sustaining melodrams."—M. P. News.

THIRD DEGREE, THE (VITAGRAPH) ALICE JOYCE (MAY 19) ....(Seven Parts)..................MAY 17
"Star in a fine screen version of stage success."—M. P. News.

THOU SHALT NOT (FOX) EVELYN NESBIT (MAR. 23)....APR. 5
(Six Parts)
"Should satisfy fans who patronize this type."—M. P. News.
Exhibitor Comment—"The best picture Nesbit has made. Good business puller." "Nesbit is a goner." "Her best picture, but failed to get normal trade." "Average business." "Average business two days in downtown house."
Consensus—"Good picture, good puller."

THREE GREEN EYES (WORLD) CARLYLE BLACKWELL (APR. 28) .... APR. 26
"All-star cast in best World release in six months."—M. P. News.
Exhibitor Comment—"All star. Blackwell, Eldridge and Greeley, a very pleasing picture. Excellent. The best the World has done for many months. Extra big to big and average business third day."

THUNDERBOLTS OF FATE (EDWARD WARREN-HODKINSON) HOUSE PETERS (APR. 6)..............................APR. 19
"Strong melodrama with political setting."—M. P. News.

TOTON (TRIANGLE) OLIVE THOMAS (MAR. 30)..........MAR. 29
"Looks like star's best bet on Triangle program."—M. P. News.
Exhibitor Comment—"Average business." "Has fair comedy appeal. Star's work good. Average business."
Consensus—"Satisfactory picture, average puller."

TURN IN THE ROAD, THE (ROBERTSON-COLE) SPECIAL CAST (MAR. 24)..MAR. 29
"This one should make patrons happy; will cause talk'.'—M. P. News.
Exhibitor Comment—"Exceptionally good. Well produced. Patrons well pleased. Opened average business and following three days showed big business." "Well liked. Big business."
Consensus—"Excellent production, strong puller."

UNKNOWN LOVE, THE (PATHE) DOLORES CASSINELLI (APR. 27)................(Six Parts)......................APR. 19
"War and Love twined in Perret's production."—M. P. News.

UNKNOWN QUANTITY, THE (VITAGRAPH) CORINNE GRIFFITH (APR. 14) ....APR. 12
"Exceedingly pleasant O. Henry story with Corinne Griffith."—M. P. News.

UNPAINTED WOMAN, THE (UNIVERSAL) MARY MAC LAREN (MAY 11) ....(Six Parts)..................MAY 17
"Faithful study of rural life that is rich in characterization."—M. P. News."

UNPARDONABLE SIN, THE (GARSON-NEILAN) BLANCHE SWEET (APR. 6)...........(Eight Parts)................MAY 17
"Particularly fine combination of talent produces wonderful results."—M. P. News.
Exhibitor Comment—"A splendid picture. Miss Sweet at her best. Perfectly directed, good photography, action intense, and a picture that every 'Honest to God' American should see. Extra big business seven days."

UNWRITTEN CODE, THE (WORLD) SHIRLEY MASON (MAY 19) ....MAY 17
"In which Kidu-San and Dick Tower meet, marry and part."—M. P. News.

USURPER, THE (VITAGRAPH) EARLE WILLIAMS (APR. 28) .... APR. 26
"Earle Williams in adaptation of Nat Goodwin's play."—M. P. News.

VIRTUOUS SINNERS (PIONEER) NORMAN KERRY-WANDE HAWLEY (MAY 25) ....MAY 24
"Story of the slums marred by poor photography."—M. P. News.

VEILED ADVENTURE, THE (SELECT) CONSTANCE TALMADGE (MAY 11) ....MAY 24
"A reasonably good comedy with Constance Talmadge."—M. P. News.

WHAT AM I BID? (UNIVERSAL) MAE MURRAY (APR. 14)..APR. 5
(Six Parts)
"Holds interest all the way; discriminating fans may find fault."—M. P. News.
Exhibitor Comment—"Murray well liked. Picture plot impossible. Settings excellent. Average business." "Pleased all. Big business."
Consensus—"Good picture, good puller."

WHEN A GIRL LOVES (JEWEL) MILDRED HARRIS (APR. 7) ....(Six Parts)......................MAR. 29
"Immense both from the box-office and the screen."—M. P. News.
Exhibitor Comment—"A Western play with Wm. Stowell taking a more leading part than the star. Well received and showed good direction." "Does not draw any more. Picture not liked. No story." "A very ordinary picture. Opened extra big and dropped to poor business."
Consensus—"Fair picture, average puller."

WHEN FATE DECIDES (FOX) M. TRAVERSE (JUNE 1)....JUNE 7
"Butterfly husband has innings again in domestic melodrama."—M. P. News.

WHEN MY SHIP COMES IN (INDEPENDENT SALES) JANE GREY (APR. 7)..APR. 5
"A melodrama of the stage with Jane Grey featured.'—M. P. News.

WHITE HEATHER, THE (MAURICE TOURNEUR) SPECIAL CAST (MAY 18)..MAY 17
"Another artistic and unusual melodrama from Tourneur."—M. P. News.

WHITEWASHED WALLS (ROBERTSON-COLE) WILLIAM DESMOND (APR. 14) ....APR. 12
"Of the light, pleasant variety; should please all."—M. P. News.

WOMAN NEXT DOOR, THE (PARAMOUNT) ETHEL CLAYTON (May 4) ....MAY 31
"Star has an excellent number in this picture."—M. P. News.

WORDS AND MUSIC BY (FOX) ALBERT RAY (MAY 18)...MAY 31
"Good representation of small town ambition and talent."—M. P. News.

YANKEE PRINCESS, A (VITAGRAPH) BESSIE LOVE (APR. 21)..APR. 19
"Bessie Love in Irish play of simple charm."—M. P. News.

"FLASHBACKS" ON EARLIER RELEASES

"Never Say Quit" (Fox)—"Average business."

"Girl of My Dreams" (Robertson-Cole)—"Very good. Pleased all. Business poor, no fault of picture."

"The Burden of Proof" (Select)—"Very good scenes and settings but Marion Davies is certainly not an actress. Poor business."

"The Light of Victory" (Universal)—"Good picture to average business."

"The Wicked Darling" (Universal)—"A good picture but somehow or other Miss Dean does not draw here."

"A Man and His Money" (Goldwyn)—"Not a good picture and did not draw. Will have to make more pictures like 'Thirty a Week.'"

"Out of the Fog" (Nazimova-Metro)—"Fine picture and good draw."

"The Road Through the Dark" (Select)—"Clara Kimball Young draws well in my house but the picture was not what patrons wanted to see her in. Average business."

"Danger—Go Slow" (Universal)—"A comedy strain that puts it over with most patrons."

"The Still Alarm" (State Rights)—"Melodrama that goes over with a rough crowd, but not with so-called better patronage. Big business three days."

"Silent Strength" (Vitagraph)—"Average business."

"Her Great Chance" (Select)—"Average business two days."

"Shadows" (Goldwyn)—"Average business."

"The Lion and the Mouse" (Vitagraph)—"Average business two days."

"Mrs. Leffingwell's Boots" (Select)—"Average business."

"Day Dreams" (Goldwyn)—"Average business one day."

"Her Code of Honor" (United)—"Big business."

"Code of the Yukon" (Select)—"Average business two days."

"The Man Who Wouldn't Tell" (Vitagraph)—"Average business."

"Social Ambition" (Goldwyn)—"Average business."

"Put Up Your Hands" (American)—"Average business for one day."

"The Girl Problem" (Vitagraph)—"Average business for two days."

"The Road Through the Dark" (Select)—"Average business two days."

"The Light" (Fox)—"Bara does good work in this one and should please. Hot weather has hurt business, also change of time has raised 'H' with the show business. Should try and repeal this law."

"The Forbidden City" (Select)—"Some picture. Go the limit on it. Extra big business."

"What Every Woman Wants" (Robertson-Cole)—"Fair picture to big and average business."

"From Headquarters" (Vitagraph)—"Fair picture to big business."

"Mother I Need You" (State Right)—"Problem play well handled. Average business."

"Heart of Wetona" (Select)—"Second run. Good picture and story but very poor work of director in not portraying Talmadge as an Indian. He didn't even darken her skin. The only weak point in picture. Average business."

"Sauce For The Goose" (Select)—"Second run. Poor business."

The Box Office Reports Have A Value That Stands Alone

New Theatres Building Throughout Country

ARIZONA

Phoenix—Rickards and Nace announce that a new thoroughly up to date and modern picture theatre will be built on Washington street, with a possible seating capacity of 2,000.

ARKANSAS

Russellville—According to announcement by J. G. McFadden a new airdrome will be erected on the corner of Jefferson and McDavid streets. Construction will begin at once.

CALIFORNIA

Richmond—General Manager E. R. Johnson of the Turner and Dahnken Circuit announces plans nearly completed for the erection of a $175,000 theatre here.

Stockton—Two local Japanese business men announce the erection of a new motion picture theatre at cost of $10,000 with a seating capacity of 600.

Whittier—Work on the construction of a new picture house is expected to begin this month. It will cost about $65,000 and seat about 1,400. It will be erected by Messrs. Siler, Gwin and Berry, owners of the Gale theatre.

Long Beach—It is announced that Sid Grauman, Los Angeles theatre owner, will shortly erect a theatre which will cost about $250,000. Its seating capacity will be 2,500.

Bakersfield—A new theatre will be built on the site of the old Scribner Opera House, with a seating capacity of 1,250. The Grogg Amusement Company has taken a ten-year lease on the property.

Santa Cruz—Mrs. Minnie Hihn and her son Fred Hihn are to build a new theatre at the corner of Pacific and Walnut avenue.

Merced—C. H. Douglass is to erect a new theatre on the corner of Seventeenth and N streets. It will seat 1,200. Work will start within thirty days.

Los Angeles—Final announcement of the location of a new theatre is expected within a few days. It is to be built by Sid Grauman.

Pasadena—Sid Grauman is said to have secured a fine site in Pasadena where work will begin on the new $250,000 house within thirty days.

CONNECTICUT

Waterbury—S. Z. Poli will erect a new theatre on Main and Brooks streets this summer. The plans call for a seating capacity of 3,000.

Hartford—The new Capitol theatre will be erected on the site of the old Poli theatre. Work is said to be progressing very rapidly.

DISTRICT OF COLUMBIA

Washington—It is announced that the Moore Theatre Corporation has secured the former playgrounds property at Fourteenth street and Park Road northwest and will start work immediately upon a new theatre.

ILLINOIS

Englewood—Excavation has begun for the new theatre building on Sixty-third street and Union avenue.

Taylorville—Peter Eric and Peter Perino announce that their new Airdrome for motion pictures is almost completed and practically ready for the grand opening at Bulpitt.

Chicago—Balaban and Katz, owners of two of the largest theatres in this city, announce that they will erect a building for a theatre at Cottage Grove and Sixty-third street to seat 4,500. The cost of theatre and business building is expected to be about one million dollars.

INDIANA

Odon—Local business men have subscribed for the erection of a motion picture show here.

Indianapolis—David A. Coulter, of the Ohio Building Company, announces that the site secured for his proposed new theatre in which Frank Rembusch is interested, is located at 42 and 44 West Ohio street. The incorporation is for $100,000. The seating capacity to be provided will take care of 1,300 persons it is reported.

Gary—A motion picture theatre will be erected here on the east side of Broadway just north of Twenty-second avenue. The building will cost $25,000.

MISSOURI

St. Louis—A new photoplay theatre is assured at Grand and Florissant avenues by the purchase yesterday of the site of the incomplete theatre at that corner. The Maxwellton Amusement Company secured the property from the Water Tower Realty and Amusement Company.

MASSACHUSETTS

Holyoke—Prominent business men will begin shortly the construction of a new $200,000 playhouse. The new theatre will have a seating capacity of 3,000.

Springfield—Charles W. Rackliffe and George E. Hammond have bought the property at the corner of Appleton and Chestnut streets and plan to erect a new theatre to cost about $200,000.

Roxbury—A new theatre to cost $150,000, which will seat 1,500, will be erected on Humbolt avenue near Waumbeck street, by the Star Photo Company of Boston.

North Adams—Sheesley and Riley are said to be planning the erection of a new theatre.

MONTANA

Plentywood—Amongst the improvements being made at the Bush Lake summer resort is a new moving picture house.

Scobey—A new theatre will be built on the site of the old postoffice formerly owned by the Scobey Drug Company.

Browning—S. E. Tweedy has begun the structure of a modern moving picture theatre. It will be known as the "Alcazar."

NEW YORK

Flatbush—The new Albemarle theatre will be erected at the corner of Flatbush avenue and Albemarle Road by the Albemarle Theatre, Inc. The firm is incorporated for $400,000.

Binghamton—Ground for the new Strand theatre in Chenango street was broken recently according to announcement made by Manager David Cohen of the Symphony Theatre Company. It will seat 2,000 and will cost about $250,000.

Sharon Springs—A new theatre is now in operation with a seating capacity of 800.

Albany—Plans have been approved by the superintendent of buildings for the erection of a one-story brick moving picture theatre on South Pearl street. It is estimated that the theatre will cost $40,000.

OHIO

Dayton—Plans for the new Victoria theatre are said to be on file at the office of the Builders' Exchange. Contracts for the construction of the theatre may be awarded shortly.

Plans have also been filed with the Builders' Exchange for another new moving picture theatre on Valley street, it is said. The theatre will be built by the Polish White Eagle Building Company.

PENNSYLVANIA

Philadelphia—Plans are being made for the erection of a new theatre with a seating capacity of 3,000. Fifty-second and Chestnut streets is the location.

SOUTH CAROLINA

Charleston—Announcement is made by Albert Sottile, president of the Pastime Amusement Company, that a new theatre will be erected with a seating capacity of 3,554. It will cost, it is said, about $250,000.

VIRGINIA

Newport News—A contract has been awarded R. V. Richardson for the construction of the new Lyric theatre for colored people which will be erected in West Queen street. It will cost about $50,000.

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM COMPANY, INC.

(See Pathe Exchanges)

BEAR STATE FILM COMPANY

(At State Right Exchanges)

The Vigilantes	

CHRISTIE FILM COMPANY COMEDIES

(At State Right Exchange)

CHRISTIE TWO REELERS

May 12—Rowdy Ann	2
April 28—Sally's Blighted Career	2

SINGLE REEL COMEDIES

June 30—Anybody's Widow	1
June 23—Oh! My Dear	1
June 16—A Full House	1
June 9—Can Wives be Trusted	1
June 2—Tell Your Wife Everything	1
May 26—Kiss the Bride	1
May 19—Oh Susie, Be Careful	1
May 12—A Rustic Romeo	1
May 5—Too Many Wives	1
Apr. 28—Sea Sirens	1
Apr. 21—Stop-Look-Listen	1
Apr. 14—Lost—A Bridegroom	1
Apr. 7—Apartment 23	1
Mar. 31—Marrying Molly	1
Mar. 24—Brides for Two	1

EDUCATIONAL FILM CORP. OF AMERICA

(Through State Right and Educational Exchanges)

Photoplay Magazine Screen Supplement Released Once Every Month Showing Leading Stars at work and play	1
Mar. 24—The Passing of the Crow	1
Mar. 17—The Eagle and the Fawn	1
Mar. 3—The Washington Air Patrol	1
Feb. 24—What Is a Mexican?	1
Feb. 17—A Day with Carranza	1

BLACK AND WHITE COMEDIES (International)

May 5—Rubbing It In	1
Apr. 28—Knocking the H— Out of Heinie	1
Apr. 21—A Sweet Pickle	1
Apr. 14—Twinkle, Twinkle	1
Apr. 7—It Beats the Dutch	1
Mar. 31—Where Are the Papers?	1
Mar. 24—Snappy Cheese	1

BRUCE SCENICS

18—Scenic Succotash	1
17—The Lonesome Pup	1
16—Frozen Thrills	1
15—Men Met in the Mountains	1
14—Nature—Hot and Cold	1
13—Horizon Hunters	1
12—Sundown	1
11—The Pale Pack Train	1
10—The Tides of Yesterday	1

EXHIBITORS MUTUAL EXCHANGES

(Robertson-Cole Productions)

June —Bare Fisted Gallagher (William Desmond)	5
June —Broken Threads (Bessie Barriscale)	5
June —The Man Who Turned White (H. B. Warner)	5
June —In Search of Arcady (Billie Rhodes)	5
May —His Debt (Sessue Hayakawa)	5
May —Just Squaw (Beatriz Michelena)	5
May —The Mint of Hell (William Desmond)	5
May —Josselyn's Wife (Bessie Barriscale)	5
Apr. —Modern Husbands (Henry B. Walthall)	5
Apr. —The Love Call (Billie Rhodes)	5
Apr. —The Courageous Coward (Sessue Hayakawa)	5
Apr. —Diane of the Green Van (Alma Rubens)	5
Mar. —Hearts Asleep (Bessie Barriscale)	5
Mar. —The Turn in the Road (Special Cast)	5
Mar. —A Heart in Pawn (Sessue Hayakawa)	5
Mar. —The Lamb and the Lion (Billie Rhodes)	5

STRAND COMEDIES

June 1—Hearts and Hats (Elinor Field)	1
May 25—For Love of Betty (Elinor Field)	1
May 18—Three in a Row (Elinor Field)	1
May 11—Nobody's Baby (Elinor Field)	1
May 4—His Scarlet Past (Elinor Field)	1
Mar. 23—The Way of a Maid	1
Mar. 16—His Wife's Birthday	1
Mar. 9—The Door Between	1
Mar. 2—The Wig-Wag System (Elinor Field)	1

ROTHACKER OUTDOORS

Apr. 6—A Palestine Pilgrimage	1
Mar. 30—Glimpsing the Gondolas	1
Mar. 23—'Mid Sahara's Sands	1
Mar. 16—In Pyramid Land	1
Mar. 9—An Eyeful of Egypt	1
Mar. 2—Columbia Highway	1
Feb. 23—A Peek at Paradise	1
Feb. 16—Out Wyoming Way	1
Feb. 9—A Bit of God's Country	1
Feb. 2—Doing the Dells	1

FAMOUS PLAYERS—LASKY EXCHANGES

ARTCRAFT

June 22—The Avalanche (Elsie Ferguson)	5
June 15—Square Deal Sanderson (Wm. S. Hart)	5
June 1—The Splendid Romance (Enrico Caruso)	5
June 1—True Heart Susie (D. W. Griffith's)	5

PARAMOUNT

June 29—The Rose of Granada (Lina Cavalieri)	5
June 29—Girls (Marguerite Clark)	5
June 22—A Daughter of the Wolf (Lila Lee)	5
June 22—Hay Foot Straw Foot (Charles Ray)	5
June 15—Other Men's Wives (Dorothy Dalton)	5
June 8—An Innocent Adventuress (Vivian Martin)	5
June 8—Men, Women and Money (Ethel Clayton)	5
June 8—You're Fired (Wallace Reid)	5
June 1—Putting It Over (Bryant Washburn)	5

PARAMOUNT-ARTCRAFT SPECIALS

June 29—The White Heather (Maurice Tourneur's)	5
June 15—Secret Service (Robert Warwick)	5

SUCCESS SERIES (Re-Issues)

June 29—Warrens of Virginia (Special Cast)	5
June 22—Redemption of David Carson (Wm. Farnum)	5
June 15—Behind the Scenes (Mary Pickford)	5
June 8—Still Waters (Marguerite Clark)	5
June 1—Great Expectations (Louise Huff-Jack Picktord)	5

TWO REEL COMEDIES

June 29—The "Con" in Economy (Jas. Mont. Flagg)	2
June 22—Hearts and Flowers (Mack Sennett's)	2
June 15—A Desert Hero ("Fatty" Arbuckle)	2
June 8—No Mother To Guide Him (Mack Sennett's)	2
June 1—Squared (Mr. and Mrs. Sidney Drew)	2

SINGLE REELS

June 29—Plant Growth (Bray Pictograph)	1
June 29—Chateau Thierry and Beyond (Burton Holmes)	1
June 22—Mysteries of Snow (Bray Pictograph)	1
June 22—Frocks and Frills of the Filipinos (Burton Holmes)	1
June 15—Beans (Bray Pictographs)	1
June 15—From the Timber of the Piave (Burton Holmes)	1
June 8—Bird of Commerce (Bray Pictograph)	1
June 8—The Silken Cities of Suwa-ko (Burton Holmes)	1
June 1—American in the Making (Bray Pictographs)	1
June 1—With Uncle Sam's Sumbarine Chasers (Burton Holmes)	1

FILM CLEARING HOUSE EXCHANGES

INDEPENDENT SALES CORPORATION

Mar. —The Littlest Scout (Blackton Production)	5
Dec. —Wanted for Murder (Elaine Hammerstein)	6
Dec. —A Romance in the Air (Bert Hall-Edith Day)	6

TEN-TWENTY-THIRTY SERIES

Apr. —When a Woman Strikes (Ben Wilson-Rosemary Theby)	5
Apr. —When My Ship Comes In (aJne Grey)	5
Mar. —Suspense (Mollie King)	5
Dec. —Her Mistake (Julius Steger Production)	5
Dec. —Life's Greatest Problem (Blackton Production)	6
Dec. —A Woman's Experience (Bacon-Backer Production)	6

SHERRY SERVICE, WILLIAM L.

Mar. 9—Marriage for Convenience (Catherine Calvert)	6
Mar. 2—Love and the Law (Edgar Lewis Production)	6
Feb. 23—Twilight (Doris Kenyon)	6
Feb. 16—Calibre 38 (Edgar Lewis Production)	6
Feb. 2—The Son of a Gun (G. M. Anderson)	5
Jan. 5—Wild Honey (Doris Kenyon)	6

BURLINGHAM TRAVEL PICTURES (Sherry Service)

The Gornergrat Railway	1
Lovely Lucerne	1
The Riviera of Lake Leman	1
Scrambles in the High Alps	1
Allied War Heroes Arrive in Switzerland	1
The Pilatus Railway	1
Unknown Switzerland (The Lotschenthal)	1
Facing Death on the Blumlisalp	1

FIRST NATIONAL EXCHANGES

Mar. 10—A Midnight Romance (Anita Stewart)	5
Feb. 3—Our Teddy (Roosevelt Pictures)	5
Jan. 5—Virtuous Wives (Anita Stewart)	5
The Romance of Tarzan (Elmo Lincoln)	
Shoulder Arms (Charlie Chaplin)	3
Italy's Flaming Front (Italian Official War Pictures)	
Pershing's Crusaders (Official Government Feature)	
My Four Years in Germany (Ambassador Gerard's)	

Advance Information on All Film Releases

(Continued from preceding page)

FLORIDA FILM CORPORATION

(At State Right Exchanges)

June —Hot Sands and Cold Feet	2
June —His Muzzled Career	2
May —With the Moonshine on the Wabash	2
May —His Concrete Dome	2
Apr. —Fred's Fictitious Foundling	2
Apr. —Fabulous Fortune Fumblers	2

FOX FILM EXCHANGES

STANDARD PICTURES

June 29—The Lone Star Ranger (William Farnum)	5
June 15—My Little Sister (Evelyn Nesbit)	5
June 1—A Woman There Was (Theda Bara)	5
May 18—A Fallen Idol (Evelyn Nesbit)	5
May 4—The Siren's Song (Theda Bara)	5
Apr. 20—The Jungle Trail (William Farnum)	5
Mar. 23—Thou Shalt Not (Evelyn Nesbit)	5
Mar. 9—When Men Desire (Theda Bara)	5

VICTORY PICTURES

Aug. 3—The Seventh Person (George Walsh)	5
July 20—The Sneak (Gladys Brockwell)	5
July 6—The Wilderness Trail (Tom Mix)	5
June 22—Putting One Over (George Walsh)	5
May 25—The Divorce Trap (Gladys Brockwell)	5
May 11—The Coming of the Law (Tom Mix)	5
Apr. 27—Help! Help! Police! (George Walsh)	5
Apr. 13—Pitfalls of a Big City (Gladys Brockwell)	5
Mar. 30—Fighting for Gold (Tom Mix)	5
Mch. 16—Never Say Quit (George Walsh)	5
Mch. 2—The Forbidden Room (Gladys Brockwell)	5

EXCEL PICTURES

June 29—Be a Little Sport (Albert Ray)	5
June 15—Cowardice Court (Peggy Hyland)	5
June 6—When Fate Decides (Madlaine Traverse)	5
May 18—Words and Music By—(Albert Ray)	5
May 4—Miss Adventure (Peggy Hyland)	5
Apr. 20—The Love that Dares (Madlaine Traverse)	5
Apr. 6—Married in Haste (Albert Ray)	5
Mar. 23—The Rebellious Bride (Peggy Hyland)	5
Mar. 9—Gambling in Souls (Madlaine Traverse)	5

PRODUCTIONS EXTRAORDINARY

Salome (Theda Bara)	8
Cleopatra (Theda Bara)	8
Les Miserables (William Farnum)	8

SUNSHINE AND TOM MIX COMEDIES

July 6—The Merry Jailbirds	2
June 15—Dabbling in Society	2
May 25—Virtuous Husbands	2
May 11—A Soft Tenderfoot (Tom Mix)	2
Apr. 20—The House of Terrible Scandals	2
Apr. 6—Tom and Jerry Mix	2
Mch. 23—Money Talks	2
Mch. 9—Six-Cylinder Love (Tom Mix)	2

MUTT AND JEFF CARTOONS

July 13—Down Stairs and Up	½
July 6—Look Pleasant, Please	½
June 29—A Prize Fight	½
June 22—Pets and Pests	½
June 15—Sweet Papa	½
June 8—Hands Up	½
June 1—Oh Teacher	½
May 25—The Shell Game	½
May 18—Left at the Post	½
May 11—Sir Sidney	½
May 4—The Cave Man's Bride	½
Apr. 27—Seeing Things	½
Apr. 20—Pigtails and Peaches	½

FROHMAN AMUSEMENT CORPORATION

(At State Right Exchanges)

Once to Every Man (Jack Sherrill)	
My Own United States (Special Cast)	Through Metro
God's Man (H. B. Warner)	9

GARSON-NEILAN PRODUCTIONS

(Producing for Open Market)

The Unpardonable Sin (Blanche Sweet)	9
The Hushed Hour (Blanche Sweet)	

GAUMONT COMPANY

(At State Right Exchanges)

Tuesdays—Gaumont News	1
Fridays—Gaumont Graphic	1
The Real Roosevelt	2
Satan on Earth	2
The Hand of Vengeance (Serial of ten two-reel episodes)	2

GOLDWYN EXCHANGES

STAR SERIES

June 22—The City of Comrades (Tom Moore)	5
June 8—The Fear Woman (Pauline Frederick)	5
May 25—When Doctors Disagree (Mabel Normand)	5
May 18—The Crimson Gardenia (Rex Beach's)	6
May 11—Leave It to Suson (Madge Kennedy)	5
May 4—One of the Finest (Tom Moore)	5
Apr. 27—The Stronger Vow (Geraldine Farrar)	6
Apr. 20—The Pest (Mabel Normand)	5
Apr. 13—One Week of Life (Pauline Frederick)	5
Apr. 6—Spotlight Sadie (Mae Marsh)	5

BENNISON SERIES

May 11—The Road Called Straight (Louis Bennison)	5
Mar. 23—Speedy Meade (Louis Bennison)	5
Jan. 5—Oh, Johnny (Louis Bennison)	5

SPECIALS

The Eternal Magdalene	6
The Border Legion (Blanche Bates-Hobart Bosworth)	6
For the Freedom of the World	7
The Manx-Man	7
Social Ambition	7
Honor's Cross	7

CAPITOL COMEDIES

June 15—A Wonderful Night ("Smiling Bill" Parsons)	2
June 1—In a Pinch (Mr. and Mrs. Carter De Haven)	2
May 18—Circumstantial Evidence ("Smiling Bill" Parsons)	2
May 4—The Sea Wolf ("Smiling Bill" Parsons)	2
Apr. 20—Wanted—A Baby ("Smiling Bill" Parsons)	2

FORD EDUCATIONAL WEEKLY

June 8—The Only Way	1
June 1—The Land of the Ukulele	1
May 25—From Mud Dog	1
May 18—A Wild Goose Chase	1
May 11—Can the Poor Fish	1
May 4—Going Up	1
Apr. 27—A Visit to New Orleans	1
Apr. 20—Good Roads	1
Apr. 13—Northern Sports Under Southern Skies	1

HILLER AND WILK, INC.

(Pictures Handled in the Open Market)'

The Silent Mystery (Francis Ford Serial)	

Twenty-eight Triangle re-issues starring William S. Hart, Norma Talmadge, Douglas Fairbanks and Frank Keenan to state right buyers.

The Wrath of the Gods	
The Battle of Gettysburg	
Raffles, the Amateur Cracksman	

MAURICE TOURNEUR PRODUCTIONS

Sporting Life (Paramount-Artcraft Special)	
Woman	
The White Heather	
My Lady's Garter	
Broken Butterfly	
Romany Rye	

HODKINSON CORPORATION, W. W.

(See Pathe Exchanges)

May 4—The Best Man (J. Warren Kerrigan)	5
Apr. 20—As a Man Thinks (Leah Baird)	5
Apr. 6—Thunderbolts of Fate (House Peters-Anna Lehr)	5
Mar. 24—The End of the Game (J. Warren Kerrigan)	5
Mar. 10—The Forfeit (House Peters)	5

INDEPENDENT SALES CORPORATION

(See Film Clearing House Exchanges)

IVAN FEATURE PRODUCTIONS

(At State Right Exchanges)

Life or Honor (Leah Baird-James Morrison)	7
Human Clay (Mollie King)	5

KLEINE SYSTEM, GEORGE

(See World Film Exchanges)

KREMER FILM FEATURES, VICTOR

(Released on States Rights Basis)

Denny From Ireland (Shorty Hamilton)	9
The Snail (Shorty Hamilton)	5
The Ranger (Shorty Hamilton)	
The Pen Vultur (Shorty Hamilton)	5

METRO EXCHANGES

June 23—One Thing at a Time O'Day (Bert Lytell)	5
June 16—Fools and Their Money (Emmy Wehlen)	5
June 9—Some Bride (Viola Dana)	5
June 2—Almost Married (May Allison)	5
May 26—Full of Pep (Hale Hamilton)	5
May 19—The Lion's Den (Bert Lytell)	5
May 12—Castles in the Air (May Allison)	5
May 5—The Amateur Adventuress (Emmy Wehlen)	5
Apr. 28—After His Own Heart (Hale Hamilton)	5
Apr. 21—False Evidence (Viola Dana)	5
Apr. 14—Blackie's Redemption (Bert Lytell)	5
Apr. 7—The Island of Intrigue (May Allison)	5
Mar. 31—The Parisian Tigress (Viola Dana)	5
Mar. 24—That's Good (Hale Hamilton)	5

NAZIMOVA PRODUCTIONS

The Red Lantern (Nazimova)	7
Out of the Fog (Nazimova)	7
Eye for Eye (Nazimova)	7
Toys of Fate (Nazimova)	7
Revelation (Nazimova)	7

SCREEN CLASSICS, INC., SPECIALS

A Man of Honor (Harold Lockwood)	5
Shadow's of Suspicion (Harold Lockwood)	5
The Great Romance (Harold Lockwood)	6
Why Germany Must Pay (Special Cast)	6
The Great Victory (Special Cast)	6
Pals First (Harold Lockwood)	6

Advance Information on All Film Releases

(Continued from preceding page)

OUTING-CHESTER PICTURES

(At State Right Exchanges)
18—Mr. Outing Climbs Aboard......1
17—Picking After Pizarro......1
16—Here Comes the Groom......1
15—Wrangling Dudes......1
14—Where the Screen Tree Grows......1
13—Getting Gay with Neptune......1
12—Out-Columbusing Columbus......1
11—Itasca Makes Her Bow......1
10—Cameraring Through Africa (Thrill 2)......1
9—Cameraring Through Africa (Thrill 1)......1
8—Mr. Outing Floats a Dream......1
7—Up in the Air After Alligators......1

PATHE EXCHANGES

June 22—Oh Boy (Creighton Hale-June Caprice)......6
June 15—The Little Diplomat (Baby Marie Osborne)......5
June 8—The Bishop's Emeralds (Virginia Pearson)......6
June 1—All Wrong (Bryant Washburn)......5
May 25—The Master Man (Frank Keenan)......5
May 18—Caleb Piper's Girl (Helene Chadwick)......5
May 4—The Cry of the Weak (Fannie Ward-Frank Elliott)......5
Apr. 27—The Unknown Love (Dolores Cassinelli-E. K. Lincoln)......6
Apr. 20—The Sawdust Doll (Baby Marie Osborne)......5
Apr. 6—The Silver Girl (Frank Keenan)......5

AMERICAN FILM COMPANY, INC.

June 15—Trixie from Broadway (Margarita Fisher)......5
June 1—A Bachelor's Wife (Mary Miles Minter)......5
May 18—Some Liar (William Russell)......5
May 4—Charge It to Me (Margarita Fisher)......5
Apr. 13—The Intrusion of Isabel (Mary Miles Minter)......5
Mar. 30—Brass Buttons (William Russell)......5
Mar. 16—Put Up Your Hands (Margarita Fisher)......5
Mar. 2—Where the West Begins (William Russell)......5

ROLIN COMEDIES

June 22—Off the Trolley (Lloyd-Pollard-Daniels)......1
June 15—Swat, the Crook (Lloyd-Pollard-Daniels)......1
June 8—Pistols for Breakfast (Lloyd-Pollard-Daniels)......1
June 1—Back to the Woods (Lloyd-Pollard-Daniels)......1
May 25—The Marathon (Lloyd-Pollard-Daniels)......1
May 18—Before Breakfast (Lloyd, Pollard, Daniels)......1
May 11—Si, Senor (Lloyd-Pollard-Daniels)......1
May 4—Young Mr. Jazz (Lloyd-Pollard-Daniels)......1
Apr. 27—Ring up the Curtain (Lloyd-Daniels-Polard)......1
Apr. 20—Crack Your Heels (Lloyd-Pollard-Daniels)......1
Apr. 13—Just Dropped In (Harold Lloyd)......1
Apr. 6—A Sammy in Siberia (Harold Lloyd)......1

TWO-REEL SPECIALS

May 11—His Vampy Ways (Walter Hall Comedy)......2
Jan. 19—Corinne, Come Here (Gloria Joy)......2

THE TIGER'S TRAIL (Serial)

(Starring Ruth Roland and George Larkin; Astra)
June 22—Tenth, Bringing in the Law......2
June 15—Ninth, the Missing Heir......2
June 8—Eighth, Danger Ahead......2
June 1—Seventh, The Flaming Waters......2
May 25—Sixth, The Secret Assassin......2
May 18—Fifth, The Tiger Trap......2
May 11—Fourth, Danger Signals......2
May 4—Third, The Human Chain......2
Apr. 27—Second, The Glowing Eyes......2
Apr. 20—First, The Tiger Worshippers......3

THE LIGHTNING RAIDER (Serial)

(Fifteen Two-Reel Episodes Astra Serial Starring Pearl White, Warner Oland, Henry Gsell)
Apr. 13—Fifteenth, Wu Fang Atones......2
Apr. 6—Fourteenth, Cleared of Guilt......2
Mar. 30—Thirteenth, the White Roses......2
Mar. 23—Twelfth, Hurled Into Space......2
Mar. 16—Eleventh, The Bars of Death......2
Mar. 9—Tenth, The Baited Trap......2
Mar. 2—Ninth, Falsely Accused......2

THE TERROR OF THE RANGE (Serial)

(Seven Two-Reel Episodes Starring George Larkin and Bessie Compson; Produced by Diando)
Mch. 16—Seventh, Run to Earth......2
Mch. 9—Sixth, Tangled Tales......2
Mch. 2—Fifth, A Threat from the Past......2
Feb. 23—Fourth, The Midnight Raid......2
Feb. 16—Third, The Chasm of Fear......2
Feb. 9—Second, The Hidden Chart......2
Feb. 2—First, Prowlers of the Night......2

NEWS REELS

Sundays—Topics of the Day......
Wednesdays—Pathe News......1
Saturdays—Pathe News......1

PIONEER FILM CORPORATION

(At State Right Exchanges)
The Boomerang (Henry B. Walthall)......
Virtuous Sinners (Wanda Hawley & Norman Kerry)......
Sins of the Children (Alma Hanlon and Stuart Holmes)......
Wives of Men (Florence Reed)......

RAVER PRODUCTIONS, HARRY

(At State Right Exchanges)
—The Liberator (Maciste Serial)......

SELECT EXCHANGES

June —His Bridal Night (Alice Brady)......5
June —Happiness a la Mode (Constance Talmadge)......5
June —Upstairs and Down (Olive Thomas)......5
May —Jacques of the Silver North (Mitchell Lewis)......5
May —The New Moon (Norma Talmadge)......6
Apr. —Red Head (Alice Brady)......5
Apr. —The Veiled Adventure (Constance Talmadge)......5
Apr. —Marrying Mary (Marion Davies)......5
Mar. —The Probation Wife (Norma Talmadge)......
Mar. —Marie Ltd. (Alice Brady)......5
Mar. —Experimental Marriage (Constance Talmadge)......5
Feb. —The World to Live In (Alice Brady)......5
Feb. —Children of Banishment (Mitchell Lewis)......5

SPECIALS

Break the News to Mother (Special Cast)......6
The Hidden Truth (Anna Case)......5
Ruling Passions (Julia Dean-Edwin Arden)......5
The Midnight Patrol (Ince Production)......5
The Cavell Case (Julia Arthur)......5
The One Woman (Special Cast)......6

S-L PICTURES

(At State Right Exchanges)
Virtuous Men (E. K. Lincoln) Ralph Ince Attraction......

SHERRY SERVICE, WILLIAM L.

(See Film Clearing House Exchanges)

SOUTHERN FEATURE FILM COMPANY

(At State Rights Exchanges)
Beyond the Law (Emmett Dalton)......

STATE RIGHT EXCHANGES

DOLL VAN FILM CORPORATION (CHICAGO)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover......
Public Defender......
Carmen of the Klondike......
The Grain of Dust......
Hearts of the World......
The Crucible of Life......
Nine-tenths of the Law......
The Belgian......
The Zeppelin's Last Raid......
Those Who Pay......
Just a Woman......

DOO LEE FILM COMPANY, INC. (NEW YORK STATE)

May 1—The Window Opposite (Leah Baird)......7
Apr. 15—His Daughter Pays (Gertrude McCoy)......6
The Woman Who Dared......7
The Libertine......6
Babbling Tongues......7
Married in Name Only......6
Her Bargain......6
A Man's Law......5
Human Clay......5
One Law for Both......8
Sins of Ambition......7
A Slacker's Heart......7
Cleopatra......5
The Lonesome Trail......5
Mothers of Liberty......6
Jester Comedies (Twede Dan), one a week......2
The Silent Mystery (Serial in Fifteen Two-Reel Episodes (Francis Ford, Mae Gaston and Rosemary Theby......
Two-Reel Western Dramas (Ann Little-Jack Richardson),one a week......
June 8—The Winning Loser......2
June 1—The Recognition......2
May 25—The Law of Hate......2
May 18—The Range Rider......2
May 11—The Fatal Return......2
May 4—A Canyon Romance......2
Apr. 27—Western Honor......2
Apr. 20—Prodigal Love......2
Apr. 13—Luxury's Lure......2

TRIANGLE EXCHANGES

June 29—Dombey and Son (Special Cast)......6
June 22—Upside Down (Taylor Holmes Special)......5
June 15—Lady Windemere's Fan (Oscar Wilde Play)......5
June 8—Love's Prisoner (Olive Thomas Special)......6
June 1—The Root of Evil (Frances Mann-Philip Yale Drew)......5
May 25—Mayor of Filbert (Belle Bennett-Special)......8
May 18—The Water Lily (Alice Mann)......5
May 11—Taxi (Taylor Holmes Special)......5
May 4—A Place in the Sun (Margaret Blanche and English Cast)......5
Apr. 27—The Follies Girl (Olive Thomas Special)......5
Apr. 20—Devil M'Care (Crane Wilbur)......5
Apr. 13—A Regular Fellow (Taylor Holmes Special)......5
Apr. 6—Democracy (Jack Conway-Marguerite Marsh)......5

UNITED PICTURE THEATRES

(See World Film Exchanges)

Advance Information on All Film Releases

(Continued from preceding page)

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

The Sleeping Lion (Monroe Salisbury).... 6
Pretty Smooth (Priscilla Dean).... 6
Riders of Vengeance (Harry Carey).... 6
The Big Little Person (Mae Murray).... 6
The Unpainted Woman (Mary McLaren).... 6
The Blinding Trail (Monroe Salisbury).... 6
The Delicious Little Devil (Mae Murray).... 6
Bare Fists (Harry Carey).... 6
The Exquisite Thief (Priscilla Dean).... 6
Fire Flingers (Rupert Julian).... 6
What Am I Bid (Mae Murray).... 6

JEWEL PRODUCTIONS, INC.

June 16—A Star Over Night (David Belasco-S. W. W. R.).... 2
June 2—Destiny (Dorothy Phillips).... 6
Feb. 10—The Heart of Humanity (Dorothy Phillips).... 9

I-KO COMEDIES

June 18—Beauty and the Boob (Alice Howell).... 2
June 11—Nellie's Naughty Border (Dot Farley).... 2
May 21—His Wicked Eyes (Dan Russell).... 2
May 14—In Bad All Around (Eva Novak-Hughie Mack).... 2
May 7—Good Night Turk (Charlie of the Orient).... 2
Apr. 30—Sambo's Wedding Day.... 2
Apr. 16—Let Fido Do It.... 2
Apr. 9—A Movie Riot (Charlie of the Orient).... 2
Apr. 2—A Skate at Sea (Dorety-Novak-Reynolds).... 2

CENTURY COMEDIES

June 25—Howling Lions and Circus Queens (Dot Farley).... 2
May 28—Frisky Lions and Wicked Husbands.... 2
Apr. 23—Looney Lions and Monkey Business (Animal Comedy).... 2

STAR COMEDIES

June 23—A Model Husband (Eddie Lyons and Lee Moran).... 1
June 16—Stop, Cease, Hesitate (Neal Burns).... 1
June 9—All in the Swim.... 1
June 2—Miss Wives.... 1
May 26—Taking Things Easy.... 1
May 19—Three in a Closet.... 1
May 12—The Bullshiviks.... 1
May 5—Fun in a Flat.... 1
Apr. 28—The Expert Eloper.... 1
Apr. 21—Scared Stiff.... 1
Apr. 14—Skidding Thrones.... 1
Apr. 7—State Room Secrets.... 1

EDDIE POLO SERIES

June 23—The Missing Bullet.... 2
June 16—Cyclone Smith Plays Trump.... 2
June 9—A Pistol Point Proposal.... 2
June 2—Cyclone Smith's Come-back.... 2
May 26—The Wild Rider.... 2
May 19—A Phantom Fugitive.... 2
May 12—A Prisoner For Life.... 2

WESTERN AND RAILROAD DRAMAS

June 28—The Captive Bride (Pete Morrison).... 2
June 21—Kingdom Come (Morrison-Sedgewick).... 2
June 14—The Last Outlaw (Ed. Jones-Billie Hutton).... 2
June 7—Ace High (Pete Morrison).... 2
May 31—Two Men of Tinted Butte (Walt Whitman).... 2
May 24—The Gun Packer (Pete Morrison).... 2
May 17—Lone Larry (Benedict Sedgwick).... 2
May 10—Gun Law (Pete Morrison).... 2
May 3—The Raid (Neal Hart).... 2
Apr. 26—The Rustlers (Pete Morrison).... 2
Apr. 19—The Honor of Men (Neal Hart).... 2
Apr. 12—By Indian Post (Pete Morrison).... 2
Apr 5—Bill Brennan's Claim (Neal Hart).... 2

ELMO THE MIGHTY (Serial)

(Fifteen Two-Reel Episodes Starring Elmo Lincoln)
June 23—Second, Buried Alive.... 2
June 16—First, The Mystery of Mad Mountain.... 2

THE RED GLOVE (Serial)

(Eighteen Two-Reel Episodes Starring Marie Walcamp)
June 23—Fifteenth, In Deadly Peril.... 2
June 16—Fourteenth, The Lost Millions.... 2
June 9—Thirteenth, Trapped.... 2
June 2—Twelfth, In Death's Grip.... 2
May 26—Eleventh, Through Fire and Water.... 2
May 19—Tenth, Out of Death's Shadow.... 2
May 12—Ninth, A Leap for Life.... 2
May 5—Eighth, Facing Death.... 2
Apr. 28—Seventh, A Desperate Chance.... 2
Apr. 21—Sixth, The Flames of Death.... 2
Apr. 14—Fifth, At the Mercy of the Monster.... 2
Apr. 7—Fourth, The Passing of Gentleman Yeoff.... 2
Mar. 31—Third, The Vulture's Vengeance.... 2
Mar. 24—Second, The Claws of the Vulture.... 2
Mch. 17—First, The Pool of Mystery.... 2

NEWS AND MAGAZINE REELS

Mondays —Hearst News (International).... 1
Wednesdays—International News.... 1
Fridays —Current Events (International).... 1
Fridays —New Screen Magazine (Universal).... 1

VITAGRAPH EXCHANGES

June 30—The Spark Divine (Alice Joyce).... 5
June 23—Beauty Proof (Harry T. Morey).... 5
June 16—Too Many Crooks (Gladys Leslie).... 5
June 9—A Rogue's Romance (Earle Williams).... 5
June 2—The Little Boss (Bessie Love).... 5
May 26—Thin Ice (Corinne Griffith).... 5
May 12—Beating the Odds (Harry Morey).... 5
May 5—A Stitch in Time (Gladys Leslie).... 5
Apr. 28—The Usurper (Earle Williams).... 5
Apr. 21—A Yankee Princess (Bessie Love).... 5

VITAGRAPH SPECIALS

June 16—The Painted World (Anita Stewart).... 5
May 19—The Third Degree (Alice Joyce).... 7
Apr. 28—Two Women (Anita Stewart).... 5
Mch. 10—From Headquarters (Special—Anita Stewart).... 5
Feb. 24—The Lion and the Mouse (Special-Alice Joyce).... 6
Jan. 5—The Common Cause (Rawlinson-Breamer).... 7

BIG V SPECIAL COMEDIES

June 2—Healthy and Happy (James Aubrey).... 2
May 19—Tootsies and Tomales.... 2
May 5—Fares and Fair Ones (Montgomery and Rock).... 2

LARRY SEMON COMEDIES

July 7—His Home, Sweet Home.... 2
June 9—The Star Boarder.... 2
May 12—Passing the Buck.... 2

PERILS OF THUNDER MOUNTAIN

(Fifteen Two-Reel Episodes Starring Antonio Moreno and Carol Holloway)
Sept. 1—Fifteenth, Fate's Verdict.... 2
Aug. 25—Fourteenth, The Hut of Disaster.... 2
Aug. 18—Thirteenth, The River of Dread.... 2
Aug. 11—Twelfth, The Rushing Horror.... 2
Aug. 4—Eleventh, In the Ocean's Grip.... 2
July 28—Tenth, The Flaming Sacrifice.... 2
July 21—Ninth, Prisoner of the Deep.... 2
July 14—Eighth, The Iron Clutch.... 2
July 7—Seventh, The Lightning Lure.... 2
June 30—Sixth, The Tree of Torture.... 2
June 23—Fifth, The Cliff of Treachery.... 2
June 16—Fourth, Cave of Terror.... 2
June 9—Third, The Teeth of Steel.... 2
June 2—Second, The Bridge Trap.... 2

THE MAN OF MIGHT (Serial)

(Fifteen Two-Reel Episodes Starring William Duncan)
May 5—Fifteenth, The Rescue.... 2
Apr. 28—Fourteenth, The Living Catapult.... 2
Apr. 21—Thirteenth, The Flood of Despair.... 2
Apr. 14—Twelfth, The Volcano's Prey.... 2
Apr. 7—Eleventh, The Ship of Dread.... 2
Mar. 31—Tenth, Double Crossed.... 2
Mar. 24—Ninth, The Crashing Horror.... 2
Mar. 17—Eighth, The One Chance.... 2
Mar. 10—Seventh, Into the Trap.... 2
Mar. 3—Sixth, The Height of Torment.... 2
Feb. 24—Fifth, The Human Shield.... 2
Feb. 17—Fourth, The Gripping Hand.... 2
Feb. 10—Third, The Creeping Death.... 2
Feb. 3—Second, The Leap Through Space.... 2
Jan. 27—First, The Riven Flag.... 2

WARREN, EDWARD, PRODUCTIONS, INC.

(At State Right Exchanges)
Weavers of Life....
Souls Redeemed....

WESTERN IMPORT COMPANY

(At State Right Exchanges)
Mickey (Mabel Normand)....

WORLD FILM EXCHANGES

June 30—Home Wanted (Madge Evans).... 5
June 23—Love and the Woman (June Elvidge).... 5
June 16—The Devil's Trail (Betty Compson-George Larkin).... 5
June 9—Through the Toils (Montagu Love).... 5
June 2—Phil for Short (Evelyn Greeley).... 5
May 26—The Amateur Widow (Zena Keefe).... 5
May 19—The Unwritten Code (Shirley Mason).... 5
May 12—The Social Pirate (June Elvidge).... 5
May 5—Ginger (Violet Palmer).... 5
Apr. 28—Three Green Eyes (All Star Cast).... 5
Apr. 21—The Quickening Flame (Montagu Love-June Elvidge).... 5
Apr. 14—The Scar (Kitty Gordon-Irving Cummings).... 5
Apr. 7—The Little Intruder (Louise Huff-Johnny Hines).... 5

SPECIALS

Mar. 16—The Better 'Ole.... 7
Feb. 10—What Shall We Do With Him?.... 5
Jan. 6—Under Four Flags (Official Government Picture).... 5

UNITED PICTURE THEATRES

—The Woman Under Oath (Florence Reed).... 5
—A Man's Fight (Dustin Farnum).... 5
June 8—Playthings of Passion (Kitty Gordon).... 5
Apr. 13—Her Code of Honor (Florence Reed).... 5
Feb. 23—A Man in the Open (Dustin Farnum).... 6
Jan. 26—Adele (Kitty Gordon).... 6
Jan. 5—The Light of Western Stars (Dustin Farnum).... 6

NEW REELS

Tuesdays—Kinograms.... 1
Saturdays—Kinograms.... 1

KLEINE SYSTEM, GEORGE

Triple Trouble (Charley Chaplin)....
Behind the Lines in Italy....
Conquered Hearts....

Simplex

EXHIBITORS—PROJECTIONISTS

HERE ARE A FEW POINTS TO BEAR IN MIND WHEN BUYING YOUR NEXT PROJECTOR

JUST REMEMBER

THAT——

THE WORLD'S LARGEST AND FINEST THEATRES USE SIMPLEX——

88% OF THE LEADING FILM STUDIOS RUN THEIR FILM ON SIMPLEX——

THE WORLD'S GREATEST PRODUCERS PROJECT THEIR MASTERPIECES ONLY ON SIMPLEX——

BECAUSE

☞ THE SIMPLEX CONTAINS THE FINEST MATERIAL FOUND IN ANY COMMERCIAL PROJECTOR.

☞ THERE IS MORE TIME SPENT IN THE BUILDING OF THE SIMPLEX THAN IN ANY OTHER PROJECTOR.

☞ One hour and ten minutes is spent on the making of one Simplex gear alone, while the builders of some projectors are content to use die-cast gears that are moulded all ready for use.

☞ SIMPLEX CONTAINS MORE PRACTICAL ADVANTAGES THAN ANY OTHER PROJECTOR.

ALL OF WHICH IS WHY MOST EVERY DAY—MEN WHO HAVE RUN SIMPLEXES EVERY DAY AND NIGHT FOR FIVE YEARS AT A MAXIMUM COST OF LESS THAN $25.00 FOR UPKEEP WRITE US UNSOLICITED TESTIMONIALS TELLING US ABOUT IT.

AND DON'T FORGET THAT WITH ALL OF THESE ADVANTAGES THE SIMPLEX COSTS NO MORE THAN ANY OTHER PROJECTORS.

IF YOUR PROJECTION ROOM IS THE HEART OF YOUR THEATRE, IT WILL PAY YOU TO TALK TO A SIMPLEX USER BEFORE YOU BUY YOUR PROJECTOR.

THE PRECISION MACHINE CO. INC.
317 East 34th: St— New York

Before you place your developing and printing contract, investigate carefully the statements made by all who solicit your business.

Don't be misled by unsubstantiated claims which may be simply assertions—

Distinguish between one who really *has* and those who merely *hope*—

Make every man prove his proposition and submit evidence of established ability and actual accomplishment—

Determine definitely whether you are asked to believe *facts* or *fancies*—

Then, make the proper comparisons!

By virtue of our superior ability, record, and power we merit the privilege of serving you.

Ask First National Exhibitors' Circuit.

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.

TRADE MARK

PERFECT DEVELOPING & PRINTING

There are reasons—
Come and see them.

JUNE 21, 1919

Motion Picture News

Reg. U. S. Patent Office

DOMINATES THE FIELD

In the News next week—

THE complete announcement of the new policy of production, distribution and exploitation of Paramount-Artcraft Pictures.

After months of detailed preparation the new plan has been fully formulated—a plan that only the biggest motion picture company in the business could attempt.

It is a plan with a definite idea back of it—an idea based on fairness to the exhibitor. It carries out even further the policy of co-operative fair dealing that has made exhibitors of Paramount-Artcraft Pictures the most successful in the field today.

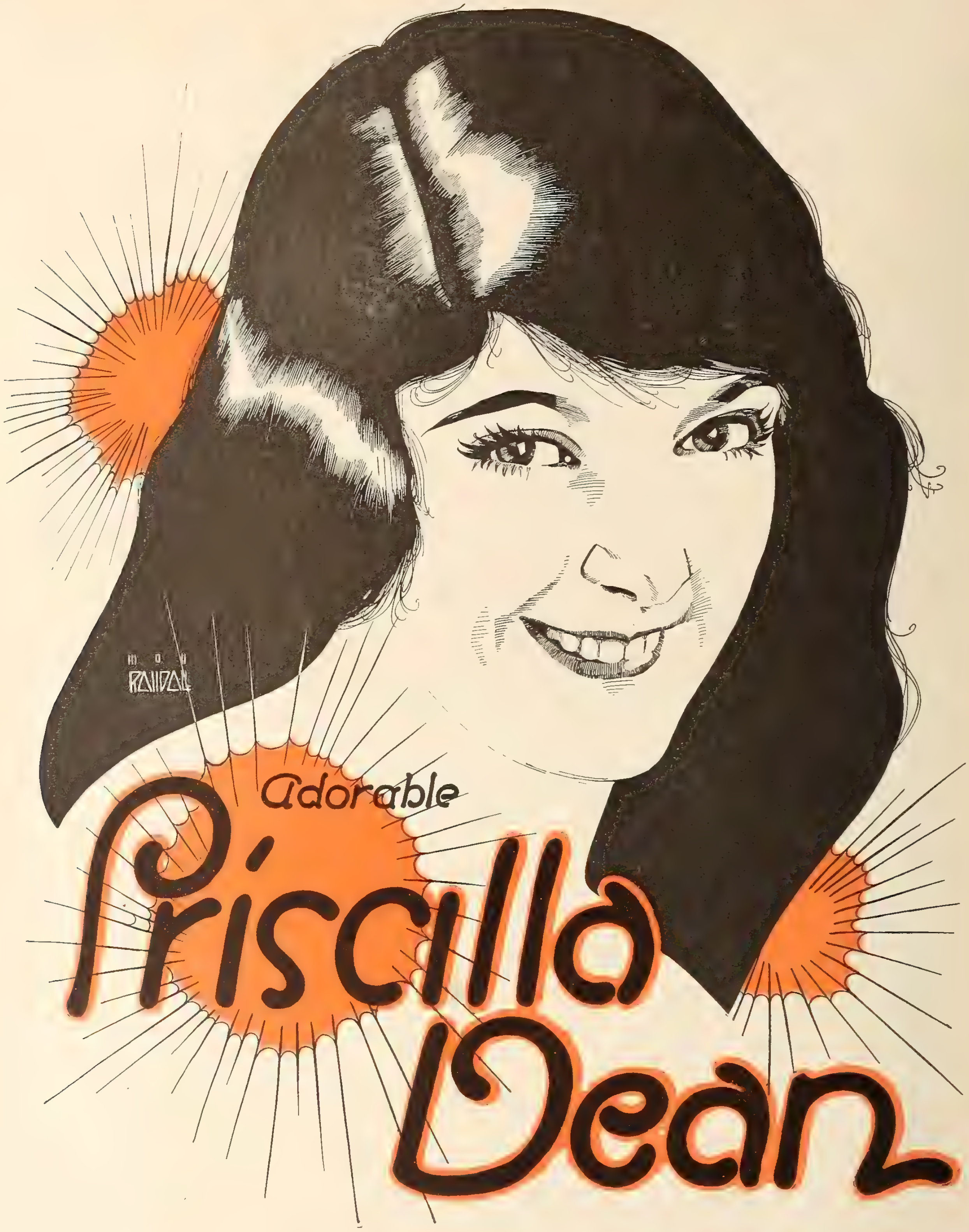
It is *Good News* for every showman in the business.

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

VOL. XIX-NO. 25 *Entered as Second Class Matter October 13, 1913, at the Post Office at New York, N. Y., under the act of March 3rd, 1879* **PRICE 15 CENTS**
Published Weekly—$2.00 a year
Chicago — 729 Seventh Avenue, New York — Los Angeles


Adorable
Priscilla
Dean

in

"PRETTY SMOOTH"

An Artistic Triumph and
A Universal Special Attraction

DOUGLAS
FAIRBANKS
in "The Knickerbocker Buckaroo"
An ARTCRAFT Picture
Directed by ALBERT PARKER.

LOOK 'EM OVER

"SURE fire stuff. Certain of a crowd and deserves it." . . . . Variety.

"No Fairbanks' picture ever has had more amusing titles. Sequences showing Doug going west are good enough to make the Spinx crack a smile." . . . . Wid's.

"One of the most entertaining features it has been our good fortune to see. No reason why it should not score heavily. Offers a 'clean-up' for exhibitors." . . . . Exhibitor's Trade Review.

"Fairbanks has found some new stunts. Elaborately staged where elaborateness would count" . . . . N. Y. Times.

"Proves himself the Samson of the movies. Gave the audience the maximum of enjoyment" . . . . N. Y. Sun.

"The S. R. O. sign will be working overtime. Worth waiting for. Fairbanks never better" . . . . N. Y. Telegraph.

"Pep, adventure, mystery, romance.—A sure antidote for spring fever" . . . . Chicago Journal.

"The picture was well worth waiting for. Biggest thing Doug has done. A 100 per cent production" . . . Shea Hippodrome, Buffalo, N. Y.

"Extremely well done. Titles excellent. Audiences delighted with it" . . . . N. Y. Tribune.

"Adds more thrills to his long list" . Evening Sun.

"Far above the average of the usual screen production" . . . . N. Y. Globe.

Booked for a quick repeat at Rialto, New York.

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

What would you do with motion pictures if you were master of the world?

IF all the millions of the world's wealth were stored in the next room; if all the natural scenery of five continents were within your reach—and the seven seas and all the ships that plough their waves?

You could then make motion pictures exactly as a superman would make them, difficulties vanishing at your touch, romance taking shape at your merest beckon.

Dramatists, directors, stars, technicians, scenery, oceans, forests, mountains, each fulfilling perfectly a function in your plan, would contribute to a photoplay that would be a masterpiece.

If you wanted an active volcano in your picture you would ask your geographers and geologists which was the most suitable one on the crust of the planet, and you would despatch an expedition across continents to "shoot" it.

If you wanted to show in one picture for a few moments an actual scene on the banks of the great, grey Ganges, you would cable your European representatives to journey to India and do the job.

The leasing of a tropic island, the renting of a railroad, the transplanting of ten thousand palm trees, would be trifles in your eyes. Always you would be offered the cream of the dramatic genius of the world *first*. That would be a foregone conclusion!

This is the sort of thing you might do if you were master of the world.

What will you say when we tell you that now—

after seven years—

Paramount-Artcraft has mobilized all the great geniuses of production; dramatists, directors, artists, technicians; and is equipped with world-wide facilities and unlimited resources to make for *you*, to be shown in *your* theatre, *exactly* the kind of motion pictures you would make if you *were* master of the world.

Great power carries with it great responsibility. We owe it to you and to all humanity to make this great influence contribute solely to the good and the harmony and the entertainment of the world.

Wholesome American families and their neighbors on all Continents may place implicit trust in the *character* of any picture marked Paramount-Artcraft.

Tremendous Changes are Impending in the Art of the Screen

So far you have noted in all the better theatres that Paramount-Artcraft has produced the best pictures of all kinds. You have noted in the great national magazines and newspapers, that Paramount-Artcraft has focussed the attention of people everywhere *upon* those better pictures.

These two facts have created a world-appreciation of the sheer *importance* of motion pictures in enriching the life of the community.

The broadening of this appreciation of motion pictures, with the natural result of finer theatres, more comfortable seating, better music and better presentation generally—not alone in fifty cities but in more than five thousand centres—is the direct result of Paramount-Artcraft policy.

All this Makes Possible the Next Great Step in the Industry

You are about to become the deciding factor in the success of a new and audacious producing and distributing policy.

You are to decide by your presence at the showing of every one of these new Paramount-Artcraft Pictures that you want a big picture not just three or four times a year, but a big picture twice or three times a week!

Every Paramount-Artcraft Picture will be a big picture and each one will prosper on its own merit, quite apart from what is called program or series booking.

You may not understand fully the nature of this development by the written explanation. You surely will WHEN YOU SEE IT ON THE SCREEN.

The progress of the motion picture industry is measured by the progress of FAMOUS PLAYERS-LASKY CORPORATION.

Its resources are unlimited.

Its relationships, like the screen itself, are international.

There is not a single difficulty in the making of any kind of motion picture that Famous Players-Lasky Corporation has not the mental resource and material resources to overcome.

But all this concentration of dramatic skill; directing talent, star-genius, costly equipment and producing audacity would avail nothing without the immense administrative and distributing organization behind it, built up by years of earnest and tenacious effort.

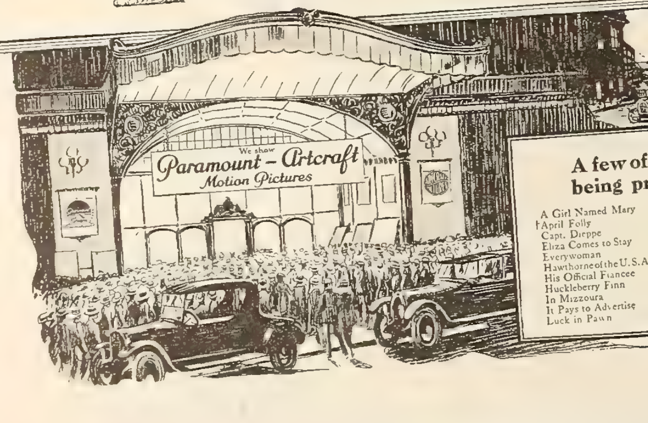
You—*if* you only knew it—*ARE master of the motion picture world.*

And being master, *enjoy the fruits of mastery*, as visible in every one of the coming season's Paramount-Artcraft Pictures.

Paramount-Artcraft Motion Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

Paramount-Artcraft Exchange



A few of the Paramount-Artcraft Pictures that are being produced for release under this new plan

A Girl Named Mary
†April Folly
Capt. Dieppe
Eliza Comes to Stay
Everywoman
Hawthorne of the U.S.A.
His Official Fiancee
Huckleberry Finn
In Mizzoura
It Pays to Advertise
Luck in Pawn
*Mary's Ankle
Miss Hobbs
Mother
Peg O' My Heart
Sadie Love
Sick-A-Bed
Speed Carr
*Stepping Out
The Black Bag
†The Cinema Murder
The Fear Market
The Female of the Species
The Lottery Man
The Market of Souls
¶The Miracle Man
The Misleading Widow
*The Other Woman
†The Restless Sex
The Sea Wolf
The Teeth of the Tiger
The Third Kiss
The Thirteenth Commandment
The Valley of the Giants
The Witness for the Defense
The Young Mrs. Winthrop
Told in the Hills
Too Much Johnson
*What's Your Husband Doing?
*Whistling Jim
Why Smith Left Home
Widow by Proxy

* Thomas H. Ince Production
† Cosmopolitan Production
¶ Mayflower Production

"YOU" in this case means your patrons

IT isn't only the exhibitor who is interested in the new plans of Famous Players-Lasky Corporation for the production and distribution of better pictures than have ever been made before. The public wants to know about it.

Through its national advertising, Famous Players-Lasky has taught the public to go to the theatre that shows Paramount-Artcraft Pictures —and says so! It has educated millions of picture goers, new and old. This successful advertising policy is based on the evident fact that these best pictures must be sold to the public as well as to the exhibitor.

So the announcement of this great step forward in motion picture production comes with interest already aroused on the part of the great picture public.

The full page advertisement, reproduced on the opposite page, will appear in the biggest newspapers in the United States. It is addressed to the public—*your* public—and it tells the story of this great new step.

It does more—it brings that great public to *your* theatre, if you are an exhibitor of Paramount-Artcraft Pictures. It gives you a chance to say, " Here is the place where these greatest pictures will be shown." It enforces the fact that the public is a partner in the success of this great project. It shows *your* patrons that responsibility rests on *them* to make their finest entertainment a continued success, by patronizing *your* theatre.

It paves the way for your greater prestige and greater success as an exhibitor of the best pictures made.

The biggest cities in your territory are in this list:

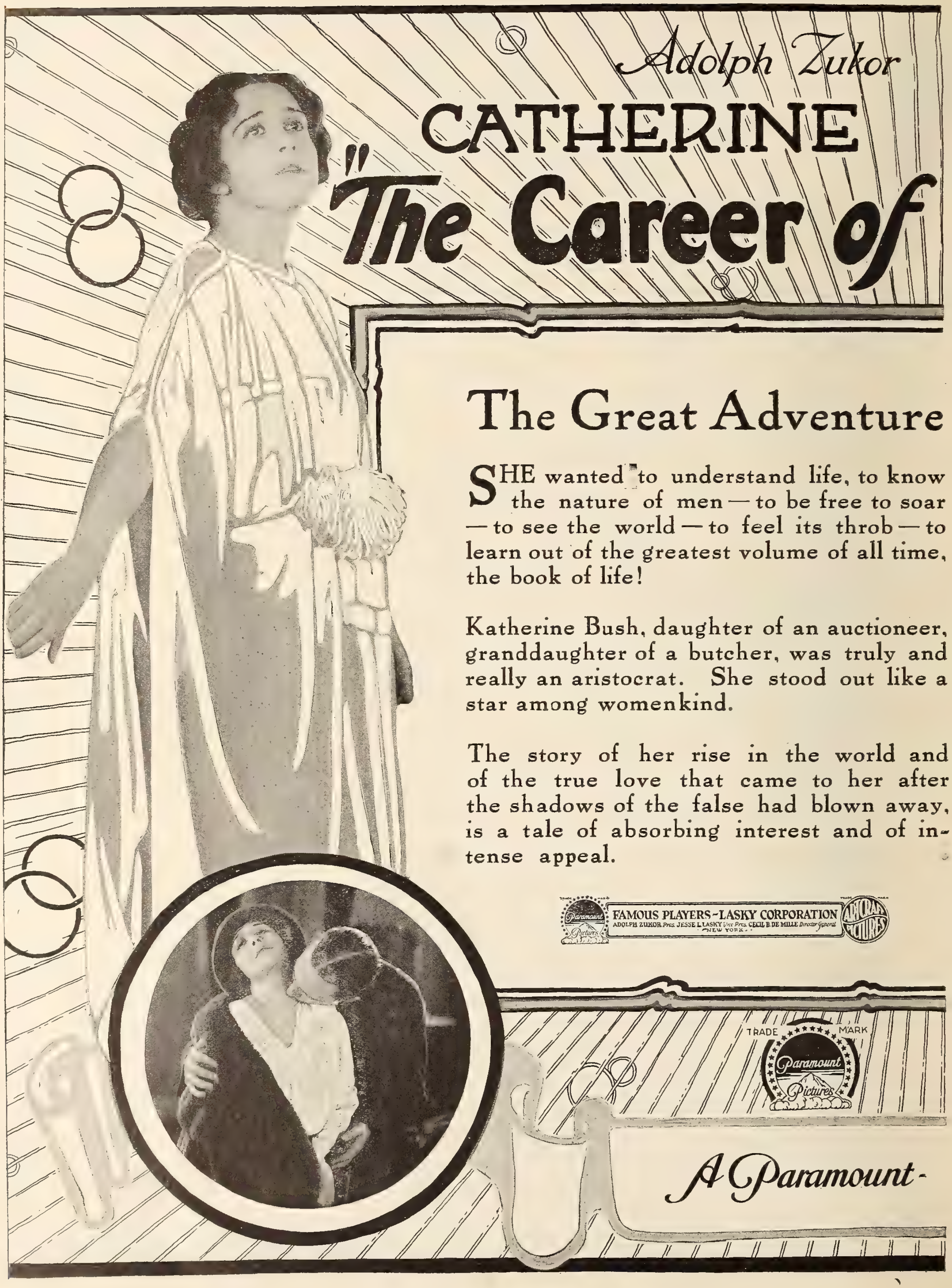
CITY	PUBLICATION	CIRCULATION	CITY	PUBLICATION	CIRCULATION
Atlanta	Georgian American	95,480	New Haven	Register	21,693
Boston	Post	354,725	New Orleans	Item	84,673
Buffalo	Courier	105,556	New York	Times	434,157
Chicago	Tribune	633,315	New York	Journal	657,912
Cincinnati	Post	217,449	Pittsburgh	Press	127,364
Cleveland	Plain Dealer	199,681	Philadelphia	Inquirer	335,776
Dallas	News	97,726	Portland, Ore.	Oregonian	97,049
Denver	Post	140,294	Portland, Me.	Express & Advertiser	20,232
Des Moines	Register & Tribune	128,871	Salt Lake City	Tribune	62,839
Detroit	News	171,014	San Francisco	Examiner	257,456
Kansas City	Star	219,664	St. Louis	Post Dispatch	329,208
Los Angeles	Sunday Examiner	162,334	Seattle	Times	88,560
Minneapolis	Tribune	153,400	Washington	Star	75,228

Total......................................5,271,656

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES



Adolph Zukor

CATHERINE

"The Career of

The Great Adventure

SHE wanted to understand life, to know the nature of men — to be free to soar — to see the world — to feel its throb — to learn out of the greatest volume of all time, the book of life!

Katherine Bush, daughter of an auctioneer, granddaughter of a butcher, was truly and really an aristocrat. She stood out like a star among womenkind.

The story of her rise in the world and of the true love that came to her after the shadows of the false had blown away, is a tale of absorbing interest and of intense appeal.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK Paramount Pictures

A Paramount

Presents

CALVERT in

"Katherine Bush"

A Money Picture

"THE Career of Katherine Bush" is a box-office winner.

The story by Elinor Glyn is known to thousands who have read the serial and the novel. The production has been made with a splendor of settings and gowns that such a subject demands. The players are popular artists of recognized talent.

Exhibitors will find in "The Career of Katherine Bush" a subject worthy of big exploitation and an extended run.

The scenario is by Kathryn Stuart, the direction by Roy W. Neill.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

TRADE MARK
ARTCRAFT PICTURES

Artcraft Special

JESSE L. LASKY presents
WALLACE

REID

in

"YOU'RE FIRED"

A Paramount Picture

A COMEDY CAST

Wallace Reid is supported by Theodore Roberts, Wanda Hawley, Raymond Hatton, Henry Woodward, Guy Oliver and other noted artists in the O. Henry comedy "You're Fired."

Press books, a full line of accessories and complete service section in the Motion Picture News last week (issue of June 14) will enable exhibitors to put this over big.

By O. Henry *Scenario by Clara Genevieve Kennedy*
Directed by James Cruze

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

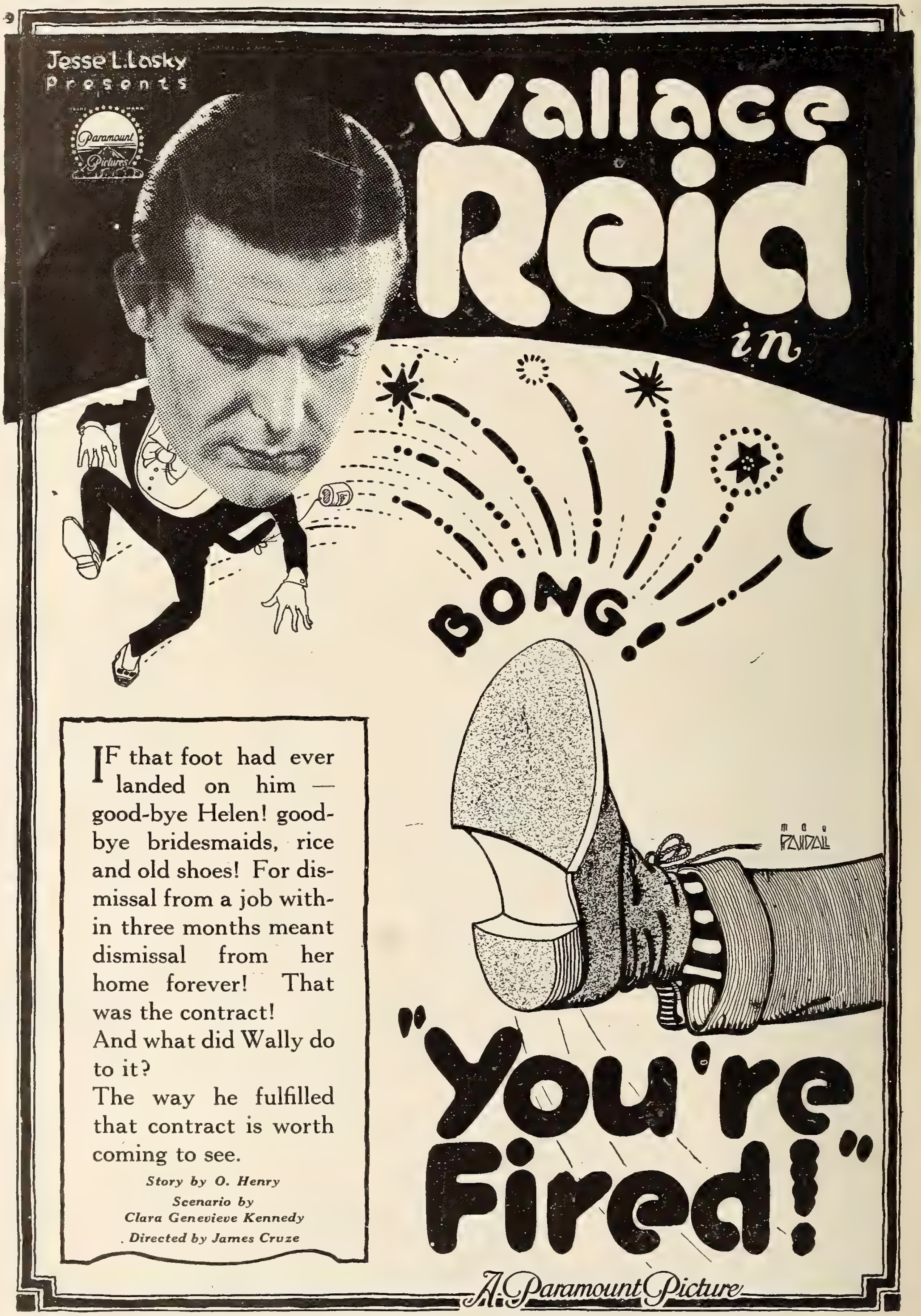
This is the 3 column ad-layout for the Paramount picture, "You're Fired," starring Wallace Reid.

You can get it at your Exchange in cut or mat form.

Use it.

It works!

It has the comedy idea that is necessary for your summer program.


Jesse L. Lasky
Presents
Paramount Pictures
Wallace
Reid
in
BONG!
RANDALL
"You're Fired!"
A Paramount Picture

IF that foot had ever landed on him — good-bye Helen! good-bye bridesmaids, rice and old shoes! For dismissal from a job within three months meant dismissal from her home forever! That was the contract!

And what did Wally do to it?

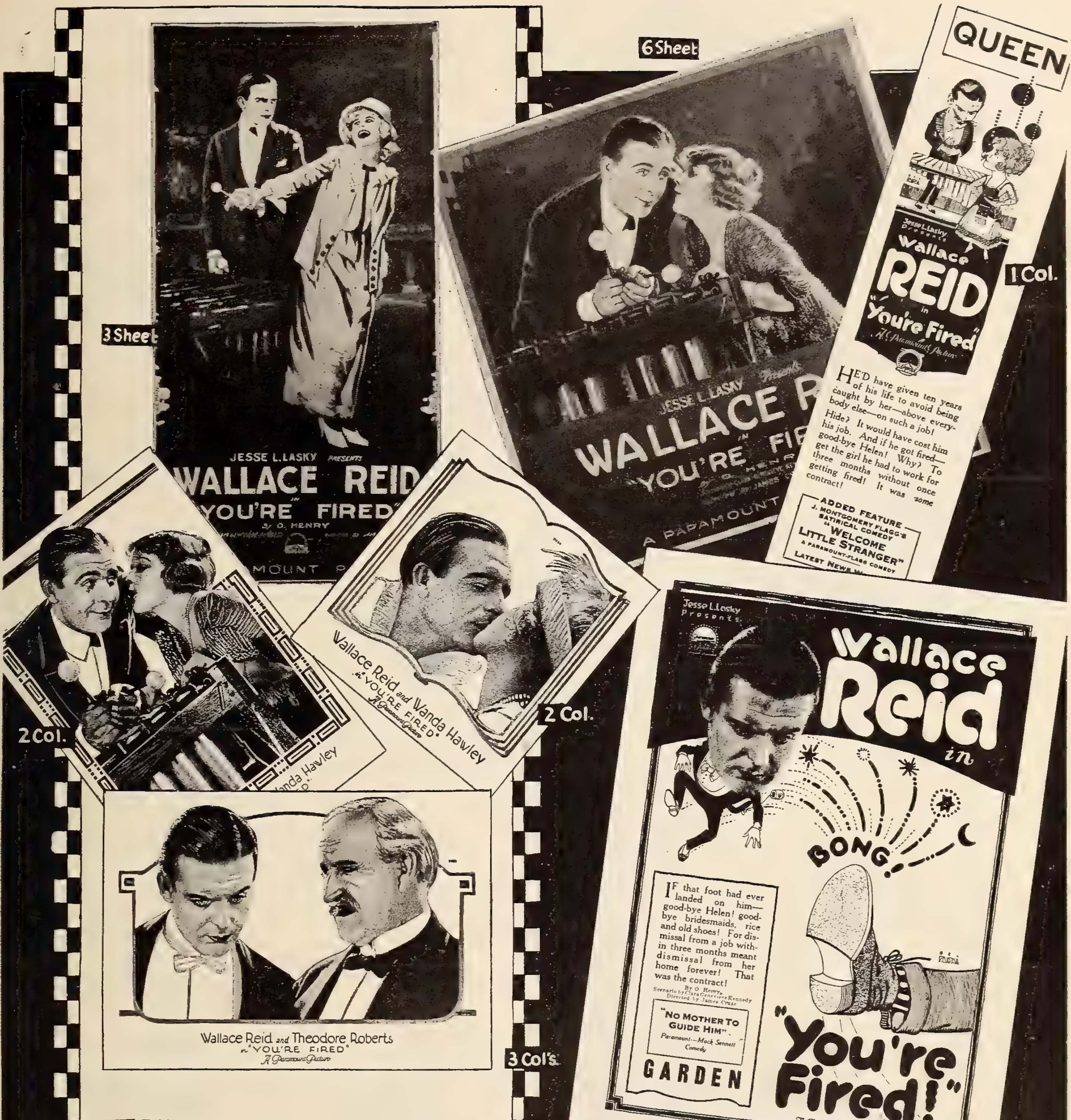
The way he fulfilled that contract is worth coming to see.

Story by O. Henry
Scenario by
Clara Genevieve Kennedy
Directed by James Cruze

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES


6 Sheet
3 Sheet
JESSE L. LASKY PRESENTS
WALLACE REID
IN "YOU'RE FIRED"
BY O. HENRY
A PARAMOUNT PICTURE
JESSE L. LASKY Presents
WALLACE REID
"YOU'RE FIRED"
A PARAMOUNT
QUEEN
Jesse L. Lasky Presents
Wallace REID
in "You're Fired"
A Paramount Picture
1 Col.
2 Col.
Wallace Reid and Wanda Hawley
in "YOU'RE FIRED"
A Paramount Picture
2 Col.
Wallace Reid and Theodore Roberts
in "YOU'RE FIRED"
A Paramount Picture
3 Col's.
Jesse L. Lasky Presents
Wallace Reid
in
BONG!
"You're Fired!"
A Paramount Picture

HE'D have given ten years of his life to avoid being caught by her—above everybody else—on such a job! Hide? It would have cost him his job. And if he got fired—good-bye Helen! Why? To get the girl he had to work for three months without once getting fired! It was some contract!

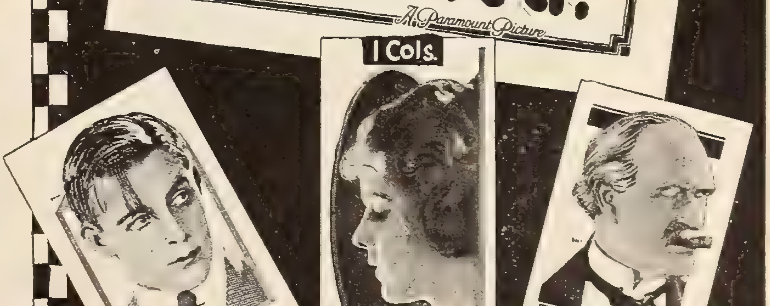
ADDED FEATURE
J. MONTGOMERY FLAGG'S SATIRICAL COMEDY
"WELCOME LITTLE STRANGER"
A PARAMOUNT-FLAGG COMEDY
LATEST NEWS W

IF that foot had ever landed on him—good-bye Helen! good-bye bridesmaids, rice and old shoes! For dismissal from a job within three months meant dismissal from her home forever! That was the contract!

By O. Henry
Scenario by Clara Genevieve Kennedy
Directed by James Cruze

"NO MOTHER TO GUIDE HIM"
Paramount—Mack Sennett Comedy

GARDEN


1 Cols.
WALLACE REID
in "You're Fired"
A Paramount Picture
9058
WANDA HAWLEY
Supporting
WALLACE REID
in "You're Fired"
A Paramount Picture
THEODORE ROBERTS
Supporting
WALLACE REID
in "You're Fired"
A Paramount Picture

THESE posters and ad-layouts are the comedy kind, in keeping with the fun in "You're Fired." Get them from your exchange, splash them all over town and you will cash in on this corking fun-picture.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ADOLPH ZUKOR
PRESENTS
IRENE

CASTLE

in

"The Firing Line"

By Robert W. Chambers
Scenario by Clara Beranger
Directed by Charles Maigne,

Paramount - Artcraft Special

IRENE CASTLE, whose name has come to be a synonym for grace, beauty and the charm of wonderful gowns, will appear in the society motion picture de-luxe of the present season, to be released in July as a Paramount-Artcraft special.

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES

Jesse L. Lasky
presents
VIVIAN MARTIN

IN

"AN INNOCENT ADVENTURESS"

A Paramount Picture

Here's the Very Note

THE note to play on for "An Innocent Adventuress" is the decided charm of Vivian Martin in appealing stories, simple heart-interest, human stories of love and adventure.

"An Innocent Adventuress" is one of them. You'll like it and your patrons will too.

by Clara Genevieve Kennedy directed by Robert Vignola

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK
ARTCRAFT PICTURES

C. L. CHESTER PRODUCTIONS

Outing-Chester Pictures

120 West 41st St., New York

"They are undoubtedly the most interesting short subjects we have ever presented to an audience. Give us more short subjects of this caliber and we will be delighted."—*Mr. H. J. Schad, Carr & Schad, Inc., Reading, Pa.*

□

"We have had more favorable comments on these pictures than on any other short subjects, and, in fact, they bring us steady business on the nights they are shown.

"For consistently excellent photography, apt titles, and interesting subjects they cannot be equalled."—*Mr. E. L. Franck, Oasis Theatre, Ajo, Ariz.*

□

"These are easily the most wonderful one-reelers or featurettes I have ever run."—*Mr. Theodore Hayes, New Garrick, St. Paul.*

□

"They are by all odds the best scenics I have ever shown, in fact are more than scenics because of the human interest introduced. I have had many inquiries and words of praise regarding them from my patrons."—*Mr. D. H. Schuhmann, Florence Theatre, Pasadena, Cal.*

□

"Your Outing-Chester Pictures are certainly great from every standpoint. Personally I thought them wonderful and was most pleased to find that they are a splendid box office attraction.

"They are growing in popularity every week. This little note will doubtless surprise you, for I so seldom enthuse."—*Harriette Ohming, Starland Theatre, Michigan City, Ind.*

□

"I have yet to see a single reel which, in the estimation of both myself and my patrons, can compare with the Outing-Chester series of pictures. They are just great." — *Mr. Reeves, Strand Theatre, Portland, Me.*

□

"Would not be without an Outing-Chester while they are in the market. It is the biggest single reel that I ever saw."—*Mr. Stanley Sumner, Mgr. Allston Theatre, Allston, Mass.*

□

"I attribute much of the success of the theatre to the surrounding show, and therefor devote really more time to the selecting of short subjects than I do to my feature productions, and for consistently good short subject attractions I feel that Outing-Chester is the best buy in the film market.'—*Mr. Harry H. Rush, 56th Street Theatre, Philadelphia, Pa.*

June 14, 1919.

To Exhibitors:

You are offered here the opportunity so often desired--to talk to brother exhibitors about an important release.

These are voluntary statements from managers of theatres large and small, in big cities and in villages.

Such far-sighted exhibitors are abreast of the times. They are adding to the attendance - producing power of their programs by increasing the feature element. They are working toward an all-feature program.

They say that each Outing-Chester Picture is a one-reel feature, which makes hosts of friends, and brings them back every week.

Yours for results,

C L Chester

THE AUDITORIUM
Saginaw, Michigan

May 29th, 1919.

Your last Outing-Chester we showed here was one of the big features of our show. Our patrons commented as much on that particular subject as they did on the main feature, if not more. I am pleased to say that as long as we can get those features every week I will boost them in my advertising, as I think they are bringing money into the box office.

J. P. WALTERS.

"The most interesting short subject we know of."—*Mr. J. P. Cox, Cox Theatres, Cape May, N. J.*

□

"I don't know of a single reel being put out that can even compare with the Outing-Chesters." —*Mr. Thos. P. Ronan, Palace Theatre, Danville, Ill.*

□

"I have used all of your Outing-Chester Pictures in all my theatres, starting with number one, and have just finished number nine, and wish to congratulate you on the class of release that you are giving us. To my mind Outing-Chesters are the best single reel pictures on the market today of their kind, and we want you to continue supplying us each and every week for as long as you get them."—*Mr. Spyros P. Skouras, Pageant, Olympia, Lyric Theatres, St. Louis, Mo.*

□

"They certainly are a beautiful clean subject. It is refreshing to know that an exhibitor can secure this kind of a picture for his patrons each week."—*Mr. James J. McGuinness, Gen. Mgr., Gordon Olympia Theatres, New England.*

□

"Don't forget my Outing-Chester. My patrons certainly enjoy them."—*Mr. Frank Campbell, Rex Theatre, Waltham, Mass.*

□

"I have had more favorable comment from my patrons regarding the above subjects than anything that I have ever had in the house."—*Mr. Rollins, Star Theatre, Boston, Mass.*

□

"I can't say too much about your series of Outing-Chester Travel Pictures. They are just wonderful. Would not be without them."—*Mr. Jos. Coyle, Codman Sq. Theatre, Dorchester, Mass.*

□

"Each time I run one, they want to know when they can see the next."—*Mr. Rosen, Lyric Theatre, Minneapolis.*

□

"Your pictures unmistakingly possess quality, and give satisfaction—quite above the average of any other similar feature—and they have so impressed our patrons that even the hardest to please have commented upon them to us."—*Mr. Charles H. Braun, Miller Theatre, Milwaukee.*

Take Fairbanks for example—

How often have you said to yourself,

"If I could only take the real big things like these Douglas Fairbanks pictures, get them by themselves, picture for picture, and run them until I had gotten all there was out of them, I'd be doing something.

"Promises of what is going to happen in the future don't interest me. Stars who are going to be great 'some day' mean nothing to me to-day.

"I know the kind of picture that makes money for me *now*. I know the artists who are positive box-office attractions, and if I ever get the chance to play those pictures without being obliged to give time to films that only trail along, I'll be able to call my theatre a real business."

That chance—that opportunity to make your theatre a real business—is here.

On September first, United Artists Corporation will release its initial production—A DOUGLAS FAIRBANKS PICTURE.

You can book this picture now. In booking it, you can drop every other consideration from your mind. The picture will be rented to you free and clear of any tie-up with any other production. You can get this one hundred per cent attraction on a basis that allows you to realize its full opportunities of profit for yourself.

You can come into the open market, get the best that the field offers—and yet—

Run your own business your own way.

The productions of

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
and D. W. GRIFFITH

to be released by United Artists Corporation will all be rented on the same open, single picture basis.

Concentrated here is the very height of artistry and popular appeal, made available to Exhibitors by a rental policy that insures greater profits for the picture theatres of the country than have ever before been possible.

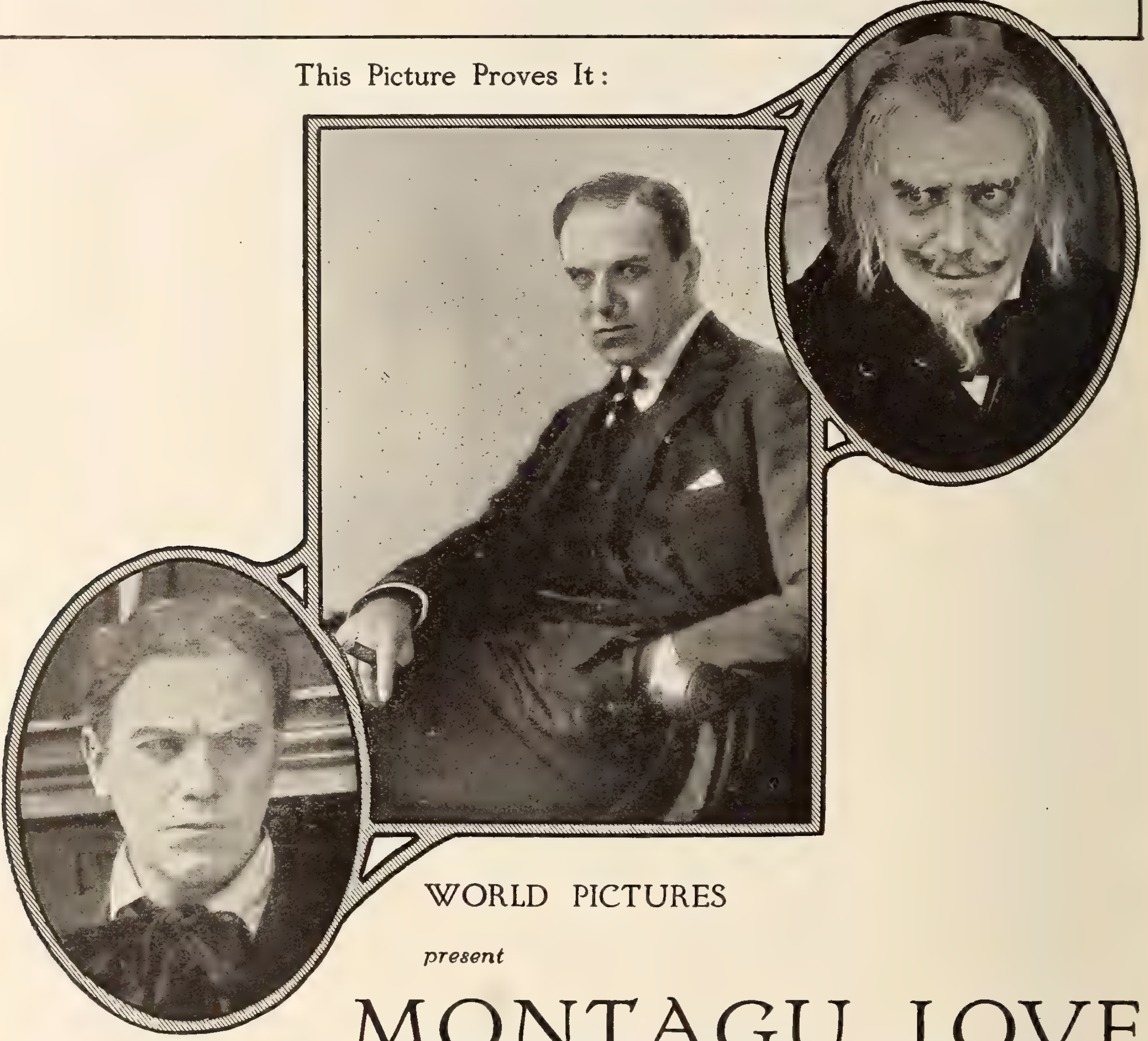
And these profits are assured by the tangible, known values of the United Artists, not by promises of future possibilities.

UNITED ARTISTS CORPORATION
729 Seventh Avenue
NEW YORK CITY
OSCAR A. PRICE, President.
HIRAM ABRAMS, General Manager.

WORLD PICTURES

THE MANSFIELD OF THE SCREEN

This Picture Proves It:



WORLD PICTURES

present

MONTAGU LOVE

in

"THROUGH THE TOILS"

With Ellen Cassity By Koby Kohn Directed by Harry O. Hoyt

NOT WHAT WE SAY——

ASK YOUR PUBLIC

SELECT SP PICTURES

presents

"BOLSHEVISM ON TRIAL"

Here are a few of the representative houses of highest standing, in all parts of the country, selected at random from the long list of those which have shown this timely Special Attraction, and shown it with the greatest success.

STRAND THEATRE
Portland, Maine

COLONIAL THEATRE
Richmond, Virginia

EMPIRE THEATRE
New London, Connecticut

MOUNT MORRIS THEATRE
New York City

ALHAMBRA THEATRE
Cincinnati, Ohio

HIPPODROME
Baltimore, Maryland

WOODLAWN THEATRE
Chicago, Illinois

LUBLINER AND TRINZ CIRCUIT
Chicago, Illinois

GRAND THEATRE
Gary, Indiana

PRINCESS THEATRE
Dubuque, Iowa

CASINO THEATRE
Spokane, Washington

MARCUS LOEW CIRCUIT
Manhattan, Brooklyn, Bronx and
New Rochelle, New York
Hoboken, New Jersey

WELLS THEATRE
Norfolk, Virginia

PROCTOR'S THEATRE
Schenectady, New York

ALHAMBRA THEATRE
Brooklyn, New York

STRAND THEATRE
Canton, Ohio

IMPERIAL THEATRE
Newport News, Virginia

TWENTIETH CENTURY THEATRE
Chicago, Illinois

COLONIAL THEATRE
La Salle, Illinois

PRINCESS THEATRE
Sioux City, Iowa

AMERICA THEATRE
Denver, Colorado

VICTORY THEATRE
Tacoma, Washington

TURNER AND DAHNKEN CIRCUIT
Oakland, Sacramento, Stockton and San Jose, California

These houses play pictures that pay. Are you booked?

From the novel
"COMRADES."
By Thomas Dixon

Produced by
MAYFLOWER PHOTOPLAY CORP.
Isaac Wolper, Pres.

SELECT SP PICTURES

presents

ALICE BRADY

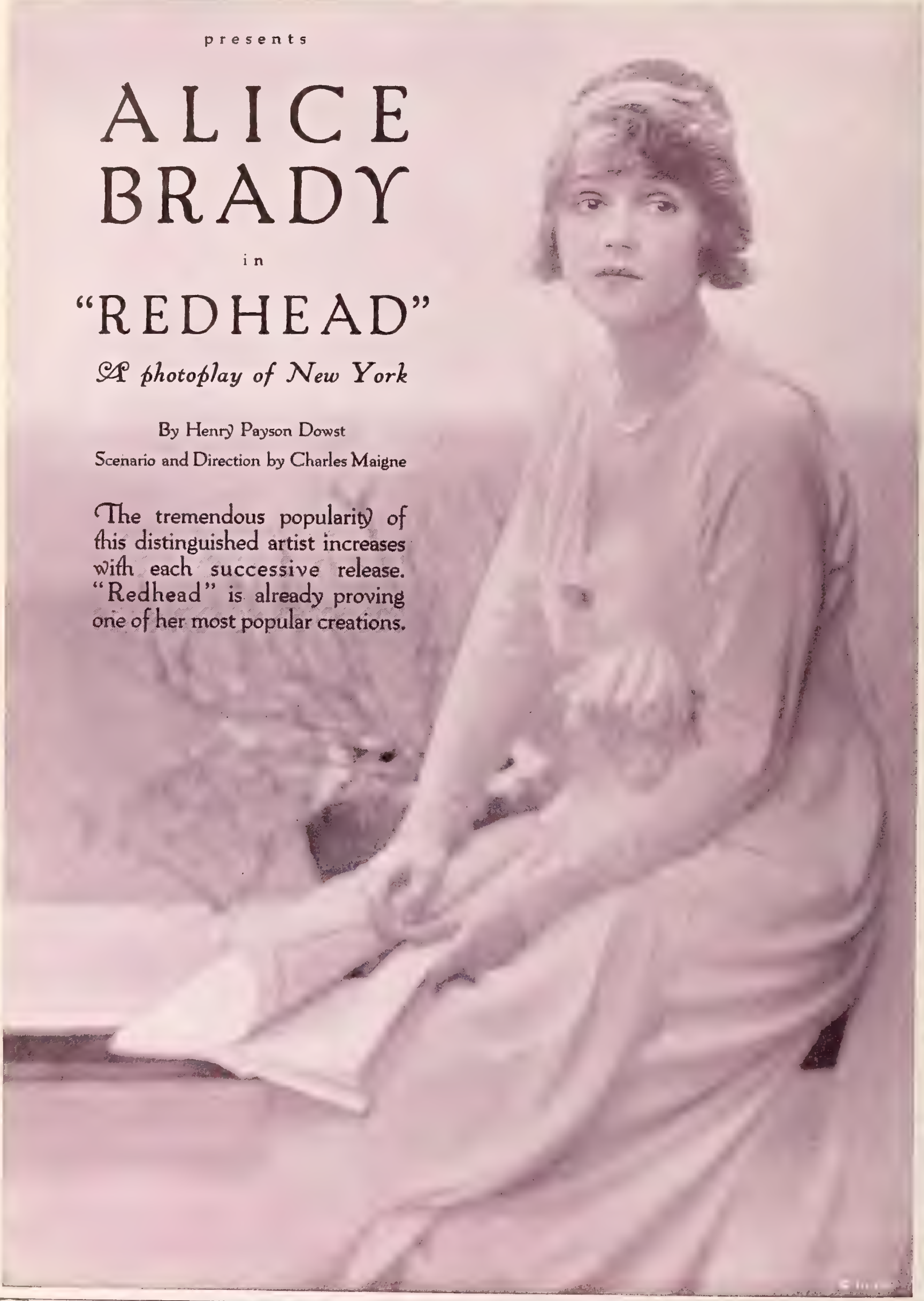
in

"REDHEAD"

A photoplay of New York

By Henry Payson Dowst
Scenario and Direction by Charles Maigne

The tremendous popularity of this distinguished artist increases with each successive release. "Redhead" is already proving one of her most popular creations.



SELZNICK
PICTURES

He married
her for
spite!

SELZNICK PICTURES

OLIVE THOMAS

The famous "baby vamp" of "Upstairs and Down" in a startlingly different role,——————in

SELZNICK
PICTURES

"THE SPITE BRIDE"

By Louise Winter

A drama of youthful impulse.

Distributed by
SELECT PICTURES CORPORATION

SELZNICK PICTURES

ELAINE HAMMERSTEIN
EIGHT PICTURES YEARLY
DISTRIBUTED BY SELECT

SELZNICK PICTURES

EUGENE O'BRIEN
IN
"THE PERFECT LOVER"
A RALPH INCE PRODUCTION
DISTRIBUTED BY SELECT

SELZNICK
PICTURES

WE TOLD YOU SO.

NOW LISTEN TO MR. JOS. L. PLUNKETT, MANAGER STRAND THEATRE, NEW YORK:

"OLIVE THOMAS IN 'UPSTAIRS AND DOWN' IS A CLEAN-UP AT THE STRAND THIS WEEK.

"THIS STAR HAS BEEN MADE ONE OF THE BIGGEST BETS IN PICTURES, BY SELZNICK EXPLOITATION."

Distributed by
SELECT PICTURES CORPORATION

American Film Company Inc.
Presents

MARGARITA FISHER
IN
"TRIXIE FROM BROADWAY"

By Agnes C. Johnston
Directed by Roy W. Neill

A story of stageland and the chorus girl who thought she could leave it for a home and husband.

A snappy, fast moving, melodramatic comedy-drama with a surprise finish. One of Fisher's best.

Exhibitor Comment on Recent Fisher Releases:

"Elegant entertainment."—"Big business two days."—"Splendid picture to big business."—"Good picture, good puller."—"Delighted our patrons." "Three days to capacity business"—"Fisher productions very popular."

Produced by
AMERICAN FILM COMPANY, *Inc.*
Samuel S. Hutchinson, *President*

AMERICAN FLYING "A" PICTURES

Distributed by
PATHÉ

The Woman Who Feared Love

SAMUEL GOLDWYN
PRESENTS

PAULINE FREDERICK

IN

THE FEAR WOMAN

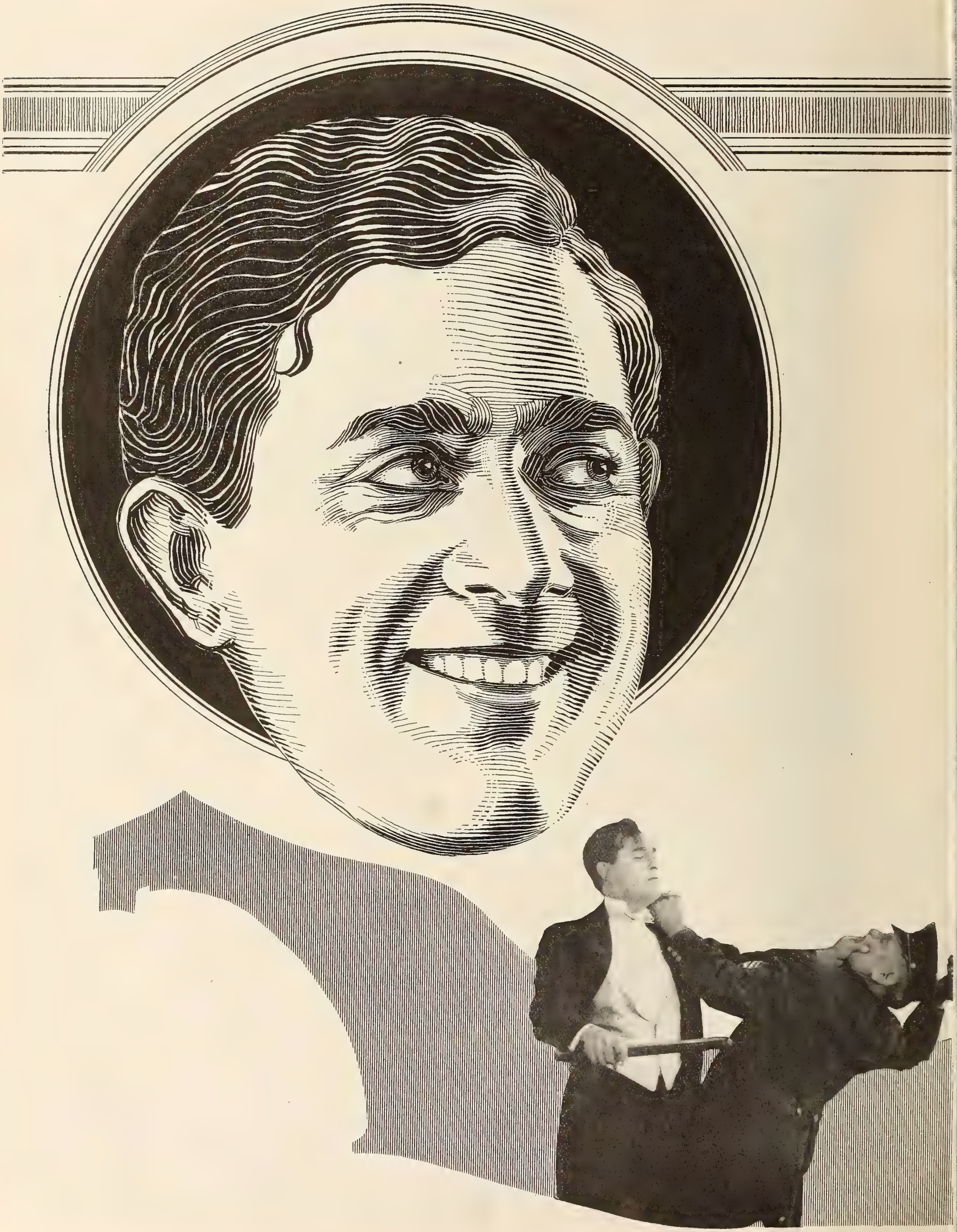
by
Izola Forrester
Directed by
John A. Barry

Black mists of dread rose between her eyes and the eyes of her lover—dread of the living past and the ghosts of yesterday. And fear that her love might perpetuate the terrible thing she had seen in the dead eyes of her father.

The story of how this fine sensitive passionate woman rose from the depths of that fear, fighting and conquering, makes a gripping drama peculiarly suited to the wide emotional range of Pauline Frederick.

"The Fear Woman" gives the great emotional star every opportunity to exert to the full her power, her beauty, her *magnificent appeal.*

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*



Betzwood Film Company
presents

LOUIS BENNISON

in

The ROAD CALLED STRAIGHT

by Wilson Bayley; Directed by Ira M. Lowry

These are the days when Americans want true American entertainment.

They want stories filled with the strength and kindliness of our common life.

They want stories that handle the problems we meet every day, and handle them with splendid optimism.

They want *American idealism* and *American punch.*

No star of the screen has so epitomized the finest and most appealing qualities of genuine Americanism as Louis Bennison.

In no production has Louis Bennison had such full opportunity to demonstrate those qualities as in "The Road Called Straight"—the story of a strong, simple, kindly American who didn't know the meaning of a marriage of convenience.

That is why Louis Bennison, through "The Road Called Straight," has made a quicker conquest of the first run houses than any new star in the screen's history.

GOLDWYN DISTRIBUTING
CORPORATION
SAMUEL GOLDWYN *President*

Start

building your business for the future. Put in the screen magazine of vision—the Ford Educational Weekly. It thinks ahead with the *Patrons* that pay—the people whose word of judgment sends friends to your theatre. It shows them the triumphs of industrial America in which they hope to share. It carries them to lands they expect to visit. It has the quality these people appreciate—the solid perfection of the thing with a future. Make it a part of your program today.

FITZPATRICK
and **McELROY**
Chicago
Sole Representatives
FORD MOTOR CO.
Motion Picture
Laboratories

FORD EDUCATIONAL
WEEKLY

Clip, Fill Out and Mail

Goldwyn Distributing Corporation,
469 Fifth Ave.,
New York City.

Send me, free of rental, one issue of the Ford Educational Weekly. I will pay expressage from and to nearest Goldwyn office.

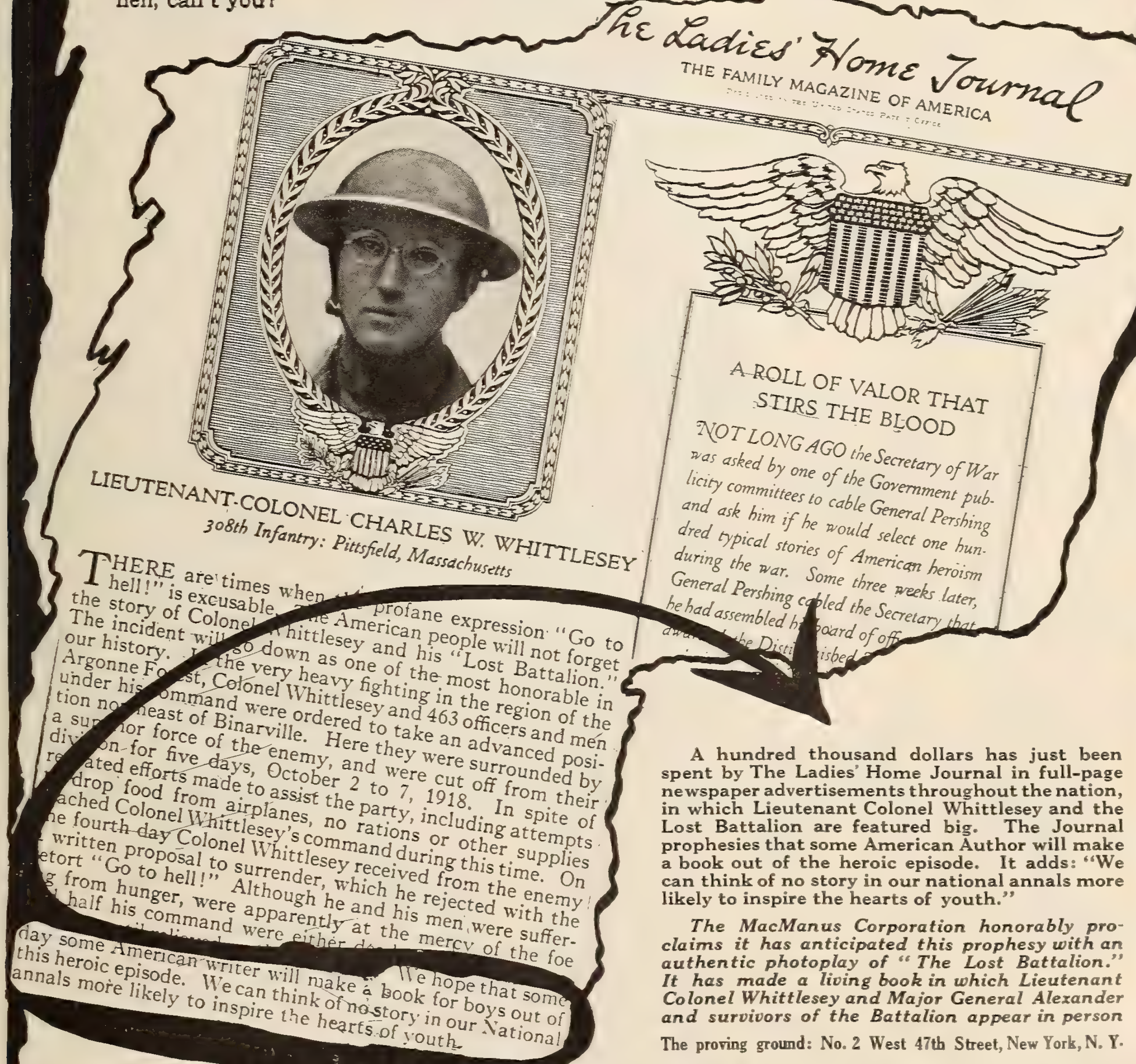
____________________ Manager,
____________________ Theatre,
____________________ City, State.

H

"The Real Show All Right"

"You've Got Us to the Life," Said "The Lost Battalion" Private

"That's the Argonne, all right," he said, as he looked at THE LADIES' HOME JOURNAL's great "Lost Battalion" picture. "Say, you can almost hear Whittlesey telling the Hun to go to hell, can't you?"



The Ladies' Home Journal
THE FAMILY MAGAZINE OF AMERICA

LIEUTENANT-COLONEL CHARLES W. WHITTLESEY
308th Infantry: Pittsfield, Massachusetts

THERE are times when [illegible] profane expression "Go to hell!" is excusable. [illegible]e American people will not forget the story of Colonel [illegible]hittlesey and his "Lost Battalion." The incident will go down as one of the most honorable in our history. In the very heavy fighting in the region of the Argonne Forest, Colonel Whittlesey and 463 officers and men under his command were ordered to take an advanced position northeast of Binarville. Here they were surrounded by a superior force of the enemy, and were cut off from their division for five days, October 2 to 7, 1918. In spite of repeated efforts made to assist the party, including attempts [illegible] drop food from airplanes, no rations or other supplies [illegible]ached Colonel Whittlesey's command during this time. On [illegible]he fourth day Colonel Whittlesey received from the enemy [illegible] written proposal to surrender, which he rejected with the [illegible]etort "Go to hell!" Although he and his men were suffer[illegible]g from hunger, were apparently at the mercy of the foe [illegible] half his command were either [illegible] … We hope that some day some American writer will make a book for boys out of this heroic episode. We can think of no story in our National annals more likely to inspire the hearts of youth.

A ROLL OF VALOR THAT STIRS THE BLOOD

NOT LONG AGO the Secretary of War was asked by one of the Government publicity committees to cable General Pershing and ask him if he would select one hundred typical stories of American heroism during the war. Some three weeks later, General Pershing cabled the Secretary that he had assembled his board of off[illegible] awa[illegible] the Disti[illegible]ished

A hundred thousand dollars has just been spent by The Ladies' Home Journal in full-page newspaper advertisements throughout the nation, in which Lieutenant Colonel Whittlesey and the Lost Battalion are featured big. The Journal prophesies that some American Author will make a book out of the heroic episode. It adds: "We can think of no story in our national annals more likely to inspire the hearts of youth."

The MacManus Corporation honorably proclaims it has anticipated this prophesy with an authentic photoplay of "The Lost Battalion." It has made a living book in which Lieutenant Colonel Whittlesey and Major General Alexander and survivors of the Battalion appear in person

The proving ground: No. 2 West 47th Street, New York, N. Y.

See the June Ladies' Home Journal

TWO MILLION COPIES

BOOKED BY THE STRAND

New York City

The color, the drama, the remarkable atmosphere of "Sahara" made a tremendous and instant appeal to the great New York institution.

With six more big productions bought under contract than its directors can play between now and September, the owners and Managing Director of The Strand have booked for an immediate playing date

J. Parker Read Jr.'s
presentation of

LOUISE GLAUM

in *Sahara*

By C. Gardner Sullivan *Personally supervised by Allan Dwan*

This booking proves more than anything else we could tell you the Mark-Strand Company's estimation of "Sahara's" value and power. For, to make room for it, some other picture valuable enough to have caused the Strand to book it, *goes on the shelf*.

Joseph L. Plunkett, managing director of The Strand says: " 'Sahara' is one of the finest special productions of the past year."

See the announcements of other big first run and circuit bookings on "Sahara" in the various trade journals this week.

W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

KINEMA — LOS ANGELES

at a record-breaking rental has booked for its first run American pre-release and for an immediate playing date in one of the greatest theatres of the Pacific Coast the first

Benjamin B. Hampton Production
of
Great Authors Pictures Inc.

The WESTERNERS

The photoplay of the novel by
STEWART EDWARD WHITE

Directed by
Edward Sloman

with an all star cast:

ROY STEWART
MILDRED MANNING
ROBERT McKIM
WILFRED LUCAS
MARY JANE IRVING
GRAHAM PETTIE
FRANKIE LEE

Here is a production of tremendous virility, the first of the new kind of great screen achievements made under the direct supervision of the author; a production that exhibitors at once will recognize as being of mid-winter dimension and audience power.

Available now for pre-release showing in the large American cities.

W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated
Foreign Distributor, J. Frank Brockliss, Inc. 729-7th Ave.

He Rode Into Hell In Defense Of A Woman

Millions of Americans know daredevil, loyal *Fighting Dick Gale* as well as if he were a member of their own families.

Millions know *Nell*, the fair-haired sweetheart, and *Mercedes*, the beautiful, persecuted Spanish girl.

Millions remember villainous revengeful *Rojas*, the bandit leader.

Millions remember *Blanco Sol*, *Diablo* and the famous Belding white horses.

The several million copies of the famous novel have made you, the exhibitors, that many millions of additional patrons for the

Benjamin B. Hampton & Eltinge F. Warner's
presentation of

ZANE GREY'S

most powerful picture

DESERT GOLD

Directed by
T. HAYES HUNTER

With an all-star cast:
E. K. LINCOLN

MARGERY WILSON	EILEEN PERCY
W. LAWSON BUTT	ARTHUR MORRISON
WALTER LONG	FRANK LANNING
EDWARD COXEN	FRANK BROWNLEE
RUSSELL SIMPSON	WILLIAM BAINBRIDGE

Just produced and shortly ready for pre-release in the larger cities *as the first of the Zane Grey Pictures, Inc., made under the personal supervision of the author.*

You can throw out four or five average pictures to make room for this remarkable production.

W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated
Foreign Distributor, J. Frank Brockliss, Inc. 729-7th Ave.

For what The Salvation Army did in France it will be loved forever by millions of Americans. One of the outstanding events of a life-time will be the growth in public affection of a meek and humble organization that reached the peaks of greatness.

Never again will the street bands of singers or the heroic women who make their way into lowly places be regarded with anything but increasing love and respect.

For the reason that it is a wonderful drama of laughter and tears, a story of the human heart, and to reach with it through your theatre the affections of America's millions, you will want to save an open spot in your house schedule for

Billie Rhodes
in The BLUE BONNET

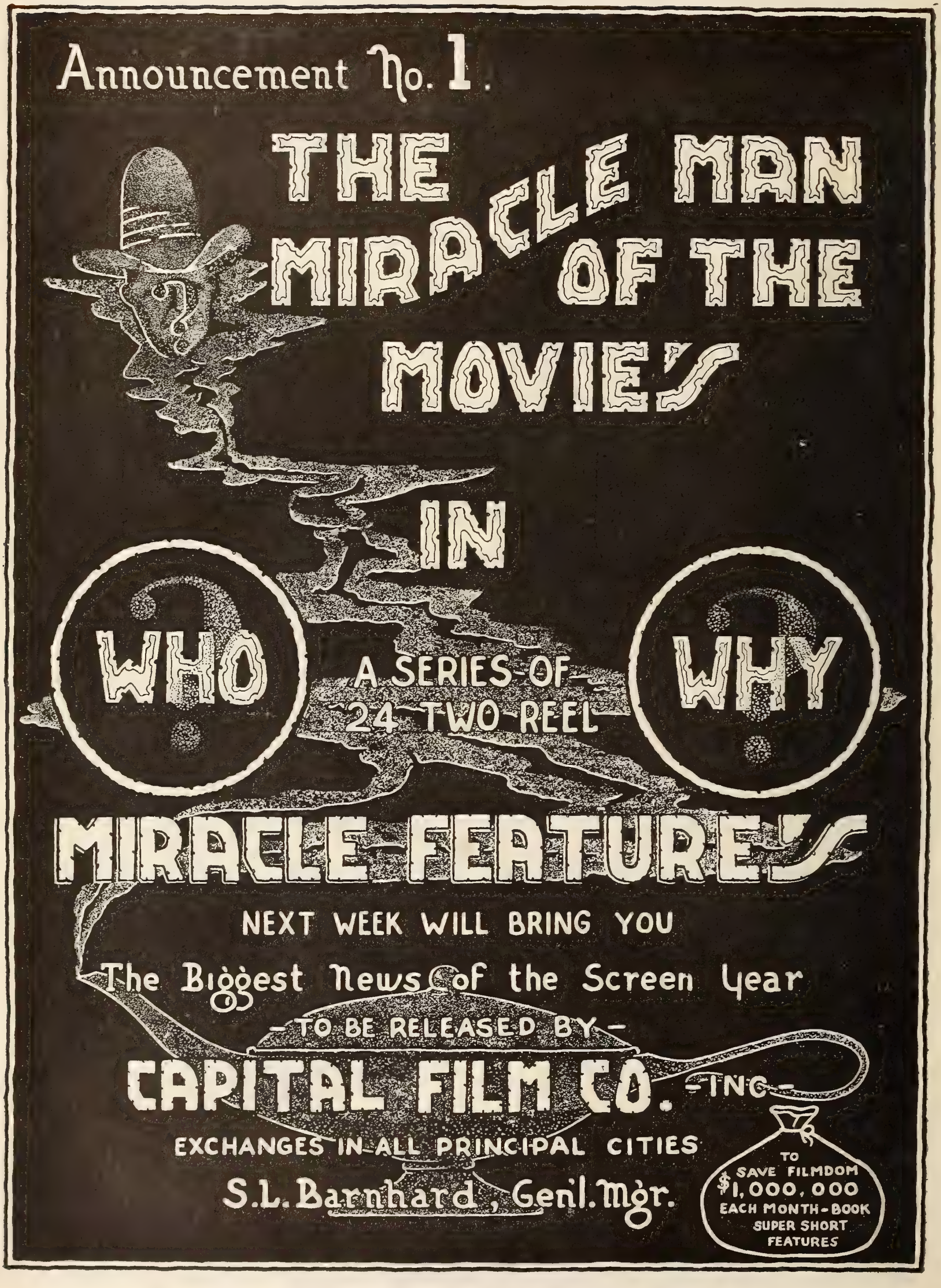
By E. Magnus Ingleton
Directed by Louis Wm. Chaudet

A STORY OF "OVER HERE"

Produced and presented by the
NATIONAL FILM CORP. *of*
AMERICA *William Parsons, Pres.*

We are pleased to announce to the exhibitors of America that all future Billie Rhodes productions will be distributed exclusively through the Hodkinson organization.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated



Announcement No. 1.

THE MIRACLE MAN OF THE MOVIES

IN

WHO? A SERIES OF 24 TWO REEL WHY?

MIRACLE FEATURES

NEXT WEEK WILL BRING YOU

The Biggest News of the Screen Year

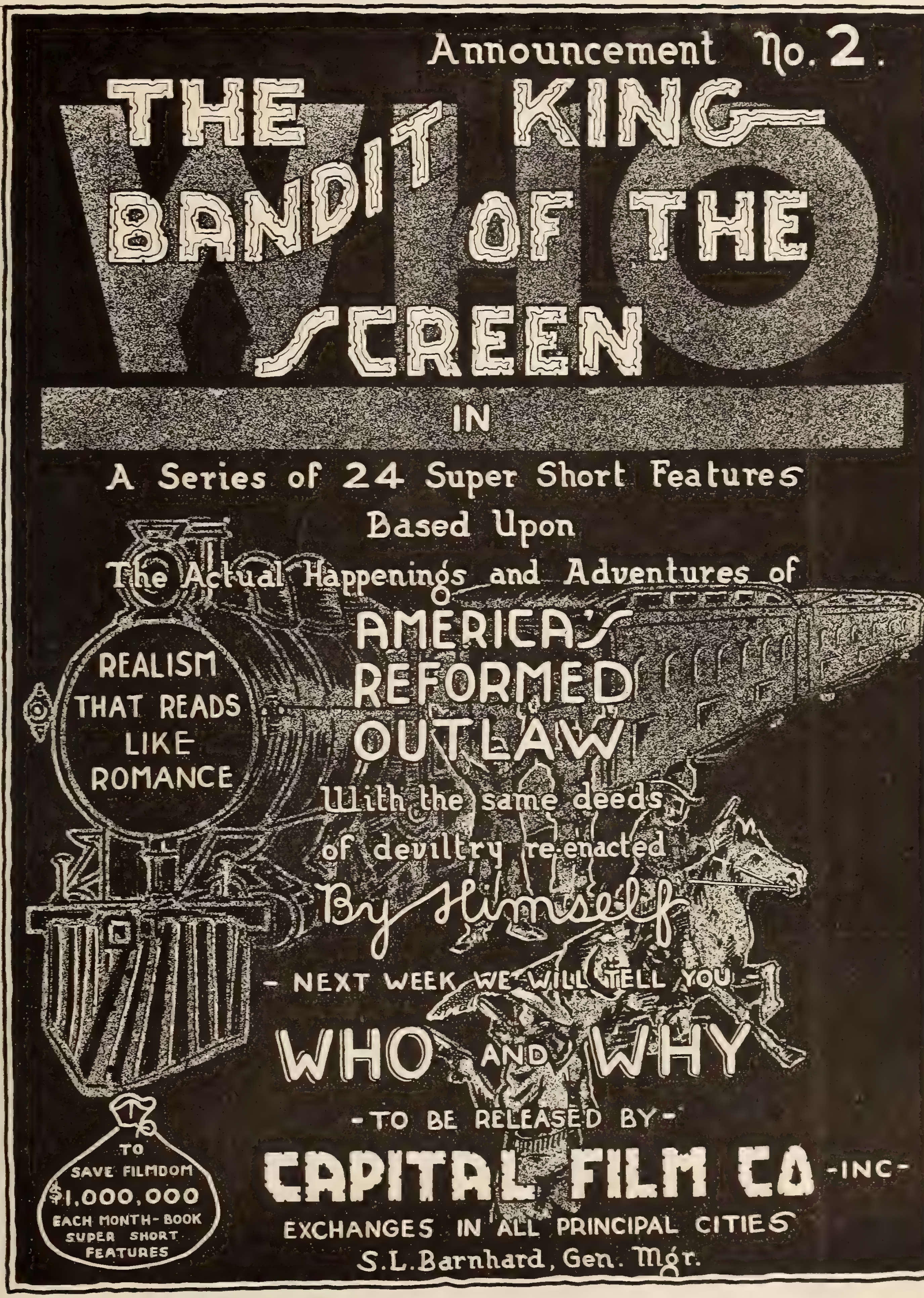
-TO BE RELEASED BY-

CAPITAL FILM CO. -INC-

EXCHANGES IN ALL PRINCIPAL CITIES

S. L. Barnhard, Gen'l. Mgr.

TO SAVE FILMDOM $1,000,000 EACH MONTH - BOOK SUPER SHORT FEATURES



Announcement No. 2.

THE BANDIT KING OF THE SCREEN

WHO

IN

A Series of 24 Super Short Features

Based Upon

The Actual Happenings and Adventures of

AMERICA'S REFORMED OUTLAW

With the same deeds
of deviltry re-enacted
By Himself

REALISM THAT READS LIKE ROMANCE

- NEXT WEEK WE WILL TELL YOU -

WHO AND WHY

- TO BE RELEASED BY -

CAPITAL FILM CO -INC-

EXCHANGES IN ALL PRINCIPAL CITIES

S. L. Barnhard, Gen. Mgr.

TO SAVE FILMDOM $1,000,000 EACH MONTH - BOOK SUPER SHORT FEATURES

San Francisco. June 1st. Tonight Completes a Very Successful Week's Run for Playthings of Passion At Our Tivoli Theatre, San Francisco. We Consider This the Best Kitty Gordon Picture Ever Released.

Turner & Dahnken Circuit

It will make the women gasp. Whenever you have a picture that makes the women talk you have a Picture That Brings More Women to See It.

Wid's Daily

The atmosphere throughout is convincing. Exceptionally good character types add immeasurably to its realness.

Morning Telegraph

Playthings Of Passion is a "different" type of photo-drama. You Will Like It.

Los Angeles Herald

Kitty Gordon

IN HER LATEST STUNNING
UNITED SUPERPICTURE

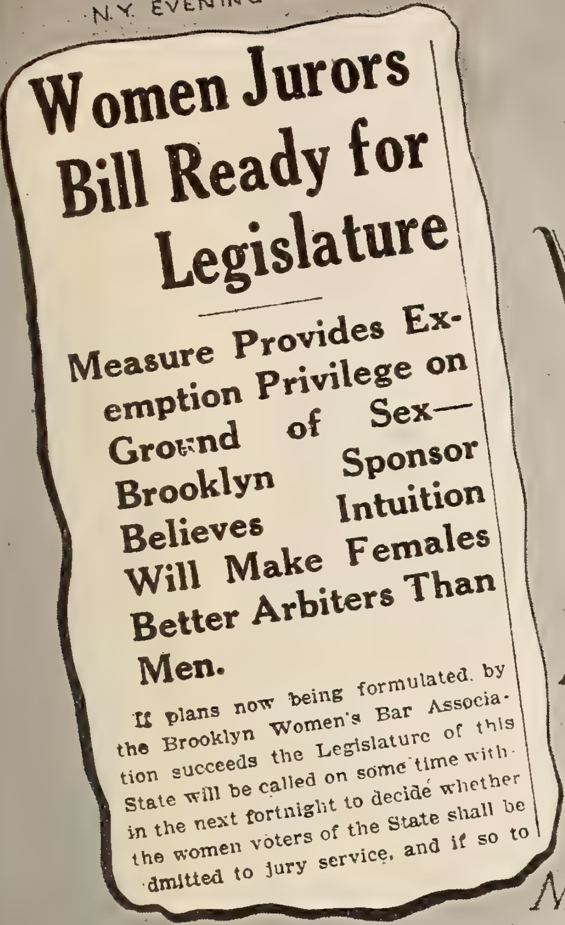
PLAYTHINGS of PASSION

By Wm Anthony McGuire
Directed by Wellace Worsley
Supervised by Robert Brunton.

United Picture Theatres of America Inc
J. A. Berst pres
1600 Broadway New York

2600 United Theatres

N.Y. EVENING SUN 2.10.1919.



Women Jurors Bill Ready for Legislature

Measure Provides Exemption Privilege on Ground of Sex—Brooklyn Sponsor Believes Intuition Will Make Females Better Arbiters Than Men.

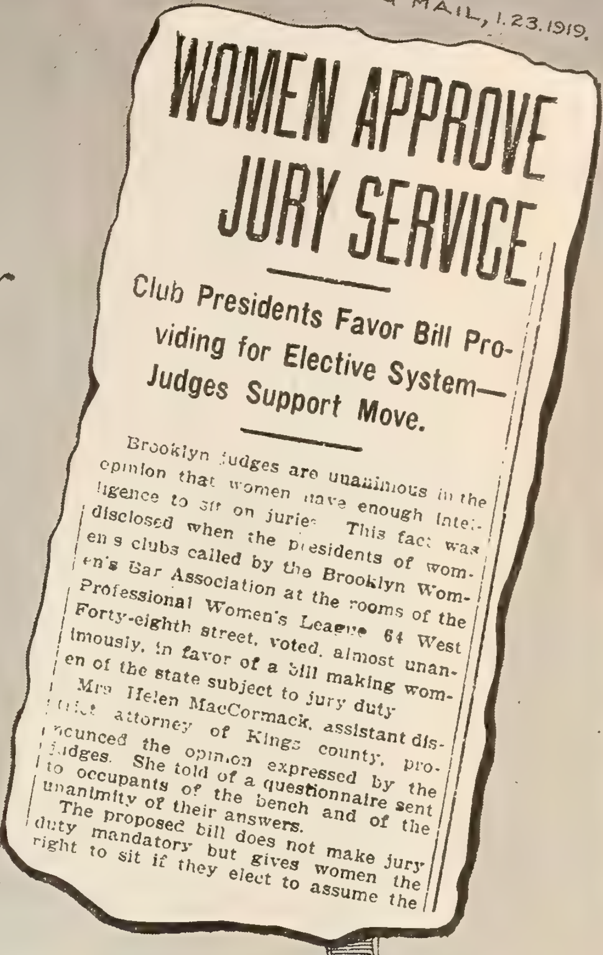
If plans now being formulated by the Brooklyn Women's Bar Association succeeds the Legislature of this State will be called on some time within the next fortnight to decide whether the women voters of the State shall be dmitted to jury service, and if so to

-SOON-

The Woman Under Oath

HER THRILLING EXPERIENCE -ON A- NEW YORK JURY

N.Y. EVENING MAIL, 1.23.1919.



WOMEN APPROVE JURY SERVICE

Club Presidents Favor Bill Providing for Elective System—Judges Support Move.

Brooklyn judges are unanimous in the opinion that women have enough intelligence to sit on juries. This fact was disclosed when the presidents of women's clubs called by the Brooklyn Women's Bar Association at the rooms of the Professional Women's League 64 West Forty-eighth street, voted, almost unanimously, in favor of a bill making women of the state subject to jury duty.

Mrs Helen MacCormack, assistant district attorney of Kings county, pronounced the opinion expressed by the judges. She told of a questionnaire sent to occupants of the bench and of the unanimity of their answers.

The proposed bill does not make jury duty mandatory but gives women the right to sit if they elect to assume the

Produced by TRIBUNE PRODUCTIONS INC.

Starring

Florence Reed

United Picture Theatres of America INC.
J.A. Berst pres.
1600 Broadway New York.

JOHN M. STAHL

Director of

FLORENCE REED

IN

"THE WOMAN UNDER OATH"

"WIVES OF MEN" and "HER CODE OF HONOR"

NOW DIRECTING

MOLLIE KING

IN

"GREATER THAN LOVE"

FOR

AMERICAN CINEMA CORPORATION

Bessie Barriscale's *Screen Successes*

"ALL OF A SUDDEN NORMA"—in which a quick witted girl shows 'em how to make money.

"A TRICK OF FATE"—a startling contrast between a modest dancing teacher and a Parisian dancer.

"HEARTS ASLEEP"—in which it is proven that blood and not environment makes a lady.

"JOSSELYN'S WIFE"—adapted from Kathleen Norris' popular novel and based on a love quadrangle.

Released by
Robertson-Cole Company
Division of Films
through
Exhibitors Mutual

Directed by
HOWARD HICKMAN

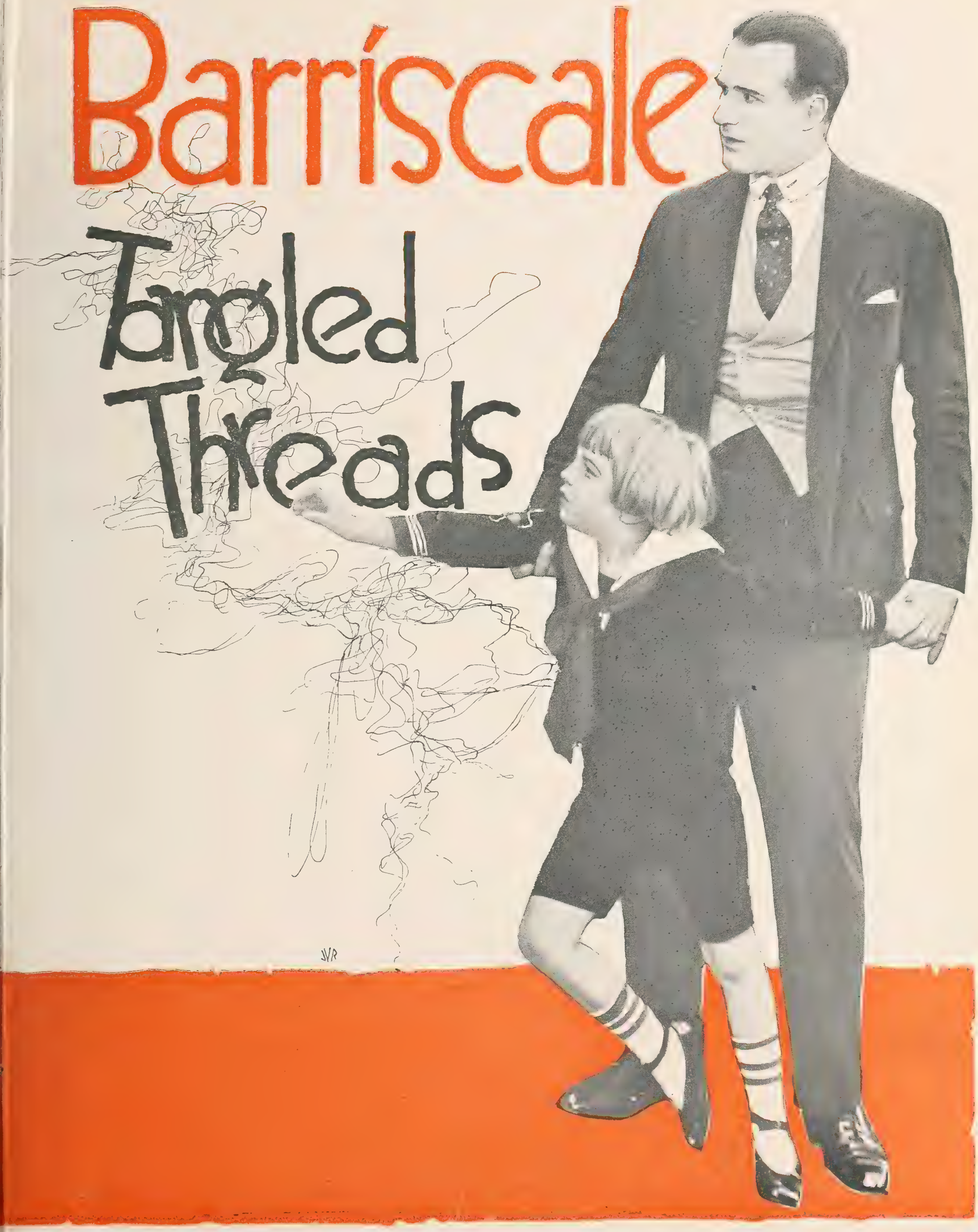
Produced by
B. B. FEATURES

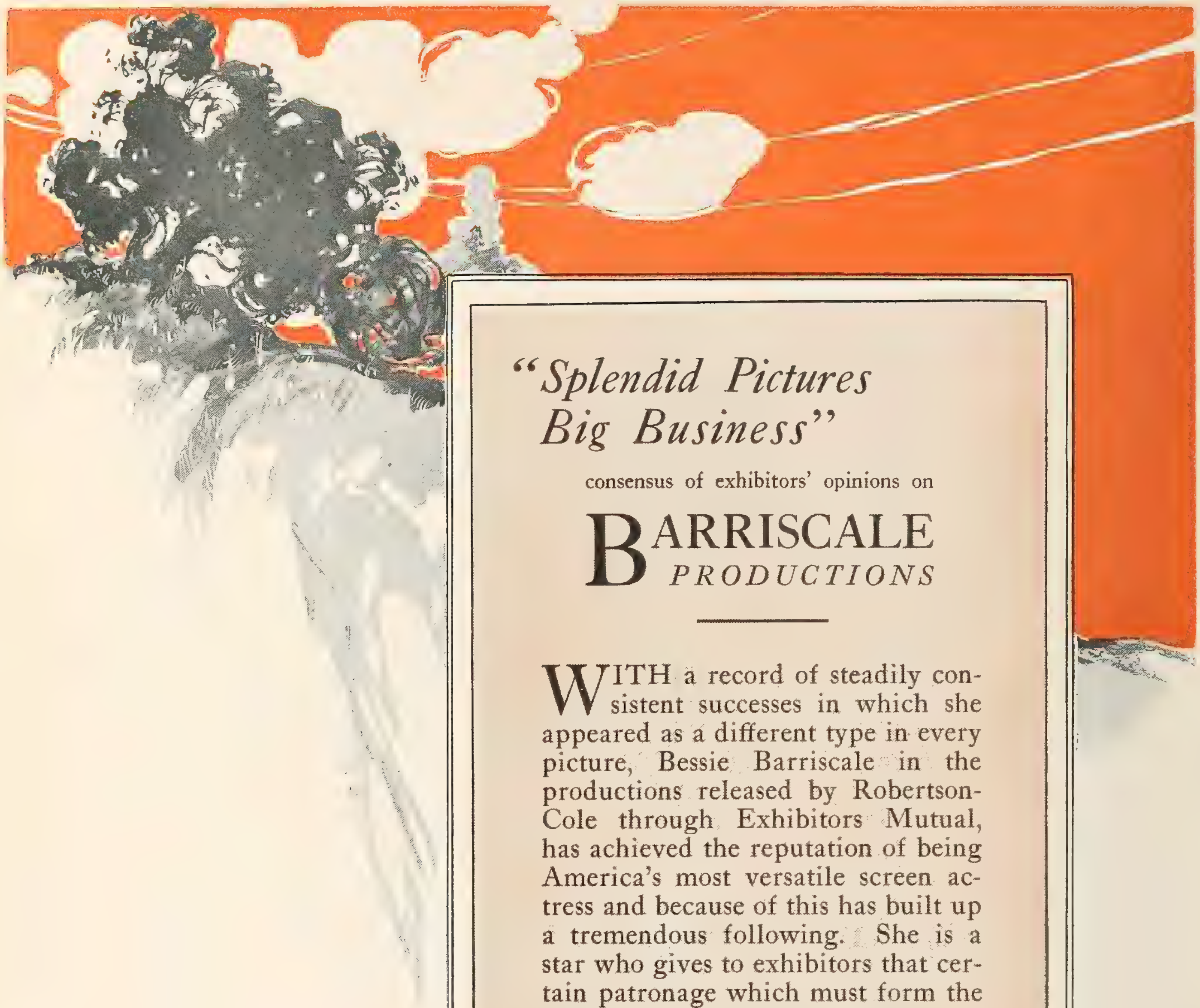
Miss

MISS Barriscale's admirers will immediately recognize "Tangled Threads" as a play which gives this actress an exceptional opportunity to exercise her peculiar talent for mingling tears and laughter in one picture. It is a film which touches all the emotions and still leaves one with a happy feeling of satisfaction.

It represents the powerful alliance of a great actress in a big play, a happy combination that registers its value in pleased patrons and Box-Office results. It is an opportunity the keen exhibitor will utilize to the fullest extent.

Supporting Miss Barriscale are Rosemary Theby, Nigel Barrie, Henry Kolker, Thomas Holding and little Ben Alexander. It is a B. B. Feature, directed by Howard Hickman.


Barriscale
Tangled Threads
JVR



"Splendid Pictures Big Business"

consensus of exhibitors' opinions on

BARRISCALE
PRODUCTIONS

WITH a record of steadily consistent successes in which she appeared as a different type in every picture, Bessie Barriscale in the productions released by Robertson-Cole through Exhibitors Mutual, has achieved the reputation of being America's most versatile screen actress and because of this has built up a tremendous following. She is a star who gives to exhibitors that certain patronage which must form the backbone of their business.

"A splendid picture—Big Business," is the consensus of exhibitors' opinions reported in the various trade journals on all the Barriscale productions. The public is the great final judge, the audience, and the exhibitor is the man who knows the public. Such praise as is quoted above is the highest possible tribute to an actor or actress of the screen.

By bringing Miss Barriscale to your house you are not only securing success for the moment in a financial way, but you are gaining patronage which will return with every Barriscale feature. Be one of those who are in the position to report "Big Business."

Released by
Robertson-Cole Company
Division of Films
through
Exhibitors Mutual

A Dramatic Close-up of the Mother Heart

Of all the dramas of mother-love, ever so powerful, so appealing, here is one that strikes a new chord.

Alice Joyce, more wonderful with each succeeding picture, portrays an entirely new type of role in "The Spark Divine," written especially for her by Alicia Ramsey and directed by Tom Terriss.

Mother-love—at first the mere spark, then the full fierce flame of awakened motherhood! Here is a subject that is close to the heart of the woman, the man and the child. It is a drama of universal sympathy and understanding.

Not once is the beauty of this picture interrupted. The titles, themselves, are pictorial as they gleam against a fleecy background of rolling golden clouds.

A glittering, brilliant icicle! Such is Alice Joyce as the girl without a heart in "The Spark Divine."

A radiant, glowing orchid! But she is artificially reared to care for nothing but fashion, frivolity and the extravagant vanities of life.

Perfectly gowned, perfectly poised, Alice Joyce is the girl who fascinates admirers, just as does an exquisitely carved, color-glowing diamond.

To preserve her setting of luxury, "the girl without a heart" marries. It is a marriage of cool, calculating purpose. Unlike many other women who have married for money or position, however, this girl frankly tells the man that there is no love, only a desire to keep her position in the world of show and pretense.

Vainly he endeavors to awaken the love that he believes is glowing beneath the cold exterior.

Motherhood comes. Surely the spark divine will be awakened. The woman still remains a lovely image, without a single tender, warm impulse. She seems a sculptured work of beauty without the warmth of feeling that responds to the touch of baby fingers.

Desperate, the husband watches for the first flush of mother love. It is in vain. He resorts to a mad scheme.

The denouement of the story is startling, surprising, thrilling. It sweeps to a breath-taking climax.

"The Spark Divine" is a story of elemental love in a setting of luxury, fashion, beautiful artifice.

Alice Joyce has never developed a more striking, heart-compelling work of art.

"The Spark Divine" is one picture *worth seeing*.

ALBERT E. SMITH
presents
ALICE JOYCE in
"THE SPARK DIVINE"
By Alicia Ramsey
Directed by Tom Terriss

A Trio of Scenes from "The Spark Divine," Vitagraph's unusual drama of Mother-love

Advt.

What

Mary Pickford

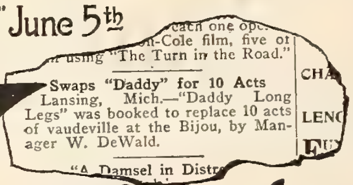
in her greatest picture

"Daddy Long Legs"

Directed by Marshal Neilan
Photographed by Charles Rosher

is doing for exhibitors

From "Wid's Daily" June 5th



each one ope
n-Cole film, five or
using "The Turn in the Road."

Swaps "Daddy" for 10 Acts

Lansing, Mich.—"Daddy Long Legs" was booked to replace 10 acts of vaudeville at the Bijou, by Manager W. DeWald.

"A Damsel in Distr

CHA
LENC

That shows it's caliber

And that's not the only one. Read this

"Despite first hot weather of the season and strong competition including Red Lantern and Mickey, Rialto played more people last week than any other picture ever did in one week."

This comes from H. M. THOMAS, manager of one of Omaha's largest and finest theatres and it speaks for itself.

Here's another, from

F. ZARTMAN, Manager of the Strand Theatre. Dayton. Ohio

"I do not believe that there has ever been a picture shown in the Strand which has given the universal satisfaction as that given by Mary Pickford in "Daddy Long Legs," which closed a four days' engagement last night. "Daddy Long Legs" was produced during our run by a Stock Company at a local house. Really there could be no comparison in the matter of where the best show was offered."

Mary Pickford will produce Two More For US

A FIRST NATIONAL ATTRACTION

FIRST NATIONAL EXHIBITORS CIRCUIT

This great combination is now
at work on their first picture

Joseph M. Schenck presents

Constance Talmadge

in her first

John Emerson—Anita Loos Production

"A Temperamental Wife"

Directed by Capt. David Kirkland

Surely this aggregation of beauty, talent and technical skill marks a great step toward bigger and better pictures.

A FIRST NATIONAL ATTRACTION

FIRST NATIONAL EXHIBITORS CIRCUIT

CHEER UP! HERE IT IS!

A TORNADO OF PROFITS

GEORGE WALSH

IN

PUTTING ONE OVER

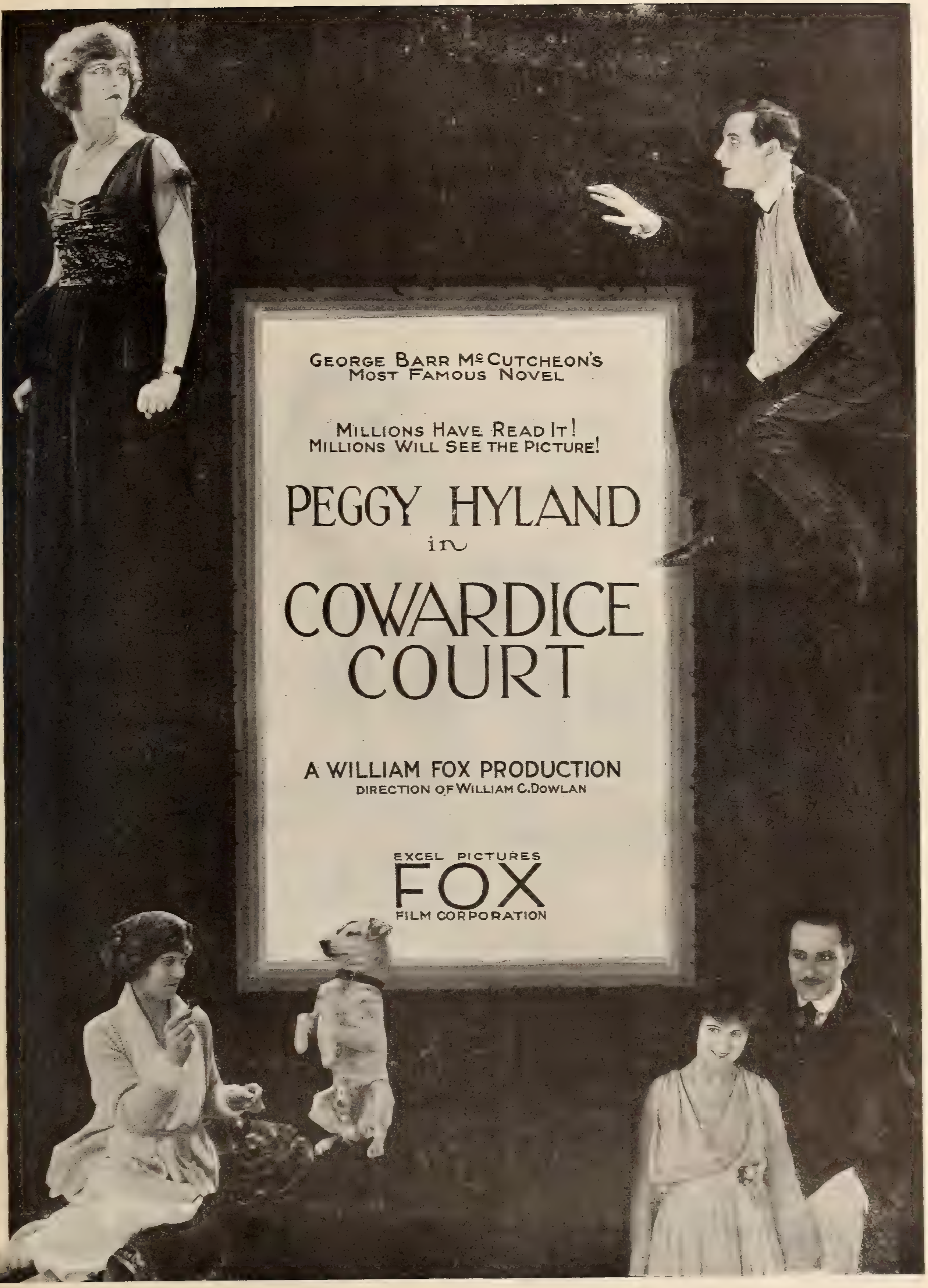
DIRECTION BY EDWARD DILLON

STUNTS THAT WILL
MAKE YOU GASP

A DOUBLE—AN ACCIDENT
A MILLIONAIRE—A GIRL

WILLIAM FOX PRODUCTION

VICTORY PICTURES
FOX
FILM CORPORATION



GEORGE BARR M^c CUTCHEON'S
MOST FAMOUS NOVEL

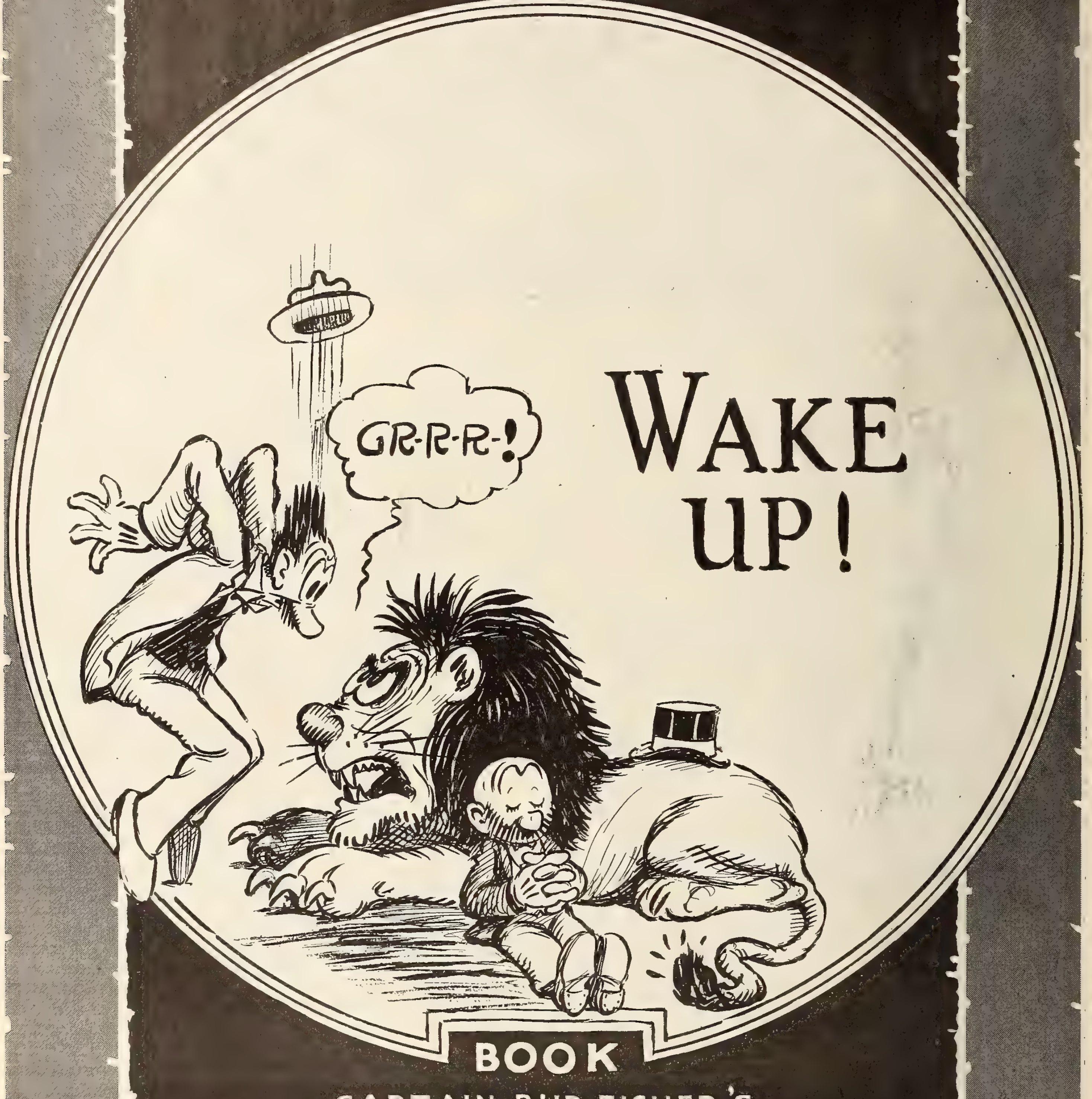
MILLIONS HAVE READ IT!
MILLIONS WILL SEE THE PICTURE!

PEGGY HYLAND
in

COWARDICE COURT

A WILLIAM FOX PRODUCTION
DIRECTION OF WILLIAM C. DOWLAN

EXCEL PICTURES
FOX
FILM CORPORATION


GR-R-R-!
WAKE UP!

BOOK

CAPTAIN BUD FISHER'S

MUTT AND JEFF

ANIMATED CARTOONS

LATEST OFFERING

"PETS AND PESTS"

RELEASED BY WILLIAM FOX

FOX
FILM CORPORATION

The Adolf Philipp Film Corporation

OFFICES AND STUDIOS
Eleven East Fourteenth Street
New York City

TELEPHONE
STUYVESANT 6787

ANNOUNCE THE PRODUCTION OF

TWO REEL COMEDIES

PHOTO-PLAYS

FIVE REEL FEATURES

Under the Personal Direction of

ADOLF PHILIPP

THE AUTHOR, COMPOSER, ACTOR AND PRODUCER OF THE WELL KNOWN BROADWAY SUCCESSES

Adolf Philipp in "Auction Pinochle"

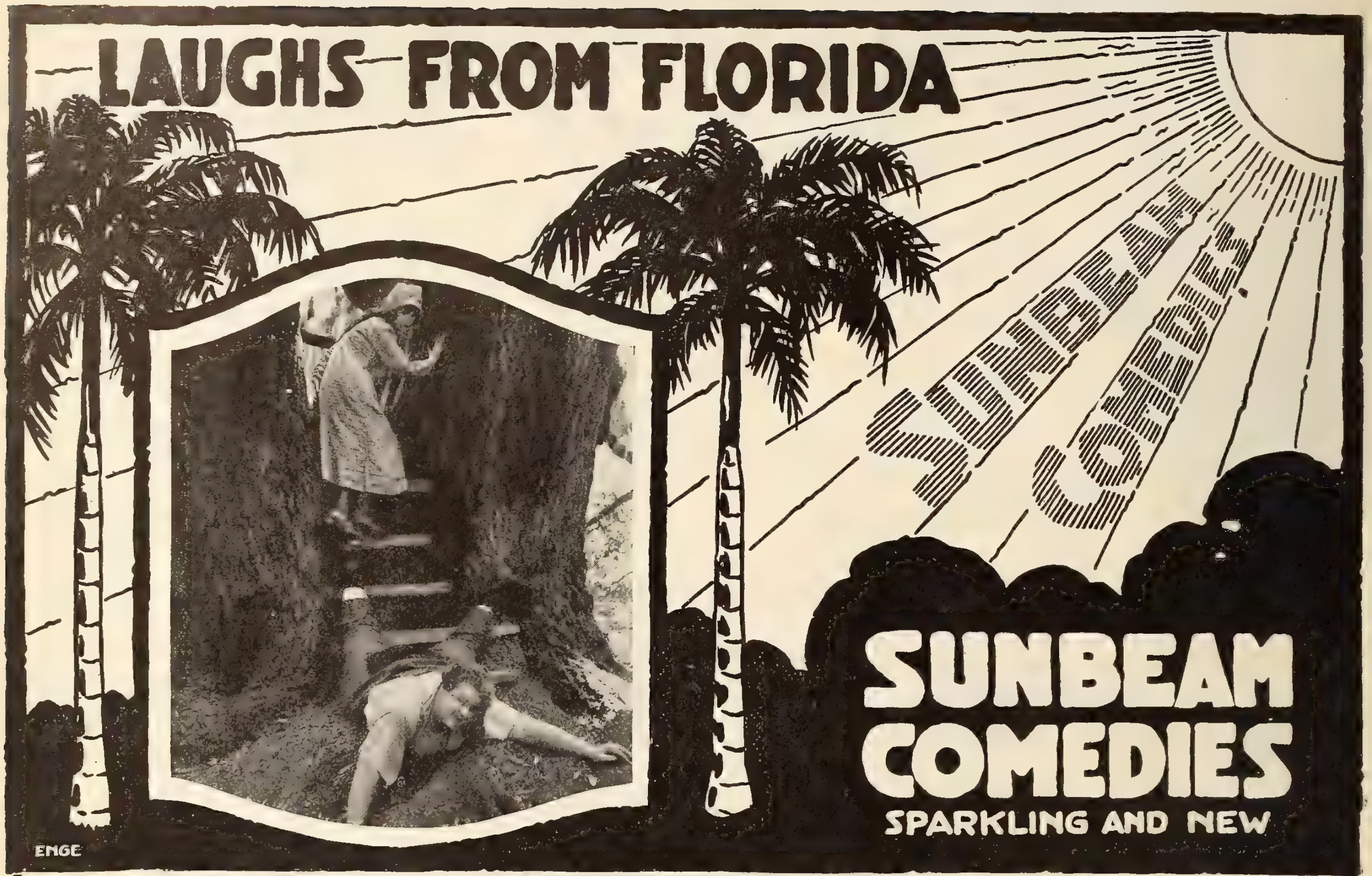
"ALMA, WHERE DO YOU LIVE?"
"ADELE"
"THE MIDNIGHT GIRL"
"THE GIRL WHO SMILES"
"AUCTION PINOCHLE"

AND NUMEROUS OTHER STAGE SUCCESSES

WITH AN EXCELLENT CAST OF PLAYERS

See Further Announcements.

Address all communications to PAUL PHILIPP, Business Representative.


LAUGHS FROM FLORIDA
SUNBEAM COMEDIES
SUNBEAM COMEDIES
SPARKLING AND NEW
ENGE

The FLORIDA FILM CORPORATION

OFFERS FOR

STATES RIGHTS

A series of two reel Comedies, which are different.
Pretty Girls in sparkling, snappy comedy.
Produced among the beautiful natural settings of Florida
They combine two reels of laughter with some of the most beautiful scenics ever shown.

One every two weeks **Five are ready now**

For particulars, address

The KLUTHO STUDIOS
22 WEST 9th STREET JACKSONVILLE, FLA.

A BOLD STATEMENT PROCLAIMED HONESTLY FOR WHAT IT IS

The Screen's Biggest Western Drama

THERE has just been completed and brought to New York one of the most notable film triumphs ever executed.

It features a personality destined to become one of the screen's formost figures, one who at the present time is receiving the greatest avalanche of publicity ever accorded any individual appearing in a motion picture attraction.

Beyond the unparalleled drawing power of this personality, however, this production possesses *picture value* never excelled by any attraction of this type.

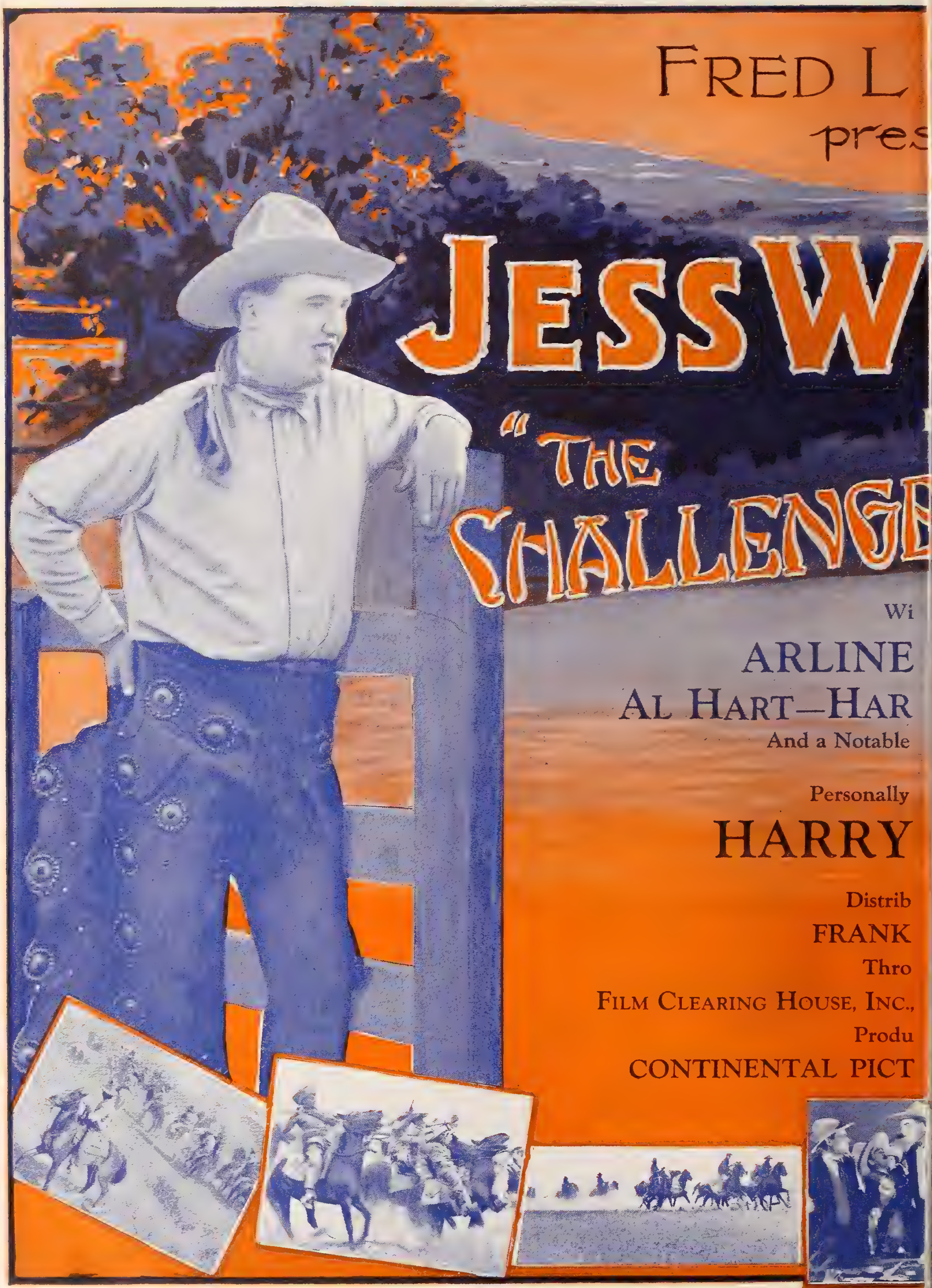
It has scenes equally as big as those of the biggest pictures the screen has shown. It has drama—intense, fast, dynamic—full to overflowing. It has love interest—adventure, hard riding and desperate fighting—all the elements which make for absolute certain box office appeal of the first magnitude—and all done on a massive scale and with masterful brilliance. It is crowded with punch, punch, punch, and then a big surprise at the finish.

The name of the production is "The Challenge of Chance." Its star is Jess Willard.

It is a challenge to the showmanship of American exhibitors.

JESS WILLARD
in
"The Challenge of Chance"

Released Before the Fight in all the Big Cities



FRED L
pres

JESS W

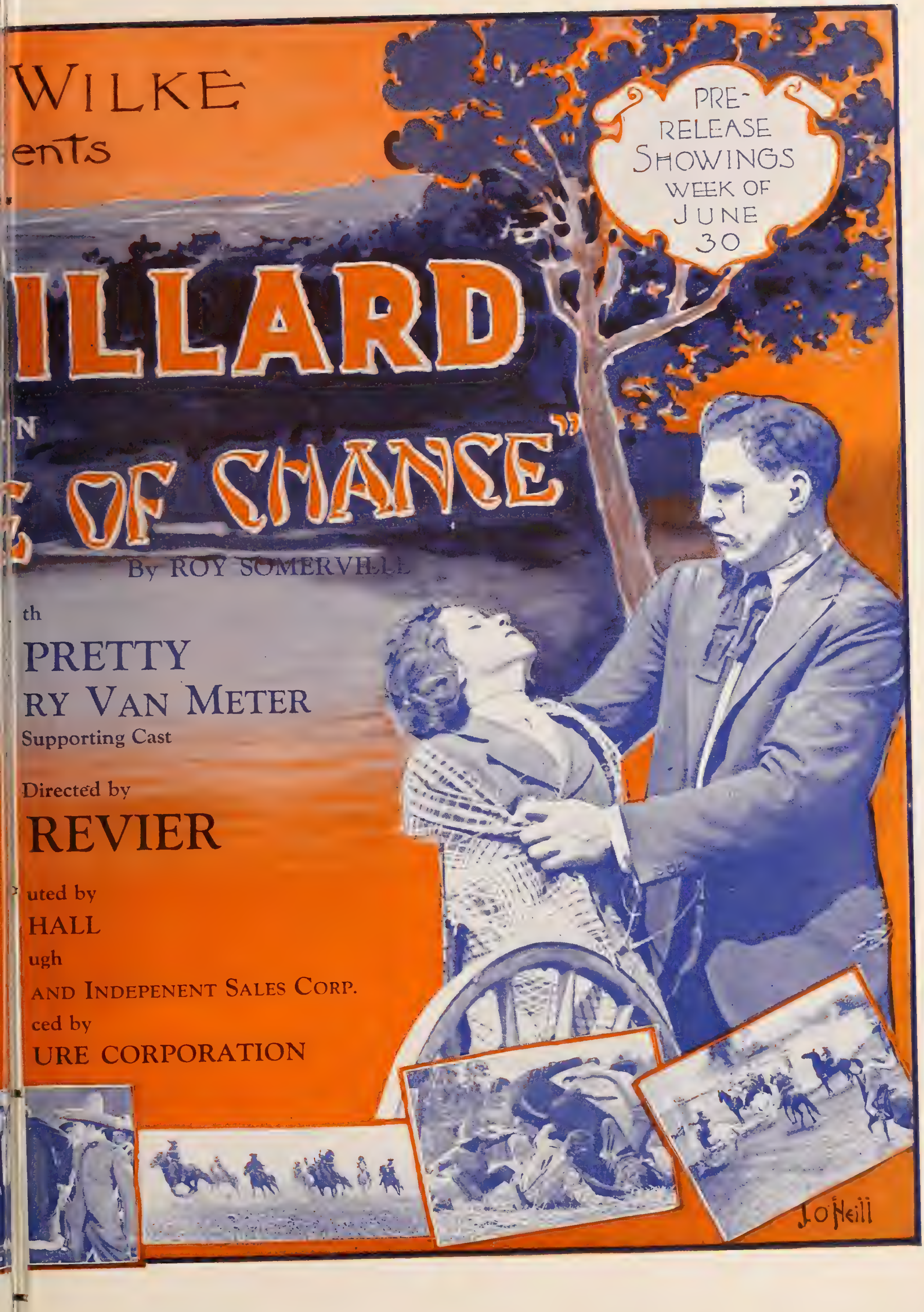
"THE
CHALLENGE

Wi

ARLINE
AL HART—HAR
And a Notable

Personally
HARRY

Distrib
FRANK
Thro
FILM CLEARING HOUSE, INC.,
Produ
CONTINENTAL PICT



WILKE
ents

ILLARD

N

OF CHANCE"

By ROY SOMERVILLE

th

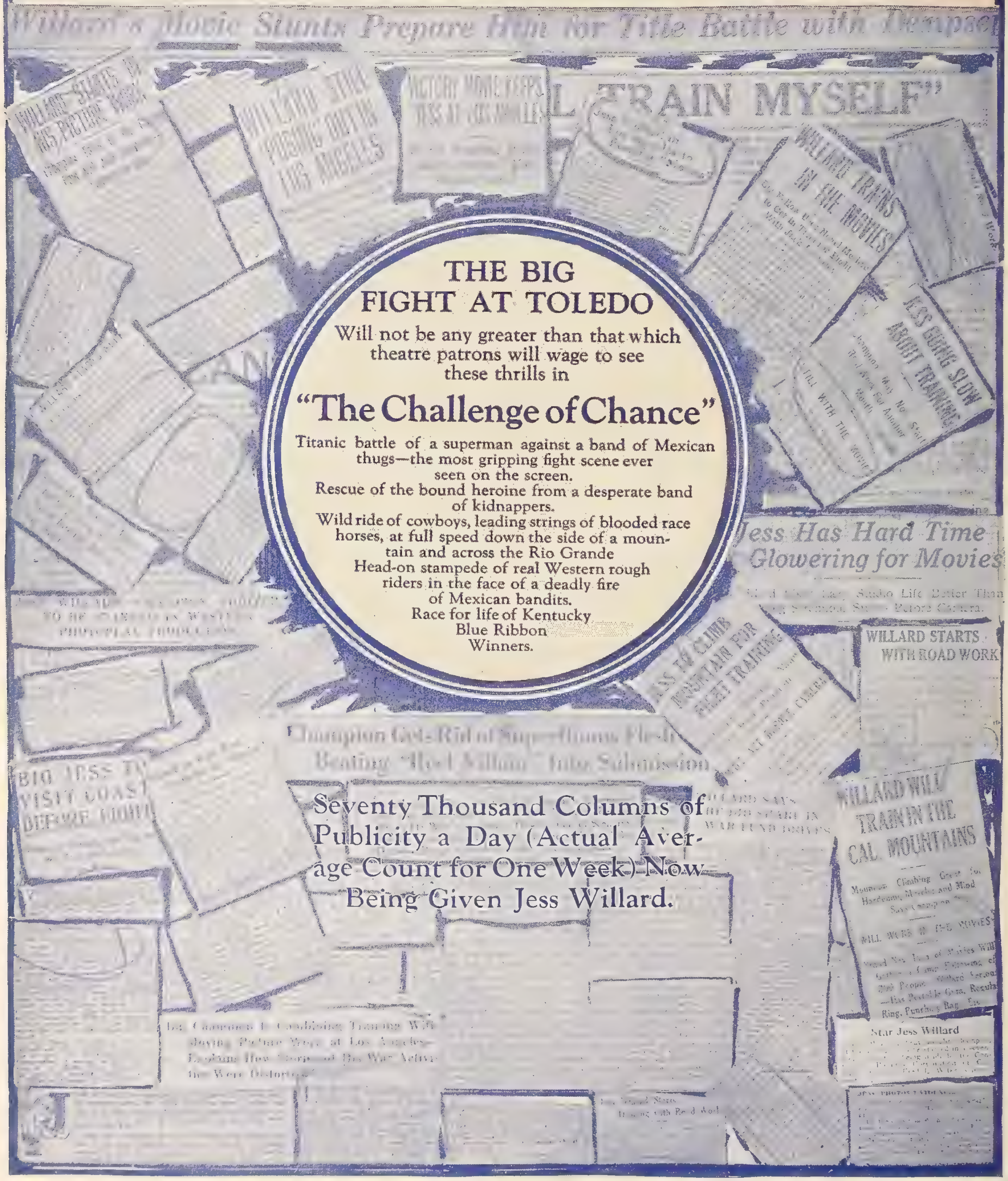
PRETTY
RY VAN METER
Supporting Cast

Directed by
REVIER

uted by
HALL
ugh
AND INDEPENENT SALES CORP.
ced by
URE CORPORATION

PRE-
RELEASE
SHOWINGS
WEEK OF
JUNE
30

EVERY NEWSPAPER IN THE COUNTRY A ONE SHEET FOR THIS GREAT SUPER ATTRACTION


Willard's Movie Stunts Prepare Him for Title Battle with Dempsey
WILLARD STARTS IN HIS PICTURE WORK
WILLARD STILL POSING OUT IN LOS ANGELES
"I'LL TRAIN MYSELF"
WILLARD TRAINS IN THE MOVIES
JESS GOING SLOW ABOUT TRAINING
Jess Has Hard Time Glowering for Movies
WILLARD STARTS WITH ROAD WORK
JESS TO CLIMB MOUNTAIN FOR FIGHT TRAINING
Champion Gets Rid of Superfluous Flesh Beating "Reel Villain" Into Submission
BIG JESS TO VISIT COAST BEFORE FIGHT
WILLARD WILL TRAIN IN THE CAL. MOUNTAINS
Star Jess Willard

THE BIG FIGHT AT TOLEDO

Will not be any greater than that which theatre patrons will wage to see these thrills in

"The Challenge of Chance"

Titanic battle of a superman against a band of Mexican thugs—the most gripping fight scene ever seen on the screen.

Rescue of the bound heroine from a desperate band of kidnappers.

Wild ride of cowboys, leading strings of blooded race horses, at full speed down the side of a mountain and across the Rio Grande

Head-on stampede of real Western rough riders in the face of a deadly fire of Mexican bandits.

Race for life of Kentucky Blue Ribbon Winners.

Seventy Thousand Columns of Publicity a Day (Actual Average Count for One Week) Now Being Given Jess Willard.

GREATER BRAY *Pictographs*

After September 1st, the Bray Pictographs will no longer be produced and marketed as a filler on the Paramount program.

The Bray Studios, Inc., is being enlarged to a million dollar corporation, and will produce short reel specials.

The Bray organization, always the pioneer and leader in animated work, has developed and patented new processes for cartoon comedies and also a means of presenting spectacular effects in popular science.

The use of these and other original novelties will be made possible in the Bray Pictographs, by a new distributing alignment, to be announced shortly.

Make no fall contracts for short reel subjects, until the Greater Bray Pictographs are announced.

THE BRAY STUDIOS, INC.

Animated Cartoon Comedies	Educational Motion Pictures
Industrial Motion Pictures	Animated Technical Drawings

1. The Bray Studios originated the animated cartoon comedy, opening a great new field of entertainment for millions.

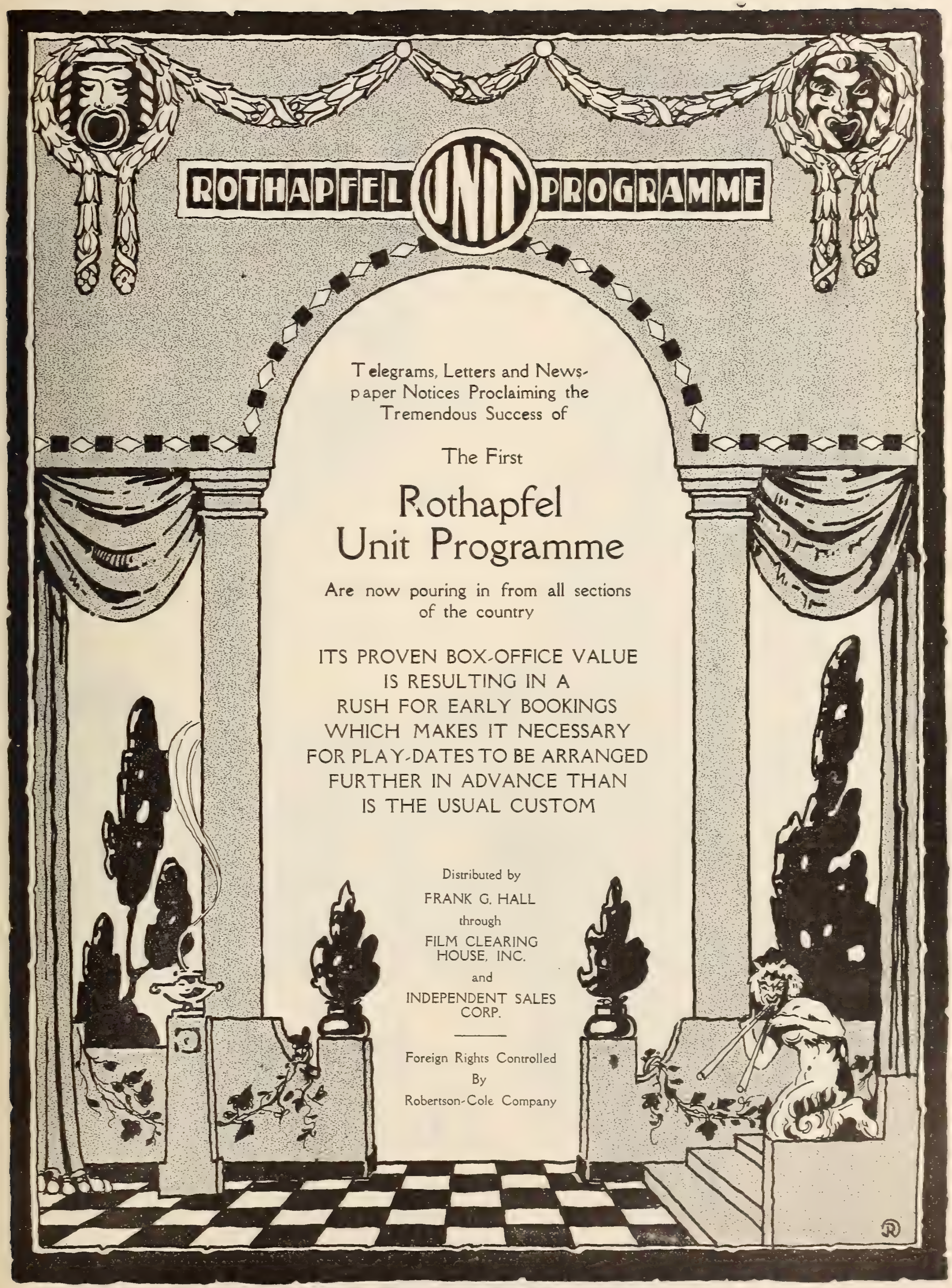
2. The Bray Studios invented the animated technical drawings which helped to win the war by explaining complex mechanisms to the draft army. Thousands of lives were saved by shortening the training period.

3. These and other processes which the Bray Studios developed in secret for national service and placed at the disposal of our country, will now be devoted to entertaining and surprising theater audiences.

4. The Bray Studios has always led in the development of improved processes for superior animation.

5. The Bray Studios will continue to be first to invent and first to apply new processes in animation and new qualities in cartoon humor.

6. All these developments will be spectacular features of the **Greater Bray Pictographs**, made possible in the new distributing alignment.



Telegrams, Letters and Newspaper Notices Proclaiming the Tremendous Success of

The First

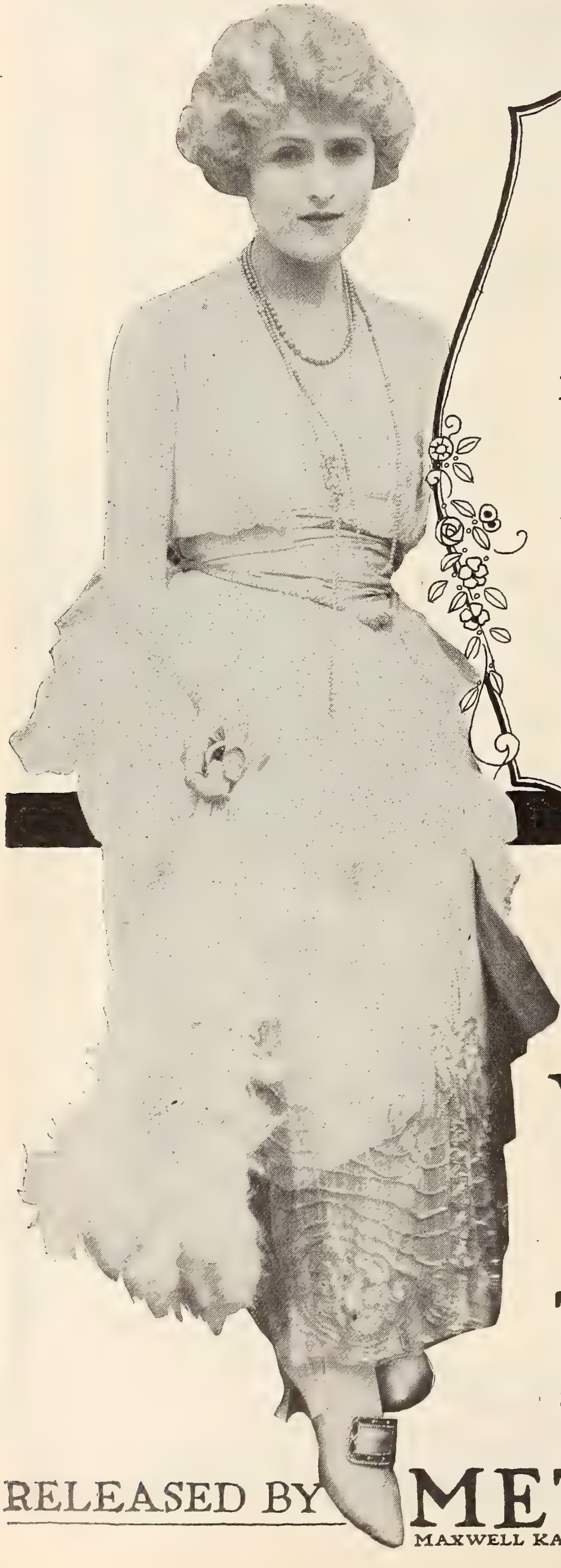
Rothapfel Unit Programme

Are now pouring in from all sections of the country

ITS PROVEN BOX-OFFICE VALUE
IS RESULTING IN A
RUSH FOR EARLY BOOKINGS
WHICH MAKES IT NECESSARY
FOR PLAY-DATES TO BE ARRANGED
FURTHER IN ADVANCE THAN
IS THE USUAL CUSTOM

Distributed by
FRANK G. HALL
through
FILM CLEARING
HOUSE, INC.
and
INDEPENDENT SALES
CORP.

Foreign Rights Controlled
By
Robertson-Cole Company



Its title to begin with, its charm and its satisfying drama will justify you treating this as a special although it is a *Metro All Star Series Production*. Advertise it, get back of it and make extra money with it.

Metro presents

EMMY WEHLEN

in E. Forst's

FOOLS *and* THEIR MONEY

Scenario by Finis Fox 5 *acts* *Directed by Herbert Blache*

RELEASED BY **METRO** JUNE 16*th*

MAXWELL KARGER, Director General.

Fewer and better pictures

BEGINNING SEPTEMBER 1st
Metro will present only fine attraction productions from *Big Broadway Successes* made by the best picture brains in America –

You know Metro can make them –

Big theatres keep your houses open for runs of a week, two weeks and more-

METRO

MAXWELL KARGER
Director General

Sign no contracts till you see
METRO'S ANNOUNCEMENT·

VICTOR KREMER
FILM FEATURES

Five Reel Western Money Getter

STATE RIGHT PICTURES

NEW YORK
CHICAGO
LOS ANGELES
SAN DIEGO

Release date
Aug. 1, 1919

Featuring Te Inimitable

SHORTY HAMILTON

IN

WHEN ARIZONA WON

Photos 8 x 10
" 11 x 14
Lithos 1 sheet
" 3 "
" 6 "
" 24 "
Heralds
Press Sheets

ALSO

"DENNY FROM IRELAND" "THE SNAIL"
"THE PEN VULTURE" "THE RANGER"

They Are Moving Better Than Ever. Why?

READ THIS LETTER

Mr. ....

Dear Mr. ....

Mr. Victor Kremer, who has the Shorty Hamilton pictures, told me that he had taken up the matter of these pictures for your territory and knowing that they are a good proposition I hasten to tell you just what they have done for us.

In the heart of the City of Pittsburgh we have four runs, Columbia Theatre, first run, three days. We are represented in every district in and about Pittsburgh.

They are pleasing pictures and have made quite a hit with the Exhibitors here. In fact, our success with this series has been the talk of Film Row. We have had numerous requests for repeat dates, and the Exhibitors seem to be very much satisfied. If they were not they would readily let us know otherwise.

We are geting fairly good rentals and *the pictures have paid for themselves in thirty days.*

If you are interested and wish any further information, I will be only too glad to communicate with you.

With best wishes, I remain,

Yours very truly,
GLOBE FILM ATTRACTIONS.
Pittsburgh, Pa., May 22, 1919. (Signed) Wm. Finkel, Manager.

In Preparation

"Stripped for a Million" *featuring* Crane Wilbur
"Strife" " George LeGuere

VICTOR KREMER FILM FEATURES

105 West 40th Street Bryant 8352 New York City

You Can Have Lots of Fun Making Money

Why not? Even the Exhibitors laugh at the Taylor Holmes Comedies. His humor is contagious.

Think of the Exhibitors who in addition to pocketing profits—are laughing with their audiences.

Wise is the showman who compels his audiences to leave his house with that feeling of good humored content.

They'll surely come back for more.

Screen

TAYLOR HOLMES

in

"Upside Down"

Then if you haven't already shown *"It's a Bear," "A Regular Fellow"* and *"Taxi,"* you'll be compelled to do so by popular demand.

Lose no time. Start at once to create the Holmes Habit of Happy Patronage.

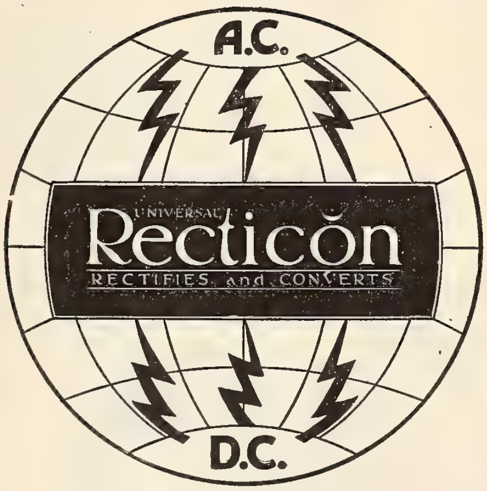
Each Holmes comedy teems with laughable but logical situations. They grip because they're human.

Released by

Triangle Distributing
Corporation
1457 Broadway New York

UNIVERSAL Recticon

RECTIFIES and CONVERTS



THIS new name "Recticon", coined from the words rectify and convert, has been assigned to the products which we will soon be able to supply in large quantities.

To more clearly "couple-up" the name with the functions performed by the machines, and make it most suggestive of the type of service rendered, the name has been incorporated in the "world" design at the left, which will be the universal trade-mark for all our products.

The "Recticon" is designed on an entirely new principle. It operates mechanically, converting Alternating to Direct Current or Direct to Alternating Current—and rectifies the current to the desired voltage and amperage.

This important invention will insure high-efficiency service, and is much more compact, simple, fool-proof, and less costly than present types of equipment.

If you will send us your name and address, we will see that literature describing the "Recticon" is mailed you as soon as completed. Watch this publication for future developments.

The A. R. Bullock Electric Products Co.

GENERAL OFFICES; 45 WEST 34th ST., MONOLITH BLDG., NEW YORK CITY
FACTORIES AND LABORATORIES AT CLEVELAND, OHIO

"EVERYBODY'S
BUSINESS!"

An Extraordinary Six
Reel Photo-Play
with
An Advertising Campaign as unique in
idea and tremendous
in scope as the
"Mickey" exploitation.

W. H. PRODUCTIONS CO.

71 WEST 23rd STREET. NEW YORK

As Usual—18 Pages of Exploitation Aids in the Service Bureau This Week—See page 4129

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Vol. 19 No. 25. June 21, 1919

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Robert E. Welsh, *Managing Editor*
Henry F. Sewall, *Vice-Pres.*
E. Kendall Gillett, *Sec. and Treas.*
Fred. J. Beecroft, *Adv. Manager.*

Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Representative, W. M. Hight, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 618 Wright and Callander Building (Hill at Fourth St.); 'Phone Pico 780. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book. Western Union registered cable address is "Picknews," New York.

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"Sundown"

Robert C. Bruce Scenic

Said Peter Milne, in the *"Motion Picture News"*—"Never to my recollection has Mr. Bruce compiled a more beautiful subject * * * The views recorded—mountains, lakes, streams and forest—have been photographed into the setting sun * * * With all this beauty, the effect is more like one uninterrupted dream than a mere picture." Showing from coast to coast, this week in San Francisco's new "California" Theatre, next week on Broadway, at the Rivoli, with *especially written music score,* by Director Hugo Riesenfeld.

"War Spruce"

Educational Special Release

The great spruce woods of the North West—towering giants of the virgin forest—cool, green depths of foliage—the primary interest in a scenic picture of unusual beauty. And, in addition, the unique inventions that enabled our boys to rush this aeroplane timber along on its quick trip to the Rhine. Another of the "Educational" scenic subjects that are made doubly interesting by a liberal sprinkling of timeliness, story value and good humor.

Other Educational Releases:

"International" Black-and-White Comedies
Photoplay Magazine Screen Supplement

Booking at Seventeen Exchanges

BOSTON, MASS.
Federal Feature Film Corp.,
48 Piedmont Street,
CLEVELAND, OHIO.
Standard Film Service Co.,
Sloan Bldg.,
PHILADELPHIA, PA.
Electric Theatre Supply Co.,
S. E. Cor. 13th & Vine Streets,
CHICAGO, ILL.
Bee-Hive Exchange,
207 So. Wabash Avenue,

NEW ORLEANS, LA.
First National Exhibitors' Exchange,
712 Poydras Street,
LOS ANGELES, CAL.
Consolidated Film Corporation,
738 So. Olive St.
SAN FRANCISCO, CAL.
Consolidated Film Corporation,
90 Golden Gate Avenue,
DETROIT, MICH.
Standard Film Service Co.,
602 Jos. Mack Building,

MINNEAPOLIS, MINN.
Standard Film Corporation,
406 Film Exchange Building
SEATTLE, WASH.
Greater Feature Co.,
2020 Third Avenue,
KANSAS CITY, MO.
Standard Film Corporation,
Boley Building,
ST. LOUIS, MO.
Standard Film Corporation,
3317 Olive Street,

MILWAUKEE, WIS.
Bee-Hive Exchange,
Toy Building,
INDIANAPOLIS, IND.
Bee-Hive Exchange,
109 West Maryland Street,
BALTIMORE, MD.
Baltimore Booking Co.,
412 E. Lexington Street,
CINCINNATI, OHIO.
Standard Film Service Co.,
Film Exchange Bldg.,

EDUCATIONAL FILMS CORPORATION

OF AMERICA

729 7th AVENUE NEW YORK, N.Y.

We Can Help You Lose Money ——— and Make You Like It!

¶ Dr. Hugo Reisenfeld, managing director of the Rialto Theatre, New York City, when asked by a reporter of the New York Morning Telegraph, how the Essanay-Chaplin revivals were going in his theatre, replied: ¶ "ALAS! WE HAVE LOST MONEY—BECAUSE THE RIALTO HAS NOT A THOUSAND MORE SEATS." ¶ That has been the experience of exhibitors all over the United States, in large houses and small. ¶ Do you want to lose money in this way? Then book the four Essanay-Chaplin revivals, "A NIGHT IN THE SHOW," "THE BANK," "POLICE" and "SHANGHAIED." ¶ They are the funniest of all the Charlie Chaplin comedies and new prints are now offered for the first time. Try to get them at once at any World Film Exchange.

Essanay
GEORGE K. SPOOR PRESIDENT

George Kleine System
Distributors

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JUN 17 1919

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 19, No. 25 June 21 1919

In An Editorial Vein

THE report of the New York Aldermanic committee in rejecting the proposal for arbitrary one-man censorship places its thumb on the crux of the argument against all restrictive legislation.

"Present police powers," says the committee, "are in every way as capable of handling the situation as the proposed legislation."

There is the kernel of the matter. It is pleasing, of course, to read further on in the report the defense of free speech, and the timely warning against the possible future abuses of power arbitrarily delegated.

But from a practical and legal viewpoint the answer to proposed censorship legislation in every community of the country is given in the reference to police powers already held by all constituted authorities.

So we must mix our congratulations to the great city of New York on its escape from the censorship peril with a hint to our readers to preserve the words of the report so that they may be always handy to refute the advocates of censorship. Here's the story, in the committee's own language:

"The provisions of the Penal Law invest the Courts with authority to determine when pictures tend to the corruption of morals, and if we cannot depend upon our courts to enforce a penal law drawn with such broad and comprehensive scope then it is time to consider the whole structure upon which our Government rests."

* * * * *

A "Newcomer" in the Field

ARTHUR KANE, gentleman and film man, announces his new plans this week. With the announcement comes the opportunity to congratulate Mr. Kane on the realization of his ambitions to direct an organization of his own.

No film man will begrudge a word of admiration for Arthur Kane; few film men can boast of a personal popularity and square dealing reputation such as he bears.

Now that he has taken the first step in the development of an independent organization the best wishes of the industry—and that includes the vast army of exhibitors who know and trust him—go with Arthur Kane.

In the era of healthy competition that is nearing our only wish for Arthur Kane is that he continue to gain friends as fast and hold them as well as he has made and held them in the past.

The Biggest—And Best—Year

AN exhibitor writes us: "I am very much interested in the discussion regarding distribution methods going on in your columns and have tried to read through all the lengthy letters and articles. But what I would really like to know is—what is your own opinion? What do you think of what is being said in favor of the different systems of booking?"

What is our opinion?

An easy question to ask; a difficult one to answer.

Because, unlike those who are partisans in the discussion, we find it impossible to become heated over mere words and phrases. We pin but nominal faith in the mere slogans—"open booking," "series booking," "program booking," "single picture booking."

For, when all is said and done, the value in the words rests solely on the sincerity and good intentions of the man using them; and on the adaptability of the product he is offering.

There have been—and there are—virtues in program booking; there have been—and there are—abuses of program booking. Film history has probably shown that in practice the abuses have outweighed the virtues.

And, likewise, counts may be placed against any other form of booking, if we wish to seek for them or create hypothetical conditions. But any method tending towards the choice of stars or subjects on merit alone offers less opportunity for abuse than program booking.

On one point exhibitors may be assured this year. Producers and distributors without exception realize that we are on the eve of the greatest competitive market the business has seen. They are forming their plans with stiff competition the only thing in mind.

No distributor is in a position this year to give a moment's thought to methods of "gypping" the exhibitor, to means of placing him in shackles.

The market is wide open; competition is free and clear. And there isn't a single distributor whose entire thoughts are not bent to the questions of quality of product, good will of the exhibitor, faith of the exhibitor and sincerity of business dealings.

Necessity may be the father of miracles—but the age of miracles is here.

Dealing in Personalities

Next Wednesday! June 18. That dinner to Sydney S. Cohen, Samuel I. Berman and Charles L. O'Reilly. If you are in New York that night you are going to be there. You know it. Because you can't afford to miss a motion picture event that will be big enough to draw an attendance of a thousand. A thousand of the real worthwhile people of the game. And you are one in the thousand? Aren't you?

It may not sound like news to the exhibitor reader, but to the boys in New York the big event of the week is the jump by Arthur James *from the* Metro *to* Fox.

It is so far back to the old Mutual days that we had begun to think of Arthur James *and* Metro as inseparable.

After hearing some of the details of the tremendous responsibilities that are to be Arthur's—and we suppose we may take for granted the juicy emolument—we'd like to use forty-eight point here to say "Congratulations, Jimmy!" And if we did that we'd use seventy-two point to say, "Good luck, old scout!"

Aside from the above-mentioned event there wasn't much doing in a news way during the week. Seemed to be sort of a lull before the storm. The next few weeks should bring a flood of happenings. And the nearer we get to the Fall season the less reason trade paper hounds will have to complain. But in this in-between period it would do an exhibitor from the sticks a lot of good to see the producers and distributors in New York worrying, ferring and stewing over Fall plans. Most of these exhibitors think they are the only ones who shed perspiration.

The first big news event that the next few weeks will bring will probably be the Clara Kimball Young announcement. Concerning the absolutely square and honest."

Frank ought to have that speech printed. The Amalgamated Independent and Long-Suffering Producers would nominate him for President on such a platform.

Oh, yes, we had a very good time at the Pathe affair. How could we help it with such regular fellows as Fred Quimby, George Ames, P. A. Parson. and Frank Bruner among the two hundred regular fellows at the party.

Dave Horsley blew into town last week and paid a visit to Motion Picture News office. Has a big one up his sleeve. A railroad picture with the backing and interest of every union man in the country. Sounds sure-fire.

In company with Dave was Ben Malcolm Lyon, secretary and treasurer of the new organization.

F. R. Williams, managing director of London's National Electric Theaters, Ltd., was another visitor to the News office. Here to look over the big Broadway houses and their presentation methods.

There's interest in the note we read in the Wall Street column to the effect that Famous Players-Lasky had declared a regular quarterly dividend of two dollars, payable July 1st. On April 1st last a dividend of $1.50 a share was paid.

Famous Players shares are now listed on the Stock Exchange and distribution on the new pictures. Probably an entirely new distributing organization. We hope to have the details by next week. It will be real big news.

Turn Your Attention
to
Page 4126

Be Sure to See
Page 4126
It's Important

Then the next week or so should bring the names of the stars who will have the good fortune of being piloted through distribution channels by Arthur Kane. Also real news. Real stars. That's the answer.

Then there will be the Paramount plans announced next week; the Fox statement should be coming soon; and any amount of real news.

Cheer up, boys, there are lively days coming.

The funniest story we can think of at the moment is the man we met some five years ago just after Pathe had quit General Film. "Well," he said, "that's the beginning of the end for Pathe. Where can they distribute without General? They'll just pass right out now." And then, last Tuesday we sat in an Astor banquet room as one of two hundred honoring Charles Pathe. And General Film is distributing in Limbo. We are sure this must be a funny story—at least to Charles Pathe.

That was a mighty nice affair that the boys of the American organization tendered to Mr. Pathe. And the best part of it all was that the affair and the speeches were meant—from the heart.

Frank Keenan, speaking from the producers angle, made the hit of the evening when he said, "I've spent too many years at the mercy of the American public and I have too much gray in my hair now to want to lay awake nights worrying about the honesty of the organization distributing my pictures. If there were no other reason for my distrbuting through Pathe that would be enough—the Pathe organization is going up—going up—every day.

Wid Dannenburg was vacationing this week in the Catskills. Meaning that Ben Grimm had to work.

Jim Beecroft now issues an emphatic denial that the stork ever left pouncing twins at his Westchester home. Jim, it seems, was gently "spoofing" the boys. When pressed for details he will confess, however, that a ten-pound boy arrived this week.

William H. Jobelmann, publicity manager for the Turner and Dahnken Circuit, is back at his San Francisco desk after eighteen months in Uncle Sam's well known navy.

"The Lost Battalion" will be found within the next week or so.

And now, just a closing word. Have you made your reservations for next Wednesday night? That dinner to the boys who gave Sunday shows to New York State? Thus making a neat little sum for you producers every seventh day. It's at the Waldorf-Astoria. You can get reservations from Charles Haring, 1587 Broadway, secretary of the committee. Ten dollars per plate. And you can't afford to miss it. Enough said.

P. A. Parsons, of Pathe, has embarked upon his two weeks' vacation, with trout fishing as the main attraction.

Billy Yearsley, coincidentally, is taking a fourteen-day rest. It is understood that for the second week of the vacations the pair will team up.

New York City Censor Bill Is Defeated

Manhattan's Board of Aldermen Flatly Turn Down Measure Which Would Give Commissioner of Licenses Censor's Powers—Powers of Court Sufficient to Curb Bad Productions

A FLAT turn-down was given by the New York City Board of Aldermen on June 10 to the proposed ordinance which would make the Commissioner of Licenses the censor of all pictures before their presentation to the public. This measure came up for a public hearing two weeks ago, and was spoken against by many motion picture men. It was pointed out the power of the courts was sufficient to make it unwise for any one to show a picture which passed the moral dead line.

Collins Chairman

The recommendation which resulted in the defeat of the ordinance was made by the committee on general welfare, of which Alderman William C. Collins is chairman. Mr. Collins, in making his report, filed an opinion explaining the action of the committee. In this connection Mr. Collins said the Commissioner of Licenses already had sufficient power to stop the exhibition of improper pictures and to punish persons who present such pictures.

Mr. Collins said the committee sympathizes with the good intentions of the persons at whose request the ordinance was introduced and who appeared before the committee in favor of it. He said, however, that he believes it is unwise to make one man a censor with such wide powers.

Court's Power Strong

He asserted also that the adoption of the ordinance would be giving the Commissioner of Licenses power now held by the courts under Section 1140-A of the Penal Code and would be transferring to an individual the power now vested in the courts. The opinion, which quotes Section 1140-A, of the Penal law, follows in part:

"Sec. 1140-A, says: 'Immoral plays or exhibitions—Any person who as owner, manager, director or agent or in any other capacity prepares, advertises, gives, presents or participates in any obscene, indecent, immoral or impure drama, play, exhibition, show or entertainment, which would tend to the corruption of the morals of youth or others, and every person aiding or abetting such act, and every owner or lessee or manager of any garden, building, room, place or structure, who leases or lets the same or permits the same to be used for the purposes of any such drama, play, exhibition, show or entertainment, knowingly, or who assents to the use of the same for any such purpose, shall be guilty of a misdemeanor.'

"Surely if the above provision of law is invoked there is a sufficient remedy already in existence to punish violators of this class.

"The provision above cited invests the Courts with authority to determine when pictures even 'tend to the corruption of morals' and, if we cannot depend upon our Courts of Justice to enforce a penal law drawn with such a broad and comprehensive scope and to inflict the punishment already prescribed by the statue, then it is time to consider the whole structure upon which our Government rests.

Would Create Bad Precedent

"Your committee does not believe that the administration of the criminal law has broken down, nor that our courts are unable to cope with the evil sought to be remedied by this ordinance.

"The advocates of the proposed ordinance suggests an abandonment of a court proceeding and the substitution of a censorship by the Commissioner of Licenses to determine in advance what pictures may or may not be exhibited. If such legislation as this may be enacted, it can be followed by the censorship of plays, and the author compelled to submit his manuscript or the censorship of the press, and the news items and editorials in our daily papers subjected to the censor's O. K. before publication be allowed.

"Your committee believes that the broadest liberty of the citizen should be preserved in the matter of free speech and in whatever manner this freedom be manifested; be it in speaking, printing, painting or pictures, subject always of course, to prosecution for violation either of the penal or libel laws.

"If this ordinance became operative and the time should ever come when the censor should through caprice or favoritism, pass unfit and indecent pictures and permit their exhibition, would we not be driven to invoke the courts and call upon them to enforce the penal law already on the statute books, and which we are now asked to put aside as too cumbersome and slow?

"Your committee is opposed to any individual being invested with such power."

Deal in Re-Issues Involves Large Amount

T. R. Gardiner, president of the Gardiner Syndicate, Buffalo, New York, in a flying trip to New York City this week, closed with W. H. Productions Company for New York State, one of the biggest single deals for re-issues yet made. It involves the sum of Sixty Thousand Dollars.

The surprising feature of this proposition is that under former contracts, Mr. Gardiner has been re-issuing W. H. Productions Company's subjects for the past year and under the new deal he is taking new prints of all subjects for both his Buffalo offices and his newly opened Albany office. The fact that Mr. Gardiner has decided to re-issue W. H. re-issues for a second time, is considered conclusive proof that there is both merit and stability to the W. H. product.

Allens Get Schuberg's Canadian Interests

The most important deal consumated in the Canadian field for many years occurred last week when negotiations were completed between Jule and J. J. Allen, who operate the Famous-Players Film Service, Limited, The Monarch Film Company, Limited, and the Allen Theatre Enterprises; and John A. Schuberg of Western Canada, whereby Mr. Schuberg disposed of his interests in his large chain of theatres in Western Canada, and all of his interests in the First National franchise for Western Canada.

Mr. Schuberg and his associates owned and operated three first run theatres in the City of Winnipeg,—The Province, Bijou and Gayety, as well as being interested in eleven of the leading theatres in the Province of British Columbia, which includes three first run theatres in the city of Vancouver,—the Rex, Dominion and Globe, as well as two first run theatres in Victoria, and his theatre interests in Nanaimo and elsewhere.

In Winnipeg, the Allens will now control four first run theatres, as they now operate the Dominion as one of their large chain of theatres.

The acquisition of this string of theatres, more firmly secures the Allens in their present predominant position in the West, and gives them a strong list of first class theatres from Coast to Coast.

Big Theatre Planned for Oklahoma City

A quarter million dollar moving picture theatre with a $100,000 equipment will be built on Main Street, in Oklahoma City, Okla., within the next year, it was announced this week by J. N. Cooper, president of the United Theaters Company. A ninety-nine year lease was obtained from the owners of the ground on which the theatre will be located. The theatre will be the finest in the southwest and will contain innovations that have never been used in any theatre. It will be completed by October 1st, 1920. The theatre will be strictly fireproof, modern, up-to-date and named "Oklahoma."

Exchanges Adopt Rules

In an effort to protect the responsible from the irresponsible exhibitor, the Associated Film Exchanges of the Cincinnati Chamber of Commerce have established six trade rules, dealing with transportation charges, payments, contracts, changes in booking, holding film and playing dates, and these must be observed by all members of the organization.

"The rules were prompted by the spirit of the Golden Rule," says C. V. Zimmerman, secretary and general counsel of the Associated Film Exchanges. "We are trying to get the exhibitor to co-operate with the film exchange for the good of the industry and to the mutual advantage of all concerned."

A. James Leaves Metro for Fox

Widely Known Publicity Man and Editor to Exploit Fox Product Throughout the Entire World

ARTHUR JAMES, for four years associated with Metro Pictures Corporation, latterly as publicity and advertising director, will on June 23 take over the general direction of publicity and advertising of the Fox Film Corporation. He will make his headquarters in New York.

Under the new arrangement Mr. James will reorganize the publicity forces, which now extend around the world. In addition to representatives in London and continental cities, there will be staff members in the principal centers of the United States who will be in direct contact with local publicity conditions, giving the Fox exhibitors the advantage of expert-on-the-ground service. The publicity policy in its entirety will not be announced until July first.

Before entering the motion picture field Mr. James was a newspaperman with a long experience in New York and other cities. He was or seven years City Editor o the New York Morning Telegraph and also was Sunday Editor of that paper, and prior to this connection was in charge of the publicity department of the Hampton Advertising Agency, directing the publicity for the American Tobacco Company, the DuPont Powder Company and other large businesses.

He left the Morning Telegraph to reorganize the publicity department of the Mutual Film Corporation, and after fourteen months joined Metro where he attracted attention with a series of successful campaigns. He is said to have been the first to utilize the color insert in the field and has been instrumental in raising advertising standards in the industry.

Arthur James

"We welcome Mr. James in the Fox organization and regard him as the leading exponent of motion picture advertising and publicity," said Winifield R. Sheehan, General Manager of Fox Film Corporation.

"Mr. James will direct the general advertising campaigns of the Fox Film Corporation in America, as well as throughout all foreign countries in which we have branches."

Something New in Film is Made

Willis H. O'Brien of "Mannikin" Fame Has Prepared Novel Subjects for Watterson R. Rothacker

WORK has been quietly going on in the Rothacker plant on a number of novelty pictures, upon which Willis H. O'Brien, who produced the novelty effects in "The Ghost of Slumber Mountain" is reported to have exceeded any former effort. W. R. Rothacker revealed last week that Mr. O'Brien has for some time been with the concern, and said:

It was in San Francisco in 1914 that I first heard of Mr. O'Brien's work. At that time Mr. O'Brien was working on a roof in San Francisco making his first plastic pictures, the result being a picture seventy-five feet in length featuring a Brontosamus and a cave man.

In the latter part of 1915 Mr. O'Brien made a reel of prehistoric animals entitled "The Dinasaurus" and "The Missing Link," and then made two novelty pictures entitled "Morphorus Mike" and the "Birth of a Flivver" respectively. He then made a number of pictures for Edison.

"When the Edison Company sold out to Lincoln & Parker, the plan to make educational pictures a chapter of the weekly was abandoned. It was about at that time that Mr. O'Brien met Herbert Dawley who had been working along some special experimental lines and had, as a result, a small book in which he had pasted a large number of exposures of the plastic dinasaur. Mr. O'Brien entered into some arrangement with Mr. Dawley and "The Ghost of Slumber Mountain" was started.

"When this picture was presented at the Strand, Mr. O'Brien was given full credit for its production, but since then an attempt has been made to create the impression that the work was not done by Mr. O'Brien, which, of course, is contrary to the facts in the case.

"We have already finished with Mr. O'Brien three or four novelty subjects far superior to anything he has ever produced and are constantly improving Mr. O'Brien's process which we control.

"I will soon have occasion to make a definite announcement through the trade journals covering our plans for release and giving description of Mr. O'Brien's new productions which are really extraordinary, I believe.

To Withdraw 12 Chaplin-Mutual Prints

The following statement is authorized by H. C. Cornelius, vice president of the Exhibitors Mutual Distributing Corporation:

"It has been a matter of common gossip within the industry for a period of several weeks that the purchase of the negative rights to the twelve Charles Chaplin comedies, known as the Chaplin-Mutual specials, was in negotiation.

"Exhibitors Mutual is negotiating for the Chaplin comedies with the Lone Star Corporation which produced them.

"Exhibitors Mutual as the distributor of the original prints has been served with a notice by Lone Star Corporation exercising an option under its original contract with the Mutual Film Corporation ordering withdrawl of all prints of the Chaplin Mutual specials from our exchanges.

"Notice has been served upon all exhibitors who had made contracts for these pictures with Exhibitors Mutual exercising a four weeks' cancellation clause, and upon the expiration of these notices all prints of the Chaplin Mutual comedies will be withdrawn from circulation in the United States and Canada."

Technical Expert Confers with National Board

John M. Casey, Chief of the Licensing Division of the Mayor's office of Boston, and member of the Advisory Committee of the National Board of Review of Motion Pictures has just returned from New York where he has been in conference with the members of the National Board relative to questions of policy which are under consideration.

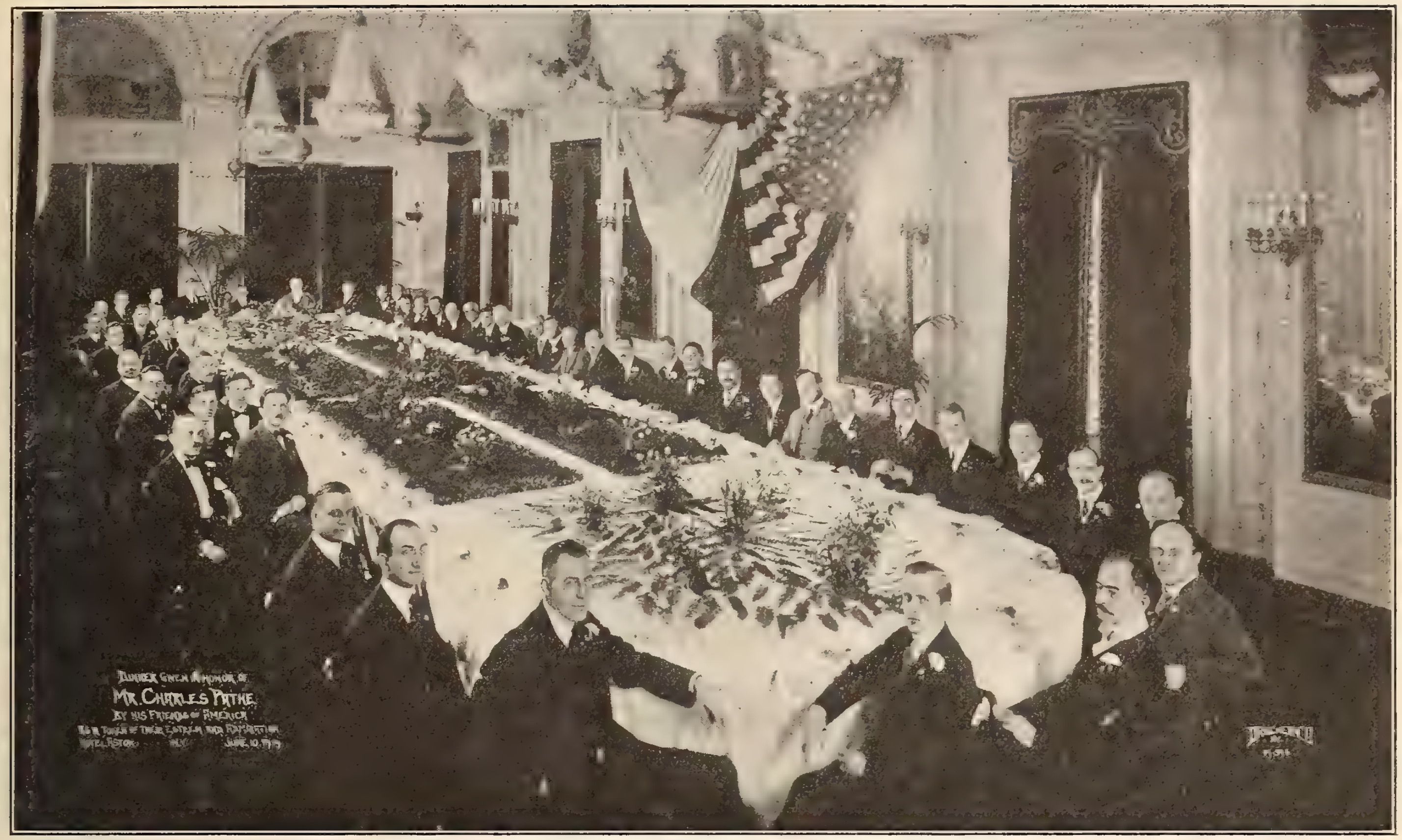
The National Board of Review issues a weekly bulletin to licensing officials in various municipalities throughout the country. Technical questions frequently arise on which expert advice is needed. As the Board of Directors of the National Board consider the conduct of the Licensing Division of the City of Boston one of the most efficient in the country, Mr. Casey is frequently called to New York to pass upon questions from a practical standpoint, which are before the Board of Directors.

North Carolina Exhibitors Convene June 29

The annual convention of the North Carolina Motion Picture Exhibitors Association has been called for June 29-30, at Charlotte, N. C.

In the circular notice sent by H. B. Varner to exhibitors it is stated there are vital questions to be discussed and acted upon, and a full attendance is imperative.

Something of Unusual Interest on Page 4126


DINNER GIVEN IN HONOR OF
MR. CHARLES PATHE
BY HIS FRIENDS OF AMERICA
AS A TOKEN OF THEIR ESTEEM AND ADMIRATION
HOTEL ASTOR N.Y. JUNE 10, 1919

Dinner given in honor of Charles Pathe at the Astor in New York

American Organization Dines Charles Pathe

CLOSE to a hundred members of the home office staff and representatives of the sales organization of the Pathe Exchange, Inc., gathered in the East Ball Room of the Hotel Astor on Tuesday evening at a banquet in honor of Charles Pathe. The dinner served the combined purpose of wishing the film pioneer and Chevalier of the Legion of Honor *bon voyage* on his return trip to France and expressing the admiration felt for him by every member of the organization.

Announcement was also made at the dinner that Mr. Pathe would return to this country in October. It was hinted by other members of the Pathe staff present that this date would bring a number of important announcements from the house of Pathe.

Louis Innerarity presided as toastmaster at the affair, while addresses were made by Paul Brunet, Fred Quimby, Frank Keenan, Albert Capellani, Leonce Perret, William Raynor, George Ames, and George Blaisdell.

A magnificent desk set bearing the Tiffany stamp was presented to Mr. Pathe on behalf of the exchange managers while the home office bid the guest of honor bon voyage with a beautiful gold cigarette case and match-box. The decorations of the East Ball Room carried the Gold Rooster scheme out in delightful fashion.

Mr. Pathe's speech carried with it the information that profit-sharing plans were being made for the Pathe organization. His address, delivered in French, follows in full:

Gentlemen:

Before leaving America, I have called you all together on this occasion to express to you all the satisfaction I have felt during my stay amongst you.

The success of the business of Pathe Exchange is due in a large degree to its Manager, Mr. Brunet, who has risen with the organization.

He can and ought to serve as an example to you all—who are his immediate colleagues—of what any one who gives himself up entirely to his profession and his work, may aspire to.

To have only one vital preoccupation—that of the work you have to do—is sufficient to obtain success, which means to attain an enviable situation in the profession you follow. Concentration on your work takes the place of genius, if there really exists such a thing.

For my part, I have never known anyone who really succeeded in life without doing more work daily than he was really obliged to by the strict limitation of the duty imposed on him by his engagements.

Sooner or later the man or woman who follows this programme is observed in a business house and the extended knowledge which is thus forcibly acquired is made use of and paid for as it deserves to be.

The business of Pathe Exchange, which has considerably increased during the past year, is still capable of considerable increase. Its future is in your hands and for this reason it is my desire to interest you in a large measure in its welfare.

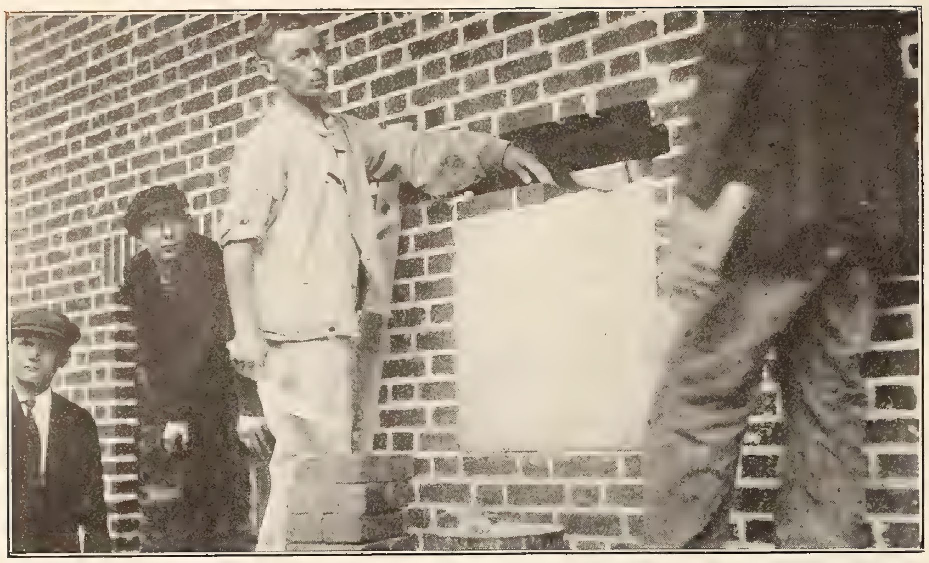
I intend to return to New York next October and purpose studying with Mr. Brunet an arrangement with the intention of making all the immediate colleagues of the Administrative, Industrial and Commercial Management share in the profits of Pathe Exchange, Inc.

Mr. Brunet and myself hope, in this way, to increase the personal activity of each of you, as well as your good will and cohesion of which I have already noticed the satisfactory condition.

I hope that your effective participation in an appreciable portion of the profits of Pathe Exchange, Inc., will have, better than any argument, the result of making you increase your assistance mutually the one to the other in your work, which cooperation is of such enormous benefit to the final results of your work.

Our Exchange Managers, whose cooperation means so much to us, will not be forgotten and I request Mr. Brunet to let them know, at the same time of expressing my regret to them of not having been able to invite them on this occasion, that they may count on our solicitude in the bounds of the efforts they will make to maintain and increase the activity and the good order of their respective Exchanges.

I extend my thanks to all and sincerely wish that I will be in your midst soon again.



Laying the corner stone of the new Fox Building in New York

Dedication of New Fox Building

Impressive Ceremony Attends the Laying of Cornerstone; Film Man's Daughter Assists; Many Are Present

THE cornerstone of the new William Fox building, occupying the block between Fifty-fifth and Fifty-sixth streets, fronting on Tenth avenue, New York City, was laid on Friday afternoon, June 6, in the presence of city officials, prominent motion picture actors, visiting exchange managers of the Fox Film Corporation who had come from all parts of the country and Canada to attend the Fox annual convention, the entire local force of that organization and a crowd of thousands of citizens attracted to the scene by the ceremonies.

A dozen traffic policemen halted vehicular travel on Tenth avenue from Fifty-fourth to Fifty-sixth streets. In front of the building a grand stand was erected for the accommodation of the speakers and other guests. Among these were many persons noted in the motion picture world.

Frank Dowling, president of the Borough of Manhattan, represented the city government and delivered the chief address.

On the grandstand with Mr. Dowling were Winfield R. Sheehan, general manager of the Fox Film Corporation; Reverend Justin Corcoran of the Church of the Madonna at Fort Lee, New Jersey; former Senator Thomas McManus; John C. Eisele, treasurer of the Fox Film Corporation; the Misses Fox, daughters of William Fox; Mrs. J. W. Loeb; William Fried, architect of the building; William Bach, associated with its construction; Samuel F. Kingston and Daniel L. Ryan, assistant to Public Service Commissioner Delaney.

The aims of the Fox Film Corporation and the extent of its activities were ably presented in a brief speech by John C. Eisele, treasurer of the company, who said:

"Because of the illness of Mr. Fox, whom we all hoped would be here today, it is my privilege to appear in his stead at the dedication of this building and the laying of the cornerstone.

"This I do with a lively sense of the responsibility to the public assumed by the Fox Film Corporation in this large enterprise, and I wish to state that, while it has always been the aim of Mr. Fox to produce pictures of the highest class—pictures intended to instruct and educate as well as to entertain—this aim will be intensified, and I do not doubt achieved, by the vast improvement in methods of production made possible by this new building; the first of its kind to be erected in this city or any city. Our purpose is not only to make pictures which will insure substantial profits to the exhibitor, but to make pictures which will be recognized on every hand as the finest films produced, year after year, in the world."

Led by President Dowling, at the conclusion of Mr. Eisele's speech those present marched off to the southwest corner of the building where with a silver trowel on which was engraved "Fox Film Corporation, 1919" Mr. Dowling began the task of laying the stone. Within the cornerstone was laid a box containing records of the Fox Film Corporation together with a motion picture of the crowd and the ceremony filmed by a camera on the speaker's platform. Miss Mona Fox, daughter of William Fox, was accorded the honor of placing the box in the cornerstone.

Change Dates of Players Union Meetings

The regular meetings of the Motion Picture Players' Union have been changed to every Monday night in the month at 7.30, at the headquarters, 515 American Bank Bldg., Los Angeles.

It's Bound to Interest
What?
Why, Page 4126

Ontario Exhibitors Oppose Sunday Opening

Serious abjection was taken by members of the Motion Picture Exhibitors' Protective Association of Ontario against a proposal for a campaign to secure the opening of theatres on Sundays in Canada at a general meeting of the association at Toronto on June 3.

Announcement was made that the Great War Veteran's Association would propose and recommend at its coming annual convention in Vancouver that all moving picture theatres throughout Canada be opened on Sundays to help keep returned soldiers and others off the streets. A motion was offered that the exhibitors go on record as opposed to Sunday opening. This motion was seconded. An amendment that the exhibitors' association remain neutral in the matter was offered by Messrs. Hudson and Alexander of Toronto. After a considerable discussion the amendment carried by a large majority.

It was the opinion of several exhibitors that Sunday opening would reduce theatre business during the week.

The exhibitors also decided to ask for legislation to restrict tours throughout the Province of Ontario of circuses and carnival companies.

Branch Managers Tender Banquet to Robbins

Herman Robbins, assistant general manager for Fox Film Corporation, was guest of honor at a shore dinner tendered him by district and branch managers of the Fox organization last week at Sheepshead Bay. The affair was in the nature of a surprise to Mr. Robbins, he being taken to Sheepshead Bay on pretense of selling an exhibitor. After the dinner he was presented with a leather traveling bag.

Mr. Robbins, who has direct supervision of the Fox branch offices and district offices in the United States, has been with the Fox Film Corporation almost since its inception. He has a very wide acquaintance among exhibitors of North America, having met most of them in their own theatres.

His hosts at the affair included George and Sam Dembow, Louis S. Levia, A. S. Moritz, Joseph Kaliski, Harry F. Campbell, William D. Shapiro, Maurice West, Vincent J. McCabe, Lester Sturm, Joseph B. Roden, Ben P. Rogers, I. J. Schmertz, Clayton P. Sheehan, Earl H. Wachter, Clyde W. Eckhardt, Rudolph Knoepfle, Nate Scheinberg and Joseph A. DePisa.

Asks Exhibitors to Lend Aid on Flag Day

The National Security League, recollecting the aid given a year ago by motion picture exhibitors on Flag Day, is asking that this year they lend co-operation to the loyalty demonstration by throwing on the screen the words of the Flag Salute:

"I pledge allegiance to my flag, and to the republic for which it stands, one nation indivisible, with liberty and justice for all."

Fox Managers See Prosperity Ahead

Branch and District Heads Convene in New York, and Return to Their Territories with Full Details of Season's Plans; Exhibitor Announcement on June 15

AFTER attending the fifth annual convention of the William Fox organization the past week, district and branch managers of the concern are now homeward bound, after what was considered to be the best "get-together" affair yet held by members of the organization.

The policy of the company for 1919-1920 was mapped out at the convention, and simultaneous announcement of details arranged will be made by the managers on their return home. Exhibitors will have the plans of distribution outlined for them on June 15.

Seasons' Policy Decided

The policy of the company for the season of 1919-20 was decided at the convention and simultaneous announcement of details will be made by the managers soon after their return home. June 15 has been fixed as the date for outlining the plan to exhibitors.

Convention sessions were held this year in the ball room of the Pennsylvania Hotel, beginning with the morning of June 2 and continuing morning and afternoon, through the week. The convention was presided over by Mr. Fox and Winfield R. Sheehan, general manager. At the executive table were John C. Eislee, treasurer; Jack G. Leo, vice president, and Herman Robbins, assistant general manager.

Bright Outlook Seen

In his opening address Mr. Fox spoke of the conclusion of the war as affording wonderful opportunities for motion pictures throughout the world, and contrasted this year's convention with that of 1918 when the Fox organization, the industry and the nation were interested above all things else in doing what they could to bring the world war to a successful end. The speaker referred briefly to his recent trip to Europe and declared that despite newspaper reports there were many evidences abroad of returning prosperity. In America, he said, we have more wealth than we ever had and the outlook for 1919-20 is that the season will be the most prosperous in the history of the motion picture industry.

No convention sessions were held during the evenings, these being given over to the entertainment of the delegates. Tuesday night the managers attended the performance of "Up in Mabel's Room" at the Eltinge theatre. Wednesday night they saw "Monte Cristo Jr." at the Winter Garden and the "Midnight Whirl" at the Century Grove. The annual beefsteak dinner was held Thursday night at Castle Cave. Friday afternoon the managers were guests of honor at the laying of the cornerstone of the new William Fox Building, Fifty-fifth and Fifty-sixth streets and Tenth avenue, and Saturday was given over to conferences with the general manager at the administration offices in West Forty-sixth street.

The district managers in attendance were Harry F. Campbell, of Boston; Clyde W. Eckhardt, of Chicago; Vincent J. McCabe, of Toronto; Clayton P. Sheehan, of Buffalo, and Earl H. Wachter, of Kansas City.

BILLY GILMORE

The death of "Billy" Gilmore, former exhibitor, and at one time connected with General Film Co., and the distressing circumstances resulting, is called to attention in the following letter:

Mr. Wm. A. Johnston,
Motion Picture News,
729 Seventh Avenue,
New York City.

My dear Mr. Johnston:

I have just learned of the sudden death of Billy Gilmore, one of the boys who has been with the industry for a great many years. It was only a short time ago that he had lost his wife, and has four small children who survive.

Now Mr. Johnston, I want to ask you to publish this news and say something about the conditions I want to create a fund if possible to help the children and have accepted the treasury of same, and can be addressed at the Exhibitors Mutual Distr. Corp., 1600 Broadway, 10th floor, New York City.

Thanking you in advance, I am

Very truly yours,
William Hilkemeier.

Those Who Attended

Branch managers included Tracy Barham, Atlanta; Thomas W. Brady, Buffalo; George F. Dembow, Philadelphia; L. M. Devaney, Toronto; L. E. Harrington, Dallas; Joseph Kaliski, Denver; Joseph Lieberman, St. John; George E. McKean, St. Louis; Sidney Meyer, Omaha; A. S. Moritz, New Orleans; C. E. Penrod, Indianapolis; Joseph B. Roden, Salt Lake City; Ben P. Rogers, Washington; Louis Rosenbluh, New York; William D. Shapiro, Cleveland; Howard J. Sheehan, Pittsburgh; Lester Sturm, Cincinnati; M. J. Weisfeldt, Minneapolis; Maurice West, Montreal.

Others in attendance were Albert C. Wyckoff, controller; Lewis S. Levin, assistant to the general manager; Walter B. Caryn, manager contract department; Carl Downing, advertising manager; Henry R. Heitman, of the general manager's office; Lloyd J. Levy and Sam Denbow, Jr., of the assistant manager's office; Hamilton Thompson, scenario editor; Jay A. Gove, director Exhibitors' Service Bureau; Emanuel P. Preiss, Fenimore P. Hill and Mix Golden, auditing department; Robert C. Buttolph and Jacob Sicholman, contract department; Harry Reinhardt, disbursement department; Fred W. Lange, Frank J. Shea and Acquielo C. Calvo, foreign department; George H. Fleming, Jack Francis, Sam J. Warshawsky, David A. Morrissey, of Los Angeles; Benjamin Garetson, of Chicago, and Joseph A. Depisa, Exhibitors' Service Bureau; Isidore Krotosky, purchasing agent; William E. Sennett, requisition manager.

Harry Revier Returns to New York

Harry Revier, who directed champion Jess Willard in the Continental Pictures Corporation seven-reel reature, "The Challence of Chance," returned to New York from Los Angeles last week accompanied by Arline Pretty, leading woman for Willard; Al Hart, who played the heavy lead and gave the champ a battle that would do credit to a Dempsey, and an augmented technical staff. He brought with him two full negatives and three prints of the picture that is to put the heavyweight champion before the screen fans of the country as a film star.

Reports from the offices of the producers and promoters of the Willard production credit Mr. Revier with having accomplished a titanic task in completing the picture within a very short period of working time, declaring that the director worked night and day.

Since his arrival in New York, however, Mr. Revier is said to have exceeded even the record he established during the taking of the picture. He lost no time in getting to work on the cutting and titling of the production, having been forced to take approximately 40,000 feet of scenes.

The work of cutting, titling and tinting "The Challenge of Chance" is being done at the Crystal Film Co. Laboratories in the Bronx, and Mr. Revier has with him, in addition to the professional cutters, Roy Somerville, author of the story.

Gerson Plans New House

M. J. Gerson, general manager of the Whitestone M. P. Corporation, has purchased from J. Heffner the plot at 3rd avenue, College Point, where he is going to build a 1,500-seat house. This will be the most up-to-date house on the island. Mr. Gerson has the Unique and the Auditorium Theatres in Whitestone, Long Island, also the Lyceum Theatre, College Point, and is one of the old pioneers in the business.

Don't Miss Page 4126
It Tells
Something Interesting

Famous Players-Lasky District Convention, in Chicago

F. P. Lasky District Convention

Big Attendance at Three-Day Session in Chicago at Which President Adolph Zukor Reveals Plans for Season

THE Famous Players-Lasky Corporation District Convention held in the Sherman House, Chicago, June 2, 3 and 4, was a big success. The district managers of the Fifth and Sixth Districts, Mr. J. W. Allen of Chicago and Mr. M. H. Lewis of Kansas City, respectively, presided.

The meeting was called at 10:00 A. M. June 2 and shortly after the convention had settled down to a review of the plans for the coming year's work and productions (starting with the September releases), those present had a very pleasant surprise sprung on them in the unexpected appearance of Mr. Adolph Zukor, the President of the company. Mr. Zukor gave a talk, which was well received.

The general plan for the changed policy of the company were reviewed and the list of productions, twenty-six of which are now completed, was presented; the great opportunity for exploitation of each subject and the selective policy for sales of the new year's product carefully explained.

One of the most ambitious schemes for aids to the exhibitors in their development of theatre patrons yet conceived is now being perfected and will do much to increase the great drawing power of the product of the Famous Players-Lasky Corporation in the future and make easier many of the theatre managers' problems.

The high production quality of the new product was carefully explained by Messrs. Allen and Lewis. The purpose to have all future advertising and publicity aids prepared after the product was finished and ready for service was carefully explained. The arrangement for pre-sale review of the product made possible through the earlier completion of pictures will permit of a more satisfactory buying arrangement for the exhibitor than he has heretofore experienced.

The coming of the new year has, in the plans for the Famous Players-Lasky Corporation, as brought out during the conference, many agreeable surprises for the exhibitor, in a new selling policy, which should prove a great boon to the wide-awake theatre manager.

Those in attendance at the conference were:

E. Dawson, salesman, Chicago; J. H. Stakes, salesman, Omaha; R. H. Ramsey, salesman, Detroit; R. J. McManus, salesman, Kansas City; Bruce Burgess, salesman, Minneapolis; C. H. Weeks, salesman, Detroit; C. F. Rose, salesman, Minneapolis; T. H. Gibbs, salesman, Chicago; M. Stahl, salesman, St. Louis; E. O'Neill, salesman, Omaha; R. Allison, salesman, St. Louis.

T. W. Stoddard, accessories manager, St. Louis; George M. Rowell, salesman, Detroit; T. Stover, salesman, Chicago; H. A. Washburn, accessories manager, Chicago; C. Bond, salesman, Chicago; L. Y. Crump, salesman, Chicago; F, E. North, salesman, Detroit; J. H. Gilday, salesman, Kansas City; S. J. Mayer, salesman, Kansas City; A. W. Nicolls, salesman, Des Moines; A. J. Irvine, booking manager, St. Louis; F. R. Traub, salesman, Chicago.

M. M. Hirsch, assistant manager, Chicago; F. W. Weeks, manager, St. Louis; F. F. Creswell, manager, Chicago; G. E. Akers, manager, Kansas City; H. A. Ross, manager, Detroit; J. W. Allen, district manager, Fifth District, Chicago; M. H. Lewis, district manager, Sixth District, Kansas City; J. W. Hicks, Jr., manager, Minneapolis; R. C. Libeau, manager, Des Moines; C. L. Peavey, manager, Omaha; E. J. Eichenlaub, sales manager, Chicago.

E. H. Brient, assistant manager, St. Louis; T. J. Blanch, publicity manager, Detroit; R. C. White, booking manager, Chicago; J. W. Bartlett, booking manager, Kansas City; R. A. Fleischbein, accessories manager, Minneapolis; A. L. Burnstein, booking manager, Minneapolis; E. Grossman, chief accountant, Chicago; J. A. Muchmore, assistant manager, Des Moines; S. B. Rahn, salesman, Minneapolis; A. H. Cole, accessories manager, Kansas City; W. L. Hill, publicity manager, Chicago.

General Electric Gets Cooper-Hewitt Stock

The General Electric Company by the acquisition of all the common stock of the Cooper Hewitt Electric Company has secured control of the latter company.

The Cooper Hewitt Electric Company for the past 16 years has built up a very extensive business in industrial and photographic lighting amongst all the large industrial manufacturers, motion picture studios, photographers and photographic laboratories. The Company will be operated under the regulation and management of the General Electric Company.

Mr. W. A. D. Evans, who has been connected with the Cooper-Hewitt Electric Company since its inception, will be in actual charge of the company as President and Treasurer.

The present policy of the company in its field of industrial and photographic lighting will be continued. Increased facilities will shortly be provided to take care of the rapidly increasing business.

Willard Representative Arranging Showing in New York

When Ray O. Archer, business representative for champion Jess Willard, arrived in New York last week to make arrangements for the showing of the big dramatic feature in which the heavyweight king will be presented next week, he was beseiged by newspapermen. He had slipped quietly out of Toledo, where the champion is training for his coming battle, and boarded the Twentieth Century, on board of which was Fred L. Wilke, president of the Continental Pictures Corporation, producers of "The Challenge of Chance," as the picture is to be known.

Willard's representative, after seeing the major part of the production run off in a projection room at the Crystal Laboratories, said that he thought it was the fastest thing he had ever seen on the screen. This opinion is borne out by others who saw it. Roy Somerville, author of the play, congratulated Mr. Revier on having maintained a swiftness of action and beauty of lighting and photography one of the finest samples of film art he had seen in his career.

Second Big Theatre Projected in Buffalo

Close upon the heels of the announcement by Harold B. Franklin that the Shea Amusement company of Buffalo, N. Y., was about to build a $1,500,000 theatre in the center of the downtown district, comes the flash that the South Park Amusement Company has broken ground for a neighborhood theatre to cost over $85,000. The incorporators of the company are George C. Hall, present owner of the Maxine theatre in Seneca street; George F. Hanny, also interested in the Maxine; William H. Fitzpatrick, Jr. and Joseph A. Schuchert, one of the most prominent theatremen in the state, who is interested financially in several big Buffalo houses. The company expects to open the new house about October 1, this year.

Pathe Employees Share in New Profit System

Paul Brunet, Vice President and General Manager of Pathe Exchange, Inc., announced this week a new distribution of profits to employees in addition to the several bonus propositions which have long been in vogue with this concern.

The new proposition is for the benefit of those employees who do not share in the various bonuses and is so arranged that each of these employees when he has been with the firm one year, will on the anniversary of his coming with Pathe, receive a check for double his weekly compensation for that week.

This arrangement is another indication of the liberal policy towards its employees pursued by Pathe Exchange under Mr. Brunet's management.

F. G. Hall Closes Deal for Screen Letter Box

"Frank G. Hall closed a deal this week," says an official of Independent Sales "where by he controls the exclusive distributing rights for the United States and Canada to the Screen Letter Box, the big-little feature, the idea for which was conceived by Morris Kashin, prominent exhibitor and theatre manager and produced by Jack Cohn. The first release of this subject, one a week, will be placed in the hands of the Film Clearing House, Inc., exchanges, Mr. Hall's distributing medium, July 15th and each week thereafter.

"The Screen Letter Box, according to Messrs, Kashin and Cohn is a distinct idea, the result of a careful study of box-office conditions by Mr. Kashin, produced with the idea of giving to the exhibitor and public an attractive short subject, guaranteed to hold a strong drawing power and at the same time to advertise the theatre in which it is shown. As Mr. Kashin said: "It is my idea of service—to provide the theatre manager with an attraction that will not only get him business but friends and steady patrons. It is the direct result of a careful study of the box-office angle."

Fight Fans Will See Jess Willard in Action

The fight fans throughout the country will be given an opportunity to form an opinion of Jess Willard's condition for the world's championship bout, July 4th, when he defends his title against Jack Dempsey at Toledo, O., when Frank G. Hall, president of Independent Sales Corporation, who has secured the United States and Canada rights to the big fellow's seven-reel picture, "The Challenge of Chance," releases it next week. Mr. Hall is negotiating for a Broadway theatre to give this production an extended New York run, it is said, and Harry P. Diggs, exploitation manager for the Hall interests, is in Chicago arranging for its showing there.

In "The Challenge of Chance," Willard is said to be seen in three big fight scenes.

May Change the Players' Contracts

UNUSUAL interest has been aroused in the ruling handed down by Judge Oscar Trippett, of the United States District Court in Los Angeles in the suit brought by Select Pictures Corporation to prevent the showing of the first independent made subject, "The Better Wife," with Clara Kimball Young.

As reported by wire from the coast and told in the MOTION PICTURE NEWS of last week, the court refused to grant an injunction on the ground that Miss Young's contract was with the C. K. Y. Corporation which in turn had contracted with the Select Pictures Corporation, and she therefore, was not personally obligated to Select. Further details of the case, which is particularly interesting from a motion pic-

(*Continued on page* 4128)

HOW HE MET THE OPPOSITION

HERE is an interesting letter which came to Select Pictures Corporation from the Gem theatre, Lewistown, Ill. It is a boost for pictures which the public readily appreciates.

IT may interest you to know that we played fairly well against the Tent Theatrical Co., which swooped down on us without a day's notice, skipping dates in order to get in on certain track events which were to come off here.

It seemed rather an injustice on the part of our town officials—due entirely to thoughtlessness—to book them in without giving us a chance to arrange our own booking to meet the opposition.

It was a very rainy week and the daily paper carries numerous one line ads for the Company—"Our Tent Doesn't Leak." My soldier son who has lately returned from France and who is dependent on the Theatre for a living, and was before he volunteered, came back at them with the item which I am enclosing. I have no newspaper clipping at hand and am sending you a typewritten copy. I am sure you will think it effective.

"OUR TENT DOESN'T LEAK."

But our tents on the battle fields of France leaked, our raincoats leaked, our shoes leaked, and the masks of some of our comrades leaked a poison gas, and they never came back. The shell holes in which we sought refuge from raining shrapnel, were full of water, and perhaps some soldier in advance of us had found shelter there while his life blood leaked away. The ambulances coming back as we went down to the trenches leaked the blood of dying men. The hour glass of time leaked away two whole years of our life which might have been given to the companionship and support of a wife and baby "Getting a Start" which money-makers gained while the boys fought their battles Over There. But let us hope the patriotism that gave us a slap on the back and sent us forth has not all leaked away since we made the fight.

Everything, we are told, must be viewed from a selfish standpoint. If this be true, when our business people of Lewistown and surrounding country, realize what an asset the Motion Picture Theatre is to a town, what a spoke in the wheel of progress and education, and that "man does not live by bread alone" then we may at least expect a "square deal."

Ask yourself the question, "What would Lewistown be without a Motion Picture Theatre?"

OUR HOUSE DOESN'T LEAK.

L. A. Blakley,
Proprietor, Gem Theatre.

Repeal of Admission Tax Urged

Country-Wide Crusade by Amusement Interests to Repeal War Measure to Mutually Benefit Public and Theatre

AMUSEMENT interests, under the leadership of the United Managers' Protective Association, have instituted a nation-wide campaign for the repeal of the war tax on admissions.

The amusement interests of the United States, under the leadership of the United Managers' Protective Association, has begun a campaign for a repeal of the war tax on admissions.

The Managers' Association, which embraces the legitimate theatres and producing managers throughout the United States, through its president, Marc Klaw, has filed with Representative Joseph W. Fordney, who has succeeded Claude Kitchin, as chairman of the Ways and Means Committee, the following appeal:

"In behalf of the theatres and theatrical enterprises of the United States, we respectfully urge a repeal of the admission tax.

"This tax is on the public and not on the theatres and the theatres are only concerned by reason of the loss of patronage which this tax occasions.

"The theatre has occupied a unique position under war conditions. Its costs have doubled. Its direct federal taxes have doubled. Its indirect federal contributions (in the way of increased railroad fares and railroad ticket taxes) have almost doubled. But the theatre unlike other enterprises, has been unable to increase the price of its product or pass on any of these costs to the public.

"The theatre is not now appealing for a repeal of its direct taxes, such as the federal tax based on seating capacity or indirect taxes, in the way of taxes on the travelling expenses of companies on the road, but asks that the tax on its patrons—on the theatre-going public—be repealed.

"This organization represents the legitimate theatres from Maine to California and from the Great Lakes to the Gulf. It asks that the attendance of theatres be not further discouraged and lessened by the tax on the theatre-going public."

This appeal is being backed up by individual appeals from the various legitimate vaudeville and motion picture theatres throughout the United States, the Vaudeville Managers' Association, the Exhibitors' League, and organized labor connected with amusement enterprises including the musicians, stage carpenters, property men, electricians and motion picture operators.

Chairman Fordney, Representative J. Hampton Moore and others have already expressed themselves as favorable to the repeal of the admissions tax.

NEXT WEEK!

¶ A new and enlarged Motion Picture News, in the ideal size—ten inches in width, thirteen inches in depth.

¶ A brilliant new cover, an enlarged page offering in type-size and make-up unusual opportunities for increased editorial value to our readers.

¶ Advertising rates remain the same.

¶ Advertising value is increased tremendously—in the facilities afforded for artistic and striking effectiveness.

¶ Remember—next week—the issue dated June 28th.

¶ The exact figures are: Page size, 10 inches wide, 13 inches deep; Type size, 8½ inches wide, 11¼ inches deep.

NEXT WEEK!

First in Every Test!

¶ Last winter a leading distributor* asked his exchange men in convention in New York which trade paper had the most value in their territories.

¶ The vote was—twenty-six to one in favor of Motion Picture News.

¶ A month ago another large distributor completed an exhaustive questionnaire of his exchange managers on the subject of trade papers. He asked opinions on: Circulation, Reader Interest, Prestige.

¶ Motion Picture News ran so far ahead on every count as to be outside competition.

¶ The largest distributor in the business is conducting a questionnaire of his customers on trade papers.

¶ With the tabulation half done—Motion Picture News is racing far ahead in the field.

¶ We checked our circulation against the Chaplin contracts last winter; we are now checking our subscriptions against the contract list of one of the largest distributors.

¶ The Chaplin poll showed our circulation practically 100%—the other test, not yet completed, has already shown our subscription list reaching over ninety per cent of the distributor's contract customers.

¶ Facts count! Test the field yourself! Learn from your own test that Motion Picture News is ***the only one hundred per cent buy in the field.***

First by Every Test!

---

* Names and figures will be supplied to any interested advertiser on request at Motion Picture News office.

The Reader has His Say

Thinks Screen's Authors Will Differ from Book Writers

Motion Picture News,
New York City.

I read with considerable interest your comment on Mr. Pathe's remarks about the author and his future in the picture business. I have been talking "stories made on the lot" ever since I felt myself competent to judge of the material with which we were forced to work in the construction of screen stories. It has got to come to that if we are to make any progress.

In the writing of continuity we find ourselves constantly struggling with material which is not picture material—and I have come to the conclusion that the picture of the future, when we have developed screen writers, will have about as close a relationship with literary effort in story form as a piece of marble or a painting has with that same product of the human brain. The screen provides a medium of expression that is entirely new. Once in a while I get just a mental glimpse of what we will some day do with stories told in the form of action without any other adjuncts than those found necessary to the legitimate stage in the form of the printed program—and then I find myself forced back into the old grooves again. But some day we will have screen authors and they will be as distinct from the author of printed stories as the man who planned and presented "Sumurum" is distinct from Robert W. Chambers, I tell you, with rare exceptions, the book or play or story is not adaptable to the screen and that is the real reason why we find so much complaint about such works being emasculated when transferred to the screen.

I have been giving this phase of the story situation a lot of thought and I have put some of those thoughts into practice by experimenting both on paper and on the screen. I know my theory is right. I do not go half way with it and say that the pictures are partly plays and partly pictures or that they are part literature and part picture. They are all picture. We are simply up against the presentation of our subject matter through the simplest medium of expression to be found within the scope of human appreciation. That form of medium of expression is action—and action is the only medium of expression which can be grasped and understood by every mind in every station of life in every country.

We all admit that whatever your medium of expression, the simplest form of presentation which you can devise is the most effective. And, also, all admit that the simpler the form the harder to master it becomes until, in the great masterpieces of all mediums of expression, we find the greater the master-artist the simpler is the form through which he works.

Now when we have placed at our disposal the simplest medium of expression of which we have any knowledge, naturally those who master it are going to be greater artists than any who have gone before in the history of all expression. And we have not yet developed any one who comes anywhere near to knowing what or how to write for the screen. We won't find that fellow bobbing up from any other point of the compass than the motion picture studio, either. One great trouble with those having to do with the creation of pictures is that so many of them look on the business as a well paid holiday and do not seriously consider any other motto than: "That will get by."

With these few words off my chest, I will sit down and work on my next script with best wishes and kindly thoughts of you and praises for the day when you convinced me I should stay in the picture business.

JACK CUNNINGHAM,
Robert Bruton Studios.

* * *

Reichenbach to Bat About "Hypocrites" Booking

Anent the Open Market question and W. W. Hodkinson's letter, I think Mr. Hodkinson's mind is a little lax regarding the details of the "Hypocrites" presentation.

The picture laid on the shelf many months and Frank Garbutt approached me with a salary and percentage proposition to handle the picture.

After seeing it, I prevailed upon William L. Sherry to finance the production at the Longacre theatre. Several days before the opening, I received word from Paramount that their name must be kept off the paper, theatre, advertising, etc.

After the film went over and we were doing almost capacity business, Paramount began displaying an interest and attempted to book the picture at program rates with their regular clients. My contract with Garbutt read: "All bookings to be made with mutual sanction of the Sherry office and H. L. Reichenbach."

When I learned that Paramount had booked Kunsky of Detroit at his regular booking amount, I threatened Kunsky with an injunction, raised the rental on him to $1000 for one week and compelled him to charge dollar prices. This state of affairs continued, and New Haven, Boston, Newark and other towns wanted the film and I was forced, as I said in my former statement, to battle for the upholding of my rights in the premises. Throughout the entire deal, Mr. Hodkinson did not enter. Mr. Sherry and myself were solely responsible for any open bookings the picture made, before I sold my percentage interest to Garbutt, which I sold at a ridiculously low figure rather than fight over every independent contract. I have telegrams and letters from Garbutt in which every one of the above statements are verified. Mr. Hodkinson, during his stay at Paramount, never offered one film on the open booking plan. He was the originator of program bookings and maintained his policy throughout his entire regime at Paramount.

H. L. REICHENBACH.

On Slow Moving Broadway in New York City, U. S. A.

The man who has always wondered why meritorious productions are never given more than a week of life at the trio of Broadway photoplay temples would have felt considerably cheered had he passed the Rialto with us last Sunday evening.

A crowd of two hundred at the box-office, a line extending the entire length of the Broadway block—these were the answers to the showing of "A Knickerbocker Buckaboo," with Douglas Fairbanks. The previous week it had been the attraction at the Rialto's sister house, the Rivoli.

The same man—the believer in longer Broadway runs—would probably have received cheer also from the experiment at the Rivoli.

Broadway moves slowly in many things—but there are signs of progress.

Fight On Against Sunday Closing

Adrian, Mich., Up in Arms Over Attempt of Blue Law Element to Close Theatres; Minister Favors Houses

A COUNTER-CAMPAIGN which bids fair to put Blue Law advocates who urge Sunday closing of picture houses, to rout, is being waged in little Adrian, Mich. By pen and speech and pamphlet, the broader minded element is being appealed to. The one newspaper of the city, the Daily Telegram, is giving prominence to the fight, and logical, convincing editorials by its editor, Stuart H. Perry, is tipping the scales against those few who inaugurated the Sunday closing argument.

Petitions were distributed by the anti-picture group praying the City Commission to pass an ordinance to close the theatres on the Sabbath. In retaliation, V. J. Williams of the Crescent Theatre, and other exhibitors have gotten out a counter petition for signature of the many who wish the houses to remain open.

Dr. F. A. Perry, pastor of the local Plymouth Church, publicly defended the pictures, saying in an address:

"The movement to close the movies is pushed by the silk stocking people who own automobiles, "and they do not need the movies for Sunday amusement, but they want to take away the amusement of the poor man who cannot afford an automobile, but who can go to the picture show."

He qualified his position by saying that he was not in the first instance a promoter of Sunday theatres but that he believed there was nothing better at the present time.

"To put out the Sunday movies is to give place to something worse," was the way he characterized the situation.

In the course of a two column editorial the Adrian Daily Telegram said of the closing attempt:

A picture show disturbs the general public as little as a church service, and its audience includes all classes of people. Therefore if we undertake to forbid it, we must do so solely upon the theory that it is evil and that the welfare of the city demands its suppression. In that case we must first be perfectly sure that we are right in pronouncing it an evil, and second, we must be sure that we are right in thinking that there would be a net benefit to the city by suppressing it.

As to the first point—whether motion pictures are intrinsically good or bad—the overwhelming majority of people everywhere have given a favorable verdict.

May Change the Players' Contracts

(*Continued from page* 4125)

ture standpoint, in that it creates something of a precedent as regards players' responsibility under contract, have been received.

The suit was brought as a result of Miss Young nullifying her contract with the C. K. Y. Corporation and Select Pictures several months ago. At the time of this action on the part of the actress there were numerous statements made by the corporations interested and Miss Young, in trade papers. Following her notice of cancellation of contract Miss Young began the making of a film in Los Angeles titled "The Better Wife" and it was upon this picture that the suit was based. The Kinema theatre began advertising the showing of Miss Young's picture a number of days prior to the date of the premier. An appeal for the injunction was not filed until Saturday morning, May 31, the day before the picture was to become a part of the program at the Kinema theatre. Judge Frank James and Neil McCarthy represented Select Pictures Corporation and Alfred Wright and Alexander McDonald were counsel for the defendants.

Exhibitor Service Bureau

It's Wonderful—Just Think—

THERE are today under construction or all arrangements made to build more motion picture theatres of the highest class than there have been erected in the past five years. *If one subtracted the legitimate theatres that have been converted into motion picture houses, one might be able to say that there were now under way or planned more fine houses than the total number in the country today.*

And with few exceptions the men who are building these houses are not new in the business. They have not been lured in as they were along in the early days of the business by "get rich quick" ideas. *They are men who are in the industry now, men who are able to see ahead and who appreciate how motion picture exhibition has progressed in the last two or three years—and one can see the greatest progress in that period.*

These men realize that the drawing power of the motion picture is increasing, but that at the same time the public, at least in the cities, is not going to be content with just any old thing. Every city is demanding its best for its own people and scores of men who now have less pretentious houses see the way clear to make this further investment and to get their profit out of it.

THIS is not written with the intention of boosting the construction of theatres or even suggesting to you that you should have a finer house. But we are citing it as an instance of the wonderful progress that has been made in motion picture EXHIBITION—AND WE FEEL VERY SURE THAT THE PROGRESS IN THAT PORTION OF THE BUSINESS DESERVES THE LION'S SHARE OF THE CREDIT.

That progress does not mean that you need to go out and build a million dollar house to hold or to increase your patronage, but it does mean as sure as the sun is in the sky that you have got to get your standard up to the best and that you have to keep it there if you expect to keep in the running. If you don't you will find some one slipping in and building a house on the next corner who will give that standard.

And better exhibition does not mean that you have to have an orchestra of fifty pieces and mount the costliest stage settings. What it means is that you have to get the most out of each picture that you show in accordance with the local limitations, and it means that you have to keep figuring how you can arrange things to do just a little better and to widen the limitations just a little with each week that passes.

We cite you proof: Turn through the pages of the Exhibitors Service Bureau and read them carefully. There are in this issue EIGHTEEN PAGES OF MATTER ABOUT BETTER EXHIBITION OF PICTURES.

This is matter OF AND BY EXHIBITORS. It is the sort of material with dollars in every line of it for you.

There's not a line of THEORY stuff in it. It is not a lot of bunk about what some press agent who may never have been away from Broadway, thinks ought to be done with some production.

It is ACCOMPLISHMENT.

AS we have told you before, the wiseacres said two years ago when we started the Exhibitors Service Bureau that "it couldn't be done." It has been done and you have the evidence of it with every issue of the MOTION PICTURE NEWS.

We are not attempting even by inference to take the credit of it. All that we claim for ourselves is that this paper has the vision to see the growth of the exhibitor, that more and more of them were really doing things—and BIG things in their own way. All that we did was to offer them here a forum.

And then we were fortunate as to be able to enlist at the very start the minds of some of the greatest men in the exhibiting field and they have helped here week after week and are helping still to give you the benefit of their ideas.

What a wonderful thing it is when the exhibitors have come to realize that co-operation in this line is worth money to themselves and to their fellows—that it is building the business stronger and stronger every day and widening the appeal of motion pictures to an extent that was not dreamed of a few years ago.

And while we are on this subject we want to tell you that ADVERTISING is one of the great incentives in the progress of exhibition and that the encouragement to the exhibitor to do better advertising, *to tell him sincerely and constructively what is the matter with his exploitation*—instead of merely satisfying his vanity with praise—as was formerly the trade paper custom—has been a service that we have been proud to have given.

Let's make this splendid issue showing so much about what others are doing an incentive to all of us to try to do more—and to tell others what you yourself are doing—to the end that we may all grow together.

Here's a Stunt That Had a Whole City Worried About a Supposed Kidnapping

EASTON, Pa., was suddenly startled one day recently when there appeared in a local newspaper an advertisement which gave them the impression that a kidnapping had been perpetrated, and that the particular person was the daughter of some wealthy family. The advertisement that caused all the apprehension was:

WANTED!

Information of the whereabouts of Marie Alexander. Disappeared from a party of refugees landed on the American Coast. Medium height, dark hair, brown eyes, figure slender, has soft hands, with long tapering fingers. Speaks four languages fluently.

EASTON POLICE DEPARTMENT

There was hardly a woman in Easton who tallied in the least bit with the description of the hunted one that did not get the closest scrutiny from passersby. Women were closely eyeing one another. Then, on the following day, there appeared in the news columns of the paper an advertisement which read like this:

WARNING TO LOCAL LADIES' CLOTHIERS

Please communicate at once with undersigned if Marie Alexander reveals herself in your stores. She will seek expensive wardrobe to replace present apparel. Most urgent necessity for her immediate apprehension.

Address B X Y, care Express.

This only served to make everyone a self-appointed detective, and the various stores in Easton, where ladies' clothing was sold, had considerable trouble in keeping the crowds moving on the inside, while the outside presented a scene that looked like a circus. With the day over the lost one was still at large, and the crowds wended their way to their homes with a determination of taking up the chase the following day. Then came the announcement in the form of a telegram from William Heenan and addressed to Harlan Woehrle, No. 36 South Third street. The telegram read as follows:

EVERY DETAIL OF THE MYSTERY SURROUNDING MARIE ALEXANDER WILL BE PRESENTED AS

"A MIDNIGHT ROMANCE"

—at the—

THIRD STREET THEATRE

ON THURSDAY, FRIDAY AND SATURDAY, MAY 22, 23. 24

With ANITA STEWART as the Star, and JACK HOLT as Roger Sloan

SUMPTUOUS SCENES! GORGEOUS GOWNS!

This three-inch four column display "gave away" the secret

"Just advised that Marie Alexander, for whom search is being made in your town, escaped from those seeking her in Philadelphia, after she had been discovered working as a chambermaid in one of the hotels here. Presume she is headed toward Easton. It is known she had only enough funds to pay transportation to Easton. She will probably wear a maid's livery beneath long blue cloak. Roger Sloan, wealthy young society man here, offers any amount to learn her whereabouts and to insure her against privation and discomfort. It is also reported that Blinkey Deal and Blondie Mazie, two notorious society blackmailers, are in pursuit of her to obtain revenge for her successful effort to prevent their scheme to victimize Sloan for thousands of dollars. Suspect she is more than a hotel maid from the fuss that has been started to find her. Two men and a woman, both distinguished looking, are hounding the local authorities here until they are almost frantic, threatening their removal from office if she is not located at once. I am sending only likeness of her I could obtain."

This telegram only served to make the mystery much deeper, and the people were getting on edge when, on May 19, there appeared in the *Express* a large display advertisement of a letter received by Mr. Woehrle, which ran as follows:

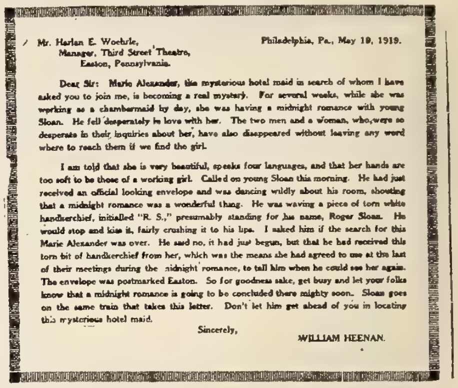
Mr. Harlan E. Woehrle,
Manager Third Street Theatre,
Easton, Pa.

Dear Sir:

Marie Alexander, the mysterious hotel maid in search of whom I have asked you to join me, is becoming a real mystery. For several weeks, while she was working as a chambermaid by day, she was having a midnight romance with young Sloan. He fell desperately in love with her. The two men and a woman, who were so desperate in their inquiries about her have disappeared without leaving any word where to reach them if we find the girl.

I am told that she is very beautiful, speaks four languages, and her hands are too soft to be those of a working girl. Called on Sloan this morning. He had just received an official looking envelope and was dancing wildly about his room, shouting that a midnight romance was a wonderful thing. He was waving a piece of torn white handkerchief, initialed "R. S." presumably standing for his name, Roger Sloan. He would stop and kiss it, fairly crushing it to his lips. I asked him if the search for this Marie Alexander was over. He said no, it had just begun, but that he had received this torn handkerchiet from her, which was the means she had agreed to use at the last of their meetings during the midnight romance to tell him where he could see heer again. The envelope was postmarked Easton, Pa., so for goodness sake, get busy and let your folks know that a midnight romance is going to be concluded there mighty soon. Sloan goes on the same train that takes this letter. Don't let him get ahead of you in locating this mysterious hotel maid.

Sincerely,
WILLIAM HEENAN.



Mr. Harlan E. Woehrle,
Manager, Third Street Theatre,
Easton, Pennsylvania.

Philadelphia, Pa., May 19, 1919.

Dear Sir: Marie Alexander, the mysterious hotel maid in search of whom I have asked you to join me, is becoming a real mystery. For several weeks, while she was working as a chambermaid by day, she was having a midnight romance with young Sloan. He fell desperately in love with her. The two men and a woman, who were so desperate in their inquiries about her, have also disappeared without leaving any word where to reach them if we find the girl.

I am told that she is very beautiful, speaks four languages, and that her hands are too soft to be those of a working girl. Called on young Sloan this morning. He had just received an official looking envelope and was dancing wildly about his room, shouting that a midnight romance was a wonderful thing. He was waving a piece of torn white handkerchief, initialled "R. S.," presumably standing for his name, Roger Sloan. He would stop and kiss it, fairly crushing it to his lips. I asked him if the search for this Marie Alexander was over. He said no, it had just begun, but that he had received this torn bit of handkerchief from her, which was the means she had agreed to use at the last of their meetings during the midnight romance, to tell him when he could see her again. The envelope was postmarked Easton. So for goodness sake, get busy and let your folks know that a midnight romance is going to be concluded there mighty soon. Sloan goes on the same train that takes this letter. Don't let him get ahead of you in locating this mysterious hotel maid.

Sincerely,
WILLIAM HEENAN.

How a letter was used in six inches, three columns to increase the interest

Many minds were relieved the next day when they were confronted with a large display advertisement in the *Express* announcing that every detail of the mystery surrounding the disappearance of Marie Alexander would be presented in "A Midnight Romance" at the Third Street theatre for three days.

This clever bit of exploiting on the part of William Heenan and Harlan E. Woehrle, manager of the Third Street theatre, enabled the latter to pack his theatre to the fullest capacity at every performance of "A Midnight Romance," and he was so pleased with the results that he immediately arranged for a return date. The Peerless Feature Film Exchange, of which Mr. Heenan is manager, holds the First National franchise for Phtiladelphia and surrounding territory.

Best part about this campaign is that there was nothing about it to scare anyone or cause needless alarm. The advertisements referred largely to a missing young woman.

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Thomas D. Soriero, Park theatre, Boston, and Strand theatres, Lowell
Chas. H. Williams, Strand theatre, Providence, R. I.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Jack Kuhn, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Grossman, Standard theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis.
Edward L. Hyman, Liberty theatre, St. Louis.
Theo. L. Hays, New Garrick theatre, St. Paul.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Butterfly theatre, Milwaukee.
C. Edgar Momand, Garden theatre, Flint, Mich.
Charles C. Perry, Strand Theatre, Minneapolis.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
Chas. G. Branham, S. A. Lynch Ent., Atlanta.
R. B. Wilby, Strand Theatre, Montgomery, Ala.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.
C. A. Lick, New theatre, Fort Smith, Ark.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
Herbert J. Thacher, Strand theatre, Salina, Kan.
H. M. Thomas, Strand theatre, Omaha.
Ralph Ruffner, Rialto theatre, Butte.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, People's Theatre, Portland.
E. J. Myrick, Liberty theatre, Portland, Ore.
A. S. Kolstad, Liberty theatre, Hood River, Ore.
H. L. Percy, Antlers theatre, Roseburg, Ore.
P. E. Noble, Publicity Manager, Liberty and Columbia theatres, Portland.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.

Advertising Leaders and the Way They Look at Film Exploitation

Playing for Longer Run

By Mark Gates

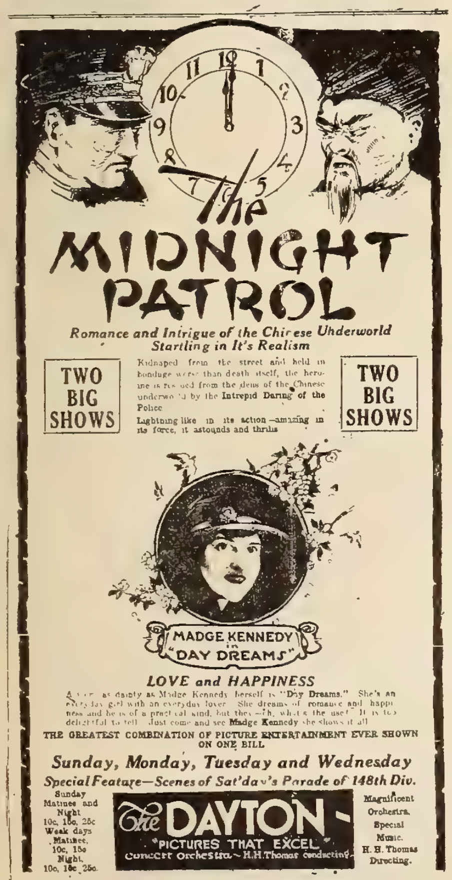
Managing Director, Dayton Theatre, Dayton, O.

THE man, be he merchant or theatrical manager, who does not believe in advertising, or who considers it a necessary evil, had better shut up shop and take a "job" with some one who does, for the public will patronize the shop that tells them about its wares.

The old-time style of "card ads" is of about as much use in this day of strenuous competition as a wooden leg in a foot race. It may help some, but the other fellow is a sure winner.

When I opened the Dayton, of which company I am the promoter, I decided upon a liberal advertising policy and secured an advertising maanger to look after that particular phase of the business; keeping in close touch with him at all times and making suggestions as to methods, space, and matter to be used.

We were at first obliged, because of local conditions, to confine ourselves to the type style of advertising but later we were able to secure the services of an exceptionally clever artist who could execute drawings after our suggestions on very short notice, and since then we have, in most cases, made use of specially prepared drawn ads for our Sunday and Thursday change of bill announcements.



The MIDNIGHT PATROL

Romance and Intrigue of the Chinese Underworld Startling in It's Realism

TWO BIG SHOWS

Kidnaped from the street and held in bondage worse than death itself, the heroine is rescued from the dens of the Chinese underworld by the Intrepid Daring of the Police

Lightning like in its action—amazing in its force, it astounds and thrills

TWO BIG SHOWS

MADGE KENNEDY in "DAY DREAMS"

LOVE and HAPPINESS

A story as dainty as Madge Kennedy herself is "Day Dreams." She's an everyday girl with an everyday lover. She dreams of romance and happiness and he is of a practical kind, but then—oh, what's the use? It is too delightful to tell. Just come and see Madge Kennedy she shows it all

THE GREATEST COMBINATION OF PICTURE ENTERTAINMENT EVER SHOWN ON ONE BILL

Sunday, Monday, Tuesday and Wednesday

Special Feature—Scenes of Sat'day's Parade of 148th Div.

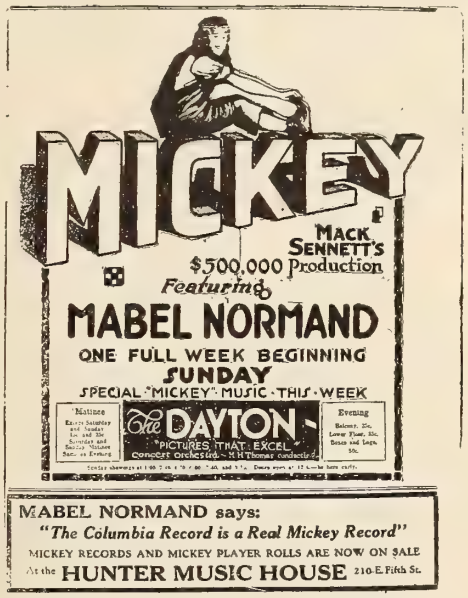
Sunday Matinee and Night 10c, 15c, 25c Week days Matinee, 10c, 15c Night, 10c, 15c, 25c

The DAYTON "PICTURES THAT EXCEL" Concert Orchestra ~ H.H.Thomas conducting

Magnificent Orchestra. Special Music. H. H. Thomas Directing.

Design, though simple, adds to the pulling power of this thirteen inches, three columns

These ads have attracted much favorable attention both in Dayton and in the outside field, and therefore I feel that we have adopted the right policy and are working along the right line, for attention is what is most desired in theatrical advertising.



MICKEY

MACK SENNETT'S $500,000 Production

Featuring MABEL NORMAND

ONE FULL WEEK BEGINNING SUNDAY

SPECIAL "MICKEY" MUSIC THIS WEEK

Matinee Except Saturday and Sunday 15c and 25c Saturday and Sunday Matinee Same as Evening

The DAYTON "PICTURES THAT EXCEL" Concert Orchestra ~ H.H.Thomas conducting

Evening Balcony, 25c, Lower Floor, 35c, Boxes and Loges, 50c.

MABEL NORMAND says:

"The Columbia Record is a Real Mickey Record"

MICKEY RECORDS AND MICKEY PLAYER ROLLS ARE NOW ON SALE

At the HUNTER MUSIC HOUSE 210 E. Fifth St.

Simplicity in design is always sought by Gates

My policy is to use newspaper space liberally; taking into consideration the picture, local conditions and weather if possible, in order to conserve the expenditure whenever it can be done with profit.

We have put over some very unusual campaigns here and for the size of the city (140,000) have played to an exceptional volume of business.

Our house is located just at the edge of the business district and has a seating capacity of 2500; almost twice as many as our nearest competitor. Our location makes it necessary to draw our patrons at least two blocks from the main thoroughfare and this demands exceptional advertising.

We have played many of the big special attractions and many that were not so big, and our advertising has been the most effective assisting factor in making these showings successful.

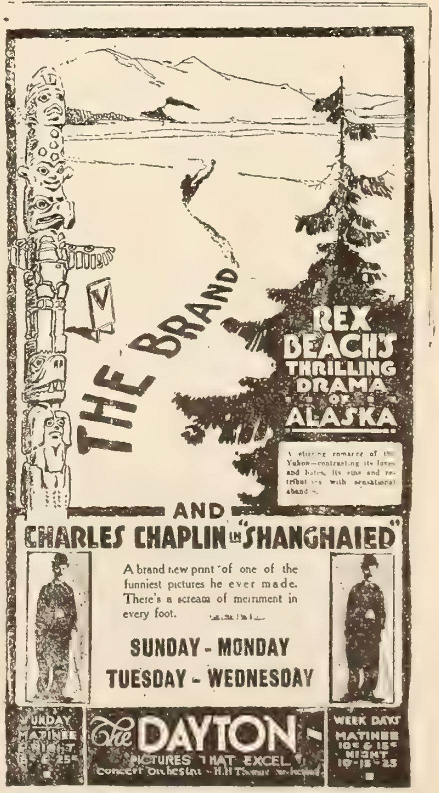
My policy after booking a picture is to call in my ad. man and go over the conditions very carefully; laying out in advance the line I desire to follow and then depend upon him to put it across.

One of the first big hits we made was with a picture that in many places failed to get money, but by putting an exceptional publicity campaign behind it and by giving it all of the effects possible with our big orchestra we cleaned up with a "bang," carrying a three-day picture through the entire week, a thing never before done in this community.

Mark Gates

Another of our big records for attendance was made when we showed "The Heart of Humanity." After booking this

(Continued on page 4142)



THE BRAND

REX BEACH'S THRILLING DRAMA OF ALASKA

A stirring romance of the Yukon—contrasting its loves and hates, its sins and retributions with sensational abandon.

AND

CHARLES CHAPLIN in "SHANGHAIED"

A brand new print of one of the funniest pictures he ever made. There's a scream of merriment in every foot.

SUNDAY - MONDAY

TUESDAY - WEDNESDAY

SUNDAY MATINEE & NIGHT 15c & 25c

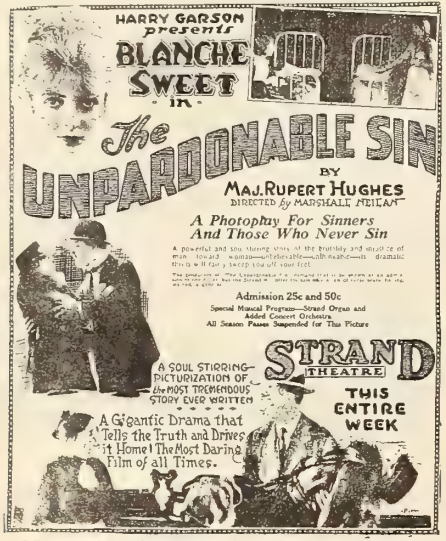
The DAYTON PICTURES THAT EXCEL Concert Orchestra ~ H.H Thomas conducting

WEEK DAYS MATINEE 10c & 15c NIGHT 10-15-25

Ample amount of white was allowed in this twelve inch, three columns

Your Idea and Ours

HERE is a study in contrasting types and an instance where the designer of ad display has made the line that he wanted to sell the picture stand out without at the same time laying himself open to the charge of being too sensational. The line in question is "A Photoplay for Sinners and Those Who Never Sin."



HARRY GARSON presents
BLANCHE SWEET
in
The UNPARDONABLE SIN
BY MAJ. RUPERT HUGHES
DIRECTED by MARSHALL NEILAN

A Photoplay For Sinners And Those Who Never Sin

Admission 25c and 50c
Special Musical Program—Strand Organ and Added Concert Orchestra
All Season Passes Suspended for This Picture

STRAND THEATRE
THIS ENTIRE WEEK

A SOUL STIRRING PICTURIZATION OF the MOST TREMENDOUS STORY EVER WRITTEN

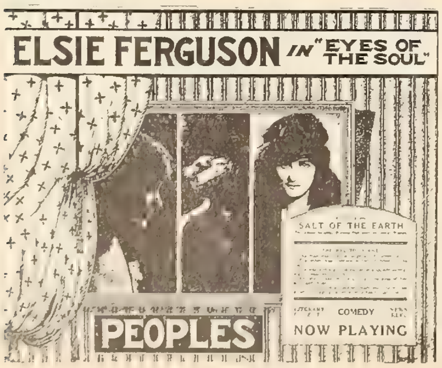
A Gigantic Drama that Tells the Truth and Drives it Home! The Most Daring Film of all Times.

Now the Strand theatre, Birmingham, Ala., used Roman type and hand drawn letters for the main portion of the display and then this line was inserted in 18pt. Black Italic that made it stand out as the first thing that the eye went to after getting the main flash. In this advertisement the Strand has gotten better effect from the use of half tones than in the past, and if the newspapers will continue to go to a little more trouble it will soon have just about a perfect effect.

We are asked what is the matter with this display. Our answer is: Nothing. It's right there as a model. Space occupied is four columns, ten inches.

"Some day" is generally a couple too late.

THIS is another case of using pictures of a beautiful star when you are sure of the results that you are going to get from your newspaper. The *Oregonian*, out of Portland, does fine press work and therefore the Peoples was able to get a splendid effect in this eleven inch column display.



ELSIE FERGUSON IN "EYES OF THE SOUL"

SALT OF THE EARTH

COMEDY

NOW PLAYING

PEOPLES

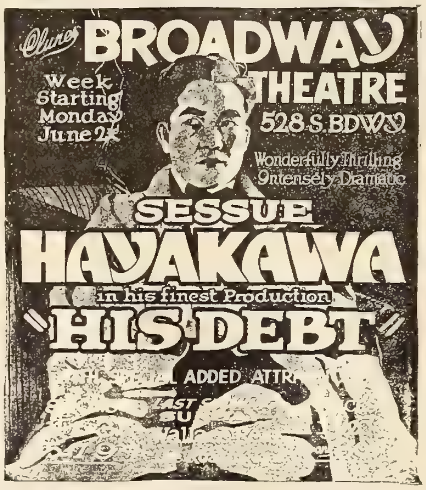
Take notice that the name of the star and the title are used plain black on white and that they are not allowed to run into the halftones and afford a messy effect. Then we have the curtain design and three striking pictures of Miss Furguson. These will appeal to every woman and to most men. Then there is the selling argument to the right, running like this:

> One man was rich—a judge, and he loved her.
> The other man was poor—a soldier blinded in the war.
> She was just a girl—a dancer in a cabaret—longing for ease and luxury.
> Yet she looked on life through the eyes of her soul, and chose.
> And if you live a hundred years you'll never feel a picture tugging harder at your heart than this.

Mighty hard to beat that combination of illustrations and selling talk. But as we have already intimated, don't try for one of these effects unless you get the unusual in printing. And in passing notice the way that regulation box effects are avoided and that the Scotch rules at the top and bottom of the selling argument take its place.

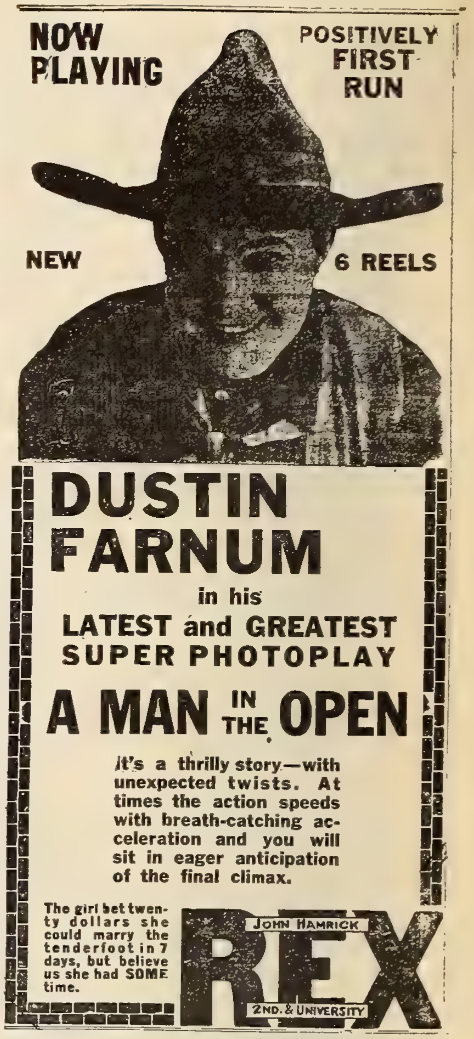
Forget that military order in running your theatre—"As you were"?

WHERE you can get the best in printing from your newspaper this makes an effective display so far as catching the eye is concerned, but then it leaves the appeal of the picture solely to the followers of Hayakawa. The line "His finest production" means nothing because it has been so overlooked as to convince none these days. Perhaps some day an exhibitor will come out with a statement that a certain picture is not the best that a particular star had done and we'll bet the Fourth of July fireworks that it attracts attention. Equally meaningless are the two lines "Wonderful thrilling" and "Intensely dramatic"—mere generalities that



Clune's BROADWAY THEATRE
528 S. BDWY.
Week Starting Monday June 2d
Wonderfully Thrilling
Intensely Dramatic
SESSUE HAYAKAWA
in his finest Production
"HIS DEBT"
ADDED ATTR

And let us repeat here something that we have said often before. There are mighty few instances where the name of the star and the title of the picture are sufficient. And there is no case where a selling argument that needs something and that avoids adjectives and superlatives will not get MORE people into the house.



NOW PLAYING

POSITIVELY FIRST RUN

NEW

6 REELS

DUSTIN FARNUM
in his
LATEST and GREATEST SUPER PHOTOPLAY
A MAN IN THE OPEN

It's a thrilly story—with unexpected twists. At times the action speeds with breath-catching acceleration and you will sit in eager anticipation of the final climax.

The girl bet twenty dollars she could marry the tenderfoot in 7 days, but believe us she had SOME time.

JOHN HAMRICK
REX
2ND. & UNIVERSITY

THIS is good stuff in the way of making the star dominate the advertising, but you will note that John Hamrick has not left the selling argument off. We have several times called your attention the fact that the Rex, Seattle, uses the "brick" style of border and heavy black type in all of the display work and though we cannot say that this is particularly artistic it is certainly distinctive and gets the eye mighty quick.

In this case there has been a large picture of Dustin Farnum used with a hat that in itself suggests that his vehicle is a western. Then the first of the selling arguments tells something of the sort of a picture it is and then at the bottom and in line with the name of the theatre we have this:

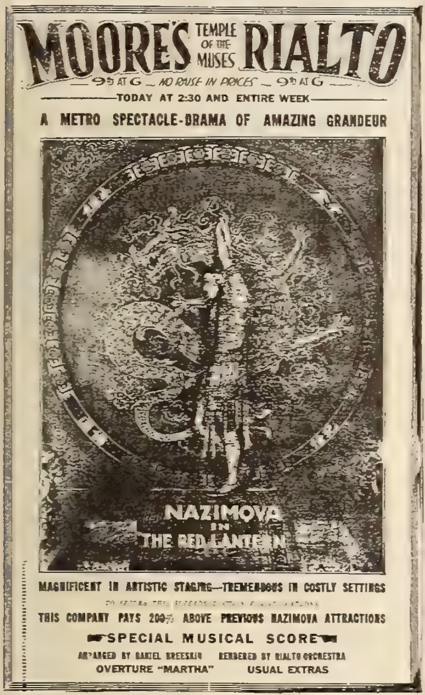
> The girl bet twenty dollars that she could marry the tenderfoot in seven days, but believe us she had SOME time.

We don't like that line calling this Farnum's "greatest" photoplay. What if it is? And don't you think the public has gotten mighty tired of such expressions? We emphatically do.

A fine picture without advertising is like a brilliant light with the switch cut off.

TOM Moore's Rialto theatre, Washington, got a splendid effect in advertising "The Red Lantern" by using the center of one of the attractive stills that car-

What Live Wires are Doing



MOORE'S TEMPLE OF THE MUSES RIALTO

—9th AT G — NO RAISE IN PRICES — 9th AT G—

TODAY AT 2:30 AND ENTIRE WEEK

A METRO SPECTACLE-DRAMA OF AMAZING GRANDEUR

NAZIMOVA
IN
THE RED LANTERN

MAGNIFICENT IN ARTISTIC STAGING—TREMENDOUS IN COSTLY SETTINGS

THIS COMPANY PAYS 200% ABOVE PREVIOUS NAZIMOVA ATTRACTIONS

SPECIAL MUSICAL SCORE

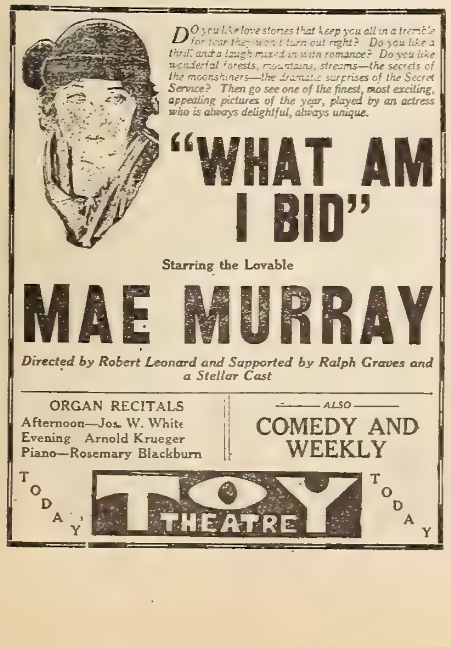
ARRANGED BY DANIEL BREESKIN — RENDERED BY RIALTO ORCHESTRA

OVERTURE "MARTHA" — USUAL EXTRAS

ried the physical as well as the artistic appeal. We believe, however, that it was a mistake to sacrifice the pulling power of Nazimova's name and take the chances all with the cut.

There is a peculiar pschychology to glancing down an advertisement. One's eye gets the flash appeal and it is apt to miss the name of the star and the title and then the other typed matter below is not sufficiently strong to carry the idea that this star has an amazing role in this picture. The selling argument is always necessary, no matter how great the star, and certainly you cannot afford to omit that and then reduce the name of the star to the limit.

TOY theatre, Milwaukee, has been doing some very good advertising and this one passes muster even though it leaves one with the feeling of something missing after one has read it. We would rather have gone directly into the selling argument and by all means we would have used one of the appealing pictures of Miss Murray in boy's attire.



Do you like love stories that keep you all in a tremble for fear they won't turn out right? Do you like a thrill and a laugh mixed in with romance? Do you like wonderful forests, mountains, streams—the secrets of the moonshiners—the dramatic surprises of the Secret Service? Then go see one of the finest, most exciting, appealing pictures of the year, played by an actress who is always delightful, always unique.

"WHAT AM I BID"

Starring the Lovable

MAE MURRAY

Directed by Robert Leonard and Supported by Ralph Graves and a Stellar Cast

ORGAN RECITALS
Afternoon—Jos. W. White
Evening Arnold Krueger
Piano—Rosemary Blackburn

—ALSO—
COMEDY AND WEEKLY

TODAY TOY THEATRE TODAY

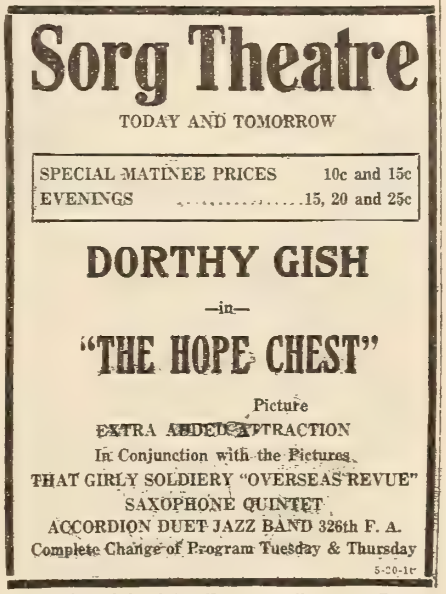
But still the picture of Miss Murray that is used does get a certain amount of attention and the selling argument that is used alongside is not at all bad. This is the way that it runs:

> Do you like love stories that keep you all in a tremble for fear they won't turn out right? Do you like a thrill and a laugh mixed in with romance? Do you like wonderful forests, mountains and streams—the secrets of the moonshiners—the dramatic surprise of the Secret Service? Then go and see one of the finest, most exciting, appealing pictures of the year, played by an actress who is always delightful, always unique.

This has followed out advice in the Special Service Section to play the love element strong. The Toy theatre has avoided the auction block idea altogether in this display and properly.

If not already, let July 4 mark your declaration of advertising.

SORG THEATRE, Middletown, O., is one of those apparently still following the practice of expecting the name of the star and the title of the picture to sell the day's entertainment. Most of the advertising we have seen from that house is along the lines of the one reproduced here. One used a mat furnished by Famous Players-Lasky, but the type was then so jammed in that much of the effect was lost.



Sorg Theatre

TODAY AND TOMORROW

SPECIAL MATINEE PRICES	10c and 15c
EVENINGS	15, 20 and 25c

DORTHY GISH

—in—

"THE HOPE CHEST"

Picture

EXTRA ~~ADDED~~ ATTRACTION

In Conjunction with the Pictures

THAT GIRLY SOLDIERY "OVERSEAS REVUE"

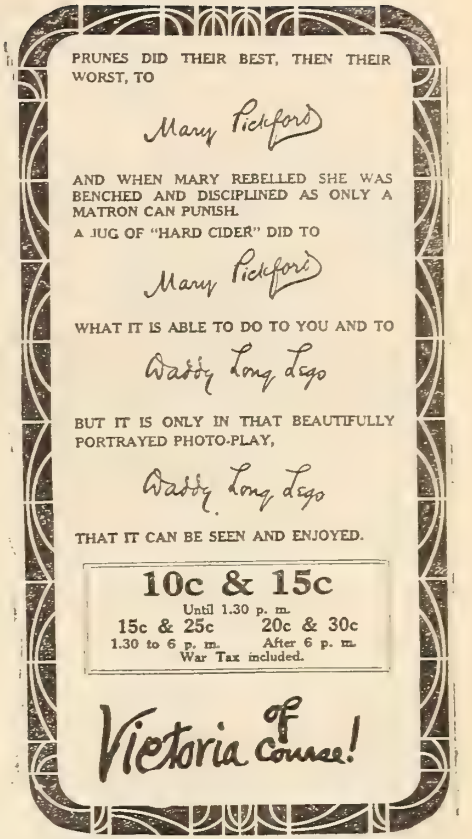
SAXOPHONE QUINTET

ACCORDION DUET JAZZ BAND 326th F. A.

Complete Change of Program Tuesday & Thursday

5-20-1t

Now the Sorg is the only one of the six theatres of Middletown that seems to realize the value of advertising and the Sorg itself doesn't do it well enough to get the fullest returns. The exchanges in that section should see that this theatre is regularly supplied with suitable cuts for illustrating the displays. Certainly here is a case where a theatre that is willing to spend the money in the newspapers could get the bulk of the patronage by doing the best possible display work.



PRUNES DID THEIR BEST, THEN THEIR WORST, TO

Mary Pickford

AND WHEN MARY REBELLED SHE WAS BENCHED AND DISCIPLINED AS ONLY A MATRON CAN PUNISH.

A JUG OF "HARD CIDER" DID TO

Mary Pickford

WHAT IT IS ABLE TO DO TO YOU AND TO

Daddy Long Legs

BUT IT IS ONLY IN THAT BEAUTIFULLY PORTRAYED PHOTO-PLAY,

Daddy Long Legs

THAT IT CAN BE SEEN AND ENJOYED.

10c & 15c
Until 1.30 p. m.

15c & 25c	20c & 30c
1.30 to 6 p. m.	After 6 p. m.

War Tax included.

Victoria of Course!

HERE is one of the distinctly different sort of advertisements that always prove tonics to a theatre's business. And certainly this is different from the average display that you will see day after day in the newspapers. It is 8½ inches double column and the work of the Victoria theatre, Wilmington, Del.

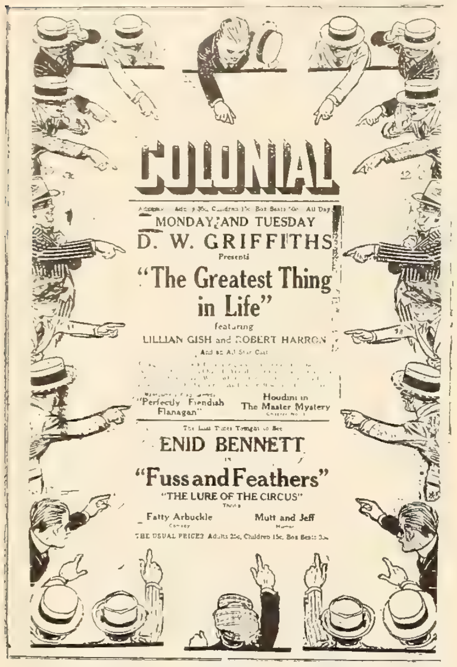
Of course, you will remember that in the S. Barret McCormick campaign we called your attention to the letters of Judy to Daddy Long Legs and the way that they were used in the advertising of the Circle theatre. This display takes on something of that tone and there is the slate effect given in the border used.

There is just one thing wrong with this. The prices stand out far too strong—stronger than any other element. It leaves the impression that the theatre is appealing to the element that is looking for something cheap, rather than for quality. This matter should have been reduced at least one half. It would have been read just as well and wouldn't have interfered with the rest of the display.

Some people are like swivel chairs—their lives are merely spent in turning around.

WE have been preaching against the meaningless cuts for a couple of years now. And if there is anything else worse than meaningless cuts in advertising it is the "jimcrack" effect. You needn't look at Webster's to see what that means. Merely let your eye glance over this advertisement at the old stock border of the pointing figures. It is the sort of stuff that we would expect to find in some country weekly that is still using one of the old Washington hand presses. Yet this is the work of a Port Arthur, Canada, theatre,

Scoring Hits and Errors



COLONIAL

MONDAY AND TUESDAY

D. W. GRIFFITHS

Presents

"The Greatest Thing in Life"

featuring

LILLIAN GISH and ROBERT HARRON

And an All Star Cast

"Perfectly Fiendish Flanagan"

Houdini in The Master Mystery

ENID BENNETT

in

"Fuss and Feathers"

"THE LURE OF THE CIRCUS"

Fatty Arbuckle Comedy

Mutt and Jeff

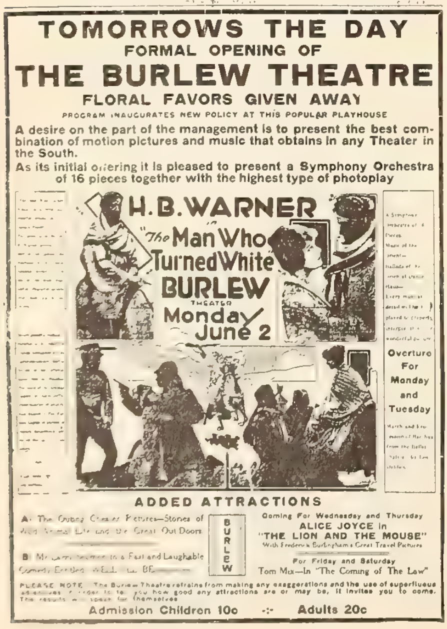
THE USUAL PRICES Adults 25c, Children 15c, Box Seats [illegible]

a town of 12,000. The only excuse that we can imagine is that the theatre did not have any material with which to illustrate it and this excuse is borne out by a cut used in the newspaper columns, a horrible thing in a line design showing a couple of girls and a burning auto.

White space itself and an attractive border would have done much better here. The display occupies top place on the first page, second section of the newspaper and would have gotten attention. And to think of such a display as this on a Griffith production!

Aim for the highest spot. It's a little harder to hit, but worth it.

WHILE an entire page is used for the opening of the Burlew theatre, Charleston, W. Va., the effect is very poor. There is too much black type and a confusion in the cut displays. Our idea of making a formal announcement, or anything of that sort such as the Burlew had to make is to do it in a dignified style. Here is a case, if there ever was one whether the type should have been greatly increased in both size and heavily. Ample white space at the sides was essential here.



TOMORROWS THE DAY

FORMAL OPENING OF

THE BURLEW THEATRE

FLORAL FAVORS GIVEN AWAY

PROGRAM INAUGURATES NEW POLICY AT THIS POPULAR PLAYHOUSE

A desire on the part of the management is to present the best combination of motion pictures and music that obtains in any Theater in the South.

As its initial offering it is pleased to present a Symphony Orchestra of 16 pieces together with the highest type of photoplay

H. B. WARNER

in

"The Man Who Turned White"

BURLEW THEATER

Monday June 2

Overture For Monday and Tuesday

ADDED ATTRACTIONS

A: The Outing Chester Pictures—Stories of Wild Animal Life and the Great Out Doors

B: [illegible] in a Fast and Laughable Comedy Entitled [illegible]

BURLEW

Coming For Wednesday and Thursday

ALICE JOYCE in

"THE LION AND THE MOUSE"

With Frederick Burlingham's Great Travel Pictures

For Friday and Saturday

Tom Mix—In "The Coming of The Law"

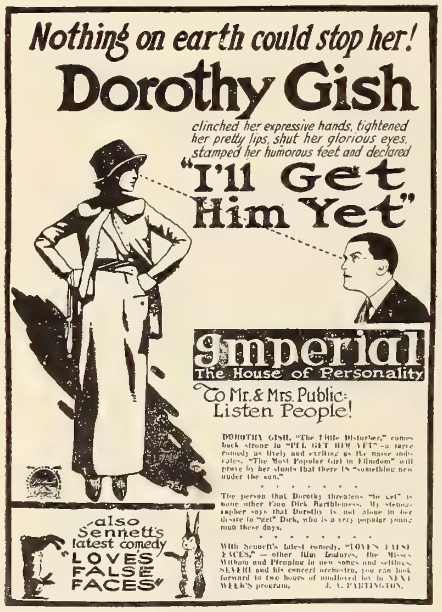
PLEASE NOTE: The Burlew Theatre refrains from making any exaggerations and the use of superfluous [illegible] you how good any attractions are or may be, it invites you to come. The results will speak for themselves

Admission Children 10c -:- Adults 20c

The matter itself used is good and there is not too much had the display not been so heavy. It looks very much to us like a case where it was left to the printer to determine the size of type, spacing, etc.

What is true of the type is equally true of the cuts. There are too many of them and they fail to stand out. The theatre also fails to get the contrast of Henry B. Warner as the desert chieftain and as the white man and we fear that there were a lot of people who judged that this was a costume picture and possibly stayed away.

THIS is another one of the good displays of J. A. Partington, manager of the Imperial theatre, San Francisco and as usual he goes right to "Mr. and Mrs. Public" with his talk about the picture. He has played the name of the story strong and the title secondary and hasn't said a thing about what the picture is about. It is simply a personality advertisement, with the standing of the Imperial to back it up. Then here is a portion of the selling argument that he addresses directly to the patron:



Nothing on earth could stop her!

Dorothy Gish

clinched her expressive hands, tightened her pretty lips, shut her glorious eyes, stamped her humorous feet and declared

"I'll Get Him Yet"

Imperial

The House of Personality

To Mr. & Mrs. Public: Listen People!

DOROTHY GISH, "The Little Disturber," comes back strong in "I'LL GET HIM YET"—a farce comedy as lively and exciting as the name indicates. "The Most Popular Girl in Filmdom" will prove by her stunts that there IS "something new under the sun."

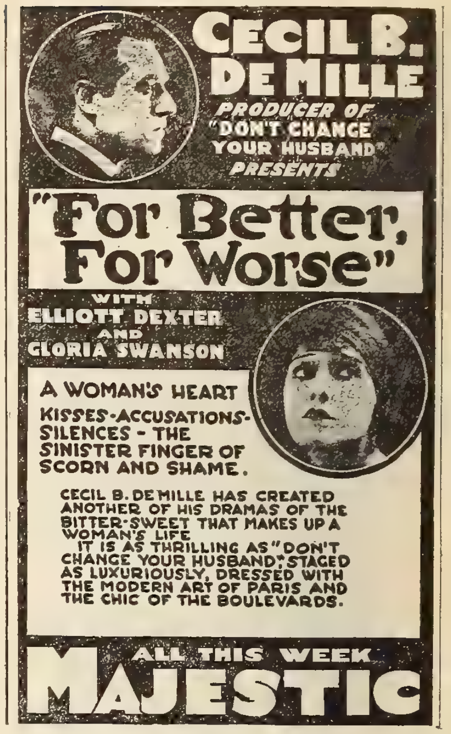
The person that Dorothy threatens "to get" is none other than Dick Barthlemess. My stenographer says that Dorothy is not alone in her desire to "get" Dick, who is a very popular young man these days.

With Sennett's latest comedy, "LOVE'S FALSE FACES," — other film features, the Misses Withom and Pfenning in new songs and settings, SEVERI and his concert orchestra, you can look forward to two hours of unalloyed joy in NEXT WEEK'S program. J. A. PARTINGTON.

also Sennett's latest comedy "LOVES FALSE FACES"

> Dorothy Gish, "The Little Disturber," comes back strong in "I'll Get Him Yet"—a farce comedy as lively and exciting as the name indicates. "The Most Popular Girl in Filmdom" will prove by her stunts that there is "something new under the sun."
>
> The person that Dorothy threatens "to get" is none other than Dick Barthlemess. My stenographer says that Dorothy is not alone in her desire to "get" Dick, who is a very popular young man these days.

That second paragraph is obliged to get the attention of the girl element, and of course that always forms an important part in a theatre's revenue.



CECIL B. DE MILLE

PRODUCER OF "DON'T CHANGE YOUR HUSBAND" PRESENTS

"For Better, For Worse"

WITH ELLIOTT DEXTER AND GLORIA SWANSON

A WOMAN'S HEART

KISSES-ACCUSATIONS-SILENCES-THE SINISTER FINGER OF SCORN AND SHAME.

CECIL B. DE MILLE HAS CREATED ANOTHER OF HIS DRAMAS OF THE BITTER-SWEET THAT MAKES UP A WOMAN'S LIFE

IT IS AS THRILLING AS "DON'T CHANGE YOUR HUSBAND," STAGED AS LUXURIOUSLY, DRESSED WITH THE MODERN ART OF PARIS AND THE CHIC OF THE BOULEVARDS.

ALL THIS WEEK

MAJESTIC

MAJESTIC theatre, Columbus, O., has gotten one of the best possible combinations of black, white and halftone in this display. It has succeeded in making stand out the two chief things, the name of the producer and the title of the picture. Then there are shown very attractively the faces of the two featured players, Elliott Dexter and Gloria Swanson, but had we been preparing this we would have added those of Tom Forman, Theodore Roberts, Wanda Hawley and others in smaller type.

But here the whole idea was to take advantage of the success that the more recent of the Cecil DeMille pictures have scored in Columbus, and there isn't the slightest doubt that it has been well done except for the fact that there might have been a better selling argument than: "A woman's heart—kisses—accusations—silences—the sinister finger of scorn and shame." This is apt to leave in the minds of some that this is one of the ordinary sex pictures, and of course that is something to be carefully avoided. But to those familiar with the work of Mr. DeMille that will not be the case.

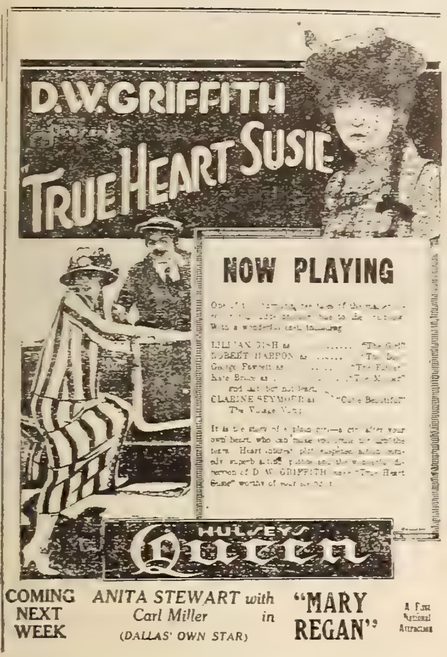
Eleven inches, three columns was the space used.

Grab the mistake on the ground; don't wait till it jumps up and hits you in the face.

GOOD work has been done here with the way that reference has been made to members of the cast in "True Heart Susie." The name of Griffith and the title have been properly played and there has been a most appealing picture of Miss Gish used at the upper right with one of the other girl and Sporty Malone. It's a pity that the printing wasn't better for just that thing prevented this quarter of a page of the Queen theatre, Dallas, Texas, from reaching the 100 per cent mark that we are rarely able to accord.

Now the Queen theatre followed the advice that we gave theatres that had

From 100 Per Cent to Zero



D.W.GRIFFITH

TRUE HEART SUSIE

NOW PLAYING

HULSEY'S Queen

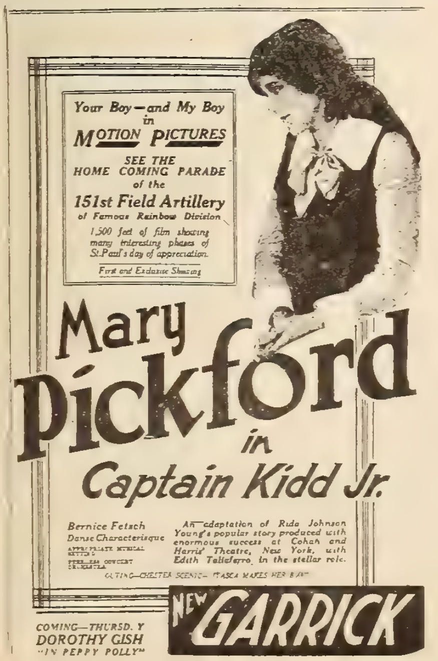
COMING NEXT WEEK ANITA STEWART with Carl Miller (DALLAS' OWN STAR) in "MARY REGAN" A First National Attraction

played "The Girl Who Stayed at Home" and called attention to the fact that Clarine Seymour, who appeared in that picture was also in this. It went us one better by calling her "Cutie Beautiful (the name she had in the other picture), the village vamp."

The half tone display was sufficient on this to insure everyone reading the roster of the players and the brief selling argument that follows.

Our boys never let a few worries stop them from chasing the Hun; that's the spirit for your theatre.

NEW GARRICK THEATRE, St. Paul, has combined the display on the Mary Pickford picture with the announcement of



Your Boy—and My Boy in MOTION PICTURES

SEE THE HOME COMING PARADE of the 151st Field Artillery of Famous Rainbow Division

1,500 feet of film showing many interesting phases of St. Paul's day of appreciation.

First and Exclusive Showing

Mary Pickford in Captain Kidd Jr.

Bernice Fetsch Danse Characterisque

An adaptation of Rida Johnson Young's popular story produced with enormous success at Cohan and Harris' Theatre, New York, with Edith Taliaferro in the stellar role.

NEW GARRICK

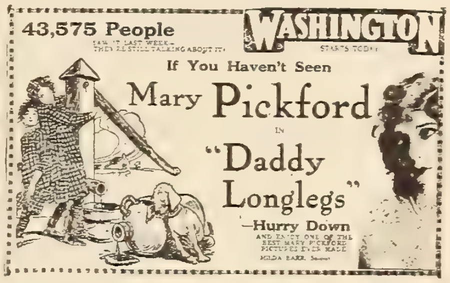
COMING—THURSDAY DOROTHY GISH "IN PEPPY POLLY"

the views of the local home-coming parade. Here the name of the star has been properly played above everything else, but we think that the New Garrick overlooked a bet in not running in a line saying "Her first production in seven months." That not only suggests that it is a new offering, but serves to whet the desire to see Miss Pickford all the more.

There isn't any selling argument used here beside the fact that this is a screen adaptation of Rida Johnston's Young's stage success. As a matter of fact the chief selling point on this bill is based on the views of the 151st Field Artillery parade. We believe very firmly in featuring local events when you have them, especially when the theatre has the first an exclusive showing as was the case here, but at the same time we believe that the New Garrick could have gotten still more people into the theatre if it had sold the Pickford picture, especially with the emphasis on the comedy end of the production. Because you have one good thing there is no reason to overlook another.

Ever think where Jonah would have been if he had tried to swallow the whale? Lots of people are making that handicap for themselves.

THESE two advertisements from the Washington and Madison theatres, Detroit, are good examples of the proper



43,575 People

WASHINGTON

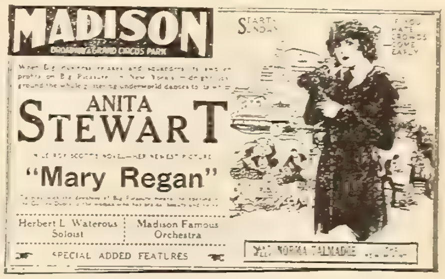
If You Haven't Seen Mary Pickford in "Daddy Longlegs"

—Hurry Down

use of small space. Though both are only five inches, four columns, they get away from the crowded effect and illustrate two different ways of exploiting pictures, under differing conditions.

Now in the case of "Daddy Long Legs" this was the second week of the showing and the designer of the display knew that he did not have to continue the selling argument in any detail, but merely cites the fact that 43,575 people saw the picture during the first weeks of the run and that "they're still talking about it." Then there is the name of the star and the title, with the added admonition "Hurry down and enjoy one of the best Mary Pickford pictures ever made." With the scene of Judy and the kid at the pump and the intoxicated dog at the left and the appealing face of the star at the right there is the proper balance.

In the case of the Anita Stewart picture one of the mats furnished by First National has been employed. This, as we have told you before, gets in both the gay side of the picture with the cabaret scenes



MADISON

ANITA STEWART

"Mary Regan"

Herbert L. Waterous Soloist

Madison Famous Orchestra

SPECIAL ADDED FEATURES

in the background and the suspense element with the larger figure of Miss Stewart at the telephone. And here is the whole of the selling argument:

> When Big Business relaxes and squanders its profits on Big Pleasures in New York's midnight joyground the whole glittering underworld dances to its whim.

Then follows the name of the star, the source of the picture and the title and then:

> To play with the devotees of Big Pleasures means the opening of the Golden Doors to the woman who has brains, beauty and nerve.

Those lines ought to appeal to the curiosity of both sexes.

GETTING your house full of children and acquiring a mailing list at the same time is some stunt, but that is just what Manager J. C. Rickard, of the Strand Theatre, Phoenix, Ariz., did. Mr. Rickard realized the value of an up-to-date mailing list, but he did not have one. So when he had a chance to book Billie Rhodes in "Hoop-La" he saw a chance to acquire said mailing list and make money at the same time.

So he announced that on Saturday he would admit every child at half the usual price who brought the names and addresses of their parents. This picture with a strong circus setting naturally appeals strongly to the young, and with Mr. Rickard's advertising the theatre was thronged—and the theatre had a fine mailing list of about every one in town who has children old enough to go to a theatre.

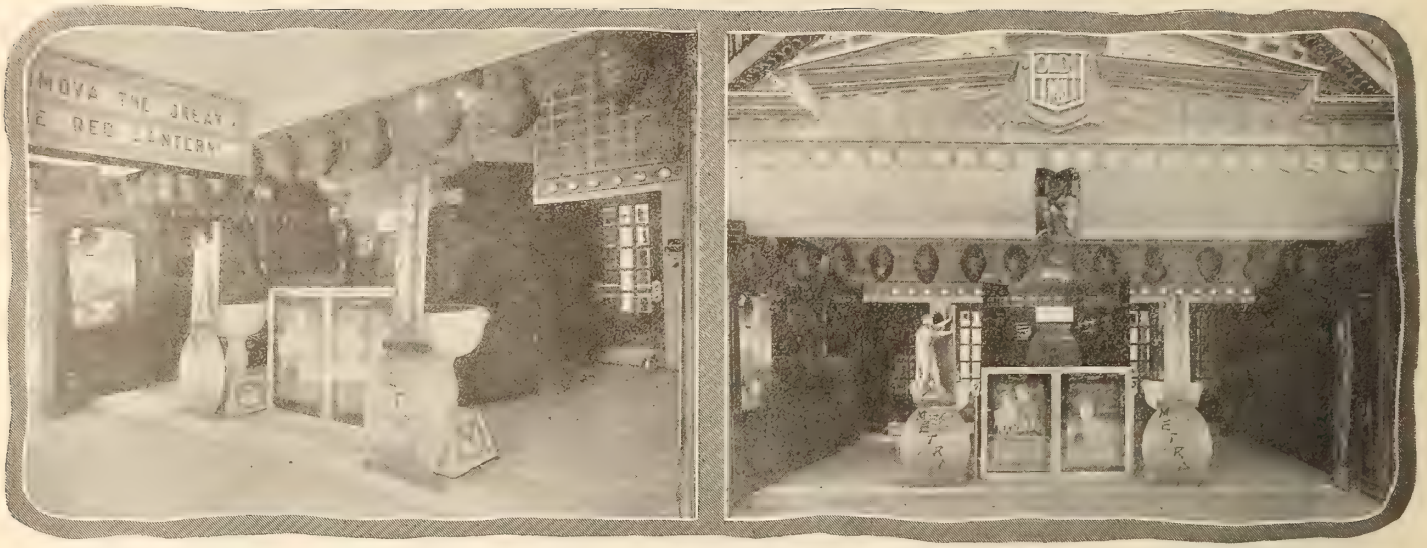
BAD BUSINESS

You Need the Cooperation of All—Not Antagonism

WE have just received the story of an exhibitor in a small town who is said to have put on a special picture show in opposition to the annual entertainment of the graduating class of his local school and to have "cleaned up" with it.

That may be true, but it's bad business. He may have gotten the patronage that night, but we are rather inclined to believe that he made enemies for the future. In a small town we'd a whole lot rather have turned the theatre over to the school for that night. They'd have been loyal friends forever.

Cooperation pays—and especially where civic pride is at stake.



Two views of the lobby display at E. H. Hulsey's Old Mill theatre, Dallas, Texas, carrying out the Oriental idea in every detail

Why All Dallas Saw "Red Lantern"— Hulsey's Campaign Aroused the Whole City

As many of our readers know Dallas is the distributing point for Texas and the Southwest for nearly all film companies. If a film makes good in Dallas you can safely say that it will make good in the Southwest. One of the latest films that has made good in Dallas is "The Red Lantern" that recently finished an eight-day engagement at E. H. Hulsey's Old Mill theatre.

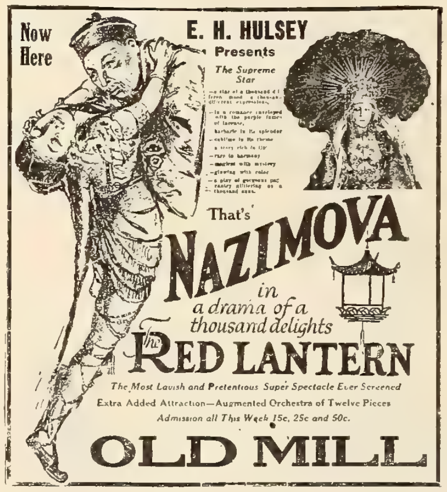
Mr. Hulsey is one of the greatest believers in Nazimova that that star has ever had. When the announcement was made that "The Red Lantern" would be her next special on the Metro program Hulsey advised his staff that the film would have to be played at double the usual admission prices. Along with this unusual demand came another that the firm was to play no less than one week in Dallas and Houston, and that longer runs must be taken in Galveston and Waco, and other towns in which he operated theatres.

Pigs are pigs and orders are orders.

To make the engagement a success the orchestra was augmented to twenty pieces, and the musical score was revised to suit what the house management thought would be a better program.

A lobby display was devised by Assistant General Manager Herschel Stuart, several scenes of which are shown on this page. Readers will note the Chinese effect is carried out in every way. Incense was burned in the theatre to transport the audience to the land of purple romance.

Jean Finley, Director of Publicity for the Hulsey Enterprise, laid out an ad campaign for the Dallas engagement of twenty-five columns of paid advertising, ranging from a two-inch single to a four-column ten display. One of the most striking advertisements was a five-column five-inch ad done in reverse, the letters appearing in white on a black background. While this ad was much smaller than the ads that appeared in the amusement page of the Sunday papers it dominated the rest by its clever get up.



Now Here

E. H. HULSEY
Presents
The Supreme Star

That's NAZIMOVA
in a drama of a thousand delights
The RED LANTERN
The Most Lavish and Pretentious Super Spectacle Ever Screened
Extra Added Attraction—Augmented Orchestra of Twelve Pieces
Admission all This Week 15c, 25c and 50c.
OLD MILL

This quarter page gives idea of the newspaper campaign

The Dallas *Times-Herald,* an enterprising paper of Dallas, that is noted for its friendliness to the amusement houses of Dallas, used a half-page layout in its feature section on the Sunday following the opening followed by more than a column and a half of story. This was in addition to a favorable criticism written by the amusement editor that appeared on the first page of the section. The advance stories in the Dallas newspapers ran well into twenty columns, this matter being run at no expense to the theatre.

The billboard campaign was a very extensive one. Twenty twenty-four sheets that were up for a week showing in advance, three hundred one sheets, one hundred three sheets, fifty six sheets, five hundred cut outs of a red lantern were used for door hangers, over two hundred and fifty snipes and five hundred window cards were posted in every nook and corner in Dallas.

The water color signs on windows that have proved so effective in the past were again used. These were done in red and yellow with a paper red lantern pasted on the window with the word "now" superimposed.

It is needless to say that after the Dallas engagement "The Red Lantern" will find its way into every town in Texas that has a theatre, and that those theatres will find it profitable to extend their engagements and double their admission prices.

JUST SUGGESTION

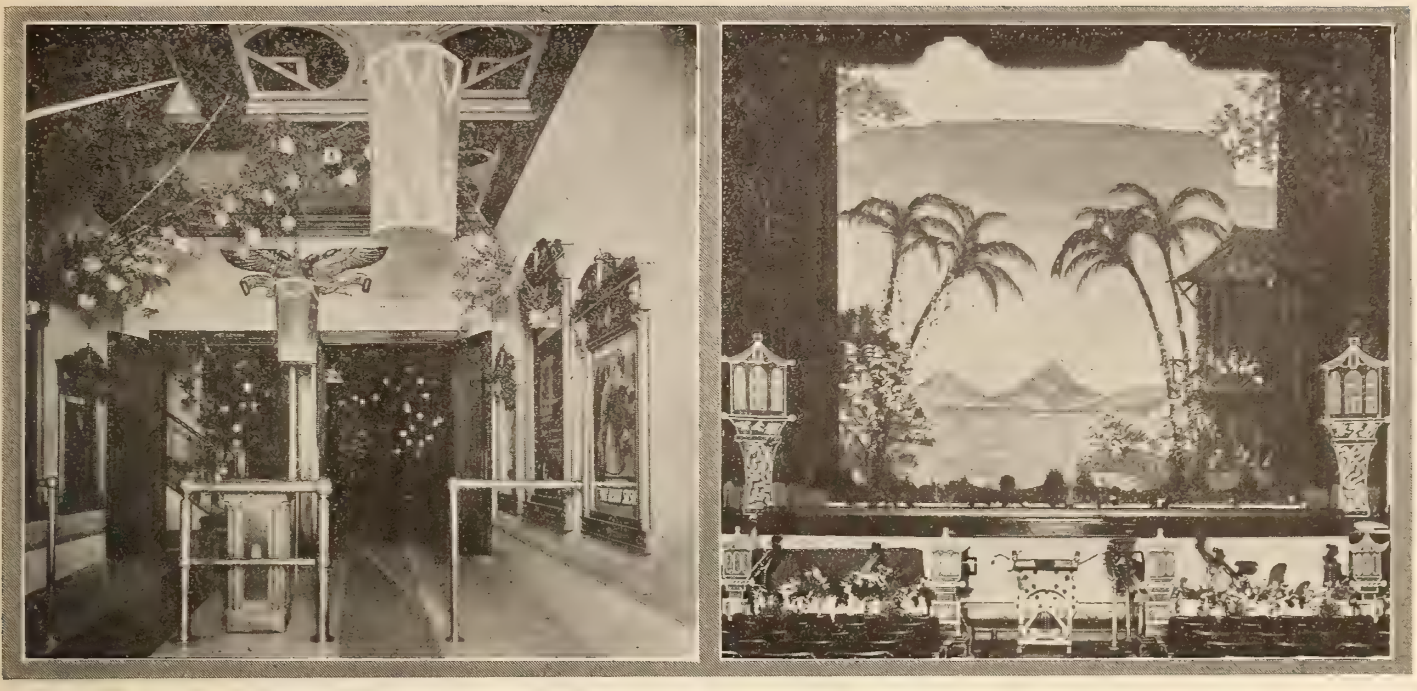
Lot in Making the People Think They Are Cool

There is one exhibitor away down south where it is really hot when it gets hot. He felt business falling off. He installed fans which made the house much cooler and all of that, but the trouble that he had was that he could not convince the people on the outside that it was cooler in his theatre.

He happened to visit an old maid aunt who habitually kept growing flowers on the window sills of the living rooms. He was struck how much cooler it was there than at his own home. He examined the thermometer and it was the same as when he had left his own home. But he quickly grasped the idea. It was the suggestion of coolness in these green, growing things.

So the next day he began to install flowers in his lobby and then through the theatre. "My total expense," he reports, "for the containers and the flowers themselves was $120. My increase in receipts over the past summer, notwithstanding that the war took many of our boys away, was $973. And all that I used was the flowers and the additional line in my advertising 'The Cool Place.'"

He who swings first wins many a battle. Don't worry about the other fellow's smoke, but own bullseyes.



At the left is the splendidly decorated lobby of the Strand theatre, New Orleans, for "The Red Lantern." At the right is a close-up view of the stage setting with the Chinese effects carried out to the slightest detail

Without a Billboard, Strand, New Orleans, Puts "The Red Lantern" Over to Record Business

By Foster Olroyd

Manager, Strand Theatre, New Orleans

ADVANCE criticism of "The Red Lantern" was so uniformly favorable that it challenged the writer's marked attention. When the picture was screened its advertising possibilities were recognized as so great that it was determined to exploit the production to the limit.

More than three weeks in advance we began to insert four to ten line references in the current ads about "The Red Lantern," pounding the idea that it was Nazimova's first super-production and a big picture from the standpoint of costly scenic effects. Teaser slides were used four weeks in advance of the showing. We had a special moving picture trailer made setting forth the pertinent facts of the picture, but always hammering home the thought that it was the first super-production of Nazimova. The descriptive part of the trailer was followed by some of the best scenes of the picture.

Handsome oil paintings were placed in the lobbies of the leading hotels and in several of the downtown stores, and the amount of publicity derived from these sources was no doubt immensely beneficial.

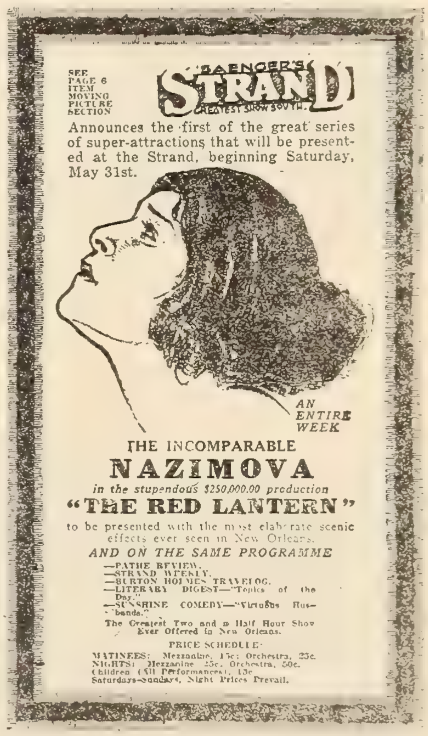
A huge red lantern, more than ten feet in height, was constructed and hung beneath the Strand's big electric sign. It was illuminated by powerful lights from within and permitted to burn until the wee small hours as the Strand is located on a thoroughfare used by auto traffic all hours of the night.

"The Red Lantern" was campaigned, exploited and promoted by the Strand without one sheet of bill-board advertising, outside of the hand-drawn lithos used in the lobby of the theatre. This is recorded through no prejudice to billboards; but in the opinion of the writer the theme, star and production as a whole were one that needed direct newspaper advertising. In this instance we concentrated in the New Orleans *Item* with splendid results. We engaged an artist to draw a series of layouts that harmonized with the general idea of the picture, and in releasing the ads for publication set the "spreads" for "light days" in order that the "splurge" would be doubly effective—and it was.

For the overture we used "Echoes from China," an original arrangement by Don Philippini, conductor of the Strand orchestra. It comprised quaint Chinese lyrics interpolated by the popular one step, "China We Owe a Lot to You," purposely played as a bid for "balcony" favor. And that idea went over big. Following The Literary Digest Review of Topics of the Day, and the Strand Weekly came the prologue to "The Red Lantern." The curtain closed in on the weekly and every light in the house went out. A cymbal crash, thrice in succession was a signal for two streamers of Chinese lanterns strung from the balcony to the stage to light up. The glow from this bathed the entire auditorium in a deep red that harmonized with the house drop, while the "set" was being struck. The set was merely a native Chinese drop that was struck in 80 seconds, and gave the audience time to get "pepped" for the soloist. As the curtains parted, a soloist seated to the right of the stage and dressed as a mandarin girl, sang "East is West." The "drop" showed the east coast of China, with a thatched house to the left, set amidst a palm grove, and the silhouetted form of towering mountains in the background. A water ripple purred the current of a lazy river, while an Oriental moon peeked its way through the clouds when the singer took her second or encore chorus. The prologue lasted four minutes and at each performance elicited favorable comment and unstinted applause.

Two Pekinese lamps, set right and left of the stage, and replicas of them, atop the orchestra rails, lent themselves admirably to the general color scheme of the

(*Continued on Page* 4138)



SEE PAGE 6 ITEM MOVING PICTURE SECTION

SAENGER'S STRAND GREATEST SHOW SOUTH.

Announces the first of the great series of super-attractions that will be presented at the Strand, beginning Saturday, May 31st.

AN ENTIRE WEEK

THE INCOMPARABLE

NAZIMOVA

in the stupendous $250,000.00 production

"THE RED LANTERN"

to be presented with the most elaborate scenic effects ever seen in New Orleans.

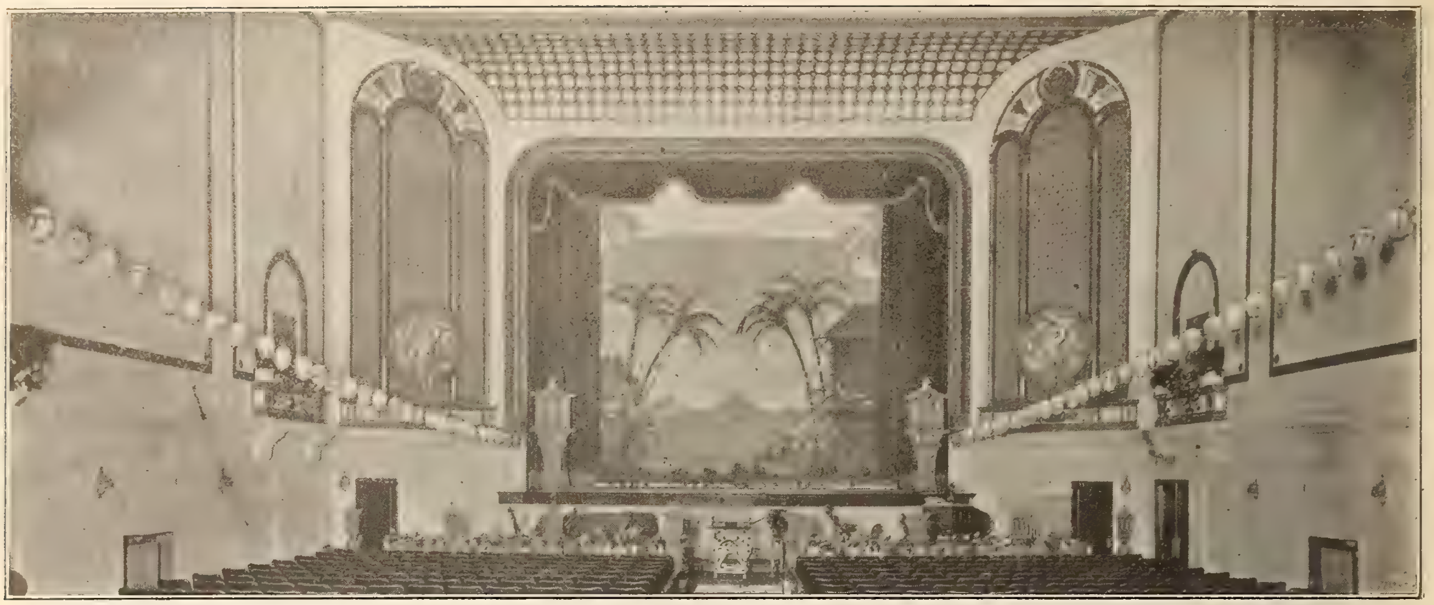
AND ON THE SAME PROGRAMME

—PATHE REVIEW.
—STRAND WEEKLY.
—BURTON HOLMES TRAVELOG.
—LITERARY DIGEST—"Topics of the Day."
—SUNSHINE COMEDY—"Virtuous Husbands."

The Greatest Two and a Half Hour Show Ever Offered in New Orleans.

PRICE SCHEDULE:
MATINEES: Mezzanine, 15c; Orchestra, 25c.
NIGHTS: Mezzanine 25c, Orchestra, 50c.
Children (All Performances), 15c
Saturdays-Sundays, Night Prices Prevail.

One of the advance ads giving an idea of the drawn work used



General view of Strand theatre, New Orleans, showing the details of Chinese decorations

Wonderful Exploitation Is Given "Red Lantern" with Use of a Sheet of Paper

(Continued from Page 4137)

house. Red, of course, was the predominant color of the decorations. From the flood lights for overtures shone a brilliant crimson, from overhead. All aisle cap lights were set in Chinese lanterns, while the lobby, foyer, and exits were similarly dressed. Even in the mezzanine, a Chinese slave girl attended milady's wants as she lounged on a Tokio settee, or admired the Chinese novelties in wood-work, wicker and souvenirs.

Three Chinese stand lamps, with shades made especially for "The Red Lantern" lighted the promenade, where patrons circulated while waiting for seats. The entire usher and floor staff was dressed as Chinese students. The footman outside was attired as a rickshaw boy, as he folded his arms for Mr. Packard or Mr. Ford to alight, when opening the door of his tonneau.

Bamboo trellis facings, with Chinese chrysanthemums decorated the lobby overhead, while an artistic cut-out of Nazimova, illuminated, served as the center-piece for the entrance.

By a happy coincidence we used a Burton Holmes Travalogue, "From Cocoons to Kimonas," a romance of the Chinese silk industry, with startling effect on a splendid bill, and each day's audience voted the Strand presentation as the most lavish motion picture bill seen in New Orleans.

A considerable part of the success of "The Red Lantern" at the Strand was due to the exploitation that was given through the "Saengerette," a house organ published by the Saenger Amusement Company on behalf of its leading New Orleans houses, the Strand and the Globe. Weeks before the appearance of the picture announcements were made in this handsome publication, scene pictures were used and the curiosity of the public in general aroused.

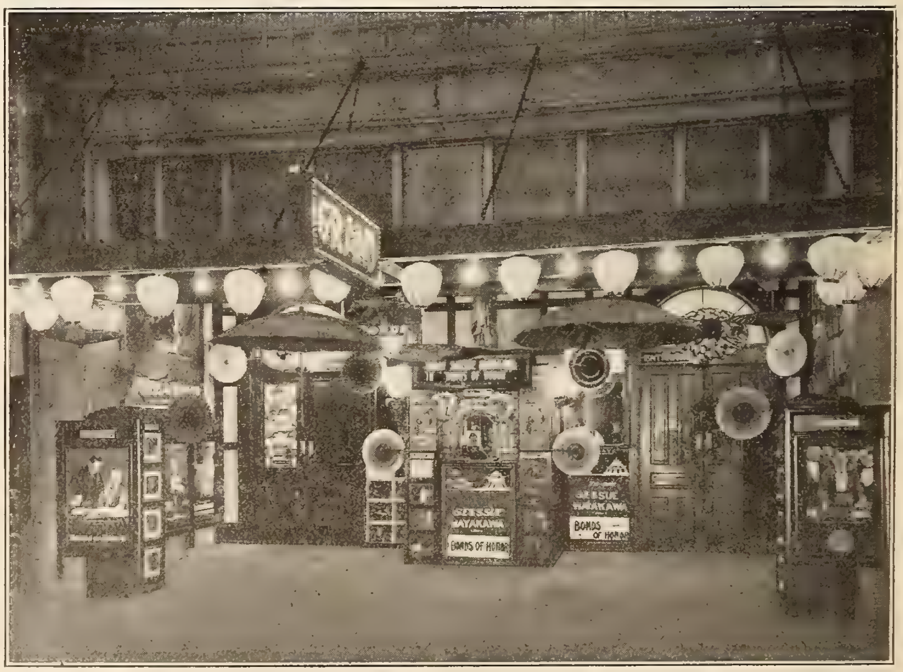
Then three weeks before the showing there was announced in a colored paper insert published in the "Saengerette" a very startling departure from the usual policy of showing two pictures a week, and the showing of five super productions for a full week each in sequence. The first of these was "The Red Lantern," and it is being followed by "The Knickerbocker Bucakaroo," "True Hearted Susie," Mary Pickford in "Daddy Long Legs," and "The Woman Thou Gavest Me," with Charles Chaplin's newest, "Sunnyside," on the same bill.

Although New Orleans is generally credited with being a poor motion picture city, reports say that business at the Strand has been amazing.

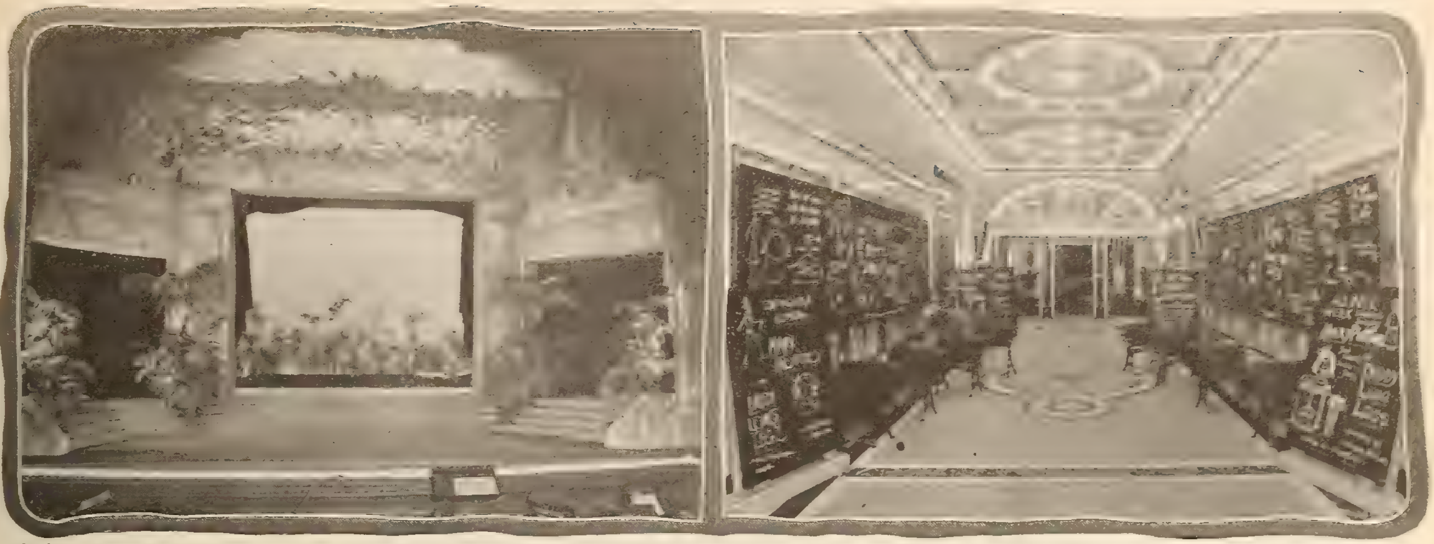
Catalogue Gives Gist of All Past Goldwyn Releases

Probably for the first time in history a motion picture concern has issued a complete calatogue of all of its productions. Goldwyn has done this in an attractively printed twelve-page booklet which lists all of the pictures, shows scenes from them, gives brief outlines, and, in short, puts the pictures before exhibitors who have not shown them or who wish to repeat so that they know exactly what they are getting with the least possible amount of reading.

This booklet is especially valuable to exhibitors who find that they need certain kinds of pictures for certain occasions, for they have ample opportunity here to learn just the character of the offering and make their arrangements accordingly.



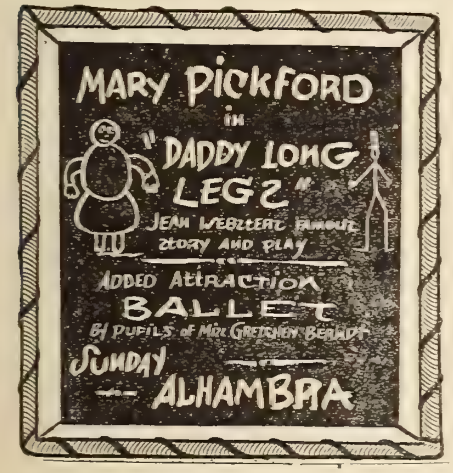
Here is another case of carrying out the Oriental effect. This is the display of the Grand theatre, Mimai, Okla., during the showing of Sessue Hayakawa in "Bonds of Honor." Note the lavish use of lanterns and parasols



At left stage setting for the ballet with "Daddy Long Legs" at the Alhambra theatre, Milwaukee, and at the right the schoolroom scene achieves in the lobby with the clever arrangement of blackboards and desks along the walls

Schoolroom in Lobby Aids Fischer in Breaking Record with "Daddy Long Legs"

If an exhibitor stages a photoplay in the first hot week of the year with the thermometer up around 90 in the shade and breaks all records for his house, there must be something to the way he stages that photoplay.



MARY PICKFORD
in
"DADDY LONG LEGZ"
JEAN WEBZTERZ FAMOUZ ZTORY AND PLAY
ADDED ATTRACTION
BALLET
BY PUPILS OF MISS GRETCHEN BERNDT
SUNDAY
ALHAMBRA

One of the advance ads, 4½ inches, double

Of course, it stands to reason that the production must be a good one, but then even the best of attractions have been known to flivver in hot weather. Because he staged Mary Pickford in "Daddy Long-Legs" as only a real showman could, Manager George Fischer, of the Alhambra theatre, Milwaukee, had the satisfaction of seeing the records of his theatre during the past eight years smashed all to pieces.

As one of the pictures on this page shows he was able to go out in front of the theatre at 6 o'clock on a torrid afternoon and see a line stretching for a half block from his box-office.

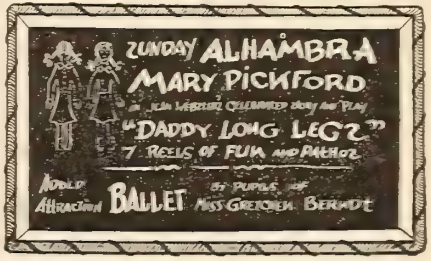
Fischer decided to have a juvenile atmosphere prevail in his advertising, in his lobby display, in his special attraction during the performance, and in the supporting "shorts," which he ran on the same program.

He figured that we are all children no matter what our age and he figured correctly.

First of all he started out to run ads possessing that atmosphere. The ads were of the slate style, with white letters on a black background. The printing was crude but legible.

He fitted up his lobby like a school room with desks borrowed from a city school. The walls were covered with blackboards bearing crazy sketches and announcements of the coming attraction.

The Alhambra has a policy of providing a 15-minute novelty offering between film shows. During the Pickford week Manager Fischer secured the pupils of a Milwaukee ballet school to give several numbers Among the students who danced were the daughters of some of Milwaukee's "first families." The only cost to the theatre was the fee paid to the head of the school, and sundry trifling expenses for the entertainment of the dancers. One day they were taken to a neighboring theatre for the supper show, another day they were treated to ice cream, a third day they were given photographs of Mary Pickford, and each day looked forward to some little remembrance from the management .

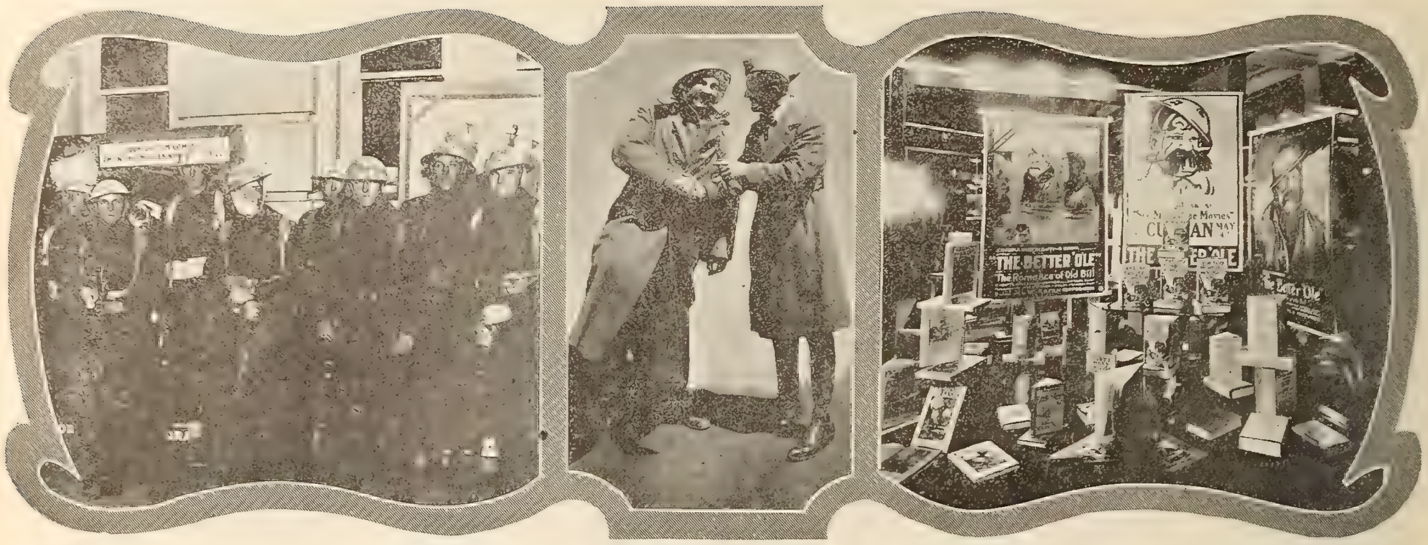


ZUNDAY ALHAMBRA
MARY PICKFORD
IN JEAN WEBZTERZ CELEBRATED ZTORY AND PLAY
"DADDY LONG LEGZ"
7 REELZ OF FUN AND PATHOZ
ADDED ATTRACTION BALLET BY PUPILS OF MISS GRETCHEN BERNDT

Three columns, 4 inches, maintaining the slate effect

(Continued on page 4141)

Pupils of local ballet school used in the prelude


THE BETTER 'OLE
The Romance of Old Bill
CURRAN

Scenes in the hundred per cent exploitation of "The Better 'Ole" in San Francisco. At left soldiers in their tin hats in front of the theatre, center Old Bill himself goes about the streets advertising the picture and aiding in recuiting, and at the right one of the bookstore displays that was obtained while the store advertising books about the great war

San Francisco Theatre Gets Crowds from Series of Stunts with "The Better 'Ole"

IT'S getting to be the habit of more and more theatres these days to study the fullest possibilities of a picture and then go the limit in using every angle to appeal to the public. A splendid example of that has just been supplied by the Curran theatre, San Francisco, and Manager St. John of the World Film branch, with "The Better 'Ole."

While, of course, the picture deals largely with English soldier characters the spirit of the Allied cause is all the way through it and the first opportunity that presented itself was to link up the picture with the big recruiting campaign of the U. S. Navy. This meant unusual publicity because the Navy Department has one hundred poster stands in San Francisco. So Mr. St. John wired to the department at Washington, asking for permission to display on these stands a cartoon of Old Bill advising the young men to join the navy and giving the address of the recruiting station. This permission was granted and the novelty of the posters attracted much attention.

Then arrangement was made with the army recruiting service to have a soldier dressed as Old Bill, moustache and all, to stand in front of the station advising passersby to join the army. This figure was later used all over the city and the wildest curiosity was aroused. This pretty well got a 100 per cent cooperation from Uncle Sam's fighting men.

In addition to this a group of men were garbed as British soldiers, wearing the tin helmet and covered with dust, as if they had just come from the trenches. These attracted great attention in front of the theatre and throughout the city.

Next on the list were the restaurants. Special signs were prepared bearing the figure of Old Bill and then the injunction: "If you know of a better 'ole to eat in, 'op to it." These signs were allotted only to one restaurant in a given territory and it is reported that there were dozens of applications from other eating houses that were not so fortunate as to be included in the list.

A similar sign, based on "smokes," was made up for the cigar stores and stands, and as these had central locations throughout the city they became a valuable publicity channel. Cigar dealers saw the value of the co-operative publicity quickly and were glad to follow the example of the restaurants and of the Government.

The local advertising club was giving a masked ball and Mr. St. John flitted in here, too—with the offer of cash prizes to the character representing Old Bill most accurately. These prizes were awarded at the Curran theatre.

The crowning achievement of Mr. St. John's campaign was his persuading the bakeries to advertise "Better 'Ole" doughnuts. Some of the bakers found the sale of doughnuts so increased that they continued to use the name long after the film's opening.

The publishers of the "Better 'Ole" music gave Mr. St. John and the Curran theatre complete co-operation. The Leo Feist Company put on a special singer at the Curran and arranged for the use of publicity matter in the windows of stores advertising the music.

The business at the Curran theatre was in keeping with the extraordinary efforts put into the exploitation of the feature.

New Record for Exploitation Made with This Issue and You Cannot Afford to Miss Reading a Single Line of It If You Would Be a Hundred Per Cent Exhibitor

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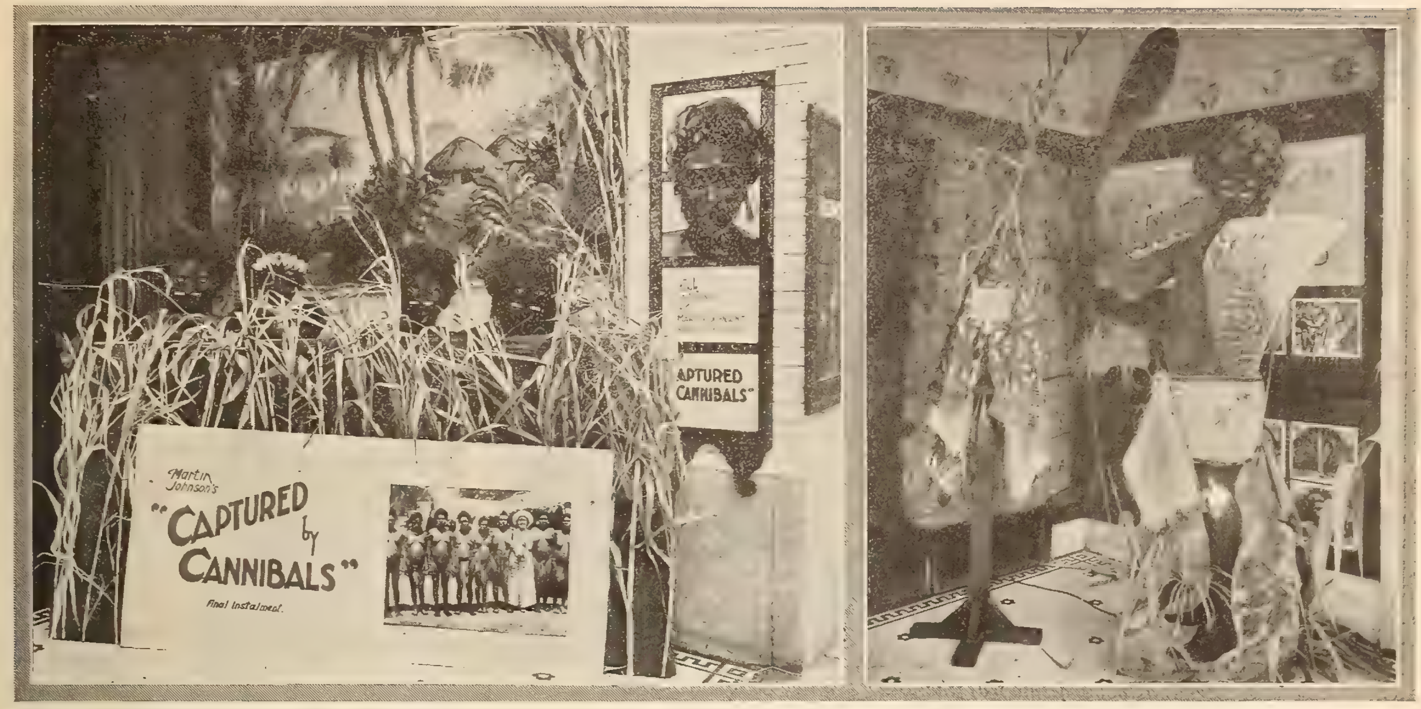
Brooklyn Exhibitor Arranges "See America First," His Own Theatre

MANAGER J. LOEB, of the New Albany theatre, Brooklyn, realizes that with the summer comes the wanderlust to most people—that his patrons want to get out and see things, especially the open and the cool places, the mountains and the rivers. So to counteract the tendency on the part of many to stay away from motion picture houses during the summer he is starting late in June a "see America first campaign"—in the New Albany theatre.

He has booked a series of twenty-two films from Educational Films and has laid out a schedule just as a man taking the actual trips would do, following a definite route through the national parks of the West, the Rocky Mountains from Alaska to Mexico and a side trip to the Hawaiian Islands.

Mr. Loeb was influenced by the extensive advertising of the United States Railroad Administration. Right at the moment, every first class newspaper and magazine in the country is filled with the cleverest sort of advertising, intended to encourage summer travel through the beauty spots of America, Alaska and Hawaii. Mr. Loeb was impressed with the quality and extent of the advertising and he realized also the fact that hardly one in a thousand of the people who read the advertisements could possibly make a trans-continental trip. Therefore he brought the scenery to the 999 who had to stay at home.

Many exhibitors have featured their short subjects, but Mr. Loeb's plan is more than that. It is an orderly method of booking and advertising that enables him to neatly "cash in" on a million-dollar government advertising campaign. He uses a scenic picture regularly twice a week, but he is going beyond the usual policy of treating the senicc reel as a "necessary evil" and makes capital of it in a way that is bound to show real returns.



Views of right and left of the lobby of Plaza theatre, San Diego, for "Cannibals of South Seas"

Mechanical Effects Used in Lobby Attract Great Attention to South Sea Cannibal Film

MECHANICAL contrivances were used well by Manager Bishop, of the Plaza theatre, San Diego, Cal., when he showed Martin Johnson's "Cannibals of the South Seas," and used so effectively that he is reported to have broken the record for a week's run.

This picture lends itself especially well to lobby displays and there have been many good ones printed in these pages. The cut-outs in themselves make attractive material and when there is the addition of motion as there was in the case of the Plaza theatre it became impossible for anyone to pass the theatre without stopping to look. Crowds were reported in front of the house all during the run.

One figure used was that of a gigantic cannibal armed with a huge war club. By connection with an electric motor the arm was made to rise slowly and then it was released with the effect of a quick downward blow at an enemy. On the other side of the lobby there was a tropical effect created and four heads of cannibals were used and so arranged that they would rise slowly and peer over the undergrowth and then disappear suddenly.

Real grass mats, palm leaves, bows and arrows, and spears were used in decorating the several posters and photographs which were placed about the entrance and they gave a touch of realism to the whole layout. The secret of the successful showing is apparently found in the fact that the manager was careful in the details of his display and liberal in its extent.

Two other stars were also showing in the theatre at the same time, but the manager decided that the Cannibal pictures provided the best chance for a unique display, for he announced them in the electric sign above, merely mentioning the names. Nothing was permitted to detract from the big central idea as carried out in the lobby display and it certainly went over with a punch.

HAVE YOU DONE IT?

Phone Your Newspaper About That Data Right Now

RETURNS from the census of the newspapers of the country that we are taking on behalf of better cooperation between newspapers and motion picture theatres is coming along splendidly, but there are some notable instances where the newspapers have failed to return their blanks.

And it is a strange thing that in many of these instances these papers are published in cities where some of the best advertising exhibitors are located. Certainly these men should take the trouble to see that they get the fullest amount of newspaper cooperation.

This work is done purely on behalf of better conditions. The Motion Picture News gets nothing out of it except the expense incurred and the privilege of serving the exhibitors—which it values highly.

Meet us half way. It's your fight.

Telephone the advertising managers today.

The NC-4 showed that a little damage at the start doesn't keep you out of the running.

Fischer Uses Schoolroom in Lobby for "Daddy Long Legs"

(*Continued from page* 4139)

Manager Fischer selected his "shorts" on the program with equal care. In his news weekly he had a bit of patriotic stuff, and then scenes of Chicago's police force giving milk to the poor children. Plenty of babies in these views added to the juvenile atmosphere.

As regards these "shorts" Manager Fischer holds that they are an important adjunct to the average program and must be selected with care.

"I find that most persons greatly enjoy these shorts," he says. "I usually buy several thousand feet a week, and only use a few hundred with each program. I cull out all of the mediocre, and take only the cream."

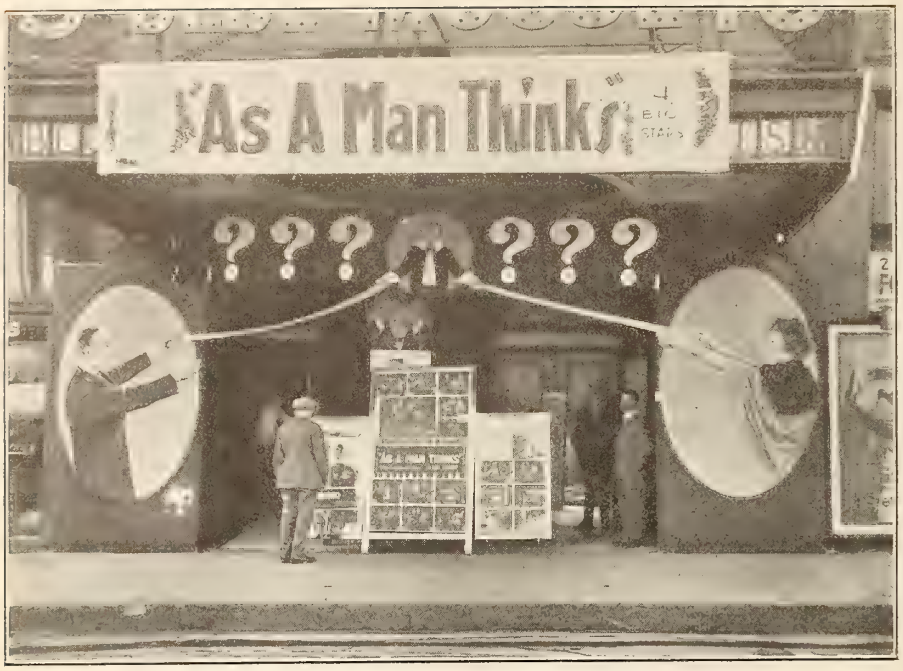
When it came time to arrange a stage setting for the Pickford production the Alhambra property man expected to receive instructions to procure all of the nursery furniture he could secure to help out the juvenile atmosphere.

But Manager Fischer surprised him by ordering a severely plain set decorated with ferns, palms and growing plants.

"The little children dancing will be the proper dressing for this stage, and all we need is a background of simple plants," he said, thereby registering a knockout effect.

As a result he had the pleasure of seeing his previous records shattered, his house packed during hot weather and scores of persons coming to him telling him that they felt younger after seeing the attraction.

Lots of people run their business like a postage stamp—it's cancelled before it gets anywhere.



Striking lobby display of the Blue Mouse, St. Paul

Mark Gates Tells How He Puts Over Pictures at the Dayton, Dayton

(*Continued from page* 4131)

picture, which was done several weeks in advance of its showing, I decided on a new form of publicity to supplement the regular newspaper and billboard advertising. This was what I called "vocal publicity."

Just after the closing of each program the week before I showed "The Heart of Humanity" I had a man give a talk from the stage on the merits of the picture and tell some of the interesting facts in regard to its making. This created a great deal of talk, and was, in my opinion, exceptionally good and very cheap publicity, though it would lose force if done with great frequency.

Taking advantage of local happenings and local activities has helped in many instances; one in particular being represented by the advertisement for "The Brand" which is here reproduced. Prior to the appearance of this advertisement there was run in the local papers an advertisement of large size showing footprints in a great expanse of white sand, with nothing in the ad. to indicate what was being advertised. Naturally, curiosity was aroused and when this advertisement appeared it was generally considered as a completion of the other series.

Early in our advertising we adopted the signature cut which appears at the bottom of all our displays. We had this made up in one, two, three and four-column widths and keep a supply on hand so that we can make up an advertisement on short notice that will have, at least, a portion of it distinctive. It also helps the reader to recognize at once a Dayton ad. and acts as a sort of trade mark or identification brand.

Every one knows "Mickey" by this time, and every one knows the excellent publicity being given it by Mr. Crandall who was ahead of the show in this section of the country. We co-operated with him in every way possible and on our own initiation had some small cuts made by our artist which he has seen fit to use in many other places. This has been done of course with our permission, and we consider it a privilege to co-operate at any time with our producers or distributors in this way. It puts money in both pockets.

In making our drawn ads it has been our endeavor always to have them illustrate the theme of the picture rather than reproduce some scene. Our selling halk is usually short and to the point, as we feel that the great majority of readers do not care to wade through columns of matter for the information they are seeking regarding the picture to which their attention has been attracted by the nature of the display.

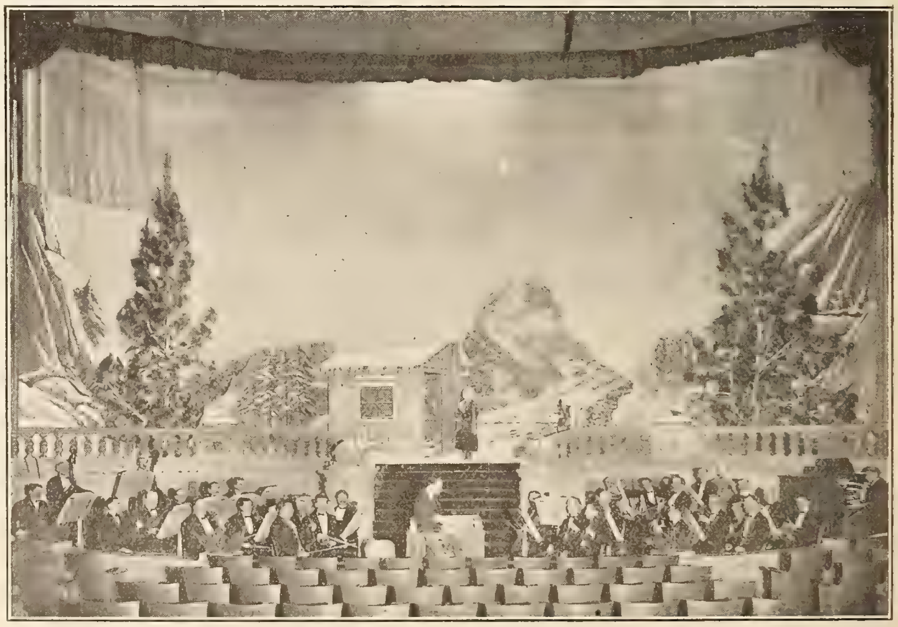
Remembering Stage Success Aids St. Paul Exhibitor in Breaking Record

MANAGER O. A. ROWE, of the Blue Mouse theatre, St. Paul, remembers things, for he has found that it pays. He not only files away in his exploitation cabinets the material that he will have a chance to use later, but he files away the ideas, too. So when he got a chance to book "As a Man Thinks" he didn't hesitate.

Then he proceeded to go the limit in newspaper exploitation and with paper, for he remembered what a success the Augustus Thomas story had been when it was shown at one of the legitimate houses and later played by a local stock company. He set out not only to get the regular motion picture fans, but all those who still think that the picture is a little inferior to the spoken drama. And how well he succeeded is shown by the fact that though he had originally booked the production for a week he was compelled to hold it over for three more days.

Fully a week ahead of the first showing he literally plastered the city with announcements that this Augustus Thomas story was to be shown in motion picture form at the Blue Mouse. He did not fail to inform the public that the picture itself was produced under the personal supervision of the author and he invited the people to come and see what the real production of a story in film form could do that was impossible on the stage itself.

There was a striking effect created in the lobby which is illustrated here. There was a strong central idea that literally stopped the people in their tracks. In addition to this he had a dozen stills enlarged to almost ten times of their regular size and so the large lobby fairly breathed the spirit of the production.



View of orchestra, California theatre, Los Angeles, and effective stage setting used with Rex Beach's "The Brand"

How New York Stages the Show

ALTHOUGH one of the theatres has a tense feature this week, the dominant note at the three leading Broadway houses is comedy. Business is keeping up strong during the warmer weather, but the managers believe that the lighter stuff is generally in demand and where there is a feature of the more gripping sort to be shown the sidelights of comedy is played strong.

Strand might be said to have an all-comedy bill. Olive Thomas is the star in "Upstairs and Down" which is practically a farce, and there is a Mack Sennett comedy on the same bill, together with laughs in the scenic, and in the Strand Topical, a special setting together with an introductory song, which is carried through the picture as the theme, adds to the enjoyment.

At the Rivoli "The Woman Thou Gavest Me" is the feature. This is a dramatic offering, but there is plenty of laughter on the bill with the same comedy as shown at the Strand, "No Mother to Guide Him," and a Jeff and Mutt included in the Pictorial. "Martha," the overture, there takes on the spirit of comedy with the scenes of old England that it interprets.

Douglas Fairbanks has transferred his activities from the Rivoli to the Rialto, the first time the experiment has been tried. The last comedy in which Sydney Drew appeared with his wife, "Squared" is also shown, and there is a Happy Hooligan in the Magazine, while the music is of the happier sort except for the single solo.

Next week the Strand will feature Charlie Chaplin's latest, "Sunnyside" and will fill in the program with selected short subjects. W. S. Hart will be at the Rivoli in "Square Deal Sanderson," while the Rialto will play Rex Beach's new one, "The Crimson Gardenia."

Warm weather has reached New York, but the crowds appear as large as ever, meaning the motion pictures have even a firmer hold on the people of the metropolis than they have ever had before. And that with two other Broadway houses devoted to special motion picture productions.

Rialto Theatre

THERE is a contrasty program at the Rivoli this week, ranging from a tense drama to slapstick comedy, but once more the value of good music is evidenced. The score for the feature is of the highest class including a number of experts from "Thais" and other numbers of the highest class, while in the comedy, of course, there is a reversion to the lighter and popular airs, together with the effects at which the Rivoli orchestra is so good.

"Martha" is the overture this week and it is played with the lights all in gold. This is a lively selection telling of an English lady and her maid who hire out as servants as a prank and the love affairs that result with two young farmers, one of whom turns out to be a nobleman. It is really a comedy and the spirit is well reflected in the music.

An unusually clever effect marks the opening of the Rivoli Pictorial. The first picture is a Pathe illustration of the recent bomb outrages. *The house becomes dark and there is a tympany rumble and then a flash of red light from the foots and then a crash of cymbals and organ rumble giving the effect of an explosion and there immediately follows the title "Americans, Beware!"* First we are shown the results of the explosion at the home of Attorney General Palmer in Washington, and then we go to Massachusetts and finally the scenes in New York. A mysterioso is used during these.

Kinograms supply some interesting scenes of lumbering in Montagne, on the German border, to supply timber to France to reconstruct the damage of the Germans. "Mountain Music" is played. Pathe presents views of the launching of the first concrete tanker, the Palo Alto, at Government Island, Cal., to the accompaniment of "Yours Truly." Kinograms gets a laugh with "Mrs. Hen's Double Life Exposed." This shows a hen that has hatched out a setting of duck eggs and the ducklings take to the water much to the consternation of the mother who runs along the bank not knowing what is happening. From the same source come pictures of a parade of pet animals at Pasadena, Cal. "Bluette" is used for both of these.

Pathe shows pictures of a "parasol plane" in which a San Francisco inventor plans to fly over the Pacific and the music for this is "Sweet Emalina, My Gal" with the effects of the motor at first very soft and then growing in volume. This music continues through the cartoon, "A hop over the Atlantic forty years from now," with the sound of an alarm clock at the start and then burlesque motor imitations. International shows pictures of American soldiers aiding the French in fighting a fire at Brest, the French using, the old time buckets until the arrival of the doughboys with their modern apparatus. A "hurry" is used here.

Now we have a touch of comedy with Jeff and Mutt in "Sweet Papa." There is a chance to get a laugh reflecting back on the opening of the Magazine with the explosion imitation with the match and there are all sorts of effects used with whistles and cries for the child. "Oh, Papa, Papa" is played at the start with "At the Fountain of Youth" following through and then coming back to "Oh Papa." Gaumont shows us pictures of college oarsmen tuning up at Chicago to the strains of "Some Sweet Day." Kinograms brings us a bit of Japan showing oriental scenes staged by the graduating class at Western College for Women, Oxford, O., with "Mountain Dance" played. International closes the Magazine with scenes of signing the suffrage constitutional amendment. It is notable that all three houses where views of this incident are shown that little applause results. "Oh, Women, Women" is the appropriate music at the Rivoli.

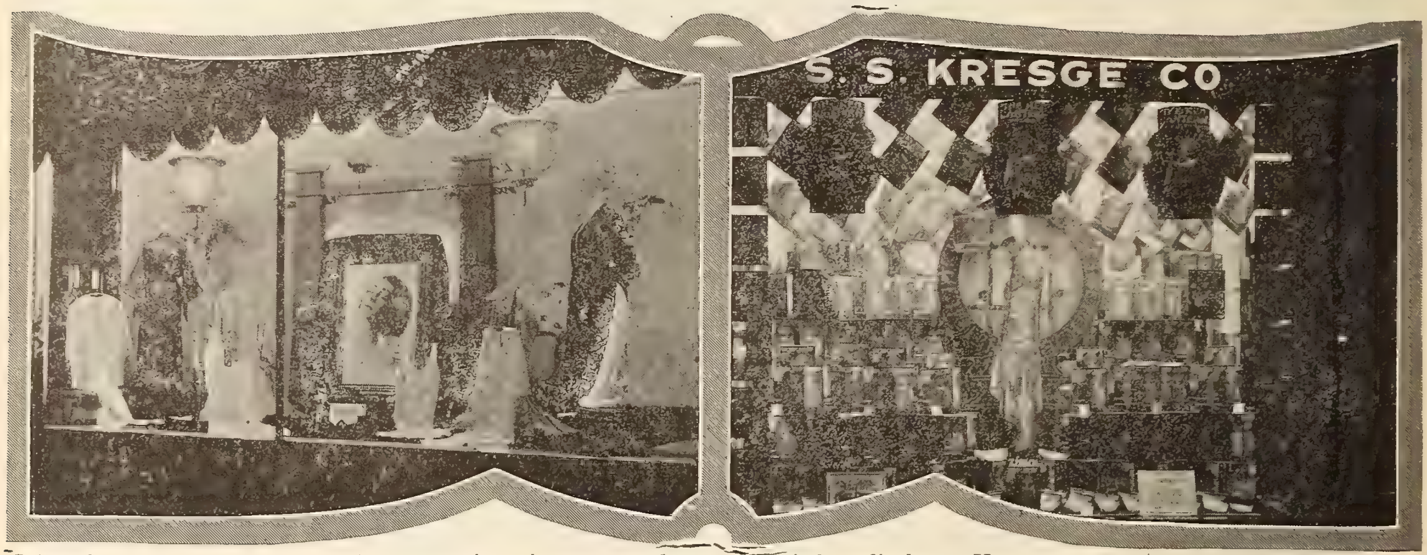
Lights go down to blue and there is an organ introduction for Gree Evan's rendition of "King of the Vikings Am I." There is a special drop showing a blue sea with the clouds slightly tinged in red and the singer in Viking costume. This should be remembered by exhibitors as a striking number that is especially suited for any feature that deals with the sea, or as an incidental number as it is used here. It got one of the biggest receptions that we have seen at the Rivoli.

"Contemplation," the theme, is played at the screening of the feature, "The Woman Thou Gavest Me" and with the first scene after the titles "Coronation March" is used. With the scene of the marriage in the church vox humana is used on the organ and then with the minister's words "Those whom God" there is silence and then the organ continues. Extracts from the "Nell Gwynn" suite are used then with the scenes in the antarctic, and then with the change in scene back to London an extract from "Thais" is used, followed with numbered selections until the scene where the ice is breaking up and again "Thais" music is used. With the title "The hour that should be the holiest of a woman's life" "Legend" is played agitato, followed by another agitato and then with the title "Six weeks later" there is more of "Thais." Then when Conrad tells the girl that he read of her marriage "Reverie Arabe" is played, going back to "Thais" with the title "After dinner" and then "La Reine Fiammetti" as he is seen leaving the apartment.

Title, "Sunset in the desert" brings "Thais" again, and then with the title "Then I have the right" the theme is brought back. Here the organ takes up the music and the orchestra comes back as Mary is seen leaving the baby with "Nudine." A numbered selection is taken up with the title "In the fog" and then with the title "And the happy days bring" we have the theme again, played to the end.

"No Mother to Guide Him" is the unusually funny Mack Sennett comedy. Just before the start the lights go up to gold to mark the interval between the feature and the comedy and there are eight bars of "Wizard of Oz," with "Rosary" following through. With the title "I had a lot of luck," "How She Can Sing" is used and then with the appearance of the visit-

Tips From First Showings Here



Columbia theatre, Erie, Pa., got the cooperation of many merchants in window displays. Here are shown those of one of the most exclusive woman's shops and that of the Kresge store on music

ing stranger "Trousseau Ball." As the husband tells them to eat, drink and be merry there is a change to "French Luck." There is a clever effect as the stranger is seen reading the poetry and here "Mighty Lak a Rose" is used with burlesque effect with pauses. "Coxsatchogue" is played with the title "I feel like the spirit of the dance," and then when we see the maid starting on her afternoon off "One-Two-Three-Four" is used.

While the hubby is seen hunting "Hunting Scene" is played with effects the hunting horns especially emphasizing the enjoyment and as the stranger and the wife are amusing themselves "Don't Forget the Salvation Army" is the accompaniment. With the appearance of the mesmerist on the stage "Bull-sheviki" is played with a tremulo effect. Then again with the further hunting scenes we have more of the hunting horn and organ effects, and with the title "And still the play went on" "I'll Pray For You" is played burlesque. With the husband's trap shown in the picture there is a numbered selection. Then there is a pause with the announcement from the stage that "there is a gent outside with a gun who says his wife is in here with another man," and then there is the effect of a crowd rushing out of the theatre, with shuffling of feet and the overthrow of chairs from the traps. With the title "A family friend" "Ruspana" is played, and as the stranger tells the husband that he is being deceived a numbered selection is used and then with the scene in the auto "Electric Galop," accompanied by all sorts of effects is played to the end.

Dubois' "Grand March" is the organ selection.

Strand Theatre

COMEDY runs through the greater portion of the bill at the Strand this week, with that element dominating the feature and coming into both the scenic and the news reel. There is also a slightly different arrangement of the musical numbers this week, with both of the vocal selections being placed ahead of the feature instead of using one of them between the feature and the comedy, as is done at the Strand.

"Mignon" is the brilliant overture this week and it is played with the house lights out and the stage in gold. It opens with the flute, a few bars of the violin and harp, the music finely interpreting the story of the girl who was stolen from her noble parents and forced by the chief of the gypsy band to dance in the streets, only to attract the attention of a young student who buys her release and marries her. Happy airs, therefore, run through a considerable portion of the opera.

Strand Topical opens with Pathe pictures of the army athletes leaving Hoboken to compete in the games abroad, and this is followed by the International views of rowing in Chicago. "All America" is used for both of these. Then come the Pathe pictures "Americans, Beware" and "Prelude" is used for these, with the rumble of the organ giving the sinister effect. It makes a most effective musical setting. There is an interesting Pathe-Ditmars showing beavers cutting down small trees and building their dam, and for this "Au Moulin" is played.

Then comes comedy relief, with Topics of the Day. "Prohibition may bring 'The Old Oaken Bucket' into vogue as the national anthem," gets a laugh, but the prize one comes with "Low-cut shoes have made their appearance and lots of fat girls look like they had mumps in their ankles." "Take Me to That Land of Jazz."

News events are resumed with the Pathe pictures of launching the concrete ship, to the music of "Volunteers," and from the same source come pictures of the honors paid in Paris on the anniversary of Joan of Arc. Here we see French girls in their peasant costumes of Alsace and the other provinces marching to the statue, and there is a fine shot of the statue itself that evokes a lot of enthusiasm. "Cleopatra" is used during these. Then we have the International views of Americans aiding the French in fighting fire to the music of "Jeunesse d'Hercule." Final pictures are International views of the C-4 making its final hop off on the flight across the Atlantic. There are some fine views of her flying over the warships and then the Topical closes with the airship cartoon. "Going Up" is the music.

Redferne Hollinshead, tenor, then renders "In the Great Somewhere," and then as an encore "Killarney." *The way that the Strand audiences know and appreciate good music is evidenced by the way that, at least when we saw the presentation, they applaud the opening bars of the Irish air.* The first selection is rendered with the lights red and then go down to blue for the second.

"In the Tavern" is the music for the Outing-Chester that follows, "Wrangling Dudes." With a comedy setting this pictures some of the wild west as the average stranger from the east expects to find it, with the broncho busting and other stunts. Toward the end there are some fine shots of mountain scenery and some snow stuff that helps to cool things off.

There is a special setting for the prelude to "Upstairs and Down," with the rendition of Donaldson's song of that name. As the curtains open there is revealed a stairway effect, with steps leading down toward the left and right of the stage and a landing, or platform, in the center. There is a blue background with decorative effect. Seated on a bench in the center of the stage are Richard Bold, tenor, and at the other Ethel Newton, soprano, and they begin to sing the song. At the end of the first verse they rise, one going to either side and the final chorus is sung with the man following the girl up and down the stairs. Immediately at the end the screen curtain comes down and the feature starts.

Music Hints For Entire Programs

FIRST SHOWING
ROMANCE OF TARZAN

General view of exterior of lobby, and, left view of interior, and at right another of the interior looking out when "The Romance of Tarzan" was shown at the Superba theatre, San Diego, Cal.

As we have said this is comedy and the title gets lots of laughs, especially one which runs: "Did you ever try to rouse a lady from a faint?" "I don't know about a lady, but you can wake a drunk up with a rap on the nose." "Gloriana" is played at the screening, and this is followed through with "In a Kingdom of Our Own" and then with the title, "Dinner, Theatre and Supper," the organ takes up the music for five minutes, coming back with "The Midnight Frolic," and here we have "Trousseau Ball" played. There is an effective pause at the scene where the spectators applaud and then "Upstairs and Down" is played, this being the theme, and then with the scene where Tom is seen asleep "In a King of Our Own" is repeated. Then with the scene where the butler calls Mrs. Reid to the 'phone "Clematus" is used, and until the scene where Alice arrives in the auto and with this there is a change to "Brides and Butterflies," and when she is seen with the men at the country club there is another change to "In the Garden."

With the arrival of Betty "La Colombe" is played and where we see the chauffeur running to summon Terence "Canzonetta" is played. Then with the scene where Terence is trying to revive the girl "Remembrance" is the music. Then later on in the day and with the title "By Twilight Terry's Heart Was Lost," we get "Bon Vivant," and then when he enters the kitchen and sees Betty "My Wild Irish Rose" is the accompaniment.

Here the organ takes up the music for sixteen minutes and during this time "Upstairs and Down" is played several times. The orchestra comes back as the valet is seen watching Tom in his "cave man" treatment of Alice and then the music becomes "Noveletten," played pp to ff. Then when the girl declares, "Oh, You're Wonderful, Tom! Where Did You Learn to Make Love Like That?" "Flirtation" is used. With the title telling us that the valet needs a system "Long Song" is used and at the scene where Tom and Alice get in the auto for their elopement the chorus of the theme is taken up and played through to the end.

Skating is shown in the Pathe "Analysis of Motion Picture" this week, "Fetes des Papillons" is played at the screening and then the organ takes up the music.

"No Comedy to Guide Her," the same Mack Sennett that is also being shown at the Rivoli, follows. "Maytime" is first played and then when the hypnotist is seen on the stage "Ja Da" is used. There is the whistle effect used for the scene in the theatre with the drunk's hat going up and down, and then when the husband is seen hunting ducks there is a change to "March of the Gnomes," with the "quack-quack" of the ducks and other effects. Where the duck is seen squirting water on the hunter "Frou Frou" is used. Then the organ takes the music until the villain is seen fleeing from the house and then "Hunkatin" is used for the chase stuff and to the end.

Guilmant's "Third Sonata" is the organ solo.

Rialto Theatre

DOUGLAS FAIRBANKS in "The Knickerbocker Buckaroo," who played last week at the Rivoli, is being seen at the Rialto this week, and, of course, the same music score is retained. However, all of the rest of the program is entirely different.

"Orpheus in the Lower World" is the overture, and this brilliant number, abounding in flute music at the start, was never more brilliantly rendered, and as we saw the presentation, with Dr. Risenfeld himself leading the orchestra, it brought forth a regular ovation.

There is no scenic this week, the Rialto Magazine following the overture. This opens with International pictures of women war workers being mustered out of service with honors at Philadelphia and the marching girls get a big hand from the audience, with "American Red Cross March" played. Pathe pictures of signing the suffrage act, with "Midsummer," and then there come the Joan of Arc scenes in Paris, for which "March Heroique" is used. Gaumont pictures of launching the concrete ships with her going into the water sideways follows, and here we have the cymbal effects with "Marathon March" used.

First touch of comedy to the bill comes with "Sayinks of Topplitsky." Prohibition gets its innings here with: "When they close the saloons and men have to stay at home nights, it wouldn't be so bad if their wives were as pleasant as the bartenders are." And another scream comes with: "The weather man has a cinch. He gets $10,000 a year to say this is a nice day and then he takes his umbrella and goes for a walk." "Rainy Day Blues" is the accompaniment.

Gaumont then pictures the first birthday party of Tawney Pershing at San Francisco. Tawney is a young lion, and there are some views of him eating his birthday dinner with a cat strolling around unafraid. Then the laughs develop into roars with Happy Hooligan in "The Tale of a Shirt," a cartoon comedy released by Educational Films. "Pizzicato" is played at the screening with effects as the kids shoot at the bees and then when Happy tells them to be kind to animals there is a change to "Whistler and the Dog." Then Happy tells his story of the experience with the Official Cootie Hound and the cooties himself. At the scenes where the cooties remind Happy that he has a wife and five children, "Hearts and Flowers" is played with a burlesque touch, and then with the handshake, "Frenchy, Come to Yankee Land" is played. At the place where night is seen falling in large chunks there is the rumble effect on the organ that aids in the laughs. Where the cooties declare "I will save you," there is a change to "Whispering Flowers," and then when the searchlight plays on Happy, "Frenchy" is repeated. For the scene at the end where the bee is seen stinging Happy there is a tympany and a trill on the violins.

"HEART OF HUMANITY"
CANADIAN PICTURE
NOW PLAYING FOR THE 3RD WEEK
THE HEART OF HUMANITY
FEATURING
DOROTHY PHILLIPS

Bold and distinctive lobby displays of the Holman theatre, Montreal, for "The Heart of Humanity"

New York's Way

International shows scenes at Reading, Pa., where relatives of the dead besiege the mine waiting for news, and here "Gruesome Mysterioso" is used with the tympany rumble, and this continues through Kinogram scenes of the results of the recent bomb outrage. International supplies pictures captioned "In the public eye," and these first show the Polish minister to the United States and then Speaker Gillett to "Guiding Star," and then with the views of Richard Croker on his visit here, "Tammany" is used, and through with pictures of Miss Elizabeth Marbury at home after her work in France. Final punch is added with Gaumont scenes showing President Wilson being awarded another degree in Paris, and here "Guiding Star" is again used to the end.

Miss Rosa Lesca, coloratura soprano, then sings the mad scene from "Lucia di Lammermoor," and for the laughing part toward the end there is a brilliant performance of singer and flute in making the high notes that holds the audience entranced.

After the feature the orchestra plays "The Evolution of Broadway," a selection that develops through the Dance Aboriginal, the Minuet and other songs, the theme taken from the chorus of George M. Cohan's "Give My Regards to Broadway," and then plays it in old-time song and dance style, then a waltz, then grand opera and finally into the full orchestration of the song itself. It makes a big hit.

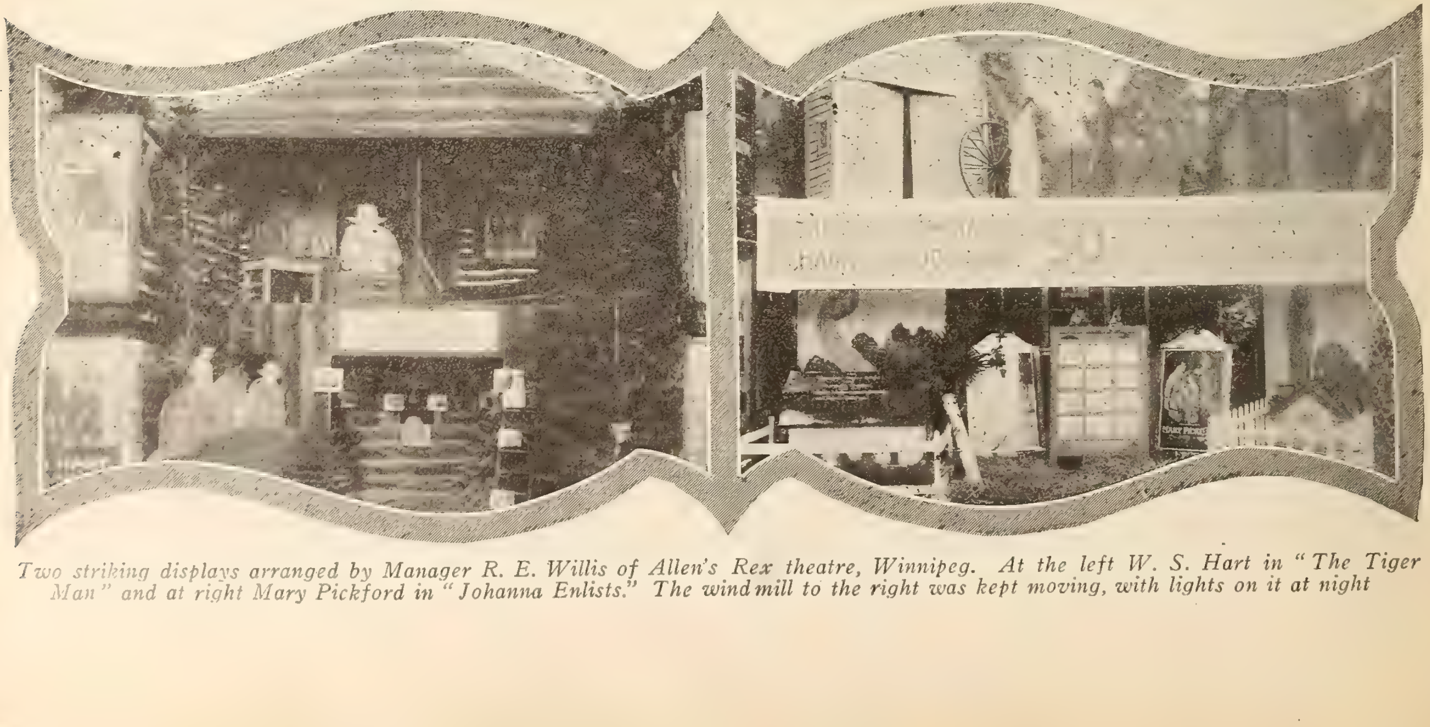
"Squared," the last comedy which Sydney Drew made with his wife, follows. At the screening "Chanson du Printemps" is played following through with "After Glow." Then with the title "Polly's sudden interest" there is a change to "To Thee" and with the scene where they leave the restaurant to "Seranata" followed through with "Lovelight." At the title "The months flew by" "At Sunset" is introduced and with that evening comes "A Vineyard Idyll" while the next day calls out "Cherry Blossoms." When the soldier is seen leaving the change is to "Vineyard Idyll" and then as the boss calls to "Admiration" and then as he goes to her "Vineyard Idyll" a third time with "Here They Come" as she opens the window.

Goldwyn Adopts New Style of Exhibitor Press Book

Goldwyn has just adopted a new style of press book that is bound to attract the attention of exhibitors who give real attention to the exploitation of the pictures that they play. Tom Moore in "The City of Comrades" is the subject of the initial effort.

This booklet consists of sixteen pages and not only illustrates all of the ready made advertising paper, etc., but includes full sets of press notices and suggestions for lobby display and unique lines of exploitations. If the exhibitor will consult such press books as this before he orders his material from the exchange he can be absolutely sure of what he is getting and have planned out in advance the uses that he is going to make of the material.

An effort is being made in these press books to adopt some specific selling line for this picture. For instance, in the case of the Tom Moore production the slogan that was used during the recent Salvation Army campaign was adopted—"A man may be down—but he is never out."



Two striking displays arranged by Manager R. E. Willis of Allen's Rex theatre, Winnipeg. At the left W. S. Hart in "The Tiger Man" and at right Mary Pickford in "Johanna Enlists." The wind mill to the right was kept moving, with lights on it at night

Live News from the Producers

Daring Serial Queen to Produce Own Pictures

Helen Holmes, "railroad" heroine and star in scores of pictures in which she endangered life and limb, has been engaged to film a serial of fifteen episodes of two reels each. The S-L-K Serial Corporation has been formed as an outgrowth of this project.

During the past five years Miss Holmes has acquired a reputation as one of the most daring serial actresses in the field. Beginning her screen career with Keystone more than five years ago, her work attracted the attention of the Kalem organization, then one of the important factors in the field. With this organization Miss Holmes appeared in the first raliroad serial ever filmed, entitled "The Hazards of Helen." The immense popularity achieved by her in this production was responsible for the issuance of two other railroad serials, namely, "The Girl in the Game" and "The Railroad Raiders," in both of which she starred. Her latest appearances have been in "The Lass of the Lumberland" and "The Lost Express."

The S-L-K Serial Company plans to present Miss Holmes in the biggest and most elaborate screen serial yet produced, combined with an exploitation campaign designed to make her the best known star of the serial world. Work will be started on the initial episode within the next two weeks, at which time the name of the story, the author, director and supporting cast will be announced.

Vitagraph Comedy Said to Be Out of Ordinary

There is claimed to be a real plot to "His Home Sweet Home," Larry Semon's latest comedy, which is about to be released by Vitagraph. Usually such a statement carries with it the imputation that the comedy is subordinated to a logical development of the story—and comedies, of course, are not supposed to be logical. This is not the case with "His Home Sweet Home"; it is said to be one of those exceptional offerings which appeal to reason and risibility at the same time. Furthermore, its casting from a caricature standpoint is declared to be perfect.

Select Appoints Whitaker Eastern Representative

Select Pictures Corporation has appointed V. P. Whitaker, formerly manager of Select's Washington exchange, eastern representative.

Manager Whitaker has had charge of Select's Washington Branch continuously from the early days of the Select organization.

Jurist Endorses "Third Degree"

Chicago Judge Declares Vita's Production Is Most Realistic—Big Bookings of Subject on Western Coast

An endorsement from a source that bears weight has been received on "The Third Degree," by Vitagraph, in the form of a letter from Chief Justice Harry Olson of the Municipal Court of Chicago. The jurist, after viewing the Vitagraph picture, wrote:

"Through Mr. Holah I was invited to see the moving picture called 'The Third Degree.' It is a realistic representation of methods sometimes unfortunately employed by police officers to extort confessions from prisoners in their charge. Where the prisoner is put in fear of bodily harm, he is apt to say things against himself which are not true on the theory that he is thereby pleasing his interrogators, who will on that account desist from abusing and persecuting him.

"'The Third Degree' is an interesting exhibit and should be a warning to police officers not to extort confessions."

The endorsement of high court and police officials throughout the country is having a marked effect on the already record-breaking attendance at performances of 'The Third Degree.'

Out on the Pacific Coast, where a full quota of prints has now arrived, 'The Third Degree," is reported to have a vogue second to no recent film of feature proportions. It is being shown for extended runs in such theatres as the Tivoli, the St. Francis and the Portola in San Francisco; at the Kinema and other theatres in Los Angeles and is covering California generally through the medium of the Turner and Dehnken houses. Its western showings have penetrated to Seattle and Portland on the north and San Diego on the south. In Seattle it is on view at the Liberty theatre and in Portland it is seen at the People's theatre.

Other new bookings of the week were the Metropolitan in Washington, D. C., the Victoria in Rochester and the Empire in Portland, Me.

Additional ones are expected.

Jans Enters Ranks of World Rights Buyers

"We are now in the market to buy negatives and entire world rights on any good screen production," declared F. E. Backer, general sales manager for Jans Productions, Inc., 729 Seventh avenue, New York City.

"Mr. Jans determined to take this step some time ago, and our plans were made accordingly. Any completed motion picture of special calibre will be bought outright and we will pay spot cash for the right productions. This brings into the motion picture industry another open door for the ambitious independent producers and directors.

"The former days where a producer had to wait so long for his money while the territories were being slowly disposed of are now dead and gone, forever we believe," continued Mr. Backer. "We encourage the making of real high class film productions by offering spot cash for the entire world's rights and the better the picture the better the price we shall be only too glad to pay.

"H. F. Jans knows his business thoroughly from the ground up. He is at present not only the holder of the franchise which permits him to distribute exclusively for Metro, Nazimova and Rolfe in the entire state of New Jersey, but he has also paid for the New Jersey rights for other big special motion picture productions such as "The Unpardonable Sin," "Stolen Orders," "Hearts of Men," etc.

"The enormous success attending his recent purchases for the United States rights on the Tom Mix single reelers from Selig, and the ninety-two single-reel Ham and Bud comedies from Kalem, finally decided Mr. Jans that he could make just as signal a success as a cash buyer for the entire world's rights on any of the good pictures. And the faster they come, the better H. F. Jans will be pleased.

"There are still a few territories open in the United States for the single-reelers starring Mix, and also several choice territories yet to be sold on the single-reel Ham and Bud comedies."

All Elements for Success in Marion Davies' Play

"April Folly," Marion Davies' latest starring vehicle now in process of filming at the Biograph studio has a scene showing the beautiful star seated in a Pullman car quite surrounded by bags, hat boxes, things in shawl-straps, all the paraphernalia of traveling, and looking not at all like an accident but like something very pleasant going on.

"April Folly," adapted for the screen by Adrian Johnson and Robert Leonard from Cynthia Stockley's popular novel, is said to abound in thrills, surprises and all the elements needed to make a successful film play. Miss Davies has been cast in the role of "April," the young girl who goes forth in search of adventure and finds it in unexpected ways.

Taking Motion Pictures to Our Boys in Germany

Star and Producer Collaborate on Feature

HOBART HENLEY and Mrs. Sidney Drew have collaborated to best advantage in the comedienne's latest picture, "The Gay Old Dog," now nearing completion, and the result is said to present a feature of artistry and thorough entertainment.

The possibilities of the thought and the human expressions of emotion incorporated by Edna Ferber in her story, "The Gay Old Dog," were brought to the attention of Mr. Henley by Mrs. Sidney Drew, who saw in this human interest story not a "movie," not a sensational dramatic exposé, but a story of every-day life of the home, of the people.

Mrs. Drew is one of the five ingredients that stand for Hobart Henley's first production to be released by Frank G. Hall. Mr. Henley is of course another and his record as a director-producer is too well known to the motion picture public to call for special mention here. Edna Ferber, the author of "The Gay Old Dog," who will be remembered for her work, "Our Mrs. McChestney," produced on both stage and screen, with Ethel Barrymore as the star of both productions, is another ingredient. The cast which Mr. Henley has selected, headed by John Cumberland, who was the hit of "Fair and Warmer," and is now one of the principals in "Up in Mabel's Room," and an actor conceded to be in the top-notch class, is another. In his support Mr. Cumberland has Corrine Barker, Inez Marcel, Emily Lorraine, Mary J. Chambers and Gertrude Robinson—all distinct types and artists of ability. Last but not least is the character of the story—its human touches, is naturalness.

In announcing that Mrs. Sidney Drew collaborated with him and made the adaptation for his first production, Mr. Henley said: "Because the story is human and because Mrs. Drew in her work of giving to the screen its most human and refined comedies has proved that she knows a human story and how to bring out the human touches in a way that means most to the picture public."

Filming the Third of Charles Klein's Plays

A CONTINGENT of Vitagraph stock players headed by Harry T. Morey has begun work on "The Gamblers," the third of a cycle of Charles Klein's stage plays to be screened by Vitagraph.

"The Gamblers" was accounted one of Charles Klein's biggest money makers. It opened its original run at the Maxine Elliott theatre on October 31, 1910, and continued there until May 1, 1911, completing a purely New York City engagement of approximately seven months. Runs of almost equal length were scored in Chicago, Boston and other cities of the metropolitan status.

In addition to the handling of the plot, an element in the success scored by "The Gamblers" was its superb casting. Every character role was made to count to the utmost. Paul Scardon, who is directing "The Gamblers," was fully conversant with this factor, and therefore went to especial pains in selecting the cast which is to perpetuate "The Gamblers" on the screens.

Harry T. Morey naturally was chosen for the role interpreted on the stage by George Nash, that of Wilbur Emerson. It is a typical Morey role. The pivotal feminine role, that of Catherine Darwin, which furthered Jane Cowl's claim to stardom, will be interpreted by Helen Ferguson.

Miss Ferguson began her screen career with Essanay in Chicago and more recently was seen in a leading role in J. Stuart "Blackton's "Safe for Democracy," and has created a following.

Cutting of "Challenge of Chance" Is On

Harry Revier, who directed champion Jess Willard in the Continental Pictures Corporation seven-reel feature, "The Challenge of Chance," returned to New York from Los Angeles last week accompanied by Arline Pretty, leading woman for Willard; Al Hart, who played the heavy lead and gave the champ a battle that would do credit to a Dempsey, and an augmented technical staff. He brought with him two full negatives and three prints of the picture that is to put the heavyweight champion before the screen fans of the country as a film star.

Reports from the offices of the producers and promoters of the Willard production credit Mr. Revier with having accomplished a titanic task in completing the picture within a very short period of working time, declaring that the director worked night and day.

Since his arrival in New York, however, Mr. Revier is said to have exceeded even the record he established during the taking of the picture. He lost no time in getting to work on the cutting and titling of the production, hoving been forced to take approximately 40,000 feet of scenes.

The work of cutting, titling and tinting "The Challenge of Chance" is being done at the Crystal Film Co. Laboratories in the Bronx, and Mr. Revier has with him, in addition to the professional cutters. Roy Somerville, author of the story.

Old Metro Favorite Back Supporting Hamilton

Marguerite Snow, who occupies a place peculiar to herself in the list of Metro players, and who has not appeared under that corporation's banner for some time, is found again in support of Hale Hamilton.

Altogether, Mr. Hamilton will have a supporting cast of unusual strength in producing "In His Brother's Place," which he intends to make the best picture of his Metro career, having written the original story himself while completing his last picture called "Full of Pep."

Who will direct this production has not yet been announced, but Maxwell Karger, Metro's director general, is at the present time deciding this point and will without any great doubt turn the script over to Harry L. Franklin.

"The Perfect Lover" Thought an Ideal Title

If exhibitors are any judge of the box office value of a title, then "The Perfect Lover," Eugene O'Brien's first Selznick production, is one of the best titled films presented in many a day. Letters from exhibitors throughout the country in praise of the title given Eugene O'Brien's first vehicle have been pouring into the Selznick offices ever since the name of the production was first announced.

A tremendous advance interest in the production has been shown by many exhibitors who report that patrons who have been attracted by the title of "The Perfect Lover" have already begun to inquire.

Arthur S. Kane Heads New Corporation

Pioneer Film Man Announces Formation of Realart Pictures Corporation; Sensation Promised When Names of Players to Be Identified with Concern Are Announced

WITH Arthur S. Kane, one of the best known picture men in the business, at the helm, the newest producing and distributing company in the field, "Realart Pictures Corporation," opened for business the past week.

When Mr. Kane retired from the general management of Select five weeks ago, it was to perfect his plans for the new organization. No hint of the new move had been given the public, but to his friends Mr. Kane intimated an announcement of unusual interest would be made soon.

Big Stars to Be Announced

Realart Pictures Corporation, as may be gathered from talking with its sponsors, starts out with high ideals and ample capital. On the authority of its president it is being fortified with the best acting talent, photoplay material and producing direction that can be obtained at any price.

The new concern starts full-fledged as far as stars and attractions are concerned. It is stated that negotiations have proceeded so far with several of the largest artists of the screen that the formal signing, within the next few days, of contracts now being drawn on terms which have been fully agreed to will enable the announcement of their names. Various large special productions have been arranged for, but the time has been so short since the return of Mr. Kane from his vacation on Connecticut golf links that the necessary newspapers have not as yet been signed. When the names are given out it is promised they will create somewhat of a sensation.

Producers who have something unusual to offer exhibitors and the public will find in the Realart offices ready listeners, according to a statement issued by the new concern. It is the purpose and aim of the new company to offer an open avenue for the marketing of productions of merit. At all times it will be an open market for screen offerings from all sources. .

Exchanges in Principal Cities

Realart's selling plans include opening twenty exchanges in the principal cities of the United States. These exchanges will be started at once and are to be located in New York, Boston, Philadelphia, Washington, Pittsburgh, Buffalo, Cleveland, Cincinnati, Detroit, Chicago, St. Louis, Atlanta, Dallas, Kansas City, Omaha, Minneapolis, Denver, Los Angeles, San Francisco and Seattle.

Mr. J. S. Woody and Mr. Ben F. Simpson left New York headquarters separately the last of this week to visit all of the above cities, engage managers, secure offices and open exchanges. One or the other will establish the office in each city named. It is planned to have most if not all of the exchanges going by the middle of July. Fast work will be staged to be all ready for the releases starting in September.

Capable Men at Helm

The new corporation begins business with an exceptionally strong staff. Practically every man in the profession knows the President, Arthur S. Kane, who organized it and whose ideas of production and distribution will dominate its policy. Mr. Kane was a pioneer in the moving picture business. It is worthy of note that he has always been identified with successful ventures, his own genius for organization work having been a major contributory factor in most of them.

Arthur Kane, Who This Week Makes an Important Announcement to the Industry

Mr. J. S. Woody will be General Sales Manager for Realart Pictures Corporation. He has a record for salesmanship of which he may well be proud. Back in 1912 Mr. Woody became associated with the General Film Company in a special capacity covering all territory west of Denver. He stayed with this concern until 1914 when the Mutual Film Corporation signed him to handle their Pacific Northwest District with general headquarters in Seattle. Two years later Woody was induced to come East and join forces with Triangle.

Ben F. Simpson, who has just resigned as San Francisco manager for Triangle Distributing Corporation for three and a half years to become Field Manager for Realart, will share the work of opening exchanges and installing managers with Mr. Woody.

John Pond Fritts is Director of Publicity for the new organization. Mr. Fritts was for many years associated with Mr Kane in newspaper work in the West.

A publicity campaign of magnitude has been decided upon and will be inaugurated at once. This campaign has for its objects the intrdouction of the company, its star and feature attraction to the exhibitor: and further, to co-operate with the theatres in bringing the company's productions to the attention of the public.

War Veterans Approve of "Secret Service"

Being particularly desirous that the Paramount-Artcraft Special, "Secret Service," should be perfect in historical detail before allowing it to be released as scheduled June 15, the executives of the Famous Players-Lasky Corporation invited a number of Civil War veterans, officers of the Grand Army of the Republic, to see the picture at a private showing and offer criticisms. Accordingly, Matthew B. Brennan, commander Dahlgren-Powell Post, of New York City; H. J. Kearney, commander of the Veterans of Farragut's Fleet; William F. Kirchner, chairman of the Memorial Committee of the G. A. R.; James R. Silliman, president of the New York State Home for Soldiers and Sailors, and Captain Fritsch, who had acted as the committee's organizer, sat in the Famous Players-Lasky projection room one afternoon recently and watched with critical eyes the presentation of Hugh Ford's version of William Gillette's play, with Major Robert Warwick in the stellar role.

. Unanimous approval of the production was given by the war veterans.

Far East Is Sold for "Virtuous Men"

Sidney Garrett, president of J. Frank Brockliss, Inc., reported during the past week additional sales in foreign countries for "Virtuous Men," the S-L production controlled by his organization in all territories exclusive of the United States and Canada. Mr. Garrett announced the disposition of the entire Far East for "Virtuous Men" to the International Photoplays Distributors, Inc. This sale embraces many different countries, among which are included Burma, India Burma, Ceylon, China, Dutch East Indies, Malay Straits, Philippine Islands and South Africa.

Five Principals in Bert Lytell's Latest

In his newest Metro vehicle, "Easy to Make Money," Bert Lytell has the smallest cast of principals ever engaged to support him since he has been starring in the Parrot Brand productions.

There are only six important roles in the entire original story written by Mr. John H. Blackwood, and one of them is Lytell's starring role of Jimmy Slocum, Jr., speedking and spendthrift, leaving but five leading characters in support.

A new leading woman is announced in the person of Gertrude Selby.

United Pictures' Prospectus Is Issued to Trade

THE prospectus of United Pictures Productions Corporation, organization of which company was announced lately, has now been issued. The corporation has been organized, the prospectus reads, for the purpose of supplying negative motion pictures to the United Picture Theatres of America. Its officers and directors are: J. A. Berst, president; Lee A. Ochs, vice-president; Milton M. Goldsmith, treasurer; C. R. Seelye, secretary; Herman Hertz, assistant treasurer; Mark M. Dintenfass, director; David P. Howells, director, with main offices at 1660 Broadway, New York City. The Corporation Trust Company, 37 Wall street, New York City, is the transfer agent of the new corporation.

The prospectus sets forth a specification of the organization and field of operation of United Picture Theatres of America, Inc., for which body United Picture Productions Corporation is to form a new and extensive source of picture product. The publication lists the stars of the old organization, which has enrolled, it points out, most of the big exhibitors of the country and which forms what is stated to be the biggest circuit of theatres in the country and constitutes one of the greatest power in the film industry.

Referring to the year's activity of United Picture Theatres of America, the prospectus states: "The total of the contracts which have been signed with the 2,573 theatres mentioned therein covers the cost of any picture to be released by the company, and consequently all new contracts which shall be signed from now on constitute a profit, and it is expected that the company will contract with a total of more than 4,000 theatres in the near future."

The contract between United Picture Productions Corporation and United Picture Theatres Co. is for a period of 25 years.

Return Dates Advocated by World Official

ONE of the biggest problems that confront the exhibitor is whether or not it would be profitable to repeat a booking on a picture that has pulled the crowds and made good or where a picture has been shown and did not get business, but made a big hit, says George R. Meeker, general sales manager of World pictures.

"There are hundreds of exhibitors who failed to realize the worth of a picture when they booked it and failed to apply the proper method of exploitation. The consequence was a good picture, in every sense of the word, did not measure up to a box office winner.

"This same exhibitor after the day was over, while totaling his box office takings gave a minute or two to retrospection and decided that it was not the fault of the picture if it did not pull the crowds. That a dozen different things could have been done to boost it. The patrons who did see it were pleased. As they passed out through the lobby they had taken the time to stop and tell him how good it was. Afterwards, while sitting in his office, his day's work finished, he began to think what John Smith said and Mrs. Brown's comments on the feature, then the thought struck him that he had not played fair with his merchandise. He showed a lack of salesmanship in selling his offering. This line of reasoning led to serious thought on what he should have done.

"He reviewed the appeal of the picture, its subject matter, the star, the supporting company, the author and a hundred different things about the film that would lend to exploitation. His eyes began to open as he realized that he had missed a good bet. Then and there he resolved to play it again. The next time he showed it he cashed in. He knew what he had and made the most of it. There is not enough return bookings. Many exhibitors are like small children—they want new toys."

Virginia Pearson at Work on New Feature

WORK on the next Virginia Pearson production, "Impossible Catherine," to be presented by Louis Meyer, is in full swing in the Yonkers Studio. John B. O'Brien, the director general, and Frank S. Beresford, the author, have just returned from a location-seeking trip in the vicinity of Lake George, having covered the entire distance by automobile, so that no point of interest or beauty could escape their scrutiny. Many sites were secured as locations for the forthcoming production which is scheduled to show Miss Pearson at her best.

In the latter part of the story the action takes place in a logging camp and it was these locations Mr. O'Brien was principally concerned in procuring. Upon his arrival at the logging camp situated on the Schroon river, he learned that the last drive of the season was to take place on the two days following. He had counted on a drive of this sort as one of the scenic features of his story and was determined to obtain it in spite of all obstacles. He telephoned William B. Davidson and John H. Gilmour, the actors who were to play in these scenes, and they, together with Larry Williams and his camera staff, left immediately for the camp. Many excellent "shots" of the interesting event were obtained, as well as other unusual scenes.

Miss Pearson and other members of her supporting cast are now at Lake George, Monday. All the remaining exterior scenes will be taken there.

Virginia Pearson is cast in a role that gives full scope to her versatile personality, and as "Impossible Catherine," carries off highest honors. In every way the production promises to repeat the success won by its predecessor, "The Bishop's Emeralds."

June 8 was definitely decided on by Goldwyn as the release date of the next Pauline Frederick picture, "The Fear Woman."

Wyndham Standing, playing opposite Norma Talmadge in "By Right of Conquest"

Priceless India Set Is Used in "Sun-Up"

Gerald F. Bacon, Gerald F. Bacon Productions, now in the second week of production on the first of a series of eighteen specials for release by Frank G. Hall, has used as one of the "props" for a triple interior set, showing the library, drawing and reception room of an English home of wealth, a library set consisting of two candlesticks, inkstand, flower vase and two fruit jars, that was originally made for the Rajah of India by a religious fanatic who was put to death immediately after the completion of the work, which is said to have taken more than two years to do. The work is in platinum and gold and according to a prominent New York jeweler is of priceless value.

June Elvidge Picture Directed by Hamilton

Gilbert P. Hamilton has been engaged by World Pictures to direct June Elvidge in "The Tangled Romance," a five-reel feature adapted by Mr. Will C. Murphey and Philip Lonergan of this company's scenario department. A biographical sketch of Mr. Hamilton runs current with the history of the motion picture industry.

He has been employed by half dozen of the most prominent producing companies of this country. It is his hope and also that of the World company that his productions with the latter will have the merit that entitles him to a permanent position.

Expect to "Cash" on Fox Sunshine Comedies

The Exhibitors' Service Bureau of the Fox Film Corporation states that several exchange managers have written that exhibitors who are booking "The Lucky Thirteen" Fox Sunshine Comedies, declare they are going to cash in on the steady flow of comedy films into their theatres by advising the public of the attractions as a whole.

In line with these statements, Fox exchange managers have been in consultation with a large number of exhibitors and have urged them to devote more time and effort in their promotion of comedies such as "The Lucky Thirteen."

Bray Studio, Incorporated, Branches Out

Enlarged to a Million Dollar Corporation; Release from War Work Allows Processes to Be Turned to Use for Amusement Purposes; Bigger Releases

ENLARGEMENT of Bray Studios, Inc., to a million dollar corporation, is announced, together with the fact that a large program of activity is laid out, and that educational and industrial production will be entered on a large scale. Improved Greater Bray Pictographs will be issued.

The past year has found the Bray Studios largely given up to war activities, especially producing pictures for training military recruits. The patents of the corporation were placed at the disposal of the government, but may now be turned to entertainment purposes.

Better Productions

New and improved animated and big popular science subjects produced by the war time process, are announced. For this purpose the Bray organization is to have an enlarged staff. The Greater Bray Pictographs will be released to the trade in September under a new distribution arrangement.

Credit is given the Bray Studios for their share in helping win the war in an article in the Educational Film Magazine, written by Charles Frederick Carter. He wrote:

"Mr. Bray took at West Point a series of motion pictures as substitutes for text-books for the school of the soldier, the school of the squad, and the school of the company, the latter as large an assemblage as could be satisfactorily handled for educational purposes. It seemed a simple thing to put a soldier through the manual of arms or a squad through the evolutions of the organization on the screen, but it was not. Officers assigned to supervise the production soon found that mere photography would not suffice.

"Bray had to insert in the very heart of the more intricate evolutions a series of animated diagrams to elucidate the schemes. The military experts themselves could not do this, for it required a special branch of expert knowledge possessed only by the Bray organization. J. F. Leventhal, head of the Bray technical department, was commissioned a lieutenant, and, taking Mr. Max Fleischer, also of the Bray staff, with him, went to Fort Sill to take charge of this work.

"On the surface this series of educational films seemed to be of paramount importance for quick training, but events proved otherwise. At Fort Sill the really vital things in military science were reduced to animated drawings combined with some photographs of living models in a way to make plain points that were obscure. But why, it may be asked, if only technical engineering diagrams were required, could not military engineers do the work better than mere amateurs? Why call in the Bray Studios at all?

Marion Davies, star of "Getting Mary Married." Distributed by Select

"Military engineers had been drawing diagrams which had been printed in text-books for generations; but such diagrams have not been 100 per cent. effective. Students have puzzled over these highly technical text-books, so dull and so complicated that the compiler could scarcely understand them, and then have "flunked" on their examinations. But an animated drawing on the screen represents a vast advance over still, dead diagrams, for it is a shrewd application of psychology developed in the half-dozen years pictographs have been undergoing evolution. The making of animated drawings for educational purposes is as distinct and highly developed an art as modern military engineering is a science.

"Take so simple a thing as map-reading. Under military sharps, long on science but short on psychology, map-reading is far from simple. The great majority of recruits, suddenly transplanted from civil life, spent many hours in the classroom trying to learn map-reading and emerged at last with ideas more or less nebulous. Some can not read maps at all. But every man taught map-reading by the pictograph method mastered the subject thoroughly in a few minutes—mastered it so thoroughly that he could go right out in the field and apply his knowledge in actual practise.

"Results i nthe Army were so extraordinarily successful that the new method was demonstrated upon students at Columbia University in the presence of a number of prominent educators; and it worked as perfectly as it had in the Army. The students grasped the subject fully and at once.

"Here is the way it was done. To teach the reading of contour lines, the hardest lesson of all for the average man, Mr. Fleischer, with the aid of a sculptor, built a miniature clay mountain seven inches high, around which cords were laid to represent contour lines ten feet apart. A vertical semicircular arch on which a camera was mounted spanned the mountain. The first picture showed the mountain as seen from its base level, making clear the fact that the contour lines were parallel and equidistant, vertically. Then the camera slowly traversed the arch, showing the progressive changes in the appearance of the contour lines until it was vertical, looking straight down on the top of the mountain, which showed the contour lines as the eye sees them on the map. By the time the camera had completed its journey the students had learned that contour lines were far apart when the slope was gradual and close together where it was steep. No one who saw that animated diagram ever had any difficulties with contour lines thereafter."

Kraft Joins Universal's Publicity Staff

William Kraft, at one time associated with the staff of the New York *Evening Mail*, and who has had a wide newspaper experience, as well as magazine work, has joined the staff of the Universal home office publicity department. For some time Mr. Kraft has been writing the daily Anniversary Bulletin, which is being sent to the Universal salesmen during the anniversary month. Among his duties on the publicity staff Mr. Kraft will have charge of the publicity for the motion picture "fan" magazines.

New Select Manager

Select Pictures Corporation announces the appointment of Mr. J. U. McCormick to the executive control of Select's Washington branch, which position had been made vacant by the appointment of former Branch Manager V. P. Whitaker to the office of Eastern Representative in the Select organization. Branch Manager McCormick took charge Monday, June 9.

Trio of Stage Stars in Fischer's Production

Three artists of legitimate as well as screen renown head the cast in David G. Fischer's production, "Where Bonds Are Loosed." They are David G. Fischer, Dixie Lee and Arthur Behrans. "Where Bonds Are Loosed" is a big seven-reel production. Notwithstanding the fact that "Where Bonds Are Loosed" is said to be an unusually big special-production, it will be distributed through the state right market.

In this story from the novel by Grant Watson, the director, David G. Fisher, was given a chance to show his ability as a real artist. The photography is about the average and the locations were well chosen. Mr. Fisher is Director-Geenral.

That love is a thorny path with patches of real sunshine and velvet greensward along the route, is the big idea one derives from the new Paramount-Mack Sennett comedy, "When Love Is Blind," which was released May 11.

Depiction of Armenian Tortures Impresses

WITH every opportunity to pass judgment at first hand, members of the Detroit branch of the Armenian General Benevolent Union, an organization reaching practically every spot on the globe, has put its seal of approval on the First National Exhibitors' Circuit release, "Auction of Souls," featuring Aurora Mardiganian.

So eager are the Armenian residents of Detroit to view this production, which was shown for charity under the title of "Ravished Armenia" to $10 seats, that they have adopted resolutions expressing gratitude to the First National Exhibitors' Circuit for making its public screening possible. They have also planned an Armenian night at the Detroit theatre which will show "Auction of Souls" and seek to stir further interest in their native land.

Dr. G. K. Boyajian, of 41 Sibley street, Detroit, president of the Detroit branch of the vast Armenian organization, which is headed by H. E. Boghos Nubar Pasha, with headquarters at Cairo, Egypt, declares himself as feeling especially indebted to the First National Exhibitors' Circuit for the release of the picture.

"When the picture was shown in New York for charity," the physcian said, "we held a special meeting to discuss the possibility of subscribing sufficient funds to make its showing in the Middle West possible. In my opinion 'Auction of Souls,' from all reports I have received from those of my people who have seen it upon the screen, will do more to bring before the people of the United States the actual conditions in the Near East and the lethal yoke under which our people have struggled for centuries than years of propaganda, lectures and even a visit to the valleys of death and the deserts of frightfulness.

Director Geo. D. Baker Severs Metro Bonds

THE expected announcement that George D. Baker had severed his connection with Metro and embarked on a career as "free lance" director, was made public during the past week.

Mr. Baker made his decision to quit Metro after coming on to New York from Hollywood, Cal., recently. Broaching the subject to some of his friends, the news quickly spread along Film Row, and very soon the director was besieged with offers for his services, with very flattering financial inducements. Some of the largest producers sought to engage him. He finally affixed his signature to a contract to direct two famous stars of the stage and screen in a series of big picture productions. He will start work on these productions in the early fall.

George D. Baker has won an enviable reputation in the film industry. Several years ago he directed John Bunny, the Vitagraph comedian, since deceased. He also directed Edith Storey in his own drama, "Tarantula," and other pictures. Then he joined Metro, and his work with Nazimova in "Revelation," her first screen success, placed him at a bound in the front rank of American wielders of the megaphone.

Subsequently he directed Nazimova in "Toys of Fate," after which he went to Metro's West Coast studios in the capacity of chief of productions. While there such stars as Bert Lytell, Edith Storey, Viola Dana and May Allison came under his direct supervision, and one of them, Bert Lytell, achieved extraordinary recognition in two pictures, "The Spender" and "Faith," both of them personally supervised, from continuity to cutting, by Mr. Baker.

First Miller Special Released by F. G. Hall

CHARLES MILLER, Charles Miller Productions, Inc., announces as the title for the first of the series of four special productions to be released by Frank G. Hall, vice-president of the Miller company, "A Dangerous Affair," with Herbert Rawlinson, supported by Florence Billings, Stuart Holmes, Warren Cooke, Charles Stevenson, Vinton Friedley, Reginna Quinn and Ernest Torrence, in the leading role.

"A Dangerous Affair" is in six reels and Frank G. Hall announces that it will open at the Broadway theatre, Sunday, June 15, for an indefinite run. The release date for the country will follow. This is the first of the series of the Miller production coming under the banner of the Charles Miller Productions, Inc., Mr. Miller's own independent company, and it is the first to be released by Mr. Hall through his distributing branches, the Film Clearing House, Inc. It was personally directed by Mr. Miller, assisted by Albert Cowles, with Edward Earl as cameraman.

In this production, Mr. Miller believes that he has given to the screen a picture containing a full quota of entertaining value and an all-star cast.

The production presents four distinct features in the fight scenes which occur between the hero and the arch-villain and they are said to be carried out in all the realism of a hand-to-hand encounter in fistic battle. In one scene, Mr. Rawlinson shows his prowess in defending himself against a Japanese whose aggressive work presents the famed Japanese art of self-defense, Jiu-Jitsu, in all its Oriental cleverness.

Thrills in Second Episode of "Elmo the Mighty"

"Buried Alive" is the title of the second episode of Universal's serial, "Elmo, the Mighty." Elmo Lincoln, famous for his display of strength and courage as "Tarzan" in "Tarzan of the Apes" as well as other giant roles, such as in Griffith's "Intolerance" and the "Kaiser, the Beast of Berlin," exhibits in this serial feats that surpass all his former ones.

Frank Mayo, Kathryn Adams and J. Barney Sherry Form the Pleasant Trio in Universal's Offering, "A Little Brother of the Rich"

Fox Western Subject Is Highly Thought Of

Announcing completion of the filming of "Rough Riding Romance," the Tom Mix play which bore the working title, "The Romance of Cow Hollow," the Exhibitors Service Bureau of the Fox Film Corporation says:

"If real entertainment, humor, heart interest, lightning-like speed, terrific stunts and a most romantic story such as this cannot make money for exhibitors, no story can. Of course, western stories for the screen have contained all kinds of humor and dramatic episodes, but no other western picture has had such a happy combination of broad comedy, light humor, stunts, romance and heart interest as this latest Mix picture possesses."

How Do They Do It? See Screen Letter Box

Among the several novelties to be introduced in the Screen Letter Box, the new idea in short reels conceived by Morris Kashin and being produced by Jack Cohn, will be a series of scenes showing how a motion picture actress expresses the various emotions as well as the way in which different kinds of scenes are taken.

In the first release, in reply to a letter received from a theatre patron asking how actresses cry in the movies, a scene will be shown with director, player and cameraman depicting just how the whole thing is done.

The first release of The Screen Letter Box will be made within a few days.

Frudenfeld in New York

N. N. Frudenfeld, who recently quit theatrical ventures to form a company to handle feature photoplays, is in New York for the purpose of making purchases in the State rights market.

Mr. Frudenfeld's company will act as jobber between producer and exhibitor for Iowa and Nebraska.

Unrest of Times Shown in "The Volcano"

Two big events have reared their heads in the news of the nation within a fortnight to give added point and timeliness to the newly complete Harry Raver-Augustus Thomas four-star drama, "The Volcano," starring Leah Baird and directed by George Irving, for W. W. Hodkinson distribution.

Frank A. Vanderlip, one of the nation's greatest bankers, made a speech giving the gloomy but truthful conditions of the European nations with a forecast of the dangers that lay ahead of the American nation through the introduction of unrest.

A few days later the eastern half of the country rocked under bomb explosions simultaneously timed in a dozen of the larger cities and designed primarily to create a reign of terror in the nation.

"The Volcano" depicts scores of incidents paralleling actual happenings in this stirring period of social unrest.

Hall's Special Breaks Theatre Record

"The Other Man's Wife," Frank G. Hall's six-reel special, opened at the Park theatre, Columbus Circle, to a packed house. "The Other Man's Wife" features Stuart Holmes, supported by Ellen Cassidy.

Harry P. Diggs, manager of the Park, reports of the largest Sunday business ever recorded at the Park for a program of pictures. "The Other Man's Wife" will remain for an indefinite run.

Nazimova Film Purchases

In connection with the purchase by Sidney Garrett of the rights to all Nazimova films for France, Holland, Belgium, Spain, Portugal and Italy, it is announced that purchase was made from the Export and Import Film Company. Mr. Garrett acted for the Mundus Film Company in the territorial purchases recorded.

Montagu Love with Ellen Cassidy in "Through the Toils," a World Picture

"A Woman There Was" is Theda Bara's most recent William Fox production

Current Kinograms Show Interesting Topics

The current issue of Kinograms, although it contains nine features, includes one that should arouse interest among those who book this news weekly. It is designated in this issue as "The Sweetest Place in Ohio." It picturizes a bee farm at Medina, Ohio, known as the biggest honey plant in the world. This statement in itself does scant justice to the picture. What gives it unusual interest is the photographing of bees from this farm; the method of cultivation and the fact that these wonderful little insects command in the market as high as one hundred dollars each.

Another feature has to do with Lieutenant Locklear, the acrobatic aviator, who jumps while thousands of feet in the air from one plane to another and does other stunts of a combination of reckless bravery and athletic ability.

Pathe Not to Discontinue Billboard "Ads"

"Pathe does not intend to discontinue the use of billboards in advertising its pictures; on the contrary our projected advertising campaign on 'The Great Gamble,' our next serial, includes a *larger* billboard appropriation than any we have had in the past." This statement was given out by Paul Brunet, Vice-President and General Manager of Pathe Exchange, Inc. when an article published in a theatrical magazine on June 10th was called to his attention, purporting to inform that Pathe found billboard advertising too expensive.

"There is not an iota of truth in the entire story as printed," said Mr. Brunet. "If the publication in question had taken the trouble to ask for information concerning our attitude toward billboard advertising, that information would have been glady given them.

Territorial Sale of Special Frohman Release

The Frohman Amusement Corporation midst its many production activities is steadily closing out the few remaining territories on its latest six part special release, "Once to Every Man," and reports the disposition of the territory of Missouri and Kansas to Richards and Flynn, the First National franchise holders for Eastern Missouri, and the territory of Iowa and Nebraska to Messrs. Sheridan and Garland of Des Moines. Messrs. Richards and Flynn immediately played the production for a week at their Wonderland theatre in Kansas City, and report that it did more business than the special attractions that they played the preceding three weeks.

Messrs. Garland and Sheridan intend taking advantage of the rising interest in the world's championship fistic encounter to be staged at Toledo, Ohio, July 4th, with a special advertising campaign, this because of the fact that "Once To Every Man" contains what the critics have pronounced to be the most sensational prize fight ever screened, with every detail photographed with absolute fidelity to the real.

Think Hughes' Work Will Conquer Screen World

"The Cup of Fury," first picture to be made by the Eminent Authors for Goldwyn release, will, it is confidently expected, place Rupert Hughes, the author, in the same commanding position in the motion picture literary world, as he has heretofore held in the realm of letters.

The story has recently been published serially by the *Red Book Magazine*, and is now in book form. Anthony Paul Kelly is assisting in the adaptation.

Washington scenes will be taken where essential to the story of "The Cup of Fury," and then the cast and production will be completed at the Goldwyn studios at Culver City.

Scene from "The Little Boss," Vitagraph picture

Riley Clubs Stimulate Interest in Pictures

World Pictures, who are distributing "Little Orphant Annie," a five-reel feature from the poem of the same name by James Whitcomb Riley, is in receipt of a large number of letters from Riley Clubs throughout the country asking for information as to when this picture will be seen in their home towns and at what theatre. These letters in themselves indicate a splendid means of exploiting the local production of this picture and gives to the exhibitor a tie-up with his box office.

The fact that the Riley Clubs are composed of adults dissipates the impression that some exhibitors have that this is a picture whose greatest appeal is among children.

Great "Ad" Campaign for Pathe's New Serial

Pathe is planning one of the biggest billboard and newspaper advertising drives yet launched, on "The Great Gamble," the serial produced by Western Photoplays, Inc.

Officials of the producing company call the serial the "greatest stunt serial ever produced," and Miss Luther and Mr. Hutchinson, the leads, are said to imperil themselves many times in the taking.

Twenty-four sheet stands will be prominently displayed in and about every prominent city; slides and lobby displays which will attract attention will be other aids.

A preliminary showing of the serial will be given June 20, on the New York theatre Roof.

Triangle Announces Next

Ernest C. Joy, formerly Manager of Productions for Harry Warner at the Biograph studio, has just been engaged by Triangle as Production Manager for the next Taylor Holmes Special. C. T. Horan, the author of the comedy,

Wanda Hawley, in a Pioneer Production

Victor Kremer

Loaned Star Has Rejoined American Cast

J. Barney Sherry, the character actor, has returned to the American studios, following a flying trip to Los Angeles to appear in some scenes with Dustin Farnum. The latter was being delayed in pushing through one of his productions, pending Sherry's arrival to continue a performance he had begun. Through courtesy of the "Flying A," the Beau Brummel of character men had leave of absence to finish the job. Now he is once more appearing as "Philip Remington" in support of Margarita Fisher in "The Tiger Lily." This is a new American picture from a Joseph Franklin Poland story which George L. Cox is directing.

Successful Play with Alice Brady Closes

Alice Brady, stage celebrity, screen star and recent bride, closed her successful engagement in "Forever After" at the Playhouse, New York, on June 7.

Opening in Owen Davis' romance at the Central theatre on September 9th last Miss Brady played there for fifteen weeks and on December 23d moved to the Playhouse, where she has continued with substantial success one of the longest runs enjoyed by any attraction in a season remarkable for lengthy engagements.

Next season Miss Brady will appear in "Forever After" on tour. She will be seen in the Owen Davis play in Chicago, Boston, Philadelphia, and possibly others of the larger cities.

"Goldwynner" Converted

The De Luxe Catalogue Edition of the Goldwyn Goldwynner, the exhibitor house organ published semi-monthly by Goldwyn, is presented as an example of the art of "giving exhibitors what they want and need."

S-L President Makes a Wide Exploitation Tour

Arthur H. Sawyer of S-L Pictures has left on another special sales trip in behalf of "Virtuous Men," the initial production sponsored by himself and Herbert Lubin. Mr. Sawyer will cover the entire Southern territory during this trip, stopping at Philadelphia, Washington, Baltimore, Richmond, Atlanta, New Orleans, reaching his furthest point south at Dallas, Texas. During his sales drive in behalf of "Virtuous Men" Mr. Sawyer will arrange for special openings of the E. K. Lincoln starring vehicle in the best first-run theatres in the various territories. This will be done in accordance with a prearranged plan of S-L Pictures, in order to prove through the box office the drawing power and entertainment value of "Virtuous Men" as a first-run production. The various state rights buyers will be specially invited to attend these openings in each city.

Pickford Draws Capacity Without Advertising

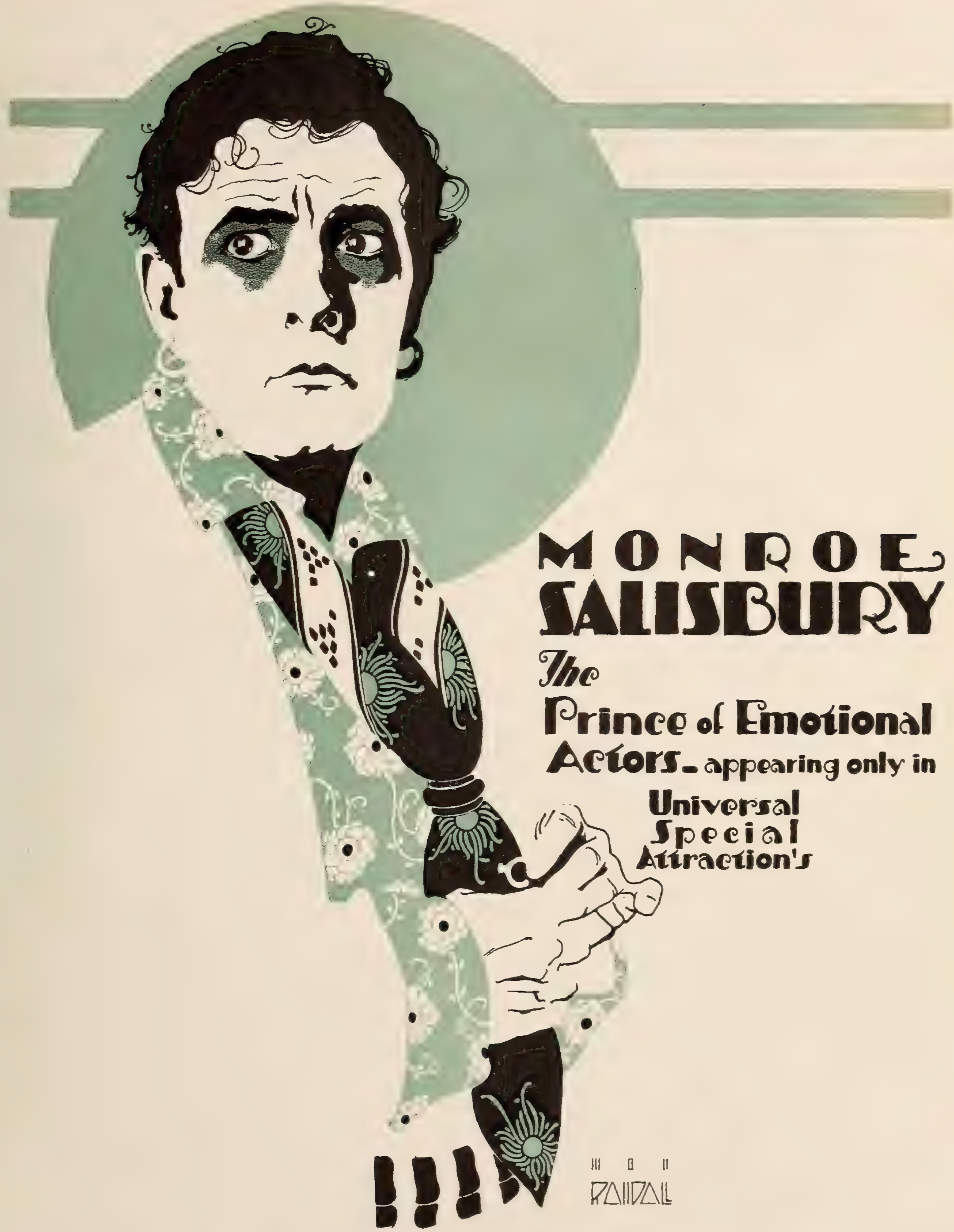
Minus even the semblance of a press sheet or any prepared advertising, Ray Andrews, manager of the Home Motion Picture Company of Muncie, Indiana, put over "Daddy Long Legs," latest Mary Pickford subject released by First National to capacity audiences for a week.

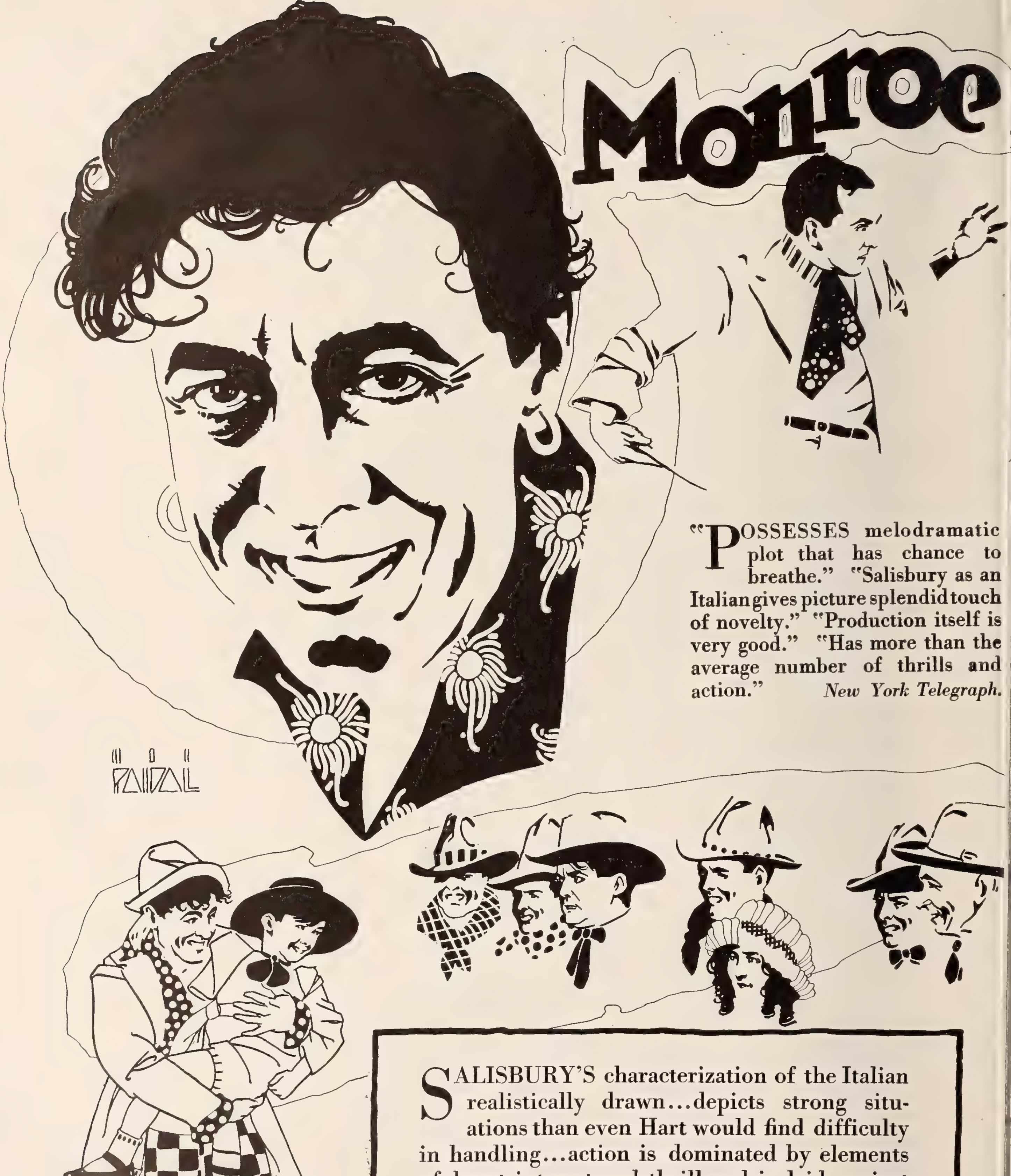
The advertising and press matter for the picture was tied up in the east because of an express strike at the time Mr. Andrews was scheduled to show it, but that fact apparently did not worry him in the least.

Knowing that with Marshall Neilan as director and Mary Pickford as the star, he was getting a production which was bound to be a winner, he just took life easy after the opening performances.

The result of the whole thing was that the box office records of the Star for a combination program of that kind were shattered all week.

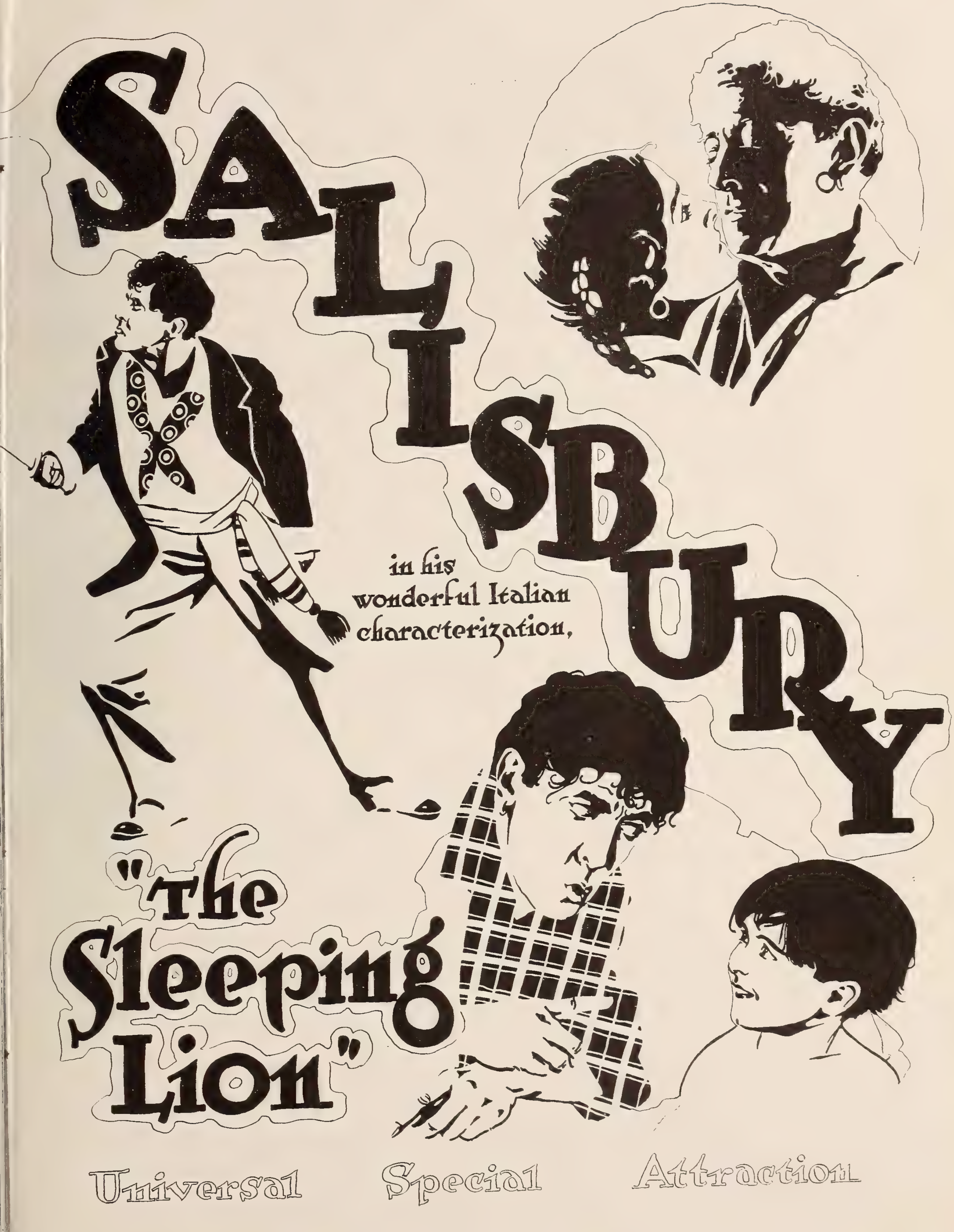
Harry Revier, director of Jess Willard in his first motion picture


MONROE
SALISBURY
The
Prince of Emotional
Actors – appearing only in
Universal
Special
Attraction's
RANDALL



"POSSESSES melodramatic plot that has chance to breathe." "Salisbury as an Italian gives picture splendid touch of novelty." "Production itself is very good." "Has more than the average number of thrills and action." *New York Telegraph.*

"SALISBURY'S characterization of the Italian realistically drawn...depicts strong situations than even Hart would find difficulty in handling...action is dominated by elements of heart interest and thrill and is laid against superb backgrounds that have not appeared in twenty other pictures."
Harrison in Motion Picture News.


SALISBURY
in his wonderful Italian characterization,
"The Sleeping Lion"
Universal Special Attraction

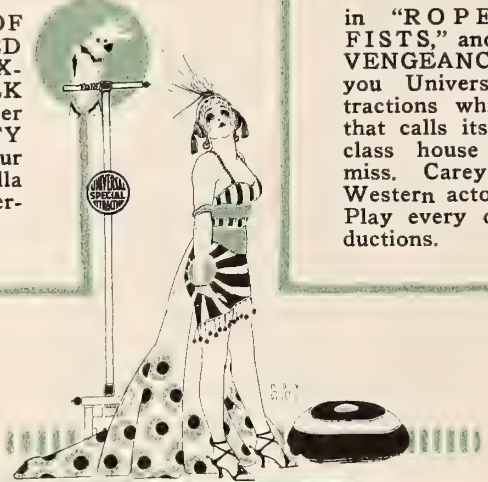
UNIVERSAL SPECIAL ATTRACTIONS

Priscilla Dean

in "THE WILDCAT OF PARIS," "THE WICKED DARLING," "THE EXQUISITE THIEF," "A SILK LINED BURGLAR" and her latest sensation, "PRETTY SMOOTH." Identify your house by announcing Priscilla Dean Productions, all Universal Special Attractions.

Harry Carey

in "ROPED," "BARE FISTS," and "RIDERS OF VENGEANCE" will give you Universal Special Attractions which no Theatre that calls itself a truly high class house can afford to miss. Carey is the greatest Western actor on the screen. Play every one of his productions.

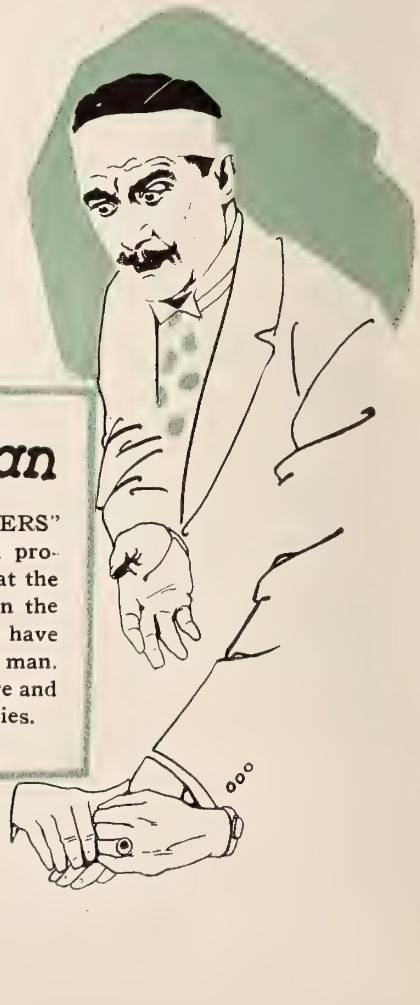


Mae Murray

in "WHAT AM I BID," "THE BIG LITTLE PERSON" and particularly in her greatest sensation, "THE DELICIOUS LITTLE DEVIL," will send your audiences away glowing with joy and satisfaction. You won't show a production that surpasses this latter Murray picture if you're in business for the next twenty years. Go see it, then play them all.

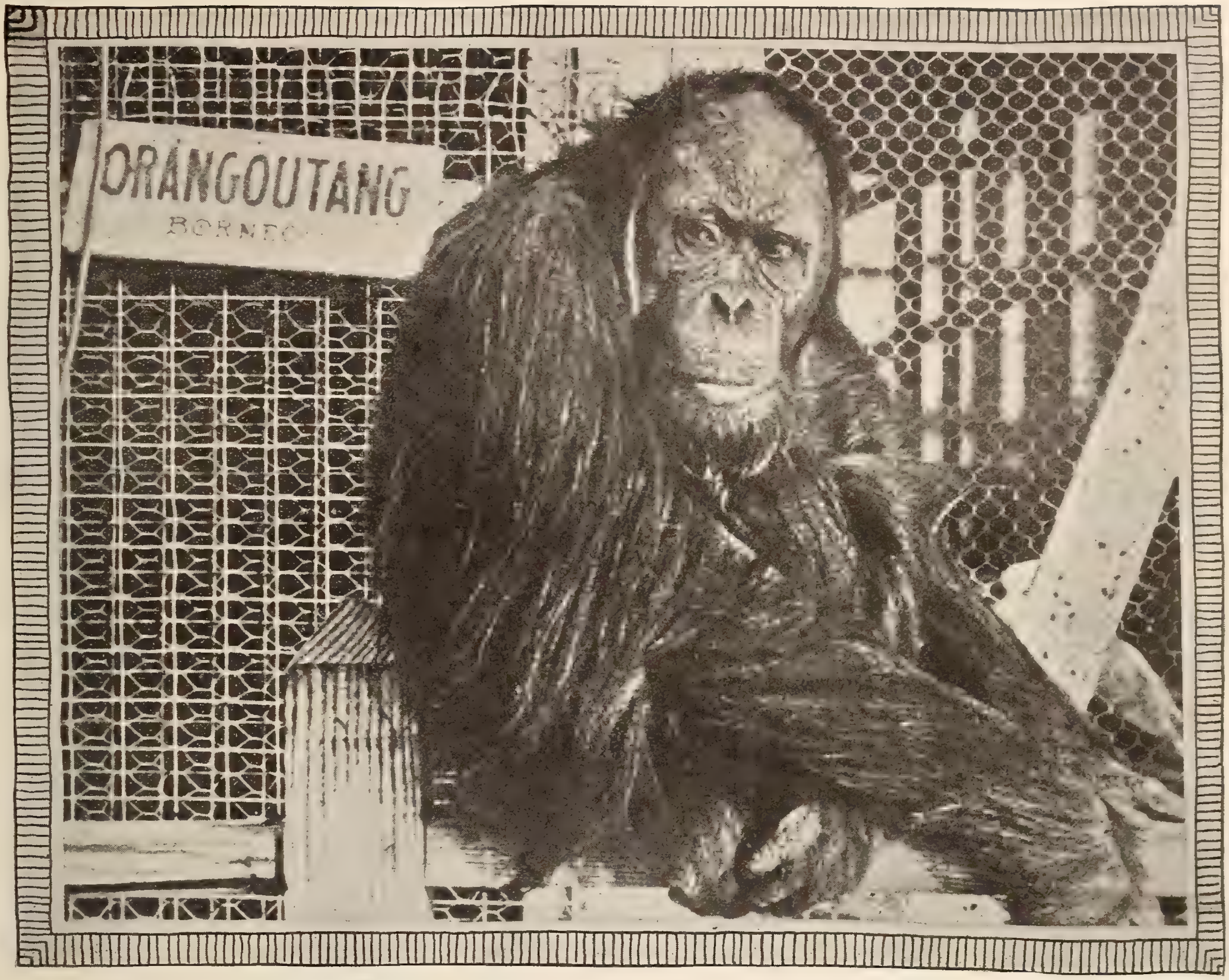
Mary MacLaren

in "THE AMAZING WIFE" (supported by that finished star Frank Mayo) and her big new picture success, "THE UNPAINTED WOMAN," will simply double her host of followers and friends. These are Universal Special Attractions that are truly SPECIAL ATTRACTIONS in every sense of the word.



Rupert Julian

in "THE FIRE FLINGERS" made so instantaneous and pronounced a hit in Chicago that the appreciations of the critics in the five biggest papers might all have been written by the same man. See this striking Julian picture and you'll see its great possibilities.



JOE MARTIN SOLILOQUIZES

Sore?

Of course I am.

Other actors are getting anywhere from a thousand to a million a week for a few minutes work a few days a few weeks a month.

They have secretaries and private dressing rooms. They get mash notes. They live on the fat of the land.

And here am I, a better actor, making millions of people laugh like fools. I work any time I'm wanted. I have no secretary. Nobody ever wrote me a mash note.

And what do I get for it? A hunk of meat and a piece of cheese if I'm lucky.

I have to sleep in a zoo with a lot of damn animals.

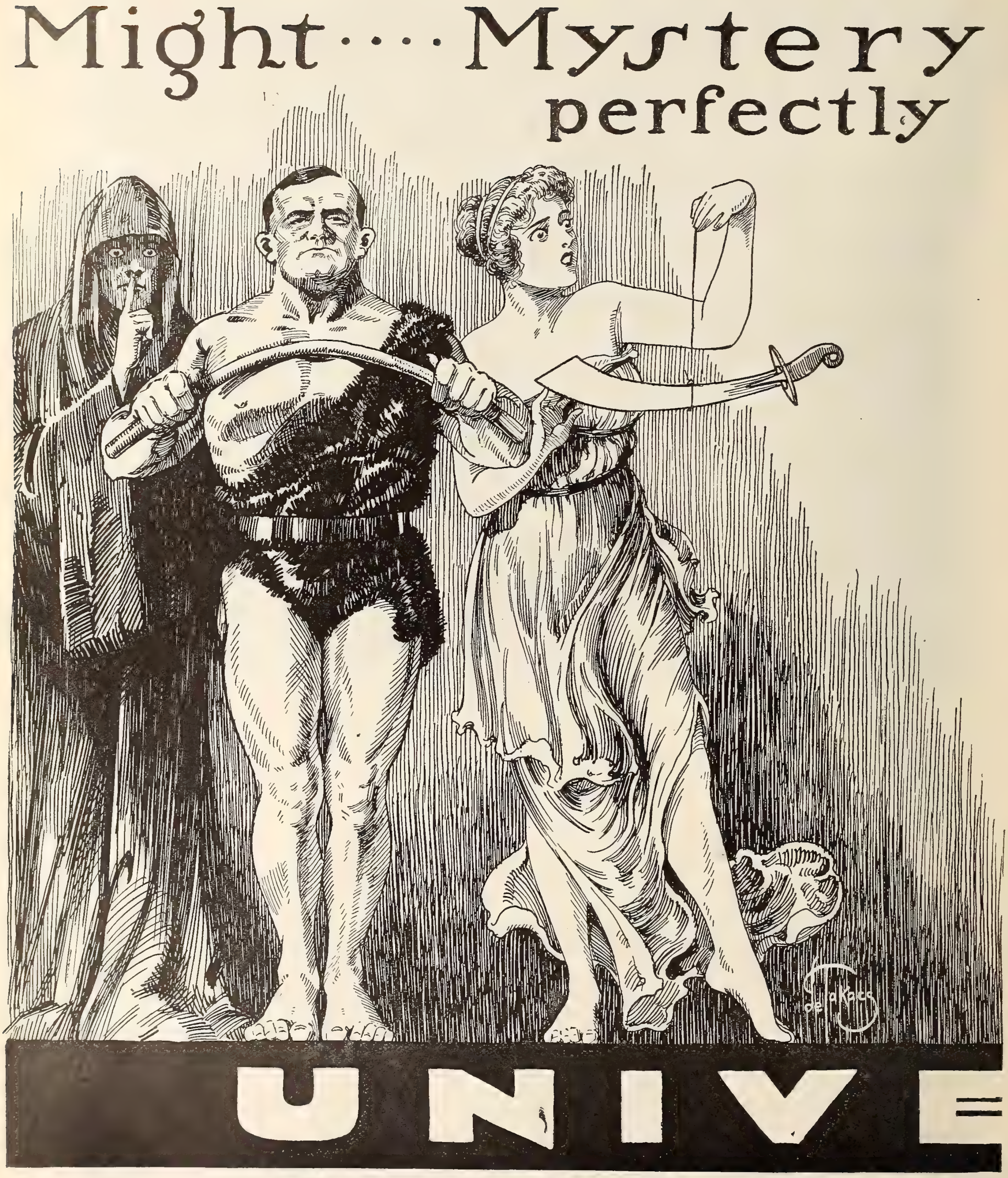
I'm the greatest screen star in the world but I'm treated like a regular dog.

Men who own moving picture theatres are getting rich by showing my stuff on the screens. But not one of them ever said a kind word to me. They write to the boss of the Universal and ask for more of my pictures, but what in hell good does that do me?

I'm neglected. I'm not half appreciated.

Sore?

You bet your head I'm sore. I've got a darned good notion to go out and kill a few helpless old women and then eat a whole plateful of worms.


Might.... Mystery
perfectly
de Takacs
UNIVE

. . . . Suspense blended in

"ELMO THE MIGHTY"

the UNIVERSAL Challenge Serial

featuring

ELMO LINCOLN

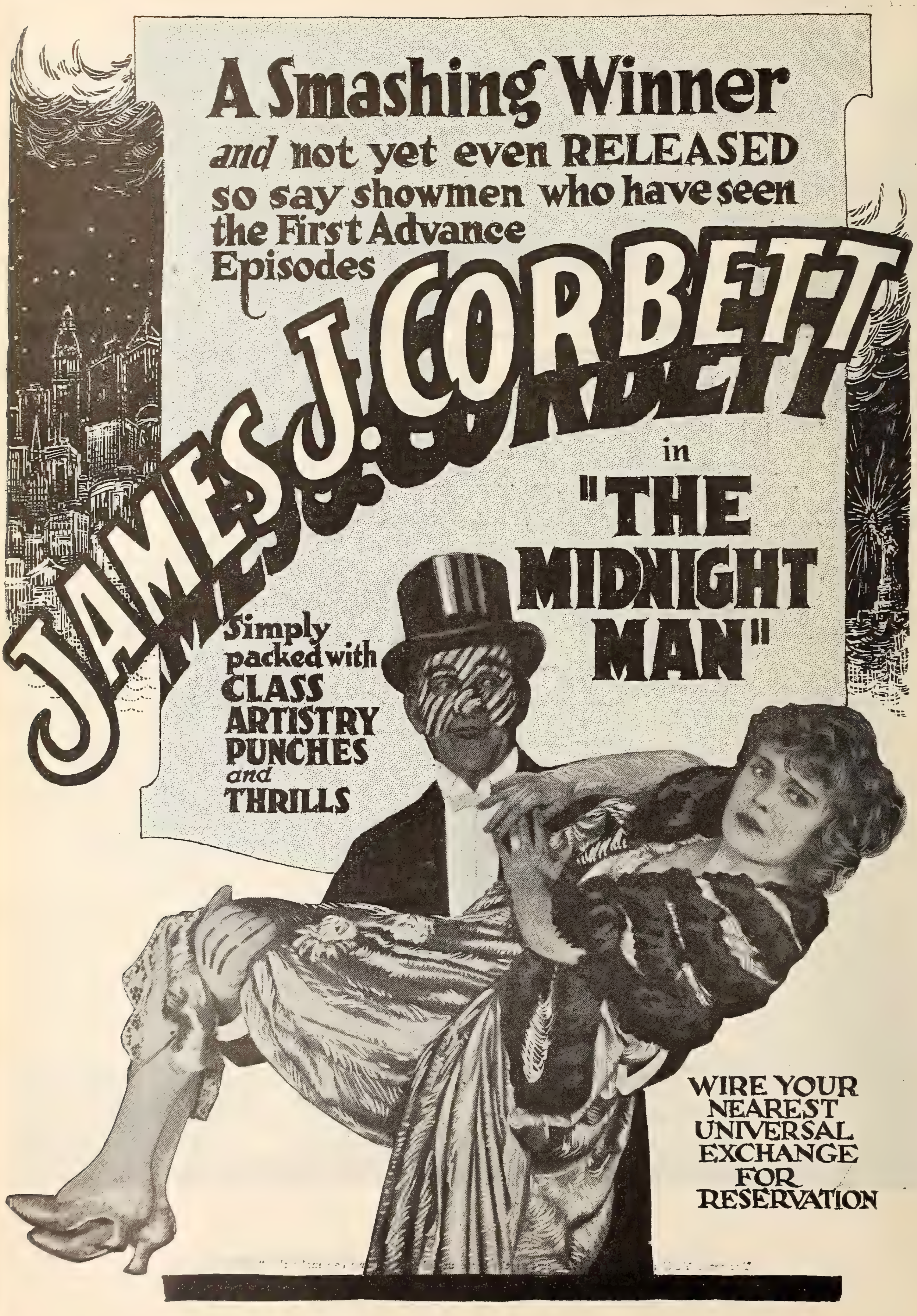
and Grace Cunard—

"ELMO THE MIGHTY," the latest Universal serial, comes to you packed with those pulling features that bring the public to every episode as regular as clockwork. It's just one punch after another, and that's the big point that gets the money for exhibitors in serials.

IF possible for you to review in person the first episodes of "ELMO THE MIGHTY," do so at your nearest Universal exchange—then you will know exactly how big a drawing card "ELMO THE MIGHTY" will be for you for 18 weeks. Also—get a copy of the big new Adv. campaign book. DO IT NOW.

UNIVERSAL FILM MN'FG. CO.
Largest Film Mn'fg. Co. in the Universe
CARL LAEMMLE, President
1600 BROADWAY, NEW YORK

RSAL


A Smashing Winner
and not yet even RELEASED
so say showmen who have seen
the First Advance
Episodes
JAMES J. CORBETT
in
"THE MIDNIGHT MAN"
Simply packed with
CLASS
ARTISTRY
PUNCHES
and
THRILLS
WIRE YOUR NEAREST UNIVERSAL EXCHANGE FOR RESERVATION

Special Service Section on

Priscilla Dean in “Pretty Smooth”

HERE you have a crook picture plus Priscilla Dean and exhibitors who have showed her offerings before know what that means? If you are going to show this one, you should by all means take the fullest advantage of the success that she has had in her last five offerings. In other words, the name of the star should be played to the limit.

In “Pretty Smooth” you have a title that is sure to attract attention in itself and which is suggestive of crooks and at the same time has a feminine flavor. We would advise that this also be played strong and that you get the larger part of the attention to the display either with half tones or large drawings, being sure that the personality of the star is very prominently brought out in the one that you use.

This is a story with a happy ending, resulting in the marriage of a burglar and a girl thief, but they both reform when they see the destiny to which their roads are leading them. However, do not worry your patrons by getting too strong on the reform element. There are a lot of people who shy at the “regeneration” stuff, thinking that they are going to have to burden their minds with problems. *The emphasis should rather be put on the quick moving action and the thrills.*

Here you have the name of an author that really means something. The story is by Bayard Veiler, noted playwright, who wrote “Within the Law” and “The Thirteenth Chair.” This should be mentioned incidentally in your advertising and you can get up a special newspaper story about the screen now attracting the most successful authors of the spoken drama.

By-the-way, there is a new line suggested for use with Miss Dean that is a very good one:

THESE Special Service Sections are written with the purpose of suggesting to exhibitors how to get the most out of pictures that they have booked. They are prepared after studying the pictures and the best way of exploiting them. Won’t you let us know any use that you made of suggestions printed here and the original ideas that you have used in putting over this picture?

“The dazzling meteor of the screen.”

THIS is the action: Gertie Jones, posing as a French maid is really a thief, known to the police as “The Chatterbox,” because of her habit of talking to herself. Her object is to steal the $40,000 necklace of the rich Mrs. Harper with whom she secures employment. She tries the trick of breaking the clasp as she pretends to fit the necklace on Mrs. Harper, who then orders it put in the safe. Susie does without locking it, but the dowager is careful and sees to it that the safe is locked. And then Gertie is “on the outside looking in at $40,000 worth of cracked ice,” as she tells herself. She tries in vain the trick of opening the safe by listening to the falling tumblers and then tries to drill it, only leaving marks on the safe.

This evidence, she fears, will trap her and so she proceeds to cover up, by first cutting a panel out of the glass door and then turning over furniture and finally calling the police. It is just after this has been done and we have the flash of the desk sergeant getting the message that a real burglar, Jimmy Hartigan, enters. Revolver in hand she watches him open the safe and then holds him up, forcing him to give up the jewels.

But here romance enters the game and it is a case of love at first sight. The girl quickly repents her act and wants Jimmy to flee, but he insists that she make her escape. When she refuses, he binds her and when the police come Jimmy is taken and the girl left behind. With Jimmy in the police hands she asks:

“For what did you do diz wiz me?” and he replies “Darned if I know, Frenchy.”

Jimmy gets a twenty-year term in San Quentin, but Gertie helps arrange his escape and after a year he is free and joins th girl. “We’re square now,” he tells her, but she answers: “Square nothing, I havn’t begun to pay you yet.” And so they go to New York where they are not known, to continue their careers in partnership.

But here they meet the Mansons who occupy an adjoining flat and the outgrowth of their friendship is that Jimmy invests the $30,000 yield of the necklace in a land deal. Then the appearance of Gertie’s sister suffering from tuberculosis which she has contracted in the penitentiary and the news of the death of her father in prison and a little later the discovery of a former king of burglars in their flat, now reduced to a common sneak thief argue eloquently with them for “going straight.” And so they decide to marry and go to a Jersey

Illustration at right is a striking one for newspaper advertising; at left, she has found happiness, and in center, the “staged” fight

Left, Gertie is foiled by her mistress; center, with her sister, and at right, one of the comedy scenes

country place to live.

Then their troubles really start. The Mansons call with the news that the land deal has failed and that the money is lost. But the suspicions of Nellie, the sister are aroused and she follows them and hears the man say to the woman, "They ate it up." She quickly tells the sister and Gertie overtakes them in her auto and holds up the pair and gets the money back.

EVEN then all is not happiness. Two former friends of Jimmy fresh from the state prison and broke come seeking funds. It is while they are there that Kersey, the crack San Francisco detective, who has traced them come seeking the Hartigans, now living under the name of Hart. When he reaches the department these fellows frame up a deal of the detective in which they appear to try to kill him and Jimmy knocks one out while Gertie stops the other with a revolver, thus "saving Kersey's life."

Then when he learns that they are really "going straight" his gratitude for their act causes him to declare that he is looking for a couple named Hartigans and that he doesn't want the Harts.

And later down on the farm chickens are hatching, little piglets are appearing and as Susie observes significantly: "Everything is getting born around here."

WE would confine any of the crime element in the illustration of the advertising to scenes which show Prescilla Dean with a gun in her hand. Her magnetic appearance and the fact that the public generally knows the kind of pictures in which she appears will get more people to the theatre than if you left the impression that there was crime all through the film.

There is one of the stills that is especially suitable for those who design their own advertising. It shows Gertie as the maid with gun in her hand holding up Jimmy after he has opened the safe. There can be cut outs made of these two figures and arranged to suit the taste of the designer. As we have suggested we would use the name of the star in the largest type, followed by the line "the dazzling meteor of the screen" only incidentally played and then the title, following this in small type with the statement that this is by Bayard Veiler, author of "Within the Law" and "The Thirteenth Chair." And then go along with the selling argument.

WHILE these should not tell the story should leave the curiosity strong, they at the same time ought to convey the idea that there is a happy ending and that Priscilla Dean is not just an ordinary sort of a crook. This one about gets it:

"She was just about the smoothest little thing in the whole West. She pulled the jewel robberies and the police hadn't even seen her. And now here she was as a rich woman's maid and $40,000 worth of diamonds before her in the safe.

"Her fingers were clever, but she wasn't a burglar and she made such a mess of the job that she called the police and framed a story about a safe-cracker to tell them. But just at that moment there appeared a real burglar who got the gems—for just a moment.

"Pretty smooth of Gertie. She made him hand over the jewels, but then he surprised her by binding her just before the police entered. Then things began to happen—and all the more interesting for you because there entered an element that neither of the smooth crooks had dreamed of—love.

"And you won't blame anyone for falling in love with Gertie. You won't, because you'll be completely fascinated with her. It's Priscilla Dean at her very best and you know what that means."

WITH such a selling argument your patrons won't think that Gertie is such a bad sort of a girl. There is something in the psychology of picture exploitation that suggests living the straight life and happens in the end with the mere mention of the word "love." So let's go a little stronger with this one:

"Gertie wanted the diamond necklace in that safe. She had tried every way in the world to guess it, but the only result she achieved were marks of suspicion on the safe. Then a perfectly good burglar happened to come along and open the safe for her. He didn't know he was doing it for her, until he looked into the barrel of her trim gun and responded to the command to 'hand them over.'

"He wasn't especially afraid of the pistol, for he didn't think it would go off. It didn't, but he got a grievous wound. Yes, he was in love and between the thrilling experiences that he and she had you'll see some of it. But you'll never get that sigh that comes with the fulfillment of lovers' dreams until the end of the picture, though you'll be the gladder for it then."

IF you display the picture of Miss Dean prominently enough you don't need a very long selling argument here, though we would prefer one that gave the fuller idea of the film. Here are some of the shorter ones:

"Jimmy laughed at both love and locksmiths, but love got him in the end. It was a cinch for him to open safes and get away with the loot, but when little Gertie opened his heart, he didn't try to get away. She kept his love—just like Priscilla Dean will keep your eyes glued to the screen in this picture."

"There she stood before him, a pistol in her hands. He had just robbed the safe that held the $40,000 Harper necklace and she wanted it more than anything else. He didn't look at the pistol, but he looked into her eyes—and handed over the necklace. Then she looked again and saw something that she wanted more than the necklace. But the police were at the door—demanding one of them. Which did he get? And how did they find happiness?"

"Lot's of them are clever enough to swipe a watch from your pocket while you are admiring their beautiful smiles. But Gertie swiped the heart right away from the king of all the burglars right at the moment that he was on the biggest job. He went to prison for her—that's how much she cared. Then he came out to steal for her again—but he didn't. Why? Mainly the amazing Priscilla Dean, but be sure to see for yourself and enjoy her wonderful charm."

Left, the sneak thief is discovered; right, sister tells of plot, and center, the happy ending

Title Gives Chance for Some Unique "Teaser" Ads

THERE is an unusual chance for a teaser campaign with this picture by using small space in the newspapers before you have made any announcement of the picture, or on a series of slides for your screen. In this we would tend toward the humorous, and if you can introduce any local events without getting too personal the interest will be kept all the keener.

Inch and a half of space in the newspapers will be sufficient to put this over, using expressions along this line:

> **Mr. A. M. simply refused to buy his wife a new gown. But Mrs. A. M. knew a few things herself, so she invited her mother to come and visit them until she got her check.**
>
> **PRETTY SMOOTH**

Then try others along this line:

"Mr. B. knew that his wife was waiting for him with a rolling pin after the poker party last night, but he brought the dough home with him—"

"Old man Jones didn't know how to get his daughters married off until he fixed the gas jet so that when it was turned off the phonograph would begin to play 'When We Are Married'"—

"Bill Smith didn't know what to do with those hats he had left from last year's stock until he put them in the window with the 'nnouncements 'Suitable only for girls un- er twenty,' and now he hasn't one left—"

Dozens of these various "foolishments" will appeal to you and if the line "Pretty Smooth" is used after each of them they will make a good program feature for the week preceding the showing of the picture. "Topics of the Day," the "Sayings of Topplitsky" and others of the sort being shown on the New York theatre series get lots of laughs with similar stuff, but you can improve the effect here by making them advertise the coming show.

TO HER FRIENDS

Here's a Chance to Make the Appeal All the Closer

WE are distinctly opposed to faking where there is anything fraudulent or improper done and against appealing to the sensational, but here is a case where you can stretch the circumstances, though not the facts a little, and make the friends of Miss Dean all the stronger.

It is a fact that this wonderful star was recently so very ill from double pneumonia that her life was despaired of. But she has fully recovered and is back at work again. You doubtless have a lot of fans who are ardent admirers of this actress so why not direct a little note to them telling that this girl has recovered from her serious illness and inviting them to see her latest picture. As a matter of fact this production was finished before she became ill, but that need not be told.

WE would advise that the lobby display be made distinctly a Priscilla Dean one. If you have followed the advice that we have given you time after time in these Special Service Sections, and have preserved the pictures of Miss Dean as she has appeared in her various offerings you have as fine a display as you could well desire and almost everyone will stop to look them over. These should be arranged as cutouts with hand-drawn lines describing the scene and giving the name of the production. But if you have not started saving these, start now.

There can be striking cut-outs made from the six sheet and a couple of these are certain to attract attention. There is also a one sheet that shows her peering around a portiere and holding a necklace in her hand. These will be sufficient with the title of the picture properly displayed and we would stay away from the unusual stunt stuff in the lobby.

If you are able to get hold of a bunch of huge glass crystals there could be a good effect used by striking these across the lobby and then having the lights play on them so as to bring out the glitter.

Still another thing that will attract attention will be the placing of a number of large mirrors in the lobby and then a small slip of paper, say with letters about two inches high and the words "Pretty Smooth" pasted across them about the height of a woman's eye. These would be more effective before the showing of the picture.

"WHEN You Look Into Her Eyes" is suggested as the theme for this picture and we would use this or one of the old standard love songs, rendered by a woman where the subject will fit as the prologue to the picture. If you use the suggested theme employ a male voice and carry a few bars of this into the screening. The theme should be really first introduced for the picture at the scene where Jimmy tells the police that he believes the girl wants to speak to him, then again after he sees her after his escape from prison, then when they make the resolution to go straight, then with the title "Jimmy what you done for me" and finally at the end. Lighter music needs to be used all through the program.

There should be a background of comedy for this picture. There is nothing of the tragic in the feature, but after the tenseness of the story, relief such as is afforded by slap-stick will go well. Be careful of getting any dramatic short subjects on the same bill with this, or it is apt to take some of the edge off the feature.

Just one final warning with this:

The temptation will be strong to pull some crook stunt, and probably some exhibitors may be able to get the co-operation of the local police department, but we would be mighty careful what we used. Anything that tends to create alarm is always bad and the boomerang is pretty sure to hit your theatre.

Anita Stewart Certainly Has a Perfect Right to Salute in Her Latest First National Attraction, "Human Desire"

"Sahara" Bids Swamp Hodkinson

Country's First Run Theatres Request Bookings on Special Feature; Strand, New York, Favors It

EXHIBITOR demand for the J. Parker Read, Jr., special production, "Sahara," starring Louise Glaum in a C. Gardner Sullivan drama personally supervised by Allan Dwan, has kept the W. W. Hodkinson organization busy nationally during the past week.

Joseph L. Plunkett, managing director, has booked "Sahara" for an immediate playing date at The Strand Theatre, New York, admitting that this booking of the production meant laying another picture on the shelf.

Tom Moore's big Rialto, Washington, not only booked "Sahara" but gave it an immediate playing date, beginning Sunday, June 8, and opening to remarkable business despite hot weather. Mr. Moore's contract calls for two weeks at the Rialto and a second run to follow at Tom Moore's Strand Theatre Washington.

The Chicago office of W. W. Hodkinson Corporation through Division Manager E. C. Fielder and Manager E. S. Rowley have booked "Sahara" for the entire Lubliner & Trinz circuit of theatres with a first run to precede this circuit showing.

Exhibitor competition for big productions is claimed to be keener in Chicago at the present time than ever before in that city, and the arrival of the prints is said to have found not only every big first run and circuit account in the city demanding the first opportunity to book "Sahara" but found Milwaukee exhibitors telephoning for first options.

In New York, one of the largest circuits in America had "Sahara" previewed at a private showing at the home of its general manager, and contracts are being drawn for runs throughout July and August following The Strand first run for a greater number of days than has been given any production in the past twelve months.

Under instruction of the Hodkinson home office organization only such exhibitors as will guarantee unusual advertising and exploitation are being permitted to book "Sahara" at this time. No exhibitor whose showmanship plans involve treating "Sahara" just as a routine picture is being granted bookings.

Three thousand exhibitors, owners of the largest theatres in the country, have been supplied directly from New York with the music-theme prepard for "Sahara" by Dr. Hugo Reisenfeld, managing director of the Rivoli and Rialto theatres, New York, and the use of this theme will, it is thought, be general.

Vivian Martin's new Paramount picture, released June 8, is the first work of a new writer for the screen, Clara G. Kennedy, and is said to promise a bright career for her as a screen author

Matt Moore to Play Opposite Olive Thomas

Matt Moore, brother of Tom and Owen Moore, has been engaged to play opposite Olive Thomas in her third Selznick starring production, which is being made up at the Biograph studio. Matt, who has always been most popular on the screen and is now forging rapidly to the front headed in the direction of stardom. In the Olive Thomas production, the title of which has not yet been announced, Mr. Moore is said to have one of the finest parts he has ever had. It was in the earliest days of the picture business that Matt Moore entered upon his screen career and since that time he has played opposite many of the best known stars. His last part prior to joining the Selznick company was in support of Blanche Sweet in "The Unpardonable Sin."

Trade Show of New Pathe Serial on June 20

The Western Photoplays serial, "The Great Gamble," to be released by Pathe on August 3, will be given a trade showing on Friday, June 20, at 11:30 A. M., at the New York Theatre Roof, at which time exhibitors will have an opportunity to view the first three episodes of what is termed "the greatest stunt serial ever produced."

"The Great Gamble" was written and directed by Joseph A. Golden, and has as its co-stars Anne Luther and Charles Hutchison.

Lasky's New Offices

When Jesse L. Lasky returns to Hollywood he will find a suite of three new offices awaiting his occupancy at the Famous Players-Lasky studio. The First Vice-President's desk and office furnishings have been removed to a spacious new apartment, panelled throughout, with art glass windows and skylight. Next to this is a waiting room and desk for his secretary, while adjoining is the office of Milton E. Hoffman, Studio General Manager, which also is handsomely finished in dark wood.

Robert McKim and Mildred Manning, in "The Westerners," through Hodkinson

The two panels to the left show moments in " The Open Road " (tentative tile). Universal Production in which Monroe Salisbury is the principal player. At the right is a moment in " Destiny," in which Dorothy Phillips is starred

Ship Fire Scene in Norma Talmadge's Latest

Norma Talmadge, accompanied by her husband, Joseph M. Schenck, Director Edward Jose, Natalie Talmadge, Wynham Standing, Garreth Hughes and Cameraman David Abel, returned from Florida this week, where they have been making scenes on a deserted island near Miami for " By Right of Conquest." This photoplay from Arthur Hornblow's novel by the same name, is to be released following " The Way of a Woman." It is said to have many thrilling scenes, such as a yacht catching fire at midocean, while the guests are in the midst of their merrymaking at a costume ball on deck. Miss Talmadge has an opportunity to prove in this picture her unusual ability as a swimmer, for she jumps overboard and swims from the burning yacht to a deserted island, where an interesting love story unfolds.

Now that Norma Talmadge has returned to New York, she will finish up " By Right of Conquest " within the next week, and, owing to the fact that she is two pictures ahead, will take a three months' vacation.

William Farnum is presented by William Fox in " The Lone Star Ranger "

Universal Rushing Productions

All Companies Are Working at Top Speed, and a Number of Exceptional Productions Are Nearing Completion

COMPLETION of three " better pictures," and finishing touches put to a number of shorter subjects, marked a week's work at Universal City. All producing companies are working at top speed, and visitors to the big studios have commented on the enormity of the work being done.

The three bigger features which were stamped " finis " were Allen J. Holubar's " The Right to Happiness " in which Dorothy Phillips is starred, " A Man of Peace " with Harry Carey, and " The Spitfire of Seville " which is starring the new Universal actress Hedda Nova.

Pete Morrison, the likable young Western actor completed " A Fortune at Stake " last week. Eddie Lyons and Lee Moran, Universal's laugh manufacturers, completed a 1,000 burlesque on prohibition entitled " Ten Nights in a Tea Room." Neal Burns and Josephine Hill finished " Babies Is Babies," a one-reel comedy.

Eric Von Stroheim is taking the final scenes on " The Pinnacle," the Alpine drama in which Francelia Billington and Sam DeGrasse divide honors with the director. Monroe Salisbury is half through his latest vehicle " Devil's Have Their Friends " which is being directed by Paul Powell. William Stowell, a Jewel star, and Colleen Moore head the supporting cast of this drama.

Mary MacLaren is in San Francisco with her supporting cast working on the " Petal on the Current " story, which was written by Fannie Hurst. Tod Browning is directing the cast in this production. Robert Anderson, David Butler, Vic Potel, Fritzie Ridgway and Gertrude Claire made the trip to San Francisco with Miss MacLaren.

Marie Walcamp, Universal's serial star, is at work at Sonora California filming the exteriors of the two reel " Tempest Cody " series. This series of two-reel Western pictures are being made while the script for the next Marie Walcamp serial is being prepared.

James J. Corbett, the ex-champion prizefighter, stage and screen star, is struggling through the fourteenth episode of " The Midnight Man," a serial to be released in the near-future. Mr. Corbett is seen in some daring shots in this serial and reports are the serial is perhaps the most acceptable from the standpoint of entertainment yet made by Universals. Kathleen O'Connor is the leading woman.

Much interest centers around the production of the Universal Animal Comedies being produced under the direction of William Campbell.

Summer Comedy Series Given by Goldwyn

At two week intervals, commencing June 1, Goldwyn will release six Capitol Comedies, three of which will be " Smiling Bill " Parsons subjects, and three Carter De Haven farces. The pictures so far named are: " In a Pinch," " Their Day of Rest," " After the Bawl " and " Some Honeymoon," all Carter De Haven pictures, and " A Wonderful Night," " Chasing Rainbows " and an untitled picture with " Smiling Bill " Parsons.

Lillian Gish and Robert Harron Are in " True Heart Susie." Griffith Production Distributed As an Artcraft Picture

Dustin Farnum Is Featured in "A Man's Fight," United Picture Theatres of America, Inc.

Big Metro Productions for July

Four All-Star Pictures Announced for Release — August Will Initiate Weekly Release System Inaugurated

THE last of the Bushman-Bayne pictures made under the Metro contract will be released by that corporation during July.

The name of this drama is "God's Outlaw" and it is said that in this picture the screen star team has accomplished its best work, with Francis X. Bushman and Beverly Bayne in the best fitting roles yet offered them. "God's Outlaw" is the last picture made by these two players, and the release date set for it is July 7th.

Following "God's Outlaw" Metro will release on July 14th Hale Hamilton's first screen authorship entitled "In His Brother's Place," written especially by the Metro star under the inspiration of a new idea in regard to the church and the possibilities of attracting a congregation by the last word in modernism.

A Moment in "Some Bride," Metro Film

July 21st releases "The Microbe," a powerful drama of the underworld and high society, with Viola Dana in the title role. The story is from a short story of the same name by Henry Altimus, published in *Ainslee's Magazine,* and converted to the screen by June Mathis of the Metro staff.

"The Microbe" is announced as the most gripping dramatic plot that Metro has ever released as a program picture, and positively the strongest part ever enacted by Miss Dana in her career on the screen. It is a theme somewhat like George Bernard Shaw's "Pygmalion," or like Maude Fulton's "The Brat," picturized by Nazimova and Charles Bryant.

Bringing up the rear of this stellar procession is the fascinating Emmy Wehlen in "The Belle of the Season," scheduled for July 28th.

The story deals with the trials and tribulations of "the richest girl in the world," who finds that money isn't everything, and often interferes with the great happiness.

The release of these four all-star series pictures marks the beginning of the end of the Metro program offerings, and leaves the month of August for the reign of the weekly release. Beginning with September the "bigger and better" features will be the vogue with Metro as pioneers of the "special features" plan.

Fairbanks Opens New Studio in Hollywood

Word comes out of the West that Douglas Fairbanks is going at the making of his first Independent production like a whirlwind. He has opened his big new studio and from all the signs about the place, more real money is being spent for the new picture than has ever before gone into the making of a Fairbanks release.

Simplex Notes

Soon Naming Cigars After Simplex

The saying "that one must be famous before a well-known article of trade is named after him" was never more truly illustrated than a paragraph in a recent trade paper and also a paragraph contained in a factory report received at the Simplex plant this week, which is to the effect:

So pleased was Mr. Conover of St. Petersburg, Pa., with the screen results obtained through the use of his two new Simplex Projectors that he decided to name his new three hundred and fifty (350) seat theatre after the projections in question, the "Simplex."

It seems that owing to the press of business attending the building and opening of his theatre Mr. Conover neglected to choose a fitting name for same, but after seeing the smiling faces on his audience and the pleasant expressions of appreciation of the splendid performance on his opening night brought about by the projector results he decided upon the name of "Simplex" as a fitting one.

The Hollis-Smith-Morton Company of Pittsburgh, Pa., who made the installation at the Simplex theatre are authority for the statement that during the past two months the number of Simplexes installed have far exceeded any similar two months in the past.

Places Nine Mazda Machines at Once

From the Erker Bros. Optical Company, St. Louis distributors for Simplex, comes word of the receipt of nine different orders in one day for the newly marketed Simplex Mazda equipment which are pleasing the trade in schools, churches, institutions and 85-foot A. C. throw theatres throughout the country.

At the Simplex factory it is learned that a large Eastern manufacturing city has already placed an order for twenty-seven (27) of these equipments to be used in as many public schools; this number to be followed up with an equal number in the very near future.

Owing to the construction of the Simplex Mazda Equipment it makes this machine especially adaptable for institutions and places of like nature where the thought of operating the arc lamp has always deterred them from making projector installations, but with the advent of the newly created Simplex Mazda Equipment these same institutions have immediately placed their orders upon learning of the benefits to be derived through the use of this new apparatus.

Millionaire Uses Two Simplex Projectors

Charles Phillips, clubman of Phillips Beach, Swampscott, Mass., has not only a fully equipped and up-to-date projection room and theatre installed at his home, but also has as a member of his household a Chinese projectionist answering to the name of Chin.

Mr. Phillips has been an ardent movie advocate for years and in his home has fitted up a private theatre which for furnishings and elegance is hard to equal.

Commandants' Truth Is Shown in "Other Men's Wives" Picture

In a new Thomas H. Ince production, "Other Men's Wives," which was written especially for Dorothy Dalton by C. Gardner Sullivan and is released on the Paramount schedule June 15, the fallacy of one man's coveting the wife of another is said to be powerfully and dramatically shown.

The story is said to be one of Mr. Sullivan's best and makes a splendid vehicle for Dorothy Dalton, the star. In as much as most of the scenes are taken in an atmosphere of wealthy society people and their functions, Miss Dalton is given an opportunity to wear some.

Victor L. Schertzinger directed the production and John Stumar photographed the scenes. The supporting cast includes Forrest Stanley, H. E. Herbert, Dell Boone, Elsie Larimer, Hall Clements. The picture was produced under the personal supervision of Thomas H. Ince.

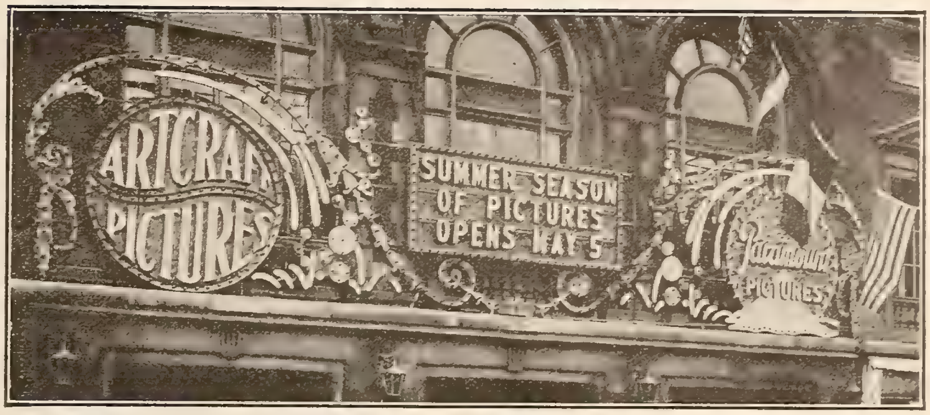
F. P.-Lasky Exchangemen Meet in Six Cities

Following the recent convention of District Managers and Special Representatives of the Famous Players-Lasky Corporation held at the home office in New York, meeting of the exchange sales forces have been held during the past week in six cities throughout the United States. These meetings have been for the purpose of disseminating complete information concerning next year's distribution plans to the entire sales organization. Without a single exception the salesmen present voiced the utmost enthusiasm over the outlook.

One of the largest meetings was the one held early in the week at the New York exchange, 739 Seventh avenue. This embraced the organization of the New York and Buffalo offices.

Meetings were also held in Chicago, Pittsburgh and Los Angeles.

Director King W. Vidor of Brentwood Features



An example of the unusual signs advertising Paramount and Artcraft productions at Orchestra Hall, Chicago

Paramount Companies in Action

Production of Many Features in Hollywood Studios Marks Incoming of June, Creating Quite a Record

JUNE has brought an unusual impetus in production work at the Famous Players-Lasky studios in Hollywood, and the second week finds features, simultaneously in course of preparation, to a number establishing something of a record for a single studio.

Monday, June 2, marked the beginning of three big productions. On that day Cecil B. DeMille took up the megaphone to direct for Artcraft the celebrated J. M. Barrie play, "The Admirable Crichton," which Jeanie Macpherson had adapted for the screen. Miss Macpherson has had in her work the assistance and advice of Major Ian Hay Beith, who recently joined Mr. DeMille's scenario staff. A strong cast has been chosen for the picture, headed by Thomas Meighan and Gloria Swanson in the leading roles. Lila Lee, who, as a Paramount star, "is well ahead of the release schedule, will have an important part, as will Theodore Roberts.

On the same day Bryant Washburn, having just completed "Love Insurance," started work on his next Paramount picture, an adaptation of the George Broadhurst farce, "Why Smith Left Home." Donald Crisp is again directing.

The third picture started Monday is "Huckleberry Finn," the Mark Twain classic, which Julia Crawford Ivers put into scenario form. William D. Taylor, is in charge of the new production. "Huckleberry Finn" must not be confused with "Huck and Tom," which was virtually a continuation of the "Tom Sawyer" picture.

On June 9, William C. DeMille, who has just finished the production of "Peg o' My Heart," with Wanda Hawley in the title role, will take up the direction of Ethel Clayton, who is scheduled to return to Hollywood this week after a vacation trip to Japan, to begin work on her second year's contract as a Paramount star. The picture to be started Monday is "Miss Hobbs," Jerome K. Jerome's play.

Wallace Reid, Paramount star will also start Monday under the direction of James Cruze in "The Lottery Man," adapted from Rida Johnson Young's play in which Cyril Scott scored on Broadway several seasons ago.

Immediately following the completion of "Told in the Hills," which will be within a few days, Major Robert Warwick, under direction of Hugh Ford, will start work in "In Missouri," one of Augustus Thomas' greatest dramas.

Meanwhile, Margueret Clark is well along in "Widow By Proxy," under the direction of Walter Edwards at the Morosco studio, and Houdini has a good start on his big mystery picture written by A. B. Reeve and John Grey.

Vidor Pursues "Different" Directing Method

TO the casual reader of motion picture magazines, who observes photos of directors old and young, good and bad, always armed with a megaphone, and usually snapped in a tense "loud" position, it will come as a shock to learn there is one director who as the slang saying goes, "plays without a make-up."

King W. Vidor, the youthful Brentwood Pictures director is the man. Vidor works quietly, smiles while he is working, and rarely talks above the conversational tone. "Better Times" has just been completed by him. His production of "The Turn in the Road" met with favor. Robertson-Cole control all the Brentwood pictures for the next year and will release them through Exhibitors Mutual.

If you happened to go over to see Vidor after watching some of the clyonic directors in the vicinity, you would hardly realize a picture was in the making, so quiet and smooth does the action proceed. Is production needed? The boyish director holds up his hand as a signal to the camera man, quietly talks the situation over with the actors, the camera clicks on, and the day passes with little strain on the nerves of actors or director.

"I don't think it is necessary to shout or run around," Vidor explains, "I don't try to get people to act without knowing exactly what they are doing. Every one in the cast gets the story and the script, I expect every one to know and feel his part, and working smoothly, I believe we bring out the full strength of the actor or actress.

MacManus Film Doubly Original

Original Cast Playing in Battle Scenes Duplicating Those in Argonne Victory Said to Mark Step Forward

A LONG step forward in the way of originality is said to be apparent in the technique of the production, "The Lost Battalion," by the MacManus Corporation. The distinction lies in the fact that reality of cast is combined with reality of action, the picture being played by men of the "Lost Battalion" of the 77th U. S. Army Division.

E. A. MacManus and those associated with him in the promotion and creation of "The Lost Battalion," have asserted since the conception of the idea that the picture would be epochal in form. Since the film's completion others have come forward in support of their statements.

General Peyton C. March, Chief of Staff of the United States Army; Theodore Roosevelt and other public men of high prominence outside the industry as well as notables within it, declare high faith in the production, merely from the facts already disclosed. What they will say after the film is actually shown is expected to be even a stronger commendation, as the fidelity to history is as correct as it is humanly possible to make it.

Taking notice of the technical discussion that has grown around the subject, the writer called on Mr. MacManus for an analytical study of this new technique.

"Our method and achievement," said Mr. MacManus, "is as definite a step forward into a higher realm of production, as was the first making of close-up scene. The combination of historic cast and historic fact is vastly more important, really, than any detail of film science of which I know.

"I believe that the feat is on a par with the very invention of motion photography. Why shouldn't it be? The thing is in fact an opening up of a new empire of films—the empire of fact films.

"But we happened to be the first to attempt and achieve the new form. We succeeded in lifting from the rapidly moving and tremendously packed record of recent events the very finest episode in the great war. Grasping the material of this story, we succeeded in gathering together the actual performers of that story."

It is understood that "The Lost Battalion" is completed and that next week will see an announcement of the date of its initial showing to the trade press, leading military officials and men prominent in the public life of the nation.

Olive Thomas Feature Gets Big Exploitation

THE showing at the Strand theatre in New York the week of June 9 to June 14 of the first of Olive Thomas' Selznick Pictures, "Upstairs and Down," was accompanied by various phases of local publicity, says an official of the company, which were planned to keep this much-advertised attraction prominently in the attention of the amusement-seeking public. Lewis J. Selznick's promise that the presentation of his Selznick Pictures would be backed up by a forceful advertising and publicity campaign was realized in the manner "Upstairs and Down" was sent over at the Strand. All of the Sunday papers in New York City carried large advertisements of the attraction. One of the biggest publicity coups was the arrangement for full window displays in one hundred Five and Ten Cent Stores, in Manhattan and the other borough, of the song, "Upstairs and Down," which was inspired by and dedicated to Miss Thomas in this production.

In each of the 5 and 10 cent stores where the "Upstairs and Down" display was held, a full-size front window was used. The showing consisted of a large framed portrait of Miss Thomas with the words: "Olive Thomas-Selznick Pictures—Upstairs and Down" underneath. This was surrounded by hundreds of copies of the sheet music, which also bears a large photograph of Miss Thomas on the front cover. On the back cover of the song are reproduced several scenes from the production.

Another stunt which gained wide popularity was the "Upstairs and Down" sundae which was sold at the soda fountains in sixty-nine of the Liggett Drug Stores in Greater New York. In each of the Liggett stores where "Upstairs and Down" sundaes were sold a large streamer was stretched across the mirror at the back of the fountain, advertising the sundae, Olive Thomas and the photoplay, "Upstairs and Down."

Director Edward Jose and Norma and Natalie Talmadge, of Miss Talmadge's Company

In "The Pagan God," H. B. Warner, Jesse D. Hampton star, declares he has the best role he has yet undertaken in motion pictures.

Edward Jose, back from Florida with Norma Talmadge where exteriors were being taken, is preparing for the formation of his own company.

George Walsh, Fox star, has almost completed "Putting One Over," his latest comedy subject, in which it is said the athletic player has "outstunted" himself.

Rubye de Remer, World Picture star

Ruth Roland Forms Her Own Company

Following in the footsteps of a score of stars, Ruth Roland has become her own producer, formed the Ruth Roland Serials Inc., and will make two serials a year for Pathe to distribute.

Miss Roland has scored with picture-goers in a long series of serials including "Who Pays," "The Red Circle," "The Price of Folly" "The Neglected Wife," "Hands Up," and "The Tiger's Trail," all of which have been distributed by Pathe. She will leave for Los Angeles shortly to commence production of the first venture 'on her own,' of which she is also the author.

Magazine Serial to Be Made by Capellani

The motion picture right to "A Damsel in Distress," a story by P. G. Wodehouse now running serially in the Saturday Evening Post, have been acquired by the Albert Capellani Productions, Inc.

June Caprice and Creighton Hale who have just completed work in "The Unknown Dancer," their second subject for the Albert Capellani Productions, Inc., will co-star in the film version of "A Damsel in Distress" under the direction of George Achainbaud, while the production will be personally supervised by Albert Capellani.

Elliott Dexter Better

Suffering from a nervous breakdown and under the constant care of a special nurse in a diet sanitarium, Elliot Dexter, Famous Players-Laskey screen star, is now reported to be considerably improved but still far from a return to work.

While he was a stage and film actor for years, Mr. Dexter has been known lately for his performance in "Don't Change Your Husband," "Old Wives for New," and "For Better, For Worse," Cecil B. DeMille Artcraft productions.

Olive Thomas Is Presented in the Triangle Picture, "Love's Prisoner"

More Big Theatres Take United Artists Film

Though the release date of the first United Artists Corporation offering, a Douglas Fairbanks production, is still almost three months off, the pre-release business being written is said to be something of a record.

In commenting on the business already written, Hiram Abrams, General Manager of the company, laid stress on the quality of the houses that have signed up the Fairbanks' picture.

"It is not only the volume that is gratifying," said Mr. Abrams. "More than that, the most representative showmen of the country are on our books and this demonstration of confidence in our methods, backed by their own knowledge of the box-office value of our product and by their faith in the even higher type of picture that may now be expected from the artists of our organization, has spread a spirit of optimism through our company's ranks that spells success in giant letters."

Rothacker Men Investigate Film Conditions

Pursuant to the plan of making a comprehensive, first-hand survey of exchange and releasing conditions throughout the country, W. R. Rothacker of the Rothacker Film Mfg. Co. has left for a tou of the Pacific Coast.

G. S. Anderson is completing a trip which covered Canada, Buffalo, New York, Philadelphia and other Eastern points, and S. Calvert is taking in Kentucky, Indiana and Wisconsin. C. P. Tobin is covering Michigan; E. O. Blackburn is touring Memphis, New Orleans, Texas, Oklahoma and Missouri, and Stanley Twist has a central west route.

After the information gleaned by these observers is compiled and analyzed, the Rothacker corporation will announce plans for releasing several single reels, among which will be a novelty reel, a scenic and the Rothacker Review.

Hall Acquires Jess Willard Picture

Feature Starring Heavyweight Champion Bought for United States and Canada—First Showing Soon

CANADIAN and country-wide rights to "The Challenge of Chance," which features Jess Willard, world's heavyweight champion fighter, have been acquired by Frank G. Hall, president of the Independent Sales Corporation.

The first print of the special has reached New York and the select few who saw it predict that the picture, augmented as it is by the biggest publicity and advertising campaign ever launched in the interest of a production, will be the greatest drawing card screened since "The Birth of a Nation." And as Fred L. Wilke, president of the Continental Pitcures Corporation, producers of the picture, said: "With Jess Willard, the most advertised figure ever shown in a theatre, now at the height of his fame and preparing to defend his title against the world, on July 4th, in a role that radiates strength in physique and personality and in a picture crowded with power, strength, size and quality, there is not a chance for the exhibitor to keep the S. R. O. down during a performance. It's of sure box office value, with everything in its favor, and I believe Frank Hall has a powerful magnet for any theatre."

The deal which was closed Monday with Mr. Wilke, acting for Continental Pictures, and Mr. Hall for the Hall interests, involves more than a half million dollars and gives Mr. Hall the exclusive rights of distribution for the Willard picture.

Prior to the release of "The Challenge of Chance" a national billboard campaign will be launched covering every centre of importance from coast to coast, and this campaign will be supplemented by a newspaper campaign which has been carried on for the past several weeks in the news columns and sport pages of the dailies.

The production of "The Challenge of Chance" is said to have cost more than $178,000, every penny of which is said to show on the screen. The features of the production—the big punches that stand out with all the force of a blow from the champion's right—are two fight scenes in which the champ displays the prowess that has won for him the world's title in the prize ring and a racing scene which is a true picture of the famed Kentucky Derby.

Mr. Hall will announce the Broadway opening within the next few days and says that he expects to place in the theatres of the country and with the exhibitors the biggest screen attraction of the year.

"Virtuous Men" Breaks New England Mark

FIRST presentation in New England of "Virtuous Men," the S-L production starring E. K. Lincoln, given at Poli's Palace theatre, New Haven, was marked by a capacity house for three days, following a most talked-about exploitation campaign. The picture played to 7,800 people during the afternoon and evening of the first day. The Poli management immediately booked the production over the entire Poli circuit.

Manager Edwards carried out a most unusual advertising campaign in the four daily newspapers of New Haven, using in one week of advance advertising more than 500 inches of space. His ads consisted of teasers of large size, followed by big displays on the last three days preceding the showing.

The Palace took particular pains to impress upon its patrons the importance of "Virtuous Men" as a feature of the first magnitude, using more than five thousand black-and-gold four-page folders, which were given away at each show before the presentation. A rapid-fire publicity campaign of stories was carried on in the newspapers every day. Particular attention was given to the lobby display of "Virtuous Men." The lobby of the Palace was festooned with a series of large cut-out letters spelling the title, "Virtuous Men," which met the eye of the patron from all angles. Beneath these were placed the various original oil paintings of E. K. Lincoln and scenes from the production. This art display was tastefully arranged in shadow boxes, curtained off with velvet, upon which baby spot lights were trained.

The success of "Virtuous Men" at the Palace in New Haven has been duplicated elsewhere.

Alice Mann Is the Heroine in "The Yellow Eel," a Three-part Serial Being Produced by McClure Productions, Inc.

Will Rogers Goes West for Goldwyn Filming

Leaving behind him Mr. Ziegfeld's and Father Knickerbocker's equally famous Follies, Will Rogers has departed for Culver City, California, where he will create the character of "Billie Fortune" in a series of Goldwyn pictures. "Billy" originally appeared in the columns of the *Saturday Evening Post*. W. R. Lighton was responsible for his introduction to fame.

"Billy Fortune" has the unhappy happy faculty of successfully building up for others romance he is unable to build up for himself. He has what is termed a 'hard time of it' in this disillusioning world."

"Program Price-Cutting Hurts"

Survey of Conditions Throughout Country Reveals Danger of "Cut-Throat" Tactics, Says Victor Kremer

PRICE-CUTTING on the part of program producers, forcing the independent dealer in turn to lower the return for his wares, has disturbed the picture industry, forced producing organizations to the wall, and made the exhibitor wealthy, according to Victor Kremer, who after purchasing 2,000,000 feet of negative of Essanay pictures, has returned from a country-wide tour.

Kremer's purchase included the Essanay releases of Jack Gardner, Sallie Fisher, Bryant Washburn, Richard Travis, "Alkali Ike," "Broncho Billy" Anderson and Taylor Holmes. The pictures in which these players starred are to be released first, in series of ten, commencing August 1. An advertising campaign of wide scope will precede the release, on state right basis, of the features. Sales have been rapid, and there are but two territories open. Even for these tentative contracts have been drawn up.

Mr. Kremer on his trip found the industrial conditions good, the only dissatisfaction expressed being of the low rental at which pictures are now going. He said:

"There never was better business throughout the country. The exhibitor is coining money. The producers and independent dealers are, however, on the short end of the horn. This is due entirely to the price-cutting which has been going on among the big corporations which produce programs. The only salvation is a raise in rentals. A $10 minimum for a feature would be a good start.

"The re-issues have been the salvation of many. The independent man was forced to these in order to live. The producers apparently have been spineless so far as saying 'no' to the exhibitor when a low price was demanded—a price which could not jibe with the merit of the production.

"An intensive and country-wide advertising campaign on behalf of their wares, by the big producers, will command the respect of the exhibitor, would make his wares talked of and sought for, and if, backing this up, the producers will give an emphatic negative to those exhibitors who demand ridiculously small prices for the rental of good pictures, this condition will cease to obtain."

Mr. Kremer is temporarily in New York where he has established an office. His permanent and main office however, is in Chicago. In a short time, after completing arrangements for the exploitation of his pictures, he will start out on another trip throughout the Middle West.

World-Wide Mart for Robertson-Cole Film

THE world-wide activities of the Robertson-Cole Company took another spurt during the past week, when a considerable amount of valuable territory on many of its productions was disposed of. The string of motion pictures with which Robertson-Cole has girdled the earth was further lengthened when J. Barnstyn, representing the British and Continental Trading Company of the Hague, Holland, purchased the rights for "Cannibals of the South Seas" for France, Holland, Switzerland and Belgium. This sale is one of the most important consummated by the Robertson-Cole foreign department in some weeks. The series of pictures depicting the life and customs of the strangest people on the face of the earth, has been an attraction wherever shown. Recent trade showings in England of the Martin Johnson feature, indicated the pictures will receive the same favor they have attained in the United States, where they are reputed to be the most unusual and entertaining films of their type ever seen on the screen.

Another important contract was closed when U. Ono, representing the Nippon Katsudo Shasin Kaisha, Tokio, Japan, took over the features produced in 1919 by the following stars: H. B. Warner, William Desmond, Bessie Barriscale, H. B. Walthall, Alma Rubens, Sessue Hayakawa, and the Brentwood features. Among the prominent productions which Mr. Ono obtains under his arrangements with Robertson-Cole are "The Turn in the Road," "What Every Woman Wants," "The Man Who Turned White," "Better Times," "The Man Beneath," one of Hayakawa's most pretentious works.

Five Billie Rhodes features were purchased for Japan by the Eskay Harris Feature Films Co., represented by Samuel Kantrowitz.

As an example of the merit of Robertson-Cole productions as appreciated in foreign countries comes the announcement that the North American Motion Pictures, Inc., of Argentine, Uraguay and Paraguay has renewed its contract with Robertson-Cole for the coming year and has doubled the number of productions taken last year.

Helen Keller in Film Soon Seen in New York

"Deliverance," the screen production in which Helen Keller known the world over for the remarkable manner in which she has overcome the handicap of being without sight, hearing, and speech, will shortly be shown in a Shubert theatre in New York.

The picture is said to be remarkable in that in the thousands of persons whose services were enlisted by director George Foster Platt, are included many notable men and women of the day.

Most of the scenes were made in California, and it is said that Miss Keller was a most apt screen star, taking many of her directions by means of sound vibration and without the ordinary method of communication, such as the code employed by him and her almost equally famous teacher, Anne Sullivan Macy.

Universal's Russian Star, Hedda Nova

Look for Locations for "Huckleberry Finn"

William D. Taylor, who is to direct the Paramount-Artcraft special written by Julia Crawford Ivers from Mark Twain's story of boy life, "Huckleberry Finn," having completed his cast, practically, is now scouting for locations with the location director.

Hannibal, Mo., is the locale of a lot of the story and the big river scenes are of course highly important. Just where he will find what he needs is as yet unannounced. The company may go considerable distance to get the scenes, for the atmosphere must be correct in every detail.

From all indications this will be even a more elaborate production than either of the preceding Twain stories, "Tom Sawyer" or "Huck and Tom," both of which were written by Julia Crawford Ivers and based on "Tom Sawyer."

Accuracy Aimed at in "A Man's Fight"

Advices from the Brunton Studios, Los Angeles, where Dustin Farnum's forthcoming United feature, "A Man's Fight," has been completed under the direction of Thomas N. Heffron and the technical supervision of Mr. Brunton himself, lay emphasis on the particular care which has been exercised to insure accuracy and to substantiate the correctness of "business" in the whole production and particularly in such special scenes as those of the San Juan Capistrano Mission now filmed for the first time.

Supporting Mr. Farnum are Lois Wilson in the leading feminine role, Dorothy Wallace, "the poster-girl," Aggie Herring, Betty Bouton, Harry Van Meter, Wedgwood Nowell, Miles McCarthy, Dick La Reno and Bert Appling.

The "Bathing Beauties," Mack Sennett's strong arguments, will be presented shortly at the Broadway theatre, New York, in an elaborate picture, "Yankee Doodle in Berlin."

Doris Lee Plays Opposite Charles Ray

Doris Lee, who as Doris May, according to a recent announcement, is henceforth to be co-starred with Douglas MacLean in Thomas H. Ince productions for Paramount, appears in support of Charles Ray, in his latest Paramount picture, "Hay Foot, Straw Foot," which is released June 22. Miss Lee, or Miss May, as she is now, is one of the most pleasing of the younger film players, and is possessed of that charming naivete that makes her appealing and convincing in youthful roles.

Charles Ray is said to score in his next Paramount picture as a long-shanked lad from the rural districts who goes into the game a little green but comes out at the finish with flying colors, this time the atmosphere being that of a government war training camp.

Julien Josephesen wrote the story and Jerome Storm directed. Wm. Conklin, Spottiswoode Aitken, J. P. Lockney and others are in the supporting cast.

Billie Rhodes Supporter of Salvation Army

Completing the scenes for which an entire company of fifty persons were brought from California to New York, Billie Rhodes, her director, Louis William Chaudet, and her technical staff have returned to Los Angeles where this young star's big Salvation Army story, "The Blue Bonnet," will be completed within the next two weeks.

Says Billie Rhodes concerning the Salvation Army:

"The Salvation Army will go down into the depths, where the social and industrial scale tips the lowest, and put itself at the service of the men, women and children, who need quick and practical help. We know of no greater service than can be rendered to our government, or indeed, to humanity, at this moment than to confront and struggle with the great unrest.

Ships Fifty-six Prints of Talmadge Feature

Anticipating a record-breaking demand for early play dates on Constance Talmadge's forthcoming Select Picture, "Happiness a la Mode," in which she is presented by Lewis J. Selznick, Select this week shipped an advance order of fifty-six prints to the various exchanges in the country.

"Happiness a la Mode" was seen for the first time in any house at the Ziegfeld theatre in Chicago, commencing a week's engagement in that playhouse on June 15. On June 22 it will begin another pre-release showing at Sig Fuller's Bijou Dream in Chicago. Still other pre-release dates have been booked in Boston and Indianapolis.

William Dudley Pelley's short story "One-Thing-at-a-Time O'Day," as published in the Saturday Evening Post, and produced by Metro with Bert Lytell as its star, is announced for release on June 23.

Introducing Peggy O'Dare, the New Leading Woman "Discovered" by Eddie Polo Who Is Himself "Discovered" on the Left. They Are Going to Europe for Some of the Scenes in the Forthcoming Universal Serial, "Broken Idols"

Eminent Authors to Set Fast Pace

Great Authors Productions to Set Mark in Producing Line As Have Writers in the World of Fiction

DOMINATION of American-made films throughout the world, just as American literature, science, warfare, etc., succeeds the efforts of other countries, is in opinion of Rex Beach and Samuel Goldwyn, who organized Eminent Authors' Pictures.

Exhibitors are watching with interest for the details of the new methods of production, the subject matter of the first pictures and the stories of the authors who have united in the ambitious undertaking. So great are the audiences these authors command that their names are household words, but there are facts about each one that are not yet generally known.

Perhaps the question of the position of the director in Eminent Authors' Pictures has created the most immediate comment among exhibitors. Where does he stand, when the adaptation of each narrative is under the supervision of the author?

To this query, Rex Beach answers: "The best directors today recognize that the story is the dominant thing, and that the author who has achieved popularity by striking a timely note in fiction must be encouraged to sound the same note of interest and personality in pictures.

"And let me say that our new organization is not a boastful one. We do not expect to revolutionize the industry. We do not expect to produce only the most wonderful pictures in the world, than which there is none such. What we can be sure of is that none of the pictures will be badly conceived and poorly done. Each picture will be a special picture, and we are prepared to spend all the time and money necessary to ensure its quality.

"Ours is a get-together proposition for the mutual benefit of the producer and author and for the tremendous audiences these authors have won by their gift for telling the most vivid and vital stories of life as they see it.

"Two things will determine the success of the enterprise, and I believe they are both established facts. One is that the motion picture industry can no longer be divorced from its source of supply—the stories. And the second is that the industry and the art of motion pictures together depend upon the brains and intelligence of creative writers. That is what Eminent Authors are—creative writers very much alive to what is going on in America and the world today."

Earl J. Dennison, the Paramount Projection Expert

Exporter Goes Abroad

Lucien C. Wheeler, head of the Film Dept. of Bech, Van Siclen & Co., Inc., has sailed for Europe on the *Aquatania* to take up matters of importance in connection with the future plans of this exporting company.

Mr. Wheeler is taking with him a number of feature productions which are to be sold in England and the Continent.

Bech, Van Siclen & Co., Inc., announces they are purchasing the foreign rights to only the best independent features. Arrangements for the distribution of these features throughout the world are to be made by Mr. Wheeler, whose itinerary will include England, France, Italy, Spain and Scandinavia.

During Mr. Wheeler's absence A. Wortham is acting head of the film department.

Hayakawa Films Famous Novel

Robertson-Cole Will Present Japanese Star in Spectacular Version of a Story Set in East Indies

FOR pretentiousness and general excellence, Robertson-Cole believe that "The Man Beneath," the recently completed picture by Sessue Hayakawa, overshadows the six previous productions of this star. The story was adapted from a novel by Edmund Mitchell, and the Japanese actor is said to be given full scope in characterization in the piece.

"The Man Beneath" will take Hayakawa virtually around the world on the screen, for the scenes are laid in India, Scotland and Italy, and the expense incurred in the erection of the various sets for this production will make it the costliest of the costly Hayakawa pictures.

Four months were devoted to the making of this photodrama, and according to William Worthington, who directs all Hayakawa's pictures, no more effective five reel feature has been shown than "The Man Beneath." The success which has attended "His Debt," "The Courageous Coward," "Bonds of Honor," "A Heart in Pawn" "The Temple of Dusk" and "His Birthright" will be outdone by the newest Haworth play, if predictions are fulfilled.

Frank D. Ormstrom was engaged by Haworth especially for this picture, to design and supervise the interior and exterior settings. Especially worthy of notice is the Anglo-Indian furniture used in the production.

When the Haworth management decided to make this picture Hayakawa cabled to friends in Calcutta asking them to send him all the photographs they could find of scenes in India during the great plague and famine. They sent him several hundred and the best of these have been reproduced with detailed accuracy in "The Man Beneath."

Mr. Hayakawa is said to have the most sympathetic role in this production that he has had for some time.

As the Hindu surgeon who rescues so many people when India is suffering from the plague, Hayakawa is said to look and act every inch a Hindu.

Coming Capital Series Have "Mystery Star"

A "TEASING" campaign, with the object a mystery, is in evidence around the Capital Film Company, and inquiries reveal only the information that the company has entered the production field and intend shortly to spring an innovation in the way of something exceptional in short features.

One series of the new productions will be of a distinct Western brand, featuring—who is known only at the present time as —"the Miracle Man of the Movies." A second series evidently portraying banditry and thrilling stories of crime versus law will feature—and here again the name is still a mystery—"the Bandit King of the Screen."

Announcement number three, which undoubtedly will not reach the trade for another two weeks, will be in a form of Capital Film Company news to the trade of a new realistic Indian series. The only advice forthcoming on this series is that the star will be "the only living White Chief in America." This star—whoever he is—is reported to have been born and raised with the Red Skins, and yet is a true Western white man, the son of one of the most prominent millionaire cattle men of America.

Frank L. Smith, sales manager of the Capital Film Company, is making a hurried trip over the entire circuit of Capital exchanges inaugurating a new system for the handling of the "Super Short Features."

"If all goes well," says S. L. Barnhard, general manager of the Capital Film Company, "and if I do not interfere with any of the publicity propaganda for the new pictures now being arranged by our Mr. C. Eddy Eckels, I am sure that I will be at liberty within the next two weeks to disclose to the trade, what we honestly believe to be one of the most startling announcements of film news given out this season."

Frank Keenan, presented by Pathe

Marmont, New Leading Man for Alice Joyce

A contract has just been signed whereby Percy Marmont, now appearing in his first picture for Vitagraph, will remain with that company and be leading man for Alice Joyce.

The tentative title of the picture Marmont and Miss Joyce are at work on is "Vengeance." Tom Terriss is directing, and it is said this trio, star, leading man, and director will continue together in many future Vita productions.

W. E. Atkinson, Newly Appointed General Manager of Metro

Rogers Reports Record Sales for Select

Charles R. Rogers, director of sales of Select Pictures Corporation, returned to the home office on Tuesday, June 3, after a two-weeks' tour of Select exchanges and on Thursday started on another trip which will complete his survey of the Eastern branches.

The Select exchanges which Mr. Rogers visited on his first trip included Pittsburgh, Cleveland and Buffalo, with short trips to the high spots in those territories in company with the branch managers of the respective exchanges.

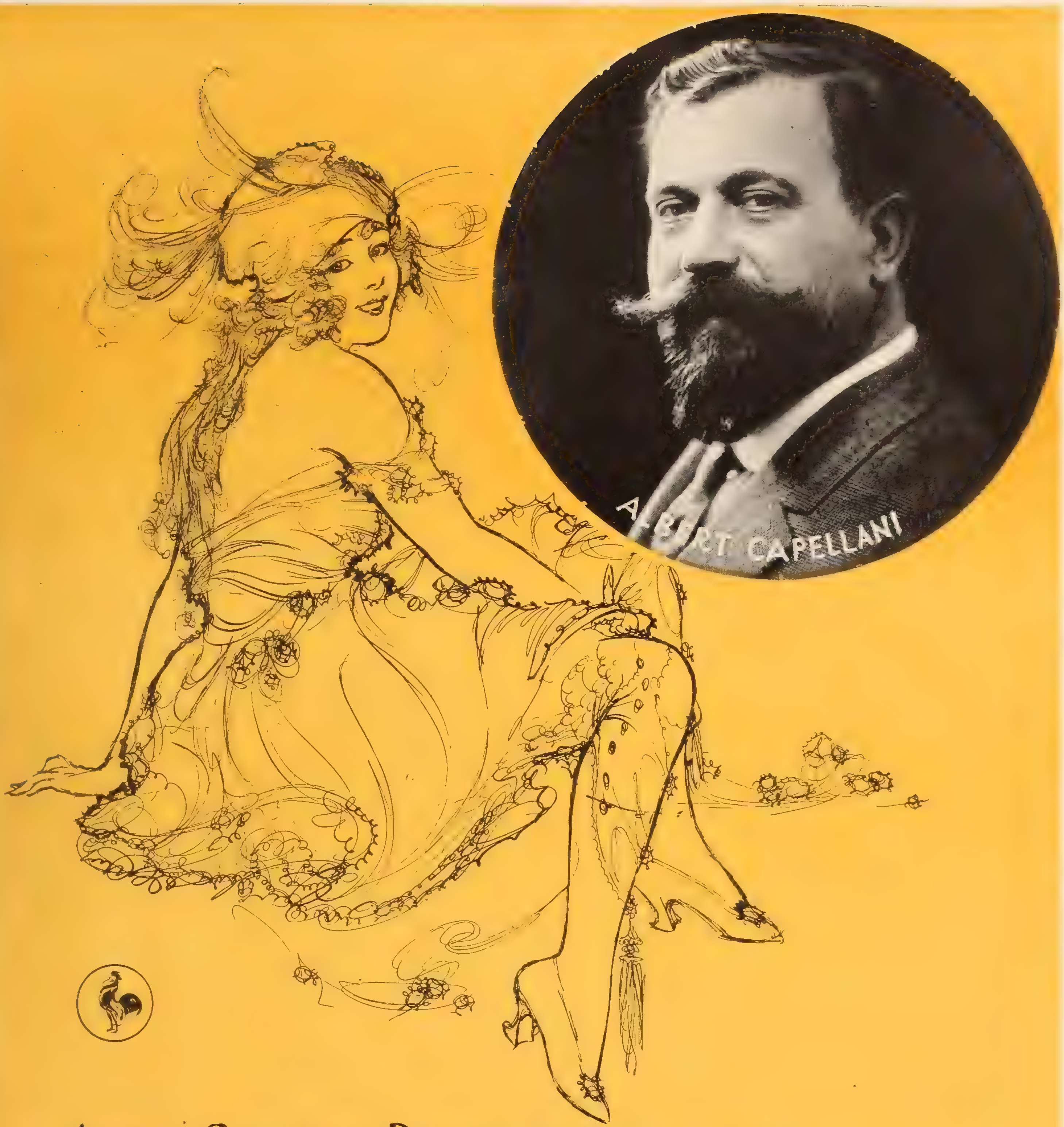
Mr. Rogers reports that business is exceptionally good in the districts he has visited, especially in Cleveland and Buffalo, where the director of sales was greeted, it is stated, with record-breaking business. Several big contracts were signed, it is said, in each territory and there are prospects of other big ones coming through within the next few days.

Mr. Rogers' present tour will take in the Select exchanges at Washington, Philadelphia and Boston.

Improvements in Adolf Philipp Studios Made

Alterations of the Adolf Philipp Film Coroporation studios in New York city being made under direction of the technical director, Robert Nicholls, are nearing completion.

An entirely new electric light has been installed, the studios of the Adolf Philipp Film Corporation are equipped with the new automatic Excelsior Photo Lamp, In this newly invented lamp Adolf Philipp is personally interested and claims it is a most wonderful lamp. Mr. Philipp who will direct all the productions is now busily engaged selecting the cast for the first picture. The Adolf Philipp Film Corporation will produce five reel features and two reel comedies.



ALBERT CAPELLANI PRODUCTIONS, INC. PRESENTS

JUNE CAPRICE AND CREIGHTON HALE

in the Filmusical Comedy

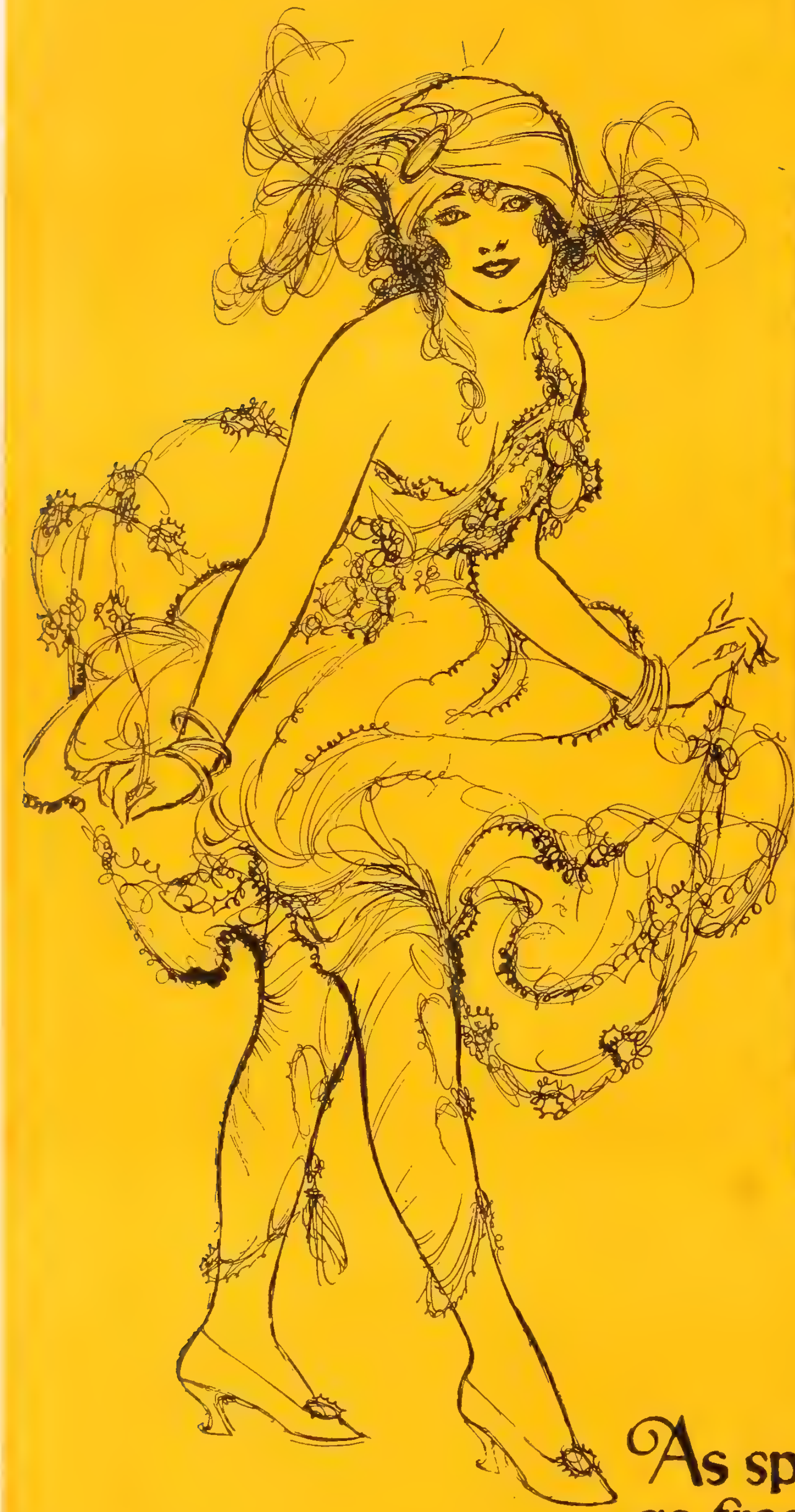
"OH, BOY!"

Adapted to the Screen and directed by ALBERT CAPELLANI From the Musical Success of Elliot, Comstock & Gest

Written by P. J. Wodehouse, Guy Bolton and Jerome Kern

PATHÉ DISTRIBUTORS

"Oh,

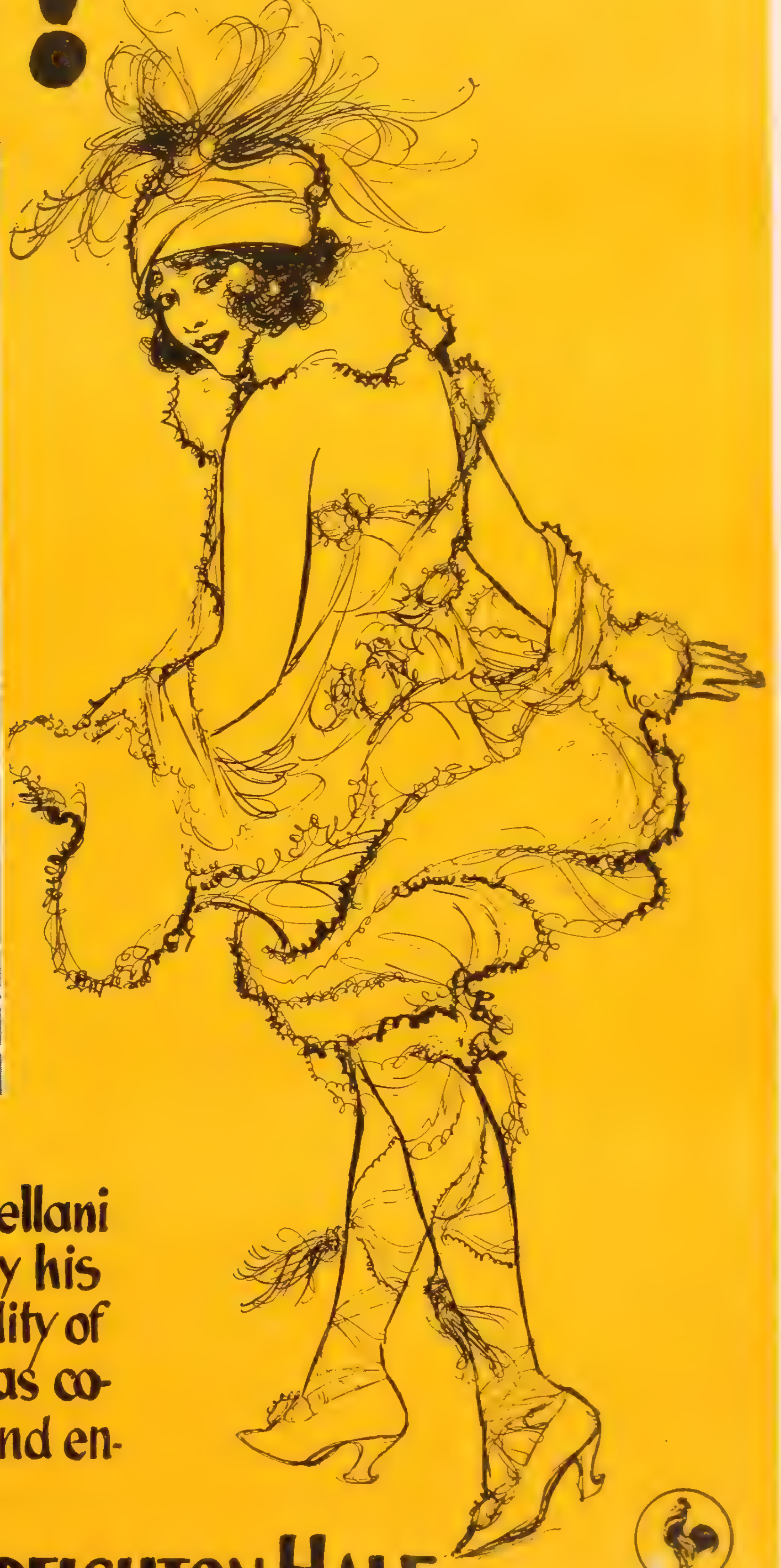


JUNE CAPRICE

As sparkling and as fresh as the dew of a June morning; as spicy as the breezes of far Cathay. The creation of Mr. Capellani himself, the creator of great features.

Boy!"

CREIGHTON HALE



The first of the Albert Capellani productions produced by his own company; of first quality of course. Introducing as co-stars the two youthful and engaging personalities.

JUNE CAPRICE and CREIGHTON HALE

"Oh, Boy!"

On the stage it had 'em coming for two solid years on old Broadway— first at the Princess then at the Casino. It got Chicago and turned em away there for about the same length of time. It has played every city worth a whoop since then because it's a great show!

Now it's a picture, a Capellani picture, a box office picture, with a title, a producer, production and stars that all mean dough!

Friend, you just simply can't afford to pass up this one!

A Six Part Special

PATHÉ DISTRIBUTORS

ALBERT CAPELLANI

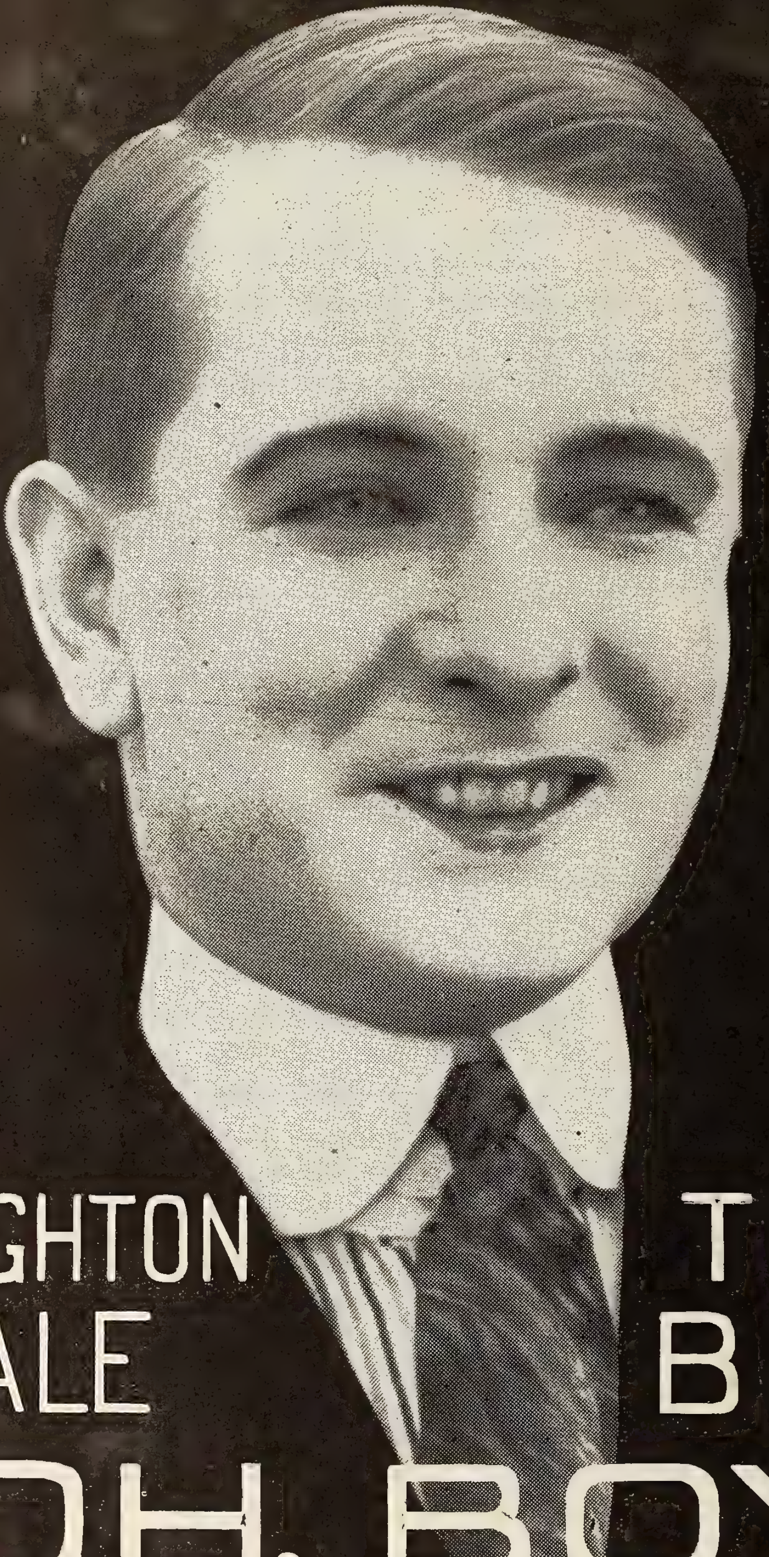
WHO PRODUCED

"OH, BOY!"

FOR

ALBERT CAPELLANI PRODUCTIONS INC.

ADOLF OSSO—VICE PRES. AND GENERAL MANAGER.



CREIGHTON
HALE

THE
BOY

IN

"OH, BOY!"

PRODUCED BY

ALBERT CAPELLANI PRODUCTIONS INC.

ADOLF OSSO—VICE PRES. AND GENERAL MANAGER.

THE GIRL

JUNE CAPRICE

IN

"OH, BOY!"

PRODUCED BY

ALBERT CAPELLANI PRODUCTIONS INC.

ADOLF OSSO—VICE PRES. AND GENERAL MANAGER.

Big Promise for Fox "Checkers"

William Fox's Big Production Is Said to Contain Many Exciting and Picturesque Scenes, Which Press Book Will Help to Exploit

IN connection with forthcoming releases, the Fox Film Corporation makes an interesting statement concerning "Checkers," the screen adaptation of the late Henry Blossom, Jr.'s, play of that name, which, for more than fifteen years, held sway on the speaking stage. "Checkers" has been in course of preparation for four months by Richard Stanton, who has directed a number of leading productions for William Fox, including "The Caillaux Case," "Why I Would Not Marry" and "The Land of the Free."

"In listing this production," says the Exhibitors Service Bureau, "the Fox Film Corporation recognized the tremendous publicity value inherent in a story which had been before the public in spoken form so many years and which had received volumes of laudatory newspaper reviews. This was one of the influences in determining the selection of this drama.

"The press book that is to be issued on 'Checkers' for the benefit of exhibitors will receive unusual attention. It will contain, pictorially, such great scenes as the train wreck, innermost Chinatown, the thrilling horse races at Belmont Park and the inspiring aeroplane scene, besides an extraordinary amount of helpful reading matter."

Exhibitors, it is said, are to be advised to go the limit on the spectacular train wreck. This is a bona-fide wreck, filmed recently on a road crossing Kill von Kull, between Staten Island and New Jersey.

The Raritan River Railroad was prevailed upon to turn over the use of the entire system for one day, Sunday, to the Fox Film Corporation. Two runaway cars, ablaze, were speeded down grade to an open drawbridge, through which they plunged into South River.

"No exhibitor need put brakes on his statement concerning the racing scenes in 'Checkers'—for they were filmed at the famous Belmont Park, Long Island, and on a New Jersey course. Twelve thoroughbreds were entered in the race which figures in the play. Jean Acker, leading woman in 'Checkers,' rode Remorse to victory. All the excitement and thrills which attend big racing meets are registered in this Fox special.

Peggy Hyland is the William Fox star in "Cowardice Court," from the Novel

"Sensational aeroplane scenes also constitute a basis for valuable advertising publicity, while the Chinatown episodes are unprecedentedly accurate in every detail.

"A complete Chinatown district was built at Fort Lee, including even the pavement of the street. Scores of Chinamen were engaged for the scenes to give the exact local color and atmosphere. Sightseeing automobiles and parties pass through the district, while drug addicts, opium fiends and hangers-on loll about the doorways. A celebrated saloon and dance hall, which once was the resort of desperadoes, is pictured in this massive set.

Viola Dana, New Member of "We've Been Up" Club, Tells Thrill

Get together two persons who have had the same experience,—whether it is having the 'flu, or having flew—and an animated exchage of confidences will take place.

Among those at the Metro studio who have been for aerial joyrides are Director-General Maxwell Karger, Director Edwin Carewe and John Ince, and Robert Kurrle, Bert Lytell's cameraman.

When Mr. Karger returned from the East he learned that Viola Dana, Metro star, had been up in the air, too. He went out on the luxurious set where the piquant star was appearing in a scene of "The Microbe," the Henry Altimus story being directed by Henry Otto, and plumped himself down on a sofa beside Miss Dana.

"So you've joined the 'We've Been Up' club? What do you think of the air?"

"I'll tell you what, Mr. Karger—I'm never scared as long as the engine is running—are you? But when they shut it off—whoof!—that awful feeling—"

"It didn't bother me. I thought I would be afraid at first but I soon got over that. He did a figure eight with me, starting over the studio and going away over the Hollywood foothills."

"But the sideslip!" said Miss Dana, punching a pillow into comfortable shape. "Did he do that with you? I love the sideslip. You don't have to lean out to see the earth. The pilot just tips the plane, you glance out, and—there it is!"

Just then Director Otto said "all right, Miss Dana," and the reminiscences were over.

Sidney Drew's Farewell

The last picture in which Sidney Drew appeared, "Squared," is announced for release by Paramount on June 15. This V. B. K. Film Corporation picture was produced by the Drews at the Essanay studios in Chicago while they were playing in a stage success.

Goldwyn Plans for Year Announced July 1

AN exchange of correspondence between Jules E. Mastbaum of the Stanley theatre, Philadelphia, and Samuel Goldwyn, president of the Goldwyn Pictures Corporation, gives light on the Goldwyn "booking" policy for the new year.

Mr. Mastbaum wrote, asking for information regarding the policy of distribution to be followed next season. To this Mr. Goldwyn replied:

"Frankly, as long ago as last December we saw this coming. We foresaw then the questions that you and hundreds of exhibitors are now asking. We knew that this fall would bring vast changes in the industry which no company wishing to hold leadership could afford to ignore. And we backed our belief by preparing half a year in advance.

"Have therefore spent four of the past five months on the Coast co-operating with our production forces in the task of creating, far in advance of release, the powerful pictures needed to meet the new demands.

"Since my return to New York, we have been going over the distributing proposition with a fine-tooth comb. Aided by the presence and advice of our branch managers, we are working out a sales and exploitation plan flexible enough to meet the manifold needs and conditions of the exhibitors of America.

"Naturally, no exhibitor can make his bookings safely until he learns just what our policy is to be. We expect to issue a definite and concrete announcement the first week of July, and I shall be very glad then to run over to Philadelphia and go over the whole proposition personally with you."

Marion Davies, Who Is Starring in "April Folly," for Select

Demure Peggy Wood, who will be Will Rogers' Leading woman in Goldwyn pictures

Leading Man for Elaine Hammerstein Signed

Myron Selznick announces that he has signed Robert Ellis on a long term contract to appear as leading man in Selznick productions. Mr. Ellis has already appeared in two Selznick productions, "Upstairs and Down" and "The Spite Bride," in support of Olive Thomas, and made such a favorable impression that it was decided to engage him exclusively for Selznick pictures.

Robert Ellis is well known to screen fans having appeared in the silent drama at numerous times during the past few years. He left the screen several months ago to resume stage work and became leading man for the Morosco Stock Company in Los Angeles.

His first part will probably be as leading man for Elaine Hammerstein in "Love or Fame."

Christie Looking for Comedy Material

Al E. Christie, who has recently launched the production of feature comedies in two reels, has called attention to the fact that he is depending very largely on outside writers for the furnishing of scenario ideas for his new Special Comedies. Both Al E. and C. H. Christie declare that they cannot over emphasize the fact that in producing feature comedies in two reels, the story material should nearly always be of the type which has frequently been considered as typical five reel comedy-drama material, in other words, it is the idea of the Christies to produce two reel comedies from stories of five reel calibre.

Illustrative of the manner in which material is selected for Christie Specials and Christie Comedies is the fact that stories have already been secured from many well-known writers such as Joseph Franklin Poland, Epes Winthro Sargent, Margaret Tarelton Brady, Hal Reid, William E. Wing and many others.

Screen Plays To Bind Friendship

Robertson-Cole Representative Finds South American Feeling for United States Enhanced Through Medium of Screen

THE American motion picture is doing its part in cementing the bonds of friendship between the United States and other nations, particularly those of Latin America, according to a representative of Robertson-Cole who has just completed a trip through South America.

Predjudices are being brushed aside by the knowledge others gain of American people and American ways through the medium of the screen, according to the Robertson-Cole representative. As an aid to reprocity, the cinematograph is in a class by itself.

American motion pictures have obtained such a strong foothold in South America, that they are shown there now virtually to the exclusion of European pictures which once controlled the field. Take for instance, Brazil where the Robertson-Cole representative made his longest observation. The boys and girls in that country have learned more about the United States in the last few years by frequenting American Cinematograph shows recently popularized there than for whole generations previously. The answer is that it is easier to fix in the memory what pleases the eye and appeals to the sense. It is one thing to learn in this way and quite another to reason out an abstract problem.

"Dramas or comedies which at all convey the true life in the United States have a most unusual appeal to the South Americans," said the Robertson-Cole traveller.

The thinking South American parents who frequent motion picture shows accompanied by their children begin to realize how much their knowledge of the practical and useful in every day objects has been increased. In fact these children know more of the outside world today than the young men of twenty years ago.

It is interesting and almost uncanny to the older men of South America to hear them discuss among themselves some of the wonders of today. They begin very early to have a mind of their own, desirous of learning tangible things that they can appreciate.

"South American authorities are encouraging the exploitation of American films in their country. They are well aware of the vast benefits to be gained by their people from these pictures.

"As soon as American manufacturers get away from their belief that the best is not appreciated in other countries the sooner will they gain absolute control of the export motion picture field.

Fairbanks Picture to Duplicate N. Y. Run

FOR the first time in the history of the Rialto and the Rivoli theatres of New York City, the same production has been scheduled for a week's engagement at each house. The picture to which Managing Director Hugo Riesenfeld is according this signal honor is the Paramount-Artcraft special, "The Knickerbocker Buckaroo," starring Douglas Fairbanks, and the choice was made by public demand.

"The Knickerbocker Buckaroo" has played one week at the Rivoli. Despite the warm weather it packed that big house throughout the week and thousands who could not gain admission were disappointed. Public demand for an immediate return date of the Fairbanks film became so insistent that Dostor Riesenfeld had no choice but to rebook it and it is scheduled for the Rialto theatre next week.

The policy of playing a successful picture one week at the Rialto and one week at the Rivoli was instituted by Doctor Riesenfeld with "The Knickerbocker Buckaroo" because he felt that here at last was a production that merited this deviation from the established weekly change policy. The big business that it brought to the Rivoli and the large crowds that were turned away nightly assured him of the picture's drawing power.

"The Knickerbocker Buckaroo" met with instant favor in New York City. It was received enthusiastically by the Rivoli's patrons and was geenrously commented upon in the daily newspapers. Following are a few of the criticisms:

Exhibitors who have not yet shown "The Knickerbocker Buckaroo" to their patrons may therefore begin to plan for repeat bookings, the distributors point out. If New York opinion can be counted on in this instance, it would seem that the picture were destined to repeat in the majority of first-run houses throughout the country.

Record Ten-Day Run of Hodkinson Release

Packed houses during a ten-day run is the record at the Blue Mouse theatre, St. Paul, Minn., for "As a Man Thinks," Augustus Thomas' Four Star production starring Leah Baird, W. W. Hodkinson release. Originally booked for a week, the public interest necessitated a three-day extension

Fully a week before the opening of "As a Man Thinks" at the Blue Mouse, Manager Rowe plastered the town with announcements heralding the Augustus Thomas feature. Recalling that "As a Man Thinks" in its stage version proved one of the successes of the year in St. Paul several years ago, Mr. Rowe made much capital of its hit in the spoken drama.

THE MYSTERY OF "13"

Plaint of the Authors Is Riddled

EXCEPTION to the recently published plaints of authors that their works are given no chance when produced on the screen, is taken by Harry Rapf, general manager of the Selznick studios.

"Nearly every piece of fiction written has to be considered altered when adapted to the screen," says Mr. Rapf, "for the simple reason that it *is* fiction, and not real. Authors who write fiction are able by their clever style, working, and pen personality to cover up glaring inconsistencies and disguise illogical situations. When a story is presented in film form, however, it is stripped bare of all unreality and every situation must be logical and lifelike or else it will not be accepted by the picture going public.

"The trouble with most novels and fiction is that they consist mostly of words, clever dialogue, descriptions, etc. What we want for the screen are situations, not works. When the big authors can give us these they will find that their stories are not being 'hacked to pieces.' Evidence of this is in the fact that when an expert continuity writer creates a story, it reaches the screen in practically its original form.

"Some novels that take up over 300 pages of reading matter have not enough real story matter and situation to make a two-reel film. Yet look at Leila Burton Well's short story, 'The Naked Truth,' from which the Eugene O'Brien production, 'The Perfect Lover,' is being made. This story consumed only a little over half a dozen pages as it was originally published, yet it is so rich in real human situations, dramatic moments, so full of story matter and plot, that it simply crams a five reel picture to the brim with action.

"When authors say that producers will not pay them in accordance with the value of the time and effort they put on an original scenario, I disagree with them. I know that there is no limit to the amount that Myron Selznick will pay for a good scenario and I believe that the same holds true with many of the other big producing companies. Facts show that the producers have been paying way up into the thousands to get the proper material.

"The trouble with the contrary authors is that they will not give the time to study photoplay construction and the demands of the producers. When they do write an original story for the screen it is not a photoplay but mere fiction in scenario form. There is all the difference in the world between the two. Fiction in scenario form is no good to film producers because it has not enough substance to make a five reel photoplay."

Critic Commends Two Universal Productions

COMMENDATION from Julian Johnson, editor of "Photoplay" and well known picture critic, is offered by Universal in support of the claims that two productions "Pretty Smooth" and "The Weaker Vessel" were somewhat ahead of the ordinary production.

After viewing both pictures Mr. Johnson wrote to Carl Laemmle, president of Universal, as follows:

"I think 'Pretty Smooth' is one of the best crook stories ever put on the screen, for the reason that it is written by a man who knew his medium. It is not the old hokum, but real characters and the real argot of the underworld, as Mr. Veiller reproduced them in his stage play "Within the Law." It is a delight to the intelligence Priscilla Dean makes a real person out of Gertie.

"Paul Powell has a true-to-life, positive uproar in 'The Weaker Vessel.' In this fellow John Cooke, who plays Hanks, he has sprung a comedian of the first water, and not a comedian of antics or acrobats, but an oddity right out of the book of small-town life. Both Thurston Hall and Mary MacLaren do exceptionally good work, but Hanks is so confoundedly, everlastingly funny that I am going to advise all my friends not to see this photoplay on any warm night—you get so hot when you have to laugh that way, you know."

Universal made public this letter because it is considered proof that Universal is producing better and bigger pictures than it ever made before.

THE MYSTERY OF "13"

Named Kansas City Head for United Artists

That Hiram Abrams, general manager of United Artists Corporation, is seeking out a group of specialists to head the distributing depots of the company is further shown this week by the appointment of Harry D. Buckley of St. Louis to the post of sales manager of the Kansas City office of the "Big Four."

For the last six years Mr. Buckley has managed the Columbia and Strand theatres of St. Louis, operated by the Cella and Tate interests. Prior to that, he managed the Garrick in St. Louis for the Shuberts. In connection with his appointment to the Kansas City office, it was stated on behalf of United Artists Corporation that mere ability to sell film was not the gauge by which its sales organization is to be measured. It is felt that Mr. Buckley will bring to his new work an understanding of exhibitor problems, their limitations and their possibilities, that will be of immense value in rendering genuine constructive aid to the theatres in the territory.

A dramatic moment for June Elvidge in "Love and the Woman"

Metro Resigns Nazimova for Two Years

Before leaving for the Pacific Coast Mme. Nazimova renewed her contract with Metro Pictures Corporation, thus setting at rest many rumors which have been prevalent as to the future activities of the great star. President Richard A. Rowland had affixed his signature to the contract on behalf of the Metro Pictures Corporation prior to his sailing for Europe, and only the matter of Mme. Nazimova's signature was necessary to complete an arrangement by which Metro is assured of Nazimova's services for two more years.

General Manager William E. Atkinson announced that the Nazimova productions will be even more pretentious than those which have gone before. An announcement concerning the productions will be made with the detailed announcement of Metro's "fewer and better pictures" policy which will be made public before July first.

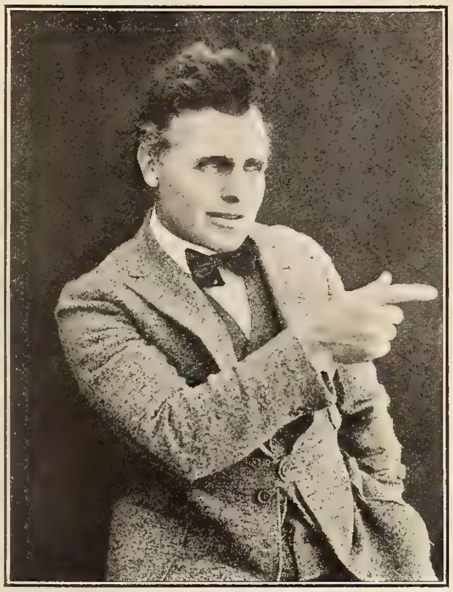
Pearl White's Serial Is Near Completion

"In Secret," Pearl White's latest Pathe serial based on stories by Robert W. Chambers, America's foremost novelist, is now in the last stages of completion at the studio of the George B. Seitz Productions, Inc. Director Seitz is now working on the fifteenth and last episode.

Miss White has as her leading man in the new serial Walter McGrail. Prominent in the cast also is Major Wallace McCutcheon, formerly of the Canadian Army and a veteran of the first two years of the great war.

As Evelyn Erith, the heroine of Mr. Chambers' story, Miss White is said to have a great dramatic role. The part demands much both in the way of action and emotional acting.

Dorothy Dalton in "Other Men's Wives" and William S. Hart and Ann Little in "Square Deal Sanderson" are features of the Paramount program released June 15.



Judge Willis Brown, of Juvenile Court fame, collaborating with World on a picture series

Universal Serial Titled After Three Attempts

The permanent title of the new Universal international serial has been selected. It is "The Thirteenth Hour." This serial, which according to plans will cover more territory than any ever produced, will be released several months from now and according to Universal's officials will receive the greatest amount of exploitation and advertising of any of its former serials.

Eddie Polo, star in "The Lure of the Circus" and many other serials is in the leading role.

The story of the serial was originally written as "The Broken Idol," later changed to "Trailed Around the World" and finally named "The Thirteenth Hour."

"Man Who Turned White" Is Heavily Booked

The success of the first Superior picture, "The Man Who Turned White," starring H. B. Warner, which Robertson-Cole will release through Exhibitors Mutual, is already assured by the large number of bookings will have poured into Exhibitors Mutual headquarters following the Broadway showing of the production.

Poli's Circuit of Connecticut has the distinction of being the first big chain of theatres to obtain bookings on "The Man Who Turned White."

Starts Work on Next

Mitchell Lewis, star in Select Pictures, whose current attraction, "Jacques of the Silver North," is now being shown in the first-run theatres throughout the country, has already commenced work on the fourth of his Star Series productions for Select.

Mr. Lewis and his company, with Robert Bradbury, the new director general of the Mitchell Lewis Producing Company, are now located on the banks of the Columbia River in the State of Washington.

Baseball Depicted "As It Is Today"

Novagraph Takes Remarkable Pictures of Giant Players, New York, in Action, for Pathe Review Release

CHARLES WATSON, president of the Novagraph Company, has just completed making, for the Pathe Review, a series of slow motion baseball studies. All of the star players of the Giants, New York, are shown and so thorough was the work accomplished during five days with the team on the Polo Grounds, New York, that the analysis may be said to go almost as a course of complete instruction.

This achievement, though it had been planned in the very beginning of the exploitation of the slow motion pictures by Pathe, was the result of a mass of suggestions from sporting departments of newspapers all over the country and in thousands of letters both to Pathe Exchange and John J. McGraw.

The early baseball pictures, shown in the Pathe Review, were of non-professionals, and, as open to technical criticisms as they were, Mr. McGraw at once realized their tremendous value as an aid to rapid, intensive training. Baseball enthusiasts wished to behold their favorites make contribution as to "how to play ball." It was only recently that arrangements could be completed to have the pictures made.

During the five days before the normal and the high-speed cameras, the Giants worked on an average of about two and one-half hours in the forenoon, usually from ten o'clock to twelve-thirty, and, knowing how the inside revelation of their different plays were awaited by a great baseball-loving public, put into their work all of the pep, snap and enthusiasm of real championship play. Manager McGraw was tremendously gratified with the results, and when he saw the first projections of the "takes," remarked:

"These are really marvelous pictures and their value as an aid to training is well nigh invaluable. The emphasis and purport of what the ear receives is frequently incompletely carried by the man. But here are demonstrations, appealing to the eye, which cannot be forgotten."

The Novagraph also has pictured George Bothner, the fifty-two-year-old light-weight champion wrestler, in a series of interesting pictures.

One Censor Bans Fox Play, Another Praises

THE differing views and methods of censors are evidenced by the contradictory instances reported on William Fox pictures shown in Springfield, Mo., and Buffalo, N. Y.

What happened in these two cities is contrasted in local newspaper articles of the Buffalo *Evening Times* account of the censorship imposed on Mr. Carver:

"Captain John Marnon, of the Third Police Precinct, walked to the front of the Family theatre yesterday afternoon and ripped from the lobby display frames three pictures of Miss Annette Kellerman, who shows at the Family next week in 'Queen of the Sea,' the film which has made a tremendous sensation in Boston, New York and Chicago.

"'These pictures are not fit to be exhibited,' said the captain to the care-taker. 'Tell the manager I want to see him.'"

A strong contrast to the Buffalo city attitude is shown in an article in the Springfield, Mo., *Leader,* which reports the showing of the Fox production, "Salome" in the following words:

"The first day's presentation at the Landers theatre of 'Salome,' a Fox production with Theda Bara in the leading role, compelled that kind of admiration for which the superb star is said to draw a fabulous salary. Sleek, sinuous, seductive—and all the sibilent adjectives used by the press agent to describe the incomparable Bara—did not overdo the subject, for Bara was all of that, and more."

"The film was witnessed last night by city officials, who said that it would not be interfered with. There were few members in the audience who would have recommended any changes. Salome's veil dance was sufficiently veiled to pass the censor."

Adolf Philipp, President and General Manager of Adolf Philipp Film Corporation

Bonns Leaves Fox Film Corporation

Eddie Bonns, who has been acting as special representative for the Fox Film Corporation with headquarters at the Indianapolis exchange for the past ten months, handed in his resignation, effective June 14. He will take a short vacation before making any future affiliation.

THE MYSTERY OF "13"

"Co-operation is Watchword of United"

Day When Exhibitor and Producer Would Get Together with Mutual Benefit Really Dawned on Formation of United Artists' Corporation, Says Hiarm Abrams, General Manager

THAT the hope and desire to bring about co-operation between producer and exhibitor, upon which idea the United Artists' Association was formed by Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith, is certain of fulfillment, is the impression made on Hiram Abrams, General Manager of the corporation, through his many trips throughout the country of late. The record-breaking business already written on the first release of the company, the Fairbanks picture which is to be put out in September, is given as another proof that there was firm basis for the belief that such an end could be accomplished, when the United Artists was formed.

Mr. Abrams, speaking on the topic during the past week, said:

No Jumping Intended

"When Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith formed their association they had in mind not merely the seeking of a different channel of distribution for their products. It was not their intention to go from one distributing company to another. They intended to depart from all the plans and traditions of then existing distributors, for they felt that nowhere in the industry was there an outlet for their product that would assure to exhbitors the freedom of action that was essential for the proper exploitation of their pictures. Likewise, they felt that their own freedom of action was not assured under contracts that they would be obliged to enter into if their pictures were to be released through outside distributors.

"Only one way seemed open to them: the formation of their own distributing organization, leaving them free to deal direct with the showmen of America, and enabling them to work hand in hand with the men who exhibited their pictures to the public.

"On this was built United Artists Corporation, the first and only organization of its kind, in which the master-artists of the screen were to sell their product direct to the exhibitors.

"And what has been the result so far. In the first place, exhibitors for a long time had demanded genuine open booking, single picture rental that would leave them free to handle pictures as individual units on a basis of pure merit. In answer to this exhibitor demand the United Artists committed themselves to single picture booking, a move that would have been impossible if they had not had their own distributing organization over which they could exercise full and complete control.

"And we are already seeing the fruits of producing with genuine exhibitor co-operation in mind. Mr. Fairbanks is well along in the production of his first release, and by wire and correspondence he has been in constant touch with the home office here, so that when his picture is ready for exhibitors there will be ready with it the finest exploitation aids that can be devised. And the production itself will reflect much that we have gained from the suggestions of the leading showmen of the country, for which Mr. Fairbanks is grateful.

"And the net results of it all are the truly remarkable bookings already secured on the September release. A representative first run of extraordinary length and magniture is assured all over the country, indicating clearly that the direct-with-the-star method of doing business is what the exhibitor wants.

"Every booking contract has been made through the home office of United Artists Corporation, pending the opening of our own distributing depots. The sales managers of two of our fifteen depots have already been announced, and others will follow as quickly as men of the calibre we want for our organization take hold.

"At no time, and under no circumstances, will any productions of United Artists Corporation be handled in any other way than through our own organization. Every exhibitor in the country will at all times know that full and complete control of their productions remain with the United Artists so that in renting the pictures of Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith, the exhibitor, in dealing with United Artists Corporation, is working with the producer-artists themselves.

"Despite innumerable rumors from sources that seek to enhance their own prestige by appearing to have some interest in the operations of United Artists Corporation, I want to state as plainly and emphatically as I can, that no distributing organization, or theatre circuit of any kind or any locality, will have any control or interest whatsoever in the productions of this company. At no time will even the remotest control over our releases pass from our hands. Once and for all, we want to urge exhibitors to ignore absolutely any rumors of this short, and to remember at all times that this company will deal direct with the exhibitors themselves, either through our home office or through our local distributing depots.

"The four artists who have had the courage to break away from the traditions and antiquated methods of the past would be defeating their purposes if at any time taken out of the open market or tied up in any way by interests seeking something other than the preservation of the freedom that the United Artists have won for the exhibitors of the country.

"It is well for the entire industry to be reminded of the foundations on which United Artists Corporation has been reared, and to be assured that those foundations are unchangeable."

THE MYSTERY OF "13"

British Rights to "Topics of the Day" Sold

Timely Films, Inc., producers of "Topics of the Day," announce that they have sold to B. Nichols, managing director of the Motion Picture Sales Agency, of London, England, the entire British rights to this reel. Immediately following the showing of sample prints in London, before leading theatre managers, Mr. Nichols closed the deal by cable. It is understood that these rights were sold at a large figure.

Mr. Nichols reports that British exhibitors have been quick to see the value of "Topics of the Day" as a screen attraction and the reel will be shown in the leading theatres of the British Isles.

Universal Production Is Playing to S. R. O.

"Destiny," the Universal Jewel production starring Dorothy Phillips, who was cast in the principal role in "The Heart of Humanity," with such stupendous success, bids fair to rival the latter production in popularity, according to the stream of reports coming into the Universal contract department daily. Although but lately released, the bookings that pour into the home office for this Jewel feature show that it is possible that all previous records for this actress' pictures will be broken.

Frankie Lee, young player in Stewart Edward White's "The Westerner," released by Hodkinson

Ruth Roland, Pathe Star, Who Has Been Visiting the East

National Board Approves Oscar Wilde Subject

Stating that the screen production of Oscar Wilde's "Lady Windermere's Fan" is "an unusually well done portrayal of Wilde's classical drama, the National Board of Review of Motion Pictures not only gives this subject an absolutely clean bill of health but under the heading "general comment" in its report on the picture says "intensely dramatic scenes are transferred to the screen from the spoken drama with added tenseness. It is a photoplay well acted and well worth seeing."

"Lady Windermere's Fan" is the first of four special classics in pictures released by the Triangle Film Corporation. Charles Dickens "Dombey and Son," H. B. Irving in "The Lyons Mail" and an Ellen Terry subject make up the complete set.

Keenan Is Author of Two Feature Stories

Frank Keenan, after having completed four pictures for the Pathe program, beginning with "The Master Man," is in New York to meet Mr. Charles Pathe before the latter's return to Europe and to consult with Mr. Paul Brunet, Vice-President and General Manager, regarding his coming pnctures. Mr. Keenan declares that his theory of good pictures has been vindicated by the manner in which the plays of the Frank Keenan Productions, Inc., have been received by both exhibitor and public.

It is now learned that under the name of F. X. James, Mr. Keenan was author of "The Master Man," and also of his fourth picture "The World Aflame."

"A beautiful play, told with delicacy and power" is the description the Exhibitors Service Bureau of Fox gives to the Evelyn Nesbit picture, "My Little Sister," just completed.

The second of Madge Kennedy's adventures with the West is "The Wrong Door," a Goldwyn picture which will be released on July 6, it is announced. Tom Bowers is Miss Kennedy's leading man.

"Undercurrent" Features Empey

Permanent Title Given to Special Attraction Which Was Previously Announced Under the Temporary Title of "Hell on Earth"

SELECT PICTURES CORPORATION announces this week that a definite title has been decided upon for the forthcoming Guy Empey special attraction which has been previously announced under the temporary working title of "Hell on Earth." The permanent title will be "The Undercurrent," which more adequately fits the nature of this drama. "The Undercurrent" is a forceful story of life as it is today.

Guy Empey, the soldier hero, author and lecturer, whose first screen appearance was in the picturization of his gripping war story, "Over the Top," will be seen in the principal male part of "The Undercurrent," while the leading opposite role will be filled by Sergeant Empey's co-star, Evelyn Martin. Three other feminine parts of almost equal importance will be played by Marguerite Courtot, Betty Blythe and Sallie Crute.

The story of "The Undercurrent" was conceived and written by Guy Empey himself, while the adaptation for the screen is the work of William Addison Lathrop. It is being directed by Wilfrid North, who directed Sergeant Empey in "Over the Top."

The dominant note in "The Undercurrent" is one which carries a special appeal to the public of today. It is a story of love with the contrasting elements of pathos and happiness, intrigue and design. No truer story of modern life, it is said, could have been written. The filming of "The Undercurrent" was completed this week and work is now progressing on the cutting and titling.

United Picture Hinges on "Mixed Jury"

ONE of the chief arguments used by opponents of the movement for the inclusion of women upon juries is based upon the objection to women being compelled, in the event of the jurors being locked up for the night, to remain secluded with the male jurors. Advocates of women jury service, however, come forward with plans and suggestions that would obviate this difficulty.

Dealing as it does in its story with a lone woman juror, impaneled with eleven male jurors in a criminal court trial, "The Woman Under Oath," the latest super-picture in which Florence Reed plays the star role, embodies the case in point. This United Picture Theatres, Inc., offering, however, deals with the woman juror subject wholly from the angle of dramatic entertainment and strength of story. It favors neither the advocates nor the opponents of woman's legislation and aims only to present a vivid and intense drama that shall stand out as one of the strongest examples of screen art.

decision of a western judge who ruled that this provision of jury law is observed when jurors are kept singly under guard of an officer of the court as well as when they are kept collectively under guard.

Miss Reed, star of "The Woman Under Oath," is credited with having made a careful study of juror procedure at first hand in the Tombs Court, New York City, her investigation and observation extending over a period of days. The effectiveness of this study was borne testimony to by Miss Helen McCormick, Assistant District Attorney of Kings County, New York, who made a special point of the excellence and trueness to life of the jury scene and who complimented Miss Reed on the technical and dramatic verity of her work in these court scenes.

"The Woman Under Oath" will be released June 29.

Mary Miles Minter Is the Parisian Dancer when Starring in "Yvonne from Paris," Her Latest American Offering Distributed by Pathe. This Moment Shows Her Paying Her "Orchestra"

Goldwyn is still carefully guarding the secret of what Geraldine Farrar's next picture will be, counting on surprising the exhibitors when the title and nature of the subject is announced.

Stephen Fox has commenced another William Russell subject for the American. It is to be a drama of the Tennessee mountains, and has for its tentative title "The Other Side of Eden."

Albert Ray and Elinor Fair, the William Fox team, are at work on a new story by George Washburn Child. The working title is "Live Is Love."

THE MYSTERY OF "13"

The Independent Field

Trade Awaits Red Cross Films

Educational Will Shortly Release Pictures, Taken All Over the World, First of Which Is "Doughboys on the Rhine"

FIRST release of the new single-reel productions of the American Red Cross will be made through the seventeen exchanges of the Educational Films Corporation in the immediate future. New negative is constantly accumulating at the Paris headquarters and is being received at the Educational offices in quantities sufficient to insure a regular weekly release that will shortly replace the fortnightly schedule that is to be maintained at the beginning.

The initial subject is to be titled "Doughboys on the Rhine" and will offer a fair sample of the subjects that are to follow.

American audiences are waiting for just this sort of picture, the first to come out of Germany with any comprehensive study of the German people in defeat. Throughout the reel, the American military and Red Cross forces ore kept discreetly in the background, utilizing every foot of film to give a thorough depiction of the Rhine country and its inhabitants. In brief, it is taken for granted that the audiences at home want to see the country and people that the doughboys are seeing, rather than pictures in which the troops are made the primary interest.

Inasmuch as the activities of the Bureau of Pictures began in war time, its productions merit and possess an enviable position in the short subject field. The ovation accorded the original group of ten pictures shown in the Keith vaudeville houses last fall is accounted proof positive of the merit of the subject matter. The new negative, however, must not be confused with that shown before, it being entirely recent "takes."

It is through the maintenance of a staff of high-class cameramen in Red Cross units throughout the world that the Bureau is enabled to present matter, the best of which is selected to make up the new Educational releases.

Emphasis is laid on the fact that these subjects were compiled not with the idea of showing "war stuff" or "news weekly" material, but to present a high type of scenic pictures. The policy behind the production of the new release is intended to produce single-reel attractions that will stand on their own merits, either as scenic pictures, historical subjects, timely features or short-subject novelties.

One of the men engaged in the production of these subjects is Captain Hamish McLauren, formerly press representative for S. L. Rothapfel, of the Rialto and Rivoli theatres. Capt. McLauren has just returned from Paris, bringing a large amount of new negative, and will be engaged for some time in cutting and titling it. His wide experience with theatre audiences and knowledge of what the public likes on the motion picture screen will go a long way towards insuring the quality of the releases.

Michelena "Come-Back" is Reported Success

THE return of Beatriz Michelena to the screen in "Just Squaw," which Robertson-Cole is releasing through Exhibitors' Mutual has been most successful. Whenever Miss Michelena was known before she retired temporarily from screen work, she is reported to have immediately regained her popularity with the premiere showing of "Just Squaw." Where she was unknown, 'tis said, she gathered a new clientele.

"Just Squaw" is selling especially well, according to information from Exhibitors' Mutual. People are still fond of Western melodrama, with a real thrill, and "Just Squaw" has all the elements that constitute a real Western.

Miss Michelena's personal charm and appeal has been recognized even by all the critics in her first vehicle for Robertson-Cole. There is no denying that the personality of this popular favarite suffered nothing whatever by her lay-off from motion picture activities.

With the marked success recorded by "Just Squaw," Robertson-Cole is looking forward to even bigger returns from "The Deadline," which is now receiving its finishing touches in the laboratory, but which will not be released until later in the summer.

"The Deadline" contains ever more action than the stage and screen star's first offering.

An official of Robertson-Cole, in commenting upon the big sale which "Just Squaw" is enjoying, said:

"We expected Miss Michelena would meet with wide favor, but we hardly anticipated the heavy returns "Just Squaw" has already produced. This picture is so full of intense action and human interest that we saw no reason why it should not be a success, but our fondest expectations have been shattered, which gives us courage to look for even more munificent appreciation on "The Deadline."

THE MYSTERY OF 13

A Moment in the Maurice Tourneur Production, "Broken Butterfly"

"Price of Innocence" Meriting Approval

Successor to "Shore Acres and "Way Down East," in the classical character of theme and story, the Buffalo Motion Picture Corporation's production of "The Price of Innocence" with Stella Talbot, is reported playing to exceptional business throughout the United States.

Like the two plays of the dramatic stage, this screen story is based on the lives of "just home folks." Its locale is "Goose Island," a "squatter" settlement off the coast of Maine. Here, as in "Shore Acres" and "Way Down East," in the midst of a quiet and peaceful community of quaint characters, stalks drama and tragedy, tempered with the humor that springs from the reflex of their cynicism and narrowness.

Stella Talbot in the role of Mary Aldron, gives herself in an unselfish attempt to save "Squatter" kin from homelessness and privation. When she returns again to the island, after ten days as the "guest" of Edward Greyson, its owner, she finds its population united in its horror over her action. Tense moments then developed for her.

The production is being distributed by the individual First National exchanges. catch independent

"Boomerang" Road Show

S. Aronowitz of the Quality Attractions Co., of Des Moines, has notified the Pioneer officials that he intends to exploit "The Boomerang" in his territory as a complete road show.

This step was decided upon after mature deliberations. "The Boomerang," in addition to having Henry B. Walthall as its star, due to the big theme, is considered to equal the calibre of many of the pictures that have successfully been handled as road attractions.

Arrangements are now being made to present this Pioneer special first at one of the leading theatres in Des Moines, and shortly after to send out the road organization.

Three scenes from "The Sins of the Children," Pioneer production, the duo in the center being Stuart Holmes and Alma Hanlon, featured players

Continental Tour in Interest of Pioneer

Jerry Abrams, who has been appointed special represntative by the Pioneer Film Corporation, is now on his way across the country with all the latest Pioneer Features. The reception which has been given him at all the exchange centers from Philadelphia to Atlanta is looked upon as an indication that his trip will be a complete success.

He is offering the state right buyers of the country several big Pioneer productions, among them being "The Boomerang," "The Sins of the Children," "The Girl from Nowhere," "Virtuous Sinners" and "Suspicion."

Mr. Abrams' itinerary includes visits to Washington, Baltimore, Charlotte, N. C., New Orleans, Dallas, Oklahoma City, St. Louis, Kansas City, Des Moines, Omaha, Minneapolis, Milwaukee, Chicago, Detroit, Pittsburgh and Cleveland.

Exploits Film Via Petitions

Harry L. Reichenbach, special representative of C. R. Macauley Photoplays, 516 Fifth avenue, New York, has added another novelty to his string used in exploiting "When Bearcat Went Dry." The well known film man has had petitions circulated for signatures throughout the United States. These have been adopted by a number of Anti-Dry Associations, and after they are filled with names will be sent to Washington as a plea against prohibition. The petitions offer unusual exploitation possibilities for "When Bearcat Went Dry."

In addition to the petitions, it is announced that 7,000 book stores, 4,900 drug stores and 5,000 stationery stores have been placarded by Grosset & Dunlap, publishers of the book, from which the motion picture was produced.

In Justice to J. A. Golden

An announcement of the serial, "The Great Gamble," erroniously gave credit to a Sydney Golden as the director. In reality it was Joseph A. Golden who was at the helm of the production, and is to be credited with the success of the picture.

Blackton Organizes New Company

Blackton Productions Superseded by J. Stuart Blackton Feature Pictures; First Release Is Announced

A NEW company to be known as the J. Stuart Blackton Feature Pictures, Inc., with the producer as President and Director-General, has been formed. This corporation will take over the interests of Blackton Productions, Inc., the independent company organized by the producer two years ago.

The J. Stuart Blackton Feature Pictures, Inc., is capitalized at $1,000,000 and though the names of those associated with the producer in the new organization have not been given, it is announced that the new company has the sound backing of several of New York's most influential and financially responsible commercial representatives.

In discussing the details of his new company which is in line with recent announcements concerning his production expansion plans, Commodore Blackton said, "The J. Stuart Blackton Feature Pictures, Inc., is naturally a source of gratification to me since it realizes many film production ideas of long standing. It is my plan to make from six to ten special pictures annually, supervising all the productions made and continuing to personally direct the super-features we shall release.

"We have acquired valuable property adjoining my present studios in Brooklyn, which will enable us to greatly increase our working space along plans already drawn up.

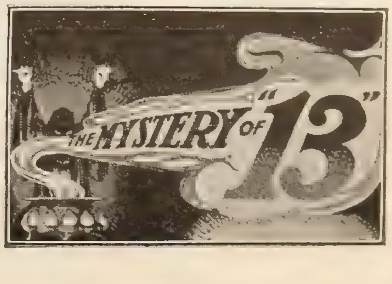
"Associated with me in the work of the new organization will be: Martin Justice, the artist, whom I have engaged to direct some of our new productions and to collaborate with me as art director on all of our features; Jack Martin, my right hand man, who will continue in charge of our studio and technical staff; my son, J. Stuart Blackton, Jr., who will work in the executive offices; and Stanley Olmstead, who will be the chief of our scenario department.

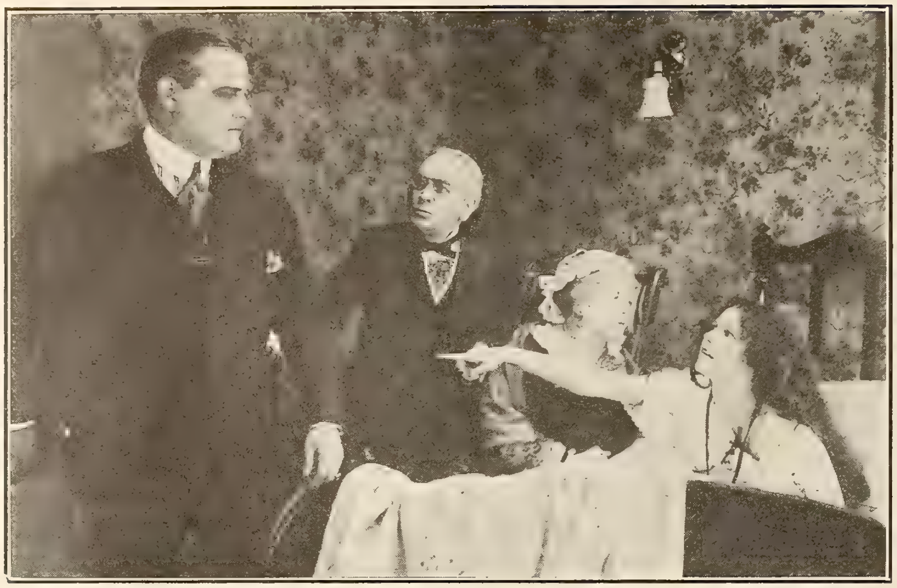
"Sylvia Breamer and Robert Gordon will play the leads in the special features, the comedy roles will be handled by Eddie Dunn and "Lefty" Alexander, Charles and Violet Blackton will appear in juvenile roles from time to time and it is probable that I shall put several other members of by present company under contract.

"O'Brien, Malevinsky and Driscoll, my attorneys, who engineered the commercial details of the new organization for me, have the placing of distribution for our entire product in hand and are now negotiating with representative interests for these rights."

With this news of the new organization, Commodore Blackton also announced that its first release will be "Moonshine," which the producer now has well under way.

Sponsor for "The Lost Battalion," played by original cast, E. A. MacManus, president of MacManus Corporation





Scene from "Reclaimed," featuring Mabel Julienne Scott and Niles Welch. (Alpha Pictures, Inc.)

Mack Sennett to Produce Drama

"Comedy King" to Enter Serious Field and Stake Reputation on One Big Feature Made Regardless of Expense

BRINGING word of the impending production of what is hoped will prove the most ambitious feature ever seen on the American screen, E. M. Asher, personal representative of Mack Sennett, arrived in New York last week. The picture planned is to be a big drama, filled with laughs as well as tears—and more than anything else, with "heart interest." According to Mr. Asher, Mr. Sennett, who has made a fortune with his comedies, is prepared to spend any amount of money on the new picture.

Mr. Asher also announced that Mr. Sennett will set no time limit whatever on the taking of the picture. He will personally direct the taking of every foot of it. When it is done, it will be done; that is all the release date that has been set. Neither has it been decided whether the production will be released through a distributing organization, sold on a state right basis or played as a road attraction at advance admission prices.

Mr. Sennett intends this picture to stand for his future reputation in the screen world.

The big Sennett Studios, covering thirty acres in the heart of Los Angeles, with every known equipment, will be a tremendous asset to the Comedy King in the staging of this big production.

It is to be literally a Sennett picture throughout, directed personally by the "Comedy King." He is ready to do the biggest thing of his life and the coming photo drama is likely to be the biggest thing in his life.

Even in his comedies, Sennett is a lavish spender of money on his productions. In this, his first super-picture, it is assured that his only concern will be to put forth a play that he can be proud of.

Part of the cast has already been selected. Assurance is given that it will be a notable collection of names that will auorn the program. Even the comedy bits of the play will be in the hands of comedians of world-wide reputation. The dramatic parts will have quite as adequate a presentation.

It is a well known axiom of literature and drama that no one can write convincingly of pathos and tenderness except he who has mastered comedy.

This is undoubtedly true of Mack Sennett. No one on terms of intimate familiarity with his work can have come to any other conclusion. The "Comedy King" is capable of a lot bigger and better and more ambitious things than has ever been sent out of his studio.

THE MYSTERY OF "13"

Next Christie Comedy Made on Big Scale

Having begun the production of the third of the Christie Specials, Al. E. Christie is carrying out plans for a two-reel comedy on a much larger scale than employed in either "Sally's Blighted Career" or "Rowdy Ann," the first Specials which have been released.

Having introduced Fay Tincher in two widely different types of roles in these Specials, Mr. Christie announces the third as still another variety for the comedienne. Farce in a city flat—or rather flats—in which several carloads of disappearing furniture furnish the crux of the plot, is the type of comedy to be employed. With Miss Tincher are four principals in a special cast.

Outing-Chester Film on Timely "Water" Subject

"Mr. Outing Climbs Aboard," which is the latest Outing-Chester release, tells a particularly timely story in Outing-Chester fashion. It is the tale of a "dry" expedition colletincg data for the days to come.

First of all the brilliant thought of bottling bath water for posterity is conceived. It is feared that with the coming of prohibition the use of water for drinking purposes will deplete the supply to such an extent that none will be available for bathing purposes.

So we see Victoria Falls—the majestic drop of the Main Falls, the beautiful tissue of the Rainbow Falls, the swirling Eastern Cataract and Devil's Cataract.

Having concluded that the supply is ample, the question of the effect of water on the nervous system arises, and to study this fully what subject like the camel? So a trek to the edge of the vast Kalahari Desert is made, and at a British Remount Depot a great herd of camels is found. They are being broken to ride, and their remarkable gyrations and the eerie attitudes into which they tie themselves suggests to the student that water has a strangely exhilarating effect upon the system.

"Red" Outrages Depicted in Gaumont Graphic

Realization of the seriousness of the Bolsheviki menace may be gathered from the pictures in the current issue of Gaumont Graphic No. 63, showing the destruction the Reds have wrought in blowing up the homes of the Attorney General and other prominent people. It is thought the pictures will bring home this atrocity better than any written word.

Other news subjects shown include the delivery of newspapers in England by airplane; launching of a concrete ship; collision of two steamers near Boston; and arrival in the United States of the first wounded Czecho-Slovak soldiers.

Rivington M. Bisland, House Manager of the Rivoli Theatre, New York

Here are moments in three D. W. Griffith Productions to be shown on Broadway this summer. At the left is one from "The Mother and the Law." In the center is an example of the elaborateness of "The Fall of Babylon" and at the right is a dramatic moment in "Broken Blossoms," the tragedy with which Griffith opened in New York May 13

Henley to Use New York Studio for Production

A studio in New York has been leased by Frank G. Hall for the use of Hobart Henley Productions, Inc.

Mr. Henley, who recently formed his own producing company, has begun work on the first of a series of four special productions to be released by Mr. Hall, and expects to have it completed and ready for showing in six weeks. John Cumberland and Corrinne Barker have been signed to play two of the principal leads.

"Everybody's Business" Is McGovern's Business

Complaint is made by H. J. Shepard of W. H. Productions that Elmer J. McGovern is now buisily at work butting in on "Everybody's Buisness." This of course is literally speaking, as it happens that at the present moment Elmer is busy editing the photoplay of that title, which will shortly be released by W. H. Productions Company on a state right basis.

New Klutho Product Is "Sunbeam Comedies"

Owing to a regrettable error in the issue of June 7, the trade name of "Sunshine Comedies" was given the forthcoming series made by H. J. Klutho, president of the Florida Film Corporation, rather than "Sunbeam Comedies" as they are to be titled.

These comedies will depend on a real story, rather than slap stick, knock-about antics, for their effect.

Australian Rights Sold

Australasian Films, Ltd., have purchased Outing-Chester Pictures rights for Australia, New Zealand and Tasmania. The deal was negotiated by Harry G. Musgrove, managing director of the company, on his recent visit to New York, assisted by Wynn Jones, manager in the company's offices in New York.

First Great Authors' Picture Ready June 15

INITIAL presentation of the first of the widely announced Great Authors' Pictures Inc. productions, Stewart Edward White's "The Westerners," will be given at the Kinema theatre, Los Angeles, on June 15. The picture is booked for a two weeks' run.

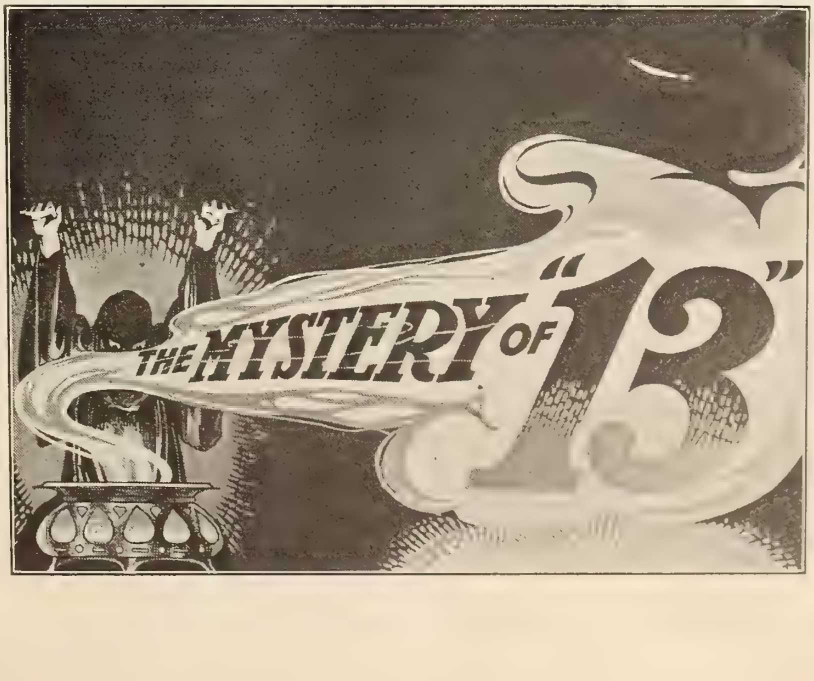
This pre-release showing of Benjamin B. Hampton's first contribution through his own company to what is hoped to be a new standard of motion picture production, a standard shaped and participated in by a group of America's best-known authors, was closed by Harry H. Hicks, manager of the W. W. Hodkinson organization in Los Angeles. This booking marks Mr. Hicks' entry once more as a sales organization factor in the exchange life in Los Angeles.

"The Westerners" presentation at the Kinema is reported to be one of the most advertised and talked-of events in picture circles on the Coast.

Stewart Edward White has not been out of sight or hearing of the Hampton studios during the past ninety days, while "The Westerners" was in the making. He has sat in judgment with Mr. Hampton and Edward Sloman, the director, upon all scenes taken, has aided in the cutting and editing of his picture, and has personally titled it into one of the most vivid of stories.

"The Westerners," instead of further emphasizing the single-star standards of the past, emphasizes the all-star principle of giving every important role to some notable player who has been starred, featured or co-starred elsewhere. The all-star cast of this production comprises Roy Stewart, Mildred Manning, Robert McKim, Graham Pettie, Wilfred Lucas, Mary Jane Irving, and a boy, Frankie Lee.

It is understood that the Hodkinson Corporation considers this production one of the best it has ever handled.



Clara Kimball Young Arrives in New York

CLARA KIMBALL YOUNG has arrived in town to meet her manager, Harry Garson, and to talk over her plans for the future," says W. H. Rudolph, Mr. Garson's Eastern representative. "While here she will purchase several beautiful gowns to be used in 'Eyes of Youth,' which will be produced on the coast and will be the first of her pictures to be released independently.

"The Selig studio which Mr. Garson recently purchased in Los Angeles, and which he has modernized in a thoroughly up-to-date manner, making it one of the finest in the country will be ready for Miss Young's occupancy upon her return to the coast.

"Mr. Garson postively refuses to state at present how Miss Young's pictures will be released," says Mr. Rudolph, "but will announce his policy within the next ten days or so, but he did say that she will make only four big features a year, each one of which will be a special.

As regards Miss Young's lawsuit pending in the courts, Mr. Rudolph says that there is a rumor to the effect that everything has been settled amicably with Mr. Selznick.

"Mr. Garson has been in town for the past few days winding up his business on 'The Unpardonable Sin' for which all territory has been sold and reports that his second Blanche Sweet production, 'The Hushed Hour,' is selling very rapidly, nearly half of the United States being sold up to the present time, and that nearly all of the buyers who purchased 'The Unpardonable Sin" are scrambling to buy this one.

"Amongst the prominent buyers are: Jones, Linich and Schaefer, of Illinois; Friedman Corporation of Minnesota, North and South Dakota, Wisconsin and Iowa; Pioneer Film Corporation of New York State; H. F. Jans of New Jersey; Merit Film Company of the Mountain States and many others."

Presenting Dolores Cassinelli in Her First Albert Capellani Production, Inc., Picture, "The Gutter," for Pathe Distribution

Best Bennison Picture Is for Release July 1

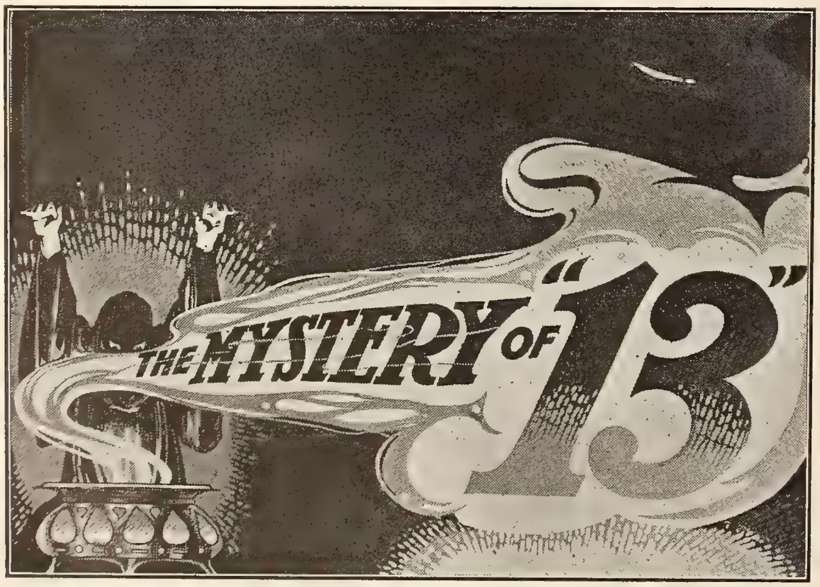
A BIG increase in bookings for the Louis Bennison Star Series productions, produced by the Betzwood Film Company and released through Goldwyn, has been noted following the player's latest release, "The Road Called Straight," now being played in the more important second and third run theatres throughout the United States and Canada. Goldwyn reports a gratifying number of contracts for every picture of Bennison's first series, from "Oh, Johnny," his first screen vehicle, to "Lord Jim," the last of the initial series, still several weeks from release date.

Goldwyn promises an unusual exploitation and showmanship campaign for the next production, "High Pockets," in which the star is supported by Katherine McDonald. This production will be released July 1, and for it the releasing company's publicity and service departments have prepared distinctive aids for exhibitors. Special paper and other advertising accessories have been prepared and the service department is ready to advise personally with any exhibitor on a campaign suited especially to his particular needs.

Officials of Betzwood and of Goldwyn regard "High Pockets" as the best picture in the present Bennison series. The play is a romance of the West in which Bennison, as the hero, is given excellent opportunities hitherto unexcelled to show the screen stuff that is in him. It was produced under the personal direction of Ira M. Lowry.

Mrs. Corbaley Joins Palmer Company

The Palmer Photoplay Corporation of Los Angeles announces the appointment of Mrs. Kate Corbaley, photoplay author, as manager of its manuscript sales department, succeeding Miss Ruth S. Allen. Mrs. Corbaley has for several months been in charge of the reading department of the Palmer Corporation.



Several Shifts Made in Jensen & Von Herberg Chain of Houses

Several changes in the management of theatres of the Jensen & Von Herberg circuit have been made, following the announcement that Ralph Ruffner has resigned from the management of the Rialto, Butte, Montana, to take charge of the Rialto in San Francisco—not a Jensen & Von Herberg house.

E. J. Myrick, for nearly two years manager of the Liberty, Portland, Ore., goes to Butte to take charge of the Rialto there, and his place at the Liberty is taken by P. E. Noble, who has been in charge of the Columbia, Portland. A. C. Raleigh, who has been advertising manager of the American, Butte, becomes manager of the Columbia in Portland.

It is rather unusual that both of the Portland men are now from the American, Butte, a competing house. Mr. Noble was manager of the American up to about a year ago.

Comedies Are Bought for Dutch East Indies

Leon Schlesinger, for years connected with the Inter-Ocean Film Corporation, and who has opened permanent offices in the Candler Building, New York, has closed a deal for the Black Diamond comedies for the Dutch East Indies and the Strait Settlements.

He is the sole American buying representative of the Oriental Trading Company of Java, and states he is always in the market for pictures likely to be suitable to his market.

"Little Sambo," the pickaninny who makes such an excellent foil to Baby Marie Osborne, will be seen in the little player's next picture, "The Little Diplomat," released June 15.

"Oh, Boy," Albert Capellani's rendition for Pathe of the musical comedy success, will be introduced to the public in a pre-lease showing of two weeks at the Ziegfeld theatre, Chicago, beginning June 7.

In and Out of West Coast Studios

By J. C. Jessen

Vitagraph News Bits

Antonio Moreno and Carol Holoway are at work on the tenth episode of their serial, "The Perils of Slumber Mountain," which is being staged under the direction of William J. Bauman.

The William Duncan Serial Company which left Los Angeles recently for Huntington Lake, there to stage the exterior scenes for the first few episodes of their latest chapter play, has found working conditions and locations so well suited to their needs that they now plan to erect all necessary sets there and stage both interior and exterior for the first five installments at the resort.

Under the direction of David Smith, the Bessie Love company this week completed the production of "Hurrying Fate and Geraldine," adapted from the story of the same name by Florence Morse Kingsley. Wallace McDonald appears opposite Miss Love with a supporting cast, including Aggie Herring, Dorothea Wolbert, Frank Hayes and Jake Abram.

Larry Semon this week completed the fifth of his Special Unit comedies, "Simple Life," and left for a short vacation in the mountains.

Universal Newsettes

Harry Klein, recently sent to the coast from New York by the Universal Film company, was this week formally installed as production manager of the company's western plant, Universal City. Whether he is to be made general manager of Universal City will not be announced until after a conference of the company heads following the arrival of President Carl Laemmle, who is scheduled to reach Los Angeles, Friday, June 6.

Work on four new feature productions was this week begun at the U studios.

Harry Carey is at work on the early scenes of another five reel western melodrama entitled, "Jim of the Rangers." The story was written by G. D. Lancaster and will be staged under the direction of Jack Ford, with Gloria Hope and Claire Anderson in the leading feminine roles.

Lynn Reynolds who recently completed the production of Joseph Medill Patterson's novel, "A Little Brother of the Rich," has started work on another six reel feature, "Brute Breaker," a story of the Canadian logging camps written by Johnson McCulley. Katherine Adams and Frank Mayo have the leading roles.

George Seigmann has started to work on a screen version of Sada Cowan's play "Playing the Game," which was produced on Broadway by Henry B. Harris. The story will be done in six reels with a special cast in which no one will be featured.

Paul Powell this week returned to the U studios from Mount Baldy, where he had gone to make the concluding scenes in the Monroe Salisbury production "Devils Have Their Friends." Upon his return to the studio, he turned his star over to Rolin Sturgeon who immediately began work on "Sundown Trail," a story of the West written especially for Salisbury. Alice Elliot, Clyde Sillmore, Clyde Stockdale and Griffith Elminguez appear prominently in the supporting cast.

About Metro Players

After a month's vacation in New York, Nazimova and her husband George Bryant, arrived in Los Angeles Saturday, June 7. Nazimova is to start production at once upon another Metro picture, title for which has not yet been announced. Inasmuch as George D. Baker has left the coast for New York, where he is expected to remain for the summer, it is thought that Herbert Blache will direct the forthcoming production.

June Mathis, head of the Metro scenario staff, left Los Angeles this week for San Diego, where she is to spend the first vacation she has had during her four years with this company. Although no official announcement of the purchase has been made, the fact that she remarked before leaving, that she was going down where it is "Fair and Warmer" and that she would hang her hat on a "Willow Limb" and take a well-earned rest may be a hint that the Metro people are contemplating buying those two plays for future production.

Edward Sarewe, having completed his contract with Metro, this week left Los Angeles for New York, where he is expected to establish permanent headquarters.

Fox Studio Doings

After a week spent in San Francisco making ferry-boat scenes, the Tom Mix company has returned to the Los Angeles studio where they are making the final scenes for the H. H. VanLoan story, "High Speed," under the direction of Edward J. Le Saint. Upon its completion both star and director are to leave on a vacation, Le Saint to visit his home town, Cincinnati, Mix to take a run out into the mountains. Upon their return they are to start work at once upon the production of an original story written by Mix under the title, "A Hard-Boiled Tenderfoot."

Under the direction of Harry Millarde, Madlaine Traverse is at Huntington Lake.

At the Ince Plant

Charles Ray is next to be seen in a crook's story being made at the Thos. H. Ince Studio by Director Jerry Storm under the working title of "The Crooked Straight." This story was written for Ray by Julian Josephson and has to do with the innocent youth being made the tool of crooks for a time. The entire cast for the production has been selected.

Announcement is made from the Ince Studio that Dorothy Dalton subject being filmed in New York has been given the final title of "La Apache."

Henry King who for the past eighteen months has been director of William Russell American Studio at Santa Barbara, has been engaged by Thos. H. Ince and began his directorial duties this week in the filming of the screen version of Mary Roberts Rinehart's story, "Twenty Three and One Half Hours' Leave," which will offer Douglas MacLean and Doris May. These co-stars have finished "What's Your Husband Doing" and it was originally intended that "Mary's Ankle" should be filmed next but this program has been changed.

J. Parker Reed, Jr. has returned from New York, where he disposed of his initial production starring Louise Glaum and he has now completed arrangements for the filming of additional stories. Ida May Parke is to be the directoress of Miss Glaum and filming of an un-named story has been commenced.

Here and There

To celebrate the official opening of the new Francis Ford studio, an informal "stage-warming" was held at the new plant at 6040 Sunset Boulevard on the evening of Saturday, May 31. The guests included many of the best known members of the local film colony, the officers of the company and the members of "The Mystery of 13" company. Dancing and a buffet lunch occupied the guests until after midnight when the party broke up.

Things are unusually quiet at the Brunton studios this week.

Dustin Farnum, Frank Keenan and the Mary Pickford company are between pictures. Alan Dwan is busy with his production of Richard Harding Davis' story of Latin-America, "Soldiers of Fortune." Bessie Barriscale, under the direction of Henry Kolker, is still at work on the production of "The Woman Michael Married," Kerrigan has not yet completed his picturization of "A White Man's Chance" and Hayakawa is busy with a new production, "The Illustrious Prince."

The Mitchell Lewis company, produc-

Hollywood Hokum

JUNE 21, 1919 **NEWS** **MORE NEWS**

Very warm.

John Flynn is in town.

Fred Stone is in town.

Carl Laemmle is with us.

Will Rogers is coming to our town.

Maurice Tourneur is back from New York.

Sam Rork is back from New York.

Sunshine Comedy girls are organizing an Art Club.

King Baggott is coming west for a serial.

May Allison did housework this week at the Metro Studio.

Doug Fairbanks is thirty-six years old, but who would believe it.

Eddie Cline is now on the Fox Comedy lot, yes, directing.

Claire Du Brey bought a $2,000 gown the other day for $28.

Clothes are getting scarce at some of the studios since the weather became warm.

Mary Anderson is wearing boys' clothes. We hope she won't go to smoking cigarettes.

That Winton machine recently purchased by H. H. Van Loan, we now learn, is of a Marne blue.

Bessie Barriscale broke up a scene the other day because an army of ants marched up her left arm.

That six acre ranch A. S. LeVino has owned for the past year has been sold to an eastern millionaire.

Roy Carpenter, Fox cameraman cranking on Evangeline, is a proud father and threatens to name the girl Evangeline.

Vic Schertzinger was chased off the Goldwyn lawn the other day by the garedener, who carried a pitchfork. There was no argument.

National has a scenario writer named Hoppie Hopkins. Nothing is said about whether he uses the festive needle.

Lieut. I. H. Morgan is back from the photographic department of the A. E. F. and is now shooting at Brentwood Studio.

Two dozen bucking bronchos have been purchased by Goldwyn for Will Roger's picture and all have been named after the stars.

Smiling Bill Parsons and friend wife, Billie Rhodes, are soon to cruise about in the Pacific. First stop, Honolulu.

May Allison has been made an honorary life member of the I. A. T. E. M. P. M. O. of United States and Canada, Fresno local, No. 599.

Mabel Normand has adopted a baby burro. Nancy, the mother, a member of the Goldwyn forces, has made no objection to her child having a foster mother.

Jack Mulhall has been married five years and he celebrated the day in a rakish way. Took his wife a few friends and went out to Vernon Country Club.

"A Sporting Chance," starring Gladys Brockwell, is said to be the most sensational story she has ever appeared in. We'll stay.

Bernie Bernstein is at it again. He has collected twenty-five lions to appear in one set which will be named the million dollar scene.

We have a surprising bit of news this week to announce. Roual Walsh after completing "Evangeline" will start on another big book play."

Bert Lytell has refused to play a dual role prescribed by a submitted scenario. One characterization is that of a monkey.

Directors of the future are to discard puttees and wear leather coats instead. We know this to be a fact because the assistant directors have started the vogue.

Bill Duncan has been at Huntington Lake for a week and up to the minute of going to press we have not received any fish stories.

C. Gardner Sullivan and Bert Lennon have each organized a baseball team composed of Venice kiddies and are on the fair road to becoming diamond magnates.

From Charley Giegerich's carbon copies we learn that the "Simple Life" has been completed. In this instance it is a comedy and will be labeled such.

Viola Dana has a beautifully embroidered Chinese kimona which she purchased just after some shoplifter touched her for $400.

Madge Kennedy was to be treed by a bear but the bear didn't know they were just in fun and insisted upon going right up the tree after Madge and thus ended a beautiful day.

With the warm weather upon us Henry Walthall and Bert Bracken find a trip to Truckee snow county exceptionally desirable for "The Confession."

Will Ritchie called up the Lasky Studio the other morning at two o'clock to report that he was still working although he hadn't been to the plant for a week.

When asked how she liked her new leading man, Roy Stewart, Katherine MacDonald just bubbled over with originality and said he was different—"He's so unhammy".

Tom Geraghty is working every day, even though he was given a $1,000 bonus by Louis B. Mayer for writing a script for "In Old Kentucky" by the date the company wished to begin production.

Just when everything settles down peacefully after our municipal election, Bob Brunton comes out with a statement he has to have a chief elected for his studio fire department. We hops for less mud slinging.

Now that the federal judge has told Select they can sue Clara Kimball Young for damages, there are many speculations as to what amount they shall ask for when they bring such a suit.

Darrell Foss is a candidate for a Carnegie medal. He jumped into the frigid waters of the Merced river and landed on a floating log, which was so cold it made his teeth ache—speaking of the water.

"Mother" Anderson has introduced a knitting of rugs, using strips of worn out silk hosiery as yarn, all of which is said to afford desirable pastime while waiting for a scene. Never having tried it, we do not recommend it.

Mitchell Lewis wired from the mountain wilds, "rush another Bell and Howell. Jones fell five hundred feet with ours. Is ruined, send another cameraman if you can." Suspense building we say.

"A big uproar of laughter from Coast to Coast" is predicted for Doug MacLean and Doris May when their first picture, "What's Your Husband Doing," is released, meaning of course that the people will laugh with them and at them.

Bill Conklin the Ince heavy is in bad. He introduced that game in which a fly decides who is the winner by alighting on a coin. Bill had all the boys playing with him until they found he had molasses on his coin. Isn't that just like a heavy.

Enid Bennett has put one over Mohammet. She loves to climb the mountains but being unable to bring the mountain to her she moved to the mountains, which is logical if nothing. Now we may expect to learn that she hikes to the top of some peak every morning just to whet up an appetite.

Charley Ray has gotten into bad company. His next picture has him playing around with a band of thieves but from what we know of Charley we believe he will be able to look old man temptation right in the eye and tell him to—go jump in the ocean.

Now that the straw hat season is well upon us Al Christie threatens to take up his former pastime of crushing hats. Al has not been tempermental since the war begun but is ready and willing to prove his ability in this line if the dealers will only put on a bargain sale.

Director Frank Lloyd is going to try to save a life every time he has a chance. The other day a little girl fell from a tree for a scene but a naughty limb caused her to miss the rug in which she was supposed to fall, Frank caught her in his arms and—she hugged him for five minutes.

Frank Woods has completed a study in black and white entitled "Concentration" and now that the editorial staff of Hokum practiced on the entire page we believe we are entitled to a diploma as being a graduate "Concentrationist." We never thought much of the correspondence courses before.

Dave Butler who has engagements ahead for the next several weeks was sought by another company, but being told he was very busy they urged him just to come down for a little while, "We want you for just one expression," whereupon Dave replied, "I never appear in any pictures with less than two expressions," all of which is said to be very witty.

Tony Moreno, Carroll Holloway, Bill Bauman and Vitagraph Co. are hooverizing on time and incidentally slipping one over on the weather man who sends the fogs every morning. After considerable research they decided to work under the lights at the studio in the morning and do the ocean shore scenes in the afternoon after the fog settles, which is another way of keeping in out of the rain.

CURLEY'S CHATTER

Being the Mutterings of Our Honest Elevator Man Boiled Down

"Some day some bright fellow is going to have a live hunch and organize the Honest Pay All Your Debts Film Company, just to be different and he'll make a barrel of money. What I mean is all film companies are honest now but some times you have to sue them to keep them so."

A press agent we know is up in arms against a fellow what outlied him. According to this fellow's application, in writing, he has done everything but kill the Kaiser and the adventures of Robinson Crusoe or Captain Kidd are child's play in comparison to what he has achieved. But it is just like a press agent to get sore when somebody else pulls a wild one. But what Hokum is sore about is that the press agent won't give the name of the applicant.

---

ing for Select, has returned from Lake Memet high up in the California mountains, where they have been making exterior scenes in the production of "Jacques of the Silver North" and are at work on the Brunton lot, making interiors for the same production.

Robert M. Bradbury is directing the production with a cast including Gloria Payton, Patricia Palmer, Joseph Swickard and Frank Wilson. The story was written by Ethel Hill.

Under the direction of Joseph Franz, the William Desmond company is busy at work on the production of a new Jesse D. Hampton story written by George Elwood Jenks under the title, "A Sage-brush Hamlet." This is a western melodrama. Desmond is supported by a cast including Marguerite Del La Motte, Tom O'Brien, Bill Patton, Florence Gibson, Frank Lanning, Ed. Piel and George Field. Harry Gorsted and Billy Foster are the photographers.

King Baggot, former Universal star and later independent producer, has left New York for Los Angeles, where he is soon to begin work in the stellar role of a serial to be produced by a new company organized by Louis Burston, organizer of the Francis Ford and company and the man who arranged the sale of that organization's first and present chapter productions.

In his new picture, Baggot will appear in the role of scientific detective, a character created by the author of the story, John B. Climber, author of a number of successful scripts recently produced on the coast. No title has thus far been assigned by the new production.

Work is to start at once on the construction of studios for the new company on a site recently purchased on Sunset Boulevard near the Ford studio. The company will not wait until their plant is completed, however, to start production but immediately upon Baggot's arrival will lease stage space from one of the other companies and begin work.

Bertram Bracken is at work selecting a supporting cast for Henry B. Walthall for his next National production, a screen version of the stage success, "The Confession." Jack Laver, Bracken's assistant, has left for Truckee in search of exterior locations for this production.

William Seiter has started production on a new De Haven picture at the National studios. The story was written by Seiter in collaboration with Robert McGowan.

Under the direction of Colin Campbell, the Katherine MacDonald company has nearly finished work on their second production, a screen version of the novelette by Margery Land May entitled, "The Bleeders," scenarioized by J. Grubb Alexander. Roy Stewart appears opposite Miss MacDonald with Kathleen Kirkham, Clarissa Selwynne, Winter Hall, Wedgewood Nowell and Lillian Clark in the supporting cast. Bob Brotherton is photographer.

The Mary McLaren company this week returned from San Francisco, where they had gone to make night scenes under the direction of Tod Browning for "The Petal on the Current."

Equipment Service

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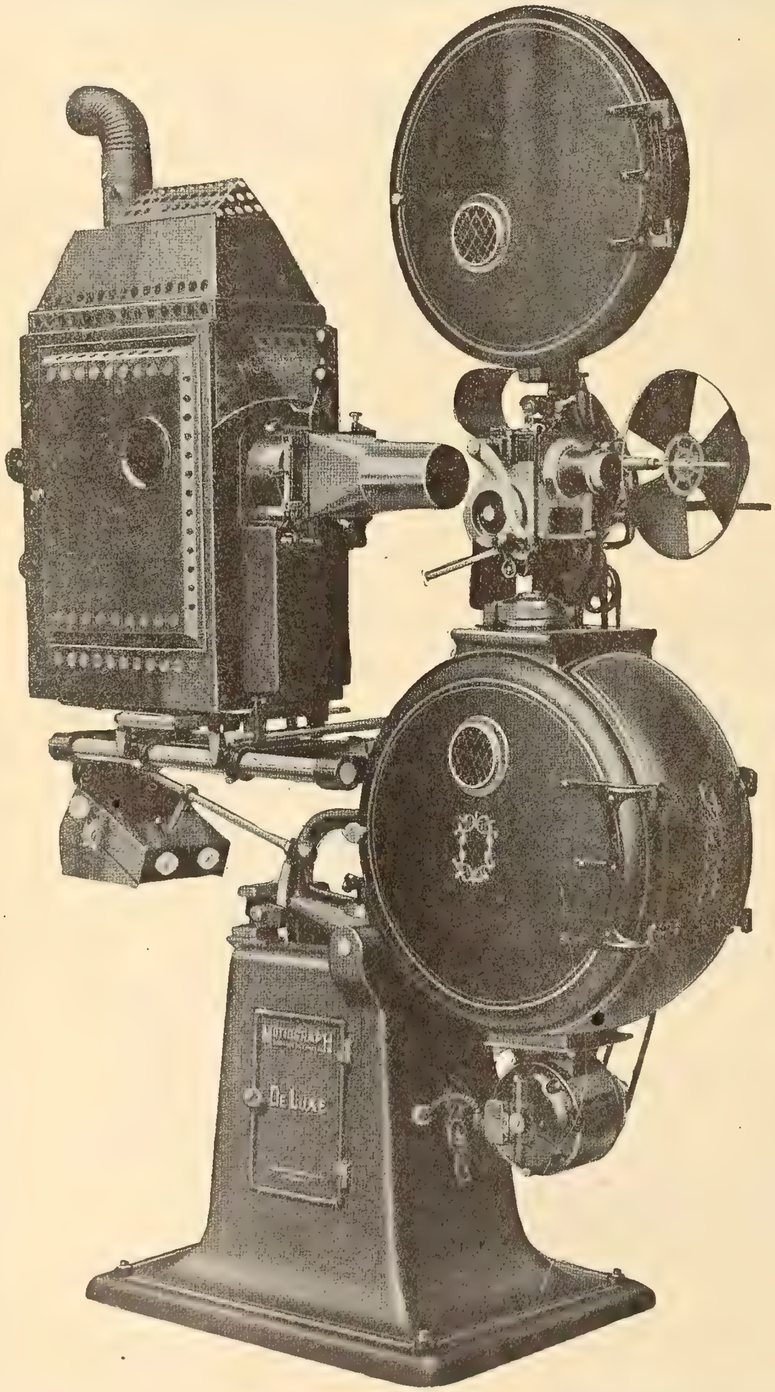

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No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. L. Bragdon..*Technical Editor*

Eliminating Projection Room Hazards

IN carrying on the general discussion of safety in motion picture projection we come to a question which is of considerable interest at the present time due to the great number of theatres which are being built or which are being planned.

This question involves the care and handling of the film while it is in the theatre and is not being actually run in the projectors. In the construction of a new house or in the alteration of an old one, the man who is doing the building should see to it that one of two plans is followed.

First: That a projection room is constructed which is so large that the film which is not being used may be stored in metal receptacles far enough away from the projector as to be inaccessible to the man who is operating the machines. Further that the projection room be equipped with a rewind outfit which shall be of the enclosed type, so that the film which is run through it may be absolutely protected from contact with anything in the way of electric lights, steam pipes, etc., which may be exposed or which might be in any way a remote cause for danger. We are taking it for granted that the projectionist is not given to smoking in the projection room. In this case there is no protection other than the police force.

Second: The best method of protection is the construction of an absolutely separate and independent room, connected by a fireproof door with the projection room proper, in which films may be stored and rewound while not in actual use in the machines.

The reason for constructing this second room is obvious. It allows the projectionist the opportunity of rewinding and handling the film without the necessity of an enclosed rewinder, so that patches and other defects may be the more easily detected and remedied.

During the projection of a picture the assistant projectionist can be rewinding the used films without interfering or in any way distracting the attention of the chief projectionist whose entire attention should be centered on the work of putting the best possible picture on the screen. It also gives a safe and proper storage place for films. It can be illuminated as desired and otherwise equipped so as to bring about the greatest possible efficiency without interfering with the illuminating conditions necessary in the projection room, in order that the projectionist may be in a position to handle his machines with the maximum efficiency.

Whichever of these forms of construction is used a theatre man should make sure that every heat-carrying object, whether it be a rheostat, steam pipe, electric light, radiator or other device, is surrounded with a wire protector having sufficiently small mesh, so that it is absolutely impossible for film to come in contact with these devices, which when unprotected are a decided menace.

The use of the enclosed rewind is most strongly advocated in the case of a single projection room in which the projection machine as well as the rewind table is located. There is no doubt of the inconvenience of using this type of rewinder, and the danger that the inspection of the film will not be sufficiently detailed to insure its coming through the projector without a break, but as long as we have smoking projectionists and those who care absolutely nothing for their profession other than their pay check and have no respect whatever for the public welfare, advantage must be taken of all possible devices to eliminate what small danger there is to the audience and to protect as far as possible those class of men from their own lack of respect for their personal well-being.

Our attention was recently called to one of the most inexcusable and unthinkable forms of gross neglect which we have ever heard of. There must be other houses in which the same thing is being done, but we sincerely hope not.

The location of the rewind table was in the rear of the balcony, outside of the fireproof projection room. This is a condition which is inconceivable and which we hope is not being

(*Continued on page* 4213)

Equipment Operating Projection Questions Answered

A Signal System

By J. C. Maguire, Macomb, Ill.

First Prize—$10—Class 4

WE have a set of buzzers. One located in the ticket office is controlled by the operator in the booth. One in the booth is controlled by a button from the ticket office and a button from the keyboard of the piano. One near the piano is controlled from the ticket office and the booth.

The buttons in the ticket office are in a position where they can be reached by the ticket seller, ticket taker or by the ushers. This puts the whole force in touch with each other, the ticket office, operator, musicians and ushers.

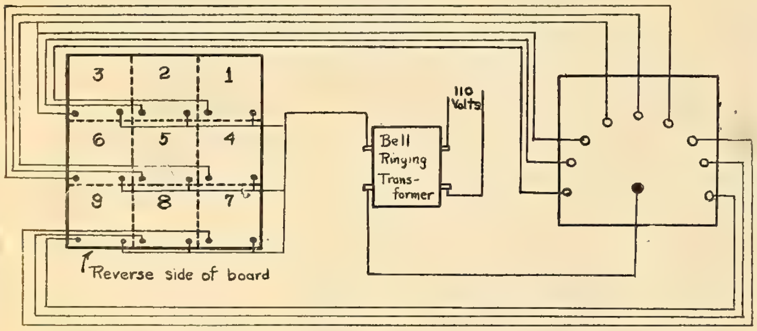
This card hangs on the button in the ticket office and on the piano which signals the operator:

1 ring—frame picture up
2 rings—frame picture down
3 rings—clear up light
4 rings—speed up
4 rings—pause-1 ring;—slow down
1 long ring—shut down house lights.

This card might indicate at first that the operator needs to be told how to operate but this is not the purpose. The operator does his own rewinding and if the film breaks he must do the patching and also put the picture over. We have a 93 ft. throw and our picture is 12½ ft. wide. Sometimes a misframe of one inch or a slight brown spot in the picture will be noticed by the piano player that is unnoticeable from the booth.

As long as we have plenty of seats the speed of the picture is under the operator's control but if the crowd is waiting the speed is controlled by the manager from any button he can reach.

We have only one machine and the operator always rings the ticket office and piano if he is going to recarbon between reels so they can be prepared for an intermission.



This system consists of five push buttons and three buzzers, and in the place of batteries we use a little bell ringer transformer which is connected to our lighting system of 110 volts and delivers six volts on the wires running to the buzzers.

We also have a nine point switch in the booth that lights nine little six-volt lamps in the ticket office. The nine lamps are three in a row, three rows deep, covered with glass with numbers one to nine on them. When the show starts the operator turns the nine point switch to point number one and the ticket seller knows we are on the first reel. This switch is turned to point number two when the second reel starts and so on through the last reel. This gives the ticket office and ushers a chance to know at a glance where the show is; if it is reel number 1-2-3-4-5-6-7-8 or 9. The card in the ticket office is fixed before the show by the operator, for example: reel one, Ford Weekly; two, three, four, five, six, feature; seven and eight, comedy.

These six-volt lamps are also run from the bell transformer, and as the ticket office is under the booth the cost of wiring was very little.

Just one more device and I am finished. I always keep on hand a good supply of fine sand paper, and when I make a splice in the film I trim both pieces so that by lapping one sprocket hole they will match. Then I take the emulsion side of one and rub briskly with sand paper until I remove all the emulsion on the back of the first sprocket hole, then take the other piece on the reverse side and rub with sand paper just enough to remove all grease. This gives film a rough surface that will make a patch which will not break and you do not have to wet the film to remove the emulsion or use a razor blade.

Two Thousand Miles of Movies for the Biggest Cantonment

SOME time ago we asked W. A. Bemis, Film Supervisor at Camp Lee, Va., to tell us what he had done down there in the way of projection. Bemis himself was evidently too busy to say much, but in some way or other he intimidated the Social Director of the Camp into writing a few lines for the NEWS.

JUST as I was going to knock on the Y. M. C. A. dormitory door, lettered "M. P. Room. Always on the Move," I bumped into a strapping big guy coming out in "Y" uniform, and when I tried to apologize, the six footer (and then some) exclaimed: "Come on in old pal. What's on your mind?"

It was W. A. Bemis, the veteran motion picture man, who began the work away back in the days when they had "Living Pictures" in Huber's Museum, and who has been "Always on the Movie" ever since, and more than ever on the move since he came to Camp Lee, Va., the biggest army cantonment in the country, to take charge of the Y. M. C. A. program of motion pictures in its score and more of buildings.

"Tell me about the motion picture business in an army camp," I commanded.

"Why, there's nothing to tell about it. You just give 'em the pictures and that is all. The boys like 'em better than any other kind of show. They like all kinds, but they like lots of action. That's why the big western dramas go so well. Nix on the pink tea stuff for the soldiers. And I don't mean by that either that they want anything rough. One of the pictures they liked best of any recently was one that was nothing but a story of a little girl who went to a country town with her dog and made everybody like her, and all the love in it was about a hundred feet at the end and that was where her uncle made up with his best girl."

"How many shows have you run since you came to Camp Lee?"

"Oh, I guess a couple of thousand. We've averaged about 15 buildings running shows with three shows a week in each. That makes quite a lot of film, doesn't it? Maybe close to two thousand miles. It is Community Motion Picture Bureau service, of course, and besides all these shows we have run scores of educational movies.

"During the 'flu' here we couldn't have shows in the buildings, so we gave 'em the same service outdoors. We've got eleven Powers' machines, one Motiograph and eight Graphoscopes, besides eight or ten Balopticans for showing slides. In the Big Hut, which seats 3,000 men, we have two Powers electrically operated machines, and every show goes right through without a stop; and say, it's going on four months since we've had a break there.

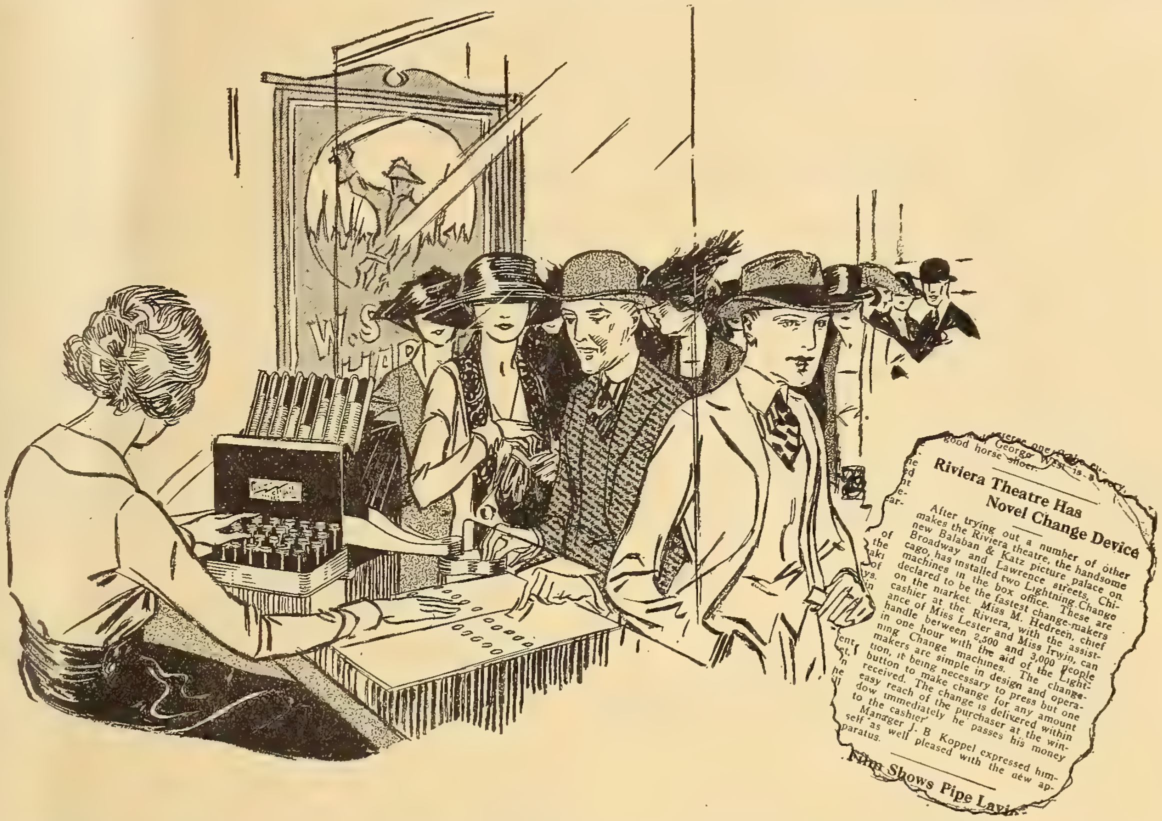
"How do you get operators?"

"Oh, we find a good many experienced operators among the soldiers and 'Y' men, and I suppose I've taken a couple of score of perfectly green hands and trained them into good operators, and this includes a couple of the Y. M. C. A. lady secretaries. I'll say these 'Y' girls are game for anything that comes in the line of duty."

"It's no job for a chap with the hook-worm," I suggested.

(Continued on page 4200)

Speed in Money Changing



Riviera Theatre Has Novel Change Device

After trying out a number of other makes the Riviera theatre, the handsome new Balaban & Katz picture palace on Broadway and Lawrence streets, Chicago, has installed two Lightning Change machines in the box office. These are declared to be the fastest change-makers on the market. Miss M. Hedreen, chief cashier at the Riviera, with the assistance of Miss Lester and Miss Irwin, can handle between 2,500 and 3,000 people in one hour with the aid of the Lightning Change machines. The change-makers are simple in design and operation, it being necessary to press but one button to make change for any amount received. The change is delivered within easy reach of the purchaser at the window immediately he passes his money to the cashier.

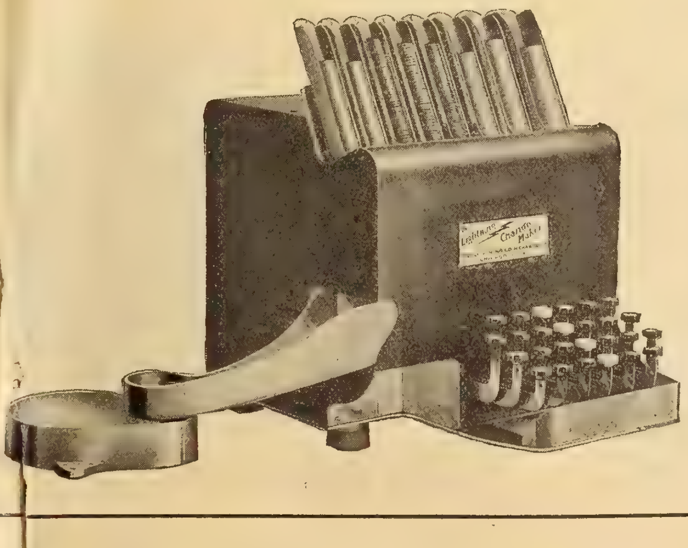
Manager J. B Koppel expressed himself as well pleased with the new apparatus.

Read What the LIGHTNING CHANGER does

SIMPLY press a button and—Presto—the change comes jingling out into the metal cup, where it is easily scooped up by the patron.

Compare that with the *old* way—digging several coins out of a drawer—counting, handling them—pushing them across the counter to be scraped up by the purchaser with the risk of dropping them, keeping the line waiting—to say nothing of delays caused by mistakes which *must* happen when change is not counted mechanically.

The Lightning Changer counts and delivers change mechanically, at the touch of a button—saving brain work, mistakes from fatigue, arguments and delays.



It will make change for 1,500 patrons an hour, without error.

It takes no skill to operate; takes less experience than the old way. Takes little space—9½ x 12 x 13 inches—and weighs only 20 pounds—easily carried.

The magnificent new State-Lake Theatre, Chicago, recently opened to crowded houses, has installed two Lightning Changers after careful comparison with other machines.

Write for descriptive circular **No. 25** to Theatrical Division. You need a **Lightning Changer** right away if you want to keep in the front rank.

Write Today

LIGHTNING COIN CHANGER CO.

34-36 Lake Street Chicago

(*Continued from page* 4198)

"I'll tell the world it isn't," said Bemis. "When you keep twenty machines in working order and rewind and mend from six to ten cases of film every day beside all the rest of the job, you don't have to wonder what to do with your spare time. But it sure is worth while. A fellow don't get rich at the pay you draw down here, but it's something to show movies to the soldiers and keep them feeling good. We've run an attendance at motion pictures here in camp as high as 150,000 a month.

"Come on out and get into the side car and go around to some of the huts with me and I'll show you what our outfits are like. The war is over, but we're going to give the boys movies till they lock the place up and I suppose I'll stay till it's all finished."

Letter from McIncrow

F. J. McINCROW, of Marion, Ohio, says:

What I believe to be the most novel thing of the times is for a fellow who is running in an up-to-date theatre to say, "Why should I join the N. A. M. L.? It is not of any benefit to me. I cut out misframes and don't punch holes anyway." That fellow has a lack of knowledge or is ignorant. If he would read, he would learn to his own benefit that the N. A. M. L. is on a solid foundation and becoming stronger every day as more projectionists join.

It is the same way with the fellow who can't see the Union. Now, my advice (and I believe I am backed by the majority) is "join the N. A. M. L. anyway." Then if you are not a member of the I. A. T. S. E., investigate it, and then join.

Writes from Arkansas

C. A. WRIGHT, of Paragould, Ark., writes as follows:

Am writing you in regard to the N. A. M. L. and can say I would like very much to join. I am a projectionist and have had about six years' experience. During that time I have found out the difference between projectionists helping one another instead of "passing the buck."

I think the N. A. M. L. is a wonderful thing and have thought of writing you several times, but just lately found out where to apply for admittance.

Hoping and trusting that you will send me further particulars regarding the N. A. M. L., I am

Respectfully yours,
(Signed) C. A. WRIGHT.

Reply: All you have to do is to read the pledge and sign the blank which appears in the Projection Department. After we receive the blank properly and LEGIBLY filled out we will place your name on the Honor Roll and send you a button, a membership card and a supply of labels to stick on returning film cans.

A Cameraman Wants Work

G. **A. TAYLOR, Lebanon, Pa.,** is after business:—

I have a Universal Camera and have been getting excellent results. I do not feel that I am getting as much work as I should with it during the epoch making times. I guarantee all my work in every way and charge from 20 to 25c per ft. complete. Could you suggest a way by which I might be able to procure more engagements. Is there any association or club that I might join in order to advance in this work. Do you think that my prices are too high? The sum of this letter is this: I want to do more work with my outfit, can you suggest a way by which this might be done? Thanking you in advance for any suggestions you may make for my interest, I am.

I read your entire "Equipment Service" and it sure has been a big help to me in many ways. It's worth many times the price of the magazine itself.

Reply: Wish you had given us a better idea of the kind of work you are now doing. Are you turning the crank as a "free lance news cameraman" or are you working only on special assignments?

The former employment is, of course, uncertain. Success depends on the cameraman's nose for news just as in the case of a "star reporter." Yet "news" photography pays by far the best for available material. We have heard that the leading "Weeklies" and "Telegrams" sometimes pay as high as a dollar a foot for accepted negative, which sum is considerably in advance of your charges.

There is an organization here in New York City called the Cinema Camera Club which might be of assistance to you. Their address is 220 West 42nd Street.

If you have not already done so, write to all the screen weeklies for rates and instructions. If they are not able to offer you anything, we would suggest that you try to connect with one of numerous producing companies in the vicinity of New York and New Jersey.

We appreciate that last paragraph. The "Equipment Service" section will be of even greater value during coming issues.

EDITOR MOTION PICTURE NEWS:

In the past I have been an interested reader of the NEWS and wish you to put my name on the mailing list for this splendic trade journal.

I have been employed on war material production since Jun 7th, 1918, and am at present still working. I have not had th time to study the Motion Picture industry in general as much as would had I not been acting to the best of my capacity in th position in which I was placed.

I hope some time this spring or summer to do a little exper menting in the picture game as an amateur photographer and ar help along this line I will appreciate very much.

I belong to the Anti-Misframe League, and only last night witnessed a very good picture starring Norma Talmadge at th New Frontenac Theatre, corner Harper and Frontenac Avenues, Detroit. This particular print was in awfully bad condition and

The New York Strand Quintette

John Richardson — Allen Lee — Frank Hammond, Chief Projectionist — Walter Pichert, Supervisor of Film — Lou Hammond

The men behind the machines at the Broadway Strand tainly was not doing the cast credit who made this photoplay a ess. The projectionist is an A1 man, but when the sprocket s or perforations are only about half there on both sides and or twelve out of frames, he cannot expect to do justice to the ic, not saying anything about number of patches he made.

Earl F. Hess, Ex-Pres. Local 188

Who is at fault? That's the old story. Can you help him out?

I just read W. B. Allen's letter, President Local 360, M. P. M. O. I belonged to Local 188 and was acting president when I resigned same.

Yours for cooperation,
(Signed) Earl F. Hess,
18 Longyear Ave.,
Detroit, Mich.

Reply: As we have said many times the Projection and Camera Departments are always at the service of our readers and if we can help you out in any way in your attempts at amateur photography we will be glad to do it.

Sorry, but we don't believe we can help the man out any more than we are doing at the present time. We believe managers could be of more assistance in correcting conditions if they would only object more strenuously when a film is received in such poor conditions as you describe, instead of depending on the pride which their projectionists take in their work to go over the film and remove bad patches and mis-frames.

FROM Roy Simmons, Kozy theatre, Paducah, Ky.: Please place my name on the list of the National Anti-Misframe League and send membership card, button and a supply of labels. I have always inspected my films upon arriving and again before shipping them away. I think the League will be a great help to the life of the film if practised by all projectionists.

I noticed in a late issue a report blank. Enclosed please find a sample of the ones I have used for some time. The inspection reports are sent in to the exchange before the show date, as we get the films at least 24 hours in advance of showing. The Daily Reports are kept on file here in the office and the manager knows just what happened and how the shows have been running in case he is out of town.

Here's hoping you will reach your goal before the time expected and more success to the Projection Department.

Reply: We are sorry that we cannot place your name on the list of members of the National Anti-Misframe League unless you fill out one of the blanks which are printed in the Projection Department.

When you fill out this blank and return it to us we will send you the membership card and button, and a supply of the labels.

The "Inspection Report" is an excellent idea, and the fact that you return it to the exchange before showing the pictures certainly provides you with an alibi if the exchanges attempt to blame poor condition on you. The "Daily Report" with its space for "condition of film on arrival," "condition after showing," "length of show, number of shows, quality of photography, quality of projection, amount of electricity used," etc., should prove of wonderful assistance to a manager who is interested in projection, as all managers should be.

There was a time when system was rarely used in conducting the business of a motion picture theatre. But now with automatic change-makers, ticket venders, ticket choppers, all up-to-date houses are run on system—except the projection end—and there is plenty of evidence to show that even projection rooms will soon e same class with the box office.

SWAAB'S SUPERLITE SCREEN

Is a perfect Silver Screen and will not oxidize; remains bright and Silvery and can be cleaned easily and quickly. Swaab's Superlite Silver Screen now in use in the Stanley and other large representative theatres in this and other cities. Price is 75¢ per square foot. An additional charge is made for the Special Stretcher Frame, according to size, the average extra cost is $30.00. You are not obliged to buy the frame.

NEW SPEER CARBONS

now ready and far superior in quality and screen results to any carbons thus far produced.

SWAAB'S MOTORS

for Power 6A and 6B are pleasing their users—not a single one has fallen down or been returned. They are sold for $37.50 and $40.00 respectively and are complete absolutely. Dealers do not recommend our Motor Equipments because they cannot make anything on them. We have priced them so that the Exhibitor gets the best price regardless of the Dealer. WE ARE EXCLUSIVE DISTRIBUTORS OF THE *SIMPLEX* MACHINE. We repair all makes of machines and sell all supplies. Your old machines taken in trade for *SIMPLEX*.

LEWIS M. SWAAB
1327 Vine Street, Philadelphia, Pa.

A Personal Word to My Brother Projectionists --

I have been through the mill and know all about the operating room troubles due to uneven and excessive film tension. You know this too, and now I want you to know that you can cut out *all this trouble* by using my Even Tension Reel which I have successfully used in my own operating room for nearly two years before offering it to you. Tell the Boss it will pay for itself two or three times a year in the saving in lower sprockets, besides reducing other wear and tear. I give you my word as a Brother Projectionist that this is true. You will be amazed at the light, even tension. Just try a couple. They're guaranteed.

Fraternally yours,
Gove S. Boylan.

AUTOMATIC REEL CO.

203 Evans Building . Washington, D. C.

EAGLE ROCK
FILM

"The Quality Raw Stock"

Right photographically. Will not go to pieces in the projector.

Made by

THE EAGLE ROCK
MANUFACTURING CO.

VERONA, NEW JERSEY

EAGLE ROCK

The Essential Requirements
for
Improved Projection
are
SPEER CARBONS

SPEER Alterno Combinations
for A.C. Work
and
SPEER Hold-Ark Combinations
for D.C. Work

Produce Incomparable Results

Write today for descriptive folders. Read the unbiased opinions of operators

Place an order *now* with your Supply House

"The Carbons with a Guarantee"

Manufactured by
SPEER CARBON COMPANY
ST. MARYS, PA.

National Anti-Misframe League

Pledge

AS a motion picture operator who has the interest of hi fession at heart and is willing to assist in eliminating of the evils practised in the operating-room, I promise t will to the best of my ability return films to the exchang first-class condition. Furthermore, I will when it becomes n sary remedy all misframes, bad patches, etc., that may be i film which I receive and in this way co-operate with my br operators and give greater pleasure to those who make u motion picture audience by showing films that are free such defects. I also promise that I will not make punch r in film, and when film is received by me, with punch holes, I notify the exchange to that effect so that they may use their efforts to correct this evil.

Roll of Honor

Joseph Newman	Stillwater, Okla.
Melvin Shollenberger	Pine Grove, Penn.
Lee C. Fultz	Paris, Ill.
Clifton H. Hall	Elma, Wash.
G. D. Smith	Haskill, Okla.
Willis Scott	Popular Bluff, Mo.
Albert Van Wormer	Fort Wayne, Ind.
John Suell	Muncie, Ind.
Glenn W. Hall	Beaumont, Texas
Harry Chenault	Chillicothe, Ohio
Ward Van Hock	Eldorado, Ark.

Members Previously Recorded	1024
Members Recorded This Week	11
Total Membership to date	1035

Notice! Anti-Misframe League Members

Membership cards are now ready and are being sent out as fast as possible. There are a number of operators, however, who have neglected to send in the desired information. If you will fill out the blank and mail to this office, button and membership card will be forwarded.

Blank for New League Members

Member's name..

Home address..

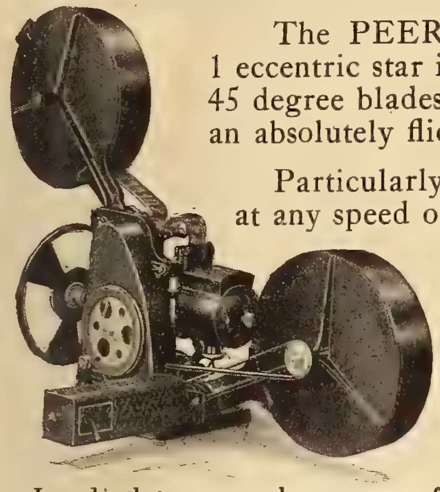
Name of theatre where employed..................................

Address of theatre and name of manager..........................

This notice does not apply to those who have already sent in this information, but it is for those who have neglected doing so, many having merely given their names and name of city, without any street address, making it impossible for the post office to deliver the letters addressed to them.

PEERLESS STANDARD PROJECTOR

Ideal for Editing and Examining Film in Theatres, Studios and Laboratories



The PEERLESS STANDARD PROJECTOR has the wonderful 5 to 1 eccentric star intermittent movement and a balanced shutter of three equal 45 degree blades that passes 62½% of the light from the objective and gives an absolutely flickerless picture at less than normal speed.

Particularly adapted to film inspection and editing, as it can be operated at any speed or stopped for cutting and patching.

Takes one-thousand feet standard reels. Uses 2¾ amperes with motor drive, or less with crank. Projects pictures up to 10 feet wide at any distance up to 75 feet.

In order that every purchaser or user of ANY STANDARD PROJECTOR may understand the hazardous nature of the celluloid film, either in storage or use, the name-plate of the Peerless Standard Projector bears the following:

> "CAUTION"
> Any Projector using inflammable celluloid films is subject to State, Municipal and Insurance restrictions provided to reduce fire hazard.

Send for Circular

Peerless Projector Co.
Dept. N.
32 West 43rd Street
New York

The most simple and practical Locking Device made.

Beginning July 1st, You Must Use U. S. Government Regulation Film Shipping Cases

Nu-Code

Film Shipping Cases

are built to meet every requirement of the new law—and even better

TESTED AND APPROVED BY THE BUREAU OF EXPLOSIVES—

The Best Made at *Any* Price

You can pay more but get no better, because "NU-CODES" are the maximum in quality

IMMEDIATE DELIVERY

USED EXTENSIVELY BY THE BIG LEADERS, SUCH AS: Mutual, Fox, Universal, World, Famous Players, Triangle, Metro, Goldwyn, First National Exhibitors, U. S. Government, American Red Cross, Ford Motor Company, International Harvester, numerous Universities, and many other organizations.

We Also Make Round Tin and Galvanized Iron Film Cans—Prices on Request

Write for Quotations on the Sizes and Quantities You Need.

RUSSAKOV CAN COMPANY

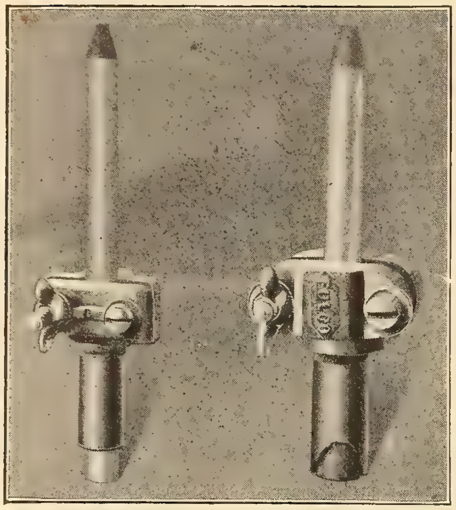
936-946
West Chicago Ave.

CHICAGO

Film Case
Department

An Adapter for Large Sized Negative Carbons

SINCE the "Hold-Arc" and "Silver Tip" Carbons have been developed for D. C. work there has been a need for an adapter to accommodate these carbons of smaller diameter. The small negative carbons having proved so efficient in their combined use with the ⅝-inch positive or upper carbon, the manufacturers are now supplying them in sizes as large as 1-inch and 9-16 inches to be used with a ¾-inch, ⅞-inch and 1-inch cored carbon. Carbon adapters for both the small size and larger size lower carbons are being manufactured by the E. E. Fulton Co.



The "Fulton Super" which is illustrated is made of a heavy bronze or copper casting and has the greater mass of metal where it will absorb heat without burning out.

The "Super" holds a ⅝-inch carbon but will take only ½-inch or smaller through the shank, which is ¾-inches in diameter.

Mechanically, the Fulton adapter is well designed. A slight pressure with the clamping nuts holds the carbon in a vise-like grip, and the method of clamping insures an ample area of contact to carry heavy current without trouble.

"The Tale of a Ray of Light"

WE recently witnessed the first showing of a remarkable film titled "Through Life's Windows: The Tale of a Ray of Light." Ordinarily films are not reviewed in the Projection Department but in this case the subject matter proved to be of such great interest to projectionists that we believe you will be interested in a short description.

The film tells the story of how light rays are received through the crystalline lens in the eye and are brought to a focus so that the image is seen in its true proportion. What happens when the eye is out of focus and how such faults are corrected were also parts of the story. The human eye was carefully dissected on the screen but in a manner which was not at all distasteful. The crystalline lens was shown in actuality. In demonstrating these various points the author of the film, Mr. P. D. Hugon, employed methods which were by far the clearest and most instructive we have ever witnessed. He showed several beams of light in which one after the other were placed lenses of various kinds. Imaginary and real images were shown in a marvelously clear way and much more satisfactorily than a thousand words could have done it.

The film also showed how corrected lenses when placed before an imperfectly focused camera lens correct the image making it sharp in detail at all points in its field.

Projectionists and managers who allow flicker and imperfect focus on the screen should see this picture and note what they are doing to the eyes of their audience. The film is being released by the Worcester Film Co., and we advise everyone who has a chance to see it. It's a worth while addition to educational films.

H. Campe of Westinghouse pennsylvaniaed into town from Pittsburg to attend a conference of S. M. P. E. directors.

WHITE A.C. SPECIAL

MOTION PICTURE CARBONS

For Alternating Current Projection

"Only the Best Projection Is Good Enough." Motion picture exhibitors and projectionists are rapidly adopting this slogan and are buying carbons made by the National Carbon Company, Inc.

The White A. C. Special Carbons give perfect projection on alternating current. No matter what your current requirement may be or whether your house has a long throw or a short throw, these carbons fill the bill.

The light is powerful, pure white, steady and absolutely noiseless.

If you are using alternating current and want good pictures—pictures that make for a pleased audience—use our White A. C. Special Carbons.

SILVERTIPS FOR DIRECT CURRENT

THE SILVERTIP NEGATIVE LOWER LEADS IN THE FIELD OF DIRECT CURRENT PROJECTION. USED WITH THE COLUMBIA UPPER IT GIVES A STEADY, PURE WHITE LIGHT.

WRITE FOR CIRCULARS.

NATIONAL CARBON COMPANY, INC., Cleveland, Ohio

A Progressive Musician in a Small Town

I HAVE always been under the impression that big things were only possible in big towns where big crowds bring in big money, but I am learning every day, and to my greatest surprise I found that the above theory is not applicable in every instance.

Several days ago, I received a letter from Mr. Minckler of the Majestic Theatre, Centerville, Iowa, revealing unprecedented feats of musical aggressiveness.

The plain and convincing language of this progressive musician, has taught me a great lesson, and I consider it my duty, as musical editor of these pages, to reproduce part of his letter for the benefit of those who are interested in this particular phase of the musical profession.

Music Editor,
Motion Picture News,

I have been playing pictures since 1912, and will say that I have had quite a bit of success. As you know, in those days the two-reel features were just coming out, and cue sheets were unheard of. Also, there was no incidental music to help me out. It seems to me, that I have played thousands of K. B.—Broncho's-Kalems—etc., all civil-war and Indian pictures, full of battles, fights, etc., and nothing to use but marches, intermezzos, and overtures. What a pleasure it would have been to use Belwin, Cinema, Berg Fischer, Schirmer and other series of Picture music—what a nightmare then. However, I have always tried to fit music to the picture, using what I had to the best of my knowledge.

In 1914 I thought of the idea of timing my music and have kept at it ever since. It has been a great help to me although a great deal of trouble. I have a library of over 2,000 numbers and with the exception of marches, rags, galops, hurries, etc., they are all timed.

I have my library cataloged, and can find any number I need in less than a minute. I have a loose-leaf catalog with the numbers classified and followed by descripition and time. Will give you a list of the way I classify them, and any advise that you can give me on doing it to better advantage will certainly be appreciated.

My catalog is divided into two parts, the first is arranged alphabetically which takes care of all national music, and the following: Antique, Berceuse, College, Eccentric, Comedy, Funeral, Gavottes, Ghost, Hunting scenes, Mazurkas, Love Themes, Standard songs, popular songs, Minuetts, Military, Nautical, Processionals, Rustic or Rural, Religious, Western etc. The second part is divided as follows:

1. **LIGHT NUMBERS, Novelettes—Intermezzos—Ballets—Caprices—Light Waltz.**
2. **SERIOUS, Neutral Numbers, such as Andantes—Moderatos—Serious Songs—and Serious Waltzes.**
3. **PATHETIC, Light Pathetic or Plaintive—Valse Lentos—Light Pathetic songs—Heavy Pathetic—Death scenes—Sob Stuff, etc.**
4. **DRAMATIC, Light Dramatic—Heavy Dramatics—Minor Waltzes.**
5. **AGITATOS, Light Agitatos — Dramatic Agitatos — Heavy Agitatos.**
6. **HURRIES, Light Hurries—Heavy Hurries—Battle Hurries—Storm Furiosos.**
7. **MYSTERIOSO, Light Mysterioso—Dramatic Mysterioso—Mysterioso Agitatos.**
8. **SELECTIONS, Musical Comedies — Comic Opera — Grand Opera.**
9. **OVERTURES, Dramatic—Hurry—Neutral.**
10. **MARCHES, 6/8, 2/4 Military, etc.**

I have never had any help in working this out, have always had to dig for myself, and always being in a small town, have not had many chances of hearing and seeing what others are doing. I read all the papers, Jacobs, Metronome, Dominant, Exhibitors Trade Review, Dramatic Mirror, Motion Picture News, etc. I use all the cue sheets, and they are a wonderful help but I think that I sometimes improve on them. Of course, everyone has a different view of playing pictures and different scenes, and believe me I get stuck once in a while.

I have most of the Incidental Music published and also a series of my own compositions and arrangements—17 numbers so far.

Of all the cue sheets put out, I find the most reliable are,—S. M. Berg's M. Winkler's and the Film Music Co. I have a criticism to make in regard to some cue sheets—why not have the cues to the left on all cue sheets? Why is it that picture companies issuing weeklies, and current events, etc., do not put out cue sheets? It certainly would help a lot. I always have to plan them right off the "bat" so to speak, and marches don't always fit. Why not use more of the popular songs for love themes? I have used the following successfully I think,—Mary, Till we Meet Again, Little Birch Canoe, Smiles, Beautiful Girl of Somewhere, After All, Chasing Rainbows, I'm Forever Blowing Bubbles, Kisses, Kentucky Dreams, I Found You, Have a Smile—and many others. I can't remember seeing a cue sheet call for any of the above numbers as love themes. Why not? Of course they have to be chosen to fit the picture and the words have to be taken into consideration but I think that they are more pleasing than some of the dry, uninteresting themes suggested. But popular music can not be used on all pictures. It would be a musical suicide to play a sentimental popular song for some of the modern dramas for instance.

Why don't the companies putting out Comedies (I mean the two and three reel kind, like Fatty Arbuckle, Chaplin, Sennet etc.) issue cue sheets? It is a pretty hard problem to fit music properly to some of the comedies unless as sometimes happens the film arrives early enough to run it off. Now about cue sheets: How would it be to describe the various scenes in a few words, instead of describing the tempo of the music? Such terms as 4/4 Andante, 3/4 Allegretto, etc., are vague. Also the term moderato or Allegretto (as the case may be) tempo being Characteristic as some cue sheets put it. Characteristic of what? Such a term is a Chinese puzzle to me.

Now, I don't want you to think that I have a grouch against cue sheets and cue sheet composers, nor do I have any degree of swelled-head. I have merely written my ideas and suggestions from the standpoint of my experience. These cue sheets have certainly been a God-send to me and I can truthfully say that without them I would not be as far advanced in the picture game as I am.

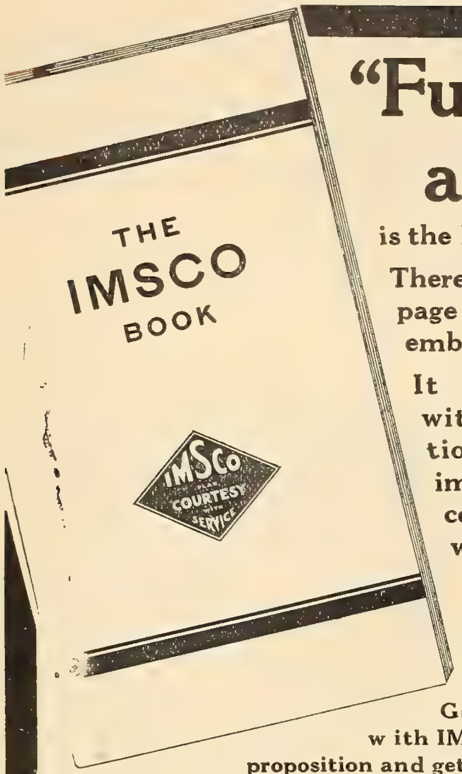
I am a violinist, and as I stated before, have played only in the smaller cities, mostly in Wisconsin, my home state. Have filled position successfully in Oshkosh, Fond du Lac, Racine, Kenosha and Beloit, all in Wisconsin. Am located at present in Centerville, Iowa, a small town but a live one from the picture standpoint, as well as otherwise. I have the orchestra at the Majestic theatre, Mr. Leo Moore, the manager takes pride in showing the best pictures with appropriate music.

Any suggestions, criticisms or help of any kind that you can give me will be most thankfully received.

Very truly yours,
Frank T. R. Minckler,
Centerville,
Iowa.

Note: As the editor of these columns, I perfectly agree with Mr. Minckler in every point, and I respectfully invite criticisms and suggestions from the readers of this page.

M. Winkler.



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Review of Latest Musical Compositions

1—T. B. Harms of New York have again published a number, entitled "Western Land," an Intermezzo one-step, which is not only of a standard character, but also reveals musical quality of indispensable value to the Motion Picture musician.

—"Sweet Hawaiian Moonlight," a Waltz Pathetique by Henry Klickmann, a composition of international reputation. (McKinley Music Co.)

3—Belwin, Inc., of New York, are offering two of their greatest musical hits free of charge to the profession. Details will be furnished upon request.

4—"The Golden Star," a memorial march just being published by Chappell & Co., of New York. The composer of this march is no less a man than John Phillip Sousa, and it is beyond doubt that this name attached to a march guarantees standard quality and originality, making it indespensable to the professional musician.

5—"My Cairo Love" is a melodious Oriental concert number, composed by Zamecnik, also arranged as a Fox trot. (Sam Fox.)

6—"Scintillations" is a delightful concert piece composed by Lucius Hosmer. Its title fully signifies the purpose. (Oliver Ditson.)

7—"Tokio," a new Fox trot composed by Kerry Mills, the man who wrote the famous Kerry Mills "Barn Dance," "Red Wing," and the everlasting "Georgia Camp Meeting." (Kerry Mills, Inc.)

8—"Western Rodeo," by Berge, is a new Western cowboy characteristic, just being prepared for publication. (Belwin, Inc., N. Y.)

Writes Song in Connection with Special Picture

IN addition to the usual line of advertising, publicity, and exploitation helps, exhibitors playing "The Woman Thou Gavest Me," the Paramount-Artcraft Special picturized by Hugh Ford from Hall Caine's novel of the same name, will have a specially written song based on the production and carrying the same title to aid them in establishing a box office "draw" and making the engagement a winner.

This song, a ballad, written by Al. Piantadosi, well known as a successful writer of popular music, is one of the best things he has done, according to his own statement, and he prophesies for it quick and lasting popularity. The Famous Players-Lasky Corporation, quick to recognize its value to the exhibitor as a tie-up, has issued a special folder of four pages addressed to the exhibitor giving him valuable advice and tips on how to profit by it.

The fact that the song shows so much promise is enough in itself to make the live-wire exhibitor realize it is an exploitation help of great value. Its publishers are indicating their faith in it by arranging a far-reaching advertising campaign, and this will have a rare effect upon the picture itself. It is the publishers' plans to make the song known wherever music is in favor, which means that the title "The Woman Thou Gavest Me," will be on everybody's lips, even more than it has been through the popularity of the book.

The four-page folder issued by Famous Players-Lasky Corporation aims to aid the on-the-job exhibitor in putting the production over for maximum results. It tells him how to go about tying up with the song in his town and how to get the most out of it for himself.

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"WHEN DOCTORS DISAGREE"

(Mabel Normand-Goldwyn)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Hunkatin" (A Half Tone Craze), by Sol P. Levy

Note: Watch for railroad effects throughout reels 2 and 3.

1—"Hot Time in the Old Town," by Metz (3 minutes and 35 seconds), until—T: "Fellow Townspeople."

2—"Comedy Allegro," by Berg (2 minutes and 55 seconds), until—T: "Come up here."

3—"Children's Games," by Ascher (2 minutes and 45 seconds), until—T: "David Martin, her father."

4—"Fairy Phantoms" (Allegretto), by Friedman (4 minutes and 20 seconds), until—T: "This ain't makin' you short."

5—Theme (2 minutes and 55 seconds), until—S: Interior of store.

6—"Scherzetto" (Symphonette Suite), by Berge (4 minutes and 15 seconds), until—T: "We'll be there all right."

7—"A La Mode" (2/4 Allegretto), by Rosey (1 minute and 50 seconds), until—T: "Long after curfew."

8—"Dramatic Tension," by Levy (2 minutes and 30 seconds), until—S: Interior of Millie's room.

9—"Hurry No. 33," by Minot (1 minute and 35 seconds), until—S: After the fight.

Note: Begin pp.

10—"Serio Comique" (A Trombone Characteristic), by Sorensen (3 minutes and 45 seconds), until—T: "Eight A. M."

11—"Canhanibalmo" (Rag), by Pryor (4 minutes and 5 seconds), until—T: "That'll just cost ya."

12—Theme (4 minutes and 10 seconds), until—T: "Do you mean that young man?"

13—"Evening Breeze" (Allegretto), by Langey (4 minutes and 40 seconds), until—T: "There's a Doctor on the train."

14—"Comic Hurry," by O'Hare (4 minutes and 50 seconds), until—S: Interior of sanitarium.

15—Theme (3 minutes and 40 seconds), until—T: "Yes, yes dearie."

16—"Pizzicato Ballet," by Berge (4 minutes and 20 seconds), until—S: Millie in baby's room.

17—"Baby Sweetheart" (6/8 Allegretto), by Corri (2 minutes and 10 seconds), until—T: "The conductor's to blame for all."

18—Theme (3 minutes and 40 seconds), until—T: "I was trying to get away."

19—"Intermezzo" (Allegretto), by Pierne (3 minutes and 20 seconds), until—T: "Here comes one of them."

20—"The Chase" (Galop), by Koelling (5 minutes and 35 seconds), until—T: "Dr. Turner learns the reason."

21—Finale from "Allegro" (Allegro), by Bach (4 minutes), until—T: "Maybe he's back."

22—"Hurry No. 2," by Simon (1 minute and 25 seconds), until—T: "Doctor Turner, what."

23—Theme (3 minutes), until * * * * * END.

"THE LION'S DEN"

(Bert Lytell-Metro)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Sleeping Rose" (Valse Lenton), by Borch

1—Theme (1 minute and 15 seconds), at screening.

2—Organ Solo (Church scene) (6 minutes and 15 seconds), until—T: "His heart sickened."

3—Theme (3 minutes), until—S: When Sam and Dorothy leave church.

4—"Prudence" (Capricious Moderato), by Luz (4 minutes and 30 seconds), until— T: "Discovering how the youth."

5—"At Twilight" (Andante Romance), by Golden (2 minutes and 45 seconds), until —T: "You've grown wealthy here."

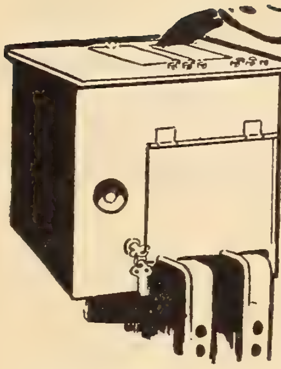
6—Theme (2 minutes and 15 seconds), until—T: "Maybe I will."

7—"Reverie" (From Pathetic Suite) (4 minutes), until—T: "The last gasp of a dismal."

8—"Eligie" (From Pathetic Suite) (2 minutes and 15 seconds), until— T: "Fixtures $730.00."

9—"Comedy Allegro," by Berg (2 minutes), until—T: "Grand opening Monday."

(Continued on next page)



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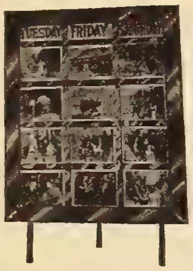

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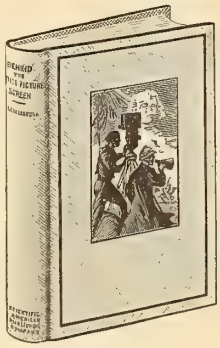
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(Continued from preceding page)

10—" A La Mode " (Popular One-step), by Rosey (1 minute and 15 seconds), until—T: " The salary your minister."

11—Organ Solo (Church Scene) (1 minute), until—T: " It pays to advertise."

12—" Flirting Butterflies " (Characteristic Allegretto), by Aletter (2 minutes), until—T: " The challenge."

13—Theme (2 minutes and 45 seconds), until—T: " Prayer meeting night."

14—" Dramatic Agitato No. 38," by Minot (2 minutes and 15 seconds), until—S: When Sam kisses Dorothy.

15—" Hunkatin " (Half tone one-step), by Levy (3 minutes and 30 seconds), until—T: " Boys, look, look, look."

16—Piano improvising (2 minutes), until—T: " Pictorial Weekly " (Piano only according to action).

17—" Dancing Leaves " (Allegretto Caprice), by Miles (1 minute and 15 seconds), until—T: " Fellows, I want to build a."

18—Piano improvising (2 minutes), until—T: " The 'ayes' have it " (piano only according to action).

19—" Savannah " (Popular one-step), by Rosey (3 minutes and 15 seconds), until—T: " An early bird."

20—" Serenade " (Characteristic Moderato), by Pierne (2 minutes), until—T: " We'll try Webster."

21—" Dramatic Suspense," by Winkler (2 minutes and 45 seconds), until—S: When Sam reads letter."

22—" Dramatic Reproach " (Andante Expressivo), by Berge (2 minutes and 15 seconds), until—T: " Nothing is so useless."

23—" Impish Elves " (Winsome Intermezzo), by Borch (1 minute), until—T: " Organizing the club."

24—" Half Reel Hurry," by Levy (5 minutes and 30 seconds), until—S: When scene fades to Stedman (fire effects) (glass crash).

25—Theme (1 minute), until—T: " It's a little mussy inside," until * * * * * END.

" GINGER "

(Violet Palmer-World)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: " Golden Youth " (Valse Moderato), by Rosey

1—" Fairy Phantoms " (Characteristic Grazioso), by Friedman (3 minutes), until—At Screening.

2—" Comedy Allegro," by Berge (2 minutes), until—D: When boy whistles (whistle).

3—" Canterbury Bells " (Capricious Allegretto), (from Boutonniere Suite), by Tonning (2 minutes and 30 seconds), until—T: " Gee, I bet John L. Sullivan."

4—Theme (2 minutes), until—T: Evelyn Violet Pansy Carson (whistle).

5—" Heavy Mysterioso " (No. 10 A. B. C. Dramatic Series) 1 minute and 45 seconds), until—T: In the dead of night.

7—" Plaintive " (No. 10 A. B. C. Dramatic Series) (2 minutes and 30 seconds), until—T: " Nix on de cannon."

8—Theme (1 minute), until—T: " The state will take care of."

9—" Rose Leaves " (Idyll Andantino), by Ashleigh (3 minutes and 45 seconds), until—T: Bobby Trowbridge.

10—Theme (3 minutes and 45 seconds), until—T: The little walk and a happy.

11—" May Dreams " (Andantino Moderato), by Borch (3 minutes and 30 seconds), until—T: " I want you boys to be friends."

12—" Adagietto " (From Symphonette Suite), by Berge (2 minutes), until—T: " She's going to stay right here."

13—" Clematis " (Moderato Pocco Agitato), (From Boutonniere Suite), by Toning (3 minutes and 30 seconds), until—S: When Ginger sees frogs.

14—Theme (3 minutes and 30 seconds), until—T: Later events called for a hurried.

15—" Scherzetto ' (From Symphonette Suite), by Berge (4 minutes), until—T: " I'll be back before long."

16—Theme (1 minute and 45 seconds), until—T: " Is Ginger in love with Tim."

17—" Dramatic Narrative," by Pement (2 minutes and 45 seconds), until—T: Meantime the gray.

18—Theme (2 minutes and 30 seconds), until T: " And so there came the beginning."

19—" The Blushing Rose " (Andantino Serenade), by Johnson (1 minute and 45 seconds), until—T: Mr. Timothy Mooney.

20—" Sinister Theme," by Vely (2 minutes and 45 seconds), until—T: " The whole town's talkin'."

21—" Adagio Cantabile '(Excerpts Beethoven Sonata Pathetique), by Berge (2 minutes), until—T: Her sacrifice.

22—" Military Tactics " (American Characteristic), by Rosey (4 minutes), until—T: In stricken France, July 12th, 1918.

23—" Pathetic Andante," by Vely (1 minute and 45 seconds), until—T: " I'd like to talk wid."

24—" Military Battle Hurry," by Levy (4 minutes and 45 seconds), until—T: The zero hour and the pride of (battle effects).

25—" Lamentoso No. 68," by Borch (1 minute and 30 seconds), until—S: When boys reach first aid station.

26—Over the Top Boys " (American Patriotic), by Berge (2 minutes), until—T: When the Marne was reclaimed.

27—Organ only (1 minute), until—T: And at the end of the rainbow (military wedding scene).

28—Theme (30 seconds), until—T: Westward, ho.

THE END.

" AN AMATEUR WIDOW "

(Zena Keefe-World)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: " Kathleen " (Valse Lento), by Berg

1—Theme (2 minutes and 15 seconds), at screening.

2—" Eccentric Comedy Theme," by Roberts (1 minute), until—T: " This is Cousin Hepzibah."

(Continued on page 4210)

Stage Equipment

Theatres Worth While

Auditorium Lobby

Theatre Illumination

By M. J. Levy

THE following article is reprinted from *Architecture and Building* in the belief that so excellent a paper on the general subject of "Theatre Illumination" should be given wide distribution.

The author, in his connection with the Edwards Electrical Construction Co., has supervised the installation of electrical equipment in many of the largest and best known motion picture theatres in the country. His knowledge of theatre illumination, therefore, has been gained by years of actual experience.

THE particular use to which the theatre is to be put is the first consideration in determining what system of lighting must be employed. A house for the production of grand opera differs widely from one in which simple moving pictures are shown and it is apparent that each type must be considered by itself. However, all theatres have a great deal in common and, with the exception of the small moving picture house, all are provided with a stage, all have auditoriums, either large or small, and all have some kind of lobby, and a facade which require lighting.

As far as the facade is concerned, it is unfortunately in most instances used for advertising purposes. For advertising electrical display lighting is required to announce a particular play or actor appearing in a current production. This usually takes the form of a display sign across the front of the building. After the architect has designed a good front and the owner has spent much money on its ornamentation, along comes the sign man to destroy the harmony with an ugly sign over the entire face of the building. Why this expenditure of time and money on art for a sign man to hide, is something the writer cannot quite understand. It should be the object of the architect to design the face of a building so that a sign could be installed without hiding all of the architecture, or the architect should take it upon himself to design the building and sign at the same time, so that architectural unity may result.

The marquise is a very important element in the exterior design. This not only serves its original purpose as a shelter but when properly lighted has an indirect advertising value. It is not unusual to outline the marquise in panels with as many as four or five hundred lamps. The particular object of this style of lighting is to make a bright spot in what might otherwise be a dark street. Where theatre entrances join each other closely the marquise often spread a bright and attractive lane of light. In addition to performing its utilitarian purpose and that of light attraction, the marquise has been impressed into service for direct advertising. Attraction signs are attached to the sides and front, and projectors to illuminate the facade may also be hidden on it.

In the latest house to be erected in New York, the classic facade, on which there are no signs whatever, is lighted by flood lighting which emphasizes the architecture. The only signs on this particular building are small ones (the name of the theatre) at either end of the marquise. Underneath the marquise and against the building is a changeable attraction sign giving the attraction for the week.

The lobbies, halls and anterooms require very little comment, as their problems are simple. As a rule these portions of the house constitute just so many rooms, each of which must have its lighting equipment designed to meet the views of the architect. Considerable cove lighting is done at present, and, where the height is sufficient to erect a dome, this style is particularly to be recommended. Panel lighting is also used. This consists of diffusive glass panels set in the ceiling behind which the lamps when properly spaced give a skylight effect without revealing the source of light. Considerable care must be exercised in the design of panel lighting because as a rule the light is only projected directly down from the panels and wall surfaces cannot be depended on for diffusion to attain general illumination of the interior. When it is used, it is frequently supplemented with wall sconces or cove lighting.

For the auditorium, there are quite a number of lighting systems and combination systems to select from. Direct fixtures, cove lighting or panel lighting combinations of any two or all three may be used.

In cove lighting, the shape of the cove is important. If the cove and dome are too flat, the light will not be projected far enough to the center and in this system of lighting the entire dome surface should be evenly flooded. The cove and reflectors should be properly designed for the purpose. There are domes of such great extent that it is practically impossible to entirely illuminate them from the cove. In such cases, it is necessary to use a fixture to illuminate the surface that cannot be reached by the lights in the cove. Preferably, the fixture should be one of indirect type; if semi-indirect is used, care should be taken that not too much light is thrown through the bowl as most of it should be reflected against the surface of the dome. In this particular style of lighting color of the dome and cove surface is a matter of importance. As a rule, light non-absorptive colors are best. Enamel or glazed paint should not be used. A flat paint is absolutely necessary to successful cove lighting. In a great many houses aluminum leaf in various color tints has been used, but not with very much success. It seems almost impossible to do away with direct reflection of metallic surfaces, and the light, instead of being diffused as it would be over a flat paint surface, is practically mirrored, and each lamp may be seen reflected.

Panel lighting alone should never be used in an auditorium, as this style of illumination does not permit enough light to reach the wall and ceiling surfaces to properly illuminate the decorations. In a number of houses that are exclusively so equipped, it has been found that the effect of the plaster detail on which a great deal of thought and money was expended is entirely lost. Therefore in planning this style of lighting sufficient wall brackets or other light sources should be provided about the auditorium to accentuate the architectural details. Lighting an auditorium with direct fixtures is a familiar method, and requires no comment.

The combination of cove, panel and fixture lighting usually produces a very happy effect. The main ceiling dome may be lighted with coves, some illuminated panels installed in the ceiling, and some also introduced into the soffit of the balcony, with brackets installed throughout the house to help in the general effect. This combination more than any other gives the auditorium a pleasing effect. The quantity of light to be used in both the coves and panels requires very careful study, and should be properly worked out to get good results.

In all of the above descriptions I have assumed that the lighting is that known as "one color lighting." In multi-colored lighting, we have a little different problem. The amount of white light introduced in color lighting should be the same as though white lights only were to be used, and where colors are introduced they should be used in sufficient quantity to blend with the white lights. With the use of dimmers on the stage, effects can be obtained in color lighting by means of various combinations which add materially to the effect of the dome and panels.

The question as to whether color lighting shall be used in a house is one which should receive considerable thought. In a moving picture concert house these effects are used in conjunction with the orchestration, and more or less with tableau on the stage, but it is a question just how much this style may be used in a house giving dramatic productions. They have been used in vaudeville houses which also show pictures, and in that case work out to an extent. The main trouble with color lighting lies with the operator. If there is a good director who will see

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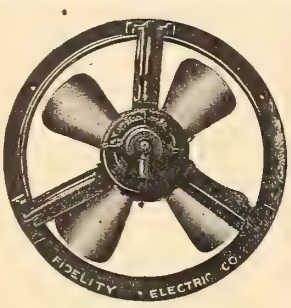

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that the various color combinations are used in conjunction with the music or tableau or for some purpose aside from mere pyrotechnics, color lighting will be successful, but left in the hands of an ordinary stage electrician, who just puts on color here and there at any time that it pleases him without any particular object except a change of color in view, the lighting does not mean anything so far as the production is concerned.

There is one important thing about the auditorium lighting that the architect must bear in mind, and that is emergency lighting. This usually consists of lights on double circuits which are placed on the walls in brackets.

(To be concluded)

(Continued from page 4208)

3—"Vivo Finale" (From Symphonette Suite), by Berge (45 seconds), until—S: When flies torment uncle.

4—"Butterflies" (Caprice), by Johnson (4 minutes), until—T: "Now look who's here."

5—Theme (1 minute and 15 seconds), until—S: When boys leave house.

6—"Babilage" (Intermezzo Allegretto), by Castillo (2 minutes and 45 seconds), until—T: "Now meet Irving Mason."

7—"Hunkatin" (Half tone one-step), by Levy (1 minute and 30 seconds), until—T: "Know how to run it?" (automobile effects).

8—Theme (2 minutes and 15 seconds), until—S: When Aunt Chloe sees car.

9—"Summer Showers" (Intermezzo Novelette), by Logan (3 minutes), until—T: As spring advances a flivver.

10—"Flirty Flirts" (Intermezzo Novelette), by Levy (4 minutes), until—T: "Comes a time when relations."

11—Comedy Allegro," by Berg (3 minutes and 45 seconds), until—T: "Hurry now Mammy as fast" (automobile effects).

12—"Spider Dance" (Characteristic Tarrantella), by Grunewald (1 minute), until—S: When Aunt Chloe takes tickets (automobile effects).

13—"Kisses" (Valse Intermezzo), by Zamecnik (2 minutes, 45 seconds), until—S: When scene fades to Rhoda.

14—"A Leaflet" (Characteristic Novelette), by Grunewald (4 minutes and 30 seconds), until—T: "James and Stanley Potter."

15—Theme (1 minute and 15 seconds), until—T: "Gol darn it, I ain't."

16—"Birds and Butterflies" (Intermezzo Allegretto), by Vely (3 minutes and 45 seconds), until—T: "Thus it is the two women."

17—"—Capricious Annette" (Moderato Caprice), by Borch (4 minutes and 15 seconds), until—T: "No wonder you have indigestion."

18—Theme (4 minutes), until—T: "A double surprise" (Train effects).

19—"Hurry No. 33," by Minot (3 minutes), until—T: "Jes' like de quality" (gong strokes).

20—"Agitato No. 37," by Andino (2 minutes and 30 seconds), until—T: "All the new stock I got you" (fire effects).

21—"Dramatic Reproach" (Andante Expressivo), by Berge (4 minutes and 15 seconds), until—S: When scene fades to Rhoda on bed.

22—"Romance D'Amour" (Moderato Romance), by Schoenfeld (2 minutes and 45 seconds), until—T: "Don't get excited my dear."

23—Theme (2 minutes and 15 seconds), until—T: "Good night and pleasant dreams."

24—"Scherzetto" (From Symphonette Suite), by Berge (2 minutes and 45 seconds), until—T: "At breakfast."

25—Theme (1 minute and 30 seconds), until—S: When Rhoda joins Irving—until * * * * * END

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[In addition to Advance Reviews—covering pictures shown too early to be included in The Complete Plan Book—readers will also find under this heading each week the reviews of short features and serial episodes.]

" Their Day of Rest "

(Capitol—Two Reels)

"THEIR Day of Rest" is an amusing comedy. In it the DeHavens are seen in many funny situations which will keep an audience in good humor. It is one of those lively farces with plenty of real action which is developed rapidly, the stars "playing up" and getting the worth out of all the big scenes. The story is good and is written well. It gives the actors plenty to do and there is not a let-up throughout the two reels. The DeHavens know the comedy value of the lighter and bigger scenes and play them accordingly. And there is a dog actor in the comedy who plays his part well and understands what he has to do. The piece does not drag in any of its action, the climaxes being strong and well handled.

The plot is that of a newly married couple who decide to spend their first Sunday at home. Mr. Newlywed boasts to his office associates of his wife's cooking and they immediately invite themselves for a Sunday dinner. Some friends of his wife decide to make their first Sunday at home anything but a quiet one. They advertise in the papers for a cook, giving the Newlyweds address, with the result that many applicants call for the position. Their "nigger mammy" cook thinking that she is to be "fired" packs her grip and in a huff leaves them.

Nothing is left for the newlyweds now but to cook their own dinner. The antics in the kitchen and the resulting dinner which is served to their guests are very funny. In the end they all proceed to a lunch counter where they eat a hearty meal. Released June 29.—*Frank Leonard.*

" The Only Way "

(Ford Educational Weekly—153-One Reel)

VARIOUS ways of preventing accidents are shown in this film. A picture of this kind is instructive and ought to appeal to an audience.

In this feature the action is much too crowded, one scene hardly being completed before the next is started and at the finish the audience has a conglomeration of events in its head, not one of which has had time to make an impression.

For instance, the causes and effects of accidents such as, a girl slipping on a banana peel, a boy riding a bicycle which is run into by a trolley car, an automobile running into a car, etc., are shown. You see someone drop the banana peel and the girl immediately rushing to it and falling and before you have time to think, the next scene is on. The scenes are too short. More time should be taken in showing the causes and the same in showing the effects, in order to "plant" them in the minds of the public. Released June 15.—*Frank Leonard.*

" Pure Havana "

(Ford Educational Weekly—154-One Reel)

THIS picture shows many scenes of Havana and its surroundings, Moro Castle, the Senale Building, President's Palace, Opera House, fruit sellers bringing wares to market, etc. Pictures of this kind could be improved by introducing a story which would connect the scenes.

On the whole this is a fair picture for its kind, being interesting and instructive. Released June 22.—*Frank Leonard.*

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HARRISON'S EXHIBITOR REVIEWS

"Tangled Threads"—with Bessie Barriscale

"TANGLED Threads" is as good a picture as Howard Hickman ever directed, with Miss Bessie Barriscale in the leading role. The story is strongly dramatic, and its mood extremely sympathetic; while from a plausibility point, it is not unbelievable. In other words, it contains not a discordant situation that would jar the discerning sense of the critical spectator. The production end, on the other hand, is highly artistic; it compares most favorably with the best pictures that are being offered to the trade.

While the role given the star is that of the much abused, suffering in silence wife, the picture is altogether different in theme than either "The Heart of Rachel," or "Joselyn's Wife." In this case, she also is married and the mother of a boy, her husband neglecting her for other women, but she adopts different methods in her attempt to win back his affections. Knowing that, what men can hold without any effort they do not appreciate, determines to pretend she is in love with another man, a friend of the family. But her calculations prove wrong, and her husband secures a divorce, being granted also the custody of the child. The loss of her husband, and especially her little son, whom she loves devotedly, drives her almost to distraction. In order to sooth her torn feelings, she becomes a nurse to a children's hospital.

The former husband marries again, an adventuress, but he soon finds out that she is far from being what he thought her to be, as, when an epidemic breaks out, and his son is stricken, she flatly refuses to care for the boy; so the mother is sent for.

The former friend of the family, who, by a trick, had caused the separation, is now conscience stricken. Inviting the second wife of his friend out for a ride, he runs the machine down an embankment; they are both killed.

The child pulls through, and the husband, recognizing the injustice he has done to his former wife, asks to be forgiven. A happy reunion takes place.

The picture could unhesitatingly be classed as 100 per cent, but for one feature, which nevertheless can be remedied. During the supposed breaking out of the epidemic, the ghost of the pestilence is shown in several of the scenes walking and spreading the plague. After the ghost has passed, people are shown as reeling sideways, to indicate that they have been stricken. Later a hospital is shown, and one or two children in agony, as having been also stricken. Upon a few of the subtitles, also, the form of death is shown, with the eyes in the skull fearfully bright. Such scenes, especially after the sad memories influenza, has left in many of us, by the loss either of a relative or of a friend, can hardly be said to be cheer producing. All these scenes can be removed, their removal not only not hurting the continuity of the picture, but also increasing its entertaining power at least by 25 per cent. Those of you who expect to play the picture first-run could, with the cooperation of your exchange, have these scenes removed without much trouble, while those of you who are situated far away from the center of your distribution, could insist upon these scenes being left out after their first removal. Thus you will have a perfect picture, both as a production and as an entertainment. A Robertson-Coles feature. Released by Exhibitor's Mutual in June. Length, 5 reels,—P. S. H.

"The Weaker Vessel"—with Mary MacLaren

HERE is a picture that will not make you hang your head in shame, in a desire to avoid the piercing glance of your outgoing patrons. Upon a simple plot, director Paul Powell and author Elmer Ellsworth, have built one of the most entertaining pictures in which Miss McLaren has even appeared. Unlike the majority of pictures released which appeal only to the feelings, this one appeals also to the spectator's intelligence. It is really a clever medium whereby character is revealed. For instance, Thurston Hall's delineation of the once successful and famous, but now down and out from drink, actor, who at a glass or two is suddenly transformed into an extremely imaginative poet and a highly effusive sentimentalist, never forgetting, though, his gentlemanly conduct toward the fair sex, is simply a scream.

J. B. Hank's portrayal of the role of saint in appearance but devil at heart husband, now in his third marriage, is also matchless.

Some of you recoil at the mention of drink in a picture: There is no necessity for that in this instance, as the situations are handled in an extremely delicate manner, precluding any possibility for offense.

It is a good picture for any audience. Released by Universal July 7. Length, 6 reels. P. S. H.

"Modern Husbands"—with Henry B. Walthal

TO non-critical audiences, "Modern Husbands" may give average satisfaction. It is an ordinary story, with the triangle as a theme.

The chief trouble with it is, however, the fact that the hero does not live up to the traditions of such a title. If the characteristic of a hero is, not to talk, but to act, then the hero, in this instance, is not entitled to such honors, because he does more talking than acting. For instance, when he finds the villain in his house, and his unwilling wife in his arms, he orders him to get out of the house, stating that he would throw him out, if he didn't. The same words are uttered when he later again finds the same villain in the rooms of the wife of his friend. In either instance, what a man that deserves to be respected by an audience as a hero would have done is, either to bore a hole in the body of the villain, with the pistol he is holding, or else to extract two or more teeth from his jaw.

Another bad feature about the picture is the fact that the acting of Mr. Walthall is rather artificial. He rolls his eyes and puts on an angry appearance, in a forced, mechanical manner. This unnaturalness of his acting is much more apparent in Mr. Walthall than it would be in any other player, because picture-goers have been taught to expect better things from him. The title is catchy and should help draw the crowds. A Robertson-Cole feature, released by Exhibitor's Mutual. Length, 5 reels. P. S. H.

"Trixie from Broadway"—with Margarita Fisher

IN the old days, the dream gag was quite handy; it was the greatest help in hiding the most daring sins against logic. Under its cloak, pictures which were not fit to show, were freely placed upon the market. If a picture was so tragic, or so repulsive, or so illogical, that it was not presentable, the dream idea was always ready at hand. The majority of such pictures, then, got by, because the idea was a novelty: It always caught the spectator by surprise; so it gave him pleasure. But the dream gag, like the dual role theme, has already been exploded; it has been done to death.

The biggest part of this picture is presented as a dream. The mood of that part of the story is very unsympathetic. It depicts nothing but quarreling between husband and wife, a feature which is hardly entertaining, when one takes into consideration that those who go to a picture theatre go there to be entertained, not to see people quarreling. Produced by Americans, released through Pathe June 15. Length, 5 reels. P. S. H.

"Upstairs and Down"—with Olive Thomas

"UPSTAIRS AND DOWN" is a picture good for women and children that attend mostly the matinees. It is very artistic, pretty to look at. The characters keep active all the time, hardly ever remaining idle. But whatever they do, and however they act, it does not seem to influence any of the large variety of a spectactor's emotions. The intent or the action of such characters seems to give neither pleasure or pain to the mind, nor joy or sorrow to the feelings. The spectator simply appears to be indifferent to their thoughts and actions.

The picture is based on the stage play by Frederic and Fanny Hatton. Its success on the stage was due chiefly to its "boldness," put over in a clever manner; also to the element of light comedy. None of these characteristics seem to have been transferred to the screen. The story, as presented by the picture, is more of a romance than of a comedy drama. Released by Select. Length — reels. P. S. H.

"In Search of Arcady"—with Billie Rodes

THE chief occupation of the heroine of this story is travelling in a gypsy wagon, thus trying to avoid broken-down titled suitors. She is told by a gypsy that she is going to marry a travelling man, so, in her travels through the country, she comes upon a strong man; they fall in love. Later, he also proves to be a titled nobleman, in disguise, trying to avoid titled women fortune-hunters. In the end, a union results between the two.

The story is rather dry, it is barren of the element that appeals to the spectator's sympathies. Beautiful outdoor scenery seems to be its only qualification.

The picture may be placed in the "Matinee" class, the kind that appeal chiefly to women and children. A Roberston-Coles feature. Released by Exhibitor's Mutual. Length, 5 reels. P. S. H.

HARRISON'S EXHIBITOR REVIEWS

"The Woman Thou Gavest Me"—Artcraft Special

THAT this picture is going to prove a good drawing card to the great majority of theatres, there can hardly be any doubt; it should also give satisfaction, especially to those who are familiar with Hall Cain's novel. But, however, dramatic the picture is, however appealing you can hardly take the stand that it is the best one you have ever offered to your patrons, because there is much room for improvement. To begin with, the motive of the father's desire to marry his daughter to a man he knows she does not love, thus ruining her life, while excellent for a book, can hardly be considered strong enough in a picture to be presented to an American audience for the sacrifice—the heroine's father, when a boy, was, along with his mother, whipped by the young man's grandfather, a lord, because they had unintentionally caused his fall from his horse; the boy is now a grown man and wealthy, while the lord's family, impoverished; in order to bring his family to teh level of the lord's, and thus satisfy his lifelong feelings for revenge, he forces upon his daughter this union.

On the other hand, quite a few opportunities for dramatic effect have been lost, the one in particular being the accidental meeting of the two lovers in an underworld street in London, during a fogy night, when the heroine is trying to sell herself to a starnger, the man proves to be her lover and father of her child, whom she thought dead in the arctics. As it is, the meeting is too tame; in real life, much deeper emotion would have been expressed by both, owing to the peculiarity of the circumstances under which they met.

Accident, also, plays an important part into different occasions; it is contrary to picture logic. Besides, it has been handled rather delicately. Released by Paramount May 25. Length, 6 reels. P. S. H.

"The Haunted Bedroom"—with Enid Bennett

FOR a ghost story, "The Haunted Bedroom" is the most realistic the writer has ever seen put in pictures. It differs from similar ones released in the past by this much, that it maintains the atmosphere of mystery and awe to a very high degree; also that it does not give away the conclusion prematurely, thus maintaining the suspense evenly from first to last. Another good feature about it is the fact that it has been built upon original lines. Gardner Sullivan, the author, whose thinking capacities, judging from the number of stories he is contributing to the screen, are taxed to the limit of human endurance, deserves good credit for it.

The story presents the heroine as a reporter, sent to investigate a house which is said to be haunted. She succeeds in unravelling the mystery, by proving that the ghost is none other than a real human being, and the husband of the lady owner of the house, who are both notorious London crooks. In the course of the story, she meets a young man. They both fall in love in the end, becoming engaged.

Adults will undobtedly enjoy this picture well. As far as children are concerned, not all of the like ghost pictures. Quite a number of them are afraid of stories of this nature.

The word "Haunted," or anything pertaining to ghosts, has in the past, when included in the title of a picture, proved rather a detriment to their drawing powers; so it is evident that it will require a little extra advertising to make the people know this is a good attraction. Released by Paramount May 25. Length, 5 reels. P. S. H.

"Too Many Crooks"—with Gladys Leslie

A RICH girl, (not the heroine), wants to write a novel about crooks. But in order that her novel be realistic, she must study them closely. So she makes arrangements to come in contact with some of them. The leader of these crooks happens to be the heroine.

Neither the theme is interesting, nor the mood of the story sympathetic. The characters seem to be doing nothing but walking around; and when they undertake to do something, the result of their acts is comical, instead of serious, as it was intended.

Another bad fault is the construction of the story, which gives the heroine only a minor part, while a secondary character gets the most important part. This will undoubtedly cause dissatisfaction to the star's fans, who may be attracted by the advertising.

The best thing to do is to say as little as you can about it, so that the drawing power of other worthy Vitagraph pictures may not be impaired. Released June 16. Length, 5 reels. P. S. H.

"The Sneak"—with Gladys Brockwell

PICTURE patrons that like gypsy stories may enjoy this offering fairly well, but it is going to disappoint, I believe, those who look for pictures with modern themes. To such as the latter, "The Sneak" contains no feature that is particularly interesting. In fact, it is almost barren of sympathetic appeal, the spectator remaining indifferent to the joys and the sorrows of the screen characters. The picture also lacks suspense.

It is the old old theme of the daughter of a king of a gypsy tribe, who is cursed by the father and banished forever, for an apparent infraction of the tribal law. The father feels deeply the loss of his daughter, his grief impairing his health. By consulting ose of their women fortune tellers, however, he finds out that his daughter is innocent, the charges brought against her by the villain, a member of the tribe and a rejected suitor, being false; so he sends the lover of the girl to find her and bring her back, that he may bless her before he dies. After a search, the lover finds and brings her back. While they are both at the tent, the villain stabs the lover in the back with a dagger, and then attempts to escape, but he is caught. As the hero is dangerously wounded, the heroine fights with the villain a dagger duel, coming out the winner. In the end, a union takes place between the lovers, under the blessings of the father. Released by Fox July 20. Length, 5 reels. D. S. H.

Eliminating Projection Room Hazards

(*Continued from page* 4197)

duplicated, but it meretly goes to show the disregard on the part of the theatre man for public safety and the extreme laxity and criminal negligence on the part of the local fire and police authorities.

There are certain fundamental and obvious rules which should be followed at all times in handling inflammable motion picture film in the theatre.

First: Film should at all times, when not being rewound or projected, be kept in metal containers.

Second: All sources of heat should be enclosed in a fine wire casing.

Third: Under no circumstances should the film be taken from the rewind or projection room while the audience is in the theatre.

Fourth: Fire laws prohibiting smoking in the projection room and other violations should be enfrced to the letter.

These rules are easy to comply with and it is the duty of every theatre man and projectionist to see that they are carried out.

If any of our subscribers have any ideas or have had any experiences in the handling of film which would help to make for greater safety, we would appreciate receiving them, in order that the campaign for a safer projection room may be carried on more actively.

E. K. GILLETT.

"THE HAUNTED BEDROOM"—PARAMOUNT

Enid Bennett Has a Winner in Mystery Picture

C. GARDNER SULLIVAN has surely connected a good old fashioned mystery story in "The Haunted Bedroom" which serves Enid Bennett for her latest attraction. So well has he tapped his imagination that the picture seems as if it might have been fashioned by Poe himself. And he has deftly constructed his major theme and embroidered it with the most remarkable atmosphere that has come to our notice in some time.

It is a ghost story, to be candid, and all the familiar accoutrements that accompany such a thing are present in all their atmospheric glory. There is the ghost himself, the graveyard in which he walks, and the haunted bedroom from which strange musical sounds emanate. And if these material things are not enough to give you that creepy feeling there are the noises and the forces of nature which will make your pulse beat faster.

It is positively uncanny at times, which fact contributes in piling on the mystery. The climax cannot be anticipated for the solution simply defies analysis. You think you can place your finger on the mystery and presto, you soon discover that you have been entirely wrong. It is all about a girl reporter who is sent to investigate a haunted house and the disappearance of a man. Before she puts things in their proper places you have suspected nearly every character. The action is tense and exciting all the way and is derived from well constructed continuity.

A note of distinction about the piece is found in the absence of any ridiculous feature. The situations seem real and the ghost looks like the genuine thing. Praise must be given Fred Niblo for the manner in which he has maintained the suspense and incorporated the atmosphere. The photography is exceptionally good.

Enid Bennett has a winner here and she knows it judging from her capable performance. Her support is entirely adequate. Exhibitors will do well to play this picture big; it is one of the best things of the season.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Betsy Thorne, a Reporter	Enid Bennett
Dolores Arnold	Dorcas Mathews
Daniel Arnold	Jack Nelson
Roland Dunwoody	Lloyd Hughes
Dr. James Dunwoody	Wm. Conklin
John Wells	Harry Archer
Managing Editor	Otto Hoffman
Uncle Moseby Adams	Joe Anthony

By C. Gardner Sullivan.
Directed by Fred Niblo.
Photographed by George Barnes.

PRESS NOTICE

Enid Bennett in a mystery picture concerning a ghost and a missing man will be seen at the ——— theatre on ——— of ——— week. "The Haunted Bedroom" is the name of it and it bears the Ince-Paramount brand. Miss Bennett has been seen in a number of good things at the ———, but the management is of the opinion that her latest offering eclipses anything in which she has ever appeared. "The Haunted Bedroom" was written by C. Gardner Sullivan, which is sufficient proof of its excellence. Indeed, he is considered the leading author on the screen and his latest contribution is good testimony of his ability. Fred Niblo was the director in charge and his work deserves the highest praise. He has kept the mystery note dominant and has brought out the atmosphere splendidly.

Miss Bennett is seen as a reporter on a metropolitan daily, who is sent to an estate in the South to investigate a certain ghost story and a man's disappearance. Is she afraid to tackle her assignment? Well not so you can notice it. She assumes the identity of a maid and finds no trouble in getting into the house of mystery. How she encounters the ghost and accounts for the missing man at the same time; how she goes about her task unafraid, even when night has descended with its weird sounds and sights; how she develops a wonderful romance in which there is no mystery attached are events that build a fascinating story and one that is charged with the greatest suspense. One cannot anticipate the action, so crowded is it with the mystery element.

Miss Bennett gives a sincere and pleasing performance and she is surrounded by a cast of exceptional ability that includes Dorcas Mathews, Jack Nelson, Lloyd Hughes, and Wm. Conklin.

THE STORY

Betsy Thorne is a special writer on the New York Intelligence and when a mysterious ghost story comes into the office she is sent to cover it. Whispering Oaks, an estate in the South, is the abode of the alleged ghost and the report is that it was seen walking in the graveyard of the place, and that a brother of the woman who recently took possession of the Oaks had disappeared. The estate once belonged to a man who killed his wife during a jealous moment and then slew himself. Hence the house is supposed to be haunted. Well, Betsy goes to the Oaks where she discovers that a detective has been employed to solve the mystery of the ghost and the man who has disappeared. She finds no trouble in getting into the place since she is disguised as a maid. There Betsy meets Dr. Dunwoody, who is planning to marry Dolores Arnold as soon as her brother, Donald, is located.

The Doctor has a son, Roland, with whom Betsy falls in love and the young man is suspected by everyone, but the fair reporter, of being implicated in the mystery of the lost brother. The Oaks is quiet enough in the daytime but at night it takes on a mysterious glamour due to strange noises and thunder storms and the perigrinations of the ghost. The shadow figure uses a haunted bedroom mostly and when Betsy sees it she tells Dolores. The latter is quite upset about it and she orders Betsy to be locked in her room. The following night, the resourceful girl climbs out of the window and corners the ghost who she discovers to be the missing man and very much alive. He and his sister are international swindlers. Naturally, Roland is exonerated and there is no mystery about the fact that he will be very happy with Betsy in the future.

PROGRAM READER

Don't you like a ghost story? Even though you have outgrown childhood, don't you like to renew your youthful days when mother or nurse told you a ghost story and you listened and drank it all in? You enjoyed it, didn't you? Perhaps it was raining outside and the black curtain of night ushered in all of its strange phenomena. Well, you will like "The Haunted Bedroom" when it comes to the ——— theatre on ———. It will thrill you and hold you in a tight grip, because it is an old-fashioned ghost story. And you like such a story, don't you? A picture hasn't been shown at the ——— in a long time that has carried more mystery and suspense. You will follow Enid Bennett breathlessly as she investigates the reason for the ghost and the strange disappearance of a man. And when the rain comes down and the lightning flashes and the weird happenings of the night are visualized you will forget that you are in a theatre and looking at a picture. You will be with the characters of the story and going through their experiences. Such is the perfection of Miss Bennett's new offering. C. Gardner Sullivan, one of the screen's greatest authors, is responsible for the story. Make no mistake about it, he has fashioned a genuine entertainment. You will like the star—she is a great favorite, and she has an excellent company for support. "The Haunted Bedroom!" Doesn't it excite your curiosity? Don't miss it.

CATCH LINES

She was a special writer on a New York daily and the "boss" sent her to investigate a ghost story and the mysterious disappearance of a man at an estate in the South. Was she afraid and did she clear the mystery? See "The Haunted Bedroom."

Do you like one of those old-fashioned ghost stories where the air is full of mystery, and the hoot owls screech and the thunder storms bring strange sights and noises? If you do then you will like "The Haunted Bedroom." The picture carries more suspense to the square inch than any thing you have ever seen.

Shivers will run up your spine—shivers of delight—shivers of suspense—when you see Enid Bennett's new picture, "The Haunted Bedroom." Enid Bennett appears on the ——— screen on ——— in her latest and best photoplay, "The Haunted Bedroom." It is a mystery picture and one that is well calculated to grip you with suspense. Don't miss it.

C. Gardner Sullivan, one of the very best picture writers, is responsible for Enid Bennett's new picture, "The Haunted Bedroom." It is a mystery story all about a ghost and a missing man. We defy you to solve it, so cleverly is the mystery hidden.

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Enid Bennett in "The Haunted Bedroom," an Ince-Paramount production

"THE OTHER MAN'S WIFE"—FRANK HALL

Looks Like a Winner of Unusual Interest

IN this production are combined three essentials in the making of good pictures. They are good direction, good acting and an excellent story. "The Other Man's Wife," with Stuart Holmes and Ellen Cassidy, has all of these, with the result that Frank G. Hall has a sure winner.

The reviewer saw this picture at a regular "fan" showing at the Park theatre, where he and the audience sat "spellbound" with interest throughout the presentation—and that means sub-titles as well as the action.

Too much credit cannot be given Carl Harbaugh for the splendid manner in which he handled the story. He told it in a quiet, interesting way, taking plenty of time to bring out each point, not allowing any scene to be rushed. In the more dramatic moments he led up to his climaxes admirably, using suppressed emotion to bring them out instead of the "wild action" which some directors think should be employed. The comedy is good and is cleverly handled, and attention to small details has not been overlooked. The cast has been well chosen, especially the featured players.

The story is that of a society woman and mother, whose husband joins the army and goes to France. During his absence a society fop gains her confidence and by means of a forged cablegram stating that the husband has been killed, proposes marriage. The husband arrives in time to save her. The story has a surprise comedy finish and should appeal to any audience.—Length, 6 reels.—Released June 29.—*Frank Leonard.*

THE CAST

Fred Hartley	Ned Hay
Mrs. Fred Hartley	Ellen Cassidy
Elsie Drummond, her sister	Olive Trevor
J. Douglas Kerr	Stuart Holmes
Bruce Drummond	Halbert Brown
Mrs. Bruce Drummond	Mrs. Garrison
Wilbur Drummond	Lesley Casey
Jimmy Moore	Danny Sullivan
Betty Moore	Regina Quinn
Mrs. Moore	Laura Newman
Davy Simon	George Jessel
Becky Simon	Evelyn Brent

By Mary Murillo.
Directed by Carl Harbaugh.

PRESS NOTICE

Frank G. Hall will present at the ——— theatre on ——— of ——— week his latest drama entitled "The Other Man's Wife." It is a picture of domestic life—of the eternal triangle, and of all the stories that have been screened upon this vital theme, Mr. Hall's essay is said to be comparable with the best. And that is saying a good deal when it is taken into consideration that close to 500 stories have been based upon the triangle idea.

The author of "The Other Man's Wife" is Mary Murillo and she is considered one of the leading scenarists of the day. She has taken a man and wife here who are presented at odd's ends because his business detains him at the office. His wife wants every little attention and she even goes out of her way to crave the love that he is unable to give her. This is done despite the fact that she has children for company. When her husband upbraids her for carrying on an affair with a certain social vulture, she calmly tells him that she has been neglected long enough. How the husband proceeds, how the vulture is encouraged to keep up his intrigue, how the mother love is awakened in the wife are events that are depicted in a thoroughly absorbing way.

Carl Harbaugh directed the picture and his work calls for the highest praise. In the cast are Stuart Holmes and Ellen Cassidy, who are featured. Both contribute excellent performances. Their support includes Olive Trevor, Halbert Brown, Lesley Casey, Regina Quinn and Evelyn Brent.

THE STORY

A measure of unhappiness has existed in the home of Mr. and Mrs. Fred Hartley despite the fact that they are extremely wealthy. The wife might be called a social butterfly since she cares more for vain pleasures than in comforting her children. The husband on the other hand is attentive to business and when his work is through for the day he delights in being with his family. It happens that he is occasionally detained at the office, which of course offers his wife a good opportunity to encourage J. Douglass Kerr in his advances. The latter is a social parasite but so smoothly does he hide his character that Mrs. Hartley thinks that he is an apostle of virtue.

Comes the war and Hartley believes that his place is with the colors despite the fact that he has a family to support. So he enlists and leaves for France. Kerr, in the meantime, practises his wiles before Mrs. Hartley and even goes so far as to broach the subject of marriage, arguing that her husband will not return. To clinch the matter he has a fake telegram sent to Mrs. Hartley, purporting to be from France, announcing Hartley's death. She is about to accede to his wishes when her husband returns. The vulture had previously started a strike at Hartley's factory in order to ruin him. However, the parasite escapes. Thus Mrs. Hartley realizes her past folly and finds retribution in her husband's arms.

PROGRAM READER

The management takes great pleasure in announcing that Frank G. Hall's big special picture entitled, "The Other Man's Wife," will come to the ——— in the near future. Our patrons should not miss this stirring drama of the eternal triangle. It is one of the biggest things of its kind ever screened and before its six reels have been brought to a close you will appreciate the fact that you have been genuinely entertained. Mary Murillo, who wrote the story, is one of the leading fiction writers of today and she has fashioned a tale of domestic life that will earn her a lot of encomiums. The Hartleys are a happy married couple until the wife realizes that her husband is detained too often at the office. Naturally she seeks the company of others. And before you know it, J. Douglass Kerr, a social parasite, is hovering about to encourage her in all her foolish whims. How Hartley enlists for the great cause, how Kerr finds the field clear for him to practise his villainous scheme, how—

But you must see the picture for yourself. We have only told enough to give you an inkling of its character. Suffice to state that it unfolds a big dramatic climax and one that interests you to the final scene. Stuart Holmes and Ellen Cassidy are the featured players.

CATCH LINES

She was a social butterfly and despite the fact that her husband gave her every attention she often found an excuse to be seen in the company of other men. What came of their home? Was it broken? See "The Other Man's Wife."

She fell in love with a social parasite, even though she was a wife and mother. The war came and her husband enlisted for the cause. And during his absence she learned to appreciate his fine character. What happened when he came back? See "The Other Man's Wife."

He came back from France just in time to prevent his wife from eloping with a social parasite. And when she realized her folly she became a splendid wife.

Don't fail to see "The Other Man's Wife." It is a picture of the eternal triangle. The husband sails for France and during his absence his wife encourages the attentions of a social vulture. How did it end? See "The Other Man's Wife."

Come to the ——— theatre ——— and see Stuart Holmes and Ellen Cassidy in a modern photoplay entitled "The Other Man's Wife." It is a thrilling and absorbing drama. Don't miss it.

SUGGESTIONS

In advertising this picture lay stress on the fact that it is a powerful indictment of the other man who is ever lurking in the background like a vulture to break up the home of the woman he professes to love. Bring out that it is one of

(Continued on page 4223)

Stuart Holmes, star of "The Other Man's Wife," an Independent Sales Special

"THE SPARK DIVINE"—VITAGRAPH

Alice Joyce's Character Study Supports a Frail Picture

WERE it not for Alice Joyce's sterling performance in a character study which is not altogether congenial, her latest picture, "The Spark Divine," would not leave a very favorable impression as entertainment. But the sincerity and understanding which characterize her work plus her individuality and charm will suffice to carry it by as a weekday offering.

Her present feature will not linger long in the mind of the average spectator, because it is rather frail of plot and the characterization does not always ring true. In fact there is not a single line of action which is dominated by the star and her leading man. Naturally they are unable to keep the onlooker at strict attention since the denouement is anticipated from the start. It is simply a character study of a girl whose spirit has been so crushed in her youth that she is indifferent to any heart emotion. The insincerities ring out when this same indifference is manifested at the time of motherhood.

The tiny germ of the drama is found when her husband awakens the divine spark of love in her bosom by kidnapping their child. When she is punished enough the youngster is returned to the mother. The picture is well constructed in every detail, the editing calling for considerable praise. But its anaemic body gives evidence that the padding expert has been called in since it drags at times and reveals a repetition of scenes. Tom Terriss has given the picture an artistic frame.—Length, 5 reels.—Released June 30.

—*Laurence Reid.*

THE CAST

Marcia Ardale	Alice Joyce
Robert Jardine	William Carlton, Jr.
Mrs. Ardale	Eulalie Jensen
Mr. Ardale	Frank Norcross
Mrs. Jardine	Mary Carr

By Alicia Ramsey.
Scenario by George Proctor.
Directed by Tom Terriss.

PRESS NOTICE

Alice Joyce, the talented Vitagraph star, will come to the ——— theatre next ——— in her latest picture, "The Spark Divine." This is considered one of the most human and absorbing stories in which this favorite actress has ever appeared. Under Tom Terriss' direction the feature has been given an elaborate production and his dramatic values have been finely realized. He has brought out the human touches realistically. As for Miss Joyce she has contributed another noteworthy performance—one that is marked for its charm and sincerity. A well rounded cast is seen in support and it includes William Carleton, Jr., Eulalie Jensen, Frank Norcross, and Mary Carr.

The story is written by Alicia Ramsey. She has based her idea upon the divine spark of mother love. But before it is awakened in the heart of the heroine, one is introduced to her disillusionment with mankind. Marcia Ardale's spirit has been crushed ever since she was a little girl, with the result that embalms her feelings with a cold indifference. She marries for convenience when the opportunity presents itself and straightway her husband sets about to awaken her inward beauty. Eventually a baby girl is born to them and Marcia still remains indifferent.

How her husband concocted a ruse to kindle a feeling of love in her heart is told in an absorbing and well developed climax. Suffice to say that she found the spark divine at last. The picture will hold you at strict attention throughout as it embodies a wealth of human interest and sentiment.

THE STORY

Marcia Ardale has grown to womanhood with her spirit completely crushed. As a little girl her parents had brought her up as an ornament. They loved her after a cold heartless fashion so that she had to find companionship with her inanimate dolls. Naturally her plastic and tender nature received a terrific shock and the impression remained when she became a young woman. She is indifferent to everyone, though when her father becomes financially embarrassed she accepts Robert Jardine's offer of marriage in order to recoup the family fortune. Her husband is known as the "Copper King" and his magnanimity is shown when he enters willingly into matrimony with knowledge of his wife's mercenary motive. Marcia is willing to take his name but when he inquires if she will be a wife and mother she consents reluctantly.

Eventually a baby girl is born to them but Marcia remains indifferent. Then it happens that the child is kidnapped and the event nearly prostrates the mother. Jardine calmly sets about to recover him. And when Marcia fulfills the demands of the kidnappers she is further crushed to see that she has been duped. The distracted woman attempts to relieve the ache in her heart by entertaining the neighborhood children, although she hopes that a kind fate will restore her own child to her. Jardine is astonished at the change in his wife and when he sees she is punished enough, the little girl is brought to her. The child blurts out the truth. It was a ruse of Jardine's, but it succeeded in awakening the divine spark in the heart of Marcia.

PROGRAM READER

Manager ——— of the ——— theatre takes great pleasure in announcing that Alice Joyce will appear shortly in "The Spark Divine," a picture which is said to be a worthy successor to her last previous triumph, "The Third Degree." Her performances in that artistic offering and the preceding one, "The Lion and the Mouse," are still fresh in the minds of everyone who saw her at the ——— theatre. However, her acting in "The Spark Divine" cannot fail to win even greater popular favor. It is a different kind of a role that she has here. She is not the warm-hearted Annie Sands of "The Third Degree" who sacrificed her good name and left no stone unturned to free her husband from a murder charge. As Marcia Ardale she becomes embittered against the world because her socially ambitious parents have crushed her spirit ever since she was a child. A day comes when she meets a certain man who holds the impression that beneath her cold exterior her heart is warm and responsive. And though she marries him for convenience he resolves to awaken her inward beauty. How he accomplishes his purpose is dramatically told in a series of absorbing and suspensive situations. Miss Joyce is surrounded by such competent players as William Carleton, Jr., Eulalie Jensen, Frank Norcross, and Mary Carr.

CATCH LINES

Manager ——— has booked Alice Joyce in "The Spark Divine" for the ——— theatre next ———. Don't fail to see this highly talented star in one of her greatest roles—a role that is comparable with anything she has ever done.

She was a poor little rich girl and never knew what it was to be loved. Naturally when she blossoms into womanhood her spirit was crushed and she looked upon the world with a cold indifference. What awakened her? See "The Spark Divine."

She told him: "I want to go into this thing with a clear conscience. As you are willing to pay the price I'm prepared to take your name, run your house and look after you." "And be a wife and mother?"—he rejoined. What did this situation develop? You will find out when you see "The Spark Divine."

SUGGESTIONS

It is a pretty big role that Alice Joyce has in this picture, but then she is used to these highly emotional parts. Mention the fact that she appears again in another highly dramatic role—this time that of a young woman who is disillusioned with mankind and resolves to go her way alone. Bring out that it is a tense romantic drama—a character study to be exact, of a woman who married for convenience with the full knowledge of her husband. And concentrate upon the theme where her inward beauty is awakened—the divine spark of mother love. These are rich situations and they should be brought to your patrons' notice. Tell your audiences that it is a heart interest story and splendidly human. Some excellent copy can be written around the mother love angle and be assured it has never been known to fail. Also play up the star. She is one of the greatest favorites on the screen. The catch lines could be used advantageously in a teaser campaign or for lobby display. But bring out the character of the story and try at the same time to incorporate its human touches. Obtain stills of the star and play. Miss Joyce takes an excellent photograph and a few of them distributed in a dignified manner are bound to draw attention. Link up with your paper.

Alice Joyce is the star in the Vitagraph production, "The Spark Divine"

"THE DEVIL'S TRAIL"—WORLD

Melodrama of Canadian Northwest; Fair Production

THIS is a fast moving melodramatic picture of the strenuous days when the Royal Northwest Mounted Police of Canada were in constant battle with whiskey runners and all 'round bad men.

There is a neat little love story interwoven that adhers faithfully to plot, and the continuity runs smoothly under capable direction. About one-third of the scenes show the picturesque great out-doors, and although nearly half of the action takes place in one of the "Honky Tonks," once familiar in the Far Northwest, there is nothing vulgar.

While the consistent and persistent villain, is responsible for murder, kidnapping, and gang-fighting, which is shown very realistically in many of the scenes, the hero is there to provide the happy ending.

Of course this will draw biggest and appeal more strongly to the auidence that enthuses over serials and undiluted melodrama. It should have an average pull with the popular or family audience and satisfy very nicely. To the elite audience it will not draw nor will it enthuse.—Length, 5 reels.—Released June 16.—*Tom Hanlin.*

THE CAST

Julie Delisle	Betty Compson
Sergeant MacNair	George Larkin
"Dutch" Vogel	William Quinn
Dubec	Fred M. Malatesta
Dubec's Wife	Claire DuBrey

Story by Frank Beresford.
Directed by Stuart Paton.
Photographed by William Thornley.

PRESS NOTICE

Betty Compson and George Larkin are the stars of the World Picture, "The Devil's Trail," to be shown at the ——— theatre on ——— of ——— week.

This is a thrilling story by Frank Beresford, portraying the activities of the Royal Northwest Mounted Police of Canada during the mad gold rush days near the Arctic wastes.

All of Betty Compson's winsomeness and George Larkin's athletic abilities are called into play during this fast moving photoplay. Miss Compson is "Julie," the youngest daughter of the Post Commandant. George Larkin is "Sergeant Mac Nair," who arrives from headquarters with orders to depose her father and take his place as commander of the Post.

You couldn't expect Julie to fall right away into the arms of the handsome and dashing young sergeant even if it was a case of love at first sight. In fact, she openly scorned him because he took her father's place as head of the Post.

But after the bold young Sergeant had restored to her the sister that had been kidnapped twelve years before and had brought the scoundrel to justice who had strangled her mother, and had rescued her own little self when she was also abducted by the same villain who had kidnapped her sister—well, Julie just couldn't help loving Sergeant Mac Nair.

A tough dance hall is the scene of many thrilling fights and excitement runs high all through the five reels. Fast riding, daring rescues, all set to high speed will grip you. Many of the scenes in "The Devil's Trail" were filmed in the very section of the Canadian Northwest country where the scene of this picture is laid. And during all the thrills the love interest will hold you to the end. Besides Betty Compson and George Larkin, a number of other well known players are seen in important roles in the cast.

THE STORY

Amid Arctic surroundings is a post of the Royal Northwest Mounted Police of Canada in charge of Sergeant Delisle. Dubec, a whiskey runner who trades with the Indians, causes the post much trouble and retaliates on the post commander by strangling the Sergeant's wife and kidnapping his eighteen-year-old-daughter.

The mounted police search for many years in vain for some trace of Dubec and the abducted girl. In the meantime the Sergeant's youngest child, who was but a baby at the time of her mother's death and her sister's abduction, had developed into a winsome young Miss of eighteen, and the occasion of her birthday was marked by a celebration at the post.

It is at this festive moment that young Sergeant MacNair arrives from headquarters with orders deposing the old Sergeant Delisle. The young sergeant is captivated by the young daughter, but she scorns him for taking her father's place in command of the post.

When she rides into the small town near the post, the manager of a troupe of girls who are performing in the low dance hall, presents her with a little dog which she had taken a fancy to. Julie's father, the old sergeant, resents this gift and rushes to the town, ordering the proprietor of the dance hall and also the manager of the dancing girls to close up and leave Chino Landing within forty-eight hours.

He does not recognize in the manager of the dancing girls, Dubec, the same man who had kidnapped his other daughter, Nonette, twelve years before. But it was Nonette who overhears Dubec's threat of murder and who manages to escape the dance hall and warn her father. In the meantime Dubec has had Julie seized as well as young Sergeant Mac Nair, and forces the young girl to appear as a dancer with his troup in the low dance hall at Chino Landing.

The arrival of the old Sergeant with his mounted police, the escape of young Sergeant Mac Nair, the downfall of the lawless element after a series of furious fights, the re-union of the Old Sergeant with his long lost daughter, is replete with thrills and form a rapid succession of fast moving events with a very pleasing ending showing young Sergeant Mac Nair and Julie Delisle in each other's arms.

PROGRAM READER

He dragged her to the top of a table, garbed in the costume worn by the most hardened dancer in this tough dance hall, and offered her to the highest bidder among the gang of ruffians assembled.

She was pure, and young, and sweet, and pretty—

This was surely a great anti-climax to a series of fast moving events which started when her mother was strangled by a scoundrel and the eldest daughter kidnapped twelve years before.

Julie was now in the hands of the same ruffian. Her father, the Commander of the Post, Royal Northwest Mounted Police of Canada, was near at hand—but not near enough.

The role of Julie in "The Devil's Trail" is portrayed by the piquant Betty Compson. In this World Picture, her co-star is the dashing and athletic George Larkin.

And when Julie finds herself in the terrible predicament just pictured as the great anti-climax, it is the wonderful Sergeant Mac Nair, portrayed by Mr. Larkin, who furnishes the grand

And it will bring you to your feet when you witness "The Devil's Trail" in this theatre ——— of next week.

SUGGESTIONS

After this picture is booked the fact that two well known stars of the calibre of Betty Compson and George Larkin, should be emphasized. For lobby display (if you generally like to take advantage of lobby opportunities) a few trappings Devil's Trail," starring Betty Compson and such as guns, saddles, etc. Anything typifying the surroundings of the Royal Northwest Mounted Police of Canada in the far North, will be appropriate, such as the heavy blankets, trappings, etc.

The names of the two stars, after all, is your strongest selling point to the public. Especially as both of them have always been identified with lively fast moving pictures that thrill and naturally will draw the class of patrons that enthuse over gripping melodrama.

Also keep before your public the fact that this is a photoplay unfolding a pretty love story amid the strenuous activities of the mad gold rush, with the scenes laid in farthest Northwest Canada.

CATCH LINES

Action fast and furious always abounds when Sergeant Mac Nair of the Royal Northwest Mounted Police appears—and he appears often.

She was to be given to the highest bidder in the low dance hall but a dashing young officer proved valiently that he had a better right to her.

Chino-Landing in far Northwest Canada was wild but its women were wilder.

The Whiskey Smuggler of the Gold Rush days is the Bootlegger of Today—only in those days he always "packed" a gun.

Primeval Passions amid primitive surroundings peopled by fighting men, form a combination through which a pure young girl passes unscathed.

A moment in the latest World Picture, "The Devil's Trail," starring Betty Compson and George Larkin

"WOMAN THOU GAVEST ME"—P-A. SPECIAL

An Absorbing Picture with Perfect Cast and Direction

A DRAMATIC society picture, based on the double and single standard theme and divorce, with scenes laid in Scotland, Egypt and India. This absorbing picture is interpreted by a perfect cast of well-known players, and Hall Caine's story is quite faithfully followed by an even and consistent continuity and exceptionally capable direction.

This should draw very strongly at all first run theatres in the larger cities and will please mightily. It should pull heavily and entertain immensely in the high class neighborhood houses and the family and popular audiences may attend in force and enjoy this picture also. Of course the audience that is so quick to enthuse on fast melodramatic action or rip snortin' Westerns will not care for this picture, nor will it suitably entertain the working class patronage desirous of red blooded stuff.—Length, 0 reels. —Released June 15.—*Tom Hanlin.*

THE CAST

Mary MacNeill	Katherine MacDonald
Lord Raa	Jack Holt
Martin Conrad	Milton Sills
Daniel Mac Neill	Theodore Roberts
Alma Lier	Fritzi Brunette
Aunt Bridget	Katherine Griffith

Book by Hall Caine.
Scenario by Beulah Marie Dix.
Directed by Hugh Ford.
Photographed by William Marshall.

PRESS NOTICE

Hall Caine's famous novel, "The Woman Thou Gavest Me," has been picturized and appears as a Paramount-Artcraft Special at the ——— theatre on ——— of ——— week.

Directed by Hugh Ford, and interpreted by a wonderful cast of players, the story has lost nothing and gained everything in the screening.

Katherine MacDonald, Jack Holt, Milton Sills, Theodore Roberts and Fritzi Brunette sound like an all-star cast, and that is just what is claimed for this production.

As a novel, this is said to have outsold all the other novels of Mr. Caine. As a stage success it was produced in 1917 by Derwent Hall Caine at Boston. As a picture it is expected to prove one of the screen's greatest triumphs.

The tremendous story of Mary MacNeill's troubles after being sacrificed by her unyielding father into a forced marriage with a profligate nobleman, is compelling, especially as the story covers scenes in India, Egypt, England, and the South Polar regions.

When the unhappy wife makes her great decision, disturbing the single standard of morals, your sympathy will be with her. And she wins her happiness finally after a terrific struggle against immense odds. Regardless of one's opinions on the single and double standard of morals, and regardless of one's ideas on divorce and the sacredness of the marriage vow, Mary MacNeill had to fight it all out herself, and then she registered her decision and stood by this momentous decision, fearlessly and frankly.

"The Woman Thou Gavest Me" is described as an intensely human and absorbing film document.

THE STORY

When Mary MacNeill, the beautiful daughter of a Daniel MacNeill, a fiery commoner, is married in the great Norman church in an old world city to Lord Raa, a profligate member of the nobility, she is but the sacrifice to her father's desire to pay off an old insult he had received from the bridegroom's grandfather.

In deference to the old English laws the husband may do many things which are denied the wife and the marriage settlement made by Mary's father upon Lord Raa stipulated that regardless of the supposed single standard freedom allowed the husband he would lose all if he did not remain true to his marriage vows.

Lord Raa is rebuffed by his wife the night of the wedding and made to understand that she hated him and that she was his wife in name only. He thereupon takes his paramour, Alma Lier, to India and introduces her as his wife while Mary secretly settles down in a quiet French village after writing to her father that she was going to disappear and had left her husband.

For Mary had an old playmate whom she loved dearly, Martin Conrad, an explorer who arrived from his last expedition too late to speak the words that would have won his girl sweetheart, Mary MacNeill. Before Lord Raa left for India he witnessed several love scenes between them and Martin pleaded his own case so earnestly that Mary was won over.

It was in the little French village that her father finally discovers her and when she declares that her little baby's father is not Lord Raa but Martin Conrad, she is disowned and cursed by the old gentleman. In the meantime Lord Raa has been banished from India as it is discovered that his paramour is not the real Lady Raa. When his income is stopped, his companion deserts him.

Mary is finally driven from pillar to post in striving to earn a living for herself and little one and is finally determined to take to the streets rather than let her baby starve. Fate brings the returned explorer to the same city in his frantic search for her and he was the first man she approached. This intense scene re-united the lovers and as her divorce had been secured they were quick to find happiness.

PROGRAM READER

Sacrificing herself at the altar to satisfy a grudge whim of her father, she finally revolted on her wedding night and declared that she would be the libertine's wife in name only.

So her new husband, Lord Raa, blithely sailed away to India with his paramour and left her alone to face her future. And her future looked none too bright.

For Mary MacNeill loved a childhood sweetheart—and loved too wisely. When her old father finally found her with a new born child in a small French village, he promptly disowned her.

And one cold rainy night, driven to desperation in the effort to secure food for her child, she wanders forth in search of a man—and she found him. This is unfolded in the Paramount-Artcraft Special coming to this theatre ——— week, "The Woman Thou Gavest Me."

CATCH LINES

She did not believe that a wife should become the slave and chattel of her husband.

If she could be called unfaithful to her marriage vows she could not be declared unfaithful to her own heart.

According to law she was a wife but according to her own determination she was a wife in name only. Her choice of a road led to another man.

Her husband journeyed elsewhere for feminine companionship. She searched elsewhere for real love.

The single and double standards of morals as between husband and wife, and the divorce question. These are fearlessly decided by Mary MacNeill in her own way.

SUGGESTIONS

If you book this picture, it is possible to obtain free, a beautiful Art Display in four colors for your lobby. This shows eleven scenes. Emphasize the fact in all your advertising that it is a Paramount-Artcraft Special. It might be wise to mention the other Paramount-Artcraft Specials to give them some idea of the calibre of "The Woman Thou Gavest Me," such as "The False Faces," "The Silver King," "Little Women," "Sporting Life," etc.

The book store tie-in can be worked even if it has already been worked to death, as Hall Caine's novel has been widely read and was one of his best sellers. Another good thing to remember is that you have all well known names in the cast, each of whom has a following.

"THE HAUNTED BEDROOM"

(Continued from page 4214)

SUGGESTIONS

This picture carries a special appeal for your patrons in the fact that it is a genuine old-fashioned ghost story. We don't get many like it on the screen and this is an important item because it, at least, is DIFFERENT. Everyone revels in a ghost story, particularly, when it unfolds the mystery like this Enid Bennett offering. So feature the mystery note and tell your crowd that they will have a chance to see a fascinating ghost story. It is human nature for people to be curious about something which they can't detect—like crime, for instance. While "The Haunted Bedroom" is not a crime picture, still it suggests that a crime has been committed in the disappearance of a man.

Your advertising should suggest the character of the story and its atmosphere of mystery. Don't give the plot away. This would be violating all ethics in regard to this type of subject. Make your copy bring out the spirit of the picture. Play it up for all it's worth. Feature the haunted house and that it has been a mysterious place for many years. What of the author? Surely your fan crown will recognize Gardner Sullivan as one of the very best writers for the screen. Then feature the star. She has a good number here and she makes an attractive heroine. But the best plan is to concentrate upon the mystery argument. Picturegoers like something that keeps them guessing. Build your ad copy around the mystery element and defy them to solve the story.

Jack Holt and Katherine MacDonald in the Paramount-Artcraft special, "The Woman Thou Gavest Me"

"THE SNEAK"—FOX

Gladys Brockwell's Latest Is an Average Program Offering

IN " The Sneak " Gladys Brockwell has bid goodby, temporarily at least, to stories framed against the domestic hearth and has journeyed to the open country, where she may be found in the characterization of a gypsy girl. It is quite a departure for her after one has been accustomed to seeing her in roles of a " homey " character. Yet she manages to sound enough emotional notes in her new picture to maintain her reputation as a genuine dramatic figure on the screen.

She has put her heart and soul into her work here, so that the offering seems like a better thing than it really is. The star is ably supported by a well rounded cast that includes William Scott (her leading man these days), John Oaker, Harry Hilliard and John Ardizoni.

" The Sneak " isn't overburdened with dramatic moments and the denouement is easily anticipated. The picture seems like a thing of labor, so much so that one could label it " vehicle " and not go wrong. The love interest is its strongest element and it generates a bit of thrill and suspense when the gypsy girl defends her good name with a knife.

The title is not appropriate for the picture inasmuch as it has nothing to do with the star's characterization. Otherwise it is likely to please if one forgets some of the big plays she has had. The atmosphere is suggestive and the details are thoroughly harmonious. Edward Le Saint directed.—Length, 5 reels.—Released July 20.—*Laurence Reid.*

THE CAST

Rhona	Gladys Brockwell
Wester Churen	William Scott
King Panuel	Alfred Hollingsworth
Francisco Buckley	John Oaker
Roger Barrington	Harry Hilliard
Enid Granley	Irene Rich
Her mother	Gerrard Grassby

By J. Grubb Alexander.
Scenario by Ruth Ann Baldwin.
Directed by Edward J. LeSaint.
Photographed by Friend F. Baker.

PRESS NOTICE

Gladys Brockwell, the Fox emotional star, will appear at the ——— theatre on ——— of ——— week, in her latest picture entitled " The Sneak." She has set a rapid pace for herself of late in the high character of her subjects, but her new offering is said to be comparable with any picture in which she has appeared in regard to the appealing quality of the role.

Miss Brockwell is seen as a gypsy girl who is pledged by her father, the chief, to Wester Churen, one of the members of the tribe. Inasmuch as the latter is a daring gypsy and an excellent lover, Rhona, as the girl is called, is entirely satisfied. Not so, Francisco Buckley, whose love for her takes on a jealous character. When an artist from a summer colony nearby wins Rhona's consent to pose for him, Francisco makes out to the tribe that she is compromised. So the girl is cast out as unclean. How she clears her good name, how she discovers that the artist is not sincere and slashes the canvass out of hatred for him, how her father and Wester learn that Francisco is at the bottom of the treachery are events that compose a dramatic conclusion. It is a picturesque play and it offers the star a colorful role in which she makes the most of her opportunities.

The realities are conveyed so splendidly that one forgets his environment for the hour and lives the life of a gypsy. Edward LeSaint, the director, has brought out some human touches and his atmosphere is commendable. Miss Brockwell has the support of an excellent cast that includes William Scott, Alfred Hollingsworth, John Oaker, Harry Hilliard, and Irene Rich. Patrons know that they are always dependable. " The Sneak " was written by J. Grubb Alexander, while the adaptation was made by Ruth Ann Baldwin.

THE STORY

Rhona is a gypsy girl who is destined to be the tribe's next ruler upon the death of her father, King Panuel. Inasmuch as she is pretty and vivacious she has no trouble in having many suitors, the principal ones being Wester Churen and Francisco Buckley. Finally the day comes when she must choose her future husband and when she favors Wester, her selection makes Francisco decidedly jealous. Near where the gypsy camp is pitched is a summer colony and when Roger Barrington, an artist, sees Rhona, he induces her to pose for a picture. One day Francisco discovers her with Barrington and he imparts his information to her father and Wester with the result that the girl is cast out of the camp as unclean.

However, Rhona is unmindful of the taunts of the other gypsies, and she returns to the artist's studio to continue her work. In the meantime, the King is taken ill, and through his incantations, comes to believe his daughter innocent. So he orders Wester to bring her back. When he reaches the studio he discovers Barrington's fiancee upbraiding Rhona. Furious over the insults, the warm-blooded gypsy girl slashes the canvas. And so Wester takes her back to the camp where they learn that Francisco is responsible for the plottings which made her an outcast. In a spirit of revenge, Rhona takes a knife and springs at the vicious schemer. But Francisco runs away, stumbles and falls on his own knife. And so the gypsy caravan travels on and Rhona and Wester are happy.

PROGRAM READER

" The Sneak," the latest Fox picture to appear at the ——— theatre, presents that emotional star, Gladys Brockwell, as a gypsy girl. She has had many excellent roles in the past—roles which have made her name synonymous with popularity, but " The Sneak " offers her something new in characterization, and when ——— patrons see her next ——— they will say that her versatility has grown with her emotional power. The star has lately appeared in pictures based upon the domestic triangle, so " The Sneak " is sort of a departure for her. She rises to the occasion, however, and makes the gypsy girl a very human character. In fact, Miss Brockwell suggests the gypsy to the life. Her coloring, her mannerisms, her vitality, are characteristic of the nomadic will-of-the-wisp. " The Sneak " is a romantic drama which employs excellent conflict and contrast. It is the nature of gypsies to be at odds with the world. They do not care for ceremony nor the ways of civilization and this conception is adequately realized. As Rhona, Miss Brockwell is betrothed to a member of the tribe. A jealous admirer furnishes the dramatic conflict. We are not going to detail the story. It would be spoiling it for you. But we will say that it is a thoroughly engrossing picture and one that by no means should be missed.

CATCH LINES

Gladys Brockwell, the Fox emotional star, will appear at the ——— next ——— in a picture of gypsy life entitled " The Sneak." She has made a big reputation as a dramatic actress—and that reputation is upheld in her new offering. Don't miss it!

She was a gypsy girl and she was pledged to marry one of her tribe. But a jealous admirer connived with a certain artist to make her appear unfaithful. So she was cast out by her father, the chief of the gypsies. What happened? See " The Sneak."

In which a gypsy girl falls in love with one of her own people and a jealous admirer finds an opportunity to discredit her good name.

Did you ever have a desire to live the roving, adventurous life of a gypsy? Gladys Brockwell does in her newest picture, " The Sneak." She will fascinate you so strongly that you'll feel like joining her tribe and living a life in the open.

SUGGESTIONS

You know pretty well by this time what to feature in a Gladys Brockwell picture. It is the drawing power of her name. No star, in our opinion, is endowed with greater dramatic capabilities—and this opinion is shared by most exhibitors. She has been featured of late in domestic dramas, but in this picture she shows her versatility by appearing as a gypsy girl. Feature the role and mention that it is different from anything she has ever done. Don't play up the title because it does not bear out the character which she portrays. Just concentrate upon the idea that it is a romantic drama in which the love passion burns more intensely than in the usual thing. The characters are gypsies and naturally they are warm blooded people. Bring out that she is betrothed to one of her tribe and that the event arouses the jealousy of a vicious admirer. Feature the latter's attempt to discredit her with her lover. And mention the fact that she is cast out by the gypsies owing to the admirer's machinations. You might tell your patrons that she is eventually restored in the camp and that her marriage is consummated when the villain meets his death in a fight with her. Play up the picture as a big romantic drama which is picturesque and absorbing. You can arouse interest if you run a column or two about gypsies and their adventurous life. But the star is the biggest asset in the picture. So put most of your effort on her name.

Gladys Brockwell in " The Sneak," a William Fox production

"SOME BRIDE"—METRO

Viola Dana Scores a Knockout in Lively Farce-Comedy

EXHIBITORS and picturegoers who have been watching Viola Dana and who have rated her as the most promising comedienne on the film horizon, are going to be genuinely surprised at the remarkable advance she has made as a laugh provoker in her new frolicsome satire, "Some Bride." Heretofore she has always skimmed the surface in characterization, probably because her electric personality was subordinated for the story. But here she emerges as an actress of a thousand moods—and moods incidentally which generate a thousand laughs.

A mischievous, capricious hoyden seems like a good definition of her. And to see the vital and vibrant star carrying out the playful task of teasing her newly wedded husband is a sight which will chase the glooms from the most cantankerous spectator.

The picture is a breeze—a joyful breeze all the way, since it visualizes an irrespressible bride who has too lively a disposition for her unimaginative husband. The fun is derived from the naive pranks that she conjures up to tease him. And she continues to send out electric sparks of humor even when hubby threatens her with divorce proceedings.

There is not much plot substance to the piece, but then such an element isn't needed, for the spectator is too busy watching Viola Dana cut up capers. Henry Otto, the director, has developed the picture adroitly, and, furthermore, has dug up a series of highly amusing incidents from the ancient patters.

But when all is said and done, it is the star who makes the picture so joyfully appealing. One has only to see her in a bathing suit and disguised as a white leghorn chicken to appreciate her appeal to the eye. Her appeal to your funny side keeps pace with the other. The picture is beautifully mounted and remarkably well photographed. Irving Cummings is adequate as the husband.—Length, 5 reels.—Released June 9.—*Laurence Reid.*

THE CAST

Patricia Morley	Viola Dana
Henry Morley	Irving Cummings
Victoria French	Ruth Sinclair
Geoffrey Patten	Billy Mason
Jane Greyson	Florence Carpenter

By Anne and Alice Duffy.
Scenario by June Mathis and Luther A. Reed.
Directed by Henry Otto.
Photographed by John Arnold.

PRESS NOTICE

"Some Bride," which comes to the ——— theatre on ——— of ——— week, is a picture which is based on a matrimonial mix-up—a mix-up that is started during the honeymoon. You see the bride in this case considers marriage just like a game of dominoes—that is something to be taken lightly. She is vivacious and she longs for adventure just like the days when she was single. So on the beach she cuts up capers and her jealous husband takes her back to the hotel and locks her in her room. But the resourceful and rebellious bride uses her wits and turns up later at a barn dance disguised as a chicken. And hubby is more provoked than ever. When things go on this way without end, he packs up and returns to the city to institute divorce proceedings.

Little wife, in the meantime, can't make her eyes behave, and she cuts up a few more didoes before she learns that her husband is serious. So she makes out that she is desperately ill and before you know it hubby is repentant of his conduct.

The rich situations must simply be seen to be appreciated, but suffice to say that the picture unfolds an unusually clever story and one that puts you in a happy frame of mind. You haven't learned the half of it—not the half of it from the details mentioned above. But when Viola Dana in "Some Bride" appears at the ——— next ——— you will say that she is the best comedienne on the screen. Indeed the star has made rapid strides during the past year. She is radiant and captivating—just the ideal type to play the rebellious bride. Miss Dana is surrounded by an excellent company. The picture was directed by Henry Otto.

THE STORY

Patricia Morley, a bride of but a few weeks, isn't able to control her eyes, even though Henry, her husband, believes that the marriage ceremony should have put a stop to her flirtations. At the summer hotel where they are stopping Patricia intrigues all the young men by her glances and gets Henry very much peeved. Tom Ruggles, a handsome young athlete, goes swimming with Patricia and on the raft they attract the attention of all eyes—they and Patricia's bathing suit. Later at a costume barn dance Henry discovers Patricia receiving a kiss from Ruggles. His ire is great and he decides to end his agony by instituting proceedings for a divorce.

This news Patricia receives calmly inasmuch as she believes her husband is only trying to scare her. But the next morning she is dismayed to find that his threat to leave her has become a reality. Victoria French, Patricia's friend, comes to her assistance and, after placing the bride in a hospital, sends word to Henry that she is very ill. He returns to her at once but what is his surprise to discover Patricia (her flirtatious ways having mastered her again) in the garb of a nurse and tending his (Henry's) own lawyer with smiles and caresses. But Patricia confesses the whole trick and Henry is ready to forgive her this time.

Once more happy in their home they invite Victoria and the lawyer, who are supposedly interested in each other, to visit them. But Henry's jealousy again plays havoc with the peaceful household. He hires a woman detective (really the nurse Patricia met) to play housekeeper and watch his wife. The nurse sides with Patricia in the family row and after many more complications Patricia finally explains to Henry their plan to cure him of his jealousy.

PROGRAM READER

Viola Dana, the piquant and vivacious star of Metro, will appear at the ——— shortly in what is considered her greatest farce-comedy, "Some Bride." The star ingratiates her buoyant personality so strongly in this picture that she will be adopted as your favorite actress. She has an ideal role as the little bride who is determined to take marriage lightly. . You will follow her adventures with the keenest interest and be thoroughly entertained in the bargain. The honeymooners are no more than settled nicely at the summer hotel before she begins to cut up capers. He applies strong arm methods in rescuing her from an adventure on the beach. But does that stop her? Well, not so you can notice it. When a masquerade dance is given later in the day she arouses his anger in the daring costume in which she is attired. She is a chicken. A white leghorn. And he promptly sends her to bed and makes himself the laughing stock of the summer visitors. When his patience is exhausted over her antics he returns to town to get a divorce. How the young bride stops the proceedings and keeps her husband's love, how she proves to his complete satisfaction that she adores him, how she cuts up more capers in bringing him around to his senses are situations that sparkle with humorous high lights. The spirit of the piece is ever in the foreground and it makes one of the most delightful comedies that has ever played the ———.

CATCH LINES

She thoroughly delighted in teasing her husband and she had him in hot water all the time. He couldn't understand her playful attitude and threatened to get a divorce. So she made out she was ill and needed his attention. Did he respond? See "Some Bride."

The honeymooners were at a summer resort and she believed in taking her marriage lightly. At a masquerade dance she was attired as a chicken and her costume so shocked her husband that he told her he would get a divorce. How did she make him appreciate her?. See Viola Dana in "Some Bride."

Come and be entertained with "Some Bride"—it is a picture—a joyful picture of a matrimonial mix-up.

SUGGESTIONS

This is a light comedy drama which soars to a farcical point at times. So feature it in this manner. Play up the fact that the heroine is a young bride who, on her honeymoon, is so full of the joy of living and loving that she doesn't realize that she is married. Concentrate upon the idea that it is a matrimonial mix-up and that hubby simply cannot appreciate his wife's conduct. She loves him, but she also loves to seek adventure. Which of course makes him decidedly jealous. Feature the fact that this young couple can't agree until the husband learns that his wife is entirely innocent. You might mention that she is daring in her search for excitement and attires herself as a chicken at the hotel masquerade. Then follow this up with the husband's announcement that he will get a divorce. His patience is exhausted and he is simply tired of keeping track of his wife.

Use the plot of the story in your ad copy. The star gives her finest performance and simply bubbles over with enthusiasm and fun. She is delightfully vivacious. And she has a great following. When your patrons see her they will become her devotees if they haven't previously. Bring out some of the comedy situations—such as the hospital incident where the bride has gone to play that she is ill in order to stop her husband's divorce proceedings. Play up the spirit of the piece and draw your arguments so that they will appeal to the sense of humor of your patrons.

Viola Dana in "Some Bride," a Metro production

"OH BOY"—CAPELLANI-PATHE

Musical Play Looks Rather Heavy as a Picture

THE first of the Albert Capellani productions, "Oh, Boy," does not offer the entertainment in its screen adaptation as its success upon the stage promised. Musical comedies, at best, are frothy affairs if one considers the subject matter and they thrive principally upon the music, cast and ensemble. Which leads us to register surprise how Mr. Capellani ever elaborated the libretto of "Oh, Boy!" into a thing of six reels.

Really the thin plot could be condensed to half the length and it would have gained in spontaneity and humor. Perhaps the director is not entirely at home in these frolicsome pieces since he has sacrificed its bubbling spirit to employ dramatic details. Yet viewed as a production it passes muster. It is artistically mounted and the Capellani atmosphere is appropriately in place.

The picture will attract attention not because it had a particularly big run on the stage, but because it bears the Capellani trademark. Besides it offers June Caprice and Creighton Hale as a co-starring team. They strive hard to score their points but the impression is gained that their personalities are more adaptable to serious things. The ablest pantomimist in the company is W. H. Thompson, whose long experience upon the stage has enabled him to sense the comedy values and realize on them. Indeed he carries the piece upon his shoulders and gives it nourishment in every one of his scenes. Flora Finch is back in a grotesque role and gives evidence that she hasn't forgotten her bag of tricks.

The story offers a college town romance and the action is derived from the sweethearts' attempt to overcome the objections of parents and guardians. There is a lot of running about but very little humor. Plenty of gravy but very little paprika.—Length, 5 reels.—Released June 22.—*Laurence Reid.*

THE CAST

Lou Ellen Carter	June Caprice
George Budd	Creighton Hale
Jackie Sampson	Zena Keefe
Miss Penelope Budd	Flora Finch
Judge Daniel Carter	W. H. Thompson
Mrs. Carter, his wife	Grace Reals
Constable Simms	Joseph Conyers
Dean of Richguys College	J. K. Murray
"Lefty" Flynn	Maurice Bennett Flynn

By P. G. Wodehouse and Guy Bolton.
Scenario by Albert Capellani.
Directed by Albert Capellani.

PRESS NOTICE

The first of the Albert Capellani productions, "Oh Boy!" will appear at the ——— theatre on ——— of ——— week. Besides introducing Mr. Capellani as an independent producer, the picture marks a new star combination on the film horizon in the names of June Caprice and Creighton Hale. These players will be remembered by ——— patrons for the successes in which they appeared under the Fox and Pathe banners respectively. Their first co-starring venture should start them on the road to popularity since "Oh Boy!" is a recognized stage success. The picture is an adaptation of the musical comedy of that same name which was written by P. G. Wodehouse and Guy Bolton, and which had a year's run on Broadway and throughout the country.

Miss Caprice and Mr. Hale appear as undergraduates who are secretly married. The former is at a seminary while the latter is at college, but they are forced to keep their marriage a secret because of the objections raised by stern parents and a guardian. How the older people are compromised so that they have to acknowledge the marriage of the sweethearts forms the crux of the idea behind this thoroughly amusing and entertaining picture. It abounds in a number of delightful situations and the school and college atmosphere is excellently conveyed by the director. The adaptation follows the play with splendid fidelity. In fact, nothing is missing but the score by Jerome Kern.

The stars are supported by a capable cast that includes such well known players as Zena Keefe, who is occasionally a star in her own right, Flora Finch, who will be remembered from the John Bunny days; W. H. Thompson, who has served the speaking stage faithfully these many years, and Grace Reals. Mr. Capellani scenarioized and produced the picture.

THE STORY

George Budd and Lou Ellen Carter are undergraduates and since they love one another they decide to marry before their educational activities are completed. Inasmuch as the boy's guardian, Aunt Penelope, and the girl's father, Judge Carter, do not approve of the courtship, the marriage is consummated in secret. The young people had fully intended to elope but were glad that they forgot their railroad tickets since a telegram has arrived from Aunt Penelope stating that she will disinherit George if he commits any rash deed. The result is Lou returns to school and George continues his bachelor existence. However, the young man has an unexpected interruption to his solitude when Jackie Sampson, a chorus girl, enters his bungalow and calmly makes herself at home. During the evening she had succeeded in getting Judge Carter intoxicated though the lovers do not learn of the affair until later.

In the morning Lou brings her parents to George's home and when the Judge sees Jackie he refuses to listen to the young fellow's explanation. Indeed the "fat is in the fire." In the meantime Aunt Penelope is locked in her bungalow so she won't interrupt her nephew in his chase of Lou. But the spinster makes her escape and proceeds to the college clubhouse where she gets intoxicated with "tea." In another room Jackie is having an argument with the Judge over the prohibition speech she has stolen from him the previous evening. She refuses to give it up until he consents to his daughter's marriage. Naturally the chorus girl has her way, and George wins his aunt's consent to the marriage under the threat that he would tell the world that she has fallen off the water wagon. With consent gained on all sides, George and Lou calmly inform their relatives that they were married the previous evening.

PROGRAM READER

A big musical comedy success has found its way to the screen. It is "Oh Boy!" and as a picture it will come to the ——— in the near future. Special interest is attached to the production as it marks the first of the Albert Capellani offerings to be distributed under the Pathe banner. And interest is also found in the names of the stars, June Caprice and Creighton Hale, who will appear together hereafter in Mr. Capellani's productions. As a stage play, "Oh Boy!" met with phenomenal success from the start and before it came to a close it had a record of a year's run on Broadway. It also appeared on the road and duplicated its New York success, being acclaimed everywhere as one of the best musical comedy hits of recent years. The authors, P. G. Wodehouse and Guy Bolton, are well known in the theatrical world, and since they collaborated in their work they have turned out one hit after another. Mr. Bolton has written a number of winners for the screen. Their "Oh Boy!" is a romance of college life which sparkles with fun and vitality. Mr. Capellani is responsible for the adaptation and direction and his work is further testimony of his extraordinary screen ability. The picture is excellently staged and a remarkable cast has been assembled to support the stars. Don't miss it when it comes to the ——— theatre. Manager ——— assures you of a happy hour.

CATCH LINES

The first Albert Capellani production to be distributed by Pathe will be shown at the ——— theatre on ———. It is entitled "Oh Boy!" and is an adaptation of the big musical comedy success of the same name. June Caprice and Creighton Hale, two stars familiar to our patrons, are the leading players.

June Caprice and Creighton Hale, Albert Capellani's new stars, will appear at the ——— theatre next ——— in their first co-starring venture entitled, "Oh Boy!" It is adapted from the musical comedy of that name which ran for over a year on Broadway.

He was a student in the college, while the girl attended school in a nearby seminary. They were about to graduate and so they married on the quiet. Why the secrecy? Well, his aunt and her father did not approve of their love affair. But the gods were kind and put thorns in the path of the conscientious objectors. Oh boy. It was SOME time the lovers had before they could register complete happiness.

SUGGESTIONS

The first of the Albert Capellani productions should excite interest on the part of your patrons since it not only introduces him as the head of his own organization, but marks the appearance of June Caprice and Creighton Hale in a co-starring venture. Both of these players have been absent from the screen for some time and the fact that they have returned as partners should interest the picturegoers. Bring out their names. Doubtless you have played the June Caprice pictures when she appeared with Fox and if you have run Pathe serials your crowd will remember Creighton Hale. Play up their names. They are young and are possessed of considerable talent, and both are in there working with an enthusiasm which will brook no criticism. They are the latest stars

(Continued on page 4224)

Creighton Hale and June Caprice in the Pathe release, "Oh, Boy."

"THE SHE-WOLF"—FROHMAN AMUSEMENT

Texas Guinan Contributes a Unique Characterization in Western Melodrama

IT isn't every actress who is courageous enough to attempt a characterization which obliterates every vestige of feminine grace and charm, but Texas Guinan doesn't mind it the least. Ever since she appeared as a good-bad two gun woman in a picture called " The Gun Woman," she created a character that was truly unique. And now she returns to the screen as the She Wolf in the picture of that name.

It looks as if she is trespassing on Bill Hart's territory, but then isn't she called the female Bill Hart? " What he can do I can do," Miss Guinan might be heard to say. The result is her characterization leaves a favorable impression. In fact she is speaking a new screen language in this sort of picture—a language which ushers in something new in feminine types.

" The She Wolf," otherwise, is regulation Western melodrama, with all its customary trimmings and trappings. Naturally the primitive touch is dominant, which means that the dramatic elements are mighty close to nature. Cliff Smith has kept the action alive and also the atmosphere. And these ingredients are embroidered with Harvey Thew's picturesque titles.

" The She Wolf " should interest picturegoers because of the star's unique characterization. The picture was reviewed at length on page 4023 of last week's issue.—Length, 5 reels.—*Laurence Reid.*

THE CAST

The She Wolf	Texas Guinan
The Stranger	George Chesboro
Mui Fing, owner of Lost Hope	Ah Wing
Dud Bigby, a low-down white	Charles Robertson
Sallie, his fear-cowed daughter	Anna Wilf
Sheriff	Jack Richardson
The Belle of the Dance Hall	Josie Sedgwick

By John Colton.
Scenario by Raymond L. Schrock.
Directed by Cliff Smith.
Photographed by Steve Rounds.

PRESS NOTICE

Texas Guinan, who has been called the female Bill Hart, will appear at the ——— theatre on ———, in her newest photoplay entitled, " The She Wolf." It has been some time since the star graced the screen, and patrons of the ——— will be surprised with her unique characterization. Miss Guinan is the only delineator of the good-bad woman in pictures. And this fact would make her conspicuous regardless of her performance. It happens, however, that she contributes a splendid bit of acting—a bit of acting which will remind you of Mr. Hart.

The star is seen in the role of the She Wolf who holds the bad men of the camp in the hollow of her hand. Her trigger fingers are sure and steady and woe to the man who attempts to cross her. Her particular enemies are Ah Wing, the Chinese proprietor of the saloon, and the sheriff, one of the former's henchmen. The Chinaman intends to marry Dud Bigby's daughter, Sallie, and the latter lives in constant dread of the approaching ceremony, and the Oriental also sees a victim in the Stranger when this unknown prospector wanders into the saloon.

How the She Wolf frustrates the Chinaman's wicked schemes, how she rescues the Stranger, whom she has grown to love, and how she exhibits her wonderful resourcefulness are events that make " The She Wolf " one of the most thrilling and absorbing pictures that has ever come to the ——— theatre. It abounds in good old-fashioned Western incidents and carries a full quota of action and suspense. The story was written by John Colton, scenarioized by Raymond L. Schrock, and put into picture shape by Director Cliff Smith.

THE STORY

In a lonely cabin not far from the mining camp of Mad Dog, lives a woman known as the She Wolf. She is on her way from nowhere to God knows whence, merely drifting. Now it happens that the saloon in the camp is owned by a Chinaman, Ah Wing, who, incidentally, has staked the sheriff whenever he is in need of money. The latter is secretly the head of a band of outlaws and when the Stranger wanders into the saloon, the sheriff and his men look on him as another victim. Accordingly Ah Wing signals his leading charmer and his other cohorts to fleece the unknown prospector of his money. But they haven't reckoned with the She Wolf, who recognizes the Stranger as a man who had once befriended her.

At the psychological moment she covers the desperadoes with her two guns, and, in the melee, the Stranger is wounded. She takes him to her cabin and nurses him back to health and pays her respects to the sheriff in her customary fashion when he comes to arrest the wounded man. Ah Wing in the meantime has Dud Bigby, a drunken ne'er-do-well, in his power and has exacted a promise from him for his daughter's hand. Sallie Bigby is secretly engaged to John Williams, a young miner, but as he is up in the mountains the girl lives in dread of her approaching marriage to the Chinaman. The She Wolf has knowledge of the girl's plight and when the nuptials are about to take place, she kidnaps the minister and locks him in her cabin. Then mounting her horse, and with both guns loaded, the She Wolf drives right through the windows of the saloon and rescues Sallie just as the sheriff is about to perform the ceremony. Thus the young girl and Williams are united and the She Wolf rides away with the Stranger because she has become his pardner for life.

PROGRAM READER

The management will introduce something unique in " The She Wolf " which comes to the ——— theatre shortly. It is quite a novelty to find a woman playing a role which is principally identified with masculine characterization, but Texas Guinan assumes the difficult part with all the abandon of Bill Hart. Indeed, she is known as the female Bill Hart, for she does the same things which have established his popularity. Miss Guinan might be his sister, so identically like him is she in personality. So when the star comes to the ——— in " The She Wolf," our advice is, " DON'T MISS HER "—if you want to see something new in characterization. She may be a good-bad woman and know how to handle a gun and to suppress the evil element in the camp, but beneath the surface she is as gentle as a lamb. When the Stranger rides into camp and stands to lose his pay dirt in a game of cards, it is the She Wolf who comes to his rescue, and shows her gratitude for a kindness he once bestowed upon her, by putting the vicious desperadoes where they belong. It is a typical Western picture and aside from the tense drama that is unfolded you will have a chance to revel in some picturesque scenery. Miss Guinan is supported by an excellent company. Be sure of the date, ——— the ———.

CATCH LINES

Texas Guinan has returned to the screen in " The She Wolf." She has been called the female Bill Hart, and when you see her in this picture which comes to the ——— on ——— you will say that Bill had better look to his laurels.

You've seen a two-gun man many times in pictures. But did you ever see a two-gun woman? We doubt it. You will have an opportunity to see how a woman of the West is successful in a regular Bill Hart sort of a role.

She didn't take any back talk from the unruly element of the camp. They were all afraid of her steady trigger fingers. They called her the She Wolf. But she fell in love and became a She Lamb.

She could be a wolf when the occasion demanded it. But she could also be a lamb. She could fight and she could love—love with the utmost tenderness. See Texas Guinan in " The She Wolf."

SUGGESTIONS

Exhibitors who feature this picture should lay special stress that here is something new in character drawing. It is seldom that an actress attempts to assume a man's role and it is quite a feat when one can completely hide her identity. So play up this fact for all it is worth. Texas Guinan may have appeared at your houses in " The Gun Woman." If so, you will remember her as the female Bill Hart. That name has stuck to her ever since, and she is more like the above mentioned star than ever. It isn't often that a woman is desirous of eliminating her feminine graces, but Miss Guinan has sufficient courage to explore new fields. Feature her big as the female Bill Hart, and that she can handle two guns with all of his abandon. She is a typical daughter of the pioneer days of the West and your patrons will remark about the characterization and the fact that it is different.

Bring out that it is an absorbing and thrilling drama of a mining camp—the sort of a picture that has made the reputation of more than one Western star. The title is attractive and will cause comment among your patrons. Play it up big and the name of the star. Write your arguments around the fact that here is something new in character drawing. Certain features in the story and catch lines may appeal to you for your ad copy. Get some stills of the star in her Western regalia. You can't go wrong with the picture if you concentrate upon the character that is played by Miss Guinan.

Texas Guinan in " The She Wolf," a Frohman production

"UPSTAIRS AND DOWN"—SELZNICK

Light and Airy Comedy with the Happy Ending

A VERY light and airy comedy showing a small group of society people trying to idle away a week or two at a house party. The story attempts to compare the lives of those upstairs and those down stairs and point out that "they're all alike under the skin." But the intent of the story was evidently lost in the great triangular struggle between author, director, and continuity writer. And all that remained were several very pleasant high spots and the happy ending.

This should draw fairly well in the first run houses in the larger cities and please the audience generally. It should do better as a puller in the very high class neighborhood theatres, and afford the elite audiences good entertainment. In the family or popular theatres it should also draw fairly well and at regular admission prices will satisfy. It will have no pull and no entertainment in houses that cater to a labor audience, nor will it get anywhere with an audience that loves thrills.—Length, 5 reels.—Released June 8.—*Tom Hamlin.*

THE CAST

Alice Chesterton	Olive Thomas
Betty Chesterton	Rosemary Theby
Rosalie	Mary Charleson
Tom Carey	David Butler
Terence O'Keefe	Robert Ellis
Sprang	Andrew Robson

By Frederic and Fanny Hatton.
Directed by Charles Giblyn.

PRESS NOTICE

"Upstairs and Down" is the Selznick photoplay starring Olive Thomas, scheduled to appear at the ——— theatre on ——— of ——— week.

This is the little star's first production under the Selznick banner and she is supported by an excellent cast of well known screen players. Charles Giblyn directed the production, which is from the story by Frederic and Fanny Hatton.

She was a little thing and a born flirt. There are said to be plenty of opportunities offered for flirtations at a house party and little Alice, portrayed by Olive Thomas, never missed a bet.

Luckily her older sister arrived in time to save the hostess from utter despair. But Alice had been having too good a time to let her sister spoil it and she had already made one trip to New York City, where in company with an irresistible young Irish guest of the same house party, she witnessed a midnight show.

But the older sister was some planner herself and managed to cut Alice out by winning over the young Irishman herself. Then Alice acted just like the deep-dyed villain generally acts in the melodramas. She told lies about the man she loved in order that her older sister might lose him.

And she almost succeeded—but not quite. Cave man methods are then introduced in the story and is carried throughout the house party, both "Upstairs" and "Down."

Which all goes to show that "weak heart never won fair lady." And also that "the Colonel's Lady and Judy O'Grady are just alike under the skin." An entertaining comedy-drama filled with amusing situations is what patrons can expect in "Upstairs and Down."

THE STORY

Little Alice Chesterton is carrying on a desperate flirtation with Terry O'Keefe, a gay young Irishman, who is visiting the fashionable Ives country home on Long Island.

Mrs. Ives, the hostess, is wishing that Alice's older sister would only come down to relieve her of the responsibility of chaperoning the young girl. Alice plans an excursion into New York and persuades young O'Keefe to meet her there and they attend a performance of the "Midnight Frolic."

Two men of the house party see the young couple there and report it to the hostess. Then the older sister arrives and determines to remove her young sister from the young Irishman's influence by winning him over to herself.

The older sister, Betty, utilizes an overturned automobile and after disarranging her hair and clothes sends her chauffeur in haste to bring young O'Keefe to her rescue. The young man carries her to the house and she is "revived" by a kiss from the young flirt. But it is a case of true love with him this time, and as the older sister is also smitten the proposal is accepted.

But they had not reckoned on the younger sister, Alice. She wins her sister's ear while young O'Keefe is going for the engagement ring and tells her that he has ruined her. This complicates affairs and causes several headaches and heartaches until the truth finally comes out.

Then the bashful sweetheart of Alice who had always kept in the background, decided to adopt the same cave-man-like tactics of O'Keefe, and thereupon Alice promptly falls into his arms. To show that the same tactics may or may not be effective "Upstairs" as well as "Down," the servants try to emulate the flirting mannerisms lately discovered by their masters.

PROGRAM READER

"He ruined my young life and took advantage of my innocence," she murmured to her sister when this same sister had told her of being engaged to him. But she lied. She did it very prettily, but—she lied. She separated her older sister from the lover that she wanted for herself.

You couldn't really condemn her, because, as we have stated, she did it very prettily. But—she lied just the same. If "Upstairs and Down" was a heavy dramatic production instead of a comedy-drama, the authors could never have brought the two right lovers together again. Not by the wildest streak of imagination.

But it is light and airy comedy drama, although for a while it looked as if an otherwise lovely young girl had ruined the lives of two forever and anon.

Cave man tactics finally overcome all the barriers erected by modern and formal courtship. And what was right for the upper ten proved about right for the lower twenty. And although she did lie, she did it so prettily that she finally receives the reward that prettiness brings without forfeiting.

To see just how prettily Olive Thomas can lie, and get away with it, you must see her in "Upstairs and Down" at this theatre next week. It is the youthful star's first Selznick production.

CATCH LINES

Did you ever see a "Baby Vamp" at work? See Olive Thomas in "Upstairs and Down."

She told a lie, but she did it, oh so prettily.

What is good for "Upstairs" is not always good for "Down," and vice-versa.

The safety deck of a polo horse offered a safe refuge for Terry after he had been both "Upstairs and Down."

A country house party is no place to take a perfectly respectable heart.

After you see little Olive Thomas in her Polo costume; right away you'll quit playing checkers and rummie and want to become a reckless polo player.

SUGGESTIONS

When you book this picture your first duty should be to play up Olive Thomas as the captivating little screen star in her first Selznick production. It is a light and airy comedy-drama and it would be well to herald it as a screen attraction for real amusing entertainment rather than a heavy problem play or exciting melodrama. You can make capital of this fact and then you will find how your offer of the light amusing stuff acts as a drawing card.

With Rosemary Theby and Robert Ellis in the cast you can safely mention their names quite prominently also, as they both have some following. Also emphasize in all your advertising that "Upstairs and Down" was counted one of the biggest stage success of its time and ran a full season on Broadway.

The suggestion that you induce some large local furniture store to link the title of the play with their wares in their daily newspaper advertising is a good one. For instance: Furniture for your home "Upstairs and Down." Here are a few of our "Upstairs and Down" values, etc.

"THE OTHER MAN'S WIFE"

(Continued from page 4215)

the biggest subjects that was ever written around the eternal triangle. Use the idea of the theme of how the husband went to war because he considered it his patriotic duty, and that his wife considered the time ripe to encourage a lady's man. The title is a good one and could be used in a teaser campaign. And you might mention that Carl Harbaugh is the director. He has done some big things for Fox. Then there are the names of the featured players. Most of your crowd must be familiar with Stuart Holmes by this time. He is one of the few good villains on the screen. Play him up and also Ellen Cassidy, the other star. In detailing any part of the plot you might concentrate upon the faked cablegram that the villain offers the wife which imparts that her husband is dead. Bring out that it is a drama of every day life—a big throbbing, pulsating, stirring drama.

Olive Thomas stars in her first Selznick production, "Upstairs and Down"

"BETTER TIMES"—ROBERTSON-COLE

A "Sunshine" Picture That Should Please Any Audience

A LIGHT and easy moving comedy-drama picturing life in a run-down health resort, and revealing through light comedy, occasional pathos and one bereavement, the struggles of an ambitious country girl toward the desired climax which she finally reaches when re-united with her lover.

Nothing intense anywhere, but generally entertaining with many good comedy spots. Animals, both house and farmyard, contribute. Well directed, and an easily followed continuity.

This will afford very pleasing entertainment to practically any sort of an audience as it is a "sunshine" picture throughout, and just the sort of picture that will register particularly strong after a long run of the so-called heavier stuff. The Christian Science "business" injected will absorb and interest more people than some exhibitors generally imagine.—Length, 5 reels.—Released June 22.—*Tom Hamlin.*

THE CAST

Nancy Scroggs	Zazu Pitts
Peter	David Butler
Ezra Scroggs	Jack McDonald
Si Whittaker	Wm. Devaull
Jack Ransom	Hugh Fay
Tony	George Hackathorne

Produced by Brentwood Film Corp.

Written and Directed by King Vidor.

PRESS NOTICE

What everybody is hoping and living for will arrive at the ——— theatre on ——— of ——— week: "Better Times."

This is the newest photoplay written and directed by King Vidor, the author and director of "The Turn in the Road."

When Robertson-Cole selected this production from the Brentwood list for Exhibitors-Mutual distribution, the ——— theatre, remembering King Vidor's past screen successes, quickly booked it and reports have it that "Better Times" is another perfect gem.

Picture an ambitious young girl with a shiftless father who is proprietor of a dilapidated hotel in a run-down health resort. No guests, no servants, no cook, no driver for the bus or the "car" to meet the incoming trains. And a rival hotel, more up-to-date, gathering in all the few arriving guests.

But Nancy drags out the old Ford (1902 Model) and fairly kidnaps a young man who carelessly allowed the other bus to get away from the depot. She gives him the roughest riding he ever had. And she makes him like it. She becomes clerk, bellhop and maid in turn and he boosts the cooking of the old colored cook that Nancy secured, so that in time the guests of the other hotel come over to Nancy's hotel enmasse.

When the young man leaves hurriedly and Nancy's father dies after gambling away the now paying hotel, she finds herself with six thousand dollars life insurance and attends a young ladies seminary to polish up. But how about her sweetheart? Well, she attends a ball game and then—well, then someone makes a three-base hit with two men on bases, and Nancy—well, you will find out when you see "Better Times."

The cast is heralded as a particularly strong and well balanced one in support of Zazu Pitts as Nancy. Much interest has been aroused among Christian Scientists after Nancy successfully demonstrates to her young guest that the doctor's order for a thin diet was all bunk and that he should eat all he desired.

THE STORY

Nancy Scroggs helped her shiftless father take care of a dilapidated hotel in the run-down health resort. As she began to get ambitious the old Ford car was brought out and she determined to make the trains as of yore.

But all of the very few arrivals preferred to go to the other rival hotel and the "Lakeview" was without a single paying guest until Nancy fairly kidnapped a young man who stepped off the train after the team from the rival hotel had left.

She promptly becomes bell-hop, maid and clerk. An old colored woman is installed as cook for the single guest. He has to refuse the offerings of "the best cook in the country" until Nancy quotes a little "Christian Science" phrase which he promptly heeds and thereafter eats to his heart's content, scorning the advice of the doctor who had prescribed a certain abstaining but not sustaining diet.

He spreads the news of the great eats around among the guests of the other hotel and they all finally swarm over to the "Lakeview." But daddy is too busy playing horseshoes and Nancy has to take full charge of the now crowded hotel. Her father finally gambles the hotel away and disappears. When his hat is discovered on the lake shore it develops that he has drowned and Nancy gets $6,000 worth of his life insurance.

Previous to this event, young Peter, her first guest, had fallen in love with Nancy and she thought that he was just about the only man in the world for her. But he was called away suddenly and his letters to her were destroyed by her father. A young lady's school was Nancy's next step, as she was ambitious to become a polished young lady. When all the other girls received letters from sweethearts she wrote letters to herself and signed them with the name of a famous ball player.

The denouement came when the team that "Spike Macauley" was playing on, appeared in a nearby city and Nancy was a member of the box party that attended from the school. An envious and suspicious girl had found out that Nancy was writing the letters signed "Macauley" to herself and wanted to humiliate Nancy. But when Spike comes over it developed that he was her first paying guest, her long lost sweetheart, and was there not a flying leap made over the rail by Nancy? and didn't she just throw both arms around him? She did. And he did likewise.

And "Better Times" had arrived for both.

PROGRAM READER

Nancy Scroggs derives her quaint philosophy anent the cure for human ills from the words of wisdom printed on a calendar. She upsets all traditions and declares that the doctor's prescription of a very weak, slim diet for the only paying guest in her father's hotel is all bunk. And she proves it by developing a very athletic sweetheart whom she afterwards wins for a husband.

And all this was of course contrary to the average landlord's code of ethics. The very idea of encouraging a young man to eat more heartily when he was paying for eating practically nothing had he heeded his doctor's advice.

But Nancy was grooming a future husband with the assistance of a very wise calendar. And the cat and the goat and the chickens, real farmyard chickens, were willing assistants in Nancy's campaign. A young lady's boarding school taxed Nancy's ingenuity finally, but she was victorious. She plunged over the rail and clasped her arms around the neck of the star ball player at the base ball game and won her man.

All this and more in "Better Times," to be seen at this theatre next week.

SUGGESTIONS

Try and secure a list of the members of the Christian Science churches and mail them a special invitation to see their beliefs demonstrated in a photoplay.

Then emphasize in all your advertising that "Better Times" is here at the ——— theatre. The title is very elastic and provides many opportunities for catch phrases.

Give Zazu Pitts credit as a discovery of a new star who appeared in mediocre parts in Mary Pickford productions. She is alive, virile, active, natural and unaffected.

CATCH LINES

She treated his stomach humanely against the doctor's orders, and thus won the way to his heart.

Nancy had to get milk quickly for the only paying guest and got the goat of the farmyard favorite.

She was not a regular baseball rooter, but supplied the only sensation of the game when she threw herself in the arms of the pinch hitter.

After she collected the insurance she attended a girls' seminary to polish up—and she did.

A calendar supplied her with food for thought and she embraced it in direct contradiction to established theories.

"OH, BOY!"

(Continued from page 4221)

to appear together, a fact which you might mention.

Another point about their first offering which should make money for you is the fact that it is an adaptation of the big New York musical comedy success. The piece had a phenomenal run on the stage. If you write your arguments around the story just mention it briefly. Tell your crowd that it is a youthful romance of two undergraduates who get themselves and their elders in all kinds of trouble before Cupid leaves them in isolated happiness. Use the catch line idea. The title will suggest good copy. It is a popular expression nowadays. Bring out that it is a highly amusing comedy. And mention the fact that it was adapted and directed by Capellani, the man responsible for the Nazimova picture, "The Red Lantern." Mention members of the cast. They are well known.

Zazu Pitts and David Butler in the Brentwood production, "Better Times," which Robertson-Cole is releasing through Exhibitors Mutual

Enid Bennett Becomes a Boy Scout

It is announced from the Ince publicity department on the West Coast that when announcement was made of the drive of Boy Scouts for membership and financial betterment and the date fixed for the week of June 8, Enid Bennett, the Thos. H. Ince star, immediately wired Oscar Price and other officials tendering her services to aid in the boys' campaign, and she has received the honorary appointment of Little Sister to the Los Angeels Scouts.

Miss Bennett planned and gave a Boy Scout matinee at the California theatre on the morning of Saturday, May 31, to which all Los Angeles scouts marched headed by Miss Bennett. After a parade through the principal streets of Los Angeles they went to the California theatre, where they were the guests of the Ince star and witnessed the showing of her most recent release, "Partners Three."

Woman Casting Director with New Concern

Leila Knapp Wyre, first of the women casting directors, has assumed the duties of casting director with the firm of Evangeline Weed, Inc. She was for some years with Metro in the same capacity.

Evangeline Weed, Inc. has been formed to manage, direct and produce high class productions with offices at 1400 Broadway, New York.

Program Glances

"The Avalanche," adapted from Gertrude Atherton's novel by the same title, recently produced by the Famous Players-Lasky Corporation with Elsie Ferguson in the leading role, will be released June 22.

Baby Marie Osborne will be seen June 15, in her latest Pathe production, "The Little Diplomat," described as a picture of laughter and pathos.

Emmy Wehlen, star comedienne, is said to be at her best in Metro's release of June 16, called "Fools and Their Money," adapted from the original story by E. Forst.

"Too Many Crooks," starring Gladys Leslie, is announced as Vitagraph's impending star release. It will reach the screen June 16.

"Off the Trolley," a Harold Lloyd comedy, is released by Pathe June 22.

Frank Keenan has completed "The Trap," third of a series of eight features to be distributed by Pathe, and also the fourth which has the working title of "A Nameless Story."

House Peters, the star, Frank Powell, the director, and the company of players have returned to New York from San Antonio, Tex., to complete "You Never Know Your Luck," which will be distributed by W. W. Hodkinson Corporation.

Ruth Roland, who now heads her own producing company, Ruth Roland Serials, Inc., is now on her way back to the Pacific Coast, where she will begin work at once.

Mrs. Sidney Drew has just purchased for screen production through Mrs. Julia R. Tutwiler Edna Ferber's story, "The Gay Old Dog," which appeared some time ago in the Metropolitan Magazine.

Bigger Houses Booking "Elmo the Mighty"

According to a Universal report "Elmo the Mighty," the new serial which was released ten days ago continues to be booked at some of the largest houses in the country. This serial which has for its star "Elmo Lincoln" of "Tarzan" fame, has enjoyed a wider booking than any previous Universal serial.

One of the most recent bookings among the larger houses in the country was that of the Columbia theatre at Portland, Oregon. This, according to a report is the first time in five years that any of the larger first run houses in Portland used a serial picture.

Parker Writes New Robertson-Cole Play

William Parker, author of "What Every Woman Wants," also wrote "Bare-Fisted Gallagher," in which William Desmond is featured in his next Robertson-Cole release through Exhibitors Mutual. "What Every Woman Wants" in which Grace Darmond had the featured role, was produced by Jesse D. Hampton as is "Bare Fisted Gallagher."

The newest Desmond feature, which follows his greatest triumph, "The Mints of Hell," is a most unusual production in that it has a cast of only three players prominent in the action. Agnes (Brownie) Vernon is chief in support of Desmond.

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Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the current quarter arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to March 30, 1919.

PICTURE BRAND STAR RELEASED PLAN BOOK

AFTER HIS OWN HEART (METRO) HALE HAMILTON (APR. 28) ....MAY 10
"Good farce idea is basis of star's latest picture."—M. P. News.
Exhibitor Comment—"Average business."

ALL WRONG (PATHE) BRYANT WASHBURN (JUNE 1)...MAY 24
"Star in a picture of platonic love."—M. P. News.

ALMOST MARRIED (METRO) MAY ALLISON (JUNE 2)....JUNE 14
"May Allison in pleasing comedy-drama with good farcical windup."—M. P. News.

AMATEUR ADVENTURESS, THE (METRO) EMMY WEHLEN (MAY 5) ....MAY 17
"Excellent comedy marks star's return to screen."—M. P. News.
Exhibitor Comment—"Great picture. Average business."

AMAZING WIFE, THE (UNIVERSAL) MARY MACLAREN (APR. 7) ....(Six Parts)....MAR. 29
"Here's one on which you can go the limit."—M. P. News.
Exhibitor Comment—"Picture A1 but hard to get star over in this town. Not liked. Poor business three days." "Average business." Didn't draw. Average picture."
Consensus—"Good picture, average puller."

AN AMATEUR WIDOW (WORLD) ZENA KEEFE (MAY 26).MAY 24
"World offers an exceedingly pleasant comedy."—M. P. News.

AS A MAN THINKS (RAVER-HODKINSON) LEAH BAIRD (APR. 27) ....MAY 3
"New four-star combination steps over the line with a winner."—M. P. News.

BACHELOR'S WIFE, A (AMERICAN) MARY MILES MINTER (MAY 11) ....MAY 24
"Star assumes an Irish role in her latest picture."—M. P. News.

BARE FISTS (UNIVERSAL) HARRY CAREY (MAY 4) .... APR. 26
(Six Parts)
"As satisfactory as all the Harry Carey pictures."—M. P. News.

BEATING THE ODDS (VITAGRAPH) HARRY T. MOREY...MAY 10
"Star continues his forceful way in a romantic drama."—M. P. News.
Exhibitor Comment—"Good story but poor puller."

BEAUTY PROOF (VITAGRAPH) H. T. MOREY....JUNE 7
"Old-fashioned melodrama of the far north."—M. P. News.

BEST MAN, THE (HAMPTON-HODKINSON) J. WARREN KERRIGAN (MAY 4) ....MAY 10
"Star appears in mystery story flavored with romance."—M. P. News.
Exhibitor Comment—"Good picture and enjoyed by everyone. Average business three days." "Kerrigan pleased but he is one of the few who stands still regardless of how you push him. Average business."
Consensus—"Good picture, average puller."

BISHOP'S EMERALDS, THE (PATHE) PEARSON (JUNE 8) JUNE 7
"Star presents herself in good melodrama."—M. P. News.

BLACKIE'S REDEMPTION (METRO) BERT LYTELL (APR. 14) .... APR. 26
"Melodrama with power and pathos, and Bert Lytell."—M. P. News.
Exhibitors Comment—"Very good crook play to average business." "Excellent preduction to big business."
Consensus—"Fine picture, good puller."

BLINDING TRAIL, THE (UNIVERSAL) MONROE SALISBURY (MAY 19) ....(Six Parts)....MAY 3
"Predominant element is suspense; a trifle uncheery."—M. P. News.
Exhibitor Comment—"Average business."

BOLSHEVISM ON TRIAL (SELECT SPECIAL) SPECIAL CAST (APR. 20)....(Six Parts)....APR. 19
"Picture as good as its title; square deal."—M. P. News.
Exhibitor Comment—"Five day run, all came. Big and little, blind and armless. I removed most the rudeness from the film. Picture pleased."

BOOMERANG, THE (PIONEER) HENRY B. WALTHALL (MAY 26) ....(Seven Parts)....MAY 17
"Star and competent players in capital versus labor picture."—M. P. News.

BRASS BUTTONS (AMERICAN) WM. RUSSELL (MAR. 30) MAR. 22
"A lot of snap and zest to this comedy drama."—M. P. News.
Exhibitor Comment—"The Greatest Russell picture yet. Big business." "Big business two days."
Consensus—"Fine picture, big puller."

BREAK THE NEWS TO MOTHER (SELECT) SPECIAL CAST (JUNE 8) ....JUNE 7
"Rather poorly done picture with mother love theme."—M. P. News.

BUSHER, THE (PARAMOUNT) CHARLES RAY (MAY 18)...JUNE 7
"The star excels all his past works."—M. P. News.
Exhibitor Comment—"Oh Boy! And on the holiday too. Great. Made a big hit with everyone. One of the most satisfactory we've played. Another success for Ray. Hope we get another like it. Big and average business."

CALEB PIPER'S GIRL (PATHE) HELENE CHADWICK (MAY 18) ....MAY 24
"Nothing big but will appeal to the tender emotions."—M. P. News.

CALIBRE 38 (EDGAR LEWIS-SHERRY) MITCHELL LEWIS (APR. 13) ....(Six Parts)....APR. 5
"Melodrama based on murder mystery; story well constructed."—M. P. News.
Exhibitor Comment—"Average business."

CAMBRIC MASK, THE (VITAGRAPH) ALICE JOYCE....APR. 5
"Star in version of unusual Chambers story."—M. P. News.
Exhibitor Comment—"Fair picture, average business."

CAPTAIN KIDD, JR. (ARTCRAFT) MARY PICKFORD (APR. 6) ....MAY 3
"Mary Pickford in brittle comedy drama, fairly diverting."—M. P. News.
Exhibitor Comment—"Average business seven days." "Picture below Pickford standard. Average business." "Here's your hat Mary. What's your hurry." "Average, poor to average businness."
Consensus—"Good picture, average puller."

CASTLES IN THE AIR (METRO) MAY ALLISON (MAY 12).MAY 24
"Star in a pleasing sentimental picture."— M. P. News.

CHARGE IT TO ME (AMERICAN) MARGARITA FISHER (MAY 5) ....MAY 3
"Star continues her frolicsome career in slender comedy."—M. P. News.

COME OUT OF THE KITCHEN (PARAMOUNT) MARGUERITE CLARK (MAY 11) ....MAY 24
"Beranger continuity good; Acting high class."—M. P. News.

COMING OF THE LAW, THE (FOX) TOM MIX (MAY 11)..MAY 24
"Unusually satisfying Western with Tom Mix starred."—M. P. News.
Exhibitor Comment—"Good. Regular type for this star. Average business." "Not as good as previous Mix offerings. Big and average business." "Good snappy Western. Tom is coming along fine and if he gets the right stories should be a big winner very soon. Big and average business."
Consensus—"Fine picture, good puller."

COURAGEOUS COWARD, THE (ROBERTSON-COLE) SESSUE HAYAKAWA (APR. 14) .... APR. 26
"Story of great interest; Japanese lovers united."—M. P. News.
Exhibitor Comment—"Not quite up to standard by reason of the story. American people don't like to see a 'Jap' as District Attorney, and then 'Anti-Jap' sentiment weakened same considerably."

CRY OF THE WEAK, THE (PATHE) FANNIE WARD (MAY 4) .... APR. 26
"Fannie Ward in an absorbing play of crime and punishment."—M. P. News.

DADDY LONG LEGS (FIRST NATIONAL) MARY PICKFORD (MAY 11) ....MAY 24
"Star's initial First National has much comedy and sentiment."—M. P. News.

DAUGHTER OF MINE (GOLDWYN) MADGE KENNEDY (MAR. 30) ....MAY 17
"Human interest story that hits the mark."—M. P. News.
Exhibitor Comment—"Ordinary feature. Nearly as bad as 'Day Dreams.' With the same star. They like Madge Kennedy here but not in the kind of stuff Goldwyn is handing out lately. Poor business." "A good picture if audience is in the right mood to enjoy it. Opened big business but fell down second day." "Not up to Goldwyn standard. Very ordinary." "My, but this was awful! Our patrons said so and we say so." "This picture did not draw well and it's no wonder. Madge Kennedy deserves a better fate."
and it's no wonder. Madge Kennedy deserves a better fate." "Very bad. Poor business."
Consensus—"Good picture, average puller."

DELICIOUS LITTLE DEVIL, THE (UNIVERSAL) MAE MURRAY (MAY 11)....MAY 3
"A highly pleasing comedy with Mae Murray starred."—M. P. News.
Exhibitor Comment—"Average business."

DESTINY (JEWEL-UNIVERSAL) DOROTHY PHILLIPS (MAY 25) ....MAY 24
"Big in every sense of the word; Frenzied finance the theme."—M. P. News.

DIVORCE TRAP (FOX) GLADYS BROCKWELL (MAY 25)..JUNE 7
"Dramatic exposition of the divorce problem."—M. P. News.

Exhibitors' Own Box Office Reports

PICTURE BRAND STAR RELEASED PLAN BOOK

ETERNAL MAGDALENE, THE (GOLDWYN) SPECIAL CAST (APR. 20) .... MAY 3

" Long heralded picture largely an allegory."—M. P. News.

Exhibitor Comment—" Opened to big business in spite of heavy rair early in afternoon. People satisfied."

EXQUISITE THIEF, THE (UNIVERSAL) PRISCILLA DEAN (APR. 28) .... (Six Parts) .... APR. 19

" Star shows unusual talent; highly artistic."—M. P. News.

Exhibitor Comment—" Average business."

EYES OF THE SOUL (ARTCRAFT) ELSIE FERGUSON (APR. 20) .... MAY 3

" A beautiful story presented in a beautiful way."—M. P. News.

Exhibitor Comment—" The public does like a happy ending. However, this would not be a good picture if it ended any other way. Elsie Ferguson is well liked here." " People didn't like it at all. Story weak. Poor business." " Ferguson getting better here." " Fair picture, no drawing power to star. Poor business."

Consensus—" Fair picture, average puller."

FALLEN IDOL, A (FOX) EVELYN NESBIT (MAY 18) ...... MAY 31

" Star appears in a new version of East versus West theme."—M. P. News."

FALSE EVIDENCE (METRO) VIOLA DANA (APR. 21) ...... MAY 3

" Rebellious heroine finds expression in the woods."—M. P. News.

Exhibitor Comment—" Average picture, average business."

FIGHTING DESTINY (VITAGRAPH) HARRY T. MOREY ... MAR. 29

" Star in another fine fighting picture with mystery touch."—M. P. News.

FIGHTING FOR GOLD (FOX), TOM MIX (MAR. 30) .... APR. 12

" Clean picture with star unusually entertaining."—M. P. News.

Exhibitor Comment—" A good picture but opposition pulled the business away." " Tom Mix draws 100 per cent. in my city." " Mix always there. Big business." " Very good. Mix sure is climbing fast as a money getter. Extra big business." " Not liked in this feature. Fox will have to do better or Mix will lose out. Average to poor business." " Big business two days."

Consensus—" Fine picture, big puller."

FINAL CLOSE-UP, THE (PARAMOUNT) SHIRLEY MASON (MAY 18) .... JUNE 14

" Working girl beats debutante to the altar in sparkling comedy."—M. P. News.

FIRE FLINGERS, THE (UNIVERSAL) RUPERT JULIAN (APR. 21) (Seven Parts) .... APR. 12

" Hold interest from first to last; dual role story."—M. P. News.

FIRES OF FAITH (FAMOUS PLAYERS-LASKY) SPECIAL CAST (MAY 18) .... (Six Parts) .... MAY 17

" Salvation Army picture should prove profitable."—M. P. News.

FOLLIES GIRL, THE (TRIANGLE) OLIVE THOMAS (APR. 27) .... APR. 26

"Sweet and homely tale of the chorus girl."—M. P. News.

Exhibitor Comment—" Fair picture to poor business."

FOOLS' GOLD (ARROW) MITCHELL LEWIS (MAY 26) MAY 17 (Six Parts)

" Mitchell Lewis the star in a disconnected story. Locations good."—M. P. News.

FOR BETTER, FOR WORSE (ARTCRAFT) DE MILLE'S APR. 27) .... (Six Parts) .... MAY 10

" De Mille scores with a tremendous heart theme."—M. P. News.

Exhibitor Comment—" The title of this picture helped put it over big and also the fact that it followed right after 'Don't Change Your Husband' which gave exhibitors some very good advertising business. Big and extra big business. " Big business seven days." " An elegantly enacted superior attraction in every manner. Big business." " Rained but went big and pleased all. A masterpiece, big business." " Rained again, but they came out, we doubled our run on this picture at advanced admissions and it went big." " Big business."

Consensus—" Excellent picture, big puller."

FULL OF PEP (METRO) HALE HAMILTON (MAY 26) ..... JUNE 7

"Breezy American cuts down rebellion in lively farce comedy."—M.P.News.

GETTING MARY MARRIED (SELECT) MARION DAVIES (APR. 13) .... APR. 19

" Marion Davies gets good story; excellent picture."—M. P. News.

GINGER (WORLD) VIOLET PALMER (MAY 5) .... MAY 3

" Story of boy and girl love excellently performed."—M. P. News.

GREASED LIGHTNING (PARAMOUNT) CHARLES RAY (APR. 20) .... MAY 10

"Star in a comedy with abundant small town atmosphere."—M. P. News.

Exhibitor Comment—" He is one star that men and women both like. Extra big and big business four days and average three days." A typical Ray story with the star in just the sort of role to suit him. Certainly pleased our patrons. Big business." " Went big just like the title. Big business."

Consensus—" Excellent picture, big puller."

HEARTS ASLEEP (ROBERTSON-COLE) BESSIE BARRISCALE (MAR. 31) .... APR. 5

" Joy for Barriscale fans; many find fault with story."—M. P. News.

Exhibitor Comment—" A splendid picture. One that pleased our patrons. Business big and average."

HEARTS OF MEN (HIRAM ABRAMS) GEORGE BEBAN (APR. 27). (5½ Reels) .... APR. 19

" Beban wins your sympathy; good film results."—M. P. News.

HELP! HELP! POLICE! (FOX) GEORGE WALSH (APR. 27) MAY 10

" Rollicking story with George Walsh cutting up capers."—M. P. News.

Exhibitors Comment—" Well liked. Extra big business on double bill." " Walsh losing ground. A good picture of his type. Average business." " Good, fast and furious to big business."

Consensus—" Fine picture, good puller."

HIS DEBT (ROBERTSON-COLE) SESSUE HAYAKAWA (MAY 25) .... MAY 31

" Japanese star in a picture of real dramatic worth."—M. P. News.

HOME BREAKER, THE (PARAMOUNT) DOROTHY DALTON (APR. 20) .... MAY 17

" Highly satisfying comedy drama starring Dorothy Dalton.—M. P. News.

Exhibitor Comment—" Fellers, they ate this one up, you bet. Big business."

HOME TOWN GIRL (PARAMOUNT) V. MARTIN (MAY 11) . JUNE 7

" Star's latest sparkles with charm and sentiment."—M. P. News.

Exhibitor Comment—" Average business two days."

HOUSE DIVIDED, A (BLACKTON-IND. SALES) SYLVIA BREAMER (APR. 27) .... (Six Parts) .... MAY 3

" Entertaining with pronounced love interest capitally played."—M. P. News.

I'LL GET HIM YET (PARAMOUNT) DOROTHY GISH (MAY 25) .... MAY 31

" A splendid farce comedy from every angle."—M. P. News.

INTRUSION OF ISABEL (AMERICAN-PATHE) MARY MILES MINTER (APR. 13) .... APR. 12

" Should satisfy all; clean romance well produced."—M. P. News.

Exhibitor Comment—" Very good picture to big business." " Miss Minter creates no impression here. Average business."

Consensus—" Good picture, good puller."

ISLAND OF INTRIGUE, THE (METRO) MAY ALLISON (APR. 7) .... APR. 19

" May Allison's latest is a good mystery picture."—M. P. News.

Exhibitor Comment—"Not as good as other Allison Pictures. Didn't draw."

JACQUES OF THE SILVER NORTH (SELECT) MITCHELL LEWIS (JUNE 9) .... JUNE 14

" Mitchell Lewis is his virile self in picture of the Northwest."—M. P. News.

JOSSELYN'S WIFE (ROBERTSON-COLE) BESSIE BARRISCALE (MAY 5) .... MAY 17

" Drama of love quadrangle made effective through surprise finish."—M. P. News.

JUNGLE TRAIL, THE (FOX) WILLIAM FARNUM (APR. 20) APR. 26

" William Farnum traverses the jungle wilds."—M. P. News.

JUST SQUAW (ROBERTSON-COLE) BEATRIZ MICHELENA (MAY 11) .... MAY 10

" Star returns to the screen in Western melodrama."—M. P. News.

KHAVAH (ZION FILMS) ALICE HASTINGS (MAY 26) ...... MAY 24

(Seven Parts.)

" Too long and poorly titled but may find appeal before Jews."—M. P. News.

KNICKERBOCKER BUCKAROO, THE (ARTCRAFT) DOUGLAS FAIRBANKS (MAY 18) .... JUNE 7

" Pleasant but somewhat disappointing for Fairbanks."—M. P. News.

Exhibitor Comment—" While this is not the worst one he has made, he had better get some real live stories. Opened to extra big and big business first two days, last four poor business."

LADY OF RED BUTTE, THE (PARAMOUNT) DOROTHY DALTON (MAY 11) .... JUNE 7

" Western melodrama gets tangled up in a tissue of absurdities."—M. P. News.

Exhibitor Comment—" Heaven help us if we get any more like this. Average business. Ran a borrowed picture second day."

LAW OF MEN, THE (PARAMOUNT) ENID BENNETT (APR. 27) .... MAY 24

" Star in ordinary melodrama of love and law."—M. P. News.

Exhibitor Comment—" Title killed it. Poor business."

LEAVE IT TO SUSAN (GOLDWYN) M. KENNEDY (MAY 11) JUNE 7

" Star's indomitable and undeniable humor scores again."—M. P. News.

LION'S DEN, THE (METRO) BERT LYTELL (MAY 19) ...... MAY 31

" Star is in a faithful picture of small town life."—M. P. News.

LITTLE COMRADE (PARAMOUNT) VIVIAN MARTIN (MAR. 30) .... APR. 26

" Pleases without showing anything sensational."—M. P. News.

Exihibitor Comment—" Little in name, little in star, and little in value. Poor business."

LITTLE DIPLOMAT, THE (PATHE) BABY MARIE OSBORNE (JUNE 15) .... MAY 31

" Little star's pranks are subordinated for Crook melodrama."—M. P. News.

LITTLE INTRUDER, THE (WORLD) LOUISE HUFF (APR. 7) .... APR. 5

"A most satisfactory comedy drama."—M. P. News.

LOVE CALL, THE (ROBERTSON-COLE) BILLIE RHODES (APR. 20) .... MAY

" Simple Western story colored with star's personality."—M. P. News.

LOVE DEFENDER, THE (WORLD) JUNE ELVIDGE (MAR. 31) .... MAR. 29

" Eternal Triangle told in simplest form."—M. P. News.

LOVE'S PRISONER (TRIANGLE) OLIVE THOMAS (JUNE 8) JUNE 7

" Star appears in a society-crook picture."—M. P. News.

LOVE THAT DARES, THE (FOX) MADLAINE TRAVERSE (APR. 20) .... MAY 3

" Star in new version of eternal triangle, effectively produced."—M. P. News.

Exhibitor Comment—" Well liked. Extra big business on double bill." " Good program picture to big business." " A good picture, well received. Star like. Average business."

Consensus—" Good icture, good puller."

MAN OF HONOR, A. (SCREEN CLASSICS) HAROLD LOCKWOOD (MAY 3) .... APR. 26

" Star in characteristic role; a colorful picture."—M. P. News.

MAN WHO TURNED WHITE, THE (ROBERTSON-COLE) H. B. WARNER (MAY 4) .... MAY 24

" Star returns to screen in a colorful melodrama."—M. P. News.

MARRIED IN HASTE (FOX) ALBERT RAY-ELINOR FAIR (APR. 6) .... APR. 19

" Subtitles boost entertaining qualities; easy to see."—M. P. News.

Exhibitor Comment—" New stars, fair picture, just fair business." " Picture made in the same way—Haste! Poor business two days." " Good average picture to average business." " Star is unknown and failed to make our representations good. Poor business."

Consensus—" Ordinary picture, ordinary puller."

The Index to The Complete Plan Book

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MARY REGAN (FIRST NATIONAL) ANITA STEWART (MAY 18) ....MAY 17
"Third Anita Stewart picture should prove another success."—M. P. News."

MASTER MAN, THE (PATHE) FRANK KEENAN (MAY 25)..MAY 17
"Star in a forceful play of love and politics."—M. P. News.

MAYOR OF FILBERT, THE (TRIANGLE) JACK RICHARDSON (MAY 25)..................(Seven Parts)..................MAY 24
"Plea for prohibition offered in fast and furious melodrama."—M. P. News.

MINTS OF HELL, THE (HAMPTON-ROBERTSON-COLE) WILLIAM DESMOND (MAY 5)........................MAY 31
"Star is splendid in vivid picture of the Yukon."—M. P. News.

MISS ADVENTURE (FOX) PEGGY HYLAND (MAY 4).....MAY 10
"Highly adventurous tale of the sea and fisher folk."—M. P. News.
Exhibitor Comment—"Big business on double bill." "Average business."
Consensus—"Good picture, good puller."

MODERN HUSBAND'S (ROBERTSON-COLE) HENRY B. WALTHALL (APRIL 28)..JUNE 7
"Star in plausible story of busy husband and neglected wife."—M.P.News.

MONEY CORRAL, THE (ARTCRAFT) WM. S. HART (APR. 20) ....MAY 3
"Wm. S. Hart in moving story with Eastern setting."—M. P. News.
Exhibitor Comment—"A good Hart picture. They are waiting for a real whole-length Western picture. Photography and acting good. Hart surely does play up the hero stuff in this one. Big and average business." "This is a pretty good picture but did no extra business."
Consensus—"Good picture, good puller."

NEW MOON, THE (SELECT) NORMA TALMADGE (MAY 11) ....MAY 24
"Russian Soviet meet a courageous enemy in star."—M. P. News.

OH YOU WOMEN (PARAMOUNT) EMERSON-LOOS (MAY 4) ....MAY 24
"An artistic production as well as entertainment."—M. P. News.
Exhibitor Comment—"Took off. Had booked for four days but too many kicks. Poor business."

ONE OF THE FINEST (GOLDWYN) TOM MOORE (MAY 4) JUNE 14
Tom Moore pleases in a romance that is quite obvious.

ONE WEEK OF LIFE (GOLDWYN) PAULINE FREDERICK (APR. 13) ....MAY 31
"Star in a tyical Cosmo Hamilton story."—M. P. News.
Exhibitor Comment—"Big business for two days. Gave excellent satisfaction." "Fans do not like dual roles. Poor business." "Did not draw here. Average picture. Pleased her fants. Good average business." "They liked and came to see it."
Consensus—"Good picture, average puller."

PARISIAN TIGRESS, THE (METRO) VIOLA DANA (MAR. 31) ....APR. 12
"Viola Dana's personality wins again."—M. P. News.
Exhibitor Comment—"Very good. Dana better all the time. Big business." "Viola Dana always pleases." "A very good picture. Dana always does business for us. Business big first day, average other two."
Consensus—"Fine picture, big puller."

PEPPY POLLY (PARAMOUNT) DOROTHY GISH (MAR. 30).APR. 19
"Tears and laughs and under it all, good propaganda."—M. P. News.
Exhibitor Comment—"They like Gish here but didn't like the story. It is all right to reform reform schools but not as entertainment in pictures." "Opened big and then average business." "Dorothy Gish coming by leaps and bounds, they like her and say so. Average business."
Consensus—"Good picture, average puller."

PEST, THE (GOLDWYN) MABEL NORMAND (APR. 20)......MAY 3
"The eccentric Mabel of olden days in a good comedy."—M. P. News.
Exhibitor Comment—"Typical Mabel Normand type of picture. Not overstrong as to plot. Pleased. Good story would help a lot. Average business." "One of Normand's best. Pleased. Good business for hot weather." "Rotten star and rotten picture. Poor business."
Consensus—"Average picture, average puller."

PHIL FOR SHORT (WORLD) EVELYN GREELEY (JUNE 2) JUNE 7
"Star in her first starring vehicle."—M. P. News.

PITFALLS OF A BIG CITY (FOX) GLADYS BROCKWELL (APR. 13)..APR. 19
"If you're looking for big melodrama, here it is."—M. P. News.
Exhibitor Comment—"Extra big business with this and other feature. People like William Scott, the leading man for Brockwell." "Some 'meller.' First day poor business, second day average and third day big business." "Splendid picture that holds all through. Well received and spoken of for days after. Big and average business." "Good ordinary crook picture, no more pitfalls than in dozens of others. Average business." "Fine, interesting picture. One of Brockwell's best. Big business."
Consensus—"Splendid picture, big puller."

PLACE IN THE SUN, A (TRIANGLE) MARGARET BLANCHE (MAY 4) ....MAY 10
"Cyril Harcourt's comedy drama screened as a melodrama."—M. P. News.

PLAYTHINGS OF PASSION (UNITED) GORDON (JUNE 8) JUNE 7
"Star is in a rather artificial society picture."—M. P. News.

PRETTY SMOOTH (UNIV.) PRISCILLA DEAN (JUNE 2) JUNE 7
"Bayard Veiller writes another crook story for Miss Dean."—M.P.News.

PRICE OF INNOCENCE, THE (BUFFALO M. P. CORP.) STELLA K. TALBOT (MAY 11)........................MAY 3
"Story of a woman's supreme sacrifice. Artificial but picturesque.—M. P. News.

QUICKENING FLAME, THE (WORLD) MONTAGU LOVE (APR. 21) ....APR. 26
"Vivid story of marital unhappiness in melodrama."—M. P. News.

REDHEAD (SELECT) ALICE BRADY (APR. 27)............MAY 31
"Star appears in a thoroughly human picture."—M. P. News.

PICTURE BRAND STAR RELEASED PLAN BOOK

RED LANTERN, THE (METRO) (SEVEN PARTS) NAZIMOVA (MAY 4) ....(Seven Parts)..................MAY 10
"Star superb in impressive and spectacular play of the far east."—M. P. News.
Exhibitor Comment—"Broke record at advanced prices all week. Opposition was Norma Talmadge, Constance Talmadge, Marguerite Clark, at all first-run down-town houses. Crowds waiting at 9:15 a. m. to get in show starting at 9:30. Rain several times during week but crowds held up. All attendance records broken for seven straight days. Regular stampede. "Four days. Wonderfully beautiful, but no business to mention after first day." "A bad story, but the star pulled big business."
Consensus—Excellent picture, big puller."

REGULAR FELLOW, A (TRIANGLE) TAYLOR HOLMES (APR. 13)..APR. 19
"Clean and delightful comedy; thrills toward the end."—M. P. News.

RESCUING ANGEL, THE (PARAMOUNT) SHIRLEY MASON (APR. 6.) ....MAY 3
"Light and airy; should capture any audience."—M. P. News.
Exhibitor Comment—"Average business." "Fair only to average business."
Consensus—"Fair picture, average puller."

RIDERS OF VENGEANCE (UNIVERSAL) HARRY CAREY (JUNE 9) ....MAY 31
"Star in a fine 'Good-Bad' man Western."—M. P. News.

ROAD CALLED STRAIGHT, THE (BETZWOOD-GOLDWYN) LOUIS BENNISON (APR. 20)........................MAY 10
"Bennison's tricks and personality show to good advantage."—M. P. News.
Exhibitor Comment—"Good picture and good star coming fine here. Average business."

ROARING ROAD, THE (PARAMOUNT) WALLACE REID (APR. 27) .... APR. 26
"Fast and exciting picture with hair-raising climax."—M. P. News.
Exhibitor Comment—"Had special page in newspaper paid for by Hudson Auto concern. Extra big and bigger than average business."

ROGUE'S ROMANCE, A (VITAGRAPH) EARLE WILLIAMS..MAY 31
"This Earle William's picture below his regular average."—M. P. News.

RUSTLING A BRIDE (PARAMOUNT) LILA LEE (APR. 27)..MAY 24
"Star has a suitable subject in Western photoplay."—M. P. News.
Exhibitor Comment—"Star not popular here, picture only fair. Poor business."

SAWDUST DOLL, THE (PATHE) BABY MARY OSBORNE (APR. 20)..APR. 5
"One of best Marie Osborne pictures; heart appeal."—M. P. News.

SHERIFF'S SON, THE (PARAMOUNT) CHARLES RAY (MAR. 30) ....APR. 12
"Best picture of type in which Ray appears."—M. P. News.
Exhibitor Comment—"Drew big on double bill and they liked it."

SILK LINED BURGLAR, THE (UNIVERSAL) PRISCILLA DEAN (MAR. 31)..................(Six Parts)..................APR. 5
"Entertaining version of 'Boston Blackie' story."—M. P. News.
Exhibitor Comment—"Picture only fair. Big business."

SILVER GIRL, THE (PATHE) FRANK KEENAN (APR. 6)..MAR. 22
"Frank Keenan in a dominating characterization."—M. P. News.
Exhibitor Comment—"Average business."

SIREN'S SONG, THE (FOX) THEDA BARA (MAY 4).......MAY 17
"Star in story of love and intolerance; fairly convincing."—M. P. News.

SLEEPING LION, THE (UNIVERSAL) MONROE SALISBURY (JUNE 23) ....JUNE 14
"Monroe Salisbury contributes Italian characterization."—M. P. News.

SOME LIAR (AMERICAN) WILLIAM RUSSELL (MAY 19)..MAY 17
"Star breezes through in extravagant farce comedy."—M. P. News.
Exhibitor Comment—"The best yet. Big business."

SOMETHING TO DO (PARAMOUNT) BRYANT WASHBURN (APR. 13) ....MAY 10
"Entertaining comedy drama starring Bryant Washburn."—M. P. News.
Exhibitor Comment—"Dandy picture to extra big business." "Not up to Washburn standard. Average business."
Consensus—"Good picture, good puller."

SPEEDY MEADE (GOLDWYN) LOUIS BENNISON (MAR. 23)..APR. 19
"Story of pleasing sort; player's personality helps."—M. P. News.
Exhibitor Comment—"Star not known here but coming fast. Splendid new type of Western picture. Opened average business first day and last day to big business." "Our patrons are not so strong for Westerns but they like Bennison. Average business." "They like Bennison here. Business gets bigger with each feature released and played with this star. Extra big business."
Consensus—"Excellent picture, big puller."

SPOTLIGHT SADIE (GOLDWYN) MAE MARSH (APR. 6)..MAY 3
"Star shines in role of a pious chorus girl."—M. P. News.
Exhibitor Comment—"Average business two days." "As good as the usual Mae Marsh picture. Average business." "Just fair only. Poor business." "Big business two days."
Consensus—"Pleasing picture, average puller."

STITCH IN TIME, A (VITAGRAPH) GLADYS LESLIE.......MAY 3
"Star simulates gladness in an appealing story."—M. P. News.
Exhibitor Comment—"A very nice little story to average business."

STRONGER VOW, THE (GOLDWYN) GERALDINE FARRAR (APR. 27) ....MAY 10
"Star in picture with Spanish background."—M. P. News.
Exhibitor Comment—"Big business on double bill." "Good picture. Big business." "Personally don't think there is any excuse for Farrar being in pictures. Believe she has made more exhibitors lose money than any other five stars. Poor business." "Well produced picture but did not go over as well as other Goldwyn pictures. Average business." "Holds up with Farrar's other Goldwyn pictures. Big business."
Consensus—"Good picture, good business."

Index and Reports Concluded and "Flashbacks"

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TANGLED THREADS (ROBERTSON-COLE) BESSIE BARRISCALE (JUNE 21)........................JUNE 14
" Bessie Barriscale appears again in domestic Triangle play."—M. P. News.

TAXI (TRIANGLE) TAYLOR HOLMES (MAY 11).........MAY 17
" Starts slowly but gathers speed towards the middle."—M. P. News.

TEST OF HONOR, THE (PARAMOUNT) JOHN BARRYMORE (APR. 6)..APR. 19
" John Barrymore—enough said, even in dramatic role."—M. P. News.
Exhibitor Comment—" Fine picture to poor business." " Good picture, good business."
Consensus—" Good picture, average fuller."

THAT'S GOOD (METRO) HALE HAMILTON (MAR. 24)......APR. 5
" This comedy drama a trifle slow, but mildly amusing."—M. P. News.
Exhibitor Comment—" Just fair. Average business." " That's good to average business." " Not as good as his other pictures. Didn't draw."
Consensus —" Good picture, average puller."

THIN ICE (VITAGRAPH) CORINNE GRIFFITH............MAY 24
" Star in splendid sustaining melodrams."—M. P. News.

THIRD DEGREE, THE (VITAGRAPH) ALICE JOYCE (Seven Parts) ....MAY 17
" Star in a fine screen version of stage success."—M. P. News.

THOU SHALT NOT (FOX) EVELYN NESBIT (MAR. 23)....APR. 5
(Six Parts)
" Should satisfy fans who patronize this type."—M. P. News.
Exhibitor Comment—" The best picture Nesbit has made. Good business puller." " Nesbit is a goner." " Her best picture, but failed to get normal trade." " Average business." " Average business two days in downtown house."
Consensus—" Good picture, good puller."

THREE GREEN EYES (WORLD) CARLYLE BLACKWELL (APR. 28) .... APR. 26
" All-star cast in best World release in six months."—M. P. News.
Exhibitor Comment—" All star. Blackwell, Eldridge and Greeley, a very pleasing picture. Excellent. The best the World has done for many months. Extra big to big and average business third day."

THUNDERBOLTS OF FATE (EDWARD WARREN-HODKINSON) HOUSE PETERS (APR. 6)..............................APR. 19
" Strong melodrama with political setting."—M. P. News.

TOO MANY CROOKS (VITAGRAPH) GLADYS LESLIE....JUNE 14
" Comedy and mystery unite to make enjoyable picture."—M. P. News.

TOTON (TRIANGLE) OLIVE THOMAS (MAR. 30)..........MAR. 29
" Looks like star's best bet on Triangle program."—M. P. News.
Exhibitor Comment—" Average business." " Has fair comedy appeal. Star's work good. Average business."
Consensus—" Satisfactory picture, average puller."

TRIXIE FROM BROADWAY (AMERICAN) MARGARET FISHER (JUNE 15)..JUNE 14
" Margarita Fisher stars in fairly interesting picture of a chorus girl."—M. P. News.

TRUE HEART SUSIE (GRIFFITH-ARTCRAFT) SPECIAL CAST (MAY 25)..JUNE 14
" Griffith's latest is real, but suffers from padding."—M. P. News.

UNKNOWN LOVE, THE (PATHE) DOLORES CASSINELLI (APR. 27)................(Six Parts)......................APR. 19
" War and Love twined in Perret's production."—M. P. News.

UNKNOWN QUANTITY, THE (VITAGRAPH) CORINNE GRIFFITH ....APR. 12
" Exceedingly pleasant O. Henry story with Corinne Griffith."—M. P. News.

UNPAINTED WOMAN, THE (UNIVERSAL) MARY MAC LAREN (MAY 11) ....(Six Parts)...................MAY 17
" Faithful study of rural life that is rich in characterization."—M. P. News."

UNPARDONABLE SIN, THE (GARSON-NEILAN) BLANCHE SWEET (APR. 6)...........(Eight Parts)................MAY 17
" Particularly fine combination of talent produces wonderful results."—M. P. News.
Exhibitor Comment—" A splendid picture. Miss Sweet at her best. Perfectly directed, good photography, action intense, and a picture that every 'Honest to God' American should see. Extra big business seven days."

UNWRITTEN CODE, THE (WORLD) SHIRLEY MASON (MAY 19) ....MAY 17
" In which Kidu-San and Dick Tower meet, marry and part."—M. P. News.

USURPER, THE (VITAGRAPH) EARLE WILLIAMS........APR. 26
" Earle Williams in adaptation of Nat Goodwin's play."—M. P. News.

VIRTUOUS SINNERS (PIONEER) NORMAN KERRY-WANDE HAWLEY (MAY 25) ....MAY 24
" Story of the slums marred by poor photography."—M. P. News.

VEILED ADVENTURE, THE (SELECT) CONSTANCE TALMADGE (MAY 11) ....MAY 24
" A reasonably good comedy with Constance Talmadge."—M. P. News.

WHAT AM I BID? (UNIVERSAL) MAE MURRAY (APR. 14)..APR. 5
(Six Parts)
" Holds interest all the way; discriminating fans may find fault."—M. P. News.
Exhibitor Comment—" Murray well liked. Picture plot impossible. Settings excellent. Average business." " Pleased all. Big business."
Consensus—" Good picture, good puller."

PICTURE BRAND STAR RELEASED PLAN BOOK

WHEN FATE DECIDES (FOX) M. TRAVERSE (JUNE 1)....JUNE 7
" Butterfly husband has innings again in domestic melodrama."—M. P. News.

WHEN MY SHIP COMES IN (INDEPENDENT SALES) JANE GREY (APR. 7)...APR. 5
"A melodrama of the stage with Jane Grey featured.'—M. P. News.

WHITE HEATHER, THE (MAURICE TOURNEUR) SPECIAL CAST (MAY 18)...MAY 17
" Another artistic and unusual melodrama from Tourneur."—M. P. News.

WHITEWASHED WALLS (ROBERTSON-COLE) WILLIAM DESMOND (APR. 14) ....APR. 12
" Of the light, pleasant variety; should please all."—M. P. News.
Exhibitor Comment—" Desmond deserves better than this slow-moving picture, lacks interest, routine, weak, serio-comic thing."

WOMAN NEXT DOOR, THE (PARAMOUNT) ETHEL CLAYTON (May 4) ....MAY 31
" Star has an excellent number in this picture."—M. P. News.

WOMAN THERE WAS, A (FOX) THEDA BARA (JUNE 1)...JUNE 14
" The only asset in Theda Bara's latest is the title."—M. P. News.

WORDS AND MUSIC BY (FOX) ALBERT RAY (MAY 18)...MAY 31
" Good representation of small town ambition and talent."—M. P. News.

YANKEE PRINCESS, A (VITAGRAPH) BESSIE LOVE.......APR. 19
" Bessie Love in Irish play of simple charm."—M. P. News.

"FLASHBACKS" ON EARLIER RELEASES

" Rebellious Bride " (Fox)—" Hayland becoming popular. Picture pleased. Average business."

" Man Hunter " (Fox)—" Not up to Farnum standard. Average business."

" Salome " (Fox)—" This picture cannot be compared with ' Cleopatra.' Big business."

" Secret Garden " (Paramount)—" Poor picture, poor business."

" Two Brides " (Paramount)—" Poor picture, poor business."

" Heart of Wetona " (Select)—" Poorest picture Select has given this star. Average business."

" Who Will Marry Me? " (Universal)—" Had fair entertainment value. Average business."

" Eye for an Eye " (Metro)—" This star is liked here and patrons liked this picture."

" Lend Me Your Name " (Metro)—" Patrons went out happy after seeing this one."

" Out of the Fog " (Metro)—" Nazimova always a good drawing card, but this picture not up to her standard."

" Vicky Van " (Paramount)—" Nearly alawys good for big business."

" When Love is Blind " (Paramount)—" Nearly always good for big business."

" The Silver King " (Paramount)—" The play well known among older patrons, but caused no particular stir among the younger and larger class of patrons. Average business."

" For Better, For Worse " (Artcraft)—" An elegantly enacted superior attraction in every way. Gloria Swanson becoming a big favorite. Extended run to advanced prices. Big business."

" Yankee Doodle in Berlin " (Paramount)—" Good picture, big business."

" When Doctors Disagree " (Goldwyn)—" Went over fairly but story was weak. Average business."

Vicky Van " (Paramount)—" Pleased fairly well. Average business."

" Shadows of Suspicion " (Metro)—" Spy or detective stories very unpopular here and this one disappointed Lockwood admirers. Big business."

" Let's Elope " (Paramount)—" Fair picture to fair business."

" Final Close-Up " (Paramount)—" Star not popular here, good picture. poor business."

" When a Girl Loves " (Jewell)—" A very disappointing Western that does not star Mildred Harris. Big business."

" Intrusion of Isabel " (Pathe)—" Miss Minter creates no enthusiasm. Average business."

" Common Clay " (Pathe)—" Very good, a fireat production and a great story. Big business."

" Bound in Morocco " (Artcraft)—" Drew big for hot weather on first night fell off on second night."

" Code of the Yukon " (Select)—" Lewis best picture. Big business both days."

" Out of the Fog " (Metro)—" Fair, does not compare with any of her previous productions. Action slow. Average business."

" The Great Romance " (Metro)—" Very pleasing picture. Big business."

" Paid in Full " (Artcraft)—" Good picture, average business."

" Maggie Pepper " (Paramount)—" Average business. Ordinary picture."

" Winning Girl " (Paramount)—" Poor picture, poor business."

" When Men Desire " (Fox)—" Ordinary picture, average business."

" Luck and Pluck " (Fox)—" Ordinary picture, average business."

" Regeneration " (Fox)—" Ordinary picture, poor business."

Danger, Go Slow " (Universal)—" Average business, average picture."

" When a Girl Loves " (Universal)—" A Western picture with a real Western touch."

" Indestructible Wite " (Select)—" Not as good as most Brady's. Extra big business.

" Danger, Go Slow " (Universal)—" Average business, average picture."

" Social Secretary " (Select)—" Norma Talmadge repeat. Fair business."

" Poor Rich Man " (Metro)—" Good picture for Bushman. Average business."

" In for Thirty Days " (Metro)—" Average picture, average business."

New Theatres Building Throughout Country

NEW YORK

Whitestone—J. M. Hertel is to build a theatre on his property on Fifteenth street between Seventh and Eighth avenues. It will cost about $30,000.

Niagara Falls—The Arcade Theatre company plans to erect a new theatre on Falls street on the present site of the Cataract Theatre and the property which includes the old Prospect Park Hotel. It will seat 3,000.

Brooklyn—A moving picture theatre will be erected on 1393, 1395 and 1397 Flatbush avenue, it is said. It will have a seating capacity of about 3,000.

Saratoga Springs—The new Congress theatre is being erected at the corner of Spring and Broadway.

Binghamton—The new Majestic will be erected on the site of the Ely property in Henry street. Construction will start within the near future.

Buffalo—A new theatre to be known as the Metropolitan will be built by the Shea interests. It will have a seating capacity of 3,500 and will be devoted to the presentation of moving pictures.

Brooklyn—The Avondale Building Corporation have arranged details for the construction of a $250,000 theatre to be erected in the block bounded by Kings Highway, Avenue Q, Coney Island avenue and East 12th street.

Werbe Realty Company are to build a brick theatre and stores to cost $200,000 on the south side of St. John's Place north of Kingston avenue.

On Bedford avenue which bisects the Midwood Colony near its certer it is planned to locate a colony playhouse.

Buffalo—A new theatre which will cost, it is said, probably $1,500,000 will be erected in the downtown district and will front in Main street. The building will have a seating capacity of 4,000 and is to play vaudeville and motion pictures. It will be erected by the Modern Amusement Company of which James Wallingford is president.

OHIO

Portsmouth—A new picture house will be erected on the present site of the Gilgen, Balmert and Hatton properties. It will have a seating capacity of 600.

Miamisburg—A new theatre is being erected on Main street by Weaver Brothers. It will cost about $30,000.

Middletown—According to reports local capital is interested in the erection of a new picture theatre. It is said that an option has been taken on the Methodist Protestant church property.

Ironton—A four-story store and picture show building is to be erected for Col. H. A. Martin.

OREGON

Grants Pass—The Globe Company has purchased property here and is planning the construction of a new theatre.

PENNSYLVANIA

Philadelphia—A one-story moving picture theatre is to be built at 2311-19 Germantown avenue.

SOUTH DAKOTA

Aberdeen—Reports state that the McCarthy Brothers are to build a new theatre on Main street. It will cost about $100,000 and seat 1,200.

TENNESSEE

Dresden—Plans are maturing for the erection of a new moving picture theatre for colored people.

WASHINGTON

Seattle—Construction on a motion picture theatre building to cost $25,000 on the west side of California avenue north of West Waite street, West Seattle, is announced by W. T. Campbell of the West Seattle Bank. It will have a seating capacity of 550.

WEST VIRGINIA

Parkersburg—A new theatre will be erected on the corner of Market and Eighth streets by the Smoot Amusement company. It will have a seating capacity of 1,000 and cost about $90,000 and will be called the "Lincoln."

ILLINOIS

Quincy—Preparations for the new moving picture theatre to be erected on the present site of the Gem and Savoy houses, 252-523 Hamshire street, were begun recently. Messrs. Pinkelmann and Corey are proprietors.

Raymond—A new Opera House will be built here in the near future.

La Salle—The new Majestic theatre is being erected at the corner of Second and Gooding streets.

Murphysboro—Marlo Brothers are to build a new Hippodrome theatre on South Thirteenth street. It will have a seating capacity of about 1800.

Mt. Vernon—Work has been started on the construction of an open air theatre on North Tenth street.

INDIANA

Greenfield—Work has commenced on the new theatre building just east of the court house. The "Why Not Realty Company" owns the property.

Huntington—T. G. Perfect is to erect a new theatre at Washington and Jefferson streets.

Decatur—B. M. Miller opened a new picture theatre here on June 1.

Seymour—Work on the new theatre on South Chestnut street is progressing rapidly.

KENTUCKY

Elizabethtown—The New Liberty theatre is now in process of construction and will rival any Louisville theatre in its magnificence, it is said.

Kutawa—Messrs. Springs and O. Herring are erecting an airdome theatre. It has been named the Orion.

MAINE

Lewiston—The new Priscilla theatre opened here recently.

Saco—A report is in circulation that theatrical people from another city are after the property at the corner of Storer and Maine streets with a view to building a picture house.

Lewiston—It is said that a vaudeville theatre will be constructed on the present site of Ridgely Hall, Main street.

MASSACHUSETTS

Westfield—P. J. Mahoney and Edward McCarthy are to erect a new theatre, it is said.

MICHIGAN

Detroit—Preparations are being made to start construction of a large theatre, store and office building, to be erected on the southwest corner of Michigan avenue and Fifty-second street, for the Victory Theatre, Inc. It will have a seating capacity of about 1,750.

Flint—Construction has started on the theatre building which will be erected at 302-304 So. Saginaw street for the L. F. Sunlin interests.

MINNESOTA

Minneapolis—Architects are said to be preparing plans for Joseph W. Cohen of this city for what is reported to be one of the finest moving-picture theatres in the Northwest. The site selected is the corner of 14th street and Nicollet avenue. It will seat about 2,000.

NEW JERSEY

New Brunswick—A new theatre will be erected on the present site of the Leupp dwelling and Mansion House in Albany street. It will cost $300,000 it is said and seat 2,500.

Lakewood—A new theatre will be built on the present site of the Lakewood theatre. Work will begin shortly.

WASHINGTON

Spokane—A new Hippodrome theatre will be erected in the near future on one of two locations on Riverside avenue, according to Irving Ackerman, head of the Hippodrome circuit. It will seat about 2,000.

WISCONSIN

La Crosse—The La Crosse Theatre Company and the Burford-Rosenstein Realty Company are said to have joined forces to build a new motion picture house and business block in North Fourth street.

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM COMPANY, INC.

(*See Pathe Exchanges*)

BEAR STATE FILM COMPANY

(*At State Right Exchanges*)

The Vigilantes	

CHRISTIE FILM COMPANY COMEDIES

(*At State Right Exchange*)

CHRISTIE TWO REELERS

May 12—Rowdy Ann	2
April 28—Sally's Blighted Career	2

SINGLE REEL COMEDIES

June 30—Anybody's Widow	1
June 23—Oh! My Dear	1
June 16—A Full House	1
June 9—Can Wives be Trusted	1
June 2—Tell Your Wife Everything	1
May 26—Kiss the Bride	1
May 19—Oh Susie, Be Careful	1
May 12—A Rustic Romeo	1
May 5—Too Many Wives	1
Apr. 28—Sea Sirens	1
Apr. 21—Stop-Look-Listen	1
Apr. 14—Lost—A Bridegroom	1
Apr. 7—Apartment 23	1
Mar. 31—Marrying Molly	1
Mar. 24—Brides for Two	1

EDUCATIONAL FILM CORP. OF AMERICA

(*Through State Right and Educational Exchanges*)

Photoplay Magazine Screen Supplement Released Once Every Month Showing Leading Stars at work and play	1
Mar. 24—The Passing of the Crow	1
Mar. 17—The Eagle and the Fawn	1
Mar. 3—The Washington Air Patrol	1
Feb. 24—What Is a Mexican?	1
Feb. 17—A Day with Carranza	1

BLACK AND WHITE COMEDIES (International)

May 5—Rubbing It In	1
Apr. 28—Knocking the H— Out of Heinie	1
Apr. 21—A Sweet Pickle	1
Apr. 14—Twinkle, Twinkle	1
Apr. 7—It Beats the Dutch	1
Mar. 31—Where Are the Papers?	1
Mar. 24—Snappy Cheese	1

BRUCE SCENICS

18—Scenic Succotash	1
17—The Lonesome Pup	1
16—Frozen Thrills	1
15—Men Met in the Mountains	1
14—Nature—Hot and Cold	1
13—Horizon Hunters	1
12—Sundown	1
11—The Pale Pack Train	1
10—The Tides of Yesterday	1

EXHIBITORS MUTUAL EXCHANGES

ROBERTSON-COLE PRODUCTIONS

June —Bare Fisted Gallagher (William Desmond)	5
June —Broken Threads (Bessie Barriscale)	5
June —The Man Who Turned White (H. B. Warner)	5
June —In Search of Arcady (Billie Rhodes)	5
May —His Debt (Sessue Hayakawa)	5
May —Just Squaw (Beatriz Michelena)	5
May —The Mint of Hell (William Desmond)	5
May —Josselyn's Wife (Bessie Barriscale)	5
Apr. —Modern Husbands (Henry B. Walthall)	5
Apr. —The Love Call (Billie Rhodes)	5
Apr. —The Courageous Coward (Sessue Hayakawa)	5
Apr. —Diane of the Green Van (Alma Rubens)	5
Mar. —Hearts Asleep (Bessie Barriscale)	5
Mar. —The Turn in the Road (Special Cast)	5
Mar. —A Heart in Pawn (Sessue Hayakawa)	5
Mar. —The Lamb and the Lion (Billie Rhodes)	5

STRAND COMEDIES

June 1—Hearts and Hats (Elinor Field)	1
May 25—For Love of Betty (Elinor Field)	1
May 18—Three in a Row (Elinor Field)	1
May 11—Nobody's Baby (Elinor Field)	1
May 4—His Scarlet Past (Elinor Field)	1
Mar. 23—The Way of a Maid	1
Mar. 16—His Wife's Birthday	1
Mar. 9—The Door Between	1
Mar. 2—The Wig-Wag System (Elinor Field)	1

ROTHACKER OUTDOORS

Apr. 6—A Palestine Pilgrimage	1
Mar. 30—Glimpsing the Gondolas	1
Mar. 23—'Mid Sahara's Sands	1
Mar. 16—In Pyramid Land	1
Mar. 9—An Eyeful of Egypt	1
Mar. 2—Columbia Highway	1
Feb. 23—A Peek at Paradise	1
Feb. 16—Out Wyoming Way	1
Feb. 9—A Bit of God's Country	1
Feb. 2—Doing the Dells	1

FAMOUS PLAYERS—LASKY EXCHANGES

ARTCRAFT

June 22—The Avalanche (Elsie Ferguson)	5
June 15—Square Deal Sanderson (Wm. S. Hart)	5
June 1—The Splendid Romance (Enrico Caruso)	5
June 1—True Heart Susie (D. W. Griffith's)	5

PARAMOUNT

June 29—The Rose of Granada (Lina Cavalieri)	5
June 29—Girls (Marguerite Clark)	5
June 22—A Daughter of the Wolf (Lila Lee)	5
June 22—Hay Foot Straw Foot (Charles Ray)	5
June 15—Other Men's Wives (Dorothy Dalton)	5
June 8—An Innocent Adventuress (Vivian Martin)	5
June 8—Men, Women and Money (Ethel Clayton)	5
June 8—You're Fired (Wallace Reid)	5
June 1—Putting It Over (Bryant Washburn)	5

PARAMOUNT-ARTCRAFT SPECIALS

June 29—The White Heather (Maurice Tourneur's)	5
June 15—Secret Service (Robert Warwick)	5

SUCCESS SERIES (Re-Issues)

June 29—Warrens of Virginia (Special Cast)	5
June 22—Redemption of David Carson (Wm. Farnum)	5
June 15—Behind the Scenes (Mary Pickford)	5
June 8—Still Waters (Marguerite Clark)	5
June 1—Great Expectations (Louise Huff-Jack Pickford)	5

TWO REEL COMEDIES

June 29—The "Con" in Economy (Jas. Mont. Flagg)	2
June 22—Hearts and Flowers (Mack Sennett's)	2
June 15—A Desert Hero ("Fatty" Arbuckle)	2
June 8—No Mother To Guide Him (Mack Sennett's)	2
June 1—Squared (Mr. and Mrs. Sidney Drew)	2

SINGLE REELS

June 29—Plant Growth (Bray Pictograph)	1
June 29—Chateau Thierry and Beyond (Burton Holmes)	1
June 22—Mysteries of Snow (Bray Pictograph)	1
June 22—Frocks and Frills of the Filipinos (Burton Holmes)	1
June 15—Beans (Bray Pictographs)	1
June 15—From the Timber of the Piave (Burton Holmes)	1
June 8—Bird of Commerce (Bray Pictograph)	1
June 8—The Silken Cities of Suwa-ko (Burton Holmes)	1
June 1—American in the Making (Bray Pictographs)	1
June 1—With Uncle Sam's Sumbarine Chasers (Burton Holmes)	1

FILM CLEARING HOUSE EXCHANGES

INDEPENDENT SALES CORPORATION

Mar. —The Littlest Scout (Blackton Production)	5
Dec. —Wanted for Murder (Elaine Hammerstein)	6
Dec. —A Romance in the Air (Bert Hall-Edith Day)	6

TEN-TWENTY-THIRTY SERIES

Apr. —When a Woman Strikes (Ben Wilson-Rosemary Theby)	5
Apr. —When My Ship Comes In (aJne Grey)	5
Mar. —Suspense (Mollie King)	5
Dec. —Her Mistake (Julius Steger Production)	6
Dec. —Life's Greatest Problem (Blackton Production)	6
Dec. —A Woman's Experience (Bacon-Backer Production)	6

SHERRY SERVICE, WILLIAM L.

Mar. 9—Marriage for Convenience (Catherine Calvert)	6
Mar. 2—Love and the Law (Edgar Lewis Production)	6
Feb. 23—Twilight (Doris Kenyon)	6
Feb. 16—Calibre 38 (Edgar Lewis Production)	6
Feb. 2—The Son of a Gun (G. M. Anderson)	5
Jan. 5—Wild Honey (Doris Kenyon)	6

BURLINGHAM TRAVEL PICTURES (Sherry Service)

The Gornergrat Railway	1
Lovely Lucerne	1
The Riviera of Lake Leman	1
Scrambles in the High Alps	1
Allied War Heroes Arrive in Switzerland	1
The Pilatus Railway	1
Unknown Switzerland (The Lotschenthal)	1
Facing Death on the Blumlisalp	1

FIRST NATIONAL EXCHANGES

June 22—Bill Apperson's Boy (Jack Pickford)	6
June 21—Sunnyside (Charles Chaplin)	3
Auction of Souls	8
Daddy Long Legs (Mary Pickford)	7
Mary Regan (Anita Stewart)	6
Whom the Gods Would Destroy	7
Mar. 10—A Midnight Romance (Anita Stewart)	5
Feb. 3—Our Teddy (Roosevelt Pictures)	5
Jan. 5—Virtuous Wives (Anita Stewart)	
The Romance of Tarzan (Elmo Lincoln)	
Shoulder Arms (Charlie Chaplin)	3
Italy's Flaming Front (Italian Official War Pictures)	
Pershing's Crusaders (Official Government Feature)	
My Four Years in Germany (Ambassador Gerard's)	

Advance Information on All Film Releases

(Continued from preceding page)

FLORIDA FILM CORPORATION

(At State Right Exchanges)

June —Hot Sands and Cold Feet	2
June —His Muzzled Career	2
May —With the Moonshine on the Wabash	2
May —His Concrete Dome	2
Apr. —Fred's Fictitious Foundling	2
Apr. —Fabulous Fortune Fumblers	2

FOX FILM EXCHANGES

STANDARD PICTURES

June 29—The Lone Star Ranger (William Farnum)	5
June 15—My Little Sister (Evelyn Nesbit)	5
June 1—A Woman There Was (Theda Bara)	5
May 18—A Fallen Idol (Evelyn Nesbit)	5
May 4—The Siren's Song (Theda Bara)	5
Apr. 20—The Jungle Trail (William Farnum)	5
Mar. 23—Thou Shalt Not (Evelyn Nesbit)	5
Mar. 9—When Men Desire (Theda Bara)	5

VICTORY PICTURES

Aug. 3—The Seventh Person (George Walsh)	5
July 20—The Sneak (Gladys Brockwell)	5
July 6—The Wilderness Trail (Tom Mix)	5
June 22—Putting One Over (George Walsh)	5
May 25—The Divorce Trap (Gladys Brockwell)	5
May 11—The Coming of the Law (Tom Mix)	5
Apr. 27—Help! Help! Police! (George Walsh)	5
Apr. 13—Pitfalls of a Big City (Gladys Brockwell)	5
Mar. 30—Fighting for Gold (Tom Mix)	5
Mch. 16—Never Say Quit (George Walsh)	5
Mch. 2—The Forbidden Room (Gladys Brockwell)	5

EXCEL PICTURES

June 29—Be a Little Sport (Albert Ray)	5
June 15—Cowardice Court (Peggy Hyland)	5
June 6—When Fate Decides (Madlaine Traverse)	5
May 18—Words and Music By—(Albert Ray)	5
May 4—Miss Adventure (Peggy Hyland)	5
Apr. 20—The Love that Dares (Madlaine Traverse)	5
Apr. 6—Married in Haste (Albert Ray)	5
Mar. 23—The Rebellious Bride (Peggy Hyland)	5
Mar. 9—Gambling in Souls (Madlaine Traverse)	5

PRODUCTIONS EXTRAORDINARY

Salome (Theda Bara)	8
Cleopatra (Theda Bara)	8
Les Miserables (William Farnum)	8

SUNSHINE AND TOM MIX COMEDIES

July 6—The Merry Jailbirds	2
June 15—Dabbling in Society	2
May 25—Virtuous Husbands	2
May 11—A Soft Tenderfoot (Tom Mix)	2
Apr. 20—The House of Terrible Scandals	2
Apr. 6—Tom and Jerry Mix	2
Mch. 23—Money Talks	2
Mch. 9—Six-Cylinder Love (Tom Mix)	2

MUTT AND JEFF CARTOONS

July 13—Down Stairs and Up	½
July 6—Look Pleasant, Please	½
June 29—A Prize Fight	½
June 22—Pets and Pests	½
June 15—Sweet Papa	½
June 8—Hands Up	½
June 1—Oh Teacher	½
May 25—The Shell Game	½
May 18—Left at the Post	½
May 11—Sir Sidney	½
May 4—The Cave Man's Bride	½
Apr. 27—Seeing Things	½
Apr. 20—Pigtails and Peaches	½

FROHMAN AMUSEMENT CORPORATION

(At State Right Exchanges)

Once to Every Man (Jack Sherrill)	
My Own United States (Special Cast)	Through Metro
God's Man (H. B. Warner)	9

GARSON-NEILAN PRODUCTIONS

(Producing for Open Market)

The Unpardonable Sin (Blanche Sweet)	9
The Hushed Hour (Blanche Sweet)	

GAUMONT COMPANY

(At State Right Exchanges)

Tuesdays—Gaumont News	1
Fridays—Gaumont Graphic	1
The Real Roosevelt	2
Satan on Earth	2
The Hand of Vengeance (Serial of ten two-reel episodes)	2

GOLDWYN EXCHANGES

STAR SERIES

June 22—The City of Comrades (Tom Moore)	5
June 8—The Fear Woman (Pauline Frederick)	5
May 25—When Doctors Disagree (Mabel Normand)	5
May 18—The Crimson Gardenia (Rex Beach's)	6
May 11—Leave It to Suson (Madge Kennedy)	5
May 4—One of the Finest (Tom Moore)	5
Apr. 27—The Stronger Vow (Geraldine Farrar)	6
Apr. 20—The Pest (Mabel Normand)	5
Apr. 13—One Week of Life (Pauline Frederick)	5
Apr. 6—Spotlight Sadie (Mae Marsh)	5

BENNISON SERIES

May 11—The Road Called Straight (Louis Bennison)	5
Mar. 23—Speedy Meade (Louis Bennison)	5
Jan. 5—Oh, Johnny (Louis Bennison)	5

SPECIALS

The Eternal Magdalene	6
The Border Legion (Blanche Bates-Hobart Bosworth)	6
For the Freedom of the World	7
The Manx-Man	7
Social Ambition	7
Honor's Cross	7

CAPITOL COMEDIES

June 15—A Wonderful Night ("Smiling Bill" Parsons)	2
June 1—In a Pinch (Mr. and Mrs. Carter De Haven)	2
May 18—Circumstantial Evidence ("Smiling Bill" Parsons)	2
May 4—The Sea Wolf ("Smiling Bill" Parsons)	2
Apr. 20—Wanted—A Baby ("Smiling Bill" Parsons)	2

FORD EDUCATIONAL WEEKLY

June 8—The Only Way	1
June 1—The Land of the Ukulele	1
May 25—From Mud Dog	1
May 18—A Wild Goose Chase	1
May 11—Can the Poor Fish	1
May 4—Going Up	1
Apr. 27—A Visit to New Orleans	1
Apr. 20—Good Roads	1
Apr. 13—Northern Sports Under Southern Skies	1

HILLER AND WILK, INC.

(Pictures Handled in the Open Market)'

The Silent Mystery (Francis Ford Serial)	

Twenty-eight Triangle re-issues starring William S. Hart, Norma Talmadge, Douglas Fairbanks and Frank Keenan to state right buyers.

The Wrath of the Gods	
The Battle of Gettysburg	
Raffles, the Amateur Cracksman	

MAURICE TOURNEUR PRODUCTIONS

Sporting Life (Paramount-Artcraft Special)	
Woman	
The White Heather	
My Lady's Garter	
Broken Butterfly	
Romany Rye	

HODKINSON CORPORATION, W. W.

(See Pathe Exchanges)

May 4—The Best Man (J. Warren Kerrigan)	5
Apr. 20—As a Man Thinks (Leah Baird)	5
Apr. 6—Thunderbolts of Fate (House Peters-Anna Lehr)	5
Mar. 24—The End of the Game (J. Warren Kerrigan)	5
Mar. 10—The Forfeit (House Peters)	5

INDEPENDENT SALES CORPORATION

(See Film Clearing House Exchanges)

IVAN FEATURE PRODUCTIONS

(At State Right Exchanges)

Life or Honor (Leah Baird-James Morrison)	7
Human Clay (Mollie King)	5

KLEINE SYSTEM, GEORGE

(See World Film Exchanges)

KREMER FILM FEATURES, VICTOR

(Released on States Rights Basis)

Denny From Ireland (Shorty Hamilton)	5
The Snail (Shorty Hamilton)	5
The Ranger (Shorty Hamilton)	7
The Pen Vultur (Shorty Hamilton)	5

METRO EXCHANGES

June 23—One Thing at a Time O'Day (Bert Lytell)	5
June 16—Fools and Their Money (Emmy Wehlen)	5
June 9—Some Bride (Viola Dana)	5
June 2—Almost Married (May Allison)	5
May 26—Full of Pep (Hale Hamilton)	5
May 19—The Lion's Den (Bert Lytell)	5
May 12—Castles in the Air (May Allison)	5
May 5—The Amateur Adventuress (Emmy Wehlen)	5
Apr. 28—After His Own Heart (Hale Hamilton)	5
Apr. 21—False Evidence (Viola Dana)	5
Apr. 14—Blackie's Redemption (Bert Lytell)	5
Apr. 7—The Island of Intrigue (May Allison)	5
Mar. 31—The Parisian Tigress (Viola Dana)	5
Mar. 24—That's Good (Hale Hamilton)	5

NAZIMOVA PRODUCTIONS

The Red Lantern (Nazimova)	7
Out of the Fog (Nazimova)	7
Eye for Eye (Nazimova)	7
Toys of Fate (Nazimova)	7
Revelation (Nazimova)	7

SCREEN CLASSICS, INC., SPECIALS

A Man of Honor (Harold Lockwood)	5
Shadow's of Suspicion (Harold Lockwood)	5
The Great Romance (Harold Lockwood)	6
Why Germany Must Pay (Special Cast)	6
The Great Victory (Special Cast)	6
Pals First (Harold Lockwood)	6

Advance Information on All Film Releases

(Continued from preceding page)

OUTING-CHESTER PICTURES

(At State Right Exchanges)

18—Mr. Outing Climbs Aboard	1
17—Picking After Pizarro	1
16—Here Comes the Groom	1
15—Wrangling Dudes	1
14—Where the Screen Tree Grows	1
13—Getting Gay with Neptune	1
12—Out-Columbusing Columbus	1
11—Itasca Makes Her Bow	1
10—Cameraring Through Africa (Thrill 2)	1
9—Cameraring Through Africa (Thrill 1)	1
8—Mr. Outing Floats a Dream	1
7—Up in the Air After Alligators	1

PATHE EXCHANGES

June 29—The Profiteers (Fannie Ward)	5
June 22—Oh Boy (Creighton Hale-June Caprice)	6
June 15—The Little Diplomat (Baby Marie Osborne)	5
June 8—The Bishop's Emeralds (Virginia Pearson)	6
June 1—All Wrong (Bryant Washburn)	5
May 25—The Master Man (Frank Keenan)	5
May 18—Caleb Piper's Girl (Helene Chadwick)	5
May 4—The Cry of the Weak (Fannie Ward-Frank Elliott)	5
Apr. 27—The Unknown Love (Dolores Cassinelli-E. K. Lincoln)	6
Apr. 20—The Sawdust Doll (Baby Marie Osborne)	5
Apr. 6—The Silver Girl (Frank Keenan)	5

AMERICAN FILM COMPANY, INC.

June 15—Trixie from Broadway (Margarita Fisher)	5
June 1—A Bachelor's Wife (Mary Miles Minter)	5
May 18—Some Liar (William Russell)	5
May 4—Charge It to Me (Margarita Fisher)	5
Apr. 13—The Intrusion of Isabel (Mary Miles Minter)	5
Mar. 30—Brass Buttons (William Russell)	5
Mar. 16—Put Up Your Hands (Margarita Fisher)	5
Mar. 2—Where the West Begins (William Russell)	5

ROLIN COMEDIES

June 29—Spring Fever (Lloyd, Pollard, Daniels)	1
June 22—Off the Trolley (Lloyd-Pollard-Daniels)	1
June 15—Swat, the Crook (Lloyd-Pollard-Daniels)	1
June 8—Pistols for Breakfast (Lloyd-Pollard-Daniels)	1
June 1—Back to the Woods (Lloyd-Pollard-Daniels)	1
May 25—The Marathon (Lloyd-Pollard-Daniels)	1
May 18—Before Breakfast (Lloyd, Pollard, Daniels)	1
May 11—Si, Senor (Lloyd-Pollard-Daniels)	1
May 4—Young Mr. Jazz (Lloyd-Pollard-Daniels)	1
Apr. 27—Ring up the Curtain (Lloyd-Daniels-Polard)	1
Apr. 20—Crack Your Heels (Lloyd-Pollard-Daniels)	1
Apr. 13—Just Dropped In (Harold Lloyd)	1
Apr. 6—A Sammy in Siberia (Harold Lloyd)	1

TWO-REEL SPECIALS

May 11—His Vampy Ways (Walter Hall Comedy)	2
Jan. 19—Corinne, Come Here (Gloria Joy)	2

THE TIGER'S TRAIL (Serial)

(Starring Ruth Roland and George Larkin; Astra)

June 29—Eleventh, In the Breakers	2
June 22—Tenth, Bringing in the Law	2
June 15—Ninth, the Missing Heir	2
June 8—Eighth, Danger Ahead	2
June 1—Seventh, The Flaming Waters	2
May 25—Sixth, The Secret Assassin	2
May 18—Fifth, The Tiger Trap	2
May 11—Fourth, Danger Signals	2
May 4—Third, The Human Chain	2
Apr. 27—Second, The Glowing Eyes	2
Apr. 20—First, The Tiger Worshippers	3

THE LIGHTNING RAIDER (Serial)

(Fifteen Two-Reel Episodes Astra Serial Starring Pearl White, Warner Oland, Henry Gsell)

Apr. 13—Fifteenth, Wu Fang Atones	2
Apr. 6—Fourteenth, Cleared of Guilt	2
Mar. 30—Thirteenth, the White Roses	2
Mar. 23—Twelfth, Hurled Into Space	2
Mar. 16—Eleventh, The Bars of Death	2
Mar. 9—Tenth, The Baited Trap	2
Mar. 2—Ninth, Falsely Accused	2

THE TERROR OF THE RANGE (Serial)

(Seven Two-Reel Episodes Starring George Larkin and Bessie Compson; Produced by Diando)

Mch. 16—Seventh, Run to Earth	2
Mch. 9—Sixth, Tangled Tales	2
Mch. 2—Fifth, A Threat from the Past	2
Feb. 23—Fourth, The Midnight Raid	2
Feb. 16—Third, The Chasm of Fear	2
Feb. 9—Second, The Hidden Chart	2
Feb. 2—First, Prowlers of the Night	2

NEWS REELS

Sundays—Topics of the Day	
Wednesdays—Pathe News	1
Saturdays—Pathe News	1

PIONEER FILM CORPORATION

(At State Right Exchanges)

The Boomerang (Henry B. Walthall)	
Virtuous Sinners (Wanda Hawley & Norman Kerry)	
Sins of the Children (Alma Hanlon and Stuart Holmes)	
Wives of Men (Florence Reed)	

RAVER PRODUCTIONS, HARRY

(At State Right Exchanges)

—The Liberator (Maciste Serial)	

SELECT EXCHANGES

June —His Bridal Night (Alice Brady)	5
June —Happiness a la Mode (Constance Talmadge)	5
June —Upstairs and Down (Olive Thomas)	5
May —Jacques of the Silver North (Mitchell Lewis)	5
May —The New Moon (Norma Talmadge)	6
Apr. —Red Head (Alice Brady)	5
Apr. —The Veiled Adventure (Constance Talmadge)	5
Apr. —Marrying Mary (Marion Davies)	5
Mar. —The Probation Wife (Norma Talmadge)	
Mar. —Marie Ltd. (Alice Brady)	5
Mar. —Experimental Marriage (Constance Talmadge)	5
Feb. —The World to Live In (Alice Brady)	5
Feb. —Children of Banishment (Mitchell Lewis)	5

SPECIALS

Break the News to Mother (Special Cast)	6
The Hidden Truth (Anna Case)	5
Ruling Passions (Julia Dean-Edwin Arden)	5
The Midnight Patrol (Ince Production)	5
The Cavell Case (Julia Arthur)	5
The One Woman (Special Cast)	6

S-L PICTURES

(At State Right Exchanges)

Virtuous Men (E. K. Lincoln) Ralph Ince Attraction	

SHERRY SERVICE, WILLIAM L.

(See Film Clearing House Exchanges)

SOUTHERN FEATURE FILM COMPANY

(At State Rights Exchanges)

Beyond the Law (Emmett Dalton)	6

STATE RIGHT EXCHANGES

DOLL VAN FILM CORPORATION (CHICAGO)

(In Illinois, Indiana and Southern Wisconsin)

The Mad Lover	
Public Defender	
Carmen of the Klondike	
The Grain of Dust	
Hearts of the World	
The Crucible of Life	
Nine-tenths of the Law	
The Belgian	
The Zeppelin's Last Raid	
Those Who Pay	
Just a Woman	

DOO LEE FILM COMPANY, INC. (NEW YORK STATE)

May 1—The Window Opposite (Leah Baird)	7
Apr. 15—His Daughter Pays (Gertrude McCoy)	6
The Woman Who Dared	7
The Libertine	6
Babbling Tongues	7
Married in Name Only	6
Her Bargain	6
A Man's Law	5
Human Clay	5
One Law for Both	8
Sins of Ambition	7
A Slacker's Heart	7
Cleopatra	5
The Lonesome Trail	5
Mothers of Liberty	6
Jester Comedies (Twede Dan), one a week	2
The Silent Mystery (Serial in Fifteen Two-Reel Episodes (Francis Ford, Mae Gaston and Rosemary Theby	
Two-Reel Western Dramas (Ann Little-Jack Richardson), one a week	
June 8—The Winning Loser	2
June 1—The Recognition	2
May 25—The Law of Hate	2
May 18—The Range Rider	2
May 11—The Fatal Return	2
May 4—A Canyon Romance	2
Apr. 27—Western Honor	2
Apr. 20—Prodigal Love	2
Apr. 13—Luxury's Lure	2

TRIANGLE EXCHANGES

June 29—Dombey and Son (Special Cast)	6
June 22—Upside Down (Taylor Holmes Special)	5
June 15—Lady Windemere's Fan (Oscar Wilde Play)	5
June 8—Love's Prisoner (Olive Thomas Special)	6
June 1—The Root of Evil (Frances Mann-Philip Yale Drew)	5
May 25—Mayor of Filbert (Belle Bennett-Special)	8
May 18—The Water Lily (Alice Mann)	5
May 11—Taxi (Taylor Holmes Special)	5
May 4—A Place in the Sun (Margaret Blanche and English Cast)	5
Apr. 27—The Follies Girl (Olive Thomas Special)	5
Apr. 20—Devil M'Care (Crane Wilbur)	5
Apr. 13—A Regular Fellow (Taylor Holmes Special)	5
Apr. 6—Democracy (Jack Conway-Marguerite Marsh)	5

UNITED PICTURE THEATRES

(See World Film Exchanges)

Advance Information on All Film Releases

(Continued from preceding page)

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

The Weaker Vessel (Mary MacLaren)	6
The Sleeping Lion (Monroe Salisbury)	6
Pretty Smooth (Priscilla Dean)	6
Riders of Vengeance (Harry Carey)	6
The Big Little Person (Mae Murray)	6
The Unpainted Woman (Mary McLaren)	6
The Blinding Trail (Monroe Salisbury)	6
The Delicious Little Devil (Mae Murray)	6
Bare Fists (Harry Carey)	6
The Exquisite Thief (Priscilla Dean)	6
Fire Flingers (Rupert Julian)	6
What Am I Bid (Mae Murray)	6

JEWEL PRODUCTIONS, INC.

June 16—A Star Over Night (David Belasco-S. W. W. R.)	2
June 2—Destiny (Dorothy Phillips)	6
Feb. 10—The Heart of Humanity (Dorothy Phillips)	9

I-KO COMEDIES

June 30—The Spotted Nag (Lois Neilson-Harry Keston)	2
June 18—Beauty and the Boob (Alice Howell)	2
June 11—Nellie's Naughty Border (Dot Farley)	2
May 21—His Wicked Eyes (Dan Russell)	2
May 14—In Bad All Around (Eva Novak-Hughie Mack)	2
May 7—Good Night Turk (Charlie of the Orient)	2
Apr. 30—Sambo's Wedding Day	2
Apr. 16—Let Fido Do It	2
Apr. 9—A Movie Riot (Charlie of the Orient)	2
Apr. 2—A Skate at Sea (Dorety-Novak-Reynolds)	2

CENTURY COMEDIES

June 25—Howling Lions and Circus Queens (Dot Farley)	2
May 28—Frisky Lions and Wicked Husbands	2
Apr. 23—Looney Lions and Monkey Business (Animal Comedy)	2

STAR COMEDIES

June 30—Happy Returns (Neal Burns)	1
June 23—A Model Husband (Eddie Lyons and Lee Moran)	1
June 16—Stop, Cease, Hesitate (Neal Burns)	1
June 9—All in the Swim	1
June 2—Miss Wives	1
May 26—Taking Things Easy	1
May 19—Three in a Closet	1
May 12—The Bullshiviks	1
May 5—Fun in a Flat	1
Apr. 28—The Expert Eloper	1
Apr. 21—Scared Stiff	1
Apr. 14—Skidding Thrones	1
Apr. 7—State Room Secrets	1

EDDIE POLO SERIES

June 30—Down But Not Out	2
June 23—The Missing Bullet	2
June 16—Cyclone Smith Plays Trump	2
June 9—A Pistol Point Proposal	2
June 2—Cyclone Smith's Come-back	2
May 26—The Wild Rider	2
May 19—A Phantom Fugitive	2
May 12—A Prisoner For Life	2

WESTERN AND RAILROAD DRAMAS

June 30—The Four Gun Bandit (Pete Morrison)	2
June 28—The Captive Bride (Pete Morrison)	2
June 21—Kingdom Come (Morrison-Sedgewick)	2
June. 14—The Last Outlaw (Ed. Jones-Billie Hutton)	2
June 7—Ace High (Pete Morrison)	2
May 31—Two Men of Tinted Butte (Walt Whitman)	2
May 24—The Gun Packer (Pete Morrison)	2
May 17—Lone Larry (Benedict Sedgwick)	2
May 10—Gun Law (Pete Morrison)	2
May 3—The Raid (Neal Hart)	2
Apr. 26—The Rustlers (Pete Morrison)	2
Apr. 19—The Honor of Men (Neal Hart)	2
Apr. 12—By Indian Post (Pete Morrison)	2
Apr 5—Bill Brennan's Claim (Neal Hart)	2

ELMO THE MIGHTY (Serial)

(Fifteen Two-Reel Episodes Starring Elmo Lincoln)

June 30—Third, Flames of Hate	2
June 23—Second, Buried Alive	2
June 16—First, The Mystery of Mad Mountain	2

THE RED GLOVE (Serial)

(Eighteen Two-Reel Episodes Starring Marie Walcamp)

June 30—Sixteenth, In Deadly Peril	2
June 23—Fifteenth, A Mysterious Message	2
June 16—Fourteenth, The Lost Millions	2
June 9—Thirteenth, Trapped	2
June 2—Twelfth, In Death's Grip	2
May 26—Eleventh, Through Fire and Water	2
May 19—Tenth, Out of Death's Shadow	2
May 12—Ninth, A Leap for Life	2
May 5—Eighth, Facing Death	2
Apr. 28—Seventh, A Desperate Chance	2
Apr. 21—Sixth, The Flames of Death	2
Apr. 14—Fifth, At the Mercy of the Monster	2
Apr. 7—Fourth, The Passing of Gentleman Yeoff	2
Mar. 31—Third, The Vulture's Vengeance	2
Mar. 24—Second, The Claws of the Vulture	2
Mch. 17—First. The Pool of Mystery	2

NEWS AND MAGAZINE REELS

Mondays —Hearst News (International)	1
Wednesdays—International News	1
Fridays —Current Events (International)	1
Fridays —New Screen Magazine (Universal)	1

VITAGRAPH EXCHANGES

The Hornet's Nest (Earle Williams)	5
Cupid Forecloses (Bessie Love)	5
A Girl at Bay (Corinne Griffith)	5
The Spark Divine (Alice Joyce)	5
Beauty Proof (Harry T. Morey)	5
Too Many Crooks (Gladys Leslie)	5
A Rogue's Romance (Earle Williams)	5
The Little Boss (Bessie Love)	5
Thin Ice (Corinne Griffith)	5
Beating the Odds (Harry Morey)	5
A Stitch in Time (Gladys Leslie)	5
The Usurper (Earle Williams)	5
A Yankee Princess (Bessie Love)	5

VITAGRAPH SPECIALS

The Painted World (Anita Stewart)	5
The Third Degree (Alice Joyce)	7
Two Women (Anita Stewart)	5
From Headquarters (Special-Anita Stewart)	5
The Lion and the Mouse (Special-Alice Joyce)	6
The Common Cause (Rawlinson-Breamer)	7

BIG V SPECIAL COMEDIES

Harems and Hokum (Montgomery and Rock)	2
Healthy and Happy (James Aubrey)	2
Tootsies and Tamales (James Aubrey)	2
Fares and Fair Ones (Montgomery and Rock)	2

LARRY SEMON COMEDIES

His Home, Sweet Home	2
The Star Boarder	2
Passing the Buck	2

PERILS OF THUNDER MOUNTAIN

(Fifteen Two-Reel Episodes Starring Antonio Moreno and Carol Holloway)

Fifteenth, Fate's Verdict	2
Fourteenth, The Hut of Disaster	2
Thirteenth, The River of Dread	2
Twelfth, The Rushing Horror	2
Eleventh, In the Ocean's Grip	2
Tenth, The Flaming Sacrifice	2
Ninth, Prisoner of the Deep	2
Eighth, The Iron Clutch	2
Seventh, The Lightning Lure	2
Sixth, The Tree of Tortune	2
Fifth, The Cliff of Treachery	2
Fourth, Cave of Terror	2
Third, The Teeth of Steel	2
Second, The Bridge Trap	2

WARREN, EDWARD, PRODUCTIONS, INC.

(At State Right Exchanges)

Weavers of Life	
Souls Redeemed	

WESTERN IMPORT COMPANY

(At State Right Exchanges)

Mickey (Mabel Normand)	

WORLD FILM EXCHANGES

July 7—The American Way (Arthur Ashley-Dorothy Green)	5
June 30—Home Wanted (Madge Evans)	5
June 23—Love and the Woman (June Elvidge)	5
June 16—The Devil's Trail (Betty Compson-George Larkin)	5
June 9—Through the Toils (Montagu Love)	5
June 2—Phil for Short (Evelyn Greeley)	5
May 26—The Amateur Widow (Zena Keefe)	5
May 19—The Unwritten Code (Shirley Mason)	5
May 12—The Social Pirate (June Elvidge)	5
May 5—Ginger (Violet Palmer)	5
Apr. 28—Three Green Eyes (All Star Cast)	5
Apr. 21—The Quickening Flame (Montagu Love-June Elvidge)	5
Apr. 14—The Scar (Kitty Gordon-Irving Cummings)	5
Apr. 7—The Little Intruder (Louise Huff-Johnny Hines)	5

SPECIALS

Mar. 16—The Better 'Ole	7
Feb. 10—What Shall We Do With Him?	5
Jan. 6—Under Four Flags (Official Government Picture)	5

UNITED PICTURE THEATRES

—The Woman Under Oath (Florence Reed)	5
—A Man's Fight (Dustin Farnum)	5
June 8—Playthings of Passion (Kitty Gordon)	5
Apr. 13—Her Code of Honor (Florence Reed)	5
Feb. 23—A Man in the Open (Dustin Farnum)	6
Jan. 26—Adele (Kitty Gordon)	6
Jan. 5—The Light of Western Stars (Dustin Farnum)	6

NEW REELS

Tuesdays—Kinograms	1
Saturdays—Kinograms	1

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Triple Trouble (Charley Chaplin)	
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